

<sup>1</sup> Articulations of Memory-Making and Memory-Mapping in Roma  
<sup>2</sup> Tearne's Mosquito By Sudipta Phukan

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<sup>7</sup> **Abstract**

<sup>8</sup> Mosquito by Roma Tearne is heavily laden with memory, a novel based on Sri Lankan Civil  
<sup>9</sup> War. Being a diasporic writer, Tearne visualises her war trodden homeland with pain and  
<sup>10</sup> suffering. Theo Samarajeeva, the protagonist of the novel returns to his native land after the  
<sup>11</sup> sudden demise of his wife in London. His sole intention was to complete his fourth novel in his  
<sup>12</sup> motherland. But destiny has played a crucial role for which he got kidnapped and suffered  
<sup>13</sup> pathetically, due to his sympathy towards the Tamils. His connection with Nulani Mendis has  
<sup>14</sup> brought a tremendous change into his life but a series of unwanted incidents shuffled up their  
<sup>15</sup> normal lives. What is left behind is a golden past of which one can only imagine but unable to  
<sup>16</sup> revive. The novel thus becomes a thread of relentless memories associated with different  
<sup>17</sup> characters of the novel. Memory moulds and recreates the shape of the novel by highlighting  
<sup>18</sup> devastative side of Sri Lanka and its consequences upon the lives of common people.

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<sup>20</sup> **Index terms**— memory, roma tearne, sri lanka, civil war, diaspora.

<sup>21</sup> **1 Introduction**

<sup>22</sup> Roma Tearne is a Sri Lankan diasporic writer presently settled in the UK. She was a Leverhulme resident artist at  
<sup>23</sup> Oxford's Ashmolean Museum in 2002 and also a fellow at Oxford Brookes University. Her first novel, Mosquito  
<sup>24</sup> (2007), is shortlisted for the Costa First Novel Award and the Kiriyama Prize. Her other novels include, Bone  
<sup>25</sup> China (2008), Brixton Beach (2009), The Swimmer (2010), The Dark Side of the World (2012), The Road to  
<sup>26</sup> ??rbino (2012) and The Last Pier ??2015). Roma Tearne is known for poignantly capturing the socio-political  
<sup>27</sup> unrest of her country in her fictions. Sri Lanka has always remained a volatile hotbed of Civil War between  
<sup>28</sup> the Tamils and the Singhalese. The Tamils were the minority in Sri Lanka while the Singhalese dominated the  
<sup>29</sup> nation. After the independence in 1948, the Singhalese Government passed certain discriminatory laws which  
<sup>30</sup> deprived the Tamils of their rights in the country. Singhala was made the official language and the Tamils could  
<sup>31</sup> not find suitable jobs or avail good education. In the process, most of the Tamil families started taking refuge  
<sup>32</sup> in foreign countries. Partly, the emergence of the Liberation Tigers of Tamil Eelam (the LTTE, also known as  
<sup>33</sup> the Tamil Tigers) gave a violent turn to the events. Right from its inception on 23 rd July 1983 to 2009, LTTE  
<sup>34</sup> fought for twenty six (26) years to create an independent Tamil state called Tamil Eelam in the North and East  
<sup>35</sup> of the island and resorted to certain nefarious activities, like assassination, mass killing, and genocide and so  
<sup>36</sup> on. After long years of rigorous military campaigning, the Sri Lankan military succeeded in defeating the Tamil  
<sup>37</sup> Tigers in May 2009, bringing the Civil War to an end.

<sup>38</sup> Roma Tearne depicts a true picture of the Sri Lankan Civil War in her first novel Mosquito ??2007). The  
<sup>39</sup> novel tells the story of Theo Samarajeeva, the reputed author in London. He returns to his native place, i.e.  
<sup>40</sup> Sri Lanka, after the death of his Italian wife Anna in a pathetic accident in London. Theo wants to write his  
<sup>41</sup> next novel in his homeland. Mosquito shifts relentlessly amidst memory, love and war. In between Roma Tearne  
<sup>42</sup> portrays a vivid intensified world of darkness and terror, massacre, kidnapping and brutality with much clarity  
<sup>43</sup> and boldness. All the characters of the novel have been passing through a difficult time which never seems to

## 1 INTRODUCTION

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44 change. The mixed ethnic population of Sri Lanka is the root cause of the hostility and distrust being reflected  
45 in the novel.

46 The entire novel is a tightly knitted framework of memory. Memory makes, destroys, recreates and evaporates.  
47 The way the mosquitoes are present everywhere, memory is Omni-present in the entire novel. When it comes  
48 to the notions of memory-mapping and memory-making, Roma Tearne's Mosquito carries various strands  
49 throughout. Mosquito annihilates the reader with its every possible bounce of memory jerks, through its various  
50 characters and incidents. The narrative moves in between constant flashbacks from the past, often at clash with  
51 the present. In the "Introduction" to his work *Memory, Nationalism, and Narrative in Contemporary South*  
52 *Asia*, J. Edward Mallot exclusively talks about the problematic connections between memory, narrative and  
53 nationalism in South Asian countries. Different kinds of memory become the 'site' "only to return to the same,  
54 seemingly unanswerable quandaries of remembering the past" (2-3). Thus, Mallot further observes, Indeed, part  
55 of what makes this era of looking back so complex is the sheer variety of reasons for doing so; as this study will  
56 indicate, memory can serve to articulate or consolidate identity, validate or deny the identity of others, celebrate  
57 or mourn past events, or establish claims to agency, justice, or nationhood-serving both "good" and "bad"  
58 causes, resulting in triumphant and tragic outcomes. By the late twentieth century, however, "memory studies"  
59 seemed to become a byword for the interrogation of oppression, the search for silenced voices marginalized and  
60 traumatized (3)(4).

61 Theo settles down in a quiet Beach House, looked after by his man servant Sugi. Theo intends to write his  
62 fourth novel. His second book was being made into film. After his arrival, Theo was invited to give two peace  
63 talks at the boys' school and at the convent. Though Theo is Singhalese, he shows sympathy towards Tamil  
64 children, significantly in his book *Tiger Lily*. The book gets acclamation in the West regarding the ongoing Civil  
65 War. Theo's peach talk in the schools, supporting the pathetic condition of the Tamils, fuels hatred amidst his  
66 own people. So, Sugi keeps on warning him, "These were troubled times. Envy and poverty went hand in hand  
67 with the ravaged land..." (17). One such secret enemy, out of superstitious belief throws a plucked chicken into  
68 his garden. Theo, being modern and western educated, finds it difficult to connect any logical outcome of such  
69 incident. Because of such unruly practices of his place he "remembered, in a rush of forgotten irritation, the  
70 reasons he had never made this country his home" (39).

71 Theo Samarajeeva had a beautiful past with his Italian wife Anna in London. His misfortune starts once he  
72 steps into his homeland. He befriends with Nulani Mendis, a school going teenager from a neighbour family and  
73 a passionate painter. Nulani asked many questions to Theo at school, which was surprising for everyone. Later  
74 she started visiting his house, first hiding in his garden and later openly to draw Theo in her notebooks.

75 Theo finds signs of intelligence in Nulani and encourages her to continue her drawing. However Nulani has a  
76 sad past, as she lost her father in a pathetic incident. Her father was burnt alive amidst public, who could foresee  
77 the uselessness of the ongoing civil war. Nulani's mother afterwards dedicates her whole life towards her son Jim,  
78 whom she tenderly mentions as Lucky Jim. She is determined to send Jim away from the hopeless country to  
79 the UK, at any cost. Jim wins a scholarship and is thus destined for the foreign country.

80 Nulani remains a neglected child for her mother and finally leaves her studies. She rather continues to visit  
81 the beach house where she finds solace and a ray of hope to fulfil her dreams. Theo provides her a room to paint,  
82 convincing her mother with a commission for painting his portrait. Though she is twenty eight years younger  
83 than him, Theo starts admiring her and longs for her company.

84 In *Mosquito* the characters live in their memories, rather than in their present. Memory becomes personalised  
85 history in the novel. "For history", as Philip Gardner observes, "distance between present and past has to be  
86 bridged; for memory, the two are always already connected" (89). Each character has a story to tell but mostly  
87 remains unspoken. All of them try to retain the golden past, which heals their suffering souls. Sri Lanka, for  
88 Sugi, still remains an "ancient land" which cannot "be hurried" (39).

89 Roma Tearne introduces Vikram, an orphan boy living in the Sumaner House. The issue of child soldier is  
90 being highlighted through Vikram's character. He belonged to a Tamil family. His mother and sister were raped  
91 and brutally killed by the Singhalese army as he was a child soldier for the Tamil Tigers. Unable to bear this, his  
92 father swallowed poison. The Singhalese army placed him in an orphanage known as Waterlily House. Later he  
93 was adopted by Mr Gunadeen, a kind hearted rich Singhalese who brought him to the Sumaner House. Tamils  
94 were deprived of entering into any decent educational institute at that time. So, Vikram's guardian managed the  
95 school authority to send him to school, in the hope of giving a secure and safe future ahead.

96 However, Vikram remains totally indifferent to his changing fortune, unable to forget his bloody past. When  
97 his guardian is away for business purpose, he behaves in the most indecent way, kicking the walls of the house  
98 as if it were a person or breaking the finecoloured glasses. In a way, he seems to be "torturing the house" (45).  
99 Thercy, the maid looks after Vikram and bears the entire nuisance created by him. As time passes, Vikram  
100 becomes quietened and introvert. Vikram's memory flashes here and there when he becomes absent minded, lost  
101 in his bygone days.

102 Vikram was three years old and he had been frightened. His aunt or his sister, he could not remember which,  
103 held him up in the water, someone else bathed him. Vikram had cried out. They told him the water was pure  
104 and clean. Later, sitting on the steps of a now forgotten house, the same girl, whoever she was, taught him to  
105 knit. Knit one, purl one (69).

106 Vikram cannot get rid of his past and always remains disturbed. In absence of a family and relatives, Vikram

107 loses all connections with human affection, emotion, love and feelings. Unaware of what should be done, he  
108 abuses a girl from the nearby shop and gets dark pleasure. At other times, he is mostly haunted by his childhood  
109 memories. They called him baby; it was the only word of English they knew and they were proud they could  
110 speak English, even though they had not been to school. Vikram knew they had loved him. Their excited voices  
111 had encircled him, round and round, picking him up and kissing him until he laughed with pleasure. He supposed  
112 it was pleasure (69).

113 Vikram's rather painful and unpleasant memory, in a way, is "intentionally hold on to the remembrance of  
114 the pain of a trauma and try to work out individual or cultural mechanisms for its keeping, transmitting, and  
115 expressing" ??Nikulin 20).

116 Vikram is discovered by Gerard, an owner of a gem store and a Tamil undercover agent. He becomes a puppet  
117 at the hands of Gerard, his unscrupulous controller, who exploits the traumatized, damaged Tamils by preaching  
118 vengeance but carries secret political ambitions of his own. He gradually succeeds in influencing Vikram to  
119 take avenge of his dead family by killing other innocent people. As time passes, Vikram joins Gerard in many  
120 destructive bomb blasts, genocides and mass killing.

121 Vikram is the classmate of Jim Mendis, Nulani's brother. He grows a deep likeness towards Nulani, but feels  
122 nervous in her presence. Vikram finds a striking resemblance between Nulani and his dead sister and starts  
123 admiring her. He follows her unnoticed and finds it difficult regarding her friendship with Theo, whom he  
124 considers as an 'old man'.

125 Her smile gave him the oddest of feelings. It made him remember things best forgotten, things that were no  
126 longer his to remember....she was absorbed in knitting... (99).

127 In his work *Déjà Vu: Aberrations of Cultural Memory*, Peter Krapp mentions how Freud talks about the  
128 repression of childhood memory which later gives birth to trauma, another form of memory, full of suffering and  
129 pain. Later on, it appears as a screen memory in the form of "displacement, repression, secondary revision", as  
130 Krapp observes.

131 In short, a screen memory is genuine to the extent that it presents not its own content as valuable, but  
132 the relation between it and some other memory that exists in repression. The screen memory is thus no mere  
133 counterfeit, but the temporal folding of two "memories": it represents as the memory of an earlier time data that  
134 in fact are connected to a later time, yet are transported back by virtue of a symbolic link (5).

135 Nulani always carries the memory of her dead father, who was a true inspiration in her life. Theo comes to  
136 learn about Nulani from his man servant Sugi. She also starts sharing her past life with Theo and particularly  
137 mentions an incident of stealing a box of Venus B pencils from their English neighbour. She wanted to draw her  
138 sleeping brother but got discovered. Her family members felt very ashamed and scolded her for her mischief. Her  
139 mother describes her as "obstinate and odd" (11).

140 Though a minor character, Sugi plays a crucial role in the lives of Theo and Nulani. Sugi always acts  
141 responsibly, who is more than a servant to Theo. He takes care of every little and minute things of his master.  
142 Sugi fondly remembers "the first time he met Sir, on that afternoon as he walked from the station, carrying his  
143 smart leather bags" (81). Theo starts sharing each and every details of his personal life along with pain, suffering  
144 and emotion to Sugi, whom he trusts more than anyone else in the entire world. Though he initially dislikes  
145 Nulani's visit to Theo's home forbidding him to mix up with the girl. However, he starts showing affection towards  
146 the girl, as she is neglected at her home. He cooks food for them and often squeezes lemon juice particularly for  
147 Nulani. When Theo goes to London for the premier of the film made on his book, Nulani becomes melancholic  
148 and lonely. She also suffers due to her mother's illness, caused by malaria. She finds it difficult to tackle with  
149 the situations. Sugi then offers her mental support and help. So she keeps on visiting Theo's place even after  
150 his absence. To console and lighten her, Sugi tells her own stories of his youth and his love affair with a foreign  
151 girl. He mentions his service life at the Mount Lavinia Hotel in Colombo where he met a woman called Sandy  
152 Fleming.

153 Theo's life can be divided into three parts in the entire novel. Firstly, in the beach house and his friendship  
154 with Nulani, secondly as a hostage of the Singhalese soldiers and then of the LTTE and lastly his escape from  
155 hostage life till he meets Nulani again. Through these different phases, Theo encounters various associations with  
156 memory and forgetting. During the first phase, Theo finds solace in the company of Nulani, who gradually fills  
157 in the empty place of his heart. Nulani keeps on drawing him from 'memory', even after his physical presence.

158 Theo starts longing for Nulani all the time. She once went to a festival with her mother held deep inside the  
159 jungle for several days. It is the festival of a "god with many hands" which sat "inside the dagoba" (63). Theo  
160 could not even bear her absence and longs for her early return.

161 For days after Nulani had left for the festival, the smells of linseed oil and colours had hovered around the  
162 house but then it had grown fainter. Theo, remembering once more the loss of other smells, other memories, had  
163 buried himself in his work (73).

164 Theo's life appears like a void, which Nulani fills in gradually. Nulani's company helps Theo to overcome the  
165 grief of his dead wife. Nulani becomes a threshold for his second innings of life. Past no longer disturbs him  
166 and he looks forward to be absorbed in the love and care of the girl. Nulani becomes a perfect artist gradually,  
167 drawing three different portraits of Theo, whom she always draws from her 'memory'. So, Theo decides to take  
168 her to his painter friend Rohan Fernando who lives in Colombo, along with his Italian wife Giulia. Theo takes

## 2 MEMORY

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169 Nulani to Colombo through deserted, bombshelled places, amidst tight security. However they arrive safe at  
170 Rohan's place. Guilia's presence reminds Theo of Anna, as both were Italian.

171 For a second Theo was struck by the returning past. In this way had she come towards him when he had  
172 gone before, so that the memory of Anna returned him again. The cuttlefish pasta, the wine, the clovescented  
173 cigarettes...In this way he remembered it, with a sudden rush, sweetly, and without bitterness. Somewhere nearby  
174 were the faint cries of seagulls, and he heard these too, coming back to him hauntingly, as though from another,  
175 different, Adriatic sky (90).

176 Nulani's paintings get much appraisal from Rohan who wishes to arrange an art exhibition for her in Colombo  
177 as well as in abroad. Later, Theo prepares to leave for London for a period of six weeks, as one of his books is  
178 made into film. However, Nulani's uncle restricts her to visit Theo's house. Falling in love, Theo finally decides  
179 to marry Nulani, once he is back from London. He is also worried regarding her safety and thus arranges money  
180 and a passport for her in advance, in case she is in any trouble. He explains everything to Sugi how to take good  
181 care of the girl in his absence and send her immediately to Colombo if any emergency occurs. Sugi has always  
182 remained a faithful servant to his master, performing every duty Theo imposes upon him.

183 Vikram meanwhile gets training at the special Tiger camp called Leopard Brigade and becomes in charge of the  
184 next big mission, along with his companion Gopal. Thus just after the landing from the flight, Theo witnesses,  
185 and a series of explosions, which set fire seven aircrafts at the Katunayake International airport at Colombo.  
186 Everyone dies, except Vikram who is being rescued by Gerard. But the death of his friend Gopal makes Vikram  
187 very sentimental and sad. Sensing a drastic change in his behaviour, Gerard offers him a new job in Colombo.  
188 When he finally reaches there by train, an explosion occurs at the railway carriage killing many people including  
189 Vikram.

190 Theo manages to come back to the beach house where Nulani impatiently waits for him. She loses her mother  
191 one day ago, who suffered from malaria and thus being killed by mosquitoes. She becomes an orphan finally  
192 at the age of eighteen. Theo consoles her that night and when she finally sleeps peacefully, Theo hears unusual  
193 sounds outside his house. So he goes out to find Nulani's uncle accompanied by several others. They are searching  
194 for Nulani. Theo tries to explain that he is willing to marry Nulani but he is hit by the head and kidnapped.  
195 It is too late for Sugi to go and find his master in the darkness of the night. Foreseeing the upcoming danger,  
196 Sugi awakes Nulani and takes her to the railway crossing, by the night. He manages to push her into a mail  
197 truck, attracting the people towards himself. Nulani clearly witnesses how Sugi is being gunned down by bullets,  
198 sacrificing his life to save hers. Nulani arrives at Rohan's house bereft and devastated. Both Rohan and Guilia  
199 convince Nulani to leave for London, as Theo has arranged. After her departure, they also leave the country to  
200 find peace and security in Venice. Theo's return leads to his kidnap, brutal and inhuman torture, first by the  
201 Singhalese army and then by the Tamil Tigers.

202 Theo undergoes severe punishments like being beaten up, electrified, blindfolded in the small cell and left to  
203 die. It never matters whether he is a Singhalese or Tamil after being captivated.

204 The narrative of Mosquito thus is a reflection of cultural memory. In the "Introduction" to his book Cultural  
205 Memory and Early Civilization: Writing, Remembrance, and Political Imagination, Jan Assmann deals with the  
206 term 'cultural memory' in details. He opines, It is "cultural" because it can only be realized institutionally and  
207 artificially, and it is "memory" because in relation to social communication it functions in exactly the same way  
208 as individual memory does in relation to consciousness (9).

## 209 2 Memory

210 transmits and fuses human situatedness in an uneven way from which one cannot recover. Theo's memory, in a  
211 way, leads him to nowhere, when he becomes a hostage. He undergoes severe tortures, relentless beating, being  
212 blindfolded and other harsh punishments for which he partially loses his sense of remembering. His memory is  
213 drained out because of the brutal acts imposed on him by the warmongers. Theo passes through a phase of  
214 nonchalant identity and everybody loses any hope of his return. Theo cannot recall any particular time or event,  
215 when he is put in the little cell to die along with other prisoners. The fact he is a Singhalese is of no relevance. He  
216 passes his days and nights in the compact cell where the Tamils are kept. "What was the past", Theo wondered,  
217 "shivering, but only the substance of present memory? Time had lost all meaning" (182). He met two brothers,  
218 who were medical students who could not complete their studies due to the new law of banning Tamil students.  
219 Their sister however succeeds in escaping to England where she continues her studies to be a doctor. Life and  
220 death become two sides of the same coin. Theo can feel the horrors of death, as every day the Singhalese army  
221 picked up some Tamils to kill and again refilling the cell with new ones. He remained in that filthy cell for nearly  
222 fourteen months living with the "complete lack of privacy and the stench of the latrine" (188).

223 Sri Lanka has turned into a volatile hotbed of violence, extremist activities and militant operations since its  
224 independence from the British in 1948. The constant clash between the Singhalese and the Tamils rises from  
225 the country's history and its present situations. The Singhalese believe that "Buddha himself entrusted the  
226 island's destiny to the Sinhala people as guardians of his teaching" (Spencer 3). The Tamils, being minority  
227 face discrimination and negligence in the country. Jonathan Spencer thus observes, Both 'official history' and  
228 'opposition history' agree on the basic terms of the argument: present conflicts can only be explained by reference  
229 to the past. The war which has been fought between the armed Tamil separatists and the Sinhala-dominated

230 government has been accompanied by rhetorical wars fought over archaeological sites, place-name etymologies,  
231 and the interpretation of ancient inscriptions (ibid).

232 Theo, on the verge of being set free by the Singhalese army, again gets captured by the Tamil Tigers. He was  
233 being transferred from the prison cell to an unknown place in a vehicle. But they faced road block followed by  
234 a loud explosion. The driver died on spot and Theo was captured by the Tamil militants, who tortured him in  
235 the most inhuman, savage manner.

236 By this time, Nulani settles down in London, to become a painter of repute. She carries the memory of Theo  
237 all the years, believing him to be alive. Rohan and Giulia, on the other hand, leave any hope of Theo's survival.  
238 They also lose contact of Nulani in London, after many vain attempts to find her out. She initially sent letters  
239 while they were in Colombo, but this has also stopped once they moved to Italy. Rohan initially tries to track  
240 Theo, enquiring people about him and also visiting his house once. But he fails to find any trace of Theo and  
241 finally believes him to be dead.

242 Rohan and Giulia also were being kept under silent vigilance and suddenly they no more received letters from  
243 Nulani. The one they got was already read beforehand by unknown people. It was a troublesome time when  
244 a "Cabinet minister was assassinated, seventeen members of the public injured, three killed on a bus" (209).  
245 Non-stop curfews, road blocks, bombblasts become regular scenarios. Rohan vows never to return to his place  
246 where their neighbours also behave in suspicious ways. On the night of their departure, someone sets fire to their  
247 house, believing them to be inside.

248 Gerard keeps Theo as hostage for his own purpose even though the Tamil Chief wants to set him free. Gerard  
249 keeps Theo inside the forest and compels him to write for the Tamils. Theo, after recovering slowly from his  
250 memory loss, starts writing about his past life, mostly spent with Anna. The Tamils finally discovered Gerard  
251 and punished him by beheading for his betrayal.

252 Theo finally returns to the Beach House after four years of exile, only to discover that everybody left him  
253 deserted. Thercy, the maid of Vikram and a past friend of Sugi starts taking care of him, encouraging him  
254 to find his lost contacts. So, Theo contacts his agent in London who thought him dead already and sends the  
255 manuscript of his new book. The agent gets excited and finds the book to be the best among all. Theo's life by  
256 this time has become an admixture of different memories-personal, emotional, traumatic, nostalgic and haunting.  
257 His days and nights seem to loss all meaning. What he retrieves back is a bunch of memories, sometimes clear  
258 and sometimes foggy and distant. The entire narrative of Mosquito thus is a book of memory, experienced and  
259 expressed through the medium of memory. Every character plays the role of a carrier of memory. In this regards,  
260 Jeanette Rodríguez & Ted Fortier in the chapter entitled "The Concept of Cultural Memory" observe, With  
261 regard to cultural memory, therefore, we contend that a people carry a memory and that the memory itself is  
262 also a carrier. One means by which memory is transmitted is through narrative. Narrative emphasizes the active,  
263 self-shaping quality of human thought. Its power resides in its ability to create, form, refashion, and reclaim  
264 identity (7).

265 Rohan and Giulia start their lives anew at Venice, away from the disturbed homeland. They lose all contacts  
266 with Nulani after vain searches in London. In her last letters, Nulani mentioned that she was living alone, away  
267 from her brother Jim Mendis. In due course, Giulia declares Nulani Mendis a "thing of the past", trying to  
268 "learn to live only our memories" (229). Rohan retains his act of painting, after a reasonable break. However,  
269 his paintings are now totally different from his previous ones, mostly highlighted in the colour grey. He painted  
270 "blocks of flats from which light seeped out and formless human presence, ghosts sitting patiently, waiting for or  
271 guarding some unseen treasure" (243). Rohan and Giulia carry the burden of the war wherever they go, unable  
272 to get rid of it.

273 During that time, Rohan is approached by a lady named Alison Fielding from London, inviting him to exhibit  
274 his paintings in her place. In her art gallery, Rohan gets the mention of Nulani, whose paintings has become  
275 famous by that time. So, it is re-union of old friends, separated by time and space. Alison organises an  
276 art exhibition called "Two Sri Lankan Painters" (282). The paintings reflect "similar experiences" as "they've  
277 suffered. Lost friends, relatives, become displaced" (ibid). Theo's agent also gets an invitation where one of  
278 Theo's portraits has been exhibited. He gets confused and contacts the lady. She further provides the contact  
279 details of Rohan. So, he sends him a letter mentioning Volume XVIII Issue VII Version I

### 280 3 ( H )

281 Theo's latest venture, with a new book getting published soon.

282 In "Cultural Memory: A European Perspective", Vitafortunati And Elena Lamberti observes, For an  
283 individual, as well as for a nation, cultural memory is a complex and stratified entity strictly connected not  
284 only to the history and the experience of either the individual or the nation, but also to the way in which  
285 that very history and experience are read in time, individually and collectively. Each time, the past acquires  
286 new meanings and the same fact, even though it stays the same, is nevertheless shaped through remembrance;  
287 inevitably, it is juxtaposed against new backgrounds, new biographies, and new recollections (128).

288 Time plays a crucial role creating a flood of memory among the characters of Mosquito. Rohan becomes an  
289 acclaimed painter in Italy, highly praised by critics. His paintings remind a "shared grief, of dreams vaguely  
290 remembered, furniture that served as receptacles of memory. All human life, in fact, reduced to memory"  
291 (2007:260). The novel, however, is a celebration of human will-power and love. After all inhuman act, genocides

292 and violence, an individual has the ability to raise voice against such socio-political unrest and bring change to  
293 the society.

294 The novel thus comes to a happy ending. A house can never turn into 'home' in absence of near and dear  
295 ones. Theo visits Venice to meet Nulani at Rohan's house, after long ten years. Theo feels a strong sense of  
296 homecoming in a foreign land which is "not his home; why then, did he feel he was coming home?" (291). Each  
297 person, thus, carries a slice of memory of native place wherever s/he goes and this is powerfully articulated in  
298 Mosquito. <sup>1</sup> <sup>2</sup>

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<sup>1</sup> Articulations of Memory-Making and Memory-Mapping in Roma Tearne's Mosquito

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