Chapter – VI

Conclusion
It is clear from the general discussion that novel writing in the 1980s and 1990s captured the international critical attention with their creative works as they were full of variety of experimentation in themes, narrative technique and language. In their attempt of experimentation they narrated / re narrated stories of their own people and show concern for the hitherto neglected people, communities and regions. They have projected the life – pattern of the society by means of symbols, images, and other literary media to magnify a particular moment in life. They have not only tried to unearth and recreate kaleidoscopic images of past but have employed their creative talents to explore the contemporary reality and concern about their community. These new voices include Salman Rushdie, Amitav Ghose, Shashi Tharoor, Vikram Seth who have created a new and unique place for themselves in Indian fiction in English by re – narrating history of their community and country. This is especially true of the immigrant writers or the writers from minority communities. For example, M.G.Vassanji narrates khoja community in particular and Asian Community in general and the craving for home in his novels. I Allan Sealy has presented poignant account of his minority community in his works.

This creative efforts of a host of minority writers gained critical attention from both critics and readers. They lend voice to the hopes, aspirations, fears and anxieties of their community. These ethnic minority communities which tend to live in different parts of the world have to face unprecedented pressures of living in multicultural spaces. In the post-modernist shift the focus changed from the centre to the margins. Historically it is proved that
many such minority communities migrated from their indigenous places to the other parts of the world due to various reasons.

One such community which migrated from Persia to India in 7th Century AD was Parsis. The Parsis who first settled in Sanjan and later spreaded in Bombay and many other parts of India had to face many challenges. They were caught in a situation of not only maintaining their own cultural identity, otherwise the very purpose of leaving their motherland would have been defeated but also of merging into the native culture as it was precisely the first and foremost condition on which they were allowed to embark on the coast of India. It is said about this community that adaptability is the forte of the Parsee community. Their ability to adopt and assimilate in the wider cultural life of the Indian society was indeed exemplary.

As this community is facing physical as well as cultural extinction; Parsi writers desired to record their cultural markers in art form. Hence their ethnic anxiety and cultural adaptability becomes valuable themes in the works of Parsi novelists. Bapsi Sidhwa and Rohinton Mistry are two such most important contemporary Parsi immigrant novelists writing in English.

Bapsi Sidhwa often acclaimed as a powerful and dramatic novelist and as an affectionate shrewd observer .... A born story teller. All her novels are experimentation in imagination with an aim to achieve artistic synthesis. The depiction of Lenny, the girls child narrator, who has polio in Ice-Candy Man is autobiographical. In her this novel on partition she uses a lot of Urdu Poetry, The Urdu writer that have influenced her are Mirza Ghalib, Alama
Iqbal, Faiz Ahmed Faiz and Women poets Zehra Nigar and Kishwar Naheed.

The first striking feature of Sidhwa’s art is its breath and diversity. Her themes are diverge from tradition to contemporaneity, she writes about pre-independence to partition and its aftermath. All her novels are remarkably different from one another in both subject matter and treatment so much that it is difficult to tell they are by the same author. *The Crow Eaters* is the first account of the workings of Parsi mind, social behavior, value systems and customs. *Ice Candy Man* is the only novel written by a Parsi on the theme of partition. The novel depicts the love – hate relationship of the Hindus and Muslims through a lame Parsi girl-child. Where as *An American Brat* examines a very contentious and controversial issue amongst the Parsis, the tradition of prohibition of marriage to a non – Parsi. Her novels are both absorbing and dramatic. Sidhwa finely controls the tensions through out.

In *The Crow Eaters*, as discussed in the preceding chapter Sidhwa uses extended flash-back technique which continues through the first seventeen chapters roughly a third of the novel. *An American Brat* reveals all Sidhwa’s major qualities as a writer, her rich comic powers, keen observation, heightened sense of story and character and her moral vision of her community. In *Ice Candy Man* Sidhwa uses first person narrative technique. The events leading to India’s partition and commitant violence unfold through wide eyed observations of the child narrator Lenny.
Above all Bapsi Sidhwa is unique for focusing on the Parsis their customs, rites, rituals, traditions, loyalties and mannerism. In her three novels the description of Parsi mannerism, traditions and Parsi rituals like Navjote ceremony and death rites in the tower of silence are sketched with relish and care. Parsi words like Ahura Mazada, Kusti, Sudra, Avasta, Gatha, Asha and Prayers from the religious books are interwoven into the novels. This exercise is not carried on to impose the Parsi identity on the reader but to unfold the Parsi psyche that demands to be defined through a mention of specific rituals and attitudes. In her novels, the novelist portrays the fears which are haunting the Parsi psyche. These fears are the sterility of community, the apprehensions of marginalization, the loss of financially encouraging opportunities; political and psychical insecurity; demoralization of the younger generation; the slow but inevitable loss of ethnic exclusivity and these fears are interwoven and given fictional touch.

Sidhwa has hinted at the problem of inter – community marriage in all her novels. In An American Brat, Sidhwa focalizes this issue of marriage that she has problematized only incidentally in The Crow Eaters tried to reveal her ongoing preoccupation with and issue that has very serious ramification and implications for the Parsi community. The Parsis are very few in number and they don’t allow either conversion or marriage to a non –Parsi and expel those who marry outside the community. So the number is dwindling. In The Crow Eaters, Yazid, the second son of Freddy is very sensitive. A human dimension to his revolt is introduced as his father refuses him permission to marry his childhood sweet – heart, the Anglo – Indian Rosy Watson.
In *An American Brat* the marriage theme is examined in detail and in a Parsi context. Feroza’s newly acquired confidence and sense of freedom in the cosmopolitan city of Denver culminates in her falling in love with a Jewish boy David Press at Denver. When Feroza announces that she wants to marry David her family in Pakistan is both agitated and shell shocked the mother Zareen, files to Denver to dissuade Feroza from taking a step that would lead to her being ex-communicated and expelled from the faith. This family opposition to Feroza’s impending marriage represents the predominant traditionalist view of the Parsi community to such inter community marriage. It seems that through Zareen and Feroza’s reactions Sidhwa hints at the need for change. Zareen ironically realizes that this denial of freedom of choice in marriage is very rigid in Parsi community.

Another important aspect of the Parsi psyche with a curious attitude towards their woman codifies female behavior through a characteristic paradox. On one hand westernized education is welcomed for female but psychological liberation is rigorously ignored. Maneck in *An American Brat* enjoys the company of liberated women but when it comes to marriage, he returns to Lahore to pick a docile girl Aban to whom divorce is an ill-omened word. Ferzoza is sent abroad because she is backward. Feroza’s objecting to her mother’s sleeveless sari – blouse, was supposed to be a reflections of her backwardness. Ironically, later despite her western education and modern life-style her individual choice of a life partner is questioned. In *The Crow Eaters*, Freddy is a great advocate of the feminist causes probably because in spite of his encouragement, his wife Putli prefers to walk three steps behind her husband. The son Billy marries Tanya because he is enamored with her
smartness. Her education in an English School enables her to converse freely with Billy, a Parsi girl often faces a dilemma, her life style and value system more western than traditional is pressurized to fit in to the rigid moral code of the Parsi community. So in Sidhwa's works, forward Feroza's flight to freedom is curbed; Tanya's very conventional childhood followed by western indoctrination of ideas, is again altered to suit male disposition. Surprisingly the Parsi community that prides itself as westernized and liberated community is infect not so liberalized. Bapsi Sidhwa in *An American Brat* portrays her community's traditional dictum of double standards - one for the man, another for the woman, especially when it is a question of inter-faith marriage.

So, man's inter-faith marriage is acceptable and his wife of the other faith and their children one accepted to the Parsi fold. But if a woman marries a non-Parsi, she is out-cast and debarred from the community and even from their temple Agiari. Bapsi Sidhwa here wants to show the paradoxical situation where women are treated as equals but when the religious attitude of elders come they are treated as inferior.

Even in the relationships between man and woman, Freddy and later his son Behram adopt double standards. Behram especially wants Tanya to appear westernized and talk English. However at home, he wants his wife to be survive and domestic, always at his back and call.

Parsi maintained group identity by their dress is also depicted in Sidhwa's works. Faredoon and his family took pride in their traditional mode of dress.
Putli and Jerbanoo never appeared in public without mathabanas and Sudra. Tanya, for instance, still wore a sari, but it was more revealing. However in form of dress, even Behran is still traditional. So, he urges and argues with Tanya not to reveal her midriff so glaringly or to look boldly and mix freely with other men.

Another aspect of identity crisis, on the verge of Paranoia, amongst the Parsi, is exemplified by the escapist behaviour of Yazdi, Yazdi is aggrieved at the conspicuous commercialism and sycophancy of the Parsis. The characterization of Yazdi adds to the richness and variety, as it shows all Parsis are not types, nor do they have stereotype reaction. Freddy's sycophancy towards the British is shown as a need to exist. With Sidhwa's ironic perspective the flattery of the Parsis is humorously revealed, but it also expresses an underlying identity crisis and quest for security amongst the community as a whole. Such a prevailing attitude also leads to adopting customs and manners of the British.

Sidhwa in her novels presents the hilarious saga of Parsi families, which is not the social mobility and value system of men and their families but the movements of the times. Her most perceptive insights are in presenting the marginal personality aspect within the Parsi milieu. Most Parsis in the novels are shown as cultural hybrids, living and sharing intimately in the cultural life, traditions, languages, moral codes, and political loyalists. The decision to set her stories within the Parsi community is made on solid literary ground too. In *Ice-Candy-Man* and in *The Crow Eaters*. Sidhwa's choice of Parsi characters enables her to marginalize her characters, to make
them slightly detached observers of the events played out by the Hindus, Muslims and Sikhs as history moves inexorably step by step towards 1947. The Parsi paradox of whether to support 'swaraj' or to maintain their loyalty to the British Raj is also humorously delineated in Ice-Candy-Man. With impending news of independence, the paranoid feelings of the Parsis, a minuscule get accentuated. The Parsi in Lahore at a special meeting at their hall in Warris Road, have an acrimonious debate on the political situation. Sidhwa gives a piquant touch to this dilemma. The meeting at their hall is interesting as it expresses the insecurity of the Parsis not because of communal antagonism, but the apprehension of their status at the departure of the British. Already the unstinted loyalty to the colonial power is declining. The partition as such, did not affect the Parsis; the affected people were the Hindus, the Muslims and the Sikhs. In the dominant discourses on the partition, therefore, the Parsis are hardly, if ever, even mentioned. Sidhwa however contradicts the received discourses through showing the silent but positively active role played by Lenny's parents and her grandmother in helping both the Hindus as well as the Muslims to suggest that the Parsi too were involved in their own ways in the events of the time and that they were not just indifferent and passive onlookers to the lawful human tragedy. From the history Parsis have remained silence regarding partition of Indian continent. Sidhwa’s contradiction provided the revision of the Parsi community to remain different and not to take active part with any of the community. This is the unique work where Parsi voiced the community’s psyche.
Above all Bapsi Sidhwa is unique for focusing on the Parsis, their customs, rites, rituals traditions, loyalties nnerism. Before Sidhwa only Nargis Dalal in *The Sisters* (1973) and Perin Bharucha in *The Fire-Worshipper* (1968) had focused on certain Parsi paradoxes and behavioral pattern of this minority community. In order to give better understanding about her community Sidhwa describes Parsi faith, antiquity, their culture and tolerance of other beliefs interspersed with buffoonery, burlesque and caricature.

Rohinton Mistry, another Parsi writer of recent time aims at examining historical events and the way they impacted individuals and families’ communities and the country in the post – independent period. He narrates the history of his community in fictional terms. His *Such A Long Journey* is unique in the sense that it is based on factual events. Though on surface the novel deals with the Gustad’s and the Parsi Community, in reality it encompasses the major events of post – independents Indian history. The Parsi community is shown grappling to measure itself in terms of various wars that India had to fight. This novel is in fact written some what in the manner of non-fiction based on real events and real people. Facts and fiction are exquisitely woven in the fabric of the novel in such a way that the novel can be called a faction. Besides the history of the Parsi Community, their fear and anxieties as a minority are also echoed in the story. The identity concerns of the Parsis through and exploration of their preoccupations and insistence on cultural heritage is reflected in the novel. The novelist here describes the fears and anxieties of his vocal but otherwise passive community which has not only lived peacefully in the vast sprawling Indian
forest but has accepted the land and contributed to its growth even while maintaining its own cultural and communal specificity.

Gustad, the protagonist is shown performing and staunchly following Parsi traditions and customs, though he considers all religion equal. He believes in the efficacy of prayer as an instrument to get peace and illumination. He likes to see himself modeled on Parsi Saint George. Identity is again manifested through various incidents one such is the typical Parsi game *Kaakerya Kumar* which Dinshawji plays with Rohan (Wife of Dinshawji) in this novel. The ancient origin of the Parsi Community is depicted in the dialogue between Malcolm and Gustad to prove their pre-eminence over others. The speech unfolds an important feeling in minorities to sustain their ancient roots and culture to boost their self-image. Gustad who lives in Khodadad Building, ardently wishes that his son Sohrab would be world famous so that he can bring fame to the Parsi community and himself. This anxiety for identity on both individual and community level is visible throughout the novel. In the speeches of Gustad it is clearly visible that he is continuously disturbed by rising tide of communalism in the post independent India. Rohinton Mistry even uses some abusive terms in this novel to express his anger against Maratha’s attitude for changing the names.

Overall Mistry’s works are concerned with community differences. In *Such A Long Journey*, Mistry takes on the responsibility as representative and mouthpiece of the Parsi community. In order to realise how the post colonial conditions affects the community’s identity the central aspects of the Parsi
identity need to be clarified. Apart from religion, the historical awareness forms the shape of the collective identity of the Parsi community. In order to have full understanding of *Such A Long Journey* it is important to know the history of the Parsi community.

Almost all the incidents in this novel like Indira Gandhi in political trouble, Nagarwala incident, Indira Gandhi is guilty of corruption and murder etc. are narrated from the perspective of a member of the Parsi community. Thus, the agenda of Mistry to present the historical knowledge if the events form the point of view of a minority community is of great significance. Nagarwala affair is orally transmitted as it claims for the value of indigenous cultural practices. The way history and fiction are collided in the novel Mistry specifies the self – image of the post – colonial Indian nation as Hinduiest and underscoring Parsi community. The Parsi Community is threatened by the politics of Hindu nationalism and so writing against the main stream is an option for the minority which is marginalized and facing extinction.

Another important aspect along with language and history is religion. For minority to immortalize their religion becomes a never ending reality. In the novel repeated emphasis is given on Zoroastrianism as matter of birth and not of affiliation. Parsis believe that religion is not acquired by way of socialization but considered as an integral part of one’s genetic heritage. The proximity of Zoroastrianism to other kind of religious faith is explicitly emphasized throughout the text. In the belief of pavement artist the potential of giving meaning is not restricted to the Zoroastrian religion but that all
forms of faith have the power of giving meaning. Functionalist reading of the paintings of multimode on the compound wall enables one to give instrumental meaning to the religious faith.

Blackout papers on the windows of Gustad’s flat are symbolic. In order to prevent the flat from becoming a target of enemy during the war those papers were pasted on the windows but though the war has become the history by now they are not removed. It appears that those papers are the instrument of defense holding chaos outside. The everyday reality and the psychological reality are unpleasant and threading for the protagonist.

The author has aptly depicted many characters from his community. Most of Gustad’s friends belong to the Parsi community except Malcolm Saldanha. Gustad and Malcolm were initially friends but as time passed rift created between the two. But once again when they met after some time, friendship was renewed. Multiple ironies undermine in the relationship Malcolm was in charge of tearing down the compound wall which was a refuge for the Nobles as it protected them in the midst of Bombay’s noise and turmoil. As a result again the friends were alienated. Jimmy Bilimora Gustad’s another friend is omnipresent in Gustad’s talk. This character is connected to Gustad’s yearning for a better past. The novelist stresses on his version of the Nagarwala affair. Gustad when was drawn into the political scandal of Major. Bilimora the feeling of betrayal as in the case of Parsi community is reflected. Gustad opined that Bilimora has violated a universal code of behavior. It hurts Gustad the most.
The inherent idea of life – as a journey is referred from the very title itself. At the end of the novel, the process of learning through the journey called life is undergone by Gustad. At the end he dispense the blackout paper and wrecking of the compound wall proved as blessing so erosion of identity and at the same time constructing the new identity proves its vein.

Rohinton Mistry’s *A Fine Balance* is an epical record of local scenes of being and belonging. The novel traces the carrier struggle of Dina Dalal a Parsi widow and two tailors from Chamaar cast. Career changes are made possible and ultimately destroyed by Gandhian nationalist reforms and by Indira Gandhi’s Emergency. It is considered as traditional realist novel. In *Such A Long Journey* Mistry’s concern is only with the Parsis of Bombay whereas in *A Fine Balance* a broader vision of featuring Parsis, Hindus, Muslims as well as Sikhs is taken. Tolerance, solidarity transculturalism and intercultural understanding as ways of constructing an identity etc. can be said as some of the salient features of this novel. It is not merely a family saga but it narrates important events of 20th Century Indian history form the perspective of the Parsi as well as the Hindu Chamaar Community.

The novel is set in two contexts: India’s independence (1947) and Indian Emergency (1975-77). All the majority of Indians welcomed independence but the ethnic or religious minorities such as Parsis or the Sikhs felt the departure of Britisher was too early. In the novel it is vividly described that these minorities failed to cope up with the conditions of modernity and post coloniality. The black event of Partition and some other events are presented in the novel. This incident has wide effect on lives of some characters like
Narayan, Ishwar, Maneck. Due to Emergency Om and Ishwar lose Ashraf their friend who is beaten to death in the course of a police action, Maneck loses Avinash his friend. In this way this novel shows that the Emergency intrudes into the lives of all. Emergency also curtails individual freedom. Characters are merely turned not less than animals to the government the effect of emergency is both loss of faith in the government and no meaning which dooms the search for a good life.

Along with Emergency another cruelest social constraint of Caste is one of the concerns of this novel. Here the Hindu caste through the characters of Ishvar and Omprakash occupies prominent position. Duki Mochi belongs to the chamaar caste in a village where he is considered as untouchable. As per the Hindu tradition out of the four caste (Brahmins, Kashtriyas, Vashyas and Shudras) this stigma of untouchability is prevailing in the vaishya and shudras they were considered not more than animal. Mistry has portrayed Hindu culture in order to suggest that stark injustice is practiced in castes. Injustices, dissatisfaction, revolts and eventually transgression of the restrictions of caste system are all clearly depicted through another character called Narayan and his failure resulting into his tragic death in the course of his futile attempt to fight the caste system and its political practice are presented to highlight castes. Although the Constitution of 1949 defines India as secular nation untouchablity has not been practically abolished country - wide.

Rootlessness in another aspect which is demonstrated in the four main characters of this novel Maneck Kholah undergoes two instances of
displacement. He lacks the ability to adapt to new environment and therefore commits suicide. Metaphorically this loss of home conveys the loss of a familiar environment which affects a person’s life. Om and Ishvar are dislocated from their rural area to the urban in search of job. Dina is again shown as dislocated from her community and communal ethos. Mistry again in this novel inscribes ethnic differences. He demonstrates history, cast and the Diasporas which can have fatal consequences upon the people. In case of Dina she loses her father in infancy and her husband at a young age and due to this she suffers loss of meaning. Her brother as a father replacement is very strict. He forced Dina to neglect school because she is burdened with the entire household work. Dina’s identity is crushed under an autocratic system characterized by restriction and tyranny. Therefore in the prologue of A Fine Balance it becomes evident that Dina hold independence in high esteem. She never wishes to rely on Nusswan’s money as she thinks it is a sign of losing her freedom. As a tailor she struggle for independence. A patchwork quilt is a metaphorical suggestive for economic motive. Here in this novel Dina Shroff is engaged in quilting this becomes an important leitmotif in the novel. It is not only considered as a metaphor of life but also suggested a way of coping with an erosion of meaning in life. It is also regarded as an image of constructing identity via story – telling. Another important aspect of the novel is intercultural understating cultural differences evaporates in the apartment where difference community resides together and form a family sharing of food by Dina, Ishvar om and manek promotes the intercultural exchange among these four characters. Eating and digesting the same food indicates the relationship among the characters.
Parsis in *Such a Long Journey* and Chamaars in *A Fine Balance* offer social articulation of difference from the minority perspective, delineating a world of underprivileged classes with their aspirations and assertions. This proliferation of “alternative histories of the excluded’ produces a pluralist anarchy on one hand and recreates the nation it belongs to on the other. Mistry’s novels gain their effective strength from interplay of fact and fiction which constructs his story of his community and nation.

Mistry’s *Family Matters* again turn towards the Parsi culture and Parsi identity. The plot of this novel is very simple centering a Parsi family. It can also be read as loss and the subsequent struggle for meaning. Yezad is affected by the loss of his friends. He also indirectly attempts to blackmail his boss. Initially Yezad is secular, liberal and tolerant; but in the course of the novel due to the loss of meaning in his life he starts identifying with the religion from which he was alienated earlier. Now to reconstruct his identity he relies on religion like the other members of his community he fails to be open and never realizes that a stress on purity over hybridity will lead them to extinction. Here the novelist tries to evaluate the fear of the community he also presents incest as a form of spiritual and cultural degeneration. Here Mistry is interested in the family of a man in general. Inter textual reference is again given to Shakespear’s *King Lear* and the characters of Nariman can be compared with the character of King Lear.

Humanistic concern is strongly associated with Nariman Vakeel. He needs a house as shelter is the pity and solidarity of his family. Being old he requires help which he provided to others in past. In *Family Matters* two kinds of
families are distinguished the ideal family where a matter of birth is not centered but of caring, solidarity and humanity is focused and in the other family centering Parsi community who take pride in their “Englishness” and regard the family as a closed social system is focused. In *Family Matters* the family resembles the family of *Such A Long Journey* however the characters of Nariman functions as a catalyst producing different reactions and yielding quite different results. Due to him Yezad’s family members come closer to one another. Yezad becomes more responsible and decides not to migrate and turns back to his religion. Murad’s new girl friend who is a non–Parsi is rejected by Yezad like Nariman’s parents but here Murad does not feel obliged to obey his parents. This waywardness of Murad can be treated as a representative of the young generation, who represents a chance for the endangered Parsi community.

*Family Matters* resembles *Such A Long Journey* and *A Fine Balance* in their belief in human solidarity and compassion. In *Such A Long Journey* Mistry is interested in inscribing Parsi culture into his text so as to immortalize his culture which is on the verge of extinction. While in *A Fine Balance* the focus is shifted form single community to a variety of communities. In *Such A Long Journey* aspects of cultural difference such a as language, history and religion add to the better understanding of Parsi identity but in his later novels cultural difference is viewed more critically. The kind of identity that Mistry writes is a hybrid one which stress on cultural exchange and intercultural understanding. In all the three novels boundaries play an important role and it is used to instrumentalise difference in order to construct a particular identity. The community’s self centeredness, its
obsession with differences, its isolation, its fear of incest biologically its degeneration etc are all interpreted in his novels. A part from cultural exchange Mistry writes in favour of an exchange between human beings on transcultural sameness. Through Mistry’s texts belief in humanism that overrides the particularities of cultural difference is seen.

In M.G. Vassanji’s *No New Land* is centered around the Indian Shamsi Community. Fictionally he renders the Shia sect of the Ismailis who historically supported the British and the German rulers. In postcolonial times their position became untenable as their affiliation with the former colonizers their condition was marginalized. Nationalization of rental properties, history of Idi Amin’s rule, the position of the Asian Communities in Uganda all are discussed in detail. Along with Shamsi community the immigrant experience is also given voice in *No New Land*. It also details the ironies, the pathos and the hardships of having to live between two worlds, neither of which provides the harmony of a life that the mind imagines and craves for.

Canada becomes the land of opportunities and the space of cultural dislocation. The hostile weather of Canada causes alienation and isolation for all the immigrants. The Canadian Diaspora is full of desire and hope but it is also full of few disappointment and disillusionment. This novel very vividly conveys the immigration experience in terms of cultural retention and systemic marginalization. Right from finding the accommodation in this new land, search for job cherishing the illusion of home etc. are the chief concerns of the novelist cultural essence acceptance and mutual
understanding among the community members of the Shamsi community residing in Don Mills must not supersede the culture outside. The security that comes in the Don Mills is limited as outside this community cultural exchange becomes inevitable. For the novelist the opting of one culture over other is worst and erroneous. Nurdin and to the members of the South – East Asian communities commits this error. By the end they relive the need of adaptation which is essential in a multicultural context. The novel resets the tension between the structure social and individual short comings and as a consequence its adaptation without resolving them. Nurdin’s immigrant experience his individual flaws, the short corning in the structure of the new land are also responsible for his failure.

In Canada though the government policy is of multiculturalism the instance of racism are presented Esmail who is beaten up in a Toronto subway station and Nurdin’s struggle for seeking a job in Canada proves to be fatal Strikinglly, Toronto’s multicultural reality does not foster solidarity to the immigrants but push them into competition. Canadian experience proves as one of the qualifications for Nurdin Vassanji here proves that this thing is a constant exposure to racial discrimination. Without job and being the head of the family his identity is corded Moreover his wife finds a job and so as a husband identity remains under question. Due to this dejection he finds himself neglected and his immigrant experience its disappointments and humiliations makes him unwilling got adapt the culture. To add fuel Nurdin is accused of having raped a woman. Here it is proved that though immigrants try to get adapted they are treated as another. In spite of having multicultural policy Canada fails remarkably in adopting its ethos. Nurdin’s
skin colour also becomes a target of lower class racism His racial and religious difference becomes suspect as he is always assumed as the other. Nurdin’s story offers genuine empathy and is suffused with ambivalence. Nurdin initially is attracted by the colour of the girl’s skin. This episode is related to the episode of his father’s attraction. In this post colonial analysis of the relationship between colonizer and the colonized where colonized grasp the colonizer to make them theirs. This is a Fanonian reading which implies a deeper meaning to the text in this respect Canadian believes in racialism where as Nurdin is least racialist. He thinks in terms of race but is never aggressive. But this racist prejudice is tied up with the immigrant experience in the novel. Nurdin’s another aspect of spirituality is quite highlighted the flow in his characters is lust. He is attracted towards sushila a Hindu outcast girl shows his attempts to break out of his miserable Canadian existence but because of his nostalgia of the past finals to come out of that boundary in Canada too. One can say that Nurdin wants to reach out, but his past doesn’t let him go. Anthropologically Nurdin’s home and the culture constrain him from getting oriented towards another society.

From other characters point of view Canada is a secular country. They are conscious and behave accordingly. As religion plays the core role in the Lalani’s this secular nature of Canada endangers Zera’s identity. Zera starts her inward journey and obedience to the community’s spiritual leader called Missionary whereas Nurdin suspects in everywhere. In fact he himself is fascinated with what he fears for eg in food eating pork and drinking alcohol, sexual licentiousness etc. Nurdin is not able to reject those religiously forbidden temptations in this Canadian culture. The symbolic
image of Toronto’s CN Tower which has become a symbol of secularism as well as capital alienation the Mosque is replaced by CN Tower. The past of Dar haunts Nurdin in his dreams. For him the sinfulness of the western world is a cause of guilt. Therefore he initially fails to establish himself in the new world. It is only after Missionary’s arrival in Toronto Nurdin’s trauma evaporates. Vassanji here suggests that Canada is not a new land it resembles the old land due to the rigidity of Nurdin’s nature. The novelist here connects immigration and generation. Adaptation and the age are directly in connection to each other it is a time consuming process for people like Nurdin and for his daughter it take less to get adapted to the new environ. Nurdin has to struggles while the young get accommodated very readily. Fatima the representative of the second generation the immigrant experience is not connected with nostalgia, quilt and memory of past. She is not at all loyal to her community but very easily gets associated with Canada and therefore this new land becomes her own. The strategies employed by her are similar to those who attached Esmail. She feels that she no longer belongs to Shamsi community. For her Canada is the place where she can create her own new dynamic identity by moving away from her community and tradition. Orientation in culture is easily flexible in the new generation but the old consciously struggle those who remained marginal in the homeland take advantages in the Diaspora eg Jamal or Sushila. Jamal shines with his new career as lawyer. He does not risk of offending the community’s spiritual leader but rejects the old orthodox rules and get success in marriage and career. Sushila escapes the limitation of the caste and gains equal freedom from community and gender constraints. She acquires higher education here.
Finally in *No New Land* some characters like Fatima, Hanif, Sushila, and Jamal assimilate positively in the new environ without treading on the culture and community they were born into. This conflict whether to assimilate or keep on with original culture is continuously in progress. Here Vassanji projects identity as a process in which a desire for otherness needed to be abandoned.

The idea of origin, culture, identity, language, class race, gender and nation of *home* is again intricate in the case of M.G. Vassanji’s *The Gunny Sack*. When removed from the place of supposed origin and without emotional, political and cultural affiliations to the new land of dislocation their identity remains under constant threat.

Vassanji defines home as multi locational in Urban sites. He himself is caught between the homes *there* and *here* and this is again projected through his characters. In *The Gunny Sack* immigrant experience, the use of multi genera national cast of characters, a narrative tendency, repetitions and the experience of homelessness forms the core of the narrative the metaphase of luggage both spiritual and material is used as a conceit. The reference to historical past concerning origins of his characters through memories of countless displacements and ruptures form the main theme of this novel. Concealing the past through various devise like memory – slops, death, and absence of persons (who could also have possibly narrated stories through alternative plotting helps to reconstruct the past in a specific way.
The Gunny Sack begins with the narrator’s address to the gunny sack, an icon of Origin. It is an object embodying the past it is a legacy form grandmother Ji-Bai who is referred to as Sheherbanoo or Sheru in the course of the novel. Vassanji shows through her narrative a continuous struggle for identity and cultural survival. Even if it is true that the migrant self can not go back home or can never find a home but still through imagination at least he can construct his home through his narrative. Absolute return is impossible but tentative returns through gazing back upon the past are at least possible. Such is the narrative technique employed by the novelist here.

Characters have no fixed co-ordination of space and time they only imaginarily get fixed to various locations. It is their elusiveness to get fixed to the notion of origin. Through memory and myth their imaginary locations get embedded with the real topography.

In this fictional narrative of the community the colonial and post-colonial history of East Africa is depicted. In the narrative the history of the struggle of imperial powers of Europe like Germany and England over colonies in Africa their impact on the African community is discussed. Only through nostalgic narrative the past is reconstructed in this novel. The gunny sack carries the dust of Kariakoo, a street in Dar where young Kala Juma meets his Grandmother Ji Bai. He narrates that the past get buried with Sherhbanoo contains the dust of Kariakoo. The dust here refers to as the remains of the dead the knowledge of origin, past etc forms as the moral responsibility toward the posterity. But the search for the Past emerges as an apparition.
Kala Juma watches the great genealogical tree that starts from Dahnji Govindji, show came to Zanzibar as a trader from Junapur in Gujarat and then settled in Matamu. It strikes as a historic beginning with great dramatic power after arriving on the alien shores Govindji starts looking for a foothold in economic, social and cultural term for identity. If castes, places of birth, family names or professions are the parameters for identity then Govindji has name of them. He is only Shamsi, a half Hindu and half – Muslim. In this context the genealogical tree which is generally provided in a biography or autobiography or history which is an inherent part of this novel proves as the symbol of identity crises. The family tree and the branches show the generation and the missing likes because of the home of Govindji starts breaking too soon. Due to the community pressure the (salve woman) wife Tartibu cannot claim the state and faces the contempt. The family disintegration marks the historic incident of breakup on shamsi community into Siha, Sunni which falls in Matamu, Zanzibar and other places. Thus the notion of origins and continuity remains ironical.

The ending is again striking the story has neither a formal closure, nor the logical end. The chain of events gets terminated abruptly. Multiple narrative webs around an object which retrieved the past and vested magical power to the stories.

*The Trotter Nama A Chronicle* is I Allan Sealy’s first successful book. It is debted to Laurence Steme, and is inspired by G.V. Desani and Salman Rushdie. The mock-epic style, combining history with fantasy, the real with the imaginary gives this novel a marvelous touch. The novel is given historic
touch with the vivid description of the city Lucknow. History of Trotters in changing India, the grandeur which field by the end and their community scattered are the chief concerns of the novelist. His characters are given historic touch with a commitment to the land of their birth.

Almost all the characters are shown hallucinating among the emotions of utter helplessness, confusion, and joyful despair. In the novel the community’s decline and degeneration is presented the fall of community from aristocracy and their fall in the post – colonial era and the frustration are vivid presented in the dialogues of various characters the seven generation of Trotter and their gradual degeneration forms the centre of the novel. The community which still clung to the legacy faces disillusionment and despair in the present century. Sealy through his work wants to present the details unsparingly. In this novel community here emerges as the protagonist Characters evolve and get transformed through the course of the novel. In the final study the commitments to the land of their belonging is revealed with all its failings. Anglo – Indians are more committed to the mothers than to the arrogance of their father’s heritage.

*The Trotter Nama: A Chronicle* also has the genealogical tree so as to present the community and its identity. Finally like *The Gunny Sack* in *The Trotter Nama* one can find the search of identity and the craving for the root. *Home* and the concept of belongingness prove to be the main concern of the novelist. Sealy has carried out his creative endeavors from their own land of birth. The sensibility is much more rooted in the land of their fate. His work
presents stupendous landscape and fictional world to rehistorisize the claims of his community.

Consciousness which in fact is synonymous to life is constituted by series of experiences that one has in one’s life. Here in the writer under the study experience double consciousness. This is a specifically true for the immigrant writers they try to synthesize with their consciousness of the past and the experiences they undergo in the new situation. M.G. Vassanji in *No New Land* tries to have a blend with his images (Past and Present). I Allan Sealy success in documenting the changes and gives appropriate suggestions and project the plight and struggle of the trotters for sheltered existence. Moreover, his community consciousness does not seen come in conflict with his national consciousness as he tries to ‘set the record straight’ in this definite document of his Anglo-Indian community.

The minority writers with their works where community foregrounds as the protagonist wants to immortalize the hopes and despairs, disillusionment and craving for root, their search for identity, their struggle for home etc are highlighted. Among many the four novelist under study Bapsi Sidhwa, Rohinton Mistry, M. G. Vassanji , I Allan Sealy presents their community with fair share in doing so they have added to the emerging body of literature which may be termed as community – literature.

Though all the four novelist present their communities and their identity through different method of narration their concern remains the same. In
doing so they have valuably debted their particular communities and immortalized their identity distinctly.

The writers under the scanner of this study have aptly captured anxieties, dilemmas and concerns of their respective communities and through their fictional world voiced their histories by doing so consciously or unconsciously they have empowered their respective communities by for grounding the issues and concerns of their communities. In the fabric of their fictional world, they have weaved in their individual ways, Saga of their respective communities in different flavors. And by doing so thus have involved the *Muse* to voice their hitherto *unvoiced* feelings and love for their communities and identities. All there writers, in their own ways have attempted to initiate a dialogue between their own respective communities and their *others* by creating a soft of district identities Thus identities are cultural in origin and share the same geo-socio-eco political and cultural space with their *others*. 