Chapter – I

Introduction
The word *Community* is derived from the old French *communite* which is derived form the Latin *Communitas* (*Cum “with / together” + munus “gift”*) a broad term for fellowship or organized society.

In biological terms a community is a group of interacting organisms sharing a populated environment. In human communities, intent, belief, resources, preferences, needs, risks and a number of other conditions may be present and common, affecting the identity of the participants and their degree of cohesiveness.

In sociology, the concept of community has led to significant debate; the sociologists are yet to reach agreement on a definition of the term. There were ninety-four discrete definitions of the term by the mid-1950s. Traditionally a *community* has been defined as a group of interacting people living in a common location. The word is often used to refer to a group that is organised around common values and is attributed with social cohesion within a shared geographical location, generally in social units larger than a household. The word can also refer to the national community or global community. (Hillery1955: 111)

Community is a realm where words are never fully suitable and language itself falls short. The seeds of community reside in humanity – a social species. A group becomes a community in somewhat the same way that a stone becomes a gem through a process of cutting and polishing once cut and polished, it is something beautiful. But to describe its beauty the best we can do is to describe its facts. Community like a gem, is multifaceted each
facet a mere aspect of a whole that defies description. The facets of community are interconnected, profoundly interrelated. No one could exist without the other. They create each other, make each other possible. What follows, then is but one scheme for isolation and naming the most salient characteristics of a true community. (McMillan 1986: 16)

In his *The Different Drum Community Making and Peace by M. Scott Peck*, describes the following salient characteristics of a true community:

1. Community is and must be inclusive
2. Community is that it is realistic
3. Community is humble and hence realistic and it is contemplative
4. Community is healing and converting.
5. Last but not the least community is a spirit but not in the way that the familiar phrase “Community Sprit” is usually understood. The spirit of true community is the spirit of peace.

Community thus is multifaceted, each facet a mere aspect of a whole that defies description. The facets of community are interconnected, profoundly interrelated. No one could exist without the other. They create each other, make each other possible. According to M. Scott Peck:

There can be no vulnerability without risk; there can be no community without vulnerability; there can be no peace, and ultimately no life, without community (Peck 1987: 86)
But in the present scenario due to various reasons the community: either willingly or through compulsion settles away from the place of their origin and therefore faces many issues like security of life and property, religio-cultural identity and adverse discrimination in provision of opportunities for economic advancement. Further the community is divided into majority and the minority. Majority suggests a figure in excess of the some other who is the minority and that is where politics comes in. Minorities are of all kinds. It is not only to be defined in numerical terms or as categories such as religion, ethnicity, region, culture and much else. Belonging to a minority group; that means marginalized, necessarily entails the effort to identify with that group and an urgent sense of being in a minority position and to create identity of the group in general and person in particular.

As expressed in the Rigveda:-

What existed before or after him then?
There must have been at least something.

Either play or playlessness.
Or free play of playlessness.
Name it whatever you may.

That’s how it has been going on.
That’s how it goes on.
That’s how it would go on.
In the end there will be no margin.
In the end there will be no centre.
In the end there will be no play.
In the end there will be free play of painlessness.

Without margin ......................
Without center....................(cited in Singh 2003: preface)

That’s how a mind either ill-informed or intoxicated or both about by the obtaining discourse about margin and center can poeticize and weave a pseudo – mystical tale for an already confused or mesmerized readership that is more willing than the addresser to enter a mutually deceptive world of pretensions. Minorities and majorities are not just categories as much as states of mind. George Verghese says in this regard:

I belong to a minority community by faith as definitions go but I have always regarded myself as part of a majority… I would again say that being a minority is a product of political attitude. The Constitution really enjoins us that it is the duty of a State and the citizen to make every minority feel a majority and every majority feel that the minorities are not the other but another and that we are all one.(1998: 14)

As it is suggested that the writer’s individual talent should be rooted in the tradition of a particular society and culture, the real strength of the modern literary imagination lies in its evocation of the individual’s predicament in
terms of alienation, immigration, expatriation, exile, and his quest for identity. Culturally and even linguistically estranged as the individual feels about himself, the whole question of his social, emotional, ethnic or cultural identity assumes mystic proportions and thus becomes an unattainable real. This is especially true of the immigrant writers and writers from minority communities. This is true for the immigrant as well as minority writers who speak for the margins; their focus is off-centered. Likewise, his protagonist hardly ever takes center-stage, because it is not hi-story that is being narrated. Instead, the narrative gives voice to community life, to local or national politics, to the experience of being alienated, obscured, peripheralized, and marginalized. The quest motif, which remains predominantly in the main stream writers here, undergoes a sea change. Arun Prabha Mukherjee rightly points out:

The artist as hero creating in the isolation of his soul type of protagonist is nowhere to be seen. Here lies instead, an encounter with history and hence with one’s otherness. (1989: 48)

The discourse pertaining to margin and center attained significance in the light of the ugly social reality which marked polarization of certain social forces that constructed social structures in different ways under different labels in such a way as would bring them in the center of these structures and serve their ends. Across the world paradoxically, globalization and migration to economically greener pastures seems to be leading to a retreat into narrower identities and to an increase in communal mentalities. In such
an atmosphere differences become divisions. The individuals or groups, other than these forces were marginalized either in the name of religion, race, community, caste, gender, nationality or even ideology. To sustain this relationship or avoid subversion of these exploitative structures, these forces constructed discourses in the form of the so-called shastra or ideology justifying the validity of their being in the center so that they can continue with their exploitative and suppressive practices. With the dawn of awareness of this process on the part of its victims, the marginalized societies and groups or individuals that were at the receiving end reacted against it and thought in terms of decentering the center at least in fictional terms, if not in fact, then at least by voicing their marginalization. The process led to a plethora of questions of identity identity–crisis, imagining construction of identity, reclamation, preservation and celebration of identity.

Identity has many meanings given in the dictionary but the most appropriate meaning associated with the present study is:

The sense of self, providing sameness and continuity in personality over time (McMillan 1986: 16)

The question of identity, whatever its definition may be, for the marginalized and those is the center, has different meanings for its constituents and constructors like thinkers, creative artists and those who work for the realization of the imagined constructs. The terms identity and identity crisis as Dennis Wrong points out, have become the semantic beacons of our time.
For these: Verbal emblems express our discontent with modern life and modern society (Wrong 1970: 1277)

In the contemporary term identity has become a charismatic term it is also regarded as personal salvation. But identity refers to:

A configuration arising out of constitutional givens, idiosyncratic libidinal needs, favoured capacities, significant identification, effective defenses, successful sublimations and consistent roles. (Erikson 1959: 116)

In psychological terms, when an individual finds himself in a fortunate position to satisfy his needs and is able to play consistent roles in society, his identity is thought to have been established. Identity crisis results from negation of these factors. Identity as such is a non-descript term. It includes thought and feelings, psychic presence, place of habitation and even longings, dreams and desires of one person. It takes a series of random and various experiences to form an individual identity. One’s identity is shaped by three factors. First from childhood impressions, secondly when as an individual person tries to break the reliance on his parents and tries to develop his distinct identity based on his individual ideas, and thirdly on a particular experience. In this way identity may mean different things to different persons. It may be realized in various forms. For many people the search for identity may be nothing less than desperate struggle while others may scarcely be conscious of it. The quest for identity refers to the spiritual odyssey of the modern man who has lost his social and spiritual moorings.
and who is anxious to seek its roots. When this sense of rootedness, this sense of belonging, gets disrupted for one reason or the other one suffers from identity crisis.

Identity is the projection of the self. A person’s identity is rooted in the culture in which he lives. So when alienated from that culture the person feels the loss of his socio-culture identity. When the person wishes to identify in the present situation the quest for identity begins. Moreover it is believed that as the impression of the object varies so varies the identity it is often believed that identity is dynamic by nature. Historically it is proved to create identity artificially is not possible. If someone tries to create identity through religion or through ideology it cannot sustain for long. Striving for a separate cultural identity is to become culturally homogeneous, which is not geographically feasible. In this modern high tech century it is next to impossible of retaining one’s cultural impact. Total cultural alienation from other communities is practically not possible. Cross cultural contact happen at all stages and levels. In short identity is the projection of the subjective self of a person; it depends on how he pictures himself and his efforts for the acquisition and formation of this self-image through a quest for identity.

All new literatures are preoccupied with the quest for cultural identity. As Balachandra Rajan defines identity as:

The process of creative self-realization, and adds, to create an identity is a part of the essential business of an artist.

(1977: 1)
This might lead on to discovery and declaration of literary nationality, although this may not be necessarily relevant, according to Rajan, to his concerns:

A sense of nationality can grow out of the discovery of identity and it is important that this should happen frequently, if one is to establish a tradition that is both distinctive and rooted. (Ibid: 1)

The pressures of the sense of identity or a growing awareness of its loss can at times be compulsive especially in new literatures. The entire scenario of fictional writing all over the world presents a vastly different picture from what it was in the 19th century. The gradual breakup of the former British Empire is a major factor behind this global phenomenon. The other reason is the jet-age revolution in international transport, which facilitates migrations of communities across the continents leading to the establishing of multicultural societies in different parts of the world. One of the primary ideological trust of post colonial writing has been the voicing of a collective experience hitherto periphery of the European master narrative. The identity of the community in question has been constituted by a series of displacements and cultural relocations through transnational spaces. Its past is defined by not just one diasporic experience but two and identity within the second is predicated upon the first.

The term *diaspora* originally used for the Jewish externment from its homeland but now the term is used for expatriates, refugees, exiles and immigrants. Therefore the literature of the diaspora is about sensibility rather
than space. Any diasporic writing requires the projection of the writers own culture and relating it to the host culture. And as the comparison begins between the two cultures then the writer will centralize himself. As he is living on the margins the diasporic writer seeks affirmation in the new perspective. To use Matthew Arnold’s term: ‘Wandering between two worlds, one dead, the other powerless to be born.’ This term reflects the truth and complexity of any diaspora. Diasporic members face the problems of alienation and partial assimilation in the new land. Therefore the issues like identity, home, dislocations, relocations, rootlessness and belonging to which multicultural contexts provide settings. Thus to generalize, homogenize or universalize a complex and developing concept of diaspora is not possible.

Fiction is hailed as the most characteristic and powerful form of literary expression. As distinct literary form the novel is in fact the latest of literary forms to be evolved and it dominated the twentieth century. It is commonly agreed that the novel is the readiest and most acceptable way of embodying experiences and ideas in the context of time. It corresponds in our civilization to the epic in the primitive stages of some races, to the drama in the Athens of Preicles, to the essay in the Age of Queen Anne.

There are novelists who have constantly watched, observed, analysed, dissected humanity and its experiences in various situations. They have applied their minds hearts their passion and zeal to what they have observed. They have come out with their creations of literature of enduring and surpassing merit with a view to provide possible answers, offer solutions,
impart meanings to these real life situations, so that it is just not fiction to read and put away, but a distillation of human experience which deserves some thought some rumination, some reflections with a possible view to finding solutions and answers.

Indian fiction in English emerged out of almost five decades of intellectual and literary gestation that had begun in the 1930’s with the triumvirate of the old master i.e. R. K. Narayan, Mulkraj Anand and Raja Rao. They were followed by a new crop of writers in 1980’s who dealt with varied subjects in a language of irreverence marked with skeptical rigour. The Indian novel in English thematically preoccupied itself with the subject matters like Indian freedom movement, patriotism, evils of feudalism and the matters of national concern before the Independence; and social reforms. For instance, in Khushwant Singh's *Train to Pakistan* Juggat, the protagonist, becomes a convincing figure only in the background of the village Mano Majra and the community to which he belongs. Vasant Shahane rightly observes in this regard:

> Mano Majra is the real protagonist in Train to Pakistan...The individual is important in Khushwant Singh's created cosmos, but not obtrusively because he is part of a vaster and greater reality ....[ and ] the collective destiny of groups and communities dominates the individual’s fate.

(1985: 94)
Among other works like *Tamas* by Bhishma Sahani and *Adha Gaon* by Rahi Masum Raza also tell the stories, not of the individuals, but of masses The Indian novelists writing in English, especially of 1980s and 90s, strove hard to overcome the so-called *colonial hangover* and *Raj Syndrome*, and the fiction of this period is marked by the experimentation at various levels of language, theme and technique. In fact the novels of 1980s and 90s have undergone a sea change. Viney Kirpal observes in this regard:

> In this significant decade, a gorgeous collection of several magnificent Indian novels seems to have garnered, almost overnight.... In the 1980s, however, not less than two dozen notable novels have already been produced... (1980: XIII-IV)

Those who gave tone, tenor and content to Indian fiction in English in the last decade include Salman Rushdie, Amitav Ghosh, Vikram Sheth, Arun Joshi, Allan I Sealy, Anita Desai, who among others have wrested a particular niche for themselves with their fictional contribution. Since last few decades the works of other authors writing in English, especially minority writers; in India and across the globe; have striven hard to lend voice to similar feelings occurring out of similar angst. In fact their rootlessness or their so called minority status and threats related to it are vociferated in the expatriate writers like Rohinton Mistry, Meenaxi Mukherjee, Sulman Rushdie and Farrukh Dhondy and native writers like I. Allan Sealy, Firdaus Kanga, Esther David and Keki Daruwala.
India has been depicted in the literatures being written by the writers of Indian diaspora who have portrayed the country of their origin or that of their forefathers. Expatriation as a literary phenomenon assumes intense importance in the twenty-first century owing to large scale emigration. Indians, Pakistanis, Bangladeshis and Sri Lankans, settled abroad, have made a substantial contribution. South Asian diasporic writing or the diasporic literature of the Indian subcontinent shares a common diasporic consciousness and a structural and thematic framework. An overwhelming majority of South Asian writers is Indian in the sense that they could trace their routes to the India of the pre-Partition 1947 when Pakistan and Bangladesh were part of India. These expatriate/diasporic writers in the recent years have created a unique form of literature which indulges in nostalgia, yet at the same time forging identity with new place and people. Thus diaspora is no more a painful experience in alienation or marginalization. On the other hand it becomes a celebration of marginality and adopting multiculturalism and diversity. In the post-Independent India due to various reasons many left the land of their origins. Their fear, struggle, anxieties, hope, despair of their community are the thematic concerns of these writers. For instance in M. G. Vassanji’s *The Gunny Sack* and *No New Land* it is the odyssey of his Khoja community in particulars and that of his Asian Community in general. Similarly, Firdaus Kanga in his *Trying To Grow*, Rohinton Mistry in his *Such A Long Journey*, *Family Matters*; Bapsi Sidhwa in her *The Crow Eaters*, *Ice Candy Man* and *An American Brat* have endeavored to spell Parsi ethos in diverse hues. Their works exhibit consciousness of their community in such a way that the community emerges as a protagonist from their works, though on the surface
these works deal with their human protagonists. This study intends to focus on the community consciousness found in various minority novelists like Bapsi Sidhwa, Rohinton Mistry, M.G. Vassanji and I. Allan Sealy.

The Parsis are the minuscule minority community in today’s world with just around ninety thousand members. Out of these seventy thousand live in Bombay and the rest are scattered all over the world. They are the descendants of the Iranians who had sought refuge here in the eighth century A.D. when Iran was invaded and conquered by Arab invaders. Using Toynbee’s terminology the Indian Parsees may be called one of the important Creative minorities. (Toynbee 1948: 29)

They are the ‘fossil’ of an extinct culture and yet have gone through a remarkable process of internal change in some respects and have influenced in turn as active participants in the process of transformation in Indian society. Despite their latent ethnocentrism, religious exclusivity and identity crisis, they have been able to make a niche for themselves in India on account of their close contacts with Europeans, inner dynamics, social orientation, and willingness and desire to learn and acquire higher level of education. It is beyond doubt that the Parsi have left no field of creative work to which they have not contributed. There are so many Parsi writers like Rohinton Mistry, Bapsi Sidhwa, Firdaus Kanga, Farrukh Dhondy, Boman Desai, Keki Daruwala and many others. The trend of Parsi authors in English started a century ago with Behram Malbari, the poet who was one of the earliest Indians to write poetry in English.
Bapsi Sidhwa (1938) a leading Pakistani diasporic writer, has produced four novels in English that reflect her personal experience of the Indian subcontinents partition, abuse against women, immigration to the US, and membership in the Parsi / Zoroastrian community. Sidhwa’s disclaimer in the preface of one of her works felt upsurge for the Parsi community to follow

Because of a deep rooted admiration for my diminishing community, and an enormous affection for it, this work of fiction has been a labour of love (1990: preface)

And Rohinton Mistry is no exception.

Rohinton Mistry has emerged as a significant literary figure during the 20th Century. He is a Socio-Political novelist who has emerged as a formidable writer on the world literary scene. As a writer of diaspora, Mistry has occupied a remarkable place for himself. About this Nilufer Bharucha writes:

As an Indian who now lives and writes from Canada, Rohinton Mistry is a writer of the Indian Diaspora. However, Mistry is also a Parsi Zoroastrian and as a person whose ancestors were forced into exile by the Islamic conquest of Iran he was in a Diaspora even in India. This informs his writing with the experience of multiple displacements. (2003: 23)
Like all other Parsi writers, Mistry is concerned with the preservation of the ethnic identity of his community. The ethnic identity, according to Blumer, is:

a collectivity within a larger society having real or putative common ancestry, memories of a shared past, and cultural focus on one or more symbolic elements which define the group’s identity, such as kinship, religion, language, shared territory, nationality or physical appearance (Website)

The term Ethnic is defined a relating to a population subgroup (within a larger or dominant national or cultural group) with a common national or cultural tradition. Thus ethnicity comprises solidarity based on common culture, religious beliefs and racial inheritance.

Both Bapsi Sidhwa and Rohinton Mistry have got accolades from critics for their fascinating portrayal of traditional Parsi society with its post – modern concerns. Their novels while preserving a deep commitment to their own Parsi community are woven around contemporary issues. The Parsi rituals, customs and their way of life occur frequently in the novels of Bapsi Sidhwa and Rohinton Mistry. The dilemmas and anxieties of the Parsi characters in their novels become part of the narrative and are explicated in the course of the novel through discussions, observations and actions. They have a deep faith in the deep wisdom of their ancestors and frequently quote lines from their holy books. Further, there are frequent allusions in the novels of both these novelists regarding the controversy raging between the reformists and
traditionalists regarding the proposal for innovations in cremation, proselytizing etc.

In addition to it, the experience of living in the heterogeneous society makes them prone to insecurity and estrangement in a milieu that threatens their identity both as a person and as a member of minority community. The characters in their novels, though trying to preserve their distinctive identity, betray an urge to understand and adopt the ethics, religious beliefs and values of the culture they are living in. They try instinctively to assimilate themselves in the culture of the dominant society to achieve palpable materialistic gains or distinction. Their outlook and beliefs invariably undergo a change in this experience of living in a society made of dissimilar faith and traditions.

Like the Parsee writers, M. G. Vassanji, born in Khoja community, a minority community of India also reflects his concerns in his fictional works. The term Khwaja, pronounced Khoja in the Gujarati language, is a Persian honorific title, first bestowed by the allegedly Nizari Ismaili Sadardin (d.d. 15th C) upon his followers during the lifetime of the Nizari Ismaili Imam Islam Shah (1368 – 1423 CE) As such, Pir Shihab-aldin Shah, brother of one of the Nizari Ismaili Imams, wrote regarding the origins of the Khojas that the very formation of the community came about through Pir Sadardin’s devotion to the Imam.(website)

Moyez J. Vassanji is a writer of Indian origin. Born in Kenya and raised in Tanzania among a long- established community of Gujarati Indians,
Vassanji has been loading pigeonholes ever since he comes to Canada. His works are marked with ethos and echoes of Khoja community. His Parents were a part of a wave of Indians who immigrated to Africa.

In an easy titled *Creative Conflicts: Multiculturalism in the Mind* Vassanji says;

In my novels I have traced the evolution of community man-from a person circumscribed by the relationships, faith and mores of a small community with implicit acceptance of life’s contradictions and ironies and ambiguous identities, to such a person in the western metropolis with a conscious acknowledgement and acceptance- even celebration-of these ambiguities. (Vassanji 1998: 85)

The idea of origin always overshadows the conceptualization of subjectivity in all possible forms. It is of great ontological significance to subjectivity, which gets culturally inscribed and represented as *identity* in terms of the differential categories of language class, race, gender and sexuality in specific discursive sites. However, this idea becomes more intricate and uncertain in the case of M.G. Vassanji’s *The Gunny Sack* among his other novels because the diasporic subjectivities that he and his characters illustrate are transfigured many times over in multiple sites through self chosen migrancy or enforced wanderings as well as exile since diasporic identities get constantly ruptured together with their language, class, race and gender dominations and get mutated as well as reconstituted in the
translocal spaces, the ordinary notions of “home” which are imagined over and over again in different ways across borders and boundaries become ambiguous in Vassanji’s case as well as in the case of other diasporic writers.

I.Allan Sealy, an Anglo Indian by birth, is yet another writer, who hails from a minority community of India. The Oxford Dictionary defines *Anglo – Indian* as

*Adjective:* Relating to both Britain and India:

*Anglo-Indian* is

of Indian descent but born or living in Britain.
of mixed British and Indian parentage: the middling positions
were all held by Anglo-Indian people of mixed race
chiefly historical of British descent or birth but living or having
lived long in India: the late Colonel Knelle had been both
Anglo-Irish and Anglo-Indian

*Noun:* an Anglo-Indian person: British, Anglo-Indians, and
Indians did a splendid job (Website)

An internet website *Wikipedia* carries interesting details about Anglo-Indians and introduces them as depicted below:

In its most general sense Anglo-Indian refers to any tangible or intangible entity with both British and Indian provenance or
heritage… The term "Anglo-Indian" is sometimes used in the West more broadly to describe people who have mixed Indian and British ancestry... To add to the confusion, the term was also used in common parlance in Britain during the colonial era to refer to those (such as hunter-naturalist Jim Corbett) who were of British descent, but were born and raised in India, usually because their parents were serving in the colonial administration or armed forces;… "Anglo-Indian" in this sense was synonymous with "domiciled British." Finally, this term should not be confused with the similar sounding "Indo-Anglian," an adjective applied to literature in English produced by Indian authors…(wikipedia)

Another Definition says:

The Anglo-Indians, were more "Anglo" than "Indian". Their mother-tongue was English, and so was their religious upbringing, as were their customs and traditions. While most of them married within their own Anglo-Indian circle, there were many who continued to marry expatriate Englishmen. Very few, if any, married Indians. The same rigid social barriers that the British erected between themselves and the Anglo-Indians, also existed to isolate the Anglo-Indians from the vast majority of Indians.(Deefholts: website)

In popular usage the term changed to describe
Anglo - Indians as people who were of mixed blood descending from the British on the male side and women from the Indian side. People of mixed British and Indian descent were previously referred to as Eurasians but are now more commonly referred to as Anglo – Indians (2005; p.4-6)

The definition has varied over time, but under the Indian Constitution the term Anglo – Indian means an Indian citizen whose paternal line can be trace to Europe. The culture dates to the late 18th century when British employees of the East India Company began to marry Indian women in substantial numbers and have children. By the late 19th Century as more British women migrated to India cross – cultural marriages dwindled. But by then, Anglo – Indians has achieved a privileged, and curious, place in Indian life.

Before 1947, when the British left India, Anglo – Indians – also known at the time as half-castes, blacky-whites and eight annas(there were 16 annas in a rupee, the official currency of India) formed a distinct community of 300,000 to 500,000 people. Most were employed in the railroads and other government services, and many lived in railroad towns built for them by the British, where their distinctive culture, neither Indian nor British, flourished.

The demise of the British Raj was a shock from which the Anglo-Indian community took decades to recover, many of the better off and more highly skilled left for new lives overseas. Those who stayed lost the privileges to
which they had become accustomed. Government financing for separate Anglo—Indian Schools, stopped in 1961. After that hiring quotas for Anglo-Indian were abolished their inability to speak Hindi and other Indian languages tools a toll on their employment opportunities.

From the other point of view during the independence movement, many Anglo-Indians identified with British rule, and therefore incurred the distrust and hostility of Indian nationalists. Their position at independence was difficult. They felt a loyalty to British home that most had never seen and where they would gain little social acceptance. They felt insecure in an Indian that put a premium on participation in the independence movement as a prerequisite for important government positions. Most Anglo-Indians left the country in 1947, hoping to make a new life in the United Kingdom or elsewhere in the Commonwealth of Nations. The exodus continued through the 1950s and 1960s and by the late 1990s most had left with many of the remaining Anglo-Indians still aspiring to leave.

Like the Parsi Community, the Anglo—Indians are essentially urban dwellers. Unlike the Parsis, the Mass migrations saw more of the better educated and financially secure Anglo-Indians depart for other Commonwealth nations.

No-one is certain how many Anglo-Indians live in India today they were last counted in a census in 1941. Intermarriage and successive waves of emigration after Indian independence are thought to have reduced their number to 150,000 at most, said Robyn Andrews, a social anthropologist at Massey University in New Zealand. The children and grandchildren of those
who stayed have become increasingly assimilated by marrying Indians adopting local languages.

To highlight some of the characteristic of Anglo-Indians, they were more Anglo then Indian. Their mother tongue was English and so was their religious upbringing, as were their customs and traditions. While most of them married within their own Anglo-Indian circle there were many who continued to marry expatriate Englishman very few, if any, married Indians. The same rigid social barriers that the British erected between themselves and the Anglo-Indians also existed to isolate the Anglo-Indians from the vast majority of Indians. Neither the British nor the Anglo-Indians made any attempt at appreciating Indian music, art, dance, literature or drama. The natives were seen as idol worshippers, and not particularly clean ones at that, with their habits of blowing their noses spitting and defecating in public. Not to mention eating with their fingers. But the Anglo-Indians, left in a twilight zone of uncertainty, felt a bitter sense of betrayal and dismay at the fact that Britain made no effort to offer her swarthier sons any hospitality in the land where their forefathers had been born.

The Anglo-Indians identity is disappearing fast. Those who have found new lives abroad have merged into the mainstream. Other than the nostalgic reminiscences of an older generation their Indian Past has all but faded into oblivion. In India, the community is indistinguishable from their Indian friends and neighbors. The women wear saris or salwar kameez, the kids disco enthusiastically to Hindi film hits and watch Bollywood movies.
Although English remains their first language they speak the local vernacular with ease and fluency.

The Anglo-Indian community also did not earn much attention of the majority scholarship. The situation to an extent has been aggravated by the attitude of the majority and other communities towards the Anglo-Indians who were more associated with the colonizers than with the Indian community. Derozio had described the disadvantages of being and Anglo Indian in India as early as in the first half of the 19th century:

There are few facts more pathetic and more deserving of sympathy than the mixed race which western dominion in India has created….. Closely allied by blood to European and Indian alike, the Eurasian community has fallen helplessly between them, failing to win acceptance from either of the great races that give it birth. A modern race with a few aspiring traditions and no cohesion, it is small wonder that its claims but timidly advocated, have been over looked in the greater issues that have gone to the building up of our Indian Empire.

(1980: 11)

Unfortunately this community also has not been articulate enough in general and about themselves in particular, as was expected of them at least in English, for it came to them more naturally in comparison to their other counterparts. C.D. Narasimhaiah meant the same, when he averred.
Right round us are lining many thousand of Anglo – Indians whose mother tongue is English but none of them is a notable writer in English. (Narasimhaiah 1969: 17)

Some of these concerns are pricesly captured in the fictional world of, Anglo – Indian writer I Allan Sealy, born in Allahabad (Uttar Pradesh). He is a part of a generation of writers called, with gentle mockery The Babalog School by Ira Pande. His contemporaries included Amitav Ghose, Shashi Tharoor, Vikram Seth and the publisher Rukun Advani. What they had in Common was the love of reading (and music) more than the burning urge to be writers. In his novel *The Trotter Nama* Sealy notes that his community had to face a state of social ostracism in the post-Independence era. If they were inferior Indians for the britishers, they were unfairly laughed at as *Country born up-starts* by the French and Indians. Sealy succeeds in making it a *problem of the* Anglo-Indians and in projecting the plight and the struggle of the Trotters as that of his community in coming out of its sheltered existence. Sealy also notes their contribution to India’s struggle for Independence and to Indian sports.

The broad objectives as presented in the hypothesis of the present study are:

- To study and examine four minority community writer- Bapsi Sidhwa and Rohinton Mistry representing the Paris community; M. G. Vassanji representing the Khoja community; I.Allan Sealy the Anglo-Indian writer. and their fictional works and how the voices of these communities get reflected in their respective representative works.
- To explore their community identity as presented by them in their individual work.
• To examine their community consciousness as reflected in each work
• To identify the identity crisis the characters experience in the course of the creation
• And finally, to observe pressures and problems perceived by the concerned novelists, as they do from their respective minority communities.

Herein my attempt is to examine the novels under the scanner of this study in terms of the location of author and author’s alter ego/narrator in the given work and intentionalities however fallacious they may sound. All of them are focusing on narrating the community in the way so that the identity of their minority class becomes the major theme. The main aim of all the writers on the first look appears as to immortalize their culture through their mode of narration. Though their narratives stands quite different in its own way but the stories revealed in each stands and projects the identity of the minority like Parsee, Khoja and Anglo-Indian communities in special.

Precisely, my focus would be to explore how their respective cultures are reflected in the works of the concerned novelists. It will help in understanding the response of the concern novelists towards their culture and events revolving around their identity which will add to our understanding of the identity crisis as narrated by them in their works. I further intend to establish that these novelists’ engagement with their community and its identity in their fictional works, in many unique and different ways as their works speak volumes about their community consciousness and identity crisis that played major role in their lives of their
ancestors and also that of their generation. Let me take a de tour discussing the novel in the light of the problem of double consciousness: consciousness and diasporian consciousness. In other words double consciousness means the divided psyche between the two—the new land and the land of origin. These situations act as catalyst for the literary artists who represent their experiences by using language as a means of representation.
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