CHAPTER VI

Conclusion
Literature as a medium of expression and communication attempts at representing and exploring the way in which people or a social group view and experience the world. Literature explores the complexity of human experience in a compelling way. It provides us great insight and helps us to reflect richly on the nature and experiences of human beings. Literature explores and exposes the human world in all its dimensions. It even probes deep into the intellectual, symbolic and emotional arena of the human beings. The outlook of the people to the society and the world at large and the inter-personal relationships at various levels are all brought to the fore. Literature further probes and helps us to comprehend in a very effective way the significance of culture of a particular time, of a particular class, or social or ethnic group. Thus, literature helps us to understand the diversification of time, culture and class. Literature also focuses on the range of social, political, and ethnic human relations and experiences in all its variety, continuities and possibilities.

Minority discourse in Indian English Literature presents the marginalized group who seek to share the centre with the main-stream community. The frustrations and aspirations of these peripheralized groups with their urge to adapt and assimilate, resist and protest are all wonderfully depicted. Their claustrophobia and mental ghettos are urging to have their own liberty space. The readers get a peep into the intimate zones of these minority communities. The other aspects that come to the fore are the psyche of the community, its socio-psychological values, plight and predicaments, and its relationship with other communities.

The Parsi writers studied so far-Rohinton Mistry, Ardashir Vakil and Farrukh Dhondy are representative of the contemporary Parsi writers. They present the authentic version of the life, its realities and their interpretation through their literary compositions. They aim at explaining their beliefs, actions and philosophy of life at large. Very often they move
on to prohibited arenas and touch restricted zones and all this being well aware of the consequences. They do not stop a while to ponder what the dangerous consequences could be. Being true to their thoughts, they try to echo their concern and grievances and the problems faced by the Parsi community and the world at large. They paint a galaxy of characters, which helps the readers to peep deep into the inner world and the psyche of the Parsi community. They bring out both the sunny and bleak patches of life by presenting incidents and situations in a vibrant manner. Their technical craftsmanship and felicity of prose has arrested the attention of the global reader. Each of the above mentioned writers has emerged as a new genre in himself thus illuminating the literary scene. This has also opened up new avenues for many aspiring writers of the present times. Literature contributes to the affirmation, re-affirmation, re-evaluation and valuation of people’s ideas, goals and values. Their literary composition acts as a social discourse and helps the members of the society to comprehend various things in a better light. All the three writers have never deterred in revealing political, social and cultural truths. They have also composed some serious works of literature, all within the frame work of existing social relations. Their literary composition is not only a living document of the contemporary happenings but also of the historical processes underlying them.

Rohinton Mistry, Ardashir Vakil and Farrukh Dhondy through their works represent all those expatriate writers who shedding all their inhibitions bring their own complexes and mental baggage with them. These writers are well settled in the Western countries like Canada and England. They form the breed of the Post Midnight’s writers. They are often global travelers who write about the Asian sensibilities. Their literary style caters to the taste of the global audience. Their characters and the settings presented have an exotic aura about them, which arrest
the imagination of the readers, the Western readers in particular. As diasporic writers, they stand at the cross roads of both a conservative life and the spontaneous existence in the melting pot culture of the new world. Their movement to the West was directed by an urge for greener pastures. However, life in the West brought them face to face with a number of problems including the dilemma of being branded as just another community of the sub-continent Asians; and this identity was something that these writers sought to escape. Their struggle to create their own space and identity in the West was no mean task. They struggled hard to drive home to the literate public what it means to be a Parsi Zoroastrian. In addition to this, all their aims and aspirations, hopes and ambitions, pride and prejudices of the community are reflected in the writings of these writers. All these writers touch the various facets of life. They harp greatly on memory and look back on the city or the homeland they left behind with sweet as well as bitter memories. Through their literary compositions they aspire and give a flavour of reality and unravel the mystery of their lives. Great pain is taken in painting the Parsi milieu with the aim of bringing out the cultural ethnicity and exclusiveness, in addition to the weaknesses and strengths, preferences and aversions, problems and eccentricities of the Parsis. The pains they have taken in adopting the Western values and civilization, and at the same time being conscious of individual, national and transnational issues are all these things finely painted by these writers. The Parsi dishes are all described with its exotic flavour and the chief virtue of charity, which stands the Parsis apart from the rest, is supremely portrayed.

These writers also express the anxieties related to their culture and tradition. Mistry, especially, takes great pleasure in portraying religious anecdotes. Their main aim through their literary composition lies in the quest for their roots and tracing the history of their past. Their task does
not end here; they also feel intense need to redefine the past in the present times. As their literary works provide a vital source of information, they will serve as a record of the history of the Parsis for ages to come. The fact must be accepted that little was known about the Parsi and their community, rituals and customs before these writers, who brought them to the fore.

In the initial phase of the writing in English, very little stress was laid to the Parsi identity or the problems faced by India’s smallest ethno-religious community. Earlier writers were never subject to any type of racial, political or economic exploitation in India. On one side they were psychologically un-fragmented and un-disturbed and on the other side, they flourished and prospered, assuming the role of agents-mediators, inter-mediatories, elitist, conformist, westernized and secure. These writers, unlike the earlier generation of writers, stress on Parsi identity and the Parsi psyche consciously. They also try to show that they are completely imbued and fused into the alternate culture of India.

Why do the Parsis cling to their identity?

It is undoubtedly true, that it is the Parsi identity, which has given these writers a prominent status in the dominant culture of the country. They are also preservers of the collective tradition and also go by the identity of folk historian, myth makers and de-mystifiers. The historical background of the Parsis, their persecution in Iran, flight to the bank of Gujarat, and their experience in India gave the Parsis a common historical identity. The Parsis also share a collective elite consciousness.

The Parsis in conflict with the Indian identity bring out and tackle the various aspects of the Parsi identity as well as the social problems faced by them. The theme of the inter-community marriage or the preservation of the ethnicity is something they handle deftly, and the writers have tried to convey its relevance and contemporary importance.
However, this is not what their thematic concern is all about. These writers even reach out to the other communities, their virtues and beliefs, plight and predicament and the socio-psychological values.

They are at home while they write about both the East and the West, and paint a galaxy of characters with their well defined temperaments. Their characters are understressed emotionally, socially and psychologically. They do not present characters restricted to a particular age group. Ardashir Vakil and Farrukh Dhondy are very much comfortable presenting the world and its knowledge through the adolescents, where as Mistry’s characters range from young boys to the Dalits. Perceiving and interpreting the Indian political, social and cultural reality in their own global way, they present things in such a way so as to suit their own convenience. In addition to all this, they highlight the life of the underprivileged minority and the rootless individuals in a very authentic manner. However, their own Post colonial temperament helps their characters to emerge in a big way on the social and political scenario of the country.

If we look at the thematic concerns of these writers, we realize that they deal with the problems prevalent in the society such as class-conflict, communal disharmony, expatriate experience, feeling of insecurity and alienation, the problems faced by the middle class families of the Indian sub-continent and the world. However, the theme that they touch to the core is the deep concern for humanity with its existential dilemmas, human strengths and weaknesses in moment of crisis, the inter-community dialogue responsible for bringing about humanism in its real strength and vigour. There is a lot of stress and focus on communal harmony, while lamenting on the increasing threats to mankind and humanity. For a peaceful life and prosperity to prevail in the Indian subcontinent and the world at large communal harmony and inter –
community dialogue is inevitable. These writers don the role of critics and through their literary works aim at improving their community, society and country. They do not remain silent and spare no efforts in the presenting ugly side of high level politics, class conflicts and various other social evils.

VI:i Rohinton Mistry:

The purpose of Mistry’s literary composition is to focus on the Parsi identity and the various hurdles they have faced in their movement towards the preservation of ethnicity. Although Mistry’s trips to his homeland (India) are few and rare, he takes a trip down memory’s lane through his literary voyage. He makes an attempt at re-viewing and re-writing the country from various points of view. Mistry sheds all inhibitions and portrays the virtues and vices of his community and the country at large. Mistry recreates the Parsi ambience with its rich culture and tradition. The Parsi community that has been peripheralized for a long time has been brought to the fore.

Mistry, addresses various issues related with displacement and the difficulties associated with it. The cultural differences that come about with migration are something that cannot be ignored nor embraced completely. The several constraints that man faces are portrayed in a true to life manner and how these constraints help in the process of self analysis and self discovery is something brought home to the reading public in a very authentic manner.

Though his literary works, Mistry throws light on the demographic decline of his community and expresses concern and pain over it. The steep decline in the Parsi population deeply troubles Mistry, but no where does he give a clear cut solution to it. Although his views are modern and would definitely like to save the Parsi population, he is in no way ready
to go against the age-old Parsi dogmas. He too, like any Parsi takes great pride in his ethnicity. Although Mistry takes great pride in asserting Parsi identity, he has always tried to move away from the Parsi enclosures to wider cultural spaces. It is this very aspect, which makes him an outstanding writer.

Being a Diasporic writer there are various problems that Mistry faced. Confronting strange culture and people, making home in a strange land, the crisis associated with identity construct, and alienation are some of the hurdles that he had to put up with. Even his characters are often seen-struggling with these Diasporic elements. However, what lies at the root of his Diasporic writings seem to be the consciousness and crisis associated with identity makeover. It affects the person at the physical and psychological level. Mistry had moved to the West in search of greener pastures. Although he tries hard to assimilate with the present (host land), his strong emotional bonds with the past (homeland) makes it a difficult task. Mistry takes great pains at imaging his homeland to the rest of the world. He knows that the past is out of reach, something irretrievably lost. He longs for this and tries to justify many things.

In spite of being a Diasporic writer with a marginalized status, the ethnocentric nature of his literary composition helps him to create his own literary space within the national, international and Diasporic context.

What makes Mistry a writer par excellance and what stands him apart from the other Diasporic writers is the power of his language. He finely blends words and with an authentic touch enriches his literary composition. Very simple and ordinary situation and people are portrayed in a manner, which go onto make them wonderful and extraordinary. Mistry’s galaxy of characters, who are ordinary men and women from various walks of life help him to present the real side of life, unseen and
unheard about. Mistry’s narrative skills and literary realism bring both the remote and the familiar to the fore and makes it appear extraordinary. His narratives oscillate in time and space. There is a backward and forward movement, in the past and future. Mistry teaches us a moral or two by portraying characters who not only confront difficulties but seek a way out of it. It is the search for the self that Mistry’s characters seek for. Mistry who is not new to all these experiences helps his characters by donning the role of a humanitarian and with his sympathetic approach helps his characters in their endeavour. Authenticity is a marked quality of Mistry’s composition. He works particularly hard at this and exhibits a great level of genuineness and truth in his works. He takes up simple values of human lives and goes on to prove that even the specific has a universal implication. Nostalgia and memory also finds its way into Mistry’s writings. These elements help at reconstructing and reviewing the past in the present context. Sometimes the present happens to be so heartbreaking that it needs to create an imaginary world wherein one can seek solace and refuge.

Mistry’s Diasporic status helps him have an insider-outsider view of all things. Mistry’s works help us understand various things in its double perspective. Reality and imagination, authenticity and illusion are among other things presented truthfully. Mistry’s expatriate sensibility makes him aware about various peculiarities both at home and in the host country. Although disillusioned in the beginning, Mistry proceeds on his literary journey with hope and belief in his heart. An element of reconciliation and re-generation is found towards the close of his works.

Mistry is not only a writer but appears by the status of a philosopher. He looks into every minute detail of human life and interaction and searches for meaning in them. He sees a divine plan in every human interaction and traces significant things in insufficent issues
of life. However, Mistry does not stop there; he goes ahead and tries to see beyond the invisible, the unheard and the unknown. Mistry is aware that the entire world is changing and all balancing on a sphere. Man on doubt faces a lot of hurdles and obstacles, but Mistry’s moral to the human fraternity is to maintain a fine balance in life.

Mistry has so painstakingly portrayed his characters that they go onto make a place in our hearts. Not that all his characters are noble; some of them are depressing too. But they go onto live in our memory for a long time.

**VI:**ii Ardashir Vakil:

Ardashir Vakil in his two creative fictions encompasses concern for multiple themes. He is an expatriate who is well settled in London. He makes no attempt at hiding his expatriate identity and concern. His themes deal with the typical expatriate feeling of nostalgia, alienation, nagging sense of guilt and the like. He portrays expatriate characters caught between the homeland and the host land, between reality and imagination, which is none the less authentic. Mumbai, where he spent his childhood forms the backdrop and background for his themes. His characters keep oscillating between Mumbai and London. Vakil himself becomes nostalgic when he talks about the Mumbai of the 70’s. Like every diasporic writer, he laments on the evils prevailing in the country and his heart goes out specially to witness the poverty-stricken Bombay in the grip of dirt, squalor, corruption, the street dwellers and the other aspects of evil. The widening gap between the rich and the poor pains him deeply. Touching all these aspects with a critical eye and analyzing them very aptly elevates him to the status of a social critic.

Although Vakil is an expatriate writer, most of his characters/protagonists are from India or the Indian sub-continent. Real
India with all its virtues and vices pulsates in his works vibrantly. His stories get its authenticity with the personal touch that he renders. He dissects Indian society with its typical Indianness. He portrays India, which range from microcosmic to macrocosmic customs and traditions, duality between truth and idealized, and static and change. Sometimes, for him India is accessible, yet at other times unfamiliar and strange. The deplorable condition of the middle class people, both in the East as well as the West upsets him. However, the rich cultural tradition and multiethnic base of India cherishes his aspirations and he portrays the multicultural perspective of the Indian society, which is a part of our vast cultural diversity. Vakil’s themes scan all age groups. He does not undermine adolescent age group. Even an adolescent can be his protagonist; and the beauty of his characters lies in the fact that his adolescent is eager to grow up fast. Vakil gives him scope to develop both mentally and spiritually. His adolescent protagonist takes journey from innocence to experience, ignorance to self-discovery. Finally, the adolescent protagonist matures and grows up with an awareness to share responsibilities equally with his older counterparts. The feeling of neglect, insecurity, alienation and indifference is something that even young children undergo and this has been captured in the right context by Vakil. His adolescent protagonist suffers because he is victim of careless parenthood, who fails to understand and render their duties in the capacity of parenthood.

This aspect leads to the further thematic concern of Vakil; the institution of marriage. Marriage, which is looked upon as a social institution concerns him greatly; and it is the cross-cultural marriage, which he takes into consideration as well. It is melting pot culture and the multicultural societies that have encouraged inter-cultural/inter-ethnic dialogue. This is responsible for the mixed race and multi-ethnic
marriages. However, couples of mixed-marriages find it hard to adjust with each other as they are the products of distant cultures. And this goes on to emerge as a universal problem. Vakil very minutely and delicately tries to unfold the crisis in a marriage and the hurt caused by it. He tries to throw light on the fact that marriage is a team work, which can be fulfilled only through hard work. Vakil takes keen interest in portraying the theme of conjugal relationship. He literally makes the readers ponder over the issue of love and hate as the two dimensions in the marriage. The prerequisite of marriage depends on the union of two beings who work hand in hand to make it successful. Believing in the ‘middle way’ as a solution toward a happy married life, he wants his readers to think and mediate about it.

Being a Parsi, Vakil takes great pride in asserting the Parsi ethnicity in and asserting the Parsi ethnicity and identity. His ethnic concern seeks attention and recognition in the host country. He explores Parsi customs and tradition, their peripheral position, isolation, westernization and so on. He also throws light on the fact that the Parsi society and the Zoroastrian institution barring their religion underwent tremendous change. The Parsi society is portrayed as a wealthy and westernized community; and it was this very westernization, which resulted in the uprooting of the Parsi life in India. Vakil is both an insider and outsider. He is an insider to the Parsi customs, the practice or manner of preparing food and the westernized social life of the community, but shows apparent indifference to the ancientness of Zoroastrian history. However, his themes do not aim at challenging certain dogmas in the Zoroastrian world view. His concern is just to focus them. As an outsider, he goes on observing with great detachment the life of non-Parsis in India and the West. His detached observation brings out conflict between good and evil, order and disorder and eagerness and hesitancy to change. Vakil
takes great pleasure in graphically describing the Parsi and non Parsi dishes throughout his narratives. Vakil takes keen interest in the English language and through this language he universalizes characters from all over subcontinent. His English, a language of writing, bears the impact of the local dialect-Hindi. He intentionally uses Hindi words to give his literary composition the local flavour. This not only universalizes but also Indianizes his works.

For Vakil, humanism is a trait, which stands above all the rest. He cannot resist and does not stop himself from sticking to the very base of the human existence i.e. society. He is optimistic about the future of India. He believes in the need of healthy society and the foundation of healthy society depends on healthy human relations. This includes healthy relations between spouses, parents-children, siblings, neighbours, inter-cultures and inter-race. He notices the society slowly drifting into the state of disintegration, but being an optimist and of an affirmative state of mind, he believes that a healthy society will definitely work miracles. Failures appear but we should not be discouraged by them, for failures are stepping stones to success and a sure step towards regeneration and revitalization.

His protagonists are sensible people who understand their responsibilities, duties, roles, status, and identity and lead themselves to mature gesture; and it is this very mature gesture that brings out the major thematic concerns of Ardashir Vakil.

VI:iii  Farrukh Dhondy:

Farrukh Dhondy, an expatriate writer, now settled in London, has established himself with his distinctive themes and its treatment in the multicultural society. He oscillates between the homeland and the host land i.e. between the East and the West. Farrukh Dhondy pulls down the
accomplished ideas and notions, which is nothing short of subversive strategy of typical a post colonial writer.

Farrukh Dhondy attempts at delineating, re-defining and limiting myths and culture. His themes are wide, ranging from the East to the West, manifesting profound changes affecting every aspect of modern life. His passion for history comes alive through his themes. He does not deal with culture as it is but aims at stimulating cultural rethinking. His thematic base clearly marks the great cultural divide between the East and the West. His literary works present his objection towards the Western attitude of hypocrisy and the general contempt towards the East. Dhondy is at ease both at home and in the West and moves about very comfortably between both the worlds. His themes and characters are a collage of human experiences. His characters, like Dhondy himself, celebrate bi-cultural identity of expatriates. These characters break down all the cultural boundaries as they survive with multicultural relationships in the melting pot of multi-religious societies.

Dhondy’s functional aesthesia revolves around India and the Indian subcontinent. When he writes about India, he takes a stand of an outsider. India’s rich cultural heritage is focused upon, at the same time he also deals with the messy present caused by communal tension and riots. The present India in the grip of cultural chaos and spiritual hollowness disgusts him. Dhondy not only aims at expressing his disgust but also demands for its revivification. Dhondy also lives by the insider-outsider status. However, while dealing with the cultural chaos and the evils prevalent in India, Dhondy takes the stance of an outsider and a decisive analyst. Dhondy’s works are perfect and harmonious blend of the strengths and weaknesses, virtues and vices of the community and the nation.
He handles expatriate experience not in a traditional manner where expatriate seeks his/her roots in his motherland. He handles it very distinctively and in an unorthodox manner. His expatriate characters, naturally being uprooted, find roots neither at home nor in the host country. They are either traveler of the globe or on the run somewhere. Although they travel around the globe, they are no where to seek their roots. In spite of constant search of a constant search of destination, they never successfully find it. His characters, irrespective of their age or personality celebrate their ambiguous personality and identity. Their language suggests the inability to locate them historically or conform to the liberal ideal of a unified self. His nostalgia and alienation are typical of an exile. Dhondy’s approach in handling a Diasporic experience in Britain is maverick, fidgety but capable.

Dhondy’s characters straddle between two worlds. Along with his characters, Dhondy tries to come to terms with complexities of their situation and the cloudy of their social and moral commitment. Their journey pin points to their inability to put down roots anywhere, that is the characters convey the distances within personality and the ambiguity of selfhood. His characters are not financially affluent; struggle to survive; run to earn minimum for survival. They are the victims of the ravages of unemployment and cynical domination of the corporate society. Their struggle is not only for identity but also for survival. There is a constant endeavour on their part to overcome and escape the grave grinding poverty. Making money is always at the back of their minds, and then they sometimes think of emotional bonds. It is this struggle that leads them to understand the world. While dealing with the issue of struggle for survival, Dhondy becomes bit personal as he himself has experienced grim reality of poverty. Dhondy realistically dissects black and white sides of capitalism. Dhondy comments on the ghetto mentally
of the immigrant community. He goes ahead and criticizes the attitude of
the expatriate community and its struggle to maintain ‘otherness’. For
Dhondy the best way to face the Diasporic situation is to assimilate with
the main stream culture of the adopted land.

Zoroastrian and Parsi life forms a part of the thematic concern in
Dhondy’s works. Being a Parsi, he asserts the Parsi ethnicity and the
Parsi world but not blindly. His characters do not merely depict
costumes, tradition, life and its problems, but they come out with
reformatory zeal. Dhondy does not hesitate to breaks religious and
traditional barriers and doubt certain dogmas present in the Zoroastrian
worldview. He expresses doubt about myths and legends prevalent
among the Parsis. He mocks at and demystifies the shallow philosophies
and the outdated notions in Zoroastrianism like purity of race and fire
that has led to the fastest decline of the population. Not as a devout Parsi
but like a radical one, Dhondy touches the sensitive issue of conversion
to Zoroastrianism that has led to a division among the Parsis at present
times. For scholars and readers it sounds Dhondy’s sceptic stance about
religion.

In spite of all this, unlike other Parsi writers, Dhondy does not
sense any danger to the existence of the Parsis in India and the world and
contradicts the Parsi intellectuals lamenting on the Parsi demographic
decline. He paves the path towards the thought of redefining myths and
culture and cultivating path for socialism.

Dhondy does not limit himself at his criticism and challenge to
false tradition and notions prevalent among the Parsis, he extensively
deals with institutionalization of religion and social behaviour. For
Dhondy it is the individual who scores above the institution. From the
social point of view, he gives great importance to an individual because
institutionalism adversely affects human nature and acquires an illusion
of culture instead of reality. Dhondy advocates a society where not an institution but it is the individual that matters.

Dhondy’s themes revolve around evils arising out of racism, which is the most insidious form of discrimination, has been experienced by the world. The West has always lived with an air of superiority over the East. Dhondy’s themes encompasses East/West encounter, problems of mixed culture of marriages and illegal migration; religious fundamentalism and East- West dividing line are equally important for him. Dhondy does not hesitate to condemn Western subhuman attitude towards the East; treatment given to the East; an attempt to commercialize Eastern culture by belittling and treating it as a commodity.

Dhondy’s themes study an adolescent age group extensively and seriously. His adolescent protagonist grows up mentally and spiritually out of force and under compulsion of situations and circumstances. Dhondy captures their experience of a feeling of neglect, insecurity, alienation and indifference. His adolescent protagonist’s suffering is an outcome of careless and inter-cultural parenthood, who failed to understand and render their duties in the capacity of parenthood. Adolescent protagonist makes journey from innocence to experience; ignorance to self-discovery and finally, the adolescent protagonist matures and grows up with an awareness to share responsibilities.

Dhondy uses English language in such a way that shows natural zeal and exceptional ability bringing out the different shades of English, which suits his characters; he keeps in mind their position and situation, which leads in to create an authenticity of atmosphere and locale.

To conclude, Farrukh Dhondy’s thematic concerns pave a way for progress of an individual and humanitarian concern.
VI:iv Conclusion:

After a careful and in depth analysis of the three writers; Rohinton Mistry, Ardashir Vakil, and Farrukh Dhondy, following similarities and distinctions come to the fore from their thematic point of view.

VI:v Similarities:

- Rohinton Mistry, Ardashir Vakil and Farrukh Dhondy, belong to the Parsi community, an ethno-religious minority in India. They share common ethnic base and background. All the three writers belong to the later decade of the 20th century and are still involved in their literary endeavour.

- These writers have given a new angle to Parsi writings in English. They portray the Parsi myths and legends and use Parsi ethnicity and English language as a means of self-assertion. In asserting themselves, they aim at portraying, defining, redefining and re-establishing the identity of the Zoroastrian community and world view.

- Parsi ethnicity serves as an endurance and sustenance strategy for them. They cling to the traditions and customs from Zoroastrianism to acquire enough social space in the adopted land.

- Zoroastrian values, philosophical system and world view performs constructive and contributive role for the sustenance of moral aspect and spiritual growth of the world and its many-sided welfare, in their literary works.

- However, they are not blind towards the challenges and issues arising out of globalization, cross-cultural interaction and multiculturalism in the era of melting pot culture. They prepare their readers to face the danger of racism, the most insidious form
of discrimination, status of mixed marriages and demographic
decline and so on.

- They express deep concern for Westernization and expatriation. All
  the three writers being expatriates have faced ‘twice displacement’. First, migration from Persia to India was forced, where as the
  second migration to various Western countries countries is entirely
  out of choice.

- They have multiple homes and possess ‘hybrid identity’. They
  stand at the intersection of a conservative life and the spontaneous
  existence in the melting pot culture of the world.

- They are well settled in the Western society; Canada and London
  and aim at instructing and entertaining the global audience. Although they are expatriate writers, they continue to write about
  India. Typical Indian sensibility arrests their attention. They
  express their unhappiness over the present condition of Indian
  society. The distinction between the have and the have nots is
  something that deeply concern them. However, rich cultural
  heritage and diversity of India cherishes their aspirations. They are
  hopeful about the future of the county.

- These writers even reach out to the other communities and present
  their virtues and beliefs, plight and predicament and the socio-
  psychological values. The widening gap between the rich and the
  poor pains them deeply. It is important to note that they identify
  themselves with the middle class, underprivileged, underestimated
  and the weaker and exploited sections of the society and portray
  their problems. Their underprivileged protagonists assert
  themselves in the end.

- All the three writers mediate on the issue and need of harmony in
  marriage institution as an important base of healthy society.
Their thematic concerns mark deep consideration for humanity with its experiential dilemmas, human strengths and weaknesses, the inter-community dialogue in its real strength and energy. They are deeply concerned about the increasing threats to mankind and humanity and thus give a lot of stress on communal harmony and inter-community dialogue.

VI:vi Distinctions:

- Ardashir Vakil shows apparent indifference to the ancientness of Parsi Zoroastrian history. He does not suspect any cogency of dogmas in the Zoroastrian world view. He aims at presenting and the painting Parsi life.

- Ardashir Vakil portrays Parsis with their material affluent and westernized identity.

- Ardashir Vakil’s tales end on a note of assertion. His writing seems to denote the mid-way, aspect of regeneration and union where he assigns importance to the philosophy of ‘karma’ (duty).

- Farrukh Dhondy’s Zoroastrian world view works in the reversed manner. He presents himself as a non-confirmist while he rejects control of institutions and rituals instead of an individual. When he scoffs and suspects at the shallow notions and outdated ideas of Zoroastrianism (according to changing demands of time), at first instance he seems to be sceptical and in a subversive mood, but he attaches due importance to the content of the central doctrine. He places himself in the long tradition of social reformers in India who attempted at enlightenment of masses towards true meaning of religion, faith and humanity.
• Rohinton Mistry paints the Parsi life in a state of flux. He accepts that there is a conflict but believes that there is a conflict between the socially, economically and culturally mobile and enterprising Parsi community and rest of the world. Dhondy as well admits the conflict but the conflict within the community; between those who insist on the sustenance of traditional tenets and those who aspire for reformation in the Zoroastrian doctrine according to the need of time.

• Mistry’s and Vakil’s expatriate protagonists seek roots in India/homeland, on the contrary Dhondy’s expatriate protagonist is rooted nowhere; neither in homeland nor in host land. They are travelers of the globe or on the run to reach somewhere. They have no where to seek their roots. In spite of constant search of a destination, they never find it.

• Both Vakil and Dhondy portray the world of adolescent boy; however, Vakil’s adolescent boy carries certain ethnic identity but Dhondy’s adolescent boy is culturally and socially uprooted. Vakil’s adolescent protagonist is victim of only careless parenthood whereas Dhondy’s adolescent protagonist is victim of grim poverty and careless parenthood.

• All the three writers possess distinctive ethnic characters, which give them an identity of their own. They express priority for distinct issues. Mistry’s priority is the victimized Parsis of high political dramas whom he presents in local colours. Memory plays mainly as a tool in arousing nostalgia, which further acts as a shield against reality. Vakil’s concern is for middle-class in the multicultural India and the melting pot of London. Proper understanding in conjugal relationship is the prerequisite of a healthy society, which is an important aspect for him. Dhondy feels
that obliteration of cultural vacuum, racism, religious fundamentalism and cultural disintegration would lead the society on a better track.

- The protagonists of Mistry and Dhondy struggle not only for identity but also for survival. There is a constant endeavour on their part to overcome and escape the grave grinding poverty.