Cohen diaspora can be classified into six categories namely meanings the word Diaspora invokes. According to Robin

**Types of Diaspora:**

- Victim Diasporas
- Labour Diasporas
- Imperial Diasporas
- Trade Diasporas

The author finds a common element in all forms of Diaspora; these are people who live outside their 'natal' (or imagined natal) territories’ (ix) and recognize that their traditional homelands are reflected deeply in the languages they speak, religion they adopt, and cultures they produce. Each of the categories of Diasporas underline a particular cause of migration usually associated with particular groups of people. So for example, the Africans through their experience of slavery have been noted to be victims of extremely aggressive transmigration policies. (Cohen).

Though in the age of technological advancement which has made the traveling easier and the distance shorter so the term Diaspora ha lost its original connotation, yet simultaneously it has also emerged in another form healthier than the former. At first, it is concerned with human beings attached to the homelands. Their sense of yearning for the homeland, a curious attachment to its traditions, religions and languages give birth to diaspora literature which is primarily concerned with the individual’s or community’s attachment to the homeland. The migrant arrives ‘unstuck from more than land’ (Rushdie). he runs from pillar to post crossing the boundaries of time, memory and History carrying ‘bundles and boxes’ always with them with the vision and dreams of returning homeland as and when likes and finds fit to return. Although, it is an axiomatic truth that his dreams are futile and it wouldn’t be possible to return to the homeland is ‘metaphorical’ (Hall). the longing for the homeland is countered by the desire to belong to the new home, so the migrant remains a creature of the edge, ‘the peripheral man’ (Rushdie). According to Naipaul the Indians are well aware that their journey to Trinidad 'had been final' (Andse Dentseh.), but these tensions and throes remain a recurring theme in the Diasporic Literature.

**Indian Diaspora**

Indian Diaspora can be classified into two kinds:

1) Forced and 2) Voluntary

- Homeland Diasporas
- Cultural Diasporas
on account of slavery or indentured labour during the 18th or 19th century.

Voluntary Migration: Voluntary Migration to U.S.A., U.K., Germany, France or other European countries for the sake of professional or academic purposes.

According to Amitava Ghose - ‘the Indian Diaspora is one of the most important demographic dislocation of Modern Times’ (Ghosh,) and each day is growing and assuming the form of representative of a significant force in global culture. If we take Markand Paranjpe’s perceptions we find two distinct phases of Diaspora, these are called the 'Visitor Diaspora' and 'Settler Diaspora' much similar to Maxwell’s ‘Invader’ and ‘Settler’ Colonialist.

The first Diaspora consisted of disprivileged and subaltern classes forced alienation was a one way ticket to a distant diasporic experience. It is particularly the representation of privilege and access to contemporary advanced technology and communication. Here, no dearth of money or means is visible rather economic and life style advantages are facilitated by the multiple visas and frequent flyer utilities. Therefore, Vijay Mishra is correct when he finds V S Naipaul as the founding father of old diaspora but it is also not wrong to see Salman Rushdie as the representative of Modern (second) Diaspora V S Naipaul remarkably portrays the search for the roots in his ‘A House for Mr. Biswas’;”to have lived without even attempting to lay claim to one’s portion of the earth; to have lived and died as one has been born, unnecessary and ac commodated.(Naipaul,14) similarly Mohan Biswas’s peregrination over the next 35 years, he was to be a wanderer with no place to call his own.(ibid. 40)

In the same manner, Rushdie’s Midnight Children and Shame are the novels of leave taking... from the country of his birth (India) and from that second country (Pakistan) where he tried, half-heartedly to settle and couldn’t.” (Aizaz Ahmad, 135)

Nandan’s book of poems entitled Lines across Black Waters characteristically charts out the diaspora history of the girmityas, the tragic consequences of 1857 coup and post-coup events, and the postcolonial politics of exile. Determined to express the truth of his experience, the poet expresses the intensity of pain and anger of the ancestors. The Girmitya poetic discourses of leaving home cast out their shadows throughout this poetic collection, and the exile into indiurture experience configures very prominently in them. His diasporic experiences as an Indo-Fijian exiled writer in Australia textures both his works and his constructs of national consciousness. After the two Fijian coups, thousands of Fijian-Indians left the country for other lands with the feeling of betrayal and the hurt of history. And this banishment became the defining moment for a writer like Nandan. In his book of essays entitled Fiji: Paradise in Pieces, he writes that the exiled writers’ fate is very painful because he has to create a country of his own.

The long titled poem is based on a narrative entitled “The story of the Haunted Line” by a girmit man named Totaram Sandhya who was taken to Fiji in the early 1890s. He was the only girmitya who wrote about his experiences in Fiji assisted by an Indian journalist named Benarsidas Chaturvedi. The accounts of Totaram are a rare and moving narrative of suicide, atrocities and survival and diaspora, and Nandan has attempted to give it a new rendition in this long title poem.

“The life is, in the final analysis, the ultimate text”. It is not out of place to mention that Nandan's grandparents had indentured themselves from India and had come to Fiji in the 1890s. His parents and all his seven brothers and sisters were born in Fiji and knew no other country until Nandan left for Delhi in 1958 for study. Then comes the fatal Fijian Rabuka’s coup of 1987, which evoke the tragedy of Nandan's birthplace.

The coolie background life of Nandan is no doubt, a major text. And it takes on more meanings when Nandan says in his autobiographical writing Requiem for a Rainbow: “One’s life is, in the final analysis, the ultimate text”. It is not out of place to mention that Nandan’s grandparents had indentured themselves from India and had come to Fiji in the 1890s. His parents and all his seven brothers and sisters were born in Fiji and knew no other country until Nandan left for Delhi in 1958 for study. Then comes the fatal Fijian Rabuka’s coup of 1987, which evoke the tragedy of Nandan’s birthplace.

‘Lines across Black Waters’ is caught in the hinges of indiurture history and powerfully evokes its nightmare journey across the black waters. Nandan is conscious of the ironic stroke with which the approval of the paradisiacal dreams of the coolies was falsified on the sugar plantations of the island. Sugar and slavery go together. Nandan ironically comments: ‘Sugar and slavery are the Siamese twins of many colonized islands’. The coolies who were brought from the Indian subcontinent to work on the plantations appear in a variety of poetic tropes as ancestral memories of colonial brutality. Such tropes of the coolie experiences are readily grafted on to the girmity consciousness and its psychology.

Nandan’s exposition ‘Truth is what you know and do not know’ evokes the voices and the concerns that specify the body of his work. In his poetical and fictional writings he has looked into the intricate connections between indiurture history and the forces that determine its direction. When Nandan speaks of the truth of his exile he refers to the recollection of his homeland as part of his personal history. It can be pointed out here that Nandan’s pursuit of exile, in a sense, goes in line with that of Edward said. As a critic, Edward Said has theorized much of the phenomenon of exile and its configurations.

Throughout Nandan’s poems and prose work are his homeland’s heard and unheard accounts of voices that recall and confront his childhood, family, nation, coups and exile. Nandan’s Requiem for a Rainbow suggests a basic motif of Nandan’s life and work in which the truth of girmit and the socio-political history are linked. Nandan writes: ‘politics and personal lives are as interwoven in the immigrant and the indigenus as history in destiny’.

Conclusion:
The problem of national representation in diaspora has long preoccupied Nandan. The steady deterioration of the socio-political scenario in Fiji-the coups and violence-have exerted tremendous impact on him and it is one of the central subjects of his work. Integral to this concern is the diasporic consciousness through which Nandan attempts to possess the stolen nation of the twice-banished people. Diasporic consciousness, for Nandan, is an ancient odyssey in modern history and its cultural and psychological constructs have gained in the diaspora context a significant immediacy in the writer’s own experience.

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