INTERNATIONAL RESEARCH JOURNAL OF MANAGEMENT SOCIOLOGY & HUMANITIES

ISSN 2277 – 9809 (online)
ISSN 2348 - 9359 (Print)

An Internationally Indexed Peer Reviewed & Refereed Journal

www.IRJMSH.com
www.isarasolutions.com

Published by iSaRa Solutions

Fractured Selves and Hybrid Realities: Navigating Postcolonial Identity and Displacement in Kiran Desai's *The Inheritance of Loss*

Juhi Kumari
Research Scholar,
Department Of English, LN Mithila
University, Bihar
Dr. Bharat Bhushan Roy
Asst.professor JMDPL Mahila College, Madhubani

Abstract:
This paper analyzes the portrayal of postcolonial identity in Kiran Desai's *The Inheritance of Loss* (2006) through the theoretical frameworks of hybridity, mimicry, and displacement as articulated by Homi K. Bhabha and Edward W. Said. It explores how Desai's characters, situated between Indian colonial legacies and the globalized diaspora, embody the fragmented, ambivalent identities created by colonial and postcolonial realities. Through detailed examination of characters such as the Anglophile judge Jemubhai Patel, his culturally alienated granddaughter Sai, the conflicted tutor Gyan, and the migrant worker Biju, this study illustrates how the novel vividly dramatizes the struggle of individuals caught between the desire for cultural authenticity and the pressure to conform to Western standards. Ultimately, the novel presents postcolonial identity as inherently hybrid, perpetually marked by displacement, and characterized by a profound sense of loss, while also pointing toward potential reconciliation through empathetic connections.
Keywords: Postcolonial identity, hybridity, mimicry, displacement, diaspora, ambivalence, colonial legacy, cultural alienation and globalization

Introduction

Kiran Desai's 2006 novel *The Inheritance of Loss* offers a poignant exploration of postcolonial identity, portraying characters caught between cultures, nations, and eras in the aftermath of British colonialism. Set in the mid-1980s against the backdrop of the Gorkhaland insurgency in northeastern India and the immigrant experience in the United States, the novel examines how individuals negotiate who they are amid the legacies of colonial history and the pressures of globalization. As one critic observes, "Every character in this novel is a foreigner… ravaged by the colonial past and pulled by the deceptions of a globalised future" (Deshmukh 76). Indeed, the characters – an Anglophile retired judge, his Western-educated granddaughter, a young Indian tutor drawn to nationalist fervor, and an economic migrant in America – all grapple with feelings of displacement, cultural hybridity, and the *loss* of stable identity that is their inheritance from colonialism and diaspora. This paper examines how Desai's novel portrays postcolonial identity crises through the lenses of key postcolonial theorists Homi K. Bhabha and Edward W. Said, focusing on concepts of *hybridity*, *mimicry*, *otherness*, and *displacement*. By drawing on Bhabha's ideas of cultural ambivalence and Said's insights on imperialism's legacy, we can see how *The*

Inheritance of Loss dramatizes the fragmented, hybrid identities of people living "in-between" cultures. Ultimately, Desai's novel presents a deeply critical view of the contradictions inherent in postcolonial life – the yearning for authenticity versus the adoption of foreign norms – suggesting that the legacy of colonialism is a pervasive sense of unbelonging and loss.

Postcolonial Theoretical Framework: Hybridity, Mimicry, and Otherness

Postcolonial identity is often defined by *hybridity* – a mixture of cultures – and by the tension between emulating the colonial culture and reclaiming an authentic self. Homi K. Bhabha, in *The Location of Culture* (1994), famously argued that cultural identity in the colonial context is never pure or stable. He introduced *hybridity* as "the sign of the productivity of colonial power, its shifting forces and fixities," describing it as a strategic reversal of domination that creates new, mixed identities out of the intermingling of colonizer and colonized. In other words, colonialism produces hybrid subjects who cannot be purely one thing or another, but exist in a "Third Space" – an ambivalent in-between realm where cultural meaning is negotiated. Crucially, Bhabha also describes the related concept of *mimicry*: the colonized subject's imitation of the colonizer's manners, values, and culture. Colonial authority, he writes, desires "a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite" (Bhabha 122). This *"almost the same, but not quite"* quality means that when the colonized try to mimic the colonizer, the result is a blurred copy – close enough to unsettle the authority of the colonizer, yet different enough to never achieve full acceptance. Mimicry thus creates an ambivalence: the colonizer's culture is both imitated and subtly mocked, and the colonized person is left in a liminal state of identity – neither fully one nor the other. Such hybrid, mimic identities are often accompanied by what Bhabha calls an *"unhomely"* feeling – "the estranging sense of relocation of the home and the world" in which the individual feels not at home even in their native place. This theoretical framework of hybridity, mimicry, and unhomeliness will guide our analysis of Desai's characters, who exemplify these conditions of cultural in-betweenness and estrangement.

Edward W. Said's work further illuminates the novel's portrayal of identity under (and after) imperialism. In *Orientalism* (1978), Said examined how colonial discourse created an imagined "Other" – defining colonized peoples as inferior, exotic, and fundamentally different – which the colonized themselves sometimes internalized as part of their identity. Later, in *Culture and Imperialism* (1993), Said argued against narrow, essentialist notions of identity. "No one today is purely one thing," Said famously wrote; historical experience has made it impossible to cling to singular labels or pure cultures. He observed that *"Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental"* (Said 407). In other words, colonialism brought cultures into intense contact and overlap (creating hybrid identities), yet it also propagated the false idea that identities are fixed and mutually exclusive ("purely" one thing or another). This paradox is central to postcolonial identity struggles: individuals inherit a world of cultural mixtures, but also the prejudices and hierarchies that insist on clear divisions. Said encourages a "contrapuntal" understanding of identity – seeing how different cultural strands connect – rather than a segregated one. In Desai's novel, we will see

characters trapped in this paradox: some desperately uphold binaries of East/West or self/Other, while others embody the mixed reality of identity, "quickly left behind" by any single label (Said 407). Through Bhabha and Said's perspectives, *The Inheritance of Loss* can be read as a case study in how colonial history fractures personal identity, producing what one might call *postcolonial melancholia* – a pervasive sense of loss, alienation, and yearning for wholeness in the wake of empire.

Colonial Legacy and Mimicry: The Judge as a "Mimic Man"

One of the central characters, the retired judge Jemubhai Patel, exemplifies the trauma of colonial mimicry and the *unhomely* hybrid identity. Having grown up in British-ruled India and been educated in England, Jemubhai spends his life emulating English ways and internalizing colonial attitudes – only to discover that he fits in nowhere. In his youth, Jemubhai eagerly adopted the manners of the English ruling class: he "dressed like Western people, using white powder on his face, [and] spoke with an English accent", even eating his traditional Indian chapati with a fork and knife to appear "civilized". Desai illustrates how grotesque and futile this mimicry is with a striking image: *"His face seemed distanced by what looked like white powder over dark skin"* (Desai 33). The judge literally masks himself in the trappings of Englishness, attempting to erase or distance his own brown skin. This recalls Bhabha's notion that the colonized subject becomes a blurred copy of the colonizer – *almost* white, but "not quite". Jemubhai's mimicry is thorough enough that upon returning to India, he finds native habits repulsive and continues to live as if he were an Englishman. He views his own Indian identity as a burden to be shed. Indeed, after years abroad, the judge cannot feel at home in India; he retreats to his crumbling estate (ironically named Cho Oyu) in Kalimpong and exists in bitter isolation. Desai writes that the judge *"could live here, in this shell, this skull, with the solace of being a foreigner in his own country, for this time he would not learn the language"* (Desai 29). This powerful line captures his permanent state of unbelonging: Jemubhai seeks the "solace" of foreignness even in his homeland, refusing to reintegrate or even speak the local tongue. He is the embodiment of Bhabha's *unhomeliness*, "estranged" in the place that should be home.

Jemubhai's tragedy highlights the personal toll of colonial mimicry. In England, despite all his efforts to assimilate, he faced racist humiliation and exclusion – he was "never accepted by [the] British," as the narrative shows. That rejection breeds a self-loathing which he turns against others upon returning to India. He cruelly mistreats his wife, Nimi, punishing her for not knowing "the English way of living". His cruelty becomes so extreme that Nimi is driven to despair and ultimately death. The judge's disdain for his Indian heritage also causes him to sever emotional ties with his family and community. He elevates himself above "less civilized" locals and lives as a recluse, clinging to his British books, habits of afternoon tea, and the company of his dog as his only companion. Jemubhai's identity crisis is thus twofold: he has learned to despise his Indian self, yet can never *truly* become English. He is what V.S. Naipaul (another postcolonial writer) dubbed a "mimic man," tragically imitating the colonizer's life while losing any authentic selfhood. In the judge's own family history lies an illustration of the colonial era's *inheritance of loss*: he inherits the English language and values, but loses his connection to his roots and even his

humanity in the process. As Bhabha would note, his "assumption of authority" by looking and acting like the English only makes the hollowness of colonial authority more apparent – Jemubhai rules his household like a tyrannical English sahib, but it brings him no honor or belonging, only fear and loneliness. By the end, Jemubhai remains a "foreigner" everywhere – a living emblem of how colonialism's legacy can shatter an individual's sense of identity and home.

Hybridity and In-Betweenness: Sai and Gyan's Cultural Dilemmas

Through the characters of Sai Mistry (the judge's granddaughter) and Gyan (her young Nepalese-Indian tutor turned lover), the novel explores the *hybrid identities* of a younger postcolonial generation and the tension between cosmopolitan openness and nativist backlash. Sai is a teenage girl who has been raised in a very Anglicized milieu within India – educated at a convent school by Westernized nuns, speaking English as her primary language, and growing up in the isolated bubble of her Anglophile grandfather's estate. Although ethnically Indian and living in India, Sai is portrayed as *"an estranged Indian living in India"* (Desai 210). This phrase underscores that Sai, much like the judge, feels alienated from the traditional culture around her. She enjoys reading *Jane Austen* and eating Western pastries; her worldview has been shaped by colonial-era influences more than by Indian customs. Yet Sai's identity is not simply a replica of the West – it is a *hybrid*. She stands at an *in-between* point: ethnically and by birth she is Indian, but culturally she occupies that "Third Space" Bhabha describes, where she can neither be fully accepted as Western (being in India) nor fully at home in native culture (having been trained to look at it with an outsider's eye). Desai narrates Sai's internalized cultural hierarchy in a telling passage: *"cake was better than laddoos, fork spoon knife better than hands, sipping the blood of Christ… more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi."* (Desai 33). Here we see the legacy of colonial education: Sai has absorbed the notion that Western food, utensils, religion, and language are inherently superior to indigenous ones. She is a product of what Bhabha calls "the production of discriminatory identities" that uphold the colonizer's culture as normative. And yet, Sai's experience is also one of loneliness and *in-betweenness*: she has no real community. Orphaned at an early age and sent to live with the judge, she has no nurturing family environment; with locals like the cook, she maintains a class distance; with her Westernized eccentric neighbors (the sisters Lola and Noni), she shares Anglophone culture but not genuine kinship. Sai's hybrid identity leaves her "utterly alien to her own culture" and still not belonging to any other – a young person educated to be cosmopolitan, yet feeling acutely the lack of *home*.

Gyan, on the other hand, initially seems much more rooted in the local culture – he is an ethnic Nepali from the region (a member of a community long domiciled in India yet often treated as outsiders). When Gyan and Sai meet, their differences highlight the complexities of postcolonial identity. Gyan is hired to tutor Sai in mathematics; he is a educated young man, but from a modest background and of a community marginalized by the Indian state. At first, he is drawn to Sai's cosmopolitan charm – they share flirtations, Western-style "tea parties" on the veranda with cheese toast and pound cake. In these early interactions, both find the *hybridity* exciting: "each one empty with the same loneliness, each one fascinating as a foreigner to the other, but both educated with an eye to the West, and so they could sing together quite tunefully" (Desai 29). This description

emphasizes how Sai and Gyan bond precisely in their mutual semi-Westernized status – they recognize in each other that mix of cultures ("fascinating as a foreigner to the other") and enjoy a modern, globally inflected youth culture together. For a moment, they inhabit what Bhabha would call a *shared hybrid space*, feeling "free and brave, part of a modern nation in a modern world" (Desai 29).

However, Gyan's sense of identity does not remain in this happy equilibrium. As political unrest mounts – the Gorkha National Liberation Front agitation for a Nepali homeland in the hills – Gyan becomes increasingly conscious of his *otherness* and resentful of Western influence. He is swept up by nationalist fervor, which demands a more *"authentic"* self-definition in opposition to the Anglicized elite. This leads to a bitter clash between him and Sai. Gyan begins to see Sai as a symbol of the very colonial hangover and class oppression that he, as a subaltern Nepali-Indian, detests. In a heated outburst, he accuses her: *"You are like slaves, that's what you are, running after the West, embarrassing yourself. It's because of people like you we never get anywhere."* (Desai 179). His harsh words echo the rhetoric of anti-colonial resistance – rejecting people like Sai (and by extension, figures like the judge or Lola and Noni) as compradors who ape Western ways and thus hold the nation back. Gyan's perspective is shaped by the urge to reclaim a pure, indigenous identity (in this case, a proud Nepali-Indianness) over the hybrid cosmopolitanism that Sai represents. He later even taunts Sai with the reality of Western racism, yelling that if she went to the West she would only end up *"clean[ing] their toilets and even then they won't want you"* (Desai 191). This confrontation lays bare a painful paradox: Sai's Westernized identity, which once felt glamorous and liberating to Gyan, now appears to him pathetic and delusional – a reminder that however Westernized an Indian may become, in the eyes of a true Westerner (the colonizer or his heirs) they will still be an outsider. In Gyan's disillusioned view, Sai is chasing an illusion of whiteness that will never accept her, thereby betraying her own people.

The romance between Sai and Gyan thus disintegrates along the fault lines of postcolonial identity politics. Sai, for her part, is jolted into recognizing that her Anglicized worldview alienates her from those around her. She experiences a kind of identity crisis when Gyan withdraws and joins the insurgency. Suddenly she sees herself from Gyan's critical perspective and realizes her own isolation: *"She was only the center to herself, as always, and a small player in someone else's story"* (Desai 175) – namely, in the larger story of nationalism and decolonization that is unfolding around her. Sai's personal loss (of first love) is intertwined with a loss of certainty about who she is and where she belongs. By the novel's end, she is left contemplating the unjust "inheritance" of history: the way *"justice was without scope… for crimes that took place in the monstrous dealings between nations"* and individuals (Desai 219). In that lament, one hears Sai's recognition of how colonialism and its aftermath have shaped even intimate matters of the heart and identity.

Sai and Gyan's arc in the novel illustrates the push-and-pull between *hybridity* and *cultural purity*. Sai embodies the hybrid, outward-looking ethos that Said champions – the idea that identities are interconnected and enriched by multiple influences – whereas Gyan's turn toward an exclusionary identity (based on ethnicity and nation) reflects the backlash against hybridity that often occurs in postcolonial societies. Their conflict underscores Said's observation that

imperialism's worst legacy was to make people believe they *must* choose a singular identity ("only, mainly, exclusively" one thing). Gyan comes to insist on a binary (Nepali versus Westernized Indian), whereas Sai exists as a mix. Neither finds happiness: Gyan is left angry and directionless after the insurgency's initial fervor, and Sai is left more alone than ever. Desai does not offer an easy resolution, but the narrative seems to sympathize with the plight of the hybrids like Sai – individuals who, through no fault of their own, inherit a culturally mixed world and must forge an identity in the space between. As Bhabha might say, Sai lives in the *"ambivalence"* of the hybrid third space, which is fraught with trauma but also the reality of the postcolonial condition.

Diaspora and Displacement: Biju's Search for Home

Parallel to the stories in India, *The Inheritance of Loss* follows the journey of Biju, a young man who migrates from the Global South to the United States in search of a better life. Biju's narrative extends the novel's exploration of postcolonial identity into the realm of the *diaspora*, highlighting themes of displacement, longing for home, and the illusion of the American dream. As the son of the judge's cook, Biju comes from a poor background in India; he represents the wave of postcolonial migration driven by economic necessity. In New York City, Biju's experiences as an undocumented worker are characterized by exploitation, cultural disorientation, and a persistent sense of invisibility. He drifts between menial jobs in restaurant basements, "chang[ing] jobs so often, like a fugitive on the run" (Desai 3). This imagery of a *fugitive* captures his unstable existence – always on the move, with no sense of security or belonging.

Despite living in the metropolitan center of the world, Biju finds himself consigned to the shadows of globalization – the underclass of immigrants who sustain the city's luxury but remain unseen. He lives in overcrowded, unsanitary conditions with other migrants and endures daily humiliations due to his race and status. In one episode, when Biju injures his knee at work, the Indian-American restaurant owner not only refuses to pay for his treatment but berates him: *"What right do you have? … YOU should have to pay ME… living like a pig."* (Desai 188). Such incidents reinforce Biju's feeling of otherness and indignity. He left India dreaming of prosperity, but discovers that in the First World he is treated as a second-class human – a painful extension of the colonial hierarchy on a global scale. The racism and economic ruthlessness he encounters show that the old colonial attitudes (white/Western superiority and brown inferiority) persist in new forms under globalization. Biju develops what the novel calls a "habit of hate," finding that he "possessed an awe of white people… and a lack of generosity regarding almost everyone else" (Desai 86). Having been made to feel inferior by Western society, he paradoxically internalizes a colonial-style hierarchy (revering whites, resenting fellow minorities), illustrating how imperial ideologies outlive empire in the minds of the oppressed.

Throughout Biju's journey, Desai emphasizes the ache of *displacement*. Biju is homesick and spiritually adrift in New York. He clings to memories of India and struggles to maintain his cultural and religious identity in a foreign land. For instance, he avoids working at restaurants that serve beef, out of respect for his Hindu values, and seeks out Indian-run establishments. Yet even these choices bring only marginal comfort and often worse exploitation. He oscillates between the desire to assimilate and the urge to remain authentic – a classic immigrant dilemma that parallels the

colonized mimicry dynamic. Bhabha's concept of *unhomeliness* aptly describes Biju's condition: he is not at home in the US, but after years away, he also becomes estranged from home in India. Letters from his father (the cook) sustain him, yet also fill him with guilt and longing. Biju's identity hangs in limbo, as he wonders if he is any better off than he was before.

Eventually, disillusioned and "lonely beyond measure," Biju decides to return to India, giving up on the American dream. This return, however, is not the triumphant homecoming one might hope for. In a cruel twist of fate, as soon as Biju arrives back in India (in the midst of the Gorkhaland unrest), he is robbed by insurgents of all his belongings. He is left *"without his baggage, without his savings, worst of all, without his pride"* (Desai 317). The phrasing "worst of all, without his pride" is telling – Biju's journey cost him not only time and money but also his dignity and sense of self. Yet, notably, in that same moment he is reunited with his aging father, the cook, who had been anxiously awaiting his return. The father and son embrace, and in that emotional reunion, Biju experiences a bittersweet relief – he is "free from the despair of being a failure in America, free from the lie of pretending to be successful abroad" (implied in the narrative) and free from what Said calls "survivor's guilt." Biju's father, for his part, must let go of the inflated pride he took in having a son "manager of a restaurant business in New York" – a myth he boasted about in the village – and accept the reality. What remains is a stripped-down human connection: Biju standing before him with nothing, yet *finally home*.

Biju's story reinforces several of the novel's larger points about postcolonial identity. First, it exemplifies how global migration extends the colonial experience: the postcolonial subject moves to the former imperial center (the West) and finds a new form of subaltern existence there. The "mixture of cultures and identities on a global scale" that Said described is apparent in Biju's life, as he works alongside fellow immigrants from many nations, all in pursuit of survival. Yet, also as Said noted, lingering power hierarchies make those migrants believe in false divisions – Biju notes how people from different third-world countries eye each other with prejudice even in their common plight. Second, Biju's ultimate rejection of the West and return to India underscores a yearning for *home* and *authenticity* that many diasporic individuals feel. He chooses the hardship of India over the indignity of America, seeking to reclaim a sense of self not defined by Western norms. In that choice, one might interpret a subtle act of resistance – akin to what Bhabha would see as the colonized asserting their agency by *refusing* to play the mimicry game anymore. And yet, Desai shows that returning is not a panacea: the homeland he returns to is itself in turmoil (the postcolonial nation riven by internal ethnic conflicts), and the economic opportunities are scant. Biju's inheritance is a *loss* on both sides: he loses in the global race, and back home he finds a landscape of loss as well (violence, poverty, instability). The only hopeful note is the simple human reunion between father and son, suggesting that identity and belonging might finally be grounded not in nation or success, but in personal bonds of love and understanding. In Biju's embrace with his father, we witness a quiet counter to the vast forces of empire and capital – a moment of genuine connection that transcends the postcolonial identity crisis.

Conclusion

In *The Inheritance of Loss*, Kiran Desai paints a vivid and unflinching portrait of postcolonial identity as a condition of fragmentation, ambivalence, and yearning. Each character inherits a legacy of *loss*: the judge Jemubhai loses any sense of home or self-worth in trying to become English; Sai loses her innocence and any simple notion of belonging as she confronts the reality of her hybrid identity; Gyan sacrifices love and idealism to an angry politics of purity that offers no fulfillment; and Biju finds that the promise of a new life abroad can dissolve into humiliation, leaving him materially and spiritually depleted. Underlying these personal stories is the shadow of colonial history and globalization – the way the past and present "monstrous dealings between nations" distort ordinary lives (Desai 219). Using the theoretical insights of Bhabha and Said, we can discern how Desai's characters illustrate the complex processes of identity formation (and deformation) after colonialism. They live the reality that **identity is hybrid** – "no one… is purely one thing," as Said reminds us, for their world is irrevocably mixed. Yet they also suffer from the **illusion of purity** that colonialism left in its wake – the judge's Anglophilia or Gyan's ethno-nationalism, each a reaction to the other, show the destructive allure of trying to be "exclusively" one thing or another. Meanwhile, those in diaspora like Biju embody the **displacement** and *unhomeliness* that haunts postcolonial peoples, the sense of being *foreign everywhere*.

Desai's novel does not propose an easy solution to these dilemmas; rather, it compels readers to confront the human cost of imperialism's legacy. If there is a hopeful thread, it lies in moments of empathy and connection that cut through the identities imposed by history – Sai reaching out across class to befriend the cook, Biju returning to embrace his father, even the judge at the very end showing a glimmer of remorse for the harm he caused. These instances echo Said's call to think "contrapuntally" and "sympathetically" about others rather than in terms of "us" versus "them". *The Inheritance of Loss* ultimately suggests that the path forward in a postcolonial, globalized world requires acknowledging hybridity and confronting the injustices of the past, rather than retreating into mimicry or nativism. The novel's title itself is a poignant verdict: the inheritance passed down from colonialism and migration is one of loss – of homes, identities, certainties – yet in facing that loss, there is the possibility of forging a new understanding of belonging. In Desai's richly drawn characters, we see the pain of this inheritance and the resilience of those who endure it, negotiating their cultural identity in the hope of finding a place to call home in an unhomely world.

References:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Desai, Kiran. *The Inheritance of Loss*. Grove Press, 2006.

Deshmukh, Madhuri. "Review of *The Inheritance of Loss*." *New Quest*, no. 168, Apr.–Jun. 2007, pp. 75–77.

Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann, Grove Press, 2008.

Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., Routledge, 2015.
Naipaul, V. S. *The Mimic Men*. Vintage Books, 2001.
Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. Penguin, 1992.
Said, Edward W. *Culture and Imperialism*. Alfred A. Knopf, 1993.
Said, Edward W. *Orientalism*. Pantheon, 1978.

ISARA INSTITUTE OF MANAGEMENT & PROFESSIONAL STUDIES

WWW.IIMPS.IN

EARN YOUR

MBA

Accreditation & Ranking

UGC / NCTE Approved.

INFO@IIMPS.IN

011-41005174

RESEARCH GATEWAY

STOP PLAGIARISM

researchgateway.in | info@researchgateway.in
+91-9205579779

AROGYAM ONLINE

Arogyam Ayurveda

Holistic Healing through herbs

PARIVARTAN PSYCHOLOGY CENTER

COLOR PSYCHOLOGY : HOW COLOR AFFECT YOUR CHILD

BLUE — Calms your Child's Mind & Body

YELLOW — Promotes Concentration, Stimulates the Memory

PINK — Evokes Empathy, makes your Child Calm

RED — Excites and energizes your Child's body

GREEN — Improves Reading speed and Comprehension

www.parivartan4u.com

Confuse about your children's future?

भारतीय भाषा, शिक्षा, साहित्य एवं शोध

ISSN 2321 – 9726

WWW.BHARTIYASHODH.COM

INTERNATIONAL RESEARCH JOURNAL OF MANAGEMENT SCIENCE & TECHNOLOGY

ISSN – 2250 – 1959 (0) 2348 – 9367 (P)

WWW.IRJMST.COM

INTERNATIONAL RESEARCH JOURNAL OF COMMERCE, ARTS AND SCIENCE

ISSN 2319 – 9202

WWW.CASIRJ.COM

INTERNATIONAL RESEARCH JOURNAL OF MANAGEMENT SOCIOLOGY & HUMANITIES

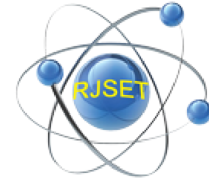
ISSN 2277 – 9809 (0) 2348 - 9359 (P)

WWW.IRJMSH.COM

INTERNATIONAL RESEARCH JOURNAL OF SCIENCE ENGINEERING AND TECHNOLOGY

ISSN 2454-3195 (online)

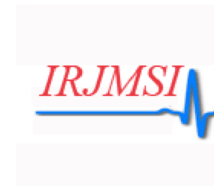
WWW.RJSET.COM



INTEGRATED RESEARCH JOURNAL OF MANAGEMENT, SCIENCE AND INNOVATION

ISSN 2582-5445

WWW.IRJMSI.COM



JOURNAL OF LEGAL STUDIES,POLITICS AND ECONOMICS RESEARCH

WWW.JLPER.COM

JLPE