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DIASPORIC FICTION AND HYBRIDITÉ: AN ANALYSIS OF BAPSI  
SIDHWA'S SELECTED NOVELS BASED ON HOMI K BHABA'S  
FRAMEWORK

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**ABSTRACT**

The boom emergence of diasporic fiction from the South Asian immigrant across the globe, theories of oppression and identity caught the literary characters between two cultures and leads them towards hybridity. Similar is the case with both of Bapsi Sidhwa's novels *The Crow Eaters* (1990) and *An American Brat* (1993). Sidhwa is Pakistani novelist, who knew the paradigms of indigenous culture and also experienced immigration to the United States as do the protagonists of both novels. In both novels elements of identity, conundrum, cultural quagmire and hybridity found at large scale as experienced by both protagonists. Taking Homi K. Bhaba concept of hybridity as a theoretical framework and qualitative textual analysis as tool, which assists in comprehending the experiences and decisions of Fareedon and Feroza, the heros of both novels. The current study aims to reveal the cross-cultural experiences. Sidhwa through Fareedon very realistically depicts the changing social milieu and cultural hybridity which was distinctively visible among parsis in India and how these parsis were loyal to the British for their survival and cultural change. On the other hand, Feroza belongs to Pakistan and goes to America. She finds U.S culture alien and indulges in it. Main focus of this study is to reveal the description of cultural differences and hybridity through Fareedon and Feroza.

## INTRODUCTION

### *Background to the study*

Bapsi Sidhwa is such a writer who has always raised her concern on issue related to immigration. Bapsi Sidhwa had seen the cruelties of immigration and hence, she reflected them in her novels. She was born in Karachi and moved to Lahore to be brought up there. She was married to a person in Bombay. Then again she visited Pakistan, at last, moved to Texas America. Her novels reflect the wretched consequences of the partition took place in Indian Subcontinent. She also shows her feministic tendency in novels as she has addressed various problems faced by women especially that belong to Pakistan. She has also preferred the sense of belongingness to homeland in her novels. The more stress she has given in almost all of her novels is the ambivalence and unhomeliness of the Parsi community which she belonged to. She had experienced the world as a Parsi member and given those experiences the beautiful shape of novels.

The diasporic literature became the center of interest in late twentieth century. Diasporic literature is produced by people in country that do not belong to them because they have migrated due to some reasons. Ashcroft and Tiffin (1998) thought of diaspora as voluntary or forcible movement of peoples from their homeland into new regions. Diaspora are the people who may live in the countries of others but they do not cut off their links with their own homeland. When Jewish people were shunned from their home land so the term was actually, used for them. Wherever these Jews went, they showed their flexibility in adopting the traits of those people whom they lived among. They always felt the sense of homelessness in their life. Home was something imaginary for them which can give life to their true values and real identity.

The diasporic people always want to return to their homeland as they have shifted due to some political or economic crisis. Those who are migrated once lose their home forever. As they lose their home, in such a way they also lose their culture and identity because they take the colors of other culture where they are shifted. Identity is lost when culture is lost as they are interdependent terms. All the immigrant may not want to return to their homeland but language, traits, culture and language remains with them for long time which they do not want to lose at any cost. Although, these diasporic communities may not be able to retain their identity and culture but they shade their culture and way of life with the virus of the existing society hence, giving birth to a new hybrid culture. Brah (1977) of the view that word "Diaspora invokes the images and traumas of separation and dislocation and this is certainly a very important aspect of the migratory experience." (p. 209)

The writers belonging to a diasporic community are packed with such hybrid thoughts and also reflect them in their works. They disclose two different identities and cultures when diasporic writers write. They not only present the true picture of the existing society but also reflect their own homelessness, lack of identity, discrimination and marginalization from other nations. The

diasporic people are not only those people who migrate from one area to another but it also contains people who lose their identity or their roots because of some political demands (although they have not migrated). Similarly, it also contains those people who can locate their identity or root in other areas where they are not yet residing. Bhabha (1994) says about the diaspora “gathering of exiles and emigrates and refugees; gathering on the edge of ‘foreign’ culture; gathering the past in the ritual of revival; gathering the present.” (p.139)

The writers like Bharati Mukherjee, Salman Rushdie and Bapsi Sidhwa etc. may appeal to their real identity and culture but at the same time they also applaud the ways of life of their own community. They think that their experiences of different culture make them write about different aspects of life. Rushdie (1991) says about the plural identity “our identity is at once plural and partial. Sometimes, we feel that we straddle two cultures, but however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy.” (p. 15)

Bapsi Sidhwa is not only one of the diasporic writers of Pakistan but also one of the earliest English writers of Pakistan. She is from a Zoroastrian Parsi background. She was born in Karachi on August 11, 1938 what is now in Pakistan but then soon moved to Lahore. Bapsi Sidhwa also saw the partition of India. She has portrayed her Parsi culture, religion, language and other walks of life in her all novels.

### ***Theoretical Framework***

One of the core concept in post colonialism is hybridity. This concept has been discussed by Home. K Bhaba (1994) at large scale in *The Location of Culture*. The term has had long and penetrating historical context in which the essence its meaning has changed numerous times. Young (2005) explains that the term was first used in the field of philology in 1862 refer to “a composite word formed of elements belonging to different languages”. He further mentions that in the nineteenth century, hybridity was largely used to refer to a living thing produced from parents of different breeds. Today the term hybridity is used in the post-colonial theory to refer to a “Third Space” (Bhaba, p.53). It is important as it redefines the concept of culture, which was thought to be rigid and unchangeable. Bhaba (1994) refers to hybridity as “in-between” space that gives birth to new signs of identity through negotiation of differences (p. 1-2). In order to understand characters that live in both colonial and postcolonial times as well as in different areas of the world where there is a constant intermingling of cultures, mimicry and ambivalence are the important concepts that fall in the category of hybridity.

### ***Significance of Research***

There are various theories that are encompassed under the umbrella of postcolonialism. However, the researcher has chosen the Bhaba’s concept of hybridity to analyse the development of both of protagonist of the novels. This is because this concept of hybridity is believed to be the most applicable

concept that is used in the multiracial and multicultural setting of the novels. The analysis and findings of this study are limited to the corpus of the two selected novels.

## **METHODOLOGY**

The nature of the present study is qualitative and research method of the study is textual analysis. According to Catherine Belsey "Textual analysis is indispensable to reach in cultural criticism and other discipline that focuses in text or seeks to understand the inscription of culture in its artifacts" (A Future of Criticism, p.157). A text has no unified meaning in its own, it is connected to ongoing cultural and social practices. Textual analysis is a technique which interprets the meaning and message of any text from the perspective of its existing environment and historical background. "No text can ever compel its readers to view it in a particular way" (Griffin, p.163). Textual analysis was applied which helped in analyzing large amount of textual content present in both novels, in line with the theoretical framework of the study. The text was then coded and analysed while the analysis led to the findings of the study.

### ***Research Objective***

To know the different paradigms of cross culture communication and its effect in shape of hybridity and quagmire in *The Crow Eaters* and *an American Brat*.

### ***Research Question***

How cultural upheaval and hybridity presented in Bapsi Sidhwa's the Crow Eaters and an American Brat?

### ***Analysis of The Crow Eaters***

The problem of migration has started since an unknown time. People are suffered from the wretchedness of migration for numerous reasons and are also known as 'displaced communities'. Diasporic communities are made due to the migration of people because they carry same emotions, bases, experiences and hurdles of life. They all have the 'sense of belongingness' to their own homeland. The culture that they live in mingles with their own culture hence, giving birth to a mixture of both which can be called a hybrid culture. As the interactions of people increases through modern technology or any other means, people of the whole world are becoming interdependent on each other. Due to this fact, we must introduce ourselves to the new horizons of multicultural, the culture produced by the blend of whole cultures of the world.

The Crow Eater tells the saga and psyche of a business family from Lahore known as Junglewala. The writer gives a panorama of this minor community and reflects their whole walk of life during British Raj in the novel. Bapsi Sidhwa, quite realistically, portrays the altering social structure and individual identity of Parsi community in the India. She depicts the loyalty this community showed to the British Raj in that time as well as the alterations took place in the social life of this community. Faredoon Junglewala started

living in Lahore when he was twenty-three along his spouse Putli, Jerbanoo and a daughter and lives in Lahore throughout the novel. He expands his family there, introduces them with the new horizons of hopes and becomes the center of attention in Parsi community. Sidhwa (2004) says in an interview with Laila Kazmi that we are a people with no land, so we have to adopt to whichever culture we find ourselves in. This novel not only reflects the cultural change and values of an individual but also the tides of the time. Sidhwa conveyed the idea that Parsi community are also on the path of hybridity.

The novel is a tremendous story of the struggle of Junglewala how he got out from the miserable circumstances to luxurious life. First he worked in the small store in the city of Lahore and ended up in numerous stores businesses in the northern cities of India. He also had the license of transporting goods from Peshawar to Afghanistan. In the novel, Jungle Wala explains to the generations of his community, the hurdles of his life he faced and his loyalty to the British government. Junglewala thought of the British as their well-wisher "next to the nawabs, Rajas and princelings, we are the greatest toadies of the British Empire!" (The Crow Eaters, p.12). He not only explains the far-fetched stories of his success but also suggests some ways to the upcoming generations to tackle the problem of survival. He tells them about the interests and progress they can achieve in their life by learning from the experiences of his life. "I have never permitted pride and follow the dictates of my needs, my wants- they make one elastic and humble." (The Crow Eaters, p.11)

The behavior of Freddy indicates the susceptible nature of the Parsi community to the outer practical other Pakistani societies. Parsis have also succumbed to the wretchedness of cultural hybridity. The original color of the culture of Parsis is now shaded with the darkness of other Pakistani cultures. The Parsi community blends with the other communities "as milk blends with the sugar". They wore the cloths of hybridity by intermingling with Gujrati rites and rituals. They also took their language and culture in order to produce a seemingly balance in the society until the British came. When British came here, this community adapted their ways of life, culture and language in order to be secure and invulnerable. Brah (1997) of the view "a diasporic space' is an intersection of borders where all the identities and subjectivities become 'juxtaposed and imperceptibly mingle.'" (p.208) The cultural hybridity runs in the very blood of the Parsi community. Therefore, Bhabha (1994) shows his full consent for the hybridity by saying that because the world is shrinking and because cultures and languages are coming in contact hybridity is the bon mot of all times.

The over-whelming susceptibility of the Freddy and rest of the Parsis toward the British Raj have been conveyed as an impulse that guarantees their survival and elevation. As one pays for what one wants, this community also gives the sacrifice of their individual identity in order to purchase their prosperity and security. The loyalty shown by the Freddy is not for any other purpose that to gain an economic mobility. After living in Lahore for some time, he finally places himself in Punjabis' hearts. Sidhwa has depicted the Parsi rituals, attitudes, faiths and dogmas followed by their forefathers. She

also draws a vivid picture of the altering generations in the family of Junglewala which was now wearing the ways of English and enhanced their interactions with them.

Freddy's life was moving forward with economic victories as he jumped into the river of business. He had some minor tussles with his mother-in-law Jerbanoo also took place. Putli spent her times doing house chores and taking care of all the seven children. Freddy showed a broad minded nature by maintaining values for all beliefs while Jerbanoo and her daughter were conservative. He had placed different holy books like Quran, Bible and Bhagwad Gita etc. near the prayer table. He also once visited a Sufi mystic in order to abandon the miseries caused by his mother-in-law. This blend of his cultural values made him chase different religious beliefs. He could not abandon Jerbanoo but received a huge amount of money from insurance company because of the incident in which his store smoldered to the ground, then Freddy aggrandized his business and never looked at his past "years went by, Freddy expanded his business. He hob-nobbed with Maharajas and Englishmen. As opportunity beckoned, he dabbled in a variety of trades." (The Crow Eaters, p.101)

Whereas, the children of Jerbanoo and her daughter were purely religious and conservative, the youngsters of Yazdi, Billy and Soli were craving for some positive change. Consequently, the son of Freddy showed his concern of marriage to his Anglo-Indian class fellow Rosy Watson. Freddy was enraged by this demand and beats him. Faredoon later on ensures Yazdi that he doesn't have any love with her but it is just a roused pity for her. Afterwards, he mentions Rosy as, "mixed-breed mongrel" and secured her from his father's cultural biases. Yazdi said "What does it matter if she is not a Parsi? A fine person. Better than any Parsi I've met." (The Crow Eaters, p.128).

When Freddy saw the love of his son for Rosy, he recalled the teachings of Zoroastrian religion to his son and ended his relation with her. But Freddy also was a staunch believer of Hinduism. He met Hindu pundit Gopal Krishan and was highly influenced by him "For Freddy was of India: and though his religion preached but one God, he had faith in scores of Hindu deities and in Muslim and Christian saints." (The Crow Eaters, p.162).

He maintained his religious flexibility and started believing in Janam Patri. Janam Patri helps him understand the upcoming death of his loved son Soli. He asks the priests to figure out some ways not to let this tragedy happen. But unfortunately, he dies. Muslims, Hindus, Christians, Sikhs and British officials come to condole him. Although Parsi religion do not allow him to show his sons face but he takes away the curtain from his face saying "They had stood all this while to see my son: What does it matter if they are no Parsis? They are my brothers." (The Crow Eaters, p.179)

Freddy has spent a peaceful life with all other communities of different faiths. Although, he has made some relations for purely materialistic purpose but he was amused by all of them. He confirms this to his child and says "I have made friends –love them- for what could be called "ulterior motives", I

cherish them still.” (The Crow Eaters, p.11). Freddy shows his good nature in the novel and assist all those people who are his near ones. The mixture of different cultures produces a kind of tension for the members of the hybrid community, therefore, Putli always repulses the change. Putli took what she called newfangled taboos, although, she went there for the sake of her husband, but the Zoroastrian community had some varied values which are highlighted by the author as “Deep-rooted in the tradition of a wife walking three paces behind her husband their deportment was as painful to Putli as being marched naked in the public.” (The Crow Eaters, p.188). The novel has clearly presented the gradual change in the color of Parsi community into the British values and ways of life. Although, Putli herself attempted her level best to maintain the customs of Parsi community but her own daughter strangled the throat of these old-fashioned beliefs and values “Anyway its stupid to walk behind your husband like an animal on a leash – oh Mother! Hasn’t Papa been able to modernize you yet?” (The Crow Eaters, p.190). Sidhwa has depicted the due process of alteration in values of Junglewala’s generations. This new youth of Junglewala family extended economic bonds with the British and became westernized. It is presented in the characters of youngest son Billy and his wife Tanya.

The style of the dress was a preserved identity of the Parsi community. But it also lasted for no long. Faredoon was proud of his dress unity. Jerbanoo never went to social gatherings without wearing “mathabanas”. The new youth of ParsiBehram and Tanya gradually threw away the traditional taste of dress. The saris put on by this new generation are more revealing than those of their grandmothers “She became daring in her attire and tied her sari in a way that accentuated the perfection of her body.” (The Crow Eaters, p. 245). Tanya often gazed straight in the eyes of men and frequently went to mixed parties which can be unacceptable for a person belonging to Parsi community “The parties were fashionably cosmopolitan, including the various religious sects of India.” (The Crow Eater, p. 246). The novel The Crow Eaters finishes with the dying scene of Faredoon who agitates not only his successors for repulsing the nationalistic movements started by the Indians but also encourages them to remain loyal to the British Raj:

“We will stay where we are. . . let Hindus, Muslims, Sikhs, or whoever, rule”. (The Crow Eaters, p.283). The fears of Faredoon are not only the thoughts of a poor dying man but it reflects the real life. It can be said that these feelings of Faredoon are not worthless as these are from a Parsi member but outlines the path of conduct for the youth. The Crow Eater is a comprehensive novel that draws the relationship of humans together as well as with the outer society. The long story not only reveals the cultural changes and values of an individual and his family but also the tides of the time. Throughout the novel, cultural hybridity is infused in the Parsi community and the susceptible nature of this community is portrayed.

### *Analysis of an American Brat*

The idea of cultural hybridity can also be located in the other novel of Bapsi Sidhwa which is known as an American Brat. This novel is an astute and

mesmerizing outlook about Parsi Feroza and her indignation through three different experience and cultures. She herself belonged to the Parsi community and lived in Pakistani culture in Zia's Islamized state. She goes to America to her maternal uncle Manek to explore the new shades of life while (Bhatt 1993) of the view, it is the story of sixteen-year-old Feroza's dilemmas of who I was and what I have become.

In the novel 'An American Brat', Bapsi Sidhwa puts forward the hurdles of Parsi people living in Pakistani society. She gives a panorama of Feroza being a minority, who migrates to America while having two other identities. Her parents set off Feroza to America in order to get rid of Islamic extremist nature of Pakistan. The novel reveals the fact that western societies are more secure for an ethnic community like Parsi as they are liberal and do not carry any religious prejudices, instead of living in a society where people look down on other religious sects. The novel is a journey of Feroza's character from the conservative girl toward a liberal independent lady. The novel applauds the positive and beneficial changes which can be caused by the immigration process especially, in the life of a Parsi girl. The hybrid nature of the heroine makes her infused in the colors of American culture. She also gets changed from an introvert and reserved girl of Pakistan to a liberal and modernized American girl. Naila Hussain gives her remarks on the theme of an American Brat. Hussain (n.d) remarked naturally, the book deals with the subject of the 'Cultural shock' young people from the sub-continent have to contend with when they choose to study abroad.

Novel's story starts in Lahore taking place in a Parsi community who also expound their views about the politics of Pakistan. Pakistani society talks a lot about the politics and different parties of Pakistan. Zareen also is concerned about the Bhutto's death sentence because she is highly influenced by the Bhutto's liberal ideologies. Feroza Ginwalla is a staunch follower of the conservative Islamic values implemented by General Zia-ul-Haq. This is why; the mother of Feroza wants her to go to America in order to bring some change in her outlook of the world as Bapsi Sidhwa says "Travel will broaden her outlook; get this puritanical rubbish out of her head." (An American Brat, p.14)

Before going to America, Feroza visits a shrine of Sufi with her mother and offers her religious rituals. People belonging to different religions visit this place and Parsis think that pilgrimage to this shrine shows the reverence of Parsi community for other religions.

Khutlibai, Cyrus' mother-in-law, is enraged when she knows about the fact that Feroza is going to America. The wife of Cyrus then explains the conservative nature of Feroza and says that it is just a matter of three months "You've no idea how Feroza's been of late and you know how Bhutto's trial is getting to her". (An American Brat, p.30)

Feroza is excited about the news that she is going to America. She goes to America where her maternal uncle Manek will make her understand the new ways of life which are far different from her homeland. He introduces her to



the strange culture by wandering her through the skyscrapers of New York City. Manek guides her about the true picture of the new land. When Feroza spent some time with Manek, she realized that Manek was completely altered by this peaceful environment and liberal society. Manek, who had once attacked Feroza to kill her, was now turned into a peace-loving person in America "She could only guess at how he had been taught American ways, American manners". (An American Brat, p.102) When Manek went for the first time to America, he was totally astounded by the new way of life but he gradually adjusted himself to it. This adjustment to a new place was something beneficial for him.

"Feroza vaguely sensed that America had tested Manek". (An American Brat, p.103). Manek of the view that it is up to him to alter the conservative nature of Feroza into an independent girl who can make a better future for herself. His responsibility was not only "Feroza's education and the development of her personality but also her induction into the self-sufficient, industrious, and independent way of American life". (An American Brat, p.119).

Manek takes the responsibility to make Feroza for surviving in a total new country. Manek wanted Feroza to maintain her studies in the USA and applies in different colleges. The best offer they had was from Twin Falls, Idaho. She takes admission in this college and befriended herself with Jo who is her roommate. Jo teaches her the pronunciation of American people. When Feroza listens the name of Pakistan from her mouth as 'Paik-is-tain', she becomes overjoyed by it. Similarly, when Jo comes totally naked in front of her, Feroza's mouth falls open as what is going on. Jo alters the whole life of Feroza. Feroza is so influenced by this girl that she stops wearing her Pakistani outfits and replace them with tight jeans and T-shirts. In order to fulfill her expenses, she starts a part-time job where she also check out different boys and flirts with them. She also begins smoking and drinking "Feroza discovered that she became less self-conscious, ..... spoke or was tongue-tied". (An American Brat, p.163). There was a huge change in Feroza "Something within Feroza must have changed ..... her out of her painful shell". (An American Brat, p.163). Feroza's behavior was totally converted into American style of life and culture. She sometimes worries about the fact that her family will react not good if they come to know what she does in America. "She felt she was being initiated ..... part of it, even to Manek". (An American Brat, p.163-64)

Feroza was thankful to Jo who had taught her a lot about the culture of America quite better than Manek could do. When Manek knew about Jo as her roommate, Manek thought that she will prove helpful to her in understanding the strange world. Jo taught her about the liberty one should have in one's life. The freedom she was explored to was something she was indebted for. The hybrid nature can be seen in both characters of Manek and Feroza. At first, it was difficult for Manek to adjust himself in the new land but gradually, he learnt and settled himself in America. Manek said "The people I have to deal..... I'm Mike". (An American Brat, p.260)

It still is the multi-cultural nature of Feroza which compels her see more keenly into various people's lives. She settles herself in the friendship of liberal Jo, Rhonda, Gwin, Laura, Shashi and then David. Feroza, who was born in such ethnicity whose daughters are taught that they cannot marry outside of their cast, is now in love with the Jew David. She tries to seek similarities in the Parsi and Jewish teachings. Her hybrid tendency makes her learn about the religion of David. She considers herself and David as the same human beings although; she accepts the cultural and religious variances. Feroza tries to compare the prayers of the mother of David with that of her own forefathers and finds them not much different. When Feroza returns Lahore in her winter vacations, Khutlibai and Zareen are astounded by the change in her appearance. The shy girl has now turned into a confident one. Zareen and Khutlibai studied the impossible change in the face and intelligence of Feroza "Was this flaming, ..... who had refused to answer the phone?" (An American Brat, p.236).

Feroza was completely changed to an American brat. When she came to Pakistan, she was facing it hard to resettle herself with the culture once she lived in. when she goes to America again she wants to marry David whom she loved and was a Jew. Her mother Zareen visits America to prevent her from this act of shame but Feroza says 'If you prefer discussing the lineage of people, the Americans will scorn at'. (Singh, p. 80)

Zareen is regretful of her decision of sending her to America to spoil her because she is parroting nothing but the love of a Jew who doesn't know about the Zoroastrianism "I should have listened..... You've become an American Brat". (An American Brat, p.279).

Zareen living with Feroza and David finally causes the end of their relation. Feroza is devastated, and feels insecure but soon she become normal. She wants to stay in America instead of going back home. The feeling of dislocation in America is quite tolerable for her as "it was shared by thousands of newcomers like herself" (An American Brat, p.312).

Feroza does not want to abandon the free and liberal environment of America. She makes the decision that she will make her future more secure and become independent. She loves privacy and the liberty provided by the advanced country like the USA. Feroza, at the terminal point of story, chose the option of struggle and liberty in her life instead of settling herself with a husband and making family in the city of Lahore.

## CONCLUSION

Novels of Bapsi Sidhwa is really the voice of her community. Her life experiences of homelessness and immigration have given her a better format for presenting her thoughts being a Parsi minority. The protagonists of Bapsi are often hybrid in their culture. Bapsi Sidhwa conveys her thoughts about alienation, isolation and loneliness of the migrated people who attempts to settle themselves in a total strange culture and life-style. The novels also carry her zeal for the conversion of a minor ethnic culture into a plural hybrid culture. The protagonists of her novels lose their own cultures and identities

and produce a blend of their former culture and the new one they take while living in an alien culture. When they become multicultural, these people are then also known as 'trans-national'. In this way they lead themselves toward globalization i.e. become the citizens of the world. In this process, they are faced with colossal predicaments but they struggle hard in order to survive in the society and tackle down the conundrum. Sometimes, they pay the price of their identity and culture for survival in a new cultural.

The heroes or heroines of Bapsi Sidhwa lose their homeland but they do not lose their feeling of love for their own culture and places. And these memories of the past give them the strength to struggle. This tendency of struggling in an alien nation is exemplary in the characters of Feroza in an American Brat and Faredoon in The Crow Eaters. The characters of Bapsi Sidhwa make a bridge between the two distinct cultures and identities. Flexibility for adopting new ways of life in order to survive is seen in the characters of Feroza, Manek and Zareen Ginwalla in an American Brat and Faredoon and his son in The Crow Eaters. On the other hand, many characters like Putli, Jerbanoo, Cyrus and his mother-in-law shows their conservative nature of not forgetting their old-fashioned norms. Sidhwa belonged herself to a minority ethnic community and thought that it is necessary to be flexible to adopting new ways for the survival of a minority like Parsi. The immigrated nations must not abhor the host cultural and also they should not forget all their ways of life but they should make a balance between the two which is needed for survival, which is not only better for their own survival but it also secures their old identity and culture.

As Sidhwa is a diasporic writer, she is well-aware of the conundrums encountered by the diasporic communities. She identifies the predicaments faced by her own ethnic community and also provides the way of escape from those problems. Her belongingness to Parsi community has enabled her to indicate the problem experienced by her own religious community in her novels meticulously. She has portrayed the fear of her community of losing their own identity and culture. She has raised her voice for Parsis to be recognized by the global community. She has also conveyed the 'marginalization' of the Parsi community among other nations. Faredoon Junglewalla is the best character who leads a Parsi nature in the novel The Crow Eater. The house of Faredoon is ordered religiously while he himself show his enthusiastic zeal for his religion which is Zoroastrianism. He also shows his flexible nature for the adaptation of new life-styles. Bapsi Sidhwa tells us about the fact that diasporic communities may try to intermingle their own culture with the new but will never compromise on their religious and other identities when they are endangered. Finally, we can say that Bapsi Sidhwa has attempted to show the true nature, shade, values and morals of her community as like other diasporic writers. She has fulfilled her job as a Parsi by bringing her ethnic community on the global platform.

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