

**Peer Reviewed Article****DOI:** <https://doi.org/10.53032/tvcr/2026.v8n3.07>

## Voices from the Heteronormative World: A Study of Queer Experiences in the Autobiographies of Laxmi Narayan Tripathi and Manobi Bandyopadhyay

**Dr. Bharti Tyagi**

Associate Professor

Department of English, Digambar Jain College, Baraut (Baghpat), U.P., India

**Saloni Chauhan**

Research Scholar,

Department of English, Digambar Jain College, Baraut (Baghpat), U.P., India

**Email:** [chauhansaloni02@gmail.com](mailto:chauhansaloni02@gmail.com)**Abstract**

For the voiceless and oppressed, writing their lives in their own words is a most empowering and self-representative act. It is especially important for transgender and hijra people, who were long ignored or misunderstood, writing their biographies enabled them to share their experience with the world. This study focuses on the two Indian trans-women who choose to write about their lives. *Me Hijra, Me Laxmi* (2015) is a life account of transgender rights campaigner Laxmi Narayan Tripathi, who wrote the narrative in Marathi. It was translated by R. Raj Rao and P. G. Joshi. *A Gift of Goddess Lakshmi: A Candid biography of India's First Transgender Principal* (2017) is about Manobi Bandyopadhyay, who recounts her life with the help of a journalist Jhimli Mukherjee Pandey. Both women, assigned male at birth, embraced womanhood. Yet, they both struggled to do so in a society that resisted their choices and questioned their gender identity. Tripathi and Bandyopadhyay were both shaped by their families, caste, religion, and social norms, which have been long associated with the status of hijras. Nevertheless, the two women choose different paths in their quests for social acceptance. Tripathi found a new home in the guru-chela (master-disciple) system and later became an activist, while Bandyopadhyay pursued an academic career, eventually becoming the first transgender principal in West Bengal. The study briefly discusses how the experiences of transgender women can be seen within the context of Indian history and society. This study offers a comparative reading of these two autobiographies and examines how each writer develops a sense of self while facing family rejection, social prejudice, discrimination, and a legal system that did not formally recognize their identities for much of their lives.

**Keywords:** Hijra Community, Discrimination, Heteronormative, Gender Performativity

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

## Introduction

The hijra community has a long history in India. It is believed that the hijras have existed long before British colonization but the establishment of the British administration resulted in the marginalization of the hijra community. It is believed that the third gender was widespread across the region, and its members held privileged positions due to their association with royalty. In fact, the hijras were the only transgender people to have rights, a distinct culture, and even a specific dress and language. The guru-chela (master-apprentice) system was also an integral part of the hijra culture, one that existed to help poor, unwanted, or orphaned children. In many ways, this system can be considered the hijra's family, as it was the only support some children could rely on. As a hijra, one had the right to join the family of one's master. This affiliation helped attain social acceptance and brought certain privileges.

However, the hijras of India suffered from social discrimination. Even though they occupied special positions throughout history and served royal families, they were never respected as equal members of society. With the arrival of the British, the situation worsened for the hijras. Colonial governments cracked down on the third gender, criminalizing a number of their activities. They were also restricted in their access to education and employment. As a result, many hijra children were forced into begging or sex work. Such options were not desirable, but they were often the only available choice. In addition to being socially unacceptable, they were physically taxing and put enormous pressure on the bodies of transgender people. In this context that it is important to understand the experiences of Tripathi and Bandyopadhyay, who choose to become part of the hijra community.

Judith Butler's theory of gender performativity is one of the frameworks that can be applied to the analysis of autobiographies written by transgender people. In particular, her view on biological sex and gender and the ways in which gender is performed is rather pertinent to the struggles of the oppressed groups. Butler's perspective on gender is grounded in the idea that gender is not a specific innate quality that an individual possess, but instead it is a performative act. Gender is performed, learned, and enforced. It is helpful to consider the theory in context of the writings by transgender women, as their biographies can be seen as the ultimate example of people who engage in a performative act of being someone they are not.

Neither Tripathi nor Bandyopadhyay perceived their gender as a binary, fixed, or intrinsic quality. For both women, it was necessary to learn and perform, to struggle and adapt, to understand who they wanted to be. Gender for Tripathi and Bandyopadhyay was not a characteristic that was bestowed upon them at birth and lasted until death, but rather a series of actions and behaviours that led to the creation of an identity that is recognized by others. The struggle of these women to be recognized as women was a constant negotiation with social norms and the expectations of society, family, and friends. For instance, both women wrote about the ways in which their families and peers tried to shape their understanding of genders and sexualities. It was the social environment that prescribed certain characteristics to Tripathi and Bandyopadhyay, determining what they should be like. Nevertheless, they were both free to decide which traits they wished to perform in order to shape their identity.

Studies conducted in relation to *Me Hijra*, *Me Laxmi* and published in Indian academic journals suggest that Tripathi's experiences can be connected to the concept of "gender trouble" theorized by Judith Butler. Her biography can be seen as an example of refusal to conform to the set notions of what male and female should be like. As Butler puts it, "sex is ... a normative fiction that genders are performed". Tripathi, similarly to the philosopher's arguments, insisted that her appearance, attitude, and actions did not conform to the established ideas of what male or female should be like. She refused

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

to be identified as either male or female and insisted on her right to present herself in the way that she desired, despite the disapproval of others.

An important aspect of subaltern studies is that the voices of the oppressed groups are finally heard. The fact that the biographies of the oppressed can be published at all is rather remarkable, given the presence of powerful institutions that did not want to relinquish their control. When a marginalized group writes about itself, it challenges the status quo by disseminating new information for which the public was not previously prepared. It is especially noteworthy that the experiences of transgender people are documented and presented in a manner that challenges the existing perceptions. Subaltern studies suggest that new voices will reshape the old ones, as the subaltern will no longer stay silent.

When reading the autobiographies, it becomes apparent that Tripathi and Bandyopadhyay do speak for the subaltern. First of all, it is the subaltern themselves who narrate their lives, presenting their struggles to the outside world. Furthermore, the very act of writing is subversive, as both biographies show that the voices of transgender people can be heard despite disregarded them. Moreover, the accounts are subversive in ways that are related to the themes of gender and its fluid nature. When the subaltern speak, their voices challenge the established power dynamics and questions.

Trauma literature focuses on the effects of emotional distress on individuals and communities and the ways in which traumatic experiences are processed and conceptualized. There is a particular interest in the ways in which the victims of harassment and discrimination cope with their struggles. The autobiographies of Tripathi and Bandyopadhyay present numerous examples of such distress, but they also show how the struggles affect the writers' lives beyond their immediate effects. The analysis of the two autobiographies in the context of trauma literature focuses on the portrayal of traumatic experiences and the ways in which they are dealt with.

Both autobiographies contain numerous examples of verbal and physical harassment, as well as the experiences that could be defined as traumatic. Yet, the authors do not dwell on the unhappy details, instead choosing to depict their emotions and struggles in the context of the wider social reality. Moreover, they both narrate their experiences in a manner that suggests that the traumatic events are now over, and they have moved on from them. Both Bandyopadhyay and Tripathi insist on their self-confidence, self-respect, and self-love, depicting themselves as successful individuals who have turned the page and do not allow their past to define them. Similar depictions can be found in numerous other works on queer and transgender studies, suggesting that a traumatic experience is rather common, but it is also something that one grows from and moves on.

When examining the experiences of Tripathi and Bandyopadhyay, it is important to remember the wider social context in which they lived. It is evident that neither of the women was born into a family or a community that accepted their gender identity. They both were forced to make difficult decisions on their own, struggling to find a place where they truly belonged. Both of them chose to become part of the hijra community, although the circumstances of their entry into it were rather different.

Tripathi's decision to embrace the hijra lifestyle can be seen as an attempt to escape the oppressive family environment. She was rather fond of performing and dancing, which was yet another skill that was in demand in hijra circles. It was the hijra community and its guru-chela system that accepted her, giving her a sense of belonging and self-discovery. Similarly, Bandyopadhyay joined the third gender community in order to find a family that would recognize and accept her. Nevertheless, there was a crucial difference between the experiences of the two autobiographers. While Tripathi did not pursue education, Bandyopadhyay continued to study, eventually graduating from numerous

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

reputable educational establishments. She later became the principal of Krishnagar Women's College, where, in 2015, she made history by becoming the first transgender woman to hold this position.

The 2014 ruling by the Supreme Court of India is another pivotal moment to consider when discussing the voices of transgender women. After years of oppression and attempts by the Indian government to restrict the rights of the third gender, the transgender people were granted legal protection. In particular, the rights of transgender individuals in terms of marriage, education, and employment are now safeguarded by the law. The ruling was delivered in the *NALSA v. Union of India* case, which recognized the rights of the third gender and affirmed their position as a protected group. It took years for India to officially acknowledge the problems experienced by transgender people, but it has finally happened. The long-drawn campaign by activists contributed to the changes, as did the biographies of Tripathi and Bandyopadhyay. The women became active members of the transgender rights movement and played a rather significant role in it. They both drew public attention to the issues faced by the third gender and managed to influence the political sphere. When the biographies of Bandyopadhyay and Tripathi were published, the political climate was undergoing a major shift in terms of social attitudes toward transgender women.

Laxmi Narayan Tripathi was born in 1978 in Thane, Maharashtra, to an orthodox Brahmin family. According to her biography, she realized early on that she was different from her peers. Nevertheless, she did not understand what these differences meant or what her true gender was for quite some time. She was fond of dancing and wanted to express herself, but society had already decided for her what her life was going to be like. She was expected to follow traditional Indian values and lead the life her parents envisioned for her. She had little or no freedom of choice, as her family determined what she would become. Her attraction to boys was also problematic, as society did not consider such feelings desirable for a young woman. As Tripathi grew up and became more aware of her desires, the pressure from her family and society became unbearable.

Some of the most painful memories from her childhood are etched deep in Tripathi's mind and resurface in her autobiography. She recalls the years when she tried to suppress her true self and insists that the attempts led to devastating consequences. Her mother was verbally abusive, but physical violence was also rather common. Her childhood was characterized by harassment and humiliation, the symptoms of which she now recognizes as signs of gender discrimination. Tripathi's experiences serve as a sombre reminder that the family is not always a safe haven for children, especially for those born with a different understanding of their gender. It appears that the home was the starting point of her struggles, rather than the place of solace and support.

An important aspect of Tripathi's biography is the fact that she eventually became a part of the hijra community. Her time spent in the third gender community and interactions with other hijras were healing in a way, helping her come to terms with her identity and strengthen her determination to be herself. More specifically, she became a disciple of a hijra guru and joined the hijra family. It is difficult to classify this period of her life as entirely positive, as Tripathi still struggled to adjust to the rules and rituals of the hijra community. Nevertheless, she did learn new skills, including Bharatanatyam dancing, which became her means of livelihood for a certain period of time. Dancing was a way to express herself, and Tripathi was rather successful within the South Indian dance community. Her career took off when she began performing in Mumbai's bars, which offered her a steady income and an opportunity to earn a reputation in society. While dancing continued to be her primary occupation, Tripathi's activism efforts soon gained public attention.

It is possible to discern a distinct thread that runs through the biography of Laxmi Narayan Tripathi. She began her adulthood as a confused and unhappy woman who struggled to understand her

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

feelings and desires. She was unable to reconcile her inner self with the image that society wanted her to present to the world. It took time, but Tripathi eventually understood that she would never be completely comfortable in the skin of a feminine woman. However, she also realized that she did not want to be seen as a man either. Instead, she embraced her identity as a transgender woman and gradually became confident in her own skin. She resisted the attempts by society to force her into a mould that did not quite fit her, continuing to fight for her rights as an independent and self-respecting woman. As a prominent transgender activist and one of the first Indian transgender women to gain international recognition, Tripathi spoke out about her struggles and contributed to the ongoing discussion of transgender issues. She is also remembered for bringing the cause to the attention of the general public, participating in high-profile events such as the World AIDS Conference in Toronto. Her advocacy took many forms, including organizing the Indian Super Queen contest, which aimed to promote transgender pride and challenge the established notions of beauty and ugliness. Tripathi argued that it was the society that determined who was worthy of praise and who was not rather than the individuals themselves.

When viewed in the context of resistance literature, the autobiography of Laxmi Narayan Tripathi takes on rather interesting dimensions. The activist chose to narrate her life in a manner that was designed to inspire and motivate others to take action. Furthermore, her account can be seen as an attempt to reshape the perception of the hijra community. Tripathi insists that the third gender and its members have the right to be respected and acknowledged as equals within society. She promotes a certain degree of pride in one's own culture, specifically when it comes to the hijra traditions. When viewed through the lens of Judith Butler's theory, her account is also noteworthy in terms of how her identity was performed. Tripathi was rather creative when it came to gender presentation and did not shy away from experimenting with her appearance.

It is important to note that she did not consider her assigned gender to be right for her or desire to adhere to the gender binary. In particular, Tripathi's experiences demonstrate that a person can be uncomfortable with both extremes, which may lead to their experimentation with alternative options. In terms of resistance, she chose to openly talk about her feelings and experiences. By doing so, Tripathi was engaging in a form of resistance as she challenged the status quo and sought to change the way society perceived transgender people. In another sense, her decision to become a part of the hijra community can also be deemed subversive, given the fact that it was the only family she accepted as her own.

Manobi Bandyopadhyay was born as Somnath in 1964 in Chandernagore, West Bengal. Unlike Tripathi, her biography presents a distinctly different set of experiences. As she recounts the events of her early life, Bandyopadhyay notes that the statement "this is a boy, Lakshmi", which was made at the moment of her birth, continued to haunt her for years to come. According to the autobiography, the association of Lakshmi (the goddess of wealth) with a male child was rather ironic, as her father insisted that his daughter's birth was a sign of prosperity. Furthermore, as the narrative unfolds, the irony of the situation becomes even more apparent, given the struggles of Bandyopadhyay and her family.

She recalls the years spent at home with fondness, albeit with some embarrassment. Her family played a significant role in shaping her understanding of gender, which became challenging to reconcile with the developing sense of self. As Bandyopadhyay grew up, the difficulties she experienced in relation to her gender became rather apparent. She was sexually harassed by her cousin, physically assaulted at school, and generally struggled to accept herself. These events, as well as the constant teasing and ridicule, left a rather bitter taste, one that was exacerbated by the fact that the reflection in the mirror hardly resembled the image she had of herself. Bandyopadhyay describes the feeling in the

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

following manner: My soul and sexuality did not match the image I saw in the mirror. I would look at that otherwise perfect reflection and weep for hours. I felt like tearing away and escaping from the man's body in which I was born." (Bandyopadhyay, p. 109)

The experiences of Bandyopadhyay and Tripathi are rather similar in a number of respects, but the former chooses a considerably different path. Her struggles with identity and body image are rather reminiscent of those experienced by Tripathi, but they are contextualized differently. For Bandyopadhyay, the realization of her gender preferences and the inability to conform to the prescribed social and familial expectations were deeply troubling. Nevertheless, while Tripathi turned to the hijra community for support and subsequently embraced it fully, Bandyopadhyay pursued an education. She completed her degree in Bengali and defended her PhD thesis on the third gender in Bengali literature and culture. Her contribution to the field of study and literature in general was acknowledged and resulted in the founding of Ob-Manob, the first Bengali transgender magazine. Bandyopadhyay's academic success and literary achievements paved the way for her professional growth as she became the first transgender woman to be appointed the principal of Krishnagar Women's College. In a way, her entire life can be seen as an uphill battle to prove that transgender women are just like other people, capable of receiving an education, holding respectable jobs, and serving in leadership positions.

It is rather remarkable that Bandyopadhyay managed to achieve so much in her life, given the numerous obstacles she had to overcome. Nonetheless, it is important to note that her struggles did not end with the attainment of academic excellence and professional success. The themes of love and betrayal are also prevalent in her biography, as are the challenges associated with the lack of social acceptance. In fact, she openly discusses some of the most emotionally taxing moments of her life, including the experiences of heartbreak and disappointment. In particular, the accounts of love affairs that went bad are rather poignant, as they emphasize the ways in which such events affected her life and attitude toward the world in general. On one hand, Bandyopadhyay insists that she continued to lead her life regardless of these hardships. On the other hand, she acknowledges that the experiences of abandonment and betrayal were traumatic. Her biopic accounts serve as a sombre reminder that even the seemingly strongest individuals can be devastated by the actions of those they loved and trusted.

Bandyopadhyay eventually finishes her PhD in Bengali literature, writing her thesis on the third gender in Bengali literature and society. For her, this academic qualification was a personal victory, as it allowed her to relate her own lived experience to that of her literary predecessors, giving it a sense of universality. In 1995, she founded the institution called Ob-Manob which, according to the secondary resources, was the first Bengali transgender magazine. Thus, not only did she achieve critical acclaim for her poetry but also actively participated in bringing the voice of her community into the spotlight. Another important chapter in her life was when she became the principal of Krishnagar Women's College in 2015, which makes her, according to the secondary literature, the first transgender person in India to hold such a position. Again, it was a carefully thought-through step in her career that demonstrated that a transgender woman could achieve success and occupy positions of power and responsibility.

Therefore, for Bandyopadhyay, education did not merely serve a personal mission; it became a political instrument to challenge the status quo and gradually de-stigmatize the third gender in Bengali society. However, the long journey to academic and professional excellence came at a great personal cost. Notably, many scholars have pointed out that, when reading through the lens of trauma and gender variance, the autobiography of Bandyopadhyay has several leitmotifs of romantic disillusionment and betrayal. Even though the protagonist of the book, which is presumably Manobi Bandyopadhyay herself, eventually manages to achieve critical acclaim and professional success, those were not enough



# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

to soothe the wounds of her adolescence and youth. Hence, the romantic episodes in the book can be seen as the leitmotifs of unfulfilled love making her life story a truly tragic one. Her achievements could not compensate the losses and emotional traumas; therefore, she painfully exposes herself and her community in an attempt to gain sympathy and support, calling upon the public to recognize the plight of the transgender community.

Upon comparison, it becomes clear that “Me Hijra, Me Laxmi” and “A gift of Goddess Lakshmi” share a similar plot structure, which in many ways reflects the typical life path of a transgender or hijra person in India. Both books tell the story of a person who was raised to fulfil a certain role in society, but eventually realizes that this life is not for her and decides to carve a new path for herself. In particular, both Tripathi and Bandyopadhyay went through a phase of social condemnation, harassment, and alienation when their gender identity did not conform to the societal norms. Notably, the autobiographies resonate on the topic of parental attitude and treatment in the household. In particular, both writers had to realize early in life that their home was not a place of unconditional love and support but rather the place from where they had to escape. Furthermore, both women had to grapple with their own body, but in different ways: while Tripathi talks about confusion and entrapment, Bandyopadhyay contemplates her reflection in the mirror.

Overall, the most crucial difference between the two autobiographies lies in the fact that Bandyopadhyay chose to re-invent herself and become a scholar, whereas Tripathi embraced her third gender identity and became an activist. Tripathi’s choice to live as hijra was facilitated by the guru-chela system which, to some extent, recognized her identity and offered her a sense of belonging, family structure, and community. This, in turn, became the basis of her activism – she was able to take that feeling of solidarity and expand it to address a larger audience, inviting them to share in her identity and vision. Tripathi, thus, represents the tradition of the hijra community with its ancient history and unique set of rituals, values, and identity markers.

On the other hand, Bandyopadhyay chose a different path – instead of joining an existing hijra community, she embarked on a long journey through the academic world to earn the credibility and authority to speak from a privileged vantage point. Unlike Tripathi, who built her activism on the perceived acceptance from the hijra community, Bandyopadhyay had to earn her voice through academic degrees and professional qualifications. Therefore, she was able to occupy positions within the established organizations such as the Krishnagar Women’s College. In a way, Tripathi and Bandyopadhyay represent different socio-cultural traditions – the former comes from the activist tradition of hijra community, whereas the latter follows the scholarly tradition of Bengali academia. This, perhaps, might explain the differences in their approaches to the challenges of their lives.

It is also worth noting that both autobiographies are written in a similar tone and genre. “Me Hijra, Me Laxmi” resonates with testimonies common in the activist literature and public speeches, while “A gift of Goddess Lakshmi” incorporates a confessional tone common in memoirs and personal biographies. In particular, the latter one of the two autobiographies is a confessional one in which Tripathi exposes her intimate, personal experiences concerning her gender identity. The reviewer notes that “A gift of Goddess Lakshmi” is, indeed, “candid,” as it exposes many unpleasant details of the protagonist’s life; however, they also point out that a large number of such confessions are, unfortunately, commonplace in Indian society.

## Conclusion

“Me Hijra, Me Laxmi” and “A gift of Goddess Lakshmi” represent the best of the testimonial writing on the third gender in India. Both books were written by remarkable women who managed to transform their lived experience of marginalization, social exclusion, and humiliation into a tool for

# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

activism and scholarship. Remarkably, the comparison of these two autobiographies allows us to see the multiplicity of approaches and strategies employed by the transgender women in India. While Tripathi opted for the activist path, embracing her third gender and working within the framework of the hijra community tradition, Bandyopadhyay pursued the scholarly path, aiming to gain public credibility to speak from the empowered position.

Both women succeeded in their endeavors, but the comparison of the two stories allows us to see the subtle differences in their approaches and, consequently, the different ways in which the third gender can be understood and recognized in society. In particular, Tripathi represents the tradition of the existing hijra community with its distinctive rituals, values, family structures, and social organization. In contrast to her, Bandyopadhyay has chosen to re-invent herself and become a scholar. This allowed her to occupy the space of the privileged public sphere and speak from that position of power. Tripathi chose the insider perspective, whereas Bandyopadhyay opted for the outsider one. Both approaches allow us to understand the lived experience of the third gender, but from different angles.

Ultimately, it is important to note that, in addition to the differences, the autobiographies also share certain similarities. In particular, both life stories resonate with the themes of social exclusion, marginalization, and the quest for identity, as well as the long journey towards social inclusion and the recognition of one's own identity. More specifically, both women narrate the story of following their own path when their attempts to meet the expectations of the society failed. Furthermore, both writers emphasize the importance of education – Tripathi speaks of it as a fundamental pillar of every person's life, whereas Bandyopadhyay demonstrates how her own academic success helped her to achieve her goals.

Therefore, it can be concluded that the autobiographies of Manobi Bandyopadhyay and Laxmi Narayan Tripathi represent two distinct paths which, nonetheless, lead to the same goal. Both stories are fundamentally positive in that they demonstrate that transgender people can lead fulfilling lives regardless of the societal barriers on their path. By telling their own stories, the writers also challenge the prejudice and stereotypes about the third gender and its capacity to live and function within the larger society. Ultimately, the two writers are committed to changing the status quo, fighting for the rights of the transgender people in India, and raising awareness about their life. This commitment makes their stories not only unique but also valuable in the context of social change and human rights advocacy. Most importantly, by voicing their own experience, Tripathi and Bandyopadhyay also empower their community and promote greater inclusiveness and compassion in the society.

## Works Cited

- Bandyopadhyay, Manobi, with Jhimli Mukherjee Pandey. *A Gift of Goddess Lakshmi: A Candid biography of India's First Transgender Principal*. Penguin Random House India, 2017.
- Ghosh, Nilanjana, and Jaya Dwivedi. "The Voice of a Transwoman in Laxmi Narayan Tripathi's *Me Hijra, Me Laxmi*." SSRN, 2021.
- India, Supreme Court. *National Legal Services Authority v. Union of India*. 2014.
- Meena, Shweta, and Sarita Meena. "Voicing Gender Fluidity: Trauma and Survival in Manobi Bandyopadhyay's *A Gift of Goddess Lakshmi*." *RESEARCH REVIEW International Journal of Multidisciplinary*, vol. 9, no. 3, 2024, pp. 345–350.
- Rupkatha Journal contributors. "A Study of *A Gift of Goddess Lakshmi: A Candid Biography of India's First Transgender Principal*." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 13, no. 1, 2021.



# The Voice of Creative Research

Vol. 8 & Issue 3 (July 2026)

Theory and Practice in Language Studies contributors. "Reclaiming Transgender Bodily Autonomy and Sexuality: A Comprehensive Analysis of A Gift of Goddess Lakshmi." Theory and Practice in Language Studies, 2025.

Tripathi, Laxmi Narayan. *Me Hijra, Me Laxmi*. Translated by R. Raj Rao and P. G. Joshi, Oxford University Press India, 2015.

Various contributors. "Challenges of Self-Representation: Laxmi Narayan Tripathi's *Me Hijra, Me Laxmi* as Transgender Resistance Literature." GAP Bodhi Taru, 2021.

Abirami, P., and V. Anuradha. "Torment of Transgender in Manobi Bandyopadhyay's *A Gift of Goddess Lakshmi*." *International Journal of Scientific Research in Engineering and Management (IJSREM)*, vol. 10, no. 2, Feb. 2026, p. 1, <https://ijsrem.com/download/torment-of-transgender-in-manobi-bandyopadhyays-a-gift-of-goddess-lakshmi/>.