



## Tamil Diaspora in Mauritius: Recreating Home in Ananda Devi's *Le Voile de Draupadi*

M. Mohanalakshmi<sup>1</sup>, T. Priya<sup>2</sup>

<sup>1</sup>Research Scholar, Centre for French, Bharathidasan University, Tiruchirappalli – 620 024,  
Tamil Nadu, India

Email: [mohanalakshmi\\_fr1@mail.sjctni.edu](mailto:mohanalakshmi_fr1@mail.sjctni.edu)

<sup>2</sup>Assistant Professor, Centre for French, Bharathidasan University, Tiruchirappalli – 620 024,  
Tamil Nadu, India

Email: [priya.t@bdu.ac.in](mailto:priya.t@bdu.ac.in)

DOI: [10.33329/rjelal.14.1.59](https://doi.org/10.33329/rjelal.14.1.59)



### Article info

Article Received: 24/12/2025  
Article Accepted: 23/01/2026  
Published online: 29/01/2026

### Abstract

Mauritius is an island nation in the Indian Ocean. It is a melting pot of cultures, with Tamil culture having a major influence in shaping the country's social and cultural landscape. Ananda Devi's novel *Le Voile de Draupadi* highlights the depiction of Tamil culture and its relevance to contemporary practices within the community. This article delves into the beliefs, customs, traditions, and religious practices of the Tamil diaspora community in Mauritius society. Drawing from the theories of Paolo Boccagni, Avtar Brah and Stuart Hall, this article offers insights into how Tamil cultural elements are portrayed in Mauritian literature. Indo-Mauritians, who have experienced a sense of loss of their Motherland India, revive their Tamil culture and recreate home to affirm their sense of belonging.

**Keywords:** Tamil diaspora, detachment, culture, homing, cultural identity, belonging.

### Introduction

Ananda Devi is an acclaimed Francophone writer who hails from Mauritius and presently lives in Ferney-Voltaire in Geneva. Although Devi has visited India few times, she provides an extensive observation about its rituals, epics, myths, customs, and traditions particularly those of the Tamil

Hindus in her writings. Devi belongs to the Indian Diaspora who had settled in Mauritius. In her novel 'Le Voile de Draupadi', she has done an extensive exploration of the Tamil cultural elements which brings to light on how the migrated Tamil population revives their cultural and traditional practices to affirm their belonging to Mother India.

### Analysis:

Mauritius, an island nation with a diverse population, stands as a testament to the harmonious coexistence of multiple ethnic groups. Among these groups, Tamils form a notable community that has profoundly impacted the island's cultural and social fabric. The Tamil presence in Mauritius dates back to the early 19<sup>th</sup> century. The first wave of Tamil migrants arrived in Mauritius in 1820s and 1830s. Following the abolition of slavery, Tamils were primarily brought to Mauritius from the Tamil Nadu in South India as indentured laborers by the British colonial administration to work in sugar plantations. Paul Younger asserts: "The Indian group that in many ways has had the biggest impact on the long-term history of Mauritius has been the Tamil-speaking group" (29). Tamil Diaspora in Mauritius originated from the indentured labour system. Their arrival marked the beginning of a significant demographic shift as Tamils integrated into the socio-economic landscape of Mauritius. In the context of international migration, the concept of "home" undergoes significant transformation. Paolo Boccagni proclaims: "International migration is tantamount to an extended detachment from what used to be home" (2). As migration detaches individuals from their homeland, the need to reconfigure home emerges as a key issue for diasporic communities. The dynamics of this recreation are deeply influenced by cultural practices, social relationships, and the emotional attachments that migrants have to their place of origin. Paolo Boccagni affirms:

Migrants' everyday life, therefore, is a privileged terrain to make sense of home by default. It brings to the fore a range of emotions, practices and living arrangements that mirror the need to recreate home anew, dynamically, rather than a static and a full-fledged identification with one particular dwelling place. (2)

For Avtar Brah, home is not a singular, static location, but rather a 'diaspora space' that encompasses the emotional, social, and cultural dimensions of belonging. In this view, home is not fixed to a particular geographic space but is experienced through continuous practices of redefinition and reattachment. The displacement from one's homeland does not erase the importance of that homeland but instead leads to the creation of new meanings and practices that connect migrants to their roots. Avtar Brah notes:

Home is a mythic place of desire in the diasporic imagination. In this sense it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of origin. (188)

Cultural identity refers to identification or sense of belonging to a particular group based on various cultural categories, including nationality, ethnicity, race, gender, and religion. Stuart Hall's contributions to understanding cultural identity and its fluid, constructed nature offers important insights into how diasporic communities negotiate belonging. Stuart hall emphasizes:

Cultural identity in terms of one, shared culture, a sort of collective 'one true self, hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. (223)

Cultural identity is constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs. The notion of home, in this context, is fluid and situated, existing both as an emotional connection to the past and as a set of lived practices in the present. The trajectories of diaspora were mostly traumatic. Despite the harsh conditions of indenture in the burgeoning sugar industry, Tamils managed to preserve their cultural identity and traditions of their

home, their place of origin as they believed that there was no chance of returning to their place of desire. Stuart Hall also highlights that "migration is a one-way trip. There is no 'home' to go back to" (Chambers, 1994: 9). Homing is conceptualized as a process through which individuals and groups establish a sense of place and belonging. The indenture migration established the foundation for Tamil cultural practices in Mauritius. Devi uses the motif of 'home' in the novel to depict a fragmented, yet continuous quest to recreate a sense of belonging in a land that is far from India. The characters in the novel, particularly those of Tamil origin, are haunted by their ancestral memories and are continuously searching ways to reconnect with the 'home' that exists in their collective cultural imagination. This longing is expressed through rituals, language, and the preservation of cultural practices. Devi's novel provides a critical perspective on Tamil identity and cultural practices in the Diaspora, offering insights into how Tamil Hindus in Mauritius have managed to recreate their cultural and spiritual home away from their motherland India.

The novel *Le voile de Draupadi* (Draupadi's veil) portrays the story of Anjali, a young Indo-Mauritian woman residing in Port-Louis in Mauritius. She is the wife of a successful lawyer Dev and the mother of Wynn. Anjali is afflicted with the impending death of her son, Wynn, who is suffering from severe meningitis. Anjali's husband, Dev, urges her to perform the fire walking ritual, a deeply rooted cultural practice, in the hope that it will save their child's life. Amidst her maternal despair and inner turmoil, Anjali is haunted by past traumas and the rigid expectations placed on her as a woman in a traditional family. As Anjali recalls the tragic death of her cousin Vasanti, who sacrificed herself in a fire ritual, she is torn between her mother's duty and personal anguish. Despite medical hopelessness, Anjali succumbs to her husband and in-laws' demands and agrees to undergo fasting, praying and perform the fire

walking ritual for divine intervention. Even after successfully walking on the fire, her son passes away. The fire walking ritual, though not saving Wynn, allows Anjali to reclaim and reassert control over her life as she finds empowerment and a renewed sense of self. The novel explores Anjali's spiritual journey, challenging cultural expectations and gender roles, while also delving into Tamil religious practices and rituals which the protagonist executes or follows in the story.

The most significant cultural element is religion, which plays a central role in Tamil culture in Mauritius. The Mauritian Hindu community has become a model of Indian Hindu Diaspora. Hinduism in Mauritius has now achieved a kind of unofficial status as the national religion. In *Le Voile de Draupadi*, Devi places great emphasis on the role of religion and rituals as key elements in the creation of 'home'. Hindu rituals, festivals, and worship practices are central to the Tamil community's identity in Mauritius, allowing them to maintain a link to their homeland. Younger notes: "The Mauritian Hindus claim to be more Hindu than the Hindus of India" (53). In the novel, Dev makes a promise to build a temple after his child recovers from the illness. Temples and community centers play a crucial role in recreating a sense of home. Hinduism is the predominant religion among Tamils. Several Tamil Hindu temples in Mauritius serve as centers for worship and cultural activities. In Mauritius, Tamil community built the beautiful stone temple of Rose Hill dedicated to the goddess Draupadi Amman. The temple has a large fire pit in the front compound for the fire-walking ceremonies for which the Draupadi cult is known. (Younger,37) Paolo Boccagni affirms:

For both migrants and their counterparts, the home experience – as an evolving assemblage of emplaced cognitions, emotions and practices – need not be constrained to any particular domestic space. (62)

The religious practices in Mauritius, such as the worship of Murugan and the celebration of festivals like Thaipooam and Deepavali, serve as important markers of cultural continuity. The Thaipooam festival commemorates Murugan's triumph over demonic forces and is observed in all major Tamil neighborhoods and settlements (Maño, 2022:191). In the novel, Anjali recalls events from her childhood spent in *Constante la Gaiete* with her brother Shyam and her cousin Vasanti. Anjali recollects: "Do you know that at the age of six, I was pierced by silver needles for the Cavadee ritual?" (Devi, 1993:125, my trans.). Here the author mentions that the protagonist Anjali participated in the Cavadee ritual in her childhood where she was pierced with small silver needles. Usually, the celebrations end with a long procession by devotees who have their bodies pierced with needles and skewers. These are the symbols of Murugan's emblematic spear. They carry decorated kavadis on their shoulders or drag chariots hooked to their skin. Peter Maño affirms: "The Thaipusam Kavadi is one of the most painful and exhausting rituals in Mauritius, attracting both admiration and condemnation" (191). Devi's narrative situates these festivals in the context of Mauritius, highlighting their role in maintaining cultural continuity. These festivals are central to the novel's depiction of Tamil life, showcasing how they are celebrated with traditional rituals and fervour. For instance, Thaipusam is portrayed through the picture of devotees carrying kavadi as acts of devotion, reflecting a deep-seated cultural practice. In this process, cultural practices associated with the homeland such as religious rituals and traditions take on renewed significance. These practices become sacralised, imbued with spiritual and emotional value as migrants seek to maintain continuity with their cultural origins. The act of 'recreating' one's identity in a new space often involves reviving and reshaping cultural practices that embody a sense of belonging and rootedness to Mother India. Hall declares:

In terms of popular cultural life, it is nowhere to be found in its pure, pristine state. It is always-already fused, syncretised, with other cultural elements. It is always-already creolised - not lost beyond the Middle Passage, but ever-present". (233)

Every year, the majority of Tamils on the island, particularly those of Hindu descent, observe a variety of religious festivals that are dictated by the position of the sun and moon. The Thaipooam and Sittirai Cavadee ceremonies, as well as the walking on fire ceremony called as Teemeedee in tamil, are the most common. In the novel, Dev forces Anjali to perform the fire walking ritual. He adds: "It's about making a sacrifice for our son's life. A suffering that you would give to God to deliver him from illness. It's about walking on fire." (24, my trans.) Initially, Anjali's refusal to conform to these societal expectations results in her emotional alienation, both from Dev's family and her own, forcing her into a position of isolation. Throughout the novel, there is a tension of Anjali's struggle with the decision to either participate in the fire sacrifice ritual that symbolizes not only spiritual devotion but also her role within the family and society or to reject it in order to preserve her sense of self. This dilemma propels Anjali on a deeply personal journey of self-discovery, compelling her to confront her innermost desires and fears. Finally, she agrees to perform the ritual for the sake of her child. On the day of the ceremony, Anjali, like the others, arrives at the temple before dawn, takes a cleansing dip in the river, and patiently awaits her turn to perform the sacred rite, while Dev suggests that she first pray to the deity in the procession before undertaking the firewalking ritual. Devi narrates: "The procession left the Mariamman temple, marching through the streets of Port-Louis in the rapidly falling night" (151, my trans.). A clear description of the procession of the deity at Port Louis is given in the novel. Mariamman travelled with the Tamil Diaspora

as they settled in different regions of the world. Mariamman temples can be found in Fiji, Indonesia, Sri Lanka, Malaysia, and Mauritius, among other places. Paul Younger affirms:

One assumes that the deity was originally called by the specifically Tamil name «Mariyamman», but she is now known by the all-Indian name «Kali », and one feels that the temple has long been a favorite for Hindus of all backgrounds living in Port Louis. (36)

In Mauritius, A hand-pulled cart or chariot called as *therr* in Tamil, ornamented to transport an illuminated statue called as *thiruvatch-sillei*, is accompanied by religious chants and traditional musical instruments (Curpen, 2018). Native Tamils have inherited a rich cultural history from their South Indian ancestors, who arrived in Mauritius as craftsmen and traders under the French occupation years ago. Mauritian Tamils' popularity has been increasing even beyond the community.

The villagers practice the worship of Madurai Veeran in Mauritius. The family of Anjali tried every religious aspect to keep their child alive. The worship of Madurai Veeran is one such practice. The author describes: "It's the day of Mardévirin, and faces are intense and drenched in the holy sweat. It's the day of sacrifice, and everything must succeed to appease the wrath of this being from the shadow zone whom the villagers worship. On this stormy day, the sharp cries of red roosters, the bleating of goats already uncertain of their fate, the wailing of a few Creole women already in a trance." (114, my trans.) Madurai Veeran is a Tamil deity who has a special shrine inside the Meenakshi temple in Madurai. He has been a very powerful deity who is worshiped by ardent devotees in the villages of Tamilnadu. The author has enlisted several offerings to the deity like red roosters and goats bought for sacrifices. When colonial recruiters visited Tamil

communities on the coast and in the townships to recruit labourers for plantation colonies in the 1840s, Maturaiviraṇ (in French) was one of the most important gods of peasant life and those people would volunteer for the sea voyage. Marek Ahnee argues:

Since Mardévirin's arrival from South India, Tamil religion has occupied a distinctive place in Mauritius colonial society and the Mauritian *imaginaire*, with Mardévirin serving as an important marker. This figure, far from being a "minor deity" of this holy world, concentrically spread outward from the Tamil community to the entire island, all the time travelling as a symbol of colonial plantation politics. (Ahnee, 2016:28)

Tamil Hindus in Mauritius observe a range of rituals and practices, including daily prayers, temple visits and participation in religious festivals. Rituals such as the thread ceremony known as Upanayana and wedding ceremonies are performed with traditional customs. In the novel, Anjali goes to the temple regularly to pray for Wynn recovery from his illness. Anjali explains how the devotees plead for God's grace: "They will prostrate themselves before their deities, Shiva- Mourouga-Govinda" (116, my trans.) The author mentions the names of the Hindu Gods in the novel. Tamils comprise almost 8% of the population and are perhaps the most distinct Hindu community due to their language, religion, and long presence in Mauritius and their main deity is Murugan (Kartikeya). They revive their Tamil culture and recreate home to affirm their sense of belonging. Paolo Boccagni notes that:

Migrants' present home experience is interdependent with the past one(s), as recollected through home-related objects and rituals, and with the future one, as prepared, anticipated and imagined from the here-and now. (78)

Hindu scriptures such as the Bhagavad Gita or the Ramayana were considered must-haves in all homes despite the inability of participants to read them as they were written in Sanskrit, primary language of Hinduism. Anjali says: "My grandfather recited verses from the Gita, and they listened, their eyes filled with a tumult that could not be expressed in words." (47) When people from India went to Mauritius as indentured labourers, they carried sacred books with them. Vertovec remarks: "In the Hindu Diaspora most Hindus no matter where in the world they live, tend to sacralize India and therefore have a special kind of relationship to a spiritual homeland" (Vertovec, 2000:27-29).

Devi describes the significance of wearing an artificial mark on the forehead among Tamil Hindus, explaining that each color carries its own meaning. Vasanti, who lost her mother at birth, applies a white ash mark on her forehead. The author notes that this mark is typically associated with widows or orphans. During the fire walking ritual, the priest applies the sandal paste on the forehead of the participants. Anjali mentions: "The priest blesses us one by one and puts a trace of sandal on our foreheads" (166, my trans.). In Mauritius, the most common mark on the married woman is the red colour to indicate their marital status. Anjali observes in her neighbourhood: "Their red 'tikka' on the forehead and in the middle of the hairline, like a streak of blood, binds them to marriage" (78, my trans.). Eriksen notes that Hindu women use Tika on the foreheads in Mauritius and the married women of towns put the Vermilion into a partition of their hair. (Gusinge, 2020:3620)

The next element of culture is language. Language may serve as a powerful transmitter of cultural lineage and traditions (Veronica, 2014:61). Ultimately, language is what allows people to preserve and transmit their culture from generation to generation (Haviland, 1999:14). Patrick Eisenlohr asserts:

The practice and promotion of ancestral languages have played important roles

in turning most Indian migrants and their descendants, despite their diverse regional, religious, and caste backgrounds, into a community of Hindus. (12)

Mauritius is known for its linguistic diversity. Of all the ancestral languages claimed by Mauritians, Hindi is by far the most significant. Certainly, other ancestral languages, such as Tamil, Telugu, and Marathi are championed by people in Mauritius officially classified as Hindus. (Eisenlohr, 2007:32) Tamil is one of the several languages spoken in Mauritius. While it is not the primary language, it remains an important part of the Tamil community's cultural heritage. Tamil is taught in some schools and used in religious and cultural contexts, helping to maintain the language's relevance among younger generations. Oddvar Hollup points out:

The Hindus, which in the Mauritian context refers to the Hindi or Bhojpuri-speaking people exclusively, is the largest ethnic category, constituting 40.2 per cent of the total population and 76.5 per cent of all Hindus. The Tamils are the second largest ethnic community (13.9 per cent) while Telugus (5.6 per cent) and Marathis (4 per cent) represent smaller minorities within the overall Hindu population. (297)

In Mauritius, Tamil is used exclusively in socio-religious contexts such as Mariyamman and other temple festivals, death ceremonies and thus it has become a sacred language. At various instances in the novel, the author has mentioned some Tamil terms related to religion. Devi points out that the priests use Tamil language in their daily temple rituals. The author has distinguished the Indian priests based on their language and region. 'Poussari' is referred to the Tamil priest from South India and 'Pandit' is referred to the Hindi priest from North India. While frequenting the temple, Anjali describes the priest: "And a young 'poussari', a

Tamil priest with a clean-shaven head, is seated amongst them with a smile that exposes his decayed teeth" (129, my trans.) The author has deliberately used the word 'Poussari' and had described the appearance of the person. Devi adds "A woman at the leading part in the procession chants the 'mantras' to which all the other people respond in a single voice. Om... Satti!" (151, my trans.) In addition, the author notes that women in the group repeatedly chant the term Om Satti, which is referred to the goddess Shakthi, during the procession. The Tamil migrants recreate their home in the Mauritian soil through daily practices. Boccagni affirms:

Migrants' home reproduction does not entail only gaining access to a dwelling place. It also requires some cultural and emotional retention of past, home and homeland, through everyday mundane practices such as the use of the native language, the ways of eating or dressing, and sociability and consumption at large. (52)

The title *Le Voile de Draupadi* is a deliberate and provocative choice by Ananda Devi. The veil of *Draupadi* is not merely a reference to a physical garment, but a symbolic exploration of faith, protection, and the tension between cultural traditions and personal freedom. Draupadi, the central figure in the Hindu epic Mahabharata, is humiliated by the Kaurava prince Duryodhana, who attempts to strip her in front of the court. In her moment of crisis, Draupadi surrenders herself to the divine. Devi connects the veil to the idea of divine protection from the hardships of life. For Anjali, the novel's protagonist, the veil symbolizes her quest for self-empowerment and spiritual fulfillment. The veil is linked to the practice of firewalking, a Hindu religious rite where devotees, protected by the divine, walk barefoot over hot coals. During the fire walking ritual, Anjali states: "I saw Draupadi's veil and I walked on the fire without getting burnt" (169, my trans.) According to the tradition, the

Mother Goddess, Maha Devi, offers protection in the form of a cloth that shields the worshiper from the burning cinders (Srilata Ravi, 2006:28). Another significant marker of Tamil cultural element is the names given to their children as they carry a specific meaning. Mauritian names differ depending on the family's religion and cultural heritage. Anjali confesses: "Anjali means prayer, and I never knew how to pray. And now I have to hold on to that name to help me survive." (146, my trans.) Most Hindu names have a meaning. They could be the names of Gods or Goddesses, virtues, or persons, places, or things with aspirational or spiritual value. Hindu naming practices varies depending on where a person comes from in India, and particularly for Hindus living in other areas of the world. The author explains the meaning of the protagonist Anjali, Vasanti and Wynn. She further adds the relevance of the meaning of the name with respect to the situation or the characteristics of the person in the novel. Anjali wails: "If I had called him Jeeva, I might have given him the gift of being alive" (147, my trans.). Anjali troubled by her son's illness, looks out for the possibilities to save him at any cost. She thinks of the name Jeeva for his son which meant life. Jeeva means life in Tamil language. She regrets of keeping the name Wynn. She believed that if his son was called Jeeva, it would have saved him from death. Towards the end of the novel, she was left all alone at her house as Dev left the house when Wynn died, promising to return when everything was normal. But Anjali knew Dev would never return because they had suffered the heartbreak of losing their only child. Anjali is unable to accept either grief or happiness, and all she requires is absolute tranquillity. Ultimately, the novel portrays Anjali's personal transformation through the lens of devotion and sacrifice.

### Conclusion

The Tamil community in Mauritius has significantly enriched the island's cultural and social landscape. From their historical migration

to their contemporary cultural contributions, Tamils have played a crucial role in shaping Mauritius into a vibrant, multicultural society. The preservation and celebration of Tamil culture continue to be vital for maintaining the community's identity and fostering unity within the diverse Mauritian population. Tamils in Mauritius have established religious institutions and practices that preserve their cultural identity. Gijsbert Oonk notes: "All these people, 'residing in distant lands', 'have retained their emotional, cultural and spiritual links with the country of their origin' (120).

Ananda Devi's *Le Voile de Draupadi* offered a critical perspective on Tamil cultural identity, emphasizing both the preservation of traditions and the challenges of cultural adaptation in the Diaspora. This paper has emphasized on the resilience of Tamil culture in Mauritius and its ongoing negotiation of identity within a multicultural context. Tamil festivals are celebrated with enthusiasm in Mauritius, reflecting the community's rich cultural heritage. Major festivals include Pongal, Thaipusam and Deepavali. Devi's portrayal of Tamil culture in *Le Voile de Draupadi* captures both traditional practices and the challenges faced in the diasporic life between homeland and hostland. By examining cultural references from the novel, the study has highlighted on how Tamil Hindus in Mauritius have recreated a semblance of home within the Indian diaspora, adapting and preserving their cultural heritage in a new environment.

## References

- Ahnee, M. (n.d.). *Reimagining Mardevoirin: The memory of forgotten religion in postcolonial Mauritius*.  
<https://escholarship.mcgill.ca/downloads/rn301411w>
- Benet-Martínez, V., & Hong, Y.-Y. (Eds.). (2014). *The Oxford handbook of multicultural identity*. Oxford University Press.
- Boccagni, P. (2017). *Migration and the search for home: Mapping domestic space in migrants' everyday lives*. Palgrave Macmillan.
- Brah, A. (1996). *Cartographies of diaspora: Contesting identities*. Routledge.
- Chambers, I. (1994). *Migrancy, culture, identity*. Routledge.
- Curpen, V. (2018). Where did all the flowers go? Tamil festivals in Mauritius. *Garland Magazine*.  
<https://garlandmag.com/article/floral-innovation/>
- Devi, A. (1993). *Le voile de Draupadi*. Éditions L'Harmattan.
- Eisenlohr, P. (2007). *Little India: Diaspora, time, and ethnolinguistic belonging in Hindu Mauritius*. University of California Press.
- Gusinge, D. S. (2020). *Socio-cultural dynamics of Indian diaspora in shaping Mauritius as Chhota Bharat*.  
[https://www.academia.edu/67806506/Socio\\_Cultural\\_Dynamics\\_of\\_Indian\\_Diaspora\\_in\\_Shaping\\_Mauritius\\_as](https://www.academia.edu/67806506/Socio_Cultural_Dynamics_of_Indian_Diaspora_in_Shaping_Mauritius_as)
- Hall, S. (2019). *Essential essays* (Vol. 2, *Identity and diaspora*). Duke University Press.
- Hall, S. (n.d.). *Cultural identity and diaspora*. University of Warwick.  
<https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/asiandiaspora/hallculturalidentityanddiaspora.pdf>
- Haviland, W. A. (1999). *Cultural anthropology*. Harcourt Brace.
- Hazareesingh, K. (n.d.). *The religion and culture of Indian immigrants in Mauritius and the effect of social change*. Cambridge University Press.  
<https://www.jstor.org/stable/pdf/177707.pdf>
- Hegde, R. S., & Sahoo, A. K. (Eds.). (2018). *Routledge handbook of the Indian diaspora*. Routledge.
- Hollup, O. (n.d.). The disintegration of caste and changing concepts of Indian ethnic identity in Mauritius. *Journal of Ethnic and Migration Studies*.  
<https://www.jstor.org/stable/pdf/3773901.pdf>
- Key concepts: Cultural identity. (2014, July). *Center for Intercultural Dialogue*.  
<https://centerforinterculturaldialogue.fi>

- es.wordpress.com/2014/07/key-concept-cultural-identity.pdf
- Maño, P., & Xygalatas, D. (2022). Ritual form and ritual choice among Mauritian Hindus. <https://www.sav.sk/journals/uploads/06301943SN.2022.2.18.pdf>
- Mishra, V. (2007). *The literature of the Indian diaspora: Theorizing the diasporic imaginary*. Routledge.
- Oonk, G. (2007). *Global Indian diasporas*. Amsterdam University Press.
- Ramchurn, R. V. (2018). The role of Hindu women in preserving intangible cultural heritage in Mauritius. *Journal of Foreign Languages, Cultures and Civilizations*, 6(2), 21. [http://jflcc.com/journals/jflcc/Vol\\_6\\_No\\_2\\_December\\_2018/3.pdf](http://jflcc.com/journals/jflcc/Vol_6_No_2_December_2018/3.pdf)
- Ravi, S. (2006). Religion, health and the Hindu woman in Mauritius: Ananda Devi's *Le voile de Draupadi*. *Kunapipi*, 28(1). <https://ro.uow.edu.au/cgi/viewcontent.cgi?article=1823&context=kunapipi>
- Sambajee, P. (2015). *Rethinking non-traditional resistance at work: The case of the Indian diaspora in Mauritius*. [https://pure.strath.ac.uk/ws/portalfiles/portal/44040617/Sambajee\\_CAO\\_2015\\_Rethinking\\_non\\_traditional\\_resistance\\_at\\_work.pdf](https://pure.strath.ac.uk/ws/portalfiles/portal/44040617/Sambajee_CAO_2015_Rethinking_non_traditional_resistance_at_work.pdf)
- Scroope, C. (2017). Mauritian culture: Naming. *Cultural Atlas*. <https://culturalatlas.sbs.com.au/mauritian-culture/mauritian-culture-naming>
- Sinha, V. (n.d.). *A new god in the diaspora? Muneeswaran worship in contemporary Singapore*. University of Chicago Press. <https://press.uchicago.edu/ucp/books/book/distributed/N/bo25991487.html>
- Sri Madurai Veeran. (n.d.). <https://srivadapathirakali.org/srimaduraveeran.php>
- The story of Madurai Veeran. (2010, July 18). *The New Indian Express*. <https://www.newindianexpress.com/magazine/2010/jul/18/the-story-of-madurai-veeran170895.html>
- Tilbe, A., & Khalil, R. M. R. (2019). *Culture, literature and migration*. Transnational Press.
- Tamil losing role as sacred language in diaspora, says linguist. (n.d.). *The Times of India*. <https://timesofindia.indiatimes.com/city/chennai/tamil-losing-role-as-sacred-language-in-diaspora-says-linguist/articleshow/71862786.cms>
- Vertovec, S. (2000). *Religion and diaspora*. Oxford University Press.
- What do Hindu names mean? (n.d.). *Hindu American Foundation*. <https://www.hinduamerican.org/blog/what-do-hindu-names-mean>
- Mariamman: The village goddess who travelled. (n.d.). *Storytrails*. <https://storytrails.in/culture/mariamman-the-village-goddess-who-travelled/>
- Younger, P. (2010). *Hindu communities in Mauritius, Guyana, Trinidad, South Africa, Fiji, and East Africa*. Oxford University Press.