CHAPTER-1

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Diaspora is relatively a new term used in the 21st century in connection with the study of those writers who went abroad either forcibly or willingly and produced a great deal of literature having specific sensibilities like nostalgia, alienation, troubles and travails, rootlessness, abolition of imperialism, concept of nation state, multiculturalism, reappraisal of the British Literature in new perspective, new global village etc. It is a multi-disciplinary area which covers literature, sociology, history, geography, culture and so on. ‘Diaspora’ is gaining popularity at present which is the movement of people from any nation or a group of people away from their own country. They migrate from their own country for seeking opportunities “for work, research and freedom” from a colonial state to a free country which necessarily make them “an ambassador and a refugee”¹ in the alien land. It creates a way of thinking about ‘cultural identity’ which means as “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.”² Their cultural identities reflect “the common historical experiences and shared cultural codes which provide us as “one people” ³ or the sense of “oneness”, as observed by Stuart Hall in his ‘Cultural Identity and Diaspora’. These migrants project a world of geographical and cultural dislocation and creates the poetics of exile,
displacement, rootlessness, homelessness, nostalgia, past and memory which cultivates a conflict of culture – biculturalism and multiculturalism. They become as ‘the marginalized people’ in the alien land and build the Third World or ‘the otherness’ which is a result of diasporic consciousness, Salman Rushdie in an assay in 1983, thus wrote about expatriates:

Exiles or emigrants are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to profound uncertainties – that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of mind.⁴

Diaspora writers have created ‘a minority community’ and in the context of India, as a minority community of ‘little India’ in the foreign land who, according to William Safran, shares the following characteristics:

1) they or their ancestors have been dispersed from a specific original “center” to two or more “peripheral” of foreign regions; 2) they retain a collective memory, vision or myth about their original homeland – its physical location, history and achievements; 3) they believe they are not – and perhaps cannot be – fully accepted by their host society and
therefore feel partly alienated and insulated from it; 4) they regard their ancestral homeland as their true, ideal home and as the place to which they or their descendents would (or should) eventually return - when conditions are appropriate; 5) they believe they should collectively be committed to the maintenance or restoration of their homeland and its safety and prosperity; and 6) they continue to relate personality or vicariously, to that homeland in one way or another and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship. 5

These diaspora writers are constantly in search of their ground, identity and adjustment between ‘home’- the culture of origin and ‘world’ - the culture of adoption. Expatriates and immigrants seek a location, a physical movement and forward-looking attitude and live in a state of exile which provides them a compulsory isolation and a nostalgic anchoring of past. The migration from Asia, Africa and the Middle East to the West has put them in a state of cultural encounter which takes place in a diasporic writing as a bicultural pulls and finally a new culture emerges. The diasporic writers cope with feelings of marginality, the otherness, the third world who seek their centre and are set in the process of decentring. They remember their past through memory, fantasy, narrative and myth and their search for ‘cultural identity’ make them as “individuals without an anchor, without horizon, colourless, stateless, rootless - a race of angels.”6 They are put in a state of ‘being’ and ‘becoming’ and they think of the difference
between ‘what we really are’ and that of ‘what we have become’ as ‘the lost origins’ in a foreign land. As a result, a new person is born as a diasporic person of the ‘New World’ that Stuart Hall in “Cultural Identity and Diaspora” considers as “the beginning of Diaspora, of diversity, of hybridity and difference” of Afro-Caribbean people as a diaspora of America. He calls it as “the old, the imperializing, the hegemonising form of ‘ethnicity’.” Diaspora identities are creating “the aesthetics of the ‘cross-overs’ and of ‘cut-and-mix’ which make them “anew, through transformation and difference”. Therefore, Frantz Fanton in “On National Culture” in The Wretched of the Earth feels:

A national culture is not like a folk-lore, nor an abstract populism that believes it can discover a people’s true culture. A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself in existence.

They have the endless desire to return to their roots as ‘the lost origins’ which had the overwhelming nostalgia for ‘times past’. Such return to the discovery which cultivates the sense of ‘cultural identity’ in the diasporic writers. In the post-colonial world, we find the arrival of the Third World intellectuals in First World Academe. Edward Said who was a Palestinian, born in Jerusalem and self-exiled to U.S.A., called the expatriates as ‘Intellectual Exile’ as their journey of exile begins from ‘homeland’ to the globe which, in the beginning, becomes ‘tender’
then strong and finally turns perfect. Said’s exile appears to be moving from hybridity to heteroglossia of the world. Such people build a new world of universalism which is a kind of meta-centre – centre which heightens the identity of diasporic world. In Naipaul’s *A Way in the world*, he encounters with India and many other lands which is a kind of homecoming. As a result Naipaul “can only find a house, not a home.”\(^{11}\) Therefore, the diasporic people always search their ‘homeland’, displacement, centre and representation which make them ‘unique’ and difference as a symbol of ‘cultural identity’ that Stuart Hall considers as “one of 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.”\(^{12}\) Their cultural identities reflect the common historical experiences and shared cultural codes of ‘one people’. This ‘oneness’ is a point of difference which is the essence of diaspora.

Indian diaspora represents “half a dozen religions ...seven different regions of India ... nearly a dozen castes” (Parikh, 105) and is “like a banyan tree, the traditional symbol of the Indian way of life” and it spreads out its “roots in several soils, drawing nourishment from one when the rest dry up” (Parikh, 106). Homi Bhabha treats the journey from ‘home’ to ‘world’ as a process of cultural conflict and he calls the diasporic scatterings as a “gatherings of exiles and emigrants and refugees, gathering on the edge of foreign cultures gatherings at the frontiers; gathering in the ghettos or cafes of city centres (pp. 139-140).
But the expatriates and immigrants are set in "the process of decentring" and their search of centre is affected by a diasporic space which is not the centre but the land of margins which have pushed their home cultures to outer space i.e. the west which still continues to be the place of recognition and judgment. It is noteworthy to record the comments of the Special Fiction Issue of The New Yorker (June 23 and 30, 1997) which has questioned the identity of stay-at-home writers not as NRI (Non Resident Indian) but as NEI (Non Expatriate Indian) or RI (Resident Indian). Bill Buford, in his editorial, thus comments: "What does it mean to be an Indian - to be a citizen of a country that for thousands of years was no country, that has not one language but at least eighteen, and that no single race or religion or culture but many races many religions, many cultures" (The New Yorker, pp.7-8).

But Salman Rushdie in his "Introduction" to Viking edition with a title "Damne, this is the Oriental Scene for you" and G.V. Desani in "India for the plain hell of it" had represented. In the Special Granta issue, the foreign correspondents and journalists have focused on Indian with other contributors like Nirad Chaudhuri, Ved Mehta, Amit Chaudhuri, Suketu Mehta and V. S. Naipaul from the West and that of writers in India like R.K. Narayan, Urbashi Butalia and Mark Tully. They have contributed significantly which emerges as somewhat more representative voice of India. Amitav Ghosh, in an essay in 1989 wrote:
The modern Indian Diaspora ... represents an important force in world culture. The culture of diaspora is also increasingly a factor within the culture of the Indian subcontinent. This is self-evidently true of its material culture which now sets the standard for all that is desirable in the metropolitan cities.\textsuperscript{13}

The Indian diaspora has also proved one of the finest writers in English language like V.S. Naipaul, Salman Rushdie, A.K. Ramanujam, Bharati Mukherjee and Amitav Ghosh. As a diaspora writer, Salman Rushdie mythologises history; Naipaul transfers it to perpetual homelessness while Bissoondath rejects homogenization of ‘ethnicity’ and treats immigration as “essentially about renewal”. ‘Post-colonialism’ is often referred to the “theory” of migrancy. But it is different from the diasporic writing for aesthetic evaluation as negotiation with cultural constructs. Secondly, post-colonialism is variously defined through political and historical conditions and aesthetics. But it requires a careful scrutiny. Critics have located its beginnings in Fanon’s \textit{The Wretched of the Earth} (1961), its theorizing in Edward Said’s \textit{Orientalism} (1978) and critical assessment in Ashcroft, Griffiths and Tiffin’s \textit{The Epire Writes Back} (1989). Meenakshi Mukherjee views it as “an emancipatory concept”. Arif Dirlik treats post-colonialism as a child of post-modernism and marks the arrival of the Third World Intellectuals in First World academe (p.329). The transition is viewed from ‘colony’ to the Third World ‘to post colonial’ societies . Jasbir Jain rightly
Empires, not the West but Asia and Africa.”\textsuperscript{14} Diaspora writers, therefore, emerge as ‘a fractured self’ and sometimes appear as ‘strangers’ to themselves which expresses the diasporic consciousness and which make them writers of ‘Third World’, ‘the other’, ‘the marginalized people’, ‘New World’ set in a process of change with a face of newness.

If we look into the deep background of diasporic history, we find that 'Diaspora' is a complex phenomenon of the Third World Literature and that of the Post-Colonial literature. The word is extracted from the Greek word 'dia' (through), 'speirein' (to scatter) which means the dispersal of masses collectively and is used for the dispersed Jews after the Babylonian captivity, and also in the apostolic age for the Jews living outside Palestine. 'Diaspora' has a rich and long history which took place every time and everywhere in the world and it brings a sort of separation, displacement, dislocation, re-location, exile and alienation. If we look into literatures of East and West, we can find the images of diasporic journey and exile. In East, the great epics of India like \textit{The Mahabharata} and \textit{The Ramayana} provide us the fine examples of exile and the quest for homeland. In the Mahabharata, there is a canto 'Vana Parva' which is a story of exile and homelessness and the Pandavas lived in \textit{Agyatvas} (the hidden and unknown place) till their return to power in their homeland which is full of poetics of displacement, exile and memory. In the \textit{Ramayana}, Rama and Sita after
leaving Ayodhya for a banishment of fourteen years, build a new home in the forest where Sita was eloped and, thus, separated from Rama while living in the Kingdom of Ravana. She remained there as a captive which provides us the image of a diasporic who is away from her ‘homeland’ to ‘alien land’. Sita thus, becomes the image of ‘the other’ of the Third World literature. But Sita is a myth of Goddess and Rama as a God who is born to establish the kingdom of ‘good’ by killing Ravana, the image of ‘evil’ on the earth. But Sita’s suffering, pains, miseries of isolation and dislocation are similar to those of diasporic.

In the West, The Odyssey and The Aeneid are based on the journey and separation motifs. John Milton in Paradise Lost, like the parallel of ‘good’ and ‘evil’ of Ravana and Rama, cultivates the similar journey of Satan from the space of Garden to Hell and Satan always craves and explores in protest and antagonism for space which exists in his ‘within’ with a sense of ‘home’ and ‘otherness’. He could not escape the category of ‘space’ and wherever and whichever he flies, he finds only the way to Hell. The journey from Paradise to Earth for Adam and Eve is identified as The Fall of Man which is a signified ‘separation’ in ‘the journey’ from Paradise: “They hand in hand with wandering steps and slow/Through Eden took their solitary way” (Paradise Lost, xii: 658-49).

‘Diaspora’ began mainly in the 1980s with increased globalization where the borders of nations began to be more fluid and people moved across nations. It raised the questions of identity as well as the
diasporic communities as it is related to the dispersal from one's homeland to the search of another 'homeland' in 'the alien land' where a diasporaean feels himself a displaced, uprooted and dislocated creature. 'Dislocation' of one is also a dislocation of one's culture, nation and homeland. It involves 'migrancy' and 'migrant', according to Oxford English Dictionary (2001), is one who leaves one place or country for another, while 'expatriate' is defined as one who lives outside his/her own native country or in the earlier usage, who has been banished or who has exiled himself/herself. Europeans in Asia and Asians in Europe come in the category of 'expatriates' or 'migrants' but their problems and purpose were different. Europeans searched for a colony to rule while Asians migrated to Europe for future, freedom and security to flourish. Such migrants are labeled as PIO (People of Indian Origin) and NRI (Non-Resident Indian) whose economic, intellectual and political expertise had been globally experienced. They build the Third World of Intellectual Akademe in the world.

The concept of home is a big question of one's sense of space in the world where one belongs. It is an idea which stands for shelter, stability, security and comfort. To be home is to occupy one's location where one is welcome with one's people. Rushdie's Midnight Children is to restore his childhood memory of home which builds his 'mental construct' and that he could not revive and return to home through his
pieces and they always live in a state of displacement and dislocation. After staying a long time in England, when Rushdie visited his Bombay house, he experienced that he could not evade his feelings of displacement. Migrancy is not only physical but it also matters in one's beliefs, traditions, customs, behaviours and values. Migrants do not feel at home on their arrival, they do not belong to new land and their home exists elsewhere. It often happens with protagonists of Bharati Mukherjee and Jhumpa Lahiri in their novels and short stories. Hanif Kureishi is a child of hybrid parentage with a Pakistani father and English mother who is always in search for home. Like his parents, he encounters the predicament of displacement and homelessness. On his visit to Karachi, he finds it difficult to think of his 'home' there and he faces "a little identity crisis" where he could not feel comfortable.

‘Diaspora’ is also a child of Post-colonialism which highlights the global mixing of cultures and identities and interactions between the colonizer and the colonized, the master and the slave, the white and the black, the orient and the non-orient, the Westerner and the non-Westerner. The issues of colonialism, anti-colonialism and post-colonialism also come in the category of comprehension and deliberation. The terms like ‘hybridity’ and ‘diaspora’ stand out for their versatility and resilience. ‘Diaspora’ means any ‘de-territorialised’ population that is seeking to be ‘re-territorialised’ and ‘hybridised’.
directly related to ‘the colonizer master’ and ‘the colonized people’. It is pertinent to discuss the Prospero (Coloniser) and Caliban (colonized and uncivilized) paradigm which comes in the category of anti-colonial resistance. In Shakespeare’s Tempest, Miranda, the daughter of Prospero, criticizes the Caliban’s ingratitude: “When you didst not, savage, know thine own meaning but would gabble like a thing most brutish” (Act I, II, 355-8) Caliban answers in the language of ‘protest’ and tells: “I know how to curse” (Act I, II, 363). Caliban reminds Prospero: “he showed the latter all qualities of the isle.” (Act I, II) Caliban’s ‘protesting’ is symbolic which illustrates the logic of anti-colonialism and that of anti-cultural vocabulary of colonialism. It develops the privilege of ‘appropriation’ over ‘abrogation’ and he tries to unlearn the master’s English and projects his own learning how to curse and abuse in the master’s tongue. Ironically, Caliban is euphoric at his ability of using Prospero’s language for cursing him. Unfortunately, while learning his master’s tongue, he has forgotten his own tongue and he is de-tongued. He is not free from being colonized and he remains colonized in mind and spirit. If we may apply it in the diasporic Indian context, the post-colonial writers in diaspora and their receivers in the new land especially Salman Rushdie and Rohinton Mistry of Indian origin play like the mediators between the land of their origin and that of the former colonizers and they have forgotten their own tongue in the Calibanesque manner.
Anti-colonial resistance is another major issue of post-colonialism which involves the diasporic experience as a continuing process. It constructs a challenge against colonialism at political, intellectual and emotional levels. Nationalism has lost its identity but it has become a powerful vehicle for generating the anti-colonial energies at all these fronts. The emergence of anti-colonial and independent nation-states has cultivated the mind set of forgetting the painful experience of slavery. Anti-colonial nationalism requires the undying spirit of struggle to fight for a cause of the oppressed and the colonized people the world over. Such anti-colonialists believe in the oppositional nationalism which generates a transitional and transitory moment in the decolonizing process. Gandhi and Fanon emerged as the two historical figures who represent a style of 'total resistance' to the political and cultural offensive of the colonial civilizing mission. Franz Fanon in *The Wretched of the Earth* talks about “the total liberation” of the colonized in order to ignore the authority of the colonial master and the colonized has the power to resist the cultural supremacy of Europe. He accentualises, “Total liberation” which “concerns all sectors of the personality.” Gandhi, another anti-colonialist historical figure, was wonderstruck to see the Indians’ attraction towards the glamorous superficiality of the West. In his periodical, *Hind Swaraj*, Gandhi remarks, “we want the English rule without the English men.” Fanon in *Black Skin, White Masks* discusses about Hegel’s paradigm of the slave who must turn away from the master in order to forge a new meaning
in context of labour. The slave experiences envy and desire in respect of the master. The Negro “wants to be like the master”\textsuperscript{17} as Fanon argues.

Mimicry is a weapon of anti-colonial civility and is also a new slogan of post-colonial literary analysis. Homi Bhabha in \textit{the Location of Culture} describes “mimicry” as one “of the most effective strategies of colonial power and knowledge” and British wanted to create a class of Indians who adopted English opinions and morals. According to Bhabha, such ‘mimic men’ are “to be Anglicised” which is “emphatically not to be English.”\textsuperscript{18} But such mimic men are not slaves but they have power to endanger their colonial masters. They are “almost the same but not quite”\textsuperscript{19} and Bhabha treats them as a source of anti-colonial resistance. Raja Rao’s \textit{Kanthapura} is designed on the European mode of novel but it is moulded to Indian realities and it can be treated as a classic example of radical mimicry. Raja Rao adopts the English language in a local or desi style of India and appropriates hybridity and syncretics as a part of post colonial literary criticism.

The idea of ‘hybridity’ is derived from the colonial oppression which acts like a catalyst for transforming the colonial societies. The process of decolonization disrupts the old established patterns and values. Fanon in \textit{A Dying Colonialism} considers that the old habits are re-shaped and transformed to “new attitudes, to new modes of action, to new ways.”\textsuperscript{20} Post-colonial studies have germinated the issues of diasporas, hybridity, realization, in-betweenness and liminality and that of cross-overs of ideas and identities which are fathered by
colonialism. Robert Young in *Colonial Desire: Hybridity in Theory, Culture and Race* treats a ‘hybrid’ as a cross-fertilization between two different species. It is based on the botanical theory of grafting of two inter-species and Robert Young finds “the vocabulary of the Victorian extreme right which regarded different races as different species.” Pedro Fermin de Vargas advocated a policy of inter-breeding between whites and Indians in order to ‘Hispanicize’ and finally extinguish Indians. Macaulay also wanted to cultivate the Europeanised Indians who were “a class of persons, Indian in blood and colour, but English in taste, in opinion, in morals and in intellect.” The purpose behind the idea is to cultivate half-Indian and half-British natives who can only mimic but cannot reproduce English values. Unfortunately, we are not still decolonized and retain the tissues of Englishness.

The idea of colonial hybridity subsists on cultural purity and the anti-colonial movements mixed up and hybridized what they have borrowed with indigenous ideas. Gandhi’s notion of non-violence and dignity of labour was forged by Emerson, Thoreau and Tolstoy. His vision of *Ram Rajya* is an ideal society of Hindu *El Dorado*. The theory of ‘Negritude’ was also derived from French intellectual traditions. Paul Gilroy in *The Black Atlantic* finds a new dimension of colonial hybridities of intellectual and political cross-fertilizations which was born out of migrancy of Black people from Africa to Europe and America. Such movements created ‘a Black Atlantic’ in generating “intercultural and transnational formation” which examines “the problems of nationality,
location, ideality and historical memory.” According to Gilroy, African, American, British, Caribbean diasporic cultures mould each other as well as the metropolitan cultures.

Homi Bhabha’s concept of hybridity is both influential as well as controversial. Bhabha goes back to Fanon who displays the psychological and traumatic experience of the colonized subject who feels that he can not attain ‘whiteness’ for which he craves nor can he shed off his ‘blackness’ that he devalues and condemns. Bhabha finds the colonial identities as a matter of flux and agony and it is related “to the place of the others that colonial desire is articulated.”

But colonialism has changed the social consciousness which moves beyond the boundaries of nationalism. Edward Said in *Culture and Imperialism* argues that ‘nativism’ is not only alternative and we require “the possibility of a more generous and pluralistic vision of the world.” The conflict between anti-colonial nationalism and colonial encounter generates a tired impasse and a reciprocal antagonism between repression and retaliation and post-colonialism does not acknowledge the collapse of colonialism and anti-colonialism. The encounter still continues and post-colonialism seeks to bridge the old divide between the westerner and the native. It is concerned with the fulfillment of two objectives -- the transformation of the colonizer and the colonized; secondly, it constructs an inter-civilisational alliance against institutionalized suffering and oppression. Harish Trivedi in *Colonial Transactions: English Literature and India* considers it as “an
negotiation and exchange.”

The diasporic writings are also a two-way process of negotiation and exchange where “narratives of belonging” like “the narratives of nationalism, ethnicity or race” are not much suited in the present day world scenario where legacy of migration has created a position of “in-betweenness”. Uma Parameshwaran has called it Trishanku, a mythical king, who is a symbol of diasporic location. Trishanku moves between heaven and earth, looking at two worlds and belonging nowhere. It reveals the diasporic journey of a migrant from ‘homeland’ to ‘alien land’ which is symbolic of poetics of diasporic existence. Paul Gilroy used ‘the image of ship’ for diasporians which is symbolic of ‘a living micro-cultural, micro-political system in motion which is a witness to the history of black oppression.” Simultaneously, it is suggestive of the mobility of ideas and cultures across different places.

Homi K. Bhabha who was born in India, migrated to Britain and living at present in America, in his The Location of Culture examines the predicaments and problems of people who live ‘border lives’ and ‘borders’ are important thresholds of diasporic homes which are full of contradiction and ambivalence. Bhabha defines ‘beyond’ which is neither ‘a new horizon’ nor ‘of leaving behind the past’. ‘Border’ decides space and time in the complex figures of difference and identity where “past and present, inside and outside, inclusion and exclusion” mingle and crossing the border is not only physical but it is also the
occasions and ‘cultural diversity’, ‘pluralism’ and ‘multiculturalism’ are frequently used to depict the western nations as a location of culture and tolerance where cultural practices are well-accommodated. David Dabydeen, the British-based Guanese writer, finds ‘cultural diversity’ as a cosy term and while talking about the cultural diversity in a city like London, he was the image of a ‘beehive’ where a number of cultural groups live at one place with a little communication between them. Such cultural diversity masks the continuing separation of cultures in the West and it discourages border-crossings and builds a new kind of relationship.

We can find that the writers of diaspora construct such ‘divided self’; ‘fractured identity’ and ‘fluid identity’ in their works and Amitav Ghosh, Hanif Kureishi, Bharati Mukherjee, Uma Parameshwaran, Jhumpa Lahiri are very popular in the western literary criticism. Homi Bhabha, Avtar Brah, Paul Gilroy and Stuart Hall are notable critics who have explored the problems and possibilities of diasporic experiences of migrancy, cross-bordering as well as cultural conflict.

If we look into the history of Indian diaspora, we can find that India has received migrants from various parts of the world and has absorbed them with their culture, language, economic and social status. Indians have a peculiar consciousness of adaptability and they are scattered across the globe in a hundred and ten countries and have maintained their commitment to bharatiyata or Indianness. The story of
The British abolished slavery in 1833-34 and there was a huge demand of indentured system which can be considered as a byproduct of colonialism and the abolition of slavery. These girmitias were sent to Mauritius, Caribbean countries like Trinidad, Tobago, and Guyana, Fiji and South Africa. French and Dutch also followed the same path and as a result, a migration of Indian plantation labourers took place in their territories like Reunion Island, Guadeloupe, Martinique and Surinam. There were primarily two reasons behind migration of girmitias under the Colonial Rule. First and foremost reason was the poverty which spoilt the Indian village and cottage industry and they became the victim of poverty and unemployment. Secondly, the West was growing affluent because of industrial development and the colonial masters
Found Indians skilful, hard-working and useful and the British, the French and the Dutch and the Portuguese utilized the labour and talent of these indentured labourers in building their agricultural and industrial economies. In the Caribbean, the indentured labourers included people from Indian origin from U.P. Bihar and Bengal. In South Africa, Mahatma Gandhi with a majority of Gujaratis, these indentured labourers worked as slaves to Dutch and were deployed in railways, dockyards, coal mines, municipal services and other trades till a second lot of traders and shop owners came as free passengers. They sailed in the ship and reached the land (alien) after three months with their pots and pans, a few pieces of clothing and perhaps a blanket yet they maintained the identity of their land of origin to their children and grand-children. They formed a new form of socialization which went in name of jahajibhai (ship brotherhood) or ham watani (fellow countrymen). Vijay Mishra calls them as “people of old diaspora”. They carried with them ‘A Ganapati icon, a dog-eared copy of the Gita or the Quaran, an old sari, or other deshi outfit, a photograph of a pilgrimage or in modern times, a video-cassette of the latest hit from the home country.”28 Their Hindu kits like Ganga Water, Hanuman Chalisa, Tulsi Plant, Satyanarayana Katha also worked in maintaining the cultural identity. Language is also an affinity of their homeland memory and Bhojpuri (a dialect of Hindi) was their popular language. Among the people of other countries, they have a reactionary streak in their hearts and the idea of homeland (desh) in Hindi where all other lands are foreign (videsh) or non-desh. The quest and cry for their homeland
people away from their native land. V.S. Naipaul, Vijay Mishra and Sayendra Nandan belong to such heritage of ‘old diaspora’. Professor O. P. Juneja, President of Indian Association of Canadian Studies, calls them as “The First Wave” of Indian diaspora.

The second wave of diaspora belongs to migrants who ventured out into the neighbouring Countries in 1960s as professionals, artisans, traders and factory workers in search of opportunities and trades. In 1970s, there was a great outflow of semi-skilled and skilled labour in the wake of oil boom in West Asia and Gulf countries and some of the entrepreneurs, storeowners, professionals, self-employed businessmen went to the First World countries like USA, UK and Australia. Organised commerce was introduced in Africa and traders and businessmen on the basis of their hard work and business acumen changed the face of adversity into opportunity. They have contributed to development of economy, industry and cultural diversity of these countries. They emerged as a champion in fighting against racism, violence, discrimination and many other difficulties. Vijay Mishra calls them as “modern diaspora” and Professor A. K. Singh in his article, “From Gunny Sack to Ruck Sack: Proposals Pertaining to Indian English Diasporean Discourses,” categorises them as “colonial” or “ruck sack” diaspora who feels no “persecution and seek foreign land for better opportunity. Diaspora is their desired agent.”

They have not left their land under any compulsion like their forefathers but they have opted
their ‘sojourn’ out of their choice and freedom and they love to live in the foreign land for their academic record and that of opportunities of their engagement. Salman Rushdie, Bharati Mukherjee, Vikram Seth, Rohinton Mistry, Farooq Dhondhy and Anurag Mathur fall in the category of second generation of ‘ruck sack’ authors.

The third wave of diaspora which started in the midnineteenth century in India belongs to the migration from ‘homeland’ to industrialized and economically advanced countries like USA, Canada, UK and Australia and it draws “the success story” of Indian diaspora which comprises professionals and the educated elite of India. It is a period of time when India has become a global player in building “the model minority” or an image of South Asians as “good immigrants” in the world. They are doctors, engineers, software engineers, management consultants, financial experts, media people, professors and writers who enjoy the distinction of being a proud Indian community. In September 2000 under the chairmanship of Dr. L. M. Singhvi, the Member of Parliament, a comprehensive report on the Indian Diaspora was prepared for sensitizing the problems and expectations of their mother country between the Indian diaspora and India. It was meant for cultivating the conducive environment in India to utilize their human resources. Pravasi Bharatiya Divas was celebrated in India consecutively for fourth year by granting them dual citizenship to the People of Indian Origin. Their “departure” (expatriation) to “arrival” (immigration) has moved on in a process
without Naipaulian “Middle Passage” and the third wave of diaspora has no ‘middle passage’ but they have become “Glocal” which means “global in outlook” and “local in food, culture, religion and traditions” which builds their distinct identity. Now they are not Macaulayean Indian of colonized mind like ‘Indian in blood and English in morals’ but now they are de-colonised and are ‘Indian in blood’ wherever they reside. They are now ‘global Indians’ in spirit and soul.

The late-modern or ‘postmodern’ or ‘post-colonial’ authors come into the category of “Third Wave” diaspora. Kiran Desai, Jhumpa Lahiri, Ramchandra Adiga and others are included in this category. There are some migrants who have left India at the stage of second or first generation and their grand-children are building the image of India in their memory on the basis of their grandmothers or grandfathers’ narratives about India. They are immigrants and connect to their ‘homelands’ occasionally. But writers of this stage have forgotten and are assimilated into the country where they live.

The heroes of Indian diaspora of late twentieth century “success story” are Sam Pitroda, Chairman and CEO of World Tel, Amar Bose of Bose Corporation, Vinod Khosla of the Venture Capital King, Sabeer Bhatia of Hotmail.com fame, Vinod Dham, the Father of Pentium Chip who figured in the most prestigious professional magazines like Siliconindia, Forebs and periodicals like Business Week, News Week, India Abroad, Business Times in USA. Laxmi Chand Mittal became the Third richest man in the world in the list of Fortune 500 recently. So many
people of Indian Diaspora have reserved their places in USA, Canada, UK and Australia in different disciplines of life like politics, medicine, technology and creative writing and they build a rich and significant space in the world of diaspora.

In his keynote address on “Theorising Disapora and the Indian Experience”, Professor Kapil Kapoor of Jawaharlal Nehru University, New Delhi at the International Seminar held at North Gujarat University, Patan, Gujarat, had discussed about “the phenomenon of Diaspora” and emphasized on two types of diaspora- diaspora into the country and diaspora out of country. According to him, out-of-India diaspora has a rich and long history and he calls India as “a diaspora laboratory” where there was in-flow and out-flow of migrants into and out of India. India provides models of nativisation, acceptance and assimilation. Assimilation was both dislocation and re-location. Assimilation is a great diasporic history that we will discuss in the coming pages.

The diaspora out of India dates back after the Mahabharata war when people who worshipped the gods like Mitra and Varuna left India and appeared in the Middle East as a conquering people after the war. Apart from it, there are references in texts to people that Indians went to Asia, South Asia, Rome where they established an Indian colony at the turn of Christian era. Buddhist monks traveled all over Asia and Sri Lanka for spreading Buddhism. At present, we can find
The history of into-India-diaspora is much more complex. During the 4th Century B.C., Greeks came to India and the great Greek King, Meander, settled in the city of Sailkot and founded the Great City. Some communities also scattered in Kangra of Himachal Pradesh and the descendants of Greeks stayed behind them there. In the second century A.D., the Jewish migrants settled on the southern West Coast of India and lived there for two thousand years peacefully uninterfered with. According to the Old Testament of the Bible, they are cursed people: “you shall be thrown out of all (places).” The second migration of Parsis who came to Gujarat in the 8th century and the king of Gujarat told them “to live either like lemon in milk or like sugar in milk.” It is interesting to record that the Parsis “have lived like sugar in milk, speaking the language of people, eating their food, yet retaining their identity and living uninterfered with.”

Professor Kapoor considers it as the great “matrix culture”. The Sakas and the Huns adopted the Indian culture voluntarily. The Turks, Afghans and Moghuls came to India as a conqueror and they endangered the bond of cultural assimilation. The Britishers were “the permanent aliens” who could never feel at home in India. In the sixties of the last century, the Tibetan into-India-diaspora happened and settled in India for a revival of Buddhism in India. The transfer of population in 1947 from Pakistan is a true case of ‘exodus’ that could not yet be assimilated. The Hindu-
By using the world ‘disapora’ for all kinds of “exiles, migrants, immigrants, colonialists, missionaries, anthropologists, soldiers and castaways”\textsuperscript{32} according to Kapil Kapoor is to “negate the original diasporic experience.”\textsuperscript{33} He further adds that there is “no experience in human history like the Jewish experience of perpetual homelessness, of perpetual persecution.”\textsuperscript{34} There is no migratory and diasporic experience in agricultural labourers and nomads of India who migrate from one place to the other.

While brooding over words like diaspora, immigration and migration, Kapil Kapoor finds “no diaspora is voluntary migration or the immigrant who stood in queue before the Canadian Embassy for three years and finally migrated.”\textsuperscript{35} He further condemns, “You first seek to leave your homeland and then you talk of having lost your homeland.”\textsuperscript{36} It is no diaspora but it is an act of selfish migration for sake of money and future. Such diasporic consciousness according to Kapoor is “of three kinds- enunciatory, renunciatory and denunciatory.”\textsuperscript{37} There are people who enunciate their own country and they have clear notion or idea about their homeland, it is enunciatory; those who renounce their homeland and compose romantic dreams of home, they come back, encounter slums, poverty and violence and take U-turn to their host country, it is a renunciatory diasporic experience. The last is a denunciatory concept which projects
a bad image of India by highlighting it as a land of slums, cheats, dusts, and poverty-oriented people. It is a denunciatory diaspora of writings.

According to Professor Kapoor, the diasporic writing is an industry in the West. It is written, read and appreciated by the diasporicans and published by such diasporic-conscious publishers for running a mint house. It is a sort “of group activity, a self-serving group activity” which is centred around denouncing their ‘homeland’ and making the money and earning popularity. He feels that scholars, visionaries and colonialists were never homesick, they have no autobiographical suffering and they left their

Apart from the three major diasporic authors like V.S. Naipaul, Salman Rushdie, A.K. Ramanujan that Amitav Ghosh, himself a novelist, calls them, we have other writers who have treated the diasporic sensibility in their works. Uma Parameswaran’s Trishanku (1987), Anita Desai’s Baumgartner’s Bombay, Kamala Markandeya’s The Nowhere Man, Rohinton Mistry’s Such a Long Journey and A Fine Balance, Amitav Ghosh’s The Shadow Lines, M.G. Vassanji’s The Gunny Sack, No New Land, Amrita, Gita Mehta’s Karma Cola, Sasthi Brata’s My God Died Young, N.C. Chaudhuri’s A Passage to England and The Autobiography of an Unknown Indian, Arvind Rajan’s The Dark Dancer, Allan Sealy’s The Trotter-Nama, Vikram Seth’s The Golden Gate, Shashi Tharoor’s The Great Indian Novel, Jhumpal Lahiri’s Namesake, and Kiran Desai’s The Inheritance of Loss deal with the diasporic consciousness, the question of identity, dislocation and exile. The search for identity continues in some
personality' of the protagonists and who are soaked into the diasporic ocean of ideas and identities which is a part of diaspora literature.

The short story has come to be the most favourite literary form in the modern age. In the last few decades the short story has moved from the individual to the social, from relatively simple narrative point of view to a more complex and more significantly from the obvious to the subtle. The novel and the short story share most of the same elements and techniques of fiction, but the short story reveals character, usually by means of a single central and representative incident, whereas the novel traces the span of time. The short story deals with a fragment of life. Unlike the novel it does not attempt to exhibit life in all its variety and complexity. Thus the short story is not the novel on a reduced scale. The thesis intends to analyse the diasporic sensibility in the works of some contemporary short story writers in Indian writing in English. The thesis will concern with some women writers of India who have settled abroad and are doing well in the field of short story writing. Originally an European, Ruth Prawar Jhabwala married with an Indian and lived in India for about 20 years. Afterwards she decided to leave India and settle in U.S.A. Thus, the life history of Ruth Prawar Jhabwala tells the story of an expatriate. Both her novels and short stories echo her diasporic sensibility. Bharati Mukherjee and Jhumpa Lahiri come from the traditional Bengali family and both of them chose U.S.A. to work and settle there. There is a thematic similarity in the writings of
Parameswaran also migrated to Canada first and afterwards settled in U.S.A. Through her story she wants to convey the message that there is both loss and gain in the act of migration. Mena Abdullah, another short story writer comes from a Punjabi family. Her parent migrated to Australia afterwards. Mena Abdullah came into limelight with her collection of short stories *The Time Of the Peacock*. Almost all these women writers share the same diasporic sensibility and express it through their short stories. Their short stories will be discussed in detail to bring out their diasporic sensibility.


3. Ibid., p.111.


5. Ibid., p.53.


7. Ibid., p.120.

8. Ibid., p.120.

9. Ibid., p.120.


19.Ibid. , p.89.


27. Homi Bhabha, op. cit., p.1.


30. Ibid., p.30.

31. Ibid., p.31.

32. Ibid., p.34.

33. Ibid., p.34.

34. Ibid., p.35.

35. Ibid., p.35.

36. Ibid., p.35.

37. Ibid., p.39.

38. Ibid., p.40.