Chapter – I

Introduction

The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. Beyond their historical and cultural differences, place, displacement, and a pervasive concern with the myths of identity and authenticity are features common to all post-colonial literatures in English. (Bill Ashcroft Empire 9)

Discourse is inherently social and it articulates ideas, beliefs, and identities. Though many disciplines claim the term discourse as their own, it is often used in the language perspective. It is now generally used to designate the forms of representations, conventions and habits of language use producing specific fields of culturally and historically located meanings. Diane Macdonell in Theories of Discourse: An Introduction fixes discourse in the context of language and cites its heterogeneous nature:

Discourses differ with the kinds of institutions and social practices in which they take shape, and with the positions of those who speak and those whom they address. The field of discourse is not homogeneous.

Discourse is social. The statement made, the words used and the meanings of the words used, depends on where and against what the statement is made.... The kind of speech proper to the shop-floor of a factory conflicts with that of the board room.
Different social classes use the same words in different senses and disagree in their interpretation of events and situations. (1-2)

Discourse constitutes an important factor for understanding society and human responses to it, as well as for understanding language. Though language and discourse are inseparable and the study of discourse inevitably leads to the study of language, discourse analysis marks the enquiry of human behaviour and establishes certain social institutions.

Discourse is further shaped by relations of power, and invested with ideologies and is constructed by a set of social practices. The study of discourse analyses the practices connected with linguistic, textual, social and cultural issues. Adam Jaworski and Nikolas Coupland in The Discourse Reader observe that “Discourse is language use relative to social, political and cultural formations—it is language reflecting social order but also language shaping social order, and shaping individuals’ interaction with society” (3).

Discourse analysis offers a means of constructing or reconstructing the social practices. It has concern over social inequality and the perpetuation of power relations. Discourse in the words of Candlin,

... refers to language in use, as a process which is socially situated. However ... we may go on to discuss the constructive and dynamic role of either spoken or written discourse in structuring areas of knowledge and the social and institutional
practices which are associated with them. In this sense, discourse is a means of talking and writing about and acting upon worlds, a means which both constructs and is constructed by a set of social practices within these worlds, and in so doing both reproduces and constructs afresh particular social-discursive practices, constrained or encouraged by more macro movements in the over-arching social formation. (Jaworski 3)

While constructing the social practices, minorities, who are politically and economically marginalized in a nation, maintain their own discourse that explicates their ideas, thoughts, intention, and socio-cultural identities. This kind of discourse regulates and constructs the psyche of the minority groups. In India, there are many minority groups such as Muslims, Christians, Sikhs, Jains, Buddhists and Parsis. Among these, the Parsis are a minuscule minority and they are denied of certain privileges which are enjoyed by the mainstream communities. Their anguish, fear and insecurity get ingrained in their psyche and the revelation of their tormented psyche and the social oppression termed as the Parsi experience becomes Parsi discourse.

The present study on Parsi discourse reveals their love—hate relation with the mainstream community in India. It re-examines the roads that the community has already trodden and is treading now. The high—handedness of the mainstream community provides a major source for their antagonistic
discourse, which aims at negating the concept of the ‘Other’ by asserting their racial ‘Self’.

Historically the Parsis were the remnants of the ancient Persian Zoroastrians. The Arab invaders in Persia tortured the Iranians and the latter, in fear of religious persecution, migrated to Sanjan in Gujarat in India. Novy Kapadia and A.G.Khan, the renowned Parsi scholars in their The Parsis: Madyan to Sanjan detail the reason for their migration from Iran to India:

The Parsis are the descendants of the Iranians who had sought refuge in India in the eighth century A.D. when Iran was conquered by Arab invaders. The Arabs demanded that the defeated Iranians who practiced the ancient monotheistic religion, Zoroastrianism, convert to Islam. Consequently many Zoroastrians fled from Iran and sought refuge in India. (xi)

At first, the Hindu King Jadhav Rana refused them shelter by showing a glass of milk filled almost to the brim symbolizing that his place was full. At this moment, the Dastur (priest), who was the leader of these refugees, put a golden ring into it. By this symbolic act, he showed that just as the ring had not split the milk, but filled up the cup, they would also bring riches and prosperity to that area if granted shelter. Pleasantly startled by this act, the king was ready to provide them shelter. They requested the King to give them freedom of worship, freedom to rear up their children in their own traditional
way and land for cultivation. The King accepted their plea on certain conditions. Novy Kapadia and A.G.Khan record the conditions:

i. Adopt the Gujarati language

ii. Women would wear sari

iii. Men should handover their weapons

iv. Venerate the cow

v. Perform the marriage ceremonies at night. (xii)

The socio-cultural and religious conditions put forward by the Indian King made the life of the Parsis rather miserable and they thought that their freedom had been robbed of. This feeling has haunted succeeding generations of the Parsis. Furthermore, the attitude of the Hindu mainstream community towards these migrants hastily evokes their helpless minority consciousness. Their pertinacious attempts to assimilate themselves into a so far alien culture are futile and so quite naturally they result in the loss of identity.

The Parsis, despite finding refuge in India, feel that their identity is contested and negotiated. David Theo Goldberg and John Solomons in their A Companion to Racial and Ethnic Studies stress the importance of identity: “...identity gives one a sense of personal location, and provides a stable core for one’s individuality; but it is also about one’s social relationships, one’s complex involvement with others and in the modern world these have become even more complex confusing” (6).
The migrated Parsis in India possess confused identities and have experienced a great sense of alienation. Homi Bhabha, a Parsi critic, in *The Location of Culture* while asserting the plight of the diaspora community clearly claims that the diaspora community must play two roles, "as an ambassador and a refugee" (68). The Parsi community in India too acts successfully as a cultural ambassador and a social refugee. Though the Parsis are loyal to the rulers, as Uma Parameswaran in "Home is where your feet are, and may your heart be there too!" says "they were sandwiched between two rocks" (39). At times, the Parsis face multi-dimensional problems at the hands of the mainstream community.

In the beginning, the Indian Parsis were subjected to suppression and this condition was rather changed during the British era. The Parsis got easily acquainted with the alien rulers. When the Britishers left India, the situation of the Parsis worsened to a certain degree. Yet, they could not claim the status of subaltern. For, most of the Parsis were economically flourished and even the poor Parsis were offered financial assistance by the wealthy Parsi trusts. On the ethnic identity and religion of the Parsis, Nilufer E.Bharucha in "Tales from Firozsha Baag : A Return to the Beginning" claims that :

Even if the Parsis in postcolonial India do not enjoy the status they did as a colonial elite, they are not exactly a subaltern group. The fabled status of Parsis as one of the wealthiest Indian communities has declined and there is some real poverty among
them today, but there is still the cushion of very substantial Trust Funds administered by the Parsi Panchayat in the form of welfare schemes, grants to widows, scholarships for students and subsidised housing estates.... (54)

The minority consciousness of the Parsis finds significant place in the writings of the Parsi writers. Anjali Roy in “Local as Global: Resistance of the Place Form in Post-Colonial Cultures” talks of Parsi fiction as the trend setter of ethnic writing in India:

Parsi fiction begins the trend of writing ethnicity. Indian fiction in English develops particular ethnic enclaves inhabited by religious minorities, Parsi (Rohinton Mistry, Kaisad Gustad), Anglo-Indian (Allen Sealy), Sikh (Shauna Singh Baldwin).... The synonymy of the novel with the nation is interrogated through the novel’s employment in the deconstruction of the nation from the multiple perspectives of gender, class, ethnicity, religion and caste. (20)

The Parsi writers articulate their minority psyche through their writings and by theorising their consciousness, they achieve a potential space in the literary world. In other words, the Parsi literature is a particular mode of textuality of an institution. It is a set of textual arrangement, which works to organize and co-ordinate the actions, positions and identities of the Parsis who inhabit them. Firdaus Kanga, Bapsi Sidhwa, Farrukh Dhondy, Boman Desai,
Meher Pestonjee, Rohinton Mistry, Farishta Murzban Dinshaw, Dina Mehta, Ardashir Vakil, Gieve Patel and Keki N. Daruwalla are notable Parsi writers who express the Parsi consciousness in their writings.

One of the features of the Parsi writing is that it explores the Parsi origin and reveal the inner worth of the community. Parsi literature in India traces its origin to Shah Nama (934-1020), a famous Persian epic by Firdausi. Behram Malbari, the Parsi poet published his collection of poems The Indian Muse in English Garb in 1877. His other striking collections are Gujarat and Gujaratis (1882) and The Eye on English Life (1895). Keki N. Daruwalla is a remarkable poet and his major works are Under the Orion (1970) and Crossing of Rivers (1976). Gieve Patel, a modern Indian poet, is famous for his momentous work Naryal Purnima (1965). Nergis Dalal, the famous woman writer's first novel Minari (1967) and her subsequent novels The Sisters (1973) and The Inner Room (1975) are hard-hitting novels. Bapsi Sidhwa, the Pakistan based woman novelist, has achieved fame with her The Crow Eaters (1978), The Pakistani Bride (1983), Ice-Candy-Man (1988) and An American Brat (1993). Perin Bharucha, the distinguished Parsi writer’s novel The Fire Worshippers (1968) is a big hit in the literary world. Farrukh Dhondy, an expatriate Parsi novelist is well-known for his children's books like East End at your feet (1976) and Come to Mecca and Other Stories (1978). He is a famous playwright too. His novel Bombay Duck (1990) won him immense popularity. Firdaus Kanga is noted for his novel Trying to Grow
Dina Mehta is popular for her brilliant novel *And Some Take a Lover* (1992). Boman Desai’s *The Memory of Elephants* (2001) won him success as a writer. The Parsi writers, especially the foreign settled authors have scarcely dealt with the story of their present home. Their concentration rather dwells on their community.

The present study attempts to read the Parsi consciousness focusing mainly on Rohinton Mistry. However due importance is given to other Parsi writers like Baps Sidhwa, Firdaus Kanga, Farrukh Dhondy, and Dina Mehta. Rohinton Mistry, the author under study, was born in 1952 in Bombay, India. After completing BA in Mathematics and Economics at the University of Bombay, he emigrated to Canada in 1975. In Canada, he worked in a bank as a clerk. While working, he was awarded a B.A in English and Philosophy by the University of Toronto. Being a folk singer, Mistry migrated to Canada with the intention of becoming a folk artist. But, attracted by literature, he began to write continuously.

Within a short span of ten years, Mistry published four works. He began his literary career as a short story writer. He won two Hart House literary prizes and the Canadian Fiction Magazine’s Annual Contributors’ Prize for 1985 for his short stories. In 1987, he published a collection of short stories called *Tales from Firozsha Baag* in Canada. It appeared with the title *Swimming Lessons and other stories from Firozsha Baag* in USA in 1989.
Mistry, as an exponent of Parsi consciousness, in his works strives hard to uphold the Parsi norms, canons, and conventions. His writings are culture-specific and as they unravel the unheard of and unrecorded miseries of the Parsis, his works can be termed as minority discourse. For, his works are institutional that question the cultural power centers and express the Parsi consciousness.

Mistry’s first novel *Such a Long Journey*, published in 1991, deals with the sufferings of a Parsi in the political turmoil of 1971 Pakistan war. It was shortlisted for the Booker Prize. It won Commonwealth Writer’s Prize for Best Book in 1992 and Canada’s Governor General’s Literary Award for Fiction in 1997. His second novel *A Fine Balance* was published in 1995. It was also shortlisted for the Booker Prize in 1996. Though it did not get the award, it won other recognized awards such as Royal Society of Literature’s Winfried Holtby Memorial Prize, The Giller Prize, and Los Angeles Times Award for fiction in 1996. Later in 1998, the novel was filmed with the same title.


Mistry’s works *Such a Long Journey*, *A Fine Balance*, *Family Matters* and his short story collection *Tales from Firozsha Baag* (hereafter referred to as *Journey, Balance, Family, and Tales* and *The Crow Eaters, Ice-Candy* -
in the people, articulates hybridity, migration, syncretism, cross-cultural
tension and transnationality.

Postcolonial studies started with Edward Said’s Orientalism. He is
followed by an array of key theorists like Homi Bhabha, Gayatri Spivak, and
Frantz Fanon. Said’s Orientalism claims superiority of the occidents (white
people) to the Orients (black people). In his view, East is feminized and the
West becomes masculine. For him, “the Orient was not (and is not) a free
subject of thought or action” (3) and “Orientalism as a Western style for
dominating, restructuring, and having authority over the Orient”(3). He
proceeds that “Orientalism...is not an airy European fantasy about the Orient,
but a created body of theory and practice in which, for many generations, there
has been a considerable material investment”(6). Many theorists criticize
Said’s Orientalism as it is the sum of West’s representation of the Orient. It
reflects his bias and his attitude towards the Orients is unfair. Homi Bhabha
refutes Said’s concept of the Orients and extends the notion: “The objective of
colonial discourse is to construe the colonised as a population of degenerate
types on the basis of racial origin, in order to justify conquest and to establish
systems of administration and instruction” (Mongia 41). In his book Black
Skin White Masks, Frantz Fanon, a French writer and a victim of Colonialism,
gives vent to his outpourings on the psychological effects of Colonialism that
induce in a black man a total sense of inferiority. “The white world ... the only
honourable one, barred me from all participation. A man was expected to behave like a man. I was expected to behave like a black man” (McLeod 21).

Colonial discourse degenerates the colonized people and imposes colonist supremacy. Postcolonial discourse is an oppositional discourse to colonialism. The word ‘post’ in Postcolonial suggests ‘after’. To Bhabha, ‘post’ in Postcolonial does not merely mean ‘after’: the ‘post’ rather indicates a space of cultural contest and change. Craig Calhoun in Understanding Sociology analyses the problems faced by the Postcolonial society:

Under colonialism, the foreign elite pursued lives of leisure while local people were forced to labor in fields and mines or as servants. Traditional political systems, patterns of land use, production methods, and other elements of local culture were exploited or banned to suit European goals. Small numbers of natives might be hired as soldiers or given enough European education to serve as clerks, but no more. (242)

Colonialism allowed the once colonized people to think inferior of themselves. The consciousness of ‘Other’ is implanted on them and the thought of ‘Self’ is far away from the indigenous people. Colonialism leads to various kinds of discriminations among the people. It divides the countries into two compartments i.e., ‘rulers’ and ‘the ruled’.
Apart from highlighting the differences between high / low, and centre / margin, postcolonialism also deals with ethnic identities. Nilufer E.Bharucha asserts in “Tales from Firozsha Baag: A Return to the Beginning”:

The politics of ethnicity also operates within postcolonial spaces. In postcolonial societies, the dominant group becomes the norm and the ethnic minorities become marked. So postcolonial texts do not merely foreground resistance to the colonial past or resultant psychic traumas but also focus on indigenous domination and marginalisation within the new national spaces.

(50)

Postcolonialism not only discusses ethnicity but also hybridization of culture, language, cross-cultural tension, and conflict within one’s self. Quite naturally, postcolonial writing discusses the experience of various kinds as ethnic relations, race, migration, suppression, homeland, creolization, decolonization, exile, and diaspora. Among these, race and ethnicity are the deciding factors of cultural differences. Michael Ryan in Literary Theory: A Practical Introduction discusses race and ethnicity and claims that: “Race and ethnicity, in other words, for all their imaginary qualities, are not erasable marks. Rather, they are one of the most effective and compelling determinants of cultural difference and of literary specificity” (148).

After the decline of the British empire, people from all over the country began to move towards western nations with an aim to attain material
Prosperity. People who hail from the same region with the same cultural background constitute a diaspora community. Generally, the term diaspora, is used to describe Jews who dispersed in the 8th, 6th century B.C from their home—land. Later on, this term is applied to any group of people who migrate from their native soil to various places. The diasporic community often experiences a sense of rootlessness, alienation, and depression. The mental and physical distance from their native soil eventually makes a sense of displacement in their minds. They are possessed with the memories of their native land and this nostalgic memories allow them to remain secluded from the dominant community. Sumitra Mishra in “Monica Ali’s Bricklane: Alienation, Acculteration and the Diaspora” writes:

This clinging to the past, and the nostalgic longing for the motherland in the first generation migrant parents becomes very restrictive for their children who look forward to integrating with the culture of their new home. The children fail to appreciate the sense of dislocation, the anxiety of homelessness or the adherence to the ethnic cultural mores by their parents. Therefore they often rebel or remain recalcitrant. Ever willing to ‘integrate’ or ‘assimilate’ with the host culture, the second generation children opt for ‘acculturation’ as the mode of integration by adopting the food, dress, language, customs and behaviour of their immediate society. They want to make
themselves invisible by downplaying the signs of their ethnic identity and culture. (43)

Once the migrants longed to migrate to foreign countries but when their migration is fulfilled, the new environment does not allow them to fit within it. The cultural difference is the major part which excludes them from assimilating with the new soil. They are caught between two worlds i.e., native and foreign. The people, who possess different culture, language, tradition are somewhat secluded from the mainstream community. They are exposed to displacement and fragmentation. The feeling of rootlessness creates a sense of alienation in their minds. In *Beginning Post Colonialism*, John McLeod discusses the sufferings of the migrants:

In migrating from one country to another, migrants inevitably become involved in the process of setting up home in a new land. This can also add to the ways in which the concept of home is disturbed. Migrants tend to arrive in new places with baggage; both in the physical sense of possessions or belongings, but also the less tangible matter of beliefs, traditions, customs, behaviours and values. This can have consequences for the ways in which others may or may not make migrants feel ‘at home’ on arrival in a new place. (211-212)

The people living in diasporic exile have created boundaries to exclude themselves from others. They try to preserve their ethnic identities through the
process of non-assimilation, due to their much alleged sense of inferiority. Further, their prolonged belief in their religion, culture, tradition are considered to be the barriers between the ethnic group and the other major groups. Patrica Jeffery in *Migrants and Refugees: Muslim and Christian Pakistani Families in Bristol* underscores the fact that the members of the ethnic groups believe:

...they are inherently different from outsiders, and that these differences result from biologically heritable traits. This is particularly true of 'racial' groups, but it is true also of groups between which it would be impossible to delineate any cluster of genetic differences and whose differences are those brought about by different processes of socialization. (88)

The Parsis in India, though a refugee minority, resemble the colonized subjects elsewhere. However, having been affected by the mainstream community in India, the Parsis are further colonized by the Europeans. During the beginning of the colonial period, the Parsis were doubly colonized. But in the course of time, their colonial psyche began to wane and they tried to mingle with the British people as the latter were their oppressors' oppressor. They began to identify themselves with the foreign invaders of India. They focused their attention towards the British culture to the extent of earning the enmity of the other Indian communities.
The diasporic communities are always possessed with the sense of homelessness. John McLeod claims the superiority of ‘home’:

The concept of ‘home’ often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. As an idea it stands for shelter, stability, security and comfort (although actual experiences of home may well fail to deliver these promises). To be ‘at home’ is to occupy a location where we are welcome, where we can be with people very much like ourselves. But what happens to the idea of ‘home’ for migrants who live far from the lands of their birth? How might their travels impact upon the ways ‘home’ is considered? (210)

And, this sense of homelessness is overwhelming among the Parsis and they, therefore, are peripatetic in search of home all over the world. The Parsi diasporic writers like Rohinton Mistry, Farrukh Dhondy, Firdaus Kanga, Dina Mehta, and Bapsi Sidhwa pour out their consciousness of ‘home’ in their literature. Their cravings for home reflect everywhere in their writings.

The image of home in Parsi literature always haunts the psyche of the immigrants, and they want to associate with the home of their birth. Subhendu Mund in “Identity Crisis: Indian English Novelist in a Globalised World”, sharing the views of Robin Cohen on diasporic community, observes: “All
diasporic communities settled outside their national (or imagined national) territories, acknowledge that ‘the old country’ – a notion often buried deep in language, religion, custom or folklore—always has some claim on their loyalty and emotion”(63).

Diasporic writers live in two cultures: the cultures of their native land and settled nation find amicable space in their writings. Only few writers exclude them from this commitment. Rohinton Mistry in his works articulates the experiences of the settled nation and the native land which exists still in the mind as an unfulfilled dream. However, Mistry, being only a modern remnant of the old Parsi tradition, never dissociates himself from India and its tradition. Yet, his works can be seen as a document of the tormented psyche that struggles to adapt two traditions. Though Mistry searches for his roots in India, his adopted home, the sense of homelessness haunts him forever and he pines quite obscurely that all the nations are not his own. However, Mistry avoids Canada and his Canadian experience in his writings.

The present study “Parsi Fiction As Minority Discourse” attempts to decipher the Parsi consciousness as revealed in the writings of Rohinton Mistry. While examining the Parsi discourse, the researcher has attempted to explain the Parsi consciousness. Considering the minority consciousness of the Parsis, their sentiments, emotions and quest for identity, the researcher attempts to explore the socio—psychological and the political strategies, the history and the language of the Parsis in the subsequent chapters.
The dissertation consists of five chapters. The introductory chapter focuses on colonialism and its sequential, postcolonialism. Colonialism has inculcated self / other, and centre/margin consciousness in the people. Consequently, hybridity, syncretism, migration, cross-cultural tension, and transnationality figure in postcolonial discourse. This chapter introduces Rohinton Mistry and his works. Besides discussing his ambiguous nostalgic feeling briefly, the chapter highlights the factors that cause the ethnic fears and hatred of the Parsi minority as revealed in Mistry’s works.

The second chapter Reaffirmation of Parsi Consciousness probes into the inscrutable psyche of the Parsis. The Parsis differ from the Indians in terms of race, culture, religion and customs, and hence they feel alienated and experience social displacement. They constantly try to escape the hegemonic trappings, and as a result they remain aloof by keeping and following their ethnic culture and religion. The Second chapter highlights the various attempts of the Parsis in view of preserving their ethnic culture, customs and religion.

The third chapter History Retold depicts India’s past along with the history of the Parsis. Mistry rewrites the crucial past of the vanquished Parsis, with the intention of highlighting their miserable plight. All his works revolve around the historical events such as India’s wars with China and Pakistan, Emergence of Bangladesh, Nagarwala Case, Emergency and Babri Masjith Riots. He depicts Parsi experience during these political upheavals.
Mistry’s maiden novel *Journey* deals with the 1971 Indo-Pakistan war. The novel depicts the patriotic feelings of the Parsis enhanced by India’s success in the war. Mistry compliements Indira Gandhi for the role she played in the formation of the new nation, Bangladesh. The novel also probes into the suspected deaths of Lal Bhahadur Shastri, and Feroze Gandhi. It highlights Nagarwala Case in which a Parsi falls into the trap laid by a top politician. Bilimoria, a RAW agent, who is a replica of Nagarwala believes the Prime Minister firmly and gets Rs.60 lakhs from the State Bank of India on the basis of a “telephonic order” by the Prime Minister to finance the Mukti Bahini guerrillas. But later on, a case is filed against him, and he is jailed and tortured for getting the money. This chapter also highlights the Indo-China War of 1962 and India’s failure at the hands of the Chinese troops.

Mistry’s illuminating novel *Balance*, lends itself to various level of political interpretation. Indira Gandhi’s regime is brought to light in this novel and it presents a dark portrait of her. The novel abounds in graphic description of the barbarous and inhuman atrocities during Emergency. The novel also depicts the bloody assassination of the Prime Minister Indira Gandhi in 1984 and its immediate response leading to a witch-hunt that terrorized the Sikhs for no fault of theirs. Family is less concerned with history than Mistry’s previous novels. Babri Masjith Riots, which shook the city of Bombay, get highlighted in the novel. Mistry portrays the horrible events through an eyewitness Husain, who is a minor character in the novel.
Even in this age of technology, language remains the most powerful tool that forms social identity. However, ethnic groups have not been able to keep alive their language from generation to generation. For, they are forced to forget their language and volunteer themselves in adopting the language of the dominant group. They use more than one language in their everyday life and this imposed multilingual system accelerates the minority consciousness of the ethnic communities. The Parsis being migrants in India are multi-lingual and hence they learn a language and use it as a social/survival strategy.

The fourth chapter Language As an Assimilation Strategy traces the Parsis’ affinity towards English. Their settlement in India has forced them to evade their language and adopt Gujarati, one of the major Indian languages. Yet, the Parsis consider Gujarati and Hindi, the languages of ayahs — the maid servants — and they prefer English to Indian languages. The hatred and the reluctance to use Gujarati or any other Indian language as a medium of communication lead to a crisis of identity among the Parsis. As a result, their attention is shifted towards English language to the extent of not using their native language Avesta. Ironically, instead of talking in “down-to-earth Indian language”, they adopt English language to suit their “Persian glory”. The Parsis adopt English imagining that it is the language of elites, and accept English whole heartedly. It testifies that the Parsis are anglophile and they seek pride in using the language of their oppressors’ oppressor.
Mistry uses his writings as the most powerful instrument to look into the psyche of the Parsis regarding the Indian languages. "The Ghost of Firozsha Baag" exemplifies the Parsis talent of coining new words out of English words. Mistry does experiment on linguistic hybridity with Parsi coinages and his novels are replete with Parsi slangs and creolised pronouncements. Avesta, the original language of the Parsis now becomes the language of the Parsi priests only. Though the protagonist Gustad Noble in *Journey* calls Avesta, the dead language, he experiences paramount bliss while listening to the language. The fourth chapter by discussing language as assimilation strategy emphasises the Parsis' commitment to English and their contempt for Indian languages.

The concluding chapter recaps the previous arguments, summing up the various aspects of Rohinton Mistry as a writer and a Parsi. The thesis tries to find the link between the highhandedness of India and the alienation of the Parsis and establishes the hypotheses that the fear, anxieties, alienation of the Parsis as revealed in the novels are not completely inherent. Indira Gandhi's nationalization of banks, Nagarwala incident, and Feroze' suspected death initiated the Parsis' apprehension over India and its culture. The self-seclusion of the Parsis in order to keep the purity of their religion, and the fear of being the negligible minority in the vast nation like India result in hating the mainstream community. The characters in Mistry's works do testify this. It is significant that the Parsis are anglophile in attitude. Their hatred
towards India turns their attention to foreign culture, which they consider more suitable to their glorious Persian culture. Besides establishing the cultural factors that involved in differentiating the Parsis from the mainstream Indian culture and also the unifying sentiments with the Indian community, the final chapter incorporates a brief outline of further area of research yet to be explored in the field of Parsi literature.