



IDENTITY OF PARSİ COMMUNITY IN SELECT NOVELS OF MISTRY

S. Krishnapriya* & Lt. Dr. M. S. Zakir Hussain**

* Research Scholar, Government Arts College, Coimbatore, Tamilnadu

** Assistant Professor & Rusa Co-Ordinator, PG & Research Department of English, Government Arts College, Coimbatore, Tamilnadu

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Abstract:

Rohinton Mistry is a Parsi Indian born Canadian writer. He writes about the Parsi community in his works. To survive he endorsed exhausting bank job, yet to slip off from the customary life he studied English and philosophy in part time. Mistry became writer almost by accident. His renowned works are *Tales From Firozsha Baag*, *Such a long journey*, *A Fine Balance* and *Family Matters*. In his works he centers the historical backdrop of his country and Parsi community and culture and national identity. This article aims to analyse the identity of Parsi community in select novels of Mistry.

Key Words: Identity of Parsi Community, Rohinton Mistry, A Fine Balance, Family Matters, Such a Long Journey.

Introduction:

Parsis (/ˈpɑːrsiː/) or Parsees are a Zoroastrian community who migrated to the Indian landmass from Persia throughout the Muslim conquest of Persia of CE 636–651; one in every of 2 such teams (the alternative being Iranis). In line with the Qissa-i Sanjan, Parsis from larger Asian nation to Gujarat, wherever they got refuge, between the eighth and tenth century CE to keep away from ill-usage following the Muslim conquest of Persia. At the hour of the Muslim victory of Persia, the prevailing religion of the locale was Zoroastrianism. During this time numerous Iranians decided to protect their strict character by escaping from Persia to India. The word pronounced "Parsi" in the Persian language, truly implies Persian. Note that Farsi is an arabization of the word Parsi which is utilized as an endonym of Persian, and Persian language is spoken in Iran, Afghanistan, Tajikistan, and some other previous locales of the Persian Empire. The long nearness of the Parsis in India recognizes them from the littler Zoroastrian Indian people group of Iranis, who are significantly more late appearances, for the most part dropped from Zoroastrians escaping the restraint of the Qajar line and the general social and political tumult recently nineteenth and mid twentieth century Iran. After having gone through hundreds of years in South Gujarat, especially Udvada, Valsad and Navsari, most of the Parsi diaspora communicate in Gujarati.

Identity of Parsi:

Parsi, additionally spelled Parsee, member of a group of followers in India of the Persian prophet Zoroaster. The Parsis, whose title capacity "Persians", are descended from Persian Zoroastrians who immigrated to India to keep away from spiritual persecution by the Muslims. They stay specifically in Mumbai and in a few cities and villages commonly to the south of Mumbai, however also a few minorities nearby in Karachi (Pakistan) and Chennai. There is a good sized Parsee population in Pune as properly in Bangalore. A few Parsee households also live in Kolkata and Hyderabad. Although they are not, strictly speaking, a caste, due to the fact that they are not Hindus, they form a well-defined community. The genuine date of the Parsi migration is unknown. According to tradition, the Parsis firstly settled at Hormuz on the Persian Gulf however finding they still persecuted them set sail for India, arriving in the 8th century. The migration may, in fact, have taken place as late as the tenth century, or in both. They settled first at Diu in Kathiawar but quickly moved to South Gujarāt, where they remained for about 800 years as a small agricultural community.

Following the industrial treaty in the early seventeenth century between Mughal emperor Jahangir and James I of England, the East India Company obtained the one of kind rights to stay and construct factories in Surat and different areas. Many Parsis, who until then had been living in farming communities at some point of Gujarat, moved to the English-run settlements to take the new jobs offered. In 1668 the English East India Company leased the Seven Islands of Bombay from Charles II of England. The organization found the deep harbor on the east coast of the islands to be ideal for placing up their first port in the sub-continent, and in 1687 they transferred their headquarters from Surat to the fledgling settlement. The Parsis observed and quickly began to occupy posts of trust in connection with government and public works.

The stability between desirable and evil is correlated to the idea of purity and pollution. Purity is held to be of the very essence of godliness. Pollution's very factor is to break purity through the demise of a human. In order to adhere to purity, it is the duty of Parsis to proceed to maintain purity inside their body as God created them. A Zoroastrian priest spends his entire lifestyles committed to following a holy life.

Marriage is very essential to the participants of the Parsi community, believing that, in order to proceed the growth of God's kingdom, they ought to procreate. Up till the mid-19th century child marriages have been

common even though the idea of child marriage was once not part of the spiritual doctrine. Consequently, when social reform started occurring in India, the Parsi neighborhood discontinued the practice. There are, however, rising troubles over the availability of brides. More and more girls in the Parsi neighborhood are turning into well trained and are therefore either delaying marriage or no longer engaging at all. Women within the Parsi community in India are ninety-seven percentage literate; forty-two percentage have finished high faculty or university and twenty-nine percent have an occupation in which they earn a great amount of money. The wedding ceremonies begin plenty like the initiation with a cleaning bath. The bride and groom then travel to the wedding ceremony in florally decorated cars. The priests from both families facilitate the wedding. The couple starts going through one another with a sheet to block their view of one another. Wool is exceeded over the two seven instances to bind them together. The two are then supposed to throw rice to their companion symbolizing dominance. The spiritual aspect comes in next when the two sit down aspect by way of aspect to face the priest.

In Mumbai and Karachi dead Parsis are taken to the Towers of Silence, where the carcasses are quickly eaten by the city's vultures. The reason given for this practice is that earth, fire, and water are deliberated sacred elements which should not be defiled by the dead. Therefore, burial and cremation have always been verboten in Parsi culture. However, in modern day Mumbai and Karachi the population of vultures has extremely condensed due to extensive urbanization and the unintended consequence of treating humans and livestock with antibiotics, and the anti-inflammatory diclofenac, both of which harm vultures. This issue led to the Indian vulture crisis, which led to the ban of the drug diclofenac. As a result, the bodies of the deceased are taking much longer to decompose. Solar panels have been installed in the Towers of Silence to speed up the decomposition process, but this has been only partially successful especially during monsoons. In Peshawar a Parsi graveyard was established in the late 19th century, which still exists; this cemetery is unique as there is no Tower of Silence. Nevertheless, the majorities of Parsis still uses the traditional method of disposing of their loved ones and consider this as the last act of charity by the deceased on earth.

Mistry's Novels depict assorted features of Indian socio-economic life, as well as Parsi Zoroastrian life, customs and religion. Many of his writings are marked as "Indo-nostalgic". His works plan to look at the agony Parsi way of life and also swathed up in thick coverings of Parsi ethnicity with the crux of Parsi spirit. Parsi people were victimized in their homeland in Persia because of their dissimilar spiritual identity. They were provided with refuge in India many centuries ago. They had subsidized much to the economy, politics and Society of India. Parsis evidenced themselves as an example for the rich society of India. Being the infinitesimal marginal in India, the Parsis do experience ethnic anxiety; they feel insecure, experience identity crisis and feel threatened by possible submersion in the dominant Hindu culture, a nightmarish vision which they do not ever want to come true. Along with these, there are other alarming features namely: declining population, late marriages, low birth rate, high rate of divorce, attitudes to the girl child, urbanization, alienation etc.,

The abstruse and indecisive lives are the magnitude of identity crisis and conflicts tackled by the diasporic people. Many times when an individual embraces a new world, (s) he is prey of that ignorance due to which (s) he becomes a secondary creature in a foreign land. The same thing comes out in the cases of the Parsis in Parsi literature, "both the Parsis who sought greener pastures in the West and those who stayed all in India have veteran identity crisis and confusion" (Kapadia 16). They scuffle to generate their own space in the West as well as in India and the undistinguishable skirmish of being a Parsi and the member of adept community comes before their assimilation. As a consequence, they lose their aspirations, hopes and ambitions and become marginalized in both places whether in India or in a foreign land. As a writer of diaspora Rohinton Mistry also reveals this identity quest. He writes on the identical struggle of the Parsis. Living in a so called multicultural society, diasporic writers find:

Identity and difference have framed the theoretical structure for the contests around multiculturalism. Vigorous attention has been given to defining identity; to analyzing why identities are important generally and academically; to the implications of proliferating identities and situated subjects for putatively universal concepts of value and rationality; and to nations of homogeneity that supposedly unite us all. Hegemonic or dominant identities and the exclusions they purport to license have been challenged in terms of difference, of local or particular identities (Goldberg 12).

Mistry focuses on ethnic, linguistic, cultural and religious diversity with an identical picture of the contemporary society. The loyalty to his own community can also be traced in *Such a Long Journey*. Rohinton Mistry, belonging to the same community, disclosures his anguish and strong reaction at this incident by laying bare the corrupt practice at the highest level of the political milieu. In fact *Such a Long Journey* is whispered to be based on that incident of Mr. Nagarwala. He has tried to expose the clandestine of corrupt system of political supremacy by revealing the fictionalized version of Mr. Nagarwala, being characterized as Major Jimmy Billimoria. Through the depiction of this case, Rohinton Mistry has given a political statement in this novel. The Parsis were gravely disconcerted and had been completely shocked:

The Nagarwala incident, because it involved a Parsi, jolted the self-image of the community no less. Having long ago lost their literature to the vandalism of Alexander the Accursed, and their dance, music, art, poetry and even their language to the process of adapting to a new home in India the Parsis have developed a

particularized culture called from a blend of ancient myth and legend overlaid by a life sustaining sense of recent achievement. Gratified to have earned an honorable place in the country of their adoption through their contribution to every field of endeavor and proud of having retained a strong ethical tradition the Parsis were deeply anguished by the ambivalent role Nagarwala had played in the sordid story (Dodiya 72).

Such a Long Journey is not only the mien of the author's sensation about his community but moreover it is an endeavor to recuperate and repossess the loss of dignity and grace that the Parsis lost in this case. Mistry advances the voice of his community and defends the revulsion of his community vehemently when he strains the answers of some questions in the novel:

Assuming that Mr. Billimoria has the talent of voice impersonation, is it routine for our national banks to hand over vast sums of money if the prime-minister telephones? How high up does one have to be in the government or the congress party to be able to make such a call? And was the chief cashier so familiar with Mrs. Gandhi's voice that he accepted the instructions without any verification what so ever? If yes, does that mean that Mrs. Gandhi's has done this sort of thing frequently? (SLJ 195)

The rendering of the political corruption at the national level in his narration presents or indicates the ethnic or identical representation of Parsi community. The epochs of sufferings, segregation and loneliness have developed a vision of life whose nothing is amiss and they are ready for their extinction. The pied practices and the hard grind of the Parsis' lives have made them realize that they have to toughen themselves according to life's requirements.

Such A Long Journey is based upon real events which is set in 1971 during the Indira Gandhi administration. Set during the time of the India-Pakistan war, its protagonist is not a orthodox hero. Gustad Noble is a bank clerk and a family man who belongs to the Parsi community, a defenseless figure whose world is eerie by the war with China in 1962. The disputes relating to the Parsi identity become more pertinent in any debate of the Parsi writing.

Mistry being a Parsi writer is very delicate to the apprehensions felt by the community. He proves this by giving retort to the prevailingcoercions of Parsi community.

Thus all the members of their community feel diffident in India in *Such A Long Journey*.Nagarwala incident makes clear that the Parsis do not like the involvement of any of their community members in any scandal which may defame their community. The novel also focuses on the customs and rituals of Parsi community. Dinshawji tells Gustad about Indira Gandhi's Nationalization of Bank:

What days those were, yaar. What fun we used to have ... Parsis were the kings of banking in those days. Such respect we used to get. Now the whole atmosphere only has been spoiled. Ever since that Indira nationalized the banks. (38)

Nationalization of the banks was at that time foreseeable in the larger interest of the oppressed masses of India. Mrs. Indira Gandhi's verdict would have irritated the Parsis who were the possessors of private banks but she did not have any selfish motive in Nationalization of banks. Like other Parsi writers, Mistry's work is steered by the skill of double displacement. As a Parsi, Mistry finds himself at the limits of Indian society and hence his writing challenges and resists immersion by the governing and Hindu-glorifying culture of India. He has trailed with linguistic hybridity and celebrates the use of Parsi language. The post-colonial concern for him is not only to fight for a cultural territory but also to generate a distinct uniqueness of his own. He emphasizes on the human condition, location in time and space, the Parsi middle class in Suburban Bombay and rural migrants. The feeling of being left out of the cultural mainstream is uniquely reflected in the way Mistry's characters are displaced and search for new identity, through emigration or reinventing themselves through religious enlightenment. In the Parsi English novel, Jaydipsinh Dodiya remarks about Mistry as:

Mistry is sensitive to the various anxieties felt by his community. He has demonstrated this by responding to the existing threats to the Parsi family and community in particular, and to the country in general. He presents his community through the different narratives of the characters who invariably express their concerns for their community and the changes that affect them. (44-45)

To conclude, the novel *Such A Long Journey* also designates the diverse idiosyncrasies and ethno centricities of Parsi community. The last epigraph of the novel is taken from Rabindranath Tagore's Gitanjali: "And the old words die out on the tongue, new melodies break forth from the heart; and were the old tracks are lost, new country is revealed with its wonder". and the Commonwealth Prize. Its strengths lie in the authentic and delineation of Parsi customs and way of life, the nobility of the central figure Gustad Noble and the finely crafted language and prose style (23).The Parsis venerate the sun, moon, fire, water, earth, and all manifestations of God. In Zoroastrian religion fire is viewed as consecrated. Fire revered in all structures from the sun to the family unit fire, and no Zoroastrian love is finished without it. Being a Parsi himself, Rohinton Mistry knows about the ceremonies and customs of his religion. The tale is strewn with words from Parsi life, as Kusti, dustoorji, loban, Gomez and so forth, which make the environment. These words identify with the Parsi life which a non-Parsi may discover hard to get a handle on. Thus Sunitha Srinivas says in her Functionalism and Indian English Fiction about the novel as:

The novel deals with an authentic portrayal of the Parsis, and the customs and rituals related to their community. The novelist accustoms one to another way of life, and graphically describes the Parsi religious customs, prayers, and funeral rites. The cultural distinctiveness is asserted through the use of untranslated, specifically Parsi words. (147)

Living in Toronto, Mistry has remained deeply rooted to his native place India. All his four books are set in Bombay which refashions and strive the homesick exile. All his novels are bumpy skillfully with compassionate stories of native India. Mistry now in Canada looks at India with a pang of nostalgia and recalls to his mind some of the bitter experiences of his Parsi brethren in India. In his works, Mistry boldly voices the chaotic and cruel coercion of Parsi community by the majority communities both at the national level and at the regional level—especially in Bombay where the majority of the Parsis live. The central theme of all his works is the almost certain failure of the community's distracted attempts at trying to preserve its lost glory and its ethnic inimitability in an increasingly incompatible contemporary Indian society which is organized along communal lines. Rohinton Mistry's writing mirrors the crisis of self-identity and the various aspects of immigration. The following lines of an interview of Mistry show the pain of immigrant author:

Going to Canada, faced with the reality of Earning a living and realizing that although I had, up to that point in my life, Real books and listened to music that came from the west, there was a lot more involved in living in the west. I felt very comfortable with the books and the music, but actually living in the west made that same music seem much less relevant in suddenly brought home to me very clearly the fact that I was imitating something that was not mine, that made no sense in terms of my own life, my own reality." I was a stranger in that culture, Mistry exclaims (49).

A Fine Balance, like *Such a Long Journey*, is concerned with life worlds destitute of meaning. In two ways can *A Fine Balance* be said to present an exodus from the itinerary of Mistry's debut novel. First of all, Mistry's second novel is recounted in a more outmoded way and reconnoiters postcolonial Indian times.

A Fine Balance exemplifies the fact that the farther away from the center of power one travels, the weaker the impact of that Centre becomes. While it is really all "four main characters of this novel [who] suffer from a sense of rootlessness," (Kapadia, 1998, P.128) The four unfortunate characters are Ishvar Darji and Omprakash Darji, uncle-nephew duo who hail from an impoverished Indian village; these cobblers-turned tailors struggle in the unnamed city by the sea (a thinly veiled Bombay), Dina Dalal, a widow from middle class Parsi family, and Maneck Kohlah, a Parsi teenager from mountainous village in northern India. The emergency looms large like a shadow in the life of these four central characters. Maneck inhabits a special position in the text in that the effects of migration are made most overt in his story. Maneck Kohlah experiences two instances of displacement. Like Om and Ishvar, he is enforced to migrate to Bombay, and thereby moves from a rural to an urban region.

Parsi community is represented by Dina Dalal and her brother Nusswan. In so far as the Parsis are a marginalized presence in Indian society, the novel is written from their viewpoint. As Vibhuti Wadhawan remarks, the Parsi by extension becomes a metaphor for the state of the marginal in the post-Independent India. As a shrinking community in Bombay, the novel becomes a running commentary on what it means to be a minority in modern India, with the definition of minority emblemized by the position of the Zoroastrian minority community. (Wadhawan 152) The novel talks little about inherent Parsi aloneness and aloofness emerging from its cultural alienation that sets them apart from the rest. But the fact of the matter is that though the Parsi community is a minority and marginalized community, it does not enjoy any special privileges that are abundantly showered upon the Muslims and the Dalits.

Main Characters are from the Parsi Community Rohinton Mistry shows the anguishes of poor characters from the Parsi community and outrages of two untouchables from the village in *A Fine Balance*. Each of the four protagonists has own story. The four main characters converge in Dina's apartment as refugees from contracting caste, gender, or social roles. They each live in an unimportant position in the context of India. They are transferred by the community and try to centre their own individuality. The apartment is viewed as the worldly site of individuals in a troublesome society. Their life in Bombay is contrary to their expectations and symbolizes the anguish, pain, anxiety and restlessness of people cut off from their native villages. The novel is about sufferings and pain of the poorest people. From this way, *A Fine Balance* is the story of the heroic struggles and hideous misfortunes that is based on physical, psychological and social sufferings. The novel is a wonderful presentation of three major themes. It blends political history with the personal life of the individuals.

The novel is mainly rooted with beautification, sterilization, state-of-emergency, political injuries and domination of land lords. It's Protagonists-Dina Dalal, a Parsi widow in Bombay, Ishvar and Omprakash, two village tailors from low caste as labourers and Maneck Kohlah, the college-student as paying guest of Dina. They all become victims of the turbulence caused by the state of emergency. Their attempts at survival become the microcosm for all the suffering people in India. They are also suffering quite a lot to get an identity in their society. The fourth main protagonist, Maneck suffers the loss of his beloved foothill Himalayan town, which has been sacrificed to the altar of Economic Development. In the name of bringing modernization, roads were built, that polluted the town and ruined the serene and lush environment. The coming of multinational firms meant

shutting of shop for successful, yet small, business like that of Maneck's father's Cola Company. Maneck's every loss is a loss for the Indian middle class, whose morality, hopes and desires, he embodies. His death at the end of the novel is shocking but insightful of the losses that the Indian middle class has borne and still continues to suffer.

Of the three novels of Mistry, *Family Matters* is the most distinct one in the sense that the novel becomes a paean to Parsi religious community and a preservation of Parsi culture. The novel proliferates in the exertions of the Parsis to shield their racial purity, religious practices, and sense of superiority, attitude of Indians, food habits, elite status and the present deplorable locus of the community. J.G. Duresh opines:

In post-colonial literature, writers who represent oppressed social groups and ethnic populations produce cultures different from mainstream majority cultures. Many of these writers earnestly attempt to highlight the glories of their culture, restore lost values and give their own version of their social history. A vociferous assertion of community, with its glorious past and deplorable present is clearly discernible in the writings of minority Parsi writers. (Bala Suman 315)

The anecdotal works of Mistry are, in this manner, ethnocentric, culture explicit and network arranged. The epic, *Family Matters* manages the issues of rising independence, obedient faithfulness and clashing requests of family and network inside the Zoroastrian ethnic. The tale investigates the progressions brought inside the Parsi family structure vogue the light of innovation. Numerous a youthful Parsi needs to address and repulse the customary qualities and needs to hold present day philosophies. The difference in Zoroastrian relational intricacies gets one of the files of advancement where family as a littler unit of a minority bunch reflects the social and social clash in its different indications. In current occasions, any network, and all the more so a minority network, ends up got between the breezes of present day standards and foundations of custom. To the extent, minority network is concerned, the progressions that come for the sake of advancement, represent a risk to its security. In such a situation, religion turns out to be frequently nosy in controlling the public activities of the individuals having a place with that network. An amazing component of the Parsi people group that Mistry vindicates in the novel is its restrictiveness, racial virtue and social prevalence. The Parsis don't care to have any kind of contact with the untouchables. The community fears, Renegades would destroy this three thousand year old religion; that Zoroastrianism had survived many setbacks in its renewable history (but now) the purity of this unique and ancient Persian community, the very plinth and foundation of its survival was being compromised. (FM 132) There are two occurrences in the novel. Nariman Vakil, the hero of the novel was enamored with a Goan Catholic Christian named Lucy Braganz. In any case, this relationship is emphatically restricted by his folks. Nariman, however an exceptionally instructed individual and an educator of English writing whose obligation as an instructor is to teach good and ethnic qualities in the youthful personalities is pressured by his folks to surrender Lucy and compelled to wed a Parsi widow with two kids. He has consequently no opportunity to pick his very own life accomplice, and being a Parsi needs to toe the senior's line by demonstrating his devotion to his locale. In fact, the dictate issued by the Bombay Zoroastrian Jashan Committee runs as follows,

Notice: Please note that according to the Parsee Zoroastrian religious beliefs, Holy Scriptures, customs and traditions, once a Parsee Zoroastrian marries a non-Zoroastrian, he or she is deemed to have renounced the faith and ceases to be a Parsee Zoroastrian. Faith forbids intermarriages, as mixing physical and spiritual genes is considered a cardinal crime against nature. Hence he or she does not have any communal or religious rights or privileges. (Sidhwa 305)

The notification of banishment from the network are given in light of the fact that between network relationships are a genuine discipline for both the guardians and youngsters. It, along these lines, doesn't look peculiar when another comparative episode happens. Towards the end of the novel Nariman's grandson Murad creates closeness with Anjali who is a non-Parsi young lady. Yezad, Nariman's child and Murad's dad, is frightfully vexed on discovering Murad kissing the young lady. As though he is resounding the notice of the Bombay Zoroastrian Jashan Communities, he reprimands and cautions his son, "Because we are a pure Persian race, a unique contribution to this planet and mixed marriages will destroy that" (FM, 469). Mistry's intention in bringing out the love experiences of both the grandfather, Nariman and the grandson Murad with non-Parsi girls is to stress the point and reiterate that Parsis can never change their fancies of the individual and the Purity of blood and purity of race must be maintained at any cost.

Mistry's characters represent not only individual identity but the whole Parsi community whose identity has been in crisis. In Parsi community changes are made at a very slow pace like Farokh Kohlah's body was cremated but the Parsi priests do not encourage it and told, their services were available only to Zoroastrians bound for the Towers of Silence (AFB 585) This shows that the Parsis are still narrow minded. It will take time to transform their beliefs. In *A Fine Balance*, Dina Dalal, a Parsi is not particular about her rituals. Mistry has communicated the feelings, fear and concern of a minority community-Parsi. Mistry explains the anguish, the apprehension, the insecurity, the sense of alienation and the sense of displacement that is experienced by the Parsis. The suffering, separation and loneliness have brought the Parsis to an understanding of life that they are even ready for their extinction. This is seen clearly when Gustad of *Such a Long Journey* thinks about the position of the Parsis in Bombay and comments thus, -No future for minorities with all these

fascist Shiv Sena Politics and Marathi language nonsense. It is going to be like the black people in America twice as good as the white man to get half as much. (SLJ 55)Mistry provides insights into the Parsi mind because he is also a member of the marginalized community. He focuses on the heterogeneity of identity within the Parsi community. Mistry likes to write about India. Mistry is aware of India's social and political life as he has spent twenty three years in Mumbai. Mistry is sensitive about his community. This is clear through his works when he shows the existing threats to the Parsi community. He presents his community through his characters who express their anxieties for their community and the changes that affect their community. By focusing on the community, he preserves and protects it and throws light on the existing reality. A.K. Singh aptly puts it: Mistry's novel, as a cluster of narratives, deals with the Parsi community and its identity, with its national consciousness and then with the third dimension, too, viz. its identity with the world and the novel is to be studied in this context, if we wish to know the Parsi community as perceived by the novelist.(Singh 194)Another point which he wants to convey is that of immigration. Parsis immigrate to foreign countries for monetary security. V.L.V.N Narender Kumar writes:

The Parsees prefer the west since it offers unlimited scope for growth and prosperity. Dislocation is part of the Parsee psyche. Exiled twelve hundred years ago, they came to India. Now they are migrating to west in search of greener pasture. Thus there is -double migration in the case of Parsees. (14)

Yezad wantsto migrate to Canada but is unsuccessful. The officer said rudely to Yezad, -"You Indians ... You're so Naïve. You want to go and freeze yourbutts in a country you understand nothing about, just to make a pile of money." (FM253) Yezad replied -You have sat here abusing us, abusing India, one of the many countries your government drains of its manpower, the brainpower that is responsible for your growth and prosperity.(253) This shows that the relationship of immigrant and the host is give and take relationship. Mistry shows how political thinking has changed the social structure. It also indicates the thirst of the Parsi community to achieve economic status for ensuring security in life. Through Yezad, Mistry represents the Parsi community to achieve economic status and security.

Conclusion:

Mistry experiences dislocation in India as well as in Canada and is caught between two opposed cultures and constructing worlds . He tries to cope with a new space 'for himself' . The effect of dislocation and the process that goes on in the rebuilding of one's identity is so intense that it continues to haunt Mistry. Another feature which is very outstanding in his writing is the crisis of the identity. He writes about Parsi experiences. In all his novels identity crisis is concerned with the Parsi experience. He faces the problem of alienation and isolation in India. The community feels alienated because they do not come out of nostalgia. His characters find themselves marginalized. For Rohinton Mistry memories of home makes him travel backwards in time and space. He redefines his community through their writings. He has re-narrated history through his works. Through his characters, Mistry shows his own affinity towards his motherland. Nariman Vakeel in *Family Matters* expresses the poignancy of Mistry when he says, "Because I think emigration is an enormous mistake, the biggest anyone can make in one's life. The loss of home leaves a hole that never fills."Mistry distinctly falls into the category of new writers who have explored their region and their community through their writings, including Amitav Gosh, Salman Rushdie, Vikram Seth and so on. He also shows remarkable affiliations with writers of his own community like Bapsi Sindhwa, Farrukh Dhondy, Boman Desai in clearly voicing out the concerns and dilemmas of modern day Parsis. His work is a kaleidoscope of Parsi culture into the larger context. Gabriel Sharmani Patricia remarks in her article. In the texts of Salman Rushdie, Bharti Mukherjee, Amitav Gosh and Rohinton Mistry reject all appeals to a narrative of cultural identity in their attempts to dismantland reconfigure the dominant narrative of the nation/state. In these texts home and nation are renarrated not in terms of a monolithic space, but as a historically constituted terrain, changing and contested, and cultural and nation identity as a narrative in struggle and therefore also always in process.

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