

6 Culture and Society

6.1 Cultural Studies

See Chaudhury (3.1); Hatcher (4.2)

6.2 Language / Sociolinguistics

See Misra (3.1)

6.3 Literature

Devarajoo, Karthiyaini: The Evolving Indian in Malaysian Literature in English. *Man in India* 87, 1 & 2 (2007): 191-99.

Malaysian writers of Indian origin started as early as the 1930s and have over the years carved a tradition of their own. Focusing on Malaysian writers of Indian origin writing in English, the author seeks to understand the changing facets of the Indian character as portrayed in their writings, specifically, in K.S. Maniam's *The Return*, and Rani Manicka's, *The Rice Mother*. *The Return* and *The Rice Mother* exemplify the distinctive but gradual shift in status of the Malaysian Indian from an immigrant diasporic Indian in Malaysia to a Malaysian citizen with a clear national identity. The author ultimately reiterates the need for the literary community to rise above rigid categorizations in the era of globalization. Worldwide, most diasporic writers have developed multiple and versatile loyalties beyond a single identity, thereby problematizing the whole notion of diasporic identity.

Gomis, Annette: The Uneasy Relationship with 'Home' for South Asian Diaspora Writers. *Man in India* 87, 1 & 2 (2007): 163-69.

This paper examines the case of the diasporic writer and his/her adaptation and reception in the host and other countries, and in their own countries, in this case India. The search for a market for their writings and the colonial ideal of assimilation together prompt many writers to migrate from the colonies to the metropolis. Dismissing unidirectional analysis, the author goes on to consider

what 'home' is for the South Asian diasporic writer, especially for Indian diasporic writers coming from a culture of diversity.

According to the author, most diasporic writings are aimed at a Western audience. A comparative analysis is then undertaken to understand the vantage points of different writers in the eyes of their critics through the work of Rohinton Mistry, an Indian expatriate writer resident in Canada. The author claims, albeit in a cursory manner, that the 'home' of a writer lies in the eye of the beholder.

Herrero, M. Dolores: Satendra Nandan's *The Wounded Sea: Paradise Found, Paradise Lost, Paradise Imagined*. *Man in India* 87, 1 & 2 (2007): 171-83.

This article discusses the different ways in which Satendra Nandan's autobiography, *The Wounded Sea*, brings to the fore the contradictory myths that are concomitant with any kind of diasporic situation, and in particular with the entire ethos, plight and history of the so-called 'Girmit ideology' of Indian indentured labour in Fiji.

The author begins by exploring the theoretical evolution undergone by the term diaspora, from one that was suggestive of catastrophe, victimization and banishment to a more 'elastic' definition, and the effect this has had on diasporic identities, the creation of subjectivities and the relationships of culture to place. Affirming the diasporic experience as both traumatic and transformative, the author situates the idea of diaspora within Satendra Nandan's, *The Wounded Sea*, a text which is testimony to the destiny of the twice-exiled community of the Indian diaspora of the Fiji Islands and its fragmented identities. Assessing the theoretical problem posed by the self-narratives of an autobiography, the author claims that the text lays open the ideological construction of belief systems of self-authentication, legitimization and survival among the remnants of the Indian community in Fiji, that is, the 'Girmit ideology'. This testimony sheds light on aspects of diasporic Fijian-Indian life. From this the author concludes that literary texts are not only vehicles for personal analysis and introspection but also powerful tools that allow differences to be transcended and redeeming sameness recognized.

See also Likhari (24.5); Mandal (4.2); Ramanan (23.1); Walia (19.1)