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This comprehensive collection of essays, *India in the World*, sets out to explore beyond the conventional concept of the Indian diaspora as a dispersion of a people but rather makes an interpretation of “homeland” beyond land itself. From this viewpoint, diasporas are ungrounded cultural phenomena and exiles are processes in themselves.

The volume opens with a section on varied postcolonial issues. The first three essays look at the role of India in the Western imagination. Mark Bradshaw Busbee’s “The Idea of India in Early Medieval England” proposes that the attempt at mapping India (interpreted as the East, Asia or even an Elsewhere) demonstrates both that an effort was made to locate it geographically and that it also occupied an ideological place in the Anglo-Saxon imagination, which was Christian-centrally determined. Elisabeth Damböck then analyses India as a product of the western imagination in the present context in “Exoticism Stops at the Second Hyphen,” where she argues, in tune with Graham Huggan, that globalisation’s alterity industry produces homogenised forms of the “exotic.” Damböck’s argument is powerfully clear: single hyphenation invites to exoticisation whilst multiple hyphenation explores this process at a deeper level. She maintains that multi-hyphenated authors like Neil Bissoondath, Farida Karodia and Shani Mootoo succeed in making use of “strategic exoticism” to raise awareness of ethnic categorisation akin to social stratification and racism. In the very well researched “All the Raj: French-Speaking Comics about India,” Corinne François-Denève delights the reader with a virtual trip to India through Francophone comic strips. The pleasure lies in meeting so many (literally) colourful characters which the non-Francophone world is unlikely to be familiar with. The strength of the essay is that it contributes so knowledgeably to postcolonial studies in posing the question, to paraphrase the author, of why the road to India for the Francophone follows a British path (39).

The reverse direction of influence is examined in Shyama Prasad Ganguly’s “Indian Response to *El Quijote*,” which concentrates on matters related to orality versus academic impact, translation and vernacular languages and intermediation (English) from the perspective of reception studies.

Two essays approach the problems of terminology. In the first, “From Inscrutable Indians to Asian Africans,” Felicity Hand discusses the process from discrimination to relative acceptance reflected in the terminology used to describe East Asians in Africa (the reader

may consider this chapter alongside Damböck's, since Hand uses M.G. Vassanji, another multiple-hyphenated author, as a literary case study). Also Laura Peco González's "The Redefinition of the Concept 'Anglo-Indian' in Contemporary Narrative" makes analogous analyses on the ideological and conceptual content of terminological choices. Peco González reflects, for instance, on strategic exoticisation (implicitly) and on hyphenation (explicitly). Taken together, these articles reveal the turns in postcolonial theory deriving from the recognition of the complexities and difficulties of conceptualisations such as memory, in-betweenness and diaspora.

The collection certainly provides continuity, with Juan Ignacio Oliva's contribution on South Asian women's literature in North America and the UK, using as his discursive tools principles of diaspora, memory (in line with Damböck's idea of an artificially constructed place of cultural heritage), critical assessment of multiculturalism and hyphenated space. Oliva makes relevant overviews and critical comparisons between white and black feminisms, supporting his view with varied examples which also capture the reader's attention for their being a less common material in postcolonial studies: poetry.

The section closes with Chris Rollanson's discussion on Poe's lesser known "A Tale of the Ragged Mountains," where Rollanson assesses Poe's Indological and Orientalist text against that of the historian Thomas Babington Macaulay on Warren Hastings, Governor-General of Bengal (1773-1785). The article's key point and merit lie in its positioning of each author regarding Orientalism, as the phenomenon (and its conceptualisation) has too often been subject to reductive homogenisations.

The second part of the volume is dedicated to literature and follows roughly the following tripartite logic: a section on diverse critical schools, one on Indian female identity and one on Rushdie. There is in fact not a clear-cut division and sections do actually intersect. For instance, in "Daughter Forsaken: *La Résistance* of the Indo-Mauritian Girl Child in Ananda Devi's Novels," Rohini Banerjee proffers a reading which is enticing because of its daring critical tool: the oppositional theory by Ross Chambers and Michel de Certeau. It suggests that the girl child in the acutely patriarchal Hindu society can cope with extreme forms of abuse through a mechanism of choice between the acceptance of her role as a prostitute or as an exploited outcast in the bosom of her own family; hard-line feminists will no doubt question whether there is an actual choice as this can be located at the level of the reaction but not of the alteration of the situation. Bannerjee herself responds in the affirmative.

Bhavna Bhalla's "Principles of Sanskrit Poetics in Contemporary Context: The *Rasadhvani* Approach to J.M. Coetzee's *Slow Man*" explicates—in a necessary but rather daunting manner for the non-expert—the principles of Sanskrit Poetics. According to Bhalla, Coetzee's novel displays the moral ambiguity needed for it to be approached through the prism of this poetics, which assesses the emotional response to art and language. Her challenging opinion is that the *rasadhvani* theory can be used in relation to any artistic piece as it puts primacy on emotion; this will likely make some critics twitch. Can we, as Bhalla suggests, apply Sanskrit Poetics to "any text, even if it is culturally alien" (141)?

Olga Blanco-Carrión's "Framing Interpersonal Violence in *A Married Woman*" uses a cognitive-linguistic approach and therefore her analysis of Manju Kapur's novel is permeated by the specific conceptual terms and methodologies of the field, providing a combined approach as it intertwines with the literary world. Cristina M. Gámez-Fernández, on her part, chooses Jhumpha Lahiri's *The Namesake* to explore the fluctuations in identity (opposition, articulation and instability) as displayed in a name that partakes of three different geocultures: India, America and Russia. The article makes firm arguments regarding the cultural associations between the public and the private, as well as first- and second-generation migrants, but it leaves the reader wanting for a longer, and therefore deeper, analysis.

A sequence of articles on women's identity in India comes next. Emma García Sanz's "The Search for Female Identity in R.K. Narayan's *The Dark Room*" will please the reader because of the soundness of the investigation on the varied materialisations of femininity in the novel. The author clearly establishes the complicated meanders of wives, mothers, daughters and lovers in Hindu society, a society dominated by men, as well as of the latter's neglect and contradictions which affect women's identities in intertwining areas like education, work, independence, tradition, religion and family affairs. Similar issues are analyzed in "Manju Kapur's *Difficult Daughters* and the Deconstruction of Traditional Binary Oppositions," where Javier Martín Párraga considers the dissimilar constructions of education, roots and family relations made by two different generations of women. They share in the subsequent deconstructions by using memory and fantasy for their purposes, but with very different consequences. This article is thus well positioned in this section, rather than next to Blanco-Carrión's, as it appears alongside articles with similar themes and approaches.

In her turn, María J. López succeeds in demonstrating the indebtedness to authors such as Woolf, Mansfield and Joyce in a number of novels by Anita Desai. In "She had been Certain the River would Sustain her': Modernist Aestheticism in Anita Desai's Fiction," López goes on to show how Desai's characters' sense of discontentment towards their social environment and domestic milieu on the one hand, and their acute perceptivity on the other, can be traced back to modernist tradition, particularly to its "dark places of psychology," as Woolf described it (qtd. in 173), to put forth women's feelings of entrapment and constraint.

María Elena Martos Hueso moves away from issues of femininity to focus on the literary weight and political interests that distinguish Amitav Ghosh and Salman Rushdie and, by extension, their generations of writers. In her study of Ghosh's *The Shadow Lines*, the author makes use of Bakhtinian theoretical resources, namely of heteroglossia and dialogism, owing particularly to the fact that Ghosh identifies the former as the core of Indianness (193). She defends Ghosh against conservative criticisms and argues, instead, that Ghosh presents innovative fiction: imagination retracing (not fictively reconstructing) the past.

Ana Cristina Mendes offers a perceptive reading of the literary treatment of rock and roll, as both a globalising cultural phenomenon and a critique of its processes (204), in

Rushdie's *The Ground Beneath her Feet*. Mendes proposes that Rushdie diversely rewrites, and therefore subverts, the history of this genre and she draws our attention to Rushdie's comments regarding the universe of cultural industries, its involvement with international economic policies and the culture of spectacle along the lines postulated by Baudrillard. The reader would be correct in seeing connections with the abovementioned formulations by Huggan on exoticism. In the novel, performance, immediatisation, and impersonation play key roles in exposing "the cracks and contradictions of globalisation" (207), leaving open the question of the "(un)feasibility of postcolonial strategies of resistance in the context of globalised multinational corporations" (206).

In "A Paradise Lost: Kashmir as a Motif of Rift in Salman Rushdie's *Shalimar The Clown*," Maurice O'Connor borrows the useful concepts of practical and categorical identities in his approach to the concept of Kashmiriyat and to the events (and their symbolism) in Pachigam (Eden). Briefly put, his argument is that the initially cohesive Hindu-Muslim community is coerced to polarisation by external forces. In O'Connor's view, Rushdie succeeds in presenting the Kashmiriyat philosophy but fails with regards to Islamic fundamentalism.

The third part of the book is dedicated to History and the Arts, although the essays tend to use a wide range of approaches. It is noticeable that the conceptualisations and discourses differ from those produced in postcolonial literary and cultural studies. Some of the terminology will not agree with the more sensitive palates of critics from this field, but one should be mindful of the different discursive specificities of each area.

The opening article, "The Internal Exile of Dalit Women in Andhra Pradesh" by Alida Carloni Franca, is primarily a sociological study on Dalit women in the said state. She considers their multiple discrimination (gender, caste and the Third World) in their daily fight to survive but also the internal contradictions of a national identity that rests on the concept of Mother India: these women are the pillars of society, but are made "to bear the burden of patriarchy" (227). Antonia Navarro-Tejero's article, "A Brief Overview on Feminism in India," provides a useful background to Carloni Franca's essay and constitutes an insightful piece on the feminisms in India, their histories, their theoretical and social battles as well as of their relations to feminist movements in the West. It presents to the reader exactly what it purports to in its title, in the habitual flawless, informed and well-researched style of the author. A third essay includes a reflection on the *sati* ritual starting with Sunny Singh's novel *With Krishna's Eyes*. The author, Rosalía Villa Jiménez, suggests an interrelated threefold analysis of ideology, tradition and culture. Villa Jiménez makes use of documented sources to elaborate on these rather monumental and risky concepts so as to demonstrate the extent to which authoritative power, and principally hybridisation, permeate *sati* in a postcolonial context.

Eva Fernández del Campo Barbadillo addresses the influence of Indian art on diverse areas of western culture, most notably the Fine Arts and Psychology. In her broad-ranging article, she demonstrates how the West turned to the East, and India in particular, to revitalise its own vocabulary. Acknowledging some more recent exceptions, Campo

Barbadillo shows that the West has continuously assumed an ethnocentric attitude, often by relegating Indian art to the category of “primitive” art, even when faced with contemporary production.

Two essays take us to the pictures. The first, by Joel Kuortti, focuses on a script by Arundhati Roy. “City and Non-City’: Political Issues in *In Which Annie Gives it Those Ones*” depicts the political idealism of students in the 1970s. “City and Non-City” is borrowed from the script itself and aptly reflects the core of the article (and the film): the conflicting polarities in Indian society. These refer mainly to urban and rural India but also to class divisions between labourers and executives. Esperanza Santos Moya’s “Bollywood and South Asian Diasporic Films in the U.K.: Gurinder Chadha’s *Female Road Movie*” approaches *Bhaji on the Beach* with the aim of enlightening the reader on the social value of such productions in transforming notions of Britishness. The aim of her analysis is twofold: to reveal the internal diversity of migrant groups while simultaneously asking us to witness and share the feeling of alienation in a society which aggressively insists on its white identity.

The volume comes full circle with the closing article by Fernando Wulff Alonso, “Nativism versus Imperialism? Debates and Interpretations in the Ancient History of India.” Its focus on the historical construction of India shares preoccupations, albeit differently explored, of Bradshaw Busbee in the opening piece. The two models mentioned in the article’s title are carefully discussed, providing ample and instructive information on the ideologies underlying the processes of historiographical production. Wulff Alonso asserts that an isolationist (Hindu- and imperial-related) or an essentialist (nationalist-related) interpretation do not significantly differ as both neglect to take into consideration the historical interactions with the “outside” world: “the reality of human history is made of mixture, contacts and diversification” (295). Both the present and the past, he concludes, are products of those elements.

*India in the World* does achieve its noble goal of promoting research at a high level in various fields of India Studies. For the most part, these articles succeed in developing their individual themes, enabled by the meticulous and structured editorial contribution which creates a network of interconnected knowledge and concepts.

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