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**Rohinton Mistry's *Such a Long Journey*: A Narrative of Parsi community;  
Their Anxiety, Fear and Sense of Insecurity**

**Abstract:** The paper presents Parsis as a minority community who feel sense of insecurity, anxiety, atrophy, and threat in a dominated culture in different time periods. Rohinton Mistry's novels deal with the life of Indians who suffer from communal disharmony, religious Chauvinism, ethnicity and cultural diversities. *Such a Long Journey* records the anxieties, uneasiness, problems and the distinct identity of a Parsi community within the boundary of India, and tried to preserve the ethnic identity of the community. The novel mainly presents realistic picture of the minority community like Parsis who became the victims of the political uncertainties. Mistry raises some problems of community and cultural crisis which are the main issues under the subaltern studies. There is a message that race, ethnicity or majority are controlling factors on the ideology and cultural make up of particular place where cultural diversity exists. The drift between ethnic culture and majority culture often gives rise to unrest in the National life as well as social structure. It is necessary to steam out the hatred, religious chauvinism and misconceptions through proper channels.

**Keywords:** *Parsis in India, Minority, Religious Chauvinism, Sense of Insecurity, Anxiety, Ethnicity.*

**Introduction:**

Rohinton Mistry, a contemporary Parsi writer, aims at examining historical events and the way they impacted on individuals and communities as a whole in the post – independent period. India is a country which is known for its incredible religious and cultural diversity but this diversity

often leads to anarchism where some cultures get dominated and others dominate. The dominated one enter into a zone of silence where they are often unheard and difficult to access. Then the obligation falls upon the writers to draw attention to such unheard voices which has been still not raised. Post- independence Parsi writing in English is ethnocentric. Obviously, their literature is characterized by both ethnocentric and minority discourse features. It depicts all concerns of the modern day Parsis who are the miniscule minority in India, experiences ethnic anxieties. They feel identity crisis, insecurity, and feel threatened by possible submersion in the dominant Hindu culture, and a feeling of nightmarish which they do not ever want to come true. Besides these issues like insecurity, threat and identity crisis, there are other disturbing ethnic features such as declining population, late marriages, low birth rate, high rate of divorce, attitudes to the girl child, alienation, urbanization etc. All these issues find expression in the post -independence Parsi writers.

Literature is a powerful tool in the hands of writers who use it to modulate and change Societal framework. Mistry in his works seek to contribute the process of change and reconsideration of minorities, their rights and status, and radical restructuring of a social thought. He like other Parsi writers distribute the world which is free of dominance and hierarchy, a world that rests on the principles of Justice and equality. It has been observed that race, ethnicity or majority are controlling factors on the ideology and cultural make up of particular place where cultural diversity exists. The drift between ethnic culture and majority culture often gives rise to unrest in the National life as well as social structure. It is necessary to steam out the hatred, religious chauvinism and misconceptions through proper channels.

Rohinton Mistry is like other Parsi writers whose literature is considered community specific as in *Tales from Firozsha Baag* and *Such a Long Journey*. There are others also, who are community centered in their works like Firdaus Kanga in *Trying to Grow*, Farrukh Dhondy in *Bombay Duck* and Bapsi Sidhwa in *the Crow Eaters* and *The Pakistani Bridge*. They are all sensitive to their community's hopes and fears, aspirations and frustrations, Struggles for survival and identity crisis as A. K. Singh points out:

“Their work exhibit consciousness of their community in such a way that the community emerges as a protagonist from their work though on the surface these work deal with their human protagonists”. (A. K. Singh :66)

**Parsis in India:**

Parsis are an ethno-religious minority in India. Although they are minority in India, their contribution to society, economics, commerce, science, politics and literature has been remarkable. They are small, yet united religious community. In India, they live mostly on the West Coast of subcontinent especially in Mumbai. The Parsis are the followers of Prophet Zoroaster and their religion is known as Zoroastrianism. The original Homeland of the Parsis, an ancient Persian province, is located at present in Southern Iran. In 8<sup>th</sup> A.D they were forced to flee from their primary space 'Iran' and arrived at Sajan in Gujarat in India. They sought refuge from king Jadhav Rana and there, their priest and leader Dastur performed a symbolic action of dropping a ruby-studded gold ring into urn filled with milk and sugar which indicates their willingness, friendship and co-operation to the regions prosperity.

They left their Homeland to preserve their religion from being Islamized by the invading Islamic Arabians. They sought freedom to practice their faith, for that they came to India. The Parsi Zoroastrian would bring the prosperity to that area if granted shelter. Moved by this reasoning of Dastur, Jadav Rana invited him to recite their actual requirements. The Dastur replied that the desired freedom of worship, freedom to bring up young children in their own traditions and land for cultivation so that they become self-reliant. Jadav Rana agree to these demands of the priest. But he on his part put before them five pre-conditions as to adopt Gujarati language, the woman would wear the sari, man should hand over their weapons, venerate the cow, marriage ceremonies shall be performed at night only. The words of Dastur continued to be the basic philosophy of Faith for Parsi Zoroastrian throughout their settlement in India. It also reflects the characteristic spirit of adaptability of this minority community which made possible for them to flourish in India where such diverse cultures and religions exist.

### **Such a long journey: An introduction**

Mistry narrates the history of his community in fictional terms in his works. The novel *Such a Long Journey* is a unique in the sense that it is based on factual events. On the surface, the novel deals with the Gustad's and the Parsi Community but in reality, it covers the major events of post – independent Indian history. Factually, the novel is written somewhat in the manner of non-fiction based on real events and real people. Mistry has interwoven facts and fiction in the fabric in such a way that the novel can be called a faction. Besides, the history, the Parsi Community, their fear and anxieties as a minority are also echoed in the story. The concern of identity of the Parsis through the exploration of their preoccupations and firmness on cultural

heritage is reflected in the novel. The novelist not only describes the fears and anxieties of his vocal, but also passive community which has not only lived peacefully in the vast extensive Indian society, and has accepted the land and contributed to its growth, even though maintained its own cultural and communal specificity. Although, Gustad the protagonist is shown performing and loyally following Parsi traditions and customs, he considers all religions equal. He believes prayer as an instrument to get peace and illumination. The matter of Identity is obviously cleared through various incidents, one of such is the typical Parsi game *Kaakerya Kumar* which Dinshawji plays with his Wife in the novel. The ancient origin of the Parsi Community is figured out in the dialogue between Malcolm and Gustad to prove their supremacy over others. The conversation between two discloses an important feeling of minorities to sustain their ancient roots and culture to boost their self-image. Gustad living in Khodadad Building, eagerly wishes that his son Sohrab should be world famous so that he can bring fame to the Parsi community as whole and himself also. In fact, such anxiety for identity on both individual and community level is evident throughout the novel. It is clearly visible in their speech that Gustad is continuously disturbed by rising tide of communalism in the post independent India. Rohinton Mistry even expresses his anger against Maratha's attitude for changing the names. He thought that changing the names means changing identity.

The primary motif of Mistry is to record the anxieties, uneasiness, problems and the distinct identity of a Parsi community within the boundary of India like all other Parsi writers, and he tried his best for the preservation of the ethnic identity of his community. In *Such a Long Journey*, Mistry takes responsibility as a representative and mouthpiece of the Parsi community, in order to realize how the post-colonial conditions affects the community's identity. Apart from concern of religion, the historical awareness forms the shape of the collective identity of the Parsi community. Better to have full understanding of *Such a Long Journey*, it is important to know the history of the Parsi community. Incidents in the novel like Indira Gandhi in political trouble, Nagarwala incident, Indira Gandhi's guiltiness of corruption and murder etc. are narrated from the perspective of Parsi community. Thus, Mistry's agenda to present the historical knowledge has great significance from the view of minority community. Nagarwala case is orally transmitted as it claims for the value of indigenous cultural practices. Mistry collided the history and fiction to specifies the self-image of the post – colonial Indian nation. Even though

the Parsi Community is threatened by the politics of Hindu nationalism, so, writing against the main stream is an option for the minority which is marginalized and facing extinction.

### **Unheard Voices of Parsis in ‘Such a Long Journey’:**

*Such a long journey* is a fine novel written in 1991, set against the backdrop of political events in India during 1970s. Mistry set this novel at a very crucial point in contemporary Indian history when the Nehruvian era had just ended after Nehru's sudden death, and soon enter into the deteriorate politics of violence, opportunism and favoritism. In period 1962-1972, India had to take on three successive wars, with China, Pakistan, and for the liberation of Bangladesh. This period also witnessed the rise of communal politics, the emergence of new political policies, politics of votes by the dominant Hindu or Brahmin community of India.

The novel deals with the issues like fear and sense of insecurity which Gustad, the protagonist, feels throughout the novel. Mistry depicts of his community's relation to political fundamentalist activities and its effects on minority community like on Parsis. The theme of such a long journey revolves around history, politics and the common anxieties of a middle-class man Gustad Noble. Gustad Noble is the protagonist who represents common middle-class man in general and Parsi community in particular. Gustad stays in the Parsi residential colony of Khodadad Building in Bombay with his wife Dilnawaz and three children Sohrab and Darius, and a daughter Roshan. Gustad's ancestral family had a glorious and prosperous past. He was once grandson of a prosperous and highly esteemed furniture dealer, and son of an esteemed and reputed bookseller, had allowed himself to be betrayed into bankruptcy by an irresponsible brother, i.e. Gustad's uncle. Gustad despairs being reduced to the ordinary middle-class lifestyle in his Khodadad Building apartment with his wife Dilnawaz and three children. It reflects in his nostalgic daydream of building a bookcase with the help of Sohrab to arrange his collection of books. He has also inherited the purity of conscience and uprightness of which the Parsis are very proud of; as Anjana Desai rightly said, "his father's goodness and compassion inform all of Gustad's actions and relationships which constitute the novel" (Desai, 1994: 132). In his moments of despair and dejection, he used to get relief from the glory of his past. He got upset by the audacious letter of his friend Bilimoria who had suddenly disappeared without informing him. His anger and frustration bursts out after reading the letter as:

After the shameless way he behaved, he had a nerve, writing now to ask for a favour, as though nothing had happened. He could wait till his dying for a reply.... Once again, the furniture from his childhood gathered comfortingly about him. The pieces stood like parentheses around his entire life, the sentinels of his sanity. (SLJ:6).

To overcome his present petty circumstances with the meager income as a bank clerk, he looks forward to regain his family's lost prosperity through his eldest son Sohrab when he got admission to the coveted Indian Institute of Technology. He had "made the success of his son's life the purpose of his own" (SLJ:55). But his pride and the dream of elevation and upliftment to a higher social class that seemed so close to be realized are shattered by Sohrab's defiant refusal to join in the IIT. The joy of the dinner party to celebrate Sohrab's admission in IIT along with his beloved daughter Roshan's ninth birthday is spoiled by Sohrab's anger. The refusal offends and embitters Gustad when Sohrab bursts out: I'm sick and tired of IIT, IIT, IIT all the time. I'm not interested in it. I'm not a jolly good fellow about it, and I'm not going there.... Fool yourself if you want to" (SLJ:48).

Sohrab Instead of IIT he wants to pursue an Arts program with his friends. Gustad, broken-hearted, cannot hold his frustration speaks about his parental duty before his wife Dilnawaz to his son:

What have we been all these years if not patient? Is it how it will end? Sorrow, nothing but sorrow. Throwing away his future without reason. What have I not done for him, tell me? I even threw myself in front of a car. Kicked him aside, saved his life and got this to suffer all my life (slapping his hip). But that's what a father is for. And if he cannot show respect at least, I can kick him again. Out of my house, out of my life! (SLJ:52).

The realization of the waste of Sohrab's talents and the loss of opportunity and hope, especially in a country where minorities are not at ease is very painful and sense of insecurity for Gustad. The fear, anxiety and the sense of insecurity the minorities feel from the fundamentalists and fanatics like the Shiv Sena in Bombay or the Hindu fundamentalists like Bajrang Dal when early 1970s witnessed the growth of the Shiv Sena with its demand for Maratha Raj. we have got this expression in these words of Gustad:

What kind of life was Sohrab going to look forward to? No future for minorities, with all these fascist Shiv Sena politics and Marathi language nonsense. It was going to be

like the black people in America-twice as good as the white man to get half as much.

How could he make Sohrab understand this? (SLJ:55).

This statement reveals Gustad's psychological fear and sense of insecurity about his son's future and life. He thinks that there is no future for minorities in this country because of fascist activities like Shiv Sena and Bajrang Dal who fights only for Marathi people and Marathi language. Such fascist ideology reduced them as black people in America.

Charu Chandra Mishra very significantly said: "It is his only chance to carve out a space for himself and his family in a country where politics of regionalism has named them "the other" (Mishra, 2001: 162).

There is another character Dinshawji, a friend of Gustad who also expresses his fear and grief over the matter of changing names under the pressure of Shiv Sena. For him, names are not only names but an identity and changing names means changing identity. Dinshawji reacts to Gustad's question, "What in a name?" (SLJ:74) He counter asserts that renaming is an infliction of linguistic violence on social identity, the erasure of family names connected with the colonial past is seen as an erasure of a personal historical connectedness. He reveals his anguish as:

"You are wrong. Names are so important. My whole life I have come to work at Flora Fountain. And one day the name changes. So, what happens to the life I have lived? Was I living the wrong life, with all wrong names? Will I get to second chance to live it all again, with these new names? Tell me what happen to my life. Rubbed out, just like that? Tell me." (SJL:74)

Counter balance to the indignity and struggle of the present are actually the memories of the security and cultural of the past. These governing emotions of loneliness, fear and insecurity is all pervading sense of loss of what the past had symbolized.

Mistry, as mouthpiece of Parsi community, has shown his anger and sense of insecurity towards Indian politics and Indian politicians like Nehru, Indira Gandhi and towards politics of Shivsena of the period. As Parsis feel that Nehru never liked Feroze Gandhi from the beginning do not believe in natural death of Feroze Gandhi. Even they think that the heart attack on Feroze Gandhi was not real reason of his death. They suspect about his death and cherished a sense of insecurity. Dilnavaz and Dinshawji has always doubt on the death of Feroze Gandhi as Nehru never liked him as his son-in-law from the beginning. Dilnavaz as expresses her doubt, Dinshawji agrees and says: 'That was tragic', "Even today people say Feroze's heart attack was not really a heart

attack.” (SLJ:197). This is how Parsi men and women express their sense of insecurity in India in Such a Long Journey.

They are also reluctant towards Mrs. Indira Gandhi as they were towards Nehru because she made Nationalization of banks throughout the country. This decision makes them to lose their banking business as they were private bank holders. This action of Indira goes against Parsi community who not happy with the decision of Indira Gandhi. In the novel Dinshawji says to Gustad in this connection and recollects the past status of Parsis as:

“What those days were, yaar. What fun we used to have. touched corner his lips to wipe the foam. 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 banks.” (SLJ:38)

This decision disowned them from their old business and make the to feel a kind of restlessness of a community. Gustad is of the view that “nowhere in the world nationalization worked”. (SLJ:38). He opines that the banks have not worked anywhere but it has been done as to get political mileage at the cost of the interests of the Parsi bankers. He charged that her action of demanding separate Maharashtra and all these policies is because of supporting racist buggers and Shiv Sena which results riots, and regrets that they (Parsis) remained as a second-class citizen in the country. Gustad said to Dinshawji that:

“believe me...she is a shrewd woman, these are vote-getting tactics. Showing the poor, she is on their side.... Remember when her pappy was prime minister and he made her president of congress party? At once she began encouraging the demands for a separate Maharashtra. How much bloodshed, how much rioting she caused. And today we have that bloody Shiv Sena, wanting to make the rest of us into second-class citizens. Don't forget, she started it all by supporting the racist buggers” (SLJ:39)

Mistry depicts how politicians use common Parsi scapegoat for their own ends. As we see as a scapegoat in the novel that falls prey to the politics of Prime Minister Office. When Gustad comes to know that Major Bilimoria has been used as a scapegoat and victimized by Prime Minister Office, he feels upset. Gustad and feels very restless because of Bilimoria's involvement as a member of Parsi community. Parsi people respected their community ethics and do not want such action which will bring humiliation to their community. They fear and feel

sense of insecurity that such action will take them towards trouble for their community. Vennugopalan said regarding this action as:

“The implication of a member of Parsi community in this crime not only brought ignominy to the community but also a sense of fear about attempted wiping about the Parsis from this hemisphere.” (Vennugopalan ,2004:94)

Earlier, the blow of circumstances and a source of anger is the supposed ‘betrayal event’ of Major Jimmy Bilimoria who had been “more than just a neighbour” and “had been like a loving brother” (SJL:14) of Gustad. The Major had suddenly vanished one morning without saying a word of farewell to anybody, not even to his close friend Gustad, who comes to know later that Jimmy had joined RAW, a wing of Indian Secret Service. The abrupt disappearance of the Major wounded Gustad very much. After a long wait, Gustad receives a letter from Major Jimmy, requesting him to receive a package from the Chorbazar. To the sorrowful Gustad and his family the package turns out to be a huge sum of money; ten lakhs to be deposited in a fictitious account for Major’s guerilla operation. Gustad with the help of his colleague and friend, Dinshawji deposits the money in the bank. As the episode reaches its climax, the arrest of Major Billimoria on charges of corruption is published in the paper which caused fear, uncertainty and restlessness to Gustad. Meanwhile, Ghulam Mohammad calls Gustad in an authoritative tone to withdraw the whole amount in a month’s time as to save Jimmy’s life. To make things worse, Roshan’s illness persists; in fact, she relapses. The misfortune comes with the death of Dinshawji who had risked his job and pension by helping Gustad in depositing and withdrawing Bilimoria’s money in the fake account. Gustad as a father and a friend had prayed at Mount Mary for the lives and recovery of both Roshan and Dinshawji.

Despite the annoyance, Gustad decides to visit Major Bilimoria in Delhi who wants to explain exactly what happened. Bilimoria tells about Mrs. Indira Gandhi, the Prime Minister and the betrayal of his faith in her. It is a big fraud of 60 lakh rupees in which the PM is directly involved as Bilimoria was instructed by the PM to get the money from the SBI Director on an emergency basis and later to cover it up as somebody impersonating the PM’s voice on telephone. Thereafter Major was asked to write a confession which he did without a second thought trusting the PM. But as soon as the money was received, the PM’s office blocked the money before it was used for the aimed purpose. By knowing the trick, the Major kept ten lakh rupees aside for his friend. He was implicated and arrested on the charges of corruption and stealing the money.

He was tortured ruthlessly till he returned the money. After some months, he died a dubious death during his imprisonment. Jimmy is none other than the fictional counterpart of Sohrab Nagarwala who was chief cashier of the Parliament Street branch of the State Bank of India in New Delhi. Relating to the episode Nayantara Sahgal has said:

The outline of his story is based on that of a parallel historical figure – also a Parsi and, by all accounts, an agent of RAW – Captain Sohrab Rustom Nagarwala. On 24 May 1971, the chief cashier of the State Bank of India received a telephone call, apparently from the Prime Minister, instructing him to withdraw six million rupees and hand them over to a person whom he would find waiting on a road, and who would identify himself simply as ‘a man from Bangladesh’. The cashier obeyed these instructions and then went to the Prime Minister’s residence to ask for a receipt. To his surprise, he was told by the Prime Minister’s private secretary that she had made no such telephone call, and advised to contact the police. He did so, and Captain Nagarwala, who had taken delivery of the money, was swiftly arrested. He seemed to have left an easy trail for the police to follow, and confessed that he had impersonated Indira Gandhi’s voice to obtain money to support guerrilla activities in Bangladesh. However, what began to raise suspicions at the time, and what was never adequately explained, was the hasty and highly unorthodox manner in which Captain Nagarwala’s trial was conducted. Three different judges presided over the case in just three days, at the end of which he was sentenced to four years imprisonment. The police failed to produce in court the tape they claimed to have of Nagarwala’s remarkable impersonation of Mrs. Gandhi, and contradictions between his story and that of the State Cashier were never investigated. Moreover, after his arrest, Nagarwala appears to have had a change of heart. From prison, he appealed for a retrial and tried unsuccessfully to gain an interview with a journalist and fellow Parsi from a Bombay weekly newspaper. A few months later Nagarwala was removed to hospital, allegedly complaining of chest pains, where he died in March 1972. (Nayantara Sahgal, 1983: 82)

The incident, as it involved a Parsi, jolted the image of the whole community. It was a big blow to the Parsis image as a very loyal, upright and dependable community. Mistry has taken the Nagarwala incident of this forgery as his major plot in the novel, only to defend his community

against the corrupt and unscrupulous government of Mrs. Gandhi. It is clearly depicted by Mistry that Major Bilimoria is a good person who is falsely implicated in this case, an innocent man victimized by the mean and crooked authorities of the government. Mistry seems to have anger against them who try to ruin benign identity of the Parsis. 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 as whole or as a particular. Maja Daruwala reveals what the community felt about such a blot on their image at that time:

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 culled from a mixture 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 endeavour 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 (Daruwala, 1992:29).

Gustad stands for the marginalized in the novel and challenges the hegemony of the country. It is a significant attempt at self-assertion, which is typical of all post-colonial literatures. Through protagonist of the Novel namely Gustad, Mistry expresses the sense of insecurity and apprehensions of the Parsi community. He attempts to depict the Parsis predicament as minority community in India. Anjana Desai rightly comments on the incident as, “However, these events and the sinister mystery surrounding them serve mainly as a narrative link and a story-telling device” (Desai, 1994: 131)

Mistry underlying his world-view which is expressed through one of his mouthpieces, the pavement artist. One of the most important message Mistry wants to emphasize is religious tolerance on the basis of that all religions are equal. The wall enclosing the Khodadad building gives a sense of security and protection to the inhabitants of building. Gustad who likes the wall as the “sole provider of privacy, especially for Jimmy and Gustad when they did their ‘kustis’ at dawn. Over six feet high, the wall ran the length of the compound, sheltering them from non-Parsis eyes while they prayed with the glow spreading in the east” (SJL:32). As Nilufer Bharucha voices similarly:

The wall both includes and excludes. It is protective as well as reductive. It protects the Parsis community from the ingress of the engulfing Indian world. However, it also makes this world isolationist (Bharucha, 2003: 123)

The wall is often used as a public urinal and polluted by the passers-by. The whole apartment annoyed by the malodor, it spreads, Gustad, in an insightful flash, invites the commercial pavement artist to use it as his canvas and adorn it with the murals of different gods and goddesses of India from all religions. The black wall, miraculously has transformed in to a shrine of races and religions as “A stinking filthy disgrace has become a beautiful, fragrant place which makes everyone feel good” (SJL:289). Anjana Desai says regarding this as: It, thus, becomes a multi-religious shrine ..., symbolizing the accommodative and assimilative spirit of the Parsis, not numerically strong enough for a militant assertion of identity (Desai, 1994: 134).

They assert their identity in quite a benign way by revering the ‘others’ faith privately as well as publicly; and at the same time keeping their ‘self-respect’ intact. In the history of their In India, being Diaspora, they have never been aggressive against any other faith. Although every religion has its own identity, in fact, they have been tolerant not only of the Hindu majority but also of other minorities like the Muslims and the Christians. But at the same time, they are watchful enough to maintain the purity of their race by keeping to endogamy and also to resist proselytization with strict ‘NO’. The Parsis have been successful in framing a positive identity by keeping a fine balance between assimilation and resistance that respects the differences of the others including its own in the multicultural existential reality of the country. We are witnessed when on Sundays, Gustad used to visit the Crawford Market with his Christian friend Malcom Saldanha, he would go with him to the church first. He does not give offence to anyone, as attended the Mass, imitating his friend closely, dipping his fingers in the font of holy water, to fit in, and “The first time Gustad was quite intrigued by the church and its rituals, so different from what went on in the fire temple. But he was on his guard, conditioned as he had been from childhood to resist the call of the other faiths. All religions were equal, he was taught; nevertheless, one had to remain true to one’s own because religions were not like garment styles that could be changed at whims or to follow fashion. His parents had been painstaking on this point, conversion and apostasy being as rife as it was rooted in the very history of the land. So, Gustad quickly decided that while music was good and the glittering icons and sumptuous vestments were highly impressive, he preferred the sense of peaceful mystery and individual

serenity that prevailed in the fire temple. Sometimes, it made him wonder, though, if Malcom was not making an amateurish, half-hearted attempt at proselytism” (SLJ:24).Gustad never turns a bigot like Yezad in Family *Matters* because of the compassion deep seated within his heart and mind. He visits Mount Mary and prays for Roshan and Dinshawji so faithfully and wholeheartedly for their health and for the miracle to happen as “Gustad had learned more about the Church, how it had a tradition of welcoming Parsis, Muslims, Hindus, regardless of caste or creed. Mother Mary helped everyone; she made no religious distinctions” (SJL:222).

Thus, Mistry is sensitive about his community, their uneasiness and threat in different times in India which he raised through his novel such a long journey as Jaydipsinh Dodiya said:

“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.” (Dodiya,2006:44-45)

**Conclusion:** Mistry records atrophy, anxiety, uneasiness, sense of insecurity, ethnicity and feeling of threat in his community through his novel such a long journey. There is a message that race, ethnicity or majority are controlling factors on the ideology and cultural make up of particular place where cultural diversity exists. The drift between ethnic culture and majority culture often gives rise to unrest in the National life as well as social structure. It is necessary to steam out the hatred, religious chauvinism and misconceptions through proper channels. Mistry in his works seek to contribute the process of change and reconsideration of minorities, their rights and status, and radical restructuring of a social thought. He like other Parsi writers distribute the world which is free of dominance and hierarchy, a world that rests on the principles of Justice and equality.

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