



## THE PORTRAYAL OF BOMBAY IN ROHINTON MISTRY'S FICTION

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### ABSTRACT

This paper aims to be analyzed the fiction of Indian English literature mostly on the fiction of Rohinton Mistry who has been remaining successful to show the picture of post-independence India with his color combinations realistic. Mistry wants to show the real condition of the Parsi community and social issues in which he concerns diverse themes such as politics, community life, urbanism, inequality, cast system, minority, etc. After immigrating to Canada, Mistry returns to India for the theme in his fictions such as Indian Parsi family, Indian Minority community and Indian politics. He has shown the real condition of the Bombay Parsi family because he was born in a Parsi family and lived for 23 years in Bombay streets. This paper disuses to find out how to Rohinton Mistry portrays the depiction of Bombay and the features of the city and has been seen in many areas including Crawford Market, Bhindi Bazar, Mount Mary Church, Chor Bazar and many other areas of Bombay.

**Keywords:** Crawford Market, Bhindi Bazar, Community, Religious, Bombay, Parsi



## INTRODUCTION

Rohinton Mistry is a well-known Diaspora writer and Indian-Canadian author in English. He has been remaining successful to show the picture of post-independence India with his color combinations realistic. Mistry wants to show the real condition of the Parsi community and social issues in which he concerns diverse themes such as politics, community life, urbanism, inequality, cast system, minority, etc. Rohinton Mistry is one of the most important postcolonial immigrant writers and third-world writers. He is apt and capable to observe of his contemporary in his fictions in which portray the real picture of Indian's socio-political and cultural scene in the post-independence era. His main objective is to throw significant light on the Paris family in Bombay/Mumbai with a detailed analysis of the account of their culture, tradition, customs, and lifestyle.

Rohinton Mistry is an Indian born Canadian writer who was born on July 3, 1952, to Parsi couple Behran Mistry who was a worker in advertising and Freny Jhaveri Mistry who was a home-maker in Bombay (now Mumbai). He got primary education from Villa Theresa Primary School and then got secondary education from Xavier's High School. Mistry graduated from the St. Xavier's College in Bombay/Mumbai in 1974 with Mathematics and Economics.

At the age of 23, he has immigrated to Canada. At where Mistry also took up a job in the Canadian Imperial Bank of Commerce from 1975 to 1985 but he was not satisfied and realized to do anything new. In this period, he and his wife took up evening class courses at the University of Toronto and studied such writers and poets like Chekov, Malamud, Turgenev, Hawthorne, Trallop, Whiteman and Frost. After receiving his second bachelor's degree in 1982 at Wood Worth College, he was so impressed with writers and poet and said to his wife --- "*would not it be nice, to be a writer?*" Most over it, he gave his decision on an occasion, he admitted to interviewer Veena Gokhala "*I set myself this*

*dream of trying to write like these people, this wonderful staff."*

As we had seen in the Hindi Indian literature, most of the writers had grown his literary scenes in their childhood like them, Rohinton Mistry had recognized way back in the year 1963 as creature's writer of literature. In his fifth standard, his teacher gave him a creative writing assignment in the first-person sentence then he writes about the autobiography of a bat and wrote about what it was made of Willow wood and journey from Kashmir to a boy native place and played by it.

The seeds of literary sense were shown in his mind and soon opportunity knocks at Mistry's door in the form of an advertisement in the fall of 1982, announcing the first Hart House Literary Contest. He was inspired by his wife Freny Elavia to participate in it and showed his literary skill. He wrote his first story, "*On Sunday*" in 1983 and won the first prize in the Hart House Prize at the University of Toronto. In that short story, he portrays a boy who realized and shamed on himself for killing a rat by his own beloved bat due to that accident he broke it.

After immigrating to Canada, Mistry returns to India for the theme in his fictions such as Indian Parsi family, Indian Minority community and Indian politics. He has shown the real condition of the Bombay Parsi family because he was born in a Parsi family and lived for 23 years in Bombay streets.

He wrote his first short story, "*One Sunday*" in 1983 and won first prize the Hart House Prize and won second-time the same prize for "*Auspicious Occasion*" in 1985. Most over it, he published his short stories collection "*Tall from Firozsha Baag*" in Penguin Canada publication in 1987 and set in a Parsi housing estate in Bombay. In the USA, that collection was published under another title "*Swimming Lessons and Other Stories form Firozsha Baag*" and shortlisted for the Canadian Government General Award.

The first story is an ironic depiction of a Parsi living a life that talks on customs and traditions. And about Nayak Rustomji, (very young) his wife Mehru is



preparing to go to the fire-temple on the day Behram Roje. This is not a good day for Rustomji as he passes his toilet. His wife, Mehro, who does not let these things fall short on her favorite special day, dutifully inspects all and even takes steps to fix the plumbing; She then goes by bus to the fire-temple — only to find that a murder has taken place there and all prayers and ceremonies have been canceled. Rustomji insulted by people around the bus. In the second short story, "One Sunday" Mistry portrays Kendra's character Najamai, who lives alone in the flat as his wife lives abroad. Another character is Francis who goes into his flat without him so he is badly bitten and Karky Boyce sees him and saves him. The third story "The Ghost of Ferozeshah Bagh" features Mistry Jayakali as the center character whose mistress sees a ghost at night. The ghost tells his life and Mistry creates humor and uses the symbol to talk about the sexual urges of the center character. In the fourth story, "Condolence Visit", Mistry portrays the character of Daulat Mirza and her husband Minocher. Minocher's loss after his prolonged illness is unbearable to deal with a terrible situation for Daulat. In the fifth short story, "The Collectors", the center character Jahangir Bulsara is a sensitive boy and has an unpleasant childhood experience. He has a Parsi friend named Dr. Modi is, Jahangir becomes young after a long time and his life friend died. Mistry exposes the fragility in the relationship without trust, the relationship crumbles. Mistry reveals the changing attitude in the sixth short story of White Hays as the protagonist Casey and the hero's grandmother as the passage of time and cricket ". The seventh short story is about the behavior of the characters Bowman and Kashmira and Khorshedbai and Ardesar. Their tenants. Bowman and Kashmira decide to share their small room with their meager income. After some time, Kashmira needs a place to rest in pregnant. Period. They want to vacate their room. Make the decision, but Khorshedbai refuses to go out. Thus, Mistry exposes the helplessness that arises from the bad experience of poverty in the past, the society's vision of ET, etc. Mistry's characters are eight short stories. " "Squatters" features Nariman Hansalia and Sarush experiencing a heart-touching experience. The ninth

story is based on three characters like Jamshed, Kersey and Percy. The first two characters to fulfill their dreams are in New York. Percy has a role model to serve his people and stick to his roots Aadi is the approach. In the tenth stories, Mistry updates the "collectors" and uses the character of Jahangir once again. In the final story, Mistry does not use an Indian original character and depicts two cultures and uses the protagonist of "Family Matter".

In shortlisted in Booker prize novel "*Such a Long Journey*" is a debut novel in 1991 and established him as a writer. He showed a Parsi family and set in 1971 against the backdrop of the Bangladesh- Pakistan war. In his second novel "A Fine Balance", he presented the crucial year for the Indian native 1975s to 1985s and showed the declaration of a state of internal emergency by the first Indian Woman P.M Mrs. Indra Gandhi. And once again, he has shown his community in the novel "*Family Matter*" in 2002. At last, he published his last novella "*The Scream*" in 2006.

"*Such A Long Journey*" is a Mistry's debut novel published in 1991 and established him as a writer to look up to when the novel was shortlisted for the Booker Prize and won the Governor General's Award and the Commonwealth Writers Prize for best book. The novel was set in 1971 during the time of the India- Pakistan war. Its protagonist is no controversial hero, Gusted Noble, an ordinary bank clerk has normal dreams of a common man for a happy present and future. The fate of Gusted's family is closely bound up with that of the subcontinent during a time of crisis and turmoil. The illness of the clerk's daughter and his son's refusal to go to college, are many events that we are encouraged to read symptomatically in this novel. Mistry's second novel, "*A Fine Balance*" is a tragic-comedy of four chief characters Dina Dalat, Maneck Kahlah, Ishwas and Om, set in the mid-1970s and impact of Indra-Gandhi's state of emergency on them. The novel is one of the most memorable portraits of Post-independence India ever written. Mistry's third novel "*Family Matters*" opens with the protagonist named Nariman Vakeel. The portrait of the Parsi community in Bombay//Mumbai and their residence is the



center point of view of the novel and set in the 1990s. Mistry's latest work of fiction is a novella with a short story, *"The Scream"* and set in a Bombay apartment. *"The Scream"* is narrated by a man of a great age living in India in the same house with several generations of his family.

Bombay/Mumbai is one amongst metropolitan cities in India, the location of Bombay plays an important role to bring alive the character in arts, literature, and film which is the most achievement of the city is Bollywood, and known all over the world. There are many authors such as Eziliel, Gieve Patel, Eunice de Souza, Dilip Chitre, Arun Kolatkar, Vikram Chandra, Adil Jussawalla, Salim Peeradina, Pathosarathy, and Aravind Krishana. Vikram Chandra is an Indian-American writer who wrote: *"Love and Langing in Bombay"* (1997) is a collection of short stories. And the next, *"Sacred Games"* is Chandra's most recent novel, sets in sprawling Mumbai, it features Sartaj Singh a policeman who first appeared in *"Love and Langing in Bombay"*. It portrays the criminal underground of Mumbai in the 1980s and 1990s. Nissim Ezekiel belongs to a Jewish family who had ago migrated to India and settle in Bombay. The metropolitan city of Bombay /Mumbai figures most prominently in his poetry which shows the picture of poverty-stricken, noisy and polluted. He called it *"a barbaric city"*. Arun Kolatkar is a Maharastatrian poet and born in 1932 at Kolhapur but he received his early education from Bombay. He has also translated a number of his Marathi poems into English. he composed *"Jejuri"* in which, he tells about god Khandoba and Maharastatrians have great faith in god Kandoba. Many other Kolatker poems portray the images of Bombay. Salman Rushdie is a British- Indian novelist who portrays the transformation of Bombay from a cosmopolitan city to one dominated city by communalist force in his novel, *"The Moor's Last Singh"*. Rushdie's portrayal of the city Bombay to express the real imaged lived space and particularity concentrating on the related issues of Bombay. He also shows Bombay in *"Midnight Children"* and *"The Satanic Verses"*

Rohinton Mistry has been shown many aspects of Bombay such as minority, cast system, politics and particularly Parsi community. *"Such a Long Journey"*, *"Tall from Firozsha Baag"*, *"A Fine Balance"* and *"Family Matter"* are mostly set in Bombay and show the condition of Bombay Rohinton Mistry's most of fiction are set in Bombay/Mumbai because his early life about 23 years lived in the streets of Bombay/Mumbai. He shows the realistic pictures of Bombay/Mumbai through his fiction such as the ubiquitous crow the Bombay/ Mumbai monsoon, Crawford market, Bhindi Bazar, Chor Bazar, Mount Mary Church, the House of Cages, Kama- Sutra or the Perfumed Garden etc. As well as Mistry depictions another aspects of Bombay/ Mumbai the lives of the pavement dwellers, the slum dwellers and the middle class life of Bombay/ Mumbai. He has depicted the realistic picture of the Parsi community, political parties and minority of Bombay/ Mumbai in his fiction. Rohinton Mistry says:

"The House of Cages offered a full range of services, from the brisk, no-nonsense hand job even the poorest of day labourers could offered, to the most intricate contortions from a standard *Kama-Surtra* or the Perfumed Garden. Something to suit the tumescence of every customer and wallet"<sup>1</sup>

In his first novel, *"Such a Long Journey"* revolves around a Parsi family of Bombay/ Mumbai and its protagonist Gustad Noble works as a bank clerk in the metropolis of Bombay/ Mumbai. The using of local language of Bombay/ Mumbai such as *"Bhaiya"* to milkman and *"dhabawalla"*. He mentions in his first novel.

*"Door opened and slammed shut, money jingled, a voice called out with special instructions for the bhaiya's next delivery. Someone joked with the man: 'Arre bhaiya', why not sell the milk and water separately? Better for the customer easier for you"*

<sup>1</sup> Mistry, Rohinton. *Such a Long Journey*. London: Faber and Faber, 1991.



also – no mining to do, ‘This was followed by the bhaiya’s usual impassioned denial’<sup>2</sup>

The depictions of Bombay/Mumbai is seen in this novel as real Bombay/Mumbai at that time. He portrays every aspects of Bombay/Mumbai, regional language, local train, market, the Parsi community and depictions of real Bombay/Mumbai at that time. Mistry also talks about local train and fast train that are stooping at stations for a few second. He also says-

*“At two o’clock, a fast train to Virar pulled into Grant Road station. The surging jostling exchange of bodies commenced, then the train pulled out: the over flowing third class; the cushioned first class; the Ladies only, windows covered with special metal grills, with chinks so tiny, not one molesting, ever teasing finger could poke through. On the platform, the sign changed to show the next arrival..... In a few minutes, at Bombay central, the two were able to get window seats ..... Gustad read the station names as the blue, white and red signs on the platforms periodically swept past his window. Matunga station... The train passed over Mahim Creek, and the stink of raw sewage mingled with salty sea smells made them wrinkle their noses... Next one is Bandra.”<sup>3</sup>*

In another novel, “A Fine Balance” begins with the portrayal of overcrowded local train of Bombay/ Mumbai and he finds Bombay/ Mumbai oppressive and overcrowded. Om looks out of the window there are a lot of things such as plastic hairband, plastic hairclip ,etc in the market in Bombay/ Mumbai. Most over it, there are many scenes of Bombay/ Mumbai such as sleeping people of Bombay/ Mumbai and problematic of water in Bombay/ Mumbai and the effeteness of the rain on the streets of Bombay/ Mumbai and he also discussion politics of Bombay/ Mumbai. In this novel, Rohinton Mistry says:

“The Morning Express bloated with passengers slowed to a crawl, then lunched forward suddenly, as though to resume full speed. The train’s brief deception jolted its riders. The bulge of humans hanging out of the doorway distended perilously, like a soap bubble at its limit.”<sup>4</sup>

In Rohinton Mistry's "*Such a Long Journey*", the protagonist Gusted belongs to the Parsi community. Mistry's characters represent the Parsi community whose identity has been historically problematic. It is a progressive community with a glorious past and dismal future. Mistry gives the details about the lifestyle and culture of the Parsi. He registers the changing face of an Indian Parsi family through its portrayal of three generations of the life of Nariman Vakeel in the novel "*Family Matters*".

In essence, an attempt has been made to present a review of previous studies, in which there is direct or indirect relevance for this study. It is likely to provide a glimpse of the work done on the studies related to the portrays of Bombay (Mumbai) in Rohinton Mistry's fiction. These studies have been kept in alphabetical order so that the proper perspective can be developed to further the current synopsis.

In the words of Ambika and Rajeshwari in the political turmoil that offset the Parsi Indian in Mistry's novel, there are many themes such as from polities to Parsi community life and economic inequality to the national event such as war rigorously examine the impact of historical forces and social events on small lives. Most over it, both cover the Parsi community their importance and place in India and say about Parsi that Paris proved themselves as an example for the rich society of India. The next point is shown from the novel, "*Such a Long Journey*", the trials and tribulation of the middle-class Parsi family in the year 1971 and not only this novel but also "A Fine Balance" which shows the middle class and the anonymous, faceless

<sup>2</sup> Such a Long Journey, Faber and Faber: London, 1991, Rupa&Co.:New Delhi, 1996.

<sup>3</sup> Ibid

<sup>4</sup> Mistry, Rohinton. *A Fine Balance*. Toronto: McClland and Stewart Inc., 1995, New York: The First International Vintage, 1996.





working class. They find out that Rohinton Mistry portrays the miseries of the bottom of society and Mistry awakes the people about many common problems of great political, religious, economic and literary activities in day to day life. He also unsupported the political unrest and gives the batter solutions to those social inequalities and evil throw his work.<sup>5</sup>

Barthes, R: Mistry found the work unfulfilling. He and Freny decided to enroll at the University of Toronto. She eventually qualified as a teacher, while he studied for a BA in English and Philosophy, rekindling his early interest in literature and, no doubt, laying the groundwork for the insistent philosophical questions that were to dog his characters, and which they each, in different<sup>6</sup> ways, try to square with the demands of daily life and family commitments. As Christina Nunez wrote in Atlantic, "Mistry has long been recognized as one of the best Indian writers; he ought to be considered simply<sup>7</sup> one of the best writers, Indian or otherwise, now alive." Twice short-listed for England's prestigious Booker Prize, Rohinton Mistry was broadly introduced to American readers when *A Fine Balance* was an Oprah Book Club selection in 2001<sup>3</sup>

Chakrabarty, D: One of the most striking features of Jakaylee's narration is the vernacular style and her use and mixing of languages. Mistry captures the register of the half-educated, aging Goan servant as she laments in her idiosyncratic English, 'Nowadays my weight is much more than it used to be, and is getting very difficult for me to get up from the floor. But I am managing' (TFB, 45). Her narrative is marked by un-translated words from Gujarati and Hindi, which puncture the stilted English, not merely adding 'local color', but signifying 'a certain cultural experience which they cannot hope to reproduction'<sup>4</sup>

Derrida, J: Mistry establishes the interconnectedness of Baag life as he describes the mutual dependence of Najamai and her neighbors. She allows Tehmina from next door and the Boyces from the floor below to use her refrigerator to store their meat and much-needed supplies of ice, while they receive her morning deliveries of bread and milk and let her borrow their newspaper.<sup>8</sup>

Dewnarain, Nandhini remarked.. "Rohinton Mistry is a writer with great honesty of imagination. He does not attempt to follow feds and fashions. His writing suggests a sensitivity to both the beauty and the fragmentation, the failings and the cruelties of his world. Much of Mistry's fiction works with the humanistic premise that the 'universal' lies in the ordinary. This is the trajectory he has chalked out for himself in the cause of his brief but meteoric literary career.<sup>9</sup>

The researchers Kavita, Subashin and Ramya study the emotional aspect of the Indianism in Mistry's fictions that Mistry concentrates on the fragmentation of lives and registers his protests against the social apparatuses that bring about social imbalances. After examine of Mistry's humanism stands essential human goodness despite individual differences, equal human rights, the functionality of religion and end to socio-political exploitation of vulnerable sections of society. Along with it, they point out that in all his works, Rohinton Mistry is created with a sense of plurality. Moreover, the most themes of his fictions are the distinct Bombay culture, particularly the life of Parsi, the portrayal of the sons of the soil and even the politics of India. Thus, though he is a Canadian writer, his fictions truly bring out fervent attraction towards Indian and Indianism<sup>10</sup>

Matthew rightly observes about ethnic conflict and the fate of Parsis in Indian in Rohinton Mistry 's *Talls form Firozsha Baag*". Mistry details

<sup>5</sup> Rajeshwari and Ambika. "The Political Turmoil Affect the Parsi Indian Life in Rohinton Mistry Novel" RJELAL. July-September. ISSN- 2395-2636(P); 2321-3108(O).Vol.5.Issue-3.

<sup>6</sup> Barthes R. *Image-Music-Text*, trans. S. Heath, London, Collins/Fontana, 1977.

<sup>7</sup> Chakabarty, D ' Postcoloniality and Artifice of History: Who Speaks for "Indian" Past. 1992.

<sup>8</sup> Derrida J. *On the Name*, trans. D. Wood, J. P. Leaveyjr. And I.McLeod, Stanford, Stanford University Press, 1995.

<sup>9</sup> Dewnarain, Nandini. "Contemporary Indian Writing in English: Rohinton Mistry An Introduction". New Delhi: Foundation Books, 2007.

<sup>10</sup> N. Kavitha, B. Subashini and R. Ramya "Rohinton Mistry's Emotional Motion Perception on Indianism". TROI. 2018



the present condition of the Parsi and their loss of social, economic and political significance in the post-independence period. He says about characters, they catalog Parsi dress, food habits, religious ceremonies and the socio-economic life of Parsis and concerns attempt at tracing the reason for Parsi's withdrawal from the mainstream Indian social, economic and political like as a response to the hostile attitude of the outside society in Bombay. Mistry discusses in his many stories the humiliation and violence suffered by the Parsis in Maharashtra as a result of the communal organization of political parties. Thus, Mistry is narrating the untold story of Parsi suffering and ethnic violence which demand answers from the results of the land.<sup>11</sup>

Pardhi aptly describes the social, political and cultural issues in Rohinton Mistry's fiction and reparation of history in a way that depicts consciousness of and problems of existence of individual, communal and national issues. There are many subjects like corruption, problematic, political decisions. The common man's fears and traumas, cost and class problems and much more such pertinent that people feel intimate and associated. Thus, the Mistry command chronicler of social and political life.<sup>12</sup>

Pardhi has opinions about the aspects of social issues in Rohinton Mistry's fiction and says that Mistry uses Parsi culture, Parsi name, Parsi characters and Parsi language in his fiction. Pardhi analysis Mistry's "A Fine Balance" that the Hindu, Muslim conflict taking unimaginable proportions. Most over it, the researcher finds out that the enthralling history fiction interface that Mistry implies is undoubtedly captivating and ethnically momentous. The political concerns that have changed the life-style of many and are very close to the mind and spirit of the people are his main thematic concerns and His fictions are closely connected to the social and political milieu, Mistry brings forth the issues that are extremely relevant in the day to day life of

the common man and they feel a part of it. Thus, Mistry's fiction is the perfect blend of love, intrigues begrudge, politics friendship and lewdness . his fictions closely examine the social, political and economic the social, political and economic problems of people, arising out emergency, exploitation, social evils and wars.<sup>13</sup>

Pardhi comments on the multi-cultureless treatment of social relationships in Rohinton Mistry and points out that Mistry's fictions reveal the changing nature of these writers from elsewhere in the inclusion of the new nations of double Diaspora and deterritorialization. There are many issues of Rohinton Mistry's novels, for instance, geriatrics and disapproving, familial subjugation and human relationship, cosmopolitan city life, secularism, degradation and communalism, positing and downfall, development, irritation sentiment belonging, etc.<sup>14</sup>

Parui points out the minority voices in Rohinton Mistry's fiction. He analyzes the marginalized voices in his fiction. Which valorize the Parsi individuals who fall the Indian society? Most over it, Parui attempts to trace the Parsi minority voices which unfold the struggles faced by them, their concerns their aim and aspirations in the traditional Parsi society with the advent of modernity and he has thrown significance light on the way of their dwindling community. In conclusion, he points out that Mistry lends proper voice to the minority characters in his fiction.<sup>15</sup>

According to Ramesh's thematic analysis of Rohinton Mistry's fictions, he uses the theme of communitarians along with the politics in Mistry's fictions and a fine certification of the human dimensions of the Emergency. He uses a central theme in his fiction such as rituals, religious and responses to these which become the maker of ethnic, racial and communitarian identities. He also

<sup>11</sup> Mathew,Money. "Ethnic conflict and the Fate of Parsis in India: a Study of Rohinton Mistry's Tales from Firozshah Bag". IOSR-JHSS. 2015.

<sup>12</sup> Pardhi, Devidas. " Comparative Study of Rohinton Mistry's Life and Works". IJER. ISSN-2455-2186. Vol.2, Issue.2. March 2016.

<sup>13</sup> Pardhi, Devidas. "Aspect of Social Issues in Rohinton Mistry's Fiction". IJMRD. 2016

<sup>14</sup> Pardhi, Devidas. " Multiculturalism Treatment of Social Relationship in Rohinton Mistry's Novels". IJER.2017.

<sup>15</sup> Paru, Dipankar. Minority Voices in Rohinton Mistry's Fiction. RSIRJLE. 2015.



uses contradictions and dilemmas is an emotionally-charged event in his fiction. Most over it, Rohinton Mistry's fictions are the marvelous showcase of relationships and this can be experiential under the theme of human relationship. In "A Fine Balance", Ramesh finds out that the middle class and the unspecified, faceless working class meet commiserate with each other and come to know to overcome their prejudices and counterfeit bonds of friendship, affection and compassion.<sup>16</sup>

Rashmi Bhatnagar says "His fiction is set against the backdrop of the socio-communal and religious ambiance of the Parsi community in India. As a Parsi, Mistry finds himself at the margins of Indian Society. He as a writer feels in hanging in between two different cultures. Along with it, The novel is an attempt at preserving Parsi culture as no individual stands in alienation; he exists with the specificity of gender, race and religion, community and nationality. Mistry's works are ethnocentric. The pain of being doubly displaced and the dwindling strength of the community is an evident mark of his novels. His works are an effort to preserve Parsi culture because an individual exists with the specificity of gender, race, religion, community and nationality; he has no identity of his own."<sup>17</sup>

Sethi Sonika says about Mistry writing, "Mistry's fiction is replete with the eternal problem of good versus evil and all his characters are found to be involved in this perennial struggle. Though, for them, it becomes slightly difficult to preserve their moral purity; their faith in the prevalence of good remains unshaken. most of his characters, at time, seem to be utterly helpless in the action of their existence-Gusted Noble, Din Dalal, Om, Ishvar, Nariman Vakeel, Yazad Chenoy, Sarosh the Squatter, Percy Boyce, Jhangir Bulsara and many others—they faith that sees them through troubled times and they can hold on to their existence."<sup>18</sup>

Vikramarka draws attention to critical insight into post-Independence Indian in his fiction. He concerns politics, a community like urbanism, the caste system, economic, inequality, national events such as wars communalism and the subaltern classes among others. He portrays of the Parsi community map the tensions of modernity and their struggle against marginalization. Most over it, he suggests sensitivity to both the beauty and the fragmentation, the failing and the cruelties of his world.<sup>19</sup>

## CONCLUSION

To sum up above points, it cannot be wrong to say that Rohinton Mistry's fictions are full of the depiction of the Parsi community, Indian politics, minority and many aspects of Indian such as war, identity, cast system, etc. After immigration to Canada, he comes back or returns to Indian for the theme and his all works are full of Indianess which has been shown the real picture of post-independence India. Most of the themes such as rituals, religious communitarian identities, human relations, the middle class, friendship, etc portrays the realistic pictures and conditions of Bombay. Rohinton Mistry portrays the depiction of Bombay and the features of the city and has been seen in many areas including Crawford Market, Bhindi Bazar, Mount Mary Church, Chor Bazar and many other areas of Bombay. In his fiction, he portrays the Parsi Community and the present conditions of suffering fear and they're loose of the social, economic, and political significance of the Parsi community. Rohinton Mistry's characters are catalog on the basis such as Parsi dress, food habits, religious ceremonies, the socio-economic life of Parsi and concerns attempts at tracing the reason for Parsi withdrawal from the mainstream Indian social society in Bombay. Thus, Mistry shows the real pictures of Bombay. He declared the status of the Parsi community in India.

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