

**Psycho-Analytical Study of Blended Boundaries
of Facts and Fiction in the Novels of Rohinton
Mistry: A Select Study**



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C E R T I F I C A T E

This is to certify that the thesis entitled “Psycho-Analytical study of blended boundaries of the facts and fiction in the novels of Rohinton Mistry: A Select Study” submitted by Mrs. Arti Puri for the degree of Doctor of Philosophy, in the faculty of English is her original piece of work and other sources, wherever used, have been duly acknowledged. She has completed this work under my supervision and guidance.

She has fulfilled the requirements for the degree of Philosophy in English at Vardhman Mahaveer Open University, Kota regarding the nature and prescribed period of work. The work done by her has not been submitted elsewhere for any degree or diploma.

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DECLARATION

This is to be declared that the thesis entitled “Psycho-Analytical study of blended boundaries of the facts and fiction in the novels of Rohinton Mistry: A Select Study” submitted by me for the award of P. hd. degree in English is the bon-a-fide work of undersigned, carried out under the supervision of Dr. Kshamta Choudhary, Professor, Department of English, Vardhman Mahaveer Open University, Kota. The contents of this thesis, in full or parts have not been submitted to any other university and institution for the award of any degree or diploma.

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Chapter: 1

Introduction

Lionel Trilling (1949:14) in his 'Preface' to *The Liberal Imagination* says:

'Literature has unique relevance, not merely because do much of modern literature has explicitly directed itself upon politics, but more importantly because literature is the human activity that takes the fullest and most precise account of variousness, possibility, complexity, and difficulty.'

Literature shows the tendencies of the age in which it is written. It is the precise reflection of its time and society. Literature is like a mirror that reflects society's personality and its political, economical, historical, cultural and emotional framework. It has voiced the aspirations and frustrations, the ecstasies and sorrows. The vast world of literature witnessed various phases and these different phases were the result of constant changes that occurred due to various evolutions, discoveries and inventions. The advancements made by science and technology can clearly be seen in the realm of literature. Certain discoveries, theories and approaches like Evolutionary theories, Quantum Mechanics, Structuralism, Post-Structuralism, etc. have changed the fixed mindset of people towards religion, customs, beliefs and values prevailing in the society (Sinha, 2009). The transformation that our society witnessed in various fields during last century can clearly be seen in the realm of art and literature in the form of modernization and post-modernization. This led to the growth of various critical theories like Deconstruction, Marxist Criticism, Psychological Approach, Colonialism, Post-Colonialism, Feminism and Eco-Criticism (Kundu, 2011). Present age is the age of innovations, experimentation newness and exploration in every sphere of life. Art and literature both are equally affected by these existing trends, changes and

innovations. Among these various approaches and theories, psycho-analytical approach is the most fascinating, critical and effective in order to understand and evaluate the writer, his/her narratives, art of characterization and makes the interpretation lucid and elaborative.

The mass destruction in the two massive world wars caused by nuclear weapons brought envy, unrest and boredom all over the world. It was the era of distress despair and turmoil. These critical situations gave rise to psycho-social disorders and loss of moral values in humanity and ultimately disturbed the mental peace and harmony of a common man and brought discontent, depression and frustration. With the loss of religious faith, man was spiritually up-rooted and socially alienated. Love for beauty and aesthetics was vanishing gradually. Self-estrangement was wrought by the sense of insecurity in the face of an opaque and indifferent world. The complexities and pace of the modern living tend to over occupy the human being mentally and socially. The stress of living under such a complicated and demanding environment creates a great havoc on man's social, biological cultural, religious experiences and tends to make them frustrated and distressed. The relationships among human beings in this sort of predicament are destructive and negative. The modern social development has lead to weaken the bond of human relationship of being a human. Modern man is alone and self loving, he is expected to stand all by his own capacity. The words of Paul Tillich are worth remembering in this context.

‘Man is drawn into the world of objects and has lost or in continually losing.’

Society attempts to set norms of behavior for its members and that should be followed. Any deviation from the set norms of society can be regarded as violation of the norms of society. The human being whose behavior and personality lead them to constant interpersonal conflict with society may be considered as anti-social personalities and such kind of people are

lacking necessary ethical development and are also unfit to follow the set norms and behavior expected by an individual in the society.

In this regard Erich Fromm (2002) says:

‘Modern man does not know what to do with himself how to spend his life time meaningfully, and he is driven to work in order to avoid an unbearable boredom. But work has ceased to be a moral and religious obligation in the sense of middle class attitude of the eighteenth and nineteenth centuries’

These kinds of people often lack sense of belongingness and loyalty to other human beings and society. The violent, the neurotic, the alienated, the criminal, the abnormal, the delinquent, the impostor and the sexual perverts come under this category and they fail to maintain healthy and meaningful relationships in their communities. There may be various reasons for such abnormal and maladaptive behavior. These factors may be biological, psychological or socio-cultural.

The literature of the world started dealing with these gloomy facets of so called modern society by pertaining to these ethos. The twentieth century has shown a remarkable preference to dwell upon the problems of psyche, because this is an era of depression and distress when the common man is caught in a psychic trauma – an inner crisis of self as Fuller Edmund (1958: 3) points out:

‘A conviction of isolation, randomness and meaninglessness’

There was a sense of void in the mind of people which affected not only their psychic behavior but also caused various serious neurotic disorders. At that time need for the psychic relief and mental peace was felt. Psycho-analysis was the revolution or turning point in this context.

The seeds of Psycho-analysis were first germinated by Sigmund Freud (1856- 1939), a well-known psychologist and behavioral scientist from Austria. He was born on May 6, 1856 in Freiberg in Moravia, now part of Czech Republic. When he was 4 years old, his family suffered financial setbacks and moved to Vienna, where Freud remained the most of his life. In 1938, he fled to England to escape the German takeover of Austria. From an early age, Freud exhibited a high level of intelligence, which his parents helped to foster. He was fluent in German and Hebrew; he mastered Latin, Greek, French and English in school and taught himself Italian and Spanish. As a young man he decided to be a scientist and with this goal in mind he entered in the medical school of University of Vienna in 1873 from which he graduated eight year later. In spite of his practice, he spent time in research and writing as a curious investigator and that earned him a solid reputation. In 1896, Freud first used the term Psycho-analysis. He started self-analysis in 1897. Freud's interest in the unconscious insights provided by dreams his patients described led to the publication of 'The Interpretation of Dreams'. In the following year his next book 'The Psycho-pathology of Everyday Life' which looked at the everyday moments when we reveal hidden wishes without being aware of what we are doing or saying. By 1910, Freud was invited to The United States of America to deliver lectures at Clark University. His works were translated into English and more and more people and disciplines were becoming interested in his theories. Freud wrote extensively, mainly on psycho-analysis. His last book was 'An Outline of Psycho-analysis' that was published in 1940. Freud's thinking was an original synthesis of his exposure to his philosophical ideas, his training in scientific rigor, and his own contact with the unconscious by the method of free association and developed what is generally regarded as the first comprehensive theory of human psyche that was the core of Psycho-analysis. He devised psychology as an independent scientific discipline that dealt with

psychological behavior of human beings. When psychology emerged as an independent scientific discipline in Germany during the middle of nineteenth century, it defined its task as the analysis of consciousness in human beings. The task of psychology was to discover the basic elements of consciousness and to determine how they formed compounds. Psychology was often referred to as mental chemistry. Objections to this kind of psychology came from many directions and for variety of reasons; emphasis only on consciousness was the main objection. Freud's attack upon the traditional psychology of consciousness came from a different direction. He likened the mind to an ice-berg in which the smaller part showing above the surface of water represents the region of consciousness while the much larger mass below the water level represents the region of unconsciousness. In this vast domain of unconscious are to be found the urges, the passions the repressed ideas and feelings- a great underworld of vital, unseen forces that exercise an imperious control over the conscious thoughts and deeds of individuals (Hall& Lindzey, 1985). Freud strongly believed that assessment of consciousness is completely inadequate for understanding the motives and desires of human mind and behavior. Unconscious in comparison to conscious is very complex and crucial notion which is hard to assess and interpret. According to him, human behavior is directed and shaped by certain psychic impulses which lie deeply into the unconscious mind (Varghese, et.al. 2004).

The term psychoanalysis has the following meanings:-

1. It is a technique which investigates the dynamics of the unconscious & conscious mental life of the individual. Here Dynamic means the distribution and change in distribution of psychic forces by which mental life of a person is investigated. It is possible to manipulate these psychic forces.(Hall & Lindzey, 1985)

2. It is a system or school of psychology which has implications not only for the abnormal but also for the normal adults of our society. He constructed a comprehensive theory of personality and structure of psyche. Freud's theory of psycho – analysis was based on the three structural components of the psyche; the id, the ego and the super ego. These are now accepted English terms, but they are artificially abstract and leave an impression different from that Freud had intended (Solms, 1990). His words for each were simple and direct: *Das es (id) simply means 'it', Das Ich (e.g.) means 'I' and Das uber- Ich(Superego)means 'above I'*. His writings were made deliberately obscure so as to sound more scientific, which appealed to the pre-dominant American mindset of the time (Bettelheim, 1982).

Each of these provinces has its own functions, properties, components, operating principles, dynamics and mechanisms; they interact so closely with one another that it difficult to disentangle their effects weights their relative contribution to human behaviors.

Id:

'Id' is the original core of human psyche. It is the original system of personality which is biological in nature and contains the reservoir of energy for the whole personality. The 'Id' is itself primitive and unorganized. The logical laws of thoughts do not apply in the 'Id' (Freud, 1933). It is the matrix within which the ego and the super ego become differentiated. Id consists of everything psychological that is inherited and that is present at birth, including the instincts. It is the reservoir of psychic energy and furnishes all the power for the operation of other two systems. Freud called the 'Id' the: true of psychic reality" because it represents the inner world of subjective experience and has not knowledge of objective reality (Schur, 1966). The contents of the 'Id are almost entirely

unconscious. The 'Id' may be linked to a blind king who has absolute power and authority but who trusted counselors, primarily the ego, tell him how and where to use these powers. It cannot tolerate increase of energy that is experienced as uncomfortable states of tension. At that time the 'Id' functions in such a way as to discharge the tension immediately and to return to its normal level. The principle of tension reduction is called the 'Pleasure Principle'. The 'Id' strives for immediate satisfaction of its needs and does not tolerate any kind of delay or postponement of satisfaction for any reason. The 'Id' has no awareness of reality. It is selfish pleasure, seeking structure, primitive, immoral, insistent, and rash which operates on the pleasure – principle of self.

Ego:

The ego is the part of the psyche in contact with external reality. It develops out of the Id, as the infant becomes aware of its own identity, to serve and placate the Id's repeated demands. The ego comes into existence because the needs of the organism require appropriate transactions with the objective world of reality. Freud postulated that the ego has several functions in relation to both to the outside world and to the inner world whose urges it strives to satisfy to deal with 'internal events,' it attempts to keep control over the demands of the impulses, by deciding whether they shall be allowed to obtain satisfaction, by postponing that satisfaction to times and circumstances favorable in the external world or by suppressing their excitations completely (Freud, 1940). We may call ego as the adjuster of physical reality. It realizes the repercussions of its own activity and when and how it establishes balance between environment and the organism. It is based on the Reality Principle. It is said that ego is to obey the reality principle and to function by means of the secondary process (Prakash, 2011).

The secondary process is realistic thinking. By means of secondary process the ego formulates the plan for the satisfaction of the need and then tests this plan, usually by some kind of action, to see whether it will work or not. The ego is said to be the executive of the personality because it controls the gate ways to action, selects the features of the environment to which it will respond, and decides what instincts will be satisfied and in what manner (Hall & Lindzey, 1985). It has no existence apart from the Id, and it never becomes completely independent of the Id. It is created by the id in an attempt to cope up with stress. The basic distinction between the Id and Ego is that Id knows only subjective reality of mind whereas Ego knows only objective reality of mind.

Super ego:

The third and the last part of personality structure or human mind is super ego that serves as a judge or censor over the activities and thoughts of ego. The Super ego is moral arm of personality and its main concern is to decide whether something is right or wrong so that it can act in accordance with moral standards authorized by the agents of society. It represents the ideal rather than the real and strives for perfection rather than pleasure. The superego strives neither for pleasure (as does the Id) nor for the attainment of realistic goals (as does the ego). It strives solely for moral perfective. As the arbiter of morality, the super ego is relentless even cruel, in its quest for moral perfection. The Id presses for satisfaction, the ego tries to delay it, and super ego urges morality above all.

The main functions of the super ego are:

- (1) To inhibit the impulses of the Id, particularly those of sexual or aggressive nature, since these are the impulses whose expression is most highly condemned by society;

- (2) To persuade the ego to substitute moralistic goals for realistic one;
and
- (3) To strive for perfection. Unlike ego; the superego does not merely postponed instinctual gratification; it tries to block it permanently.
(Turiell, 1967).

In a very general way, the Id may be thought of as the biological component, ego as the psychological component, and super ego as the social component.

Relationship between these three sub-systems:

The overarching goal of the psyche is to maintain pleasure by reducing tension. The energy used originates in the primitive, impulsive Id. The ego exists to deal realistically with the basic drives of the Id. The super ego sets guidelines that define and limit the ego's flexibility.

The Id is entirely unconscious, whereas ego and super ego are only partly, so certainly large portions of the ego and super ego can remain unconscious are, in fact, normally unconscious. That means to say that the individual knows nothing of their contents, and that it requires an expenditure of effort to make him conscious of them. (Freud, 1933)

Freud believed that every physical, mental and psychological activity of human beings required psychological performance. One also needs energy that is known as Psychic energy. The point of contact between energy of that body and that of personality is the Id and its instincts. An instinct may be defined as an inborn psychological composition or representation of inner source of excitation. A source, an aim, an object and an impetus are four characteristic features of instinct. According to Freud, an instinct remains constant throughout the life, unless and until source is changed or culminated by physical maturation. New instincts develop as new needs of body develops. When the instinct energy invested permanently in a

substitute object, the resulting behavior is said to be an instinct derivative and this displacement of energy is the most important aspect of personality dynamics. Instincts or urges have two basic forms. First is instinct of Eros, or life instinct or we can say love instinct? This Eros or life or love instinct is the source of sexual behavior. In the wide meaning which Freud gave to the term 'sex' the life instincts energy which finds its way in bringing people into close physical contact is called Libido which is regarded as an essential part of life instinct. The life instinct is the source of all the forces and is also the psychological source of all creative intellectual activity. The term sex here is not particularly related with sexual life or relation, i.e. adult normal heterosexual relationship, but all the behavior among human beings in which they come close is physical contact.

Later Freud comes to believe in the Instinct, or the hate instinct which tends to destroy organic life. Psychologically, the death instinct gives rise to aggressive or hostile behavior that is inwardly regarded as self – destructive behavior. It also makes itself felt in destructive intellectual activity such as criticism, satire or polemics. (Prakash, 2011)

Behaviors primarily motivated by the life instinct may have strong traces of Thanatos (death instinct), and behavior primarily motivated by the death instinct may have strong traces of life or erotic instinct. This amalgamation of these two instincts leads to the Freudian principles of Ambivalence.

The crux of Freud's psychological structure of personality is that the human personality is the sum total of the repressed wishes and unfulfilled desires. These repressed wishes and unfulfilled desires are accomplished through various defense mechanisms. These mechanisms include projection (attributing one's own unacceptable impulse to others) rationalization (justification of an action by an acceptable motive); denial (failure to perceive the source of anxiety); sublimation (Transforming an

unacceptable activity) and displacement (transference of emotions from one object to another). All these defense mechanisms have basic characteristic.

- (a) They operate unconsciously and deny falsify or distort reality. They are in the forms of self – deception.
- (b) When there is excessive pressure of anxiety, the person using them feels secured and relax. Repression mechanism is for the solution of conscious conflict whereas regression, sublimation, denial, projection, identification and rationalization are the major mechanisms for resolution of unconscious conflicts.

Freud propounded his theory of childhood – sexuality and Oedipus complex. In psycho-analytic theory, Oedipus complex refers to the child's sexual desire for involvement with the parent of opposite sex and having envy with the parent of same sex. The Oedipal complex occurs at the age of 3-5 year that is known as phallic stage of psycho sexual development. Freud proposed this concept of the Oedipus complex in his famous book 'The Interpretation of dreams'. This term was named after the character Sophocles' Oedipus Rex who accidentally killed his father and marries his own mother. In psycho-analysis this complex is a child desire that is unconscious via dynamic repression to have sexual relations with the parents of opposite sex, especially in case of a boy who wishes to possess his mother and replace his father who he thinks to be a rival for the mother's affection. The occurrence of this complex at phallic stage serves as an important point in forming sexual identity.

It is very essential in order to develop a successful adult with healthy identity that the child must identify with the same sex parent in order to resolve the conflicts. Id is primal here that wants to eliminate the father but

the ego that works on reality principle knows that father is much stronger and authoritative. At this point of time, the boy experiences an anxiety that is called castration anxiety. He assumes that his father will castrate him as a punishment for desiring his mother. In order to resolve this anxiety, conflict boy then identifies with the parent of same sex. Here the super – ego is formed. The super-ego becomes a sort of inner moral authority that strives to suppress the urges of id and make ego act upon the idealistic standards of society. Freud stressed that first five years of life are very crucial for development of a normal and healthy personality. The Id must be controlled in order to satisfy social norms. The ego and super ego develop in order to exercise this control and direct the need for physical and mental gratification into socially acceptable norms and patterns. In essence, Freud felt that the parents must help their children to overcome their Oedipus complexes and also must encourage their same sex children to identify with them and mirror their actions and behaviors. The unresolved Oedipus complex leads to a failure to identify with the parents of same sex and develop super–ego.

CARL JUNG:

Carl Gustav Jung was one of the most important, most complex, most controversial psychologists. Jungian psychology focused on establishing and fostering the relationship between conscious and unconscious processes. He proposed a second and for more deeper level of the unconscious that is regarded as collective unconsciousness, the repository of social memory and of the primordial images and patterns of experiences known as archetypes. Carl Jung was born in Switzerland on July 26, 1875. Jung experienced a somewhat isolated childhood, up to the age of 9, when his sister was born. From childhood Jung had been aware of two personalities within him. One was the local person's son, insecure and uncertain. The other was wise old man. "Skeptical mistrustful, remote from

the world of men, but close to nature, the earth, the sun, the moon, the water, all living creatures and above all close to the night to dreams and to whatever 'God' worked directly in him. (Jung, 1961) For sixty years, he devoted himself with great energy and with a singularity of purpose to analysis the far-flung and deep-lying process of human personality.

Although Jung was already a practicing psychiatrist before he met Freud, Freud's theories were clearly among the strongest influences on Jung's thinking. Freud's *The Interpretation of Dreams* (1900) inspired Jung to attempt his own approach to dream and symbol analysis. Freud's theories of unconscious processes also gave Jung his first glimpse into the possibilities of systematically analyzing the dynamics of mental functioning, rather than relying on the superficial classification schemes that typified psychiatry at the time. (Frager & Fadiman, 2005)

Although Jung's theory of personality is usually identified as a psychoanalytic theory because of the emphasis that it places upon unconscious processes it differs in some notable respects from Freud's theory of personality. Perhaps the most prominent and distinctive feature of Jung's view of humans is that it combines teleology with causality. Human behavior is conditioned not only by individual and racial history but also aims and aspirations. (Hall & Lindzey, 1985)

Freud stressed the infantile origins of human psyche whereas Jung emphasized the racial origins. The foundations of psyche are archaic primitive innate unconscious and probably universal.

Jung's found it necessary to quarrel with the Freud's Libido as the urge which brings people into close physical contact, while Jung's libido is a generalized gregarious or social instinct the general force which brings people together in any form of social contact, whether it is intimate or not (Prakash, 2011).

According to Jung, the total human personality or psyche consists of a number of differentiated but interacting systems, personal unconscious and its complexes, the collective unconscious and its archetypes. In addition to these interdependent systems, there are the attitude of introversion and extroversion. Finally, there is creative self which is the center of whole personality.

- 1) Ego: Jung's ego is the conscious section of human mind which is made up of conscious perception, memories, thoughts and feelings. It resides at the center of human consciousness and responsible for one's own identity and individuality. The ego acts in a selective way admitting into conscious awareness of only a portion of the stimuli to which we are exposed.
- 2) The Personal Unconscious: - The personal unconscious in Jung's system is similar to Freud's conception of the pre conscious. It is a reservoir of material that was once conscious but has forgotten or suppressed because it was trivial or disturbing. This is a region adjoining the ego. The contents of personal unconscious, like those of Freud's pre conscious material, are accessible to consciousness, and there is a great deal of two-way traffic between the personal consciousness and the ego.
- 3) The Collective Unconscious: - The deepest and least accessible level of the psyche, the collective unconscious of Jung's system. It is the deepest level of the psyche containing the accumulation of inherited experiences of human and pre-human species. The collective unconscious is the store house of latent memory traces inherited from one's ancestral past, a past that includes not only the social history of humans as a separate species but also their pre human or animal ancestry as well. The collective unconscious is the psychic residue that accumulates as consequences of repeated

experiences over many generations. It is almost entirely detached from anything personal in the life of an individual and it is seemingly universal. Jung attributes the universality of collective unconscious to the similarity of structure and this similarity in turn is due to some psychologists such as skinner implicitly assumes that each individual is born as a blank slate, a tabula rasa; consequently, psychological development can come only from personal experience. Jung postulates that the infant mind already possesses a structure that molds and channels all further development and interaction with the environment. Although we develop differently and become unique individuals, the collective unconscious is common to all people and is there for one (Jung, 1951).

In Jung's analysis of unconscious, he asserted that Libido is not exclusively sexual but it includes other urges also, which directs the human psyche and his behavior.

Archetypes: Jung pro-pounded the structural component of the collective unconscious. They are known by various names such as archetypes, dominants, primordial images and behavior patterns. (Jung, 1943) An archetype is a universal thought form (idea) that contains a large element of emotion. It is most difficult concept given by Jung. Archetypes are inherited pre-dispositions to respond to the world in a certain ways. They are primordial images, representations of the instinctual energies of the collective unconscious. Archetypes are not necessarily isolated from one another is the collective unconscious. They are interpenetrated and interfused with one another.

Archetypes form the infrastructure of the Psyche that include the persona, the shadow, the anima (in men), the animus (in women), and the self.

Persona:-The term persona comes from the Latin, meaning ‘mask’ or ‘false face’. As in the mask worn by an actor on the Roman stage through which he speaks. The persona is a mask adopted by the convention and tradition and to his or her own inner archetypal needs. (Jung, 1945) Persona is the public personality. Persona has both negative and positive aspects. The nucleus from which persona develops is an archetype that originates out of the experience of race. The persona resembles Freud’s superego in some respects.

The Anima and the Animus:- The Jung postulated an unconscious structure that complements the persona – the anima in man and the animus in the woman. The anima or animus initially seems to be wholly separate personality. It assumes the role of liaison between conscious and unconscious until it gradually integrates into the self. The anima and animus archetypes refer to Jung’s reorganization that humans are essentially bisexual. On the biological level, each sex secretes the hormones of the other sex as well as those of its own sex on the psychological level, each sex attitudes of the other sex by virtue of centuries of living together. The psyche of the woman contains masculine aspects (the animus), and the psyche of the man contains feminine aspects (the anima archetypes).

The most powerful archetype Jung proposed has the sinister and mysterious name Shadow which contains the basic, primitive animal instincts and therefore has the deepest roots of all the archetypes. The shadow archetype is also responsible for the appearance in consciousness and behavior of unpleasant and socially reprehensible thought, feelings and actions. As an archetype the shadow is responsible for our own conception of original sin, when it is projected outward, it becomes the devil or an enemy. The shadow may be equated with Freud’s concept of Id.

The Self archetype represents the unity, integration and harmony of the total psyche. It is the center point around which all of the other systems are constellated. It holds all the systems together and provides the personality with unity, equilibrium and stability. Jung has called the self, the central archetype, and the archetype of psychological order and the totality of the personality. It is the union of the conscious and the unconscious that embodies the harmony and balance of various opposing elements of the psyche. The self directs the functioning of the whole psyche in an integrated way. According to Jung, “Conscious and Unconscious are not necessarily in opposition to one another but complement one another to form a totality, which is self.” (1928)

The full realization of the self lies in the future. It is a goal – something to strive for but rarely achieved. The self serves as a motivating force, pulling us from ahead rather than pushing us behind (as with our past experience). The actualization of the self involves goals and plans for the future, and an accurate perception of one’s abilities, because development of the self is impossible without self-knowledge, it is the most difficult process. We face in life and require persistence, perceptiveness and wisdom. This concept of the self is the Jung’s most important psychological discovery.

Alfred Adler

Alfred Adler, a Viennese physician was born in Vienna in 1870 in a middle class family and died in Aberdeen, Scotland in 1937 while on a lecture tour. He was one of the earliest psychiatrists who were interested in Freudian theory of psycho analysis. Adler had a strong and independent personality, and he found some of his own ideas in conflict with those of Freud. In 1910, Adler represented a position which deviated in many respects from the Freudian. The conflict between the two theories had become important enough that Adler formed his own group, which came to be known as Individual Psychology. He called his approach Individual

psychology because it stresses the uniqueness of the individual rather than universalities of behavior described by Freud.

In sharp contrast to Freud's major assumptions that human behavior is motivated by inborn instincts and Jung's principle axiom that human conduct is governed by inborn archetypes, Adler assumed that human beings are motivated primarily by social urges. Humans are, according to Adler, inherently social beings. They relate themselves to other people, engage in cooperative social activities, place social welfare above selfish interest, and acquire a style of life that is predominantly social in orientation (Hall & Lindzey, 2010). In the place of libidinal and aggressive urges he posits a striving for prestige on the basis of masculine protest. Adler means the prestige which comes from successfully making a living. Adler considers sociological factors to be more important than Freud's sex. The motivating force behind every individual is the force of community feeling. His emphasis was mainly upon the social determinants of behavior that had been overlooked by Freud and Jung.

Adler's second major contribution to psychology is his concept of creative self. Unlike Freud's ego, which consists of a group of psychological processes serving the ends of inborn instincts, Adler's self is a highly personalized, subjective system that interprets and makes meaningful experience of the organism. This concept of a creative self was new to psychoanalytic theory. It helped to compensate for the extreme "Objectivism" of classical psychoanalysis, which relied almost entirely upon biological needs and external stimuli to account for the dynamics of personality. Adler's self is the important and significant factor in determining individual psyche.

A third feature of Adler's psychology that sets it apart from classical psychoanalysis is its emphasis upon the uniqueness of personality. Adler

considered each person to be a unique configuration of motives, traits, interests and values; every act performed by the person bears the stamp of his or her own distinctive style.

Adler's theory of personality minimized the sexual instinct that in Freud's early theorizing had played an almost exclusive role in the dynamics of behavior. Adler added other significant voices to this Freudian monologue on sex. According to Adler, human beings are primarily social being not sexual creatures. They are motivated by social and not by sexual interest. Adler considered consciousness to be the center of personality which makes him a pioneer in the development of an ego – oriented psychology. Humans are self-conscious individuals capable of planning and guiding their actions with full awareness of their meaning for their own self – realization.

Alfred Adler is the founder of a holistic system that seeks to understand each person as an integrated totality within a social system. Adler's view point can be sketched under a few general points which will disclose the individual psychology of personality growth and development. These are as follows:

1. **Fictional Finalism:-** Adler applied the term finalism to the idea that we have ultimate goal, a final state of being, and a need to move forward it. The goal for which we strive, however, are potentialities, not actualities. In other words, we strive for ideals that exist in us subjectively. Adler believed that our goals are fictional or imagined ideals that cannot be tested against reality. He expressed his views by saying that all the life is built up “fiction” shadowy structures of our thinking about things without manifesting themselves in any explicit way. So the fictions are “unconscious” determinants of our behavior. For exp “All men are created in reality”, “Honesty is the best policy”

are some fictions that enable humans to deal more effectively with reality. Adler believed that a normal person could free from the influence of these fictions and face reality when necessity demanded something that the neurotic person is incapable of doing.

2. **Striving for Superiority:-** All human beings strives that gives consistency and unity to personality. Adler emphasized the importance of aggression and striving for power. Aggression may manifest itself in the individual as the will power. In contrast to Freud's emphasis on the sexual roots of all behavior, Adler pointed out that both men and women often use sexuality to satisfy the urge for power. He said that aggression is more important than sexuality. A little later, the aggressive impulse is replaced by will power. He identified power with masculinity and weakness with femininity. Later on, Adler abandoned the "will to power" in favors of the "striving for superiority". Adler said that striving for superiority or perfection is innate; that is a part of life; that it is life itself. Humans are from birth to death, are striving for superiority carries the person from one stage of development to next higher stage. (Prakash, 2011)
3. **Inferiority Feelings & Compensation:-** Adler believed that inferiority feelings are always present as a motivating force in behavior. He proposed that inferiority feelings are the source of all human striving. Individual growth results from compensation from out attempts to overcome our real or imagined inferiorities. Throughout our lives, we are driven by the need to overcome this sense of inferiority and to strive for increasingly higher levels of development. According to Adler there is an explicit relationship between feeling of inferiority and hostility. Adler invented a super-ordinate drive aggression that has the property of using all the energy left over because of the

thwarting of satisfaction for the primary drives. Adler equated inferiority with unmanliness or femininity, the compensation for which was called “The masculine protest”. Later however, he subordinates this view to the more general one that feeling of inferiority arises from the sense of incompleteness or imperfection in any sphere of life. He contended that inferiority feelings are not a sign of abnormality; they are the cause of all improvement in the human lot. In other words, humans are pushed by the need to overcome their inferiority and pulled by the desire to be superior.

4. **Social Interest:-** By ‘Social Interest’, Adler means “The sense of human solidarity, the connectedness of man to man...the wider connotation of community”. Community feeling refers to the interest we take in others not simply “an interest in the interests” of others. Social interest and cooperation make the difference between the normal and neurotic character, between striving for perfection and striving for superiority between the “common” sense of reasoning and self-centered relationship. Social interest is the true and inevitable compensation for all the natural weaknesses of individual human beings (Adler, 1927). Adler believed that social interest is inborn; that human beings are social creature by nature not by habit. However, like any other natural aptitude, this innate predisposition does not appear spontaneously but has to be brought to fruition by guidance and training. A crucial aspect of Adler theory is the idea that people are inherently social beings, they interact with people, parents, family and society from their birth. These innate social qualities temper people’s drive for superiority.

5. **Style of Life:-** This slogan of Adler is a recurrent theme in all his later writings and the most distinctive feature of his psychology. Style of

life is Adler's chief ideographic principle; it is the principle that explains the uniqueness of the person. Everyone has style of life but no two people develop the same style. The ultimate goal for each of us is superiority or perfection, but we try to attain that goal through many different behavior patterns. Each of us expresses the striving differently. We develop a unique pattern of characteristics, behaviors and habits, which Adler called a distinctive character, or style of life. There are so many factors which may contribute to shape style of life; the most important is the amount of social interest, he invests in it. Style of life is the system principle by which the individual personality functions; it is the whole that commands the parts. Adler emphasized the need to analyze individuals as a unified totality. Life style is the unique way that one individual chooses to pursue his or her life goal. It is an integrated means of adapting and interacting with life in general.

6. Creative Self :- The doctrine of creative self asserts that humans make their own personality. It is the sovereign in the personality structure. The self is the base that acts upon the facts of the world and transforms these facts into a personality that is subjective, dynamic, unified, personal and uniquely stylized. The creative self gives meaning to life; it creates the goal as well as the means to the goal (Hall & Lindzey, 1985). The creative self is yeast that acts upon the facts of the world. It is something that intervenes between the stimuli acting upon the person and the responses the person make to these stimuli. Human beings construct them out of the raw material of heredity and experience. Adler pointed out that we respond very actively and creatively to the various influences affecting our lives. We are not inert objects, passively accepting all outside forces; we actively seek out certain experiences and reject others. Adler always

stressed the individual's positive, creative and healthy capacities. At the core, Adler's model of human nature is creativity – the capacity to formulate goals and the means of achieving them. For Adler, the formation of a life goal, life style and schema of apperception is essentially a creative act. It is the creative power of personality, or of the self that guides and directs the individual's response to the environment. Adler's humanistic theory of human psyche was complete antithesis of Freud's conception of the individual.

Psycho-analytic criticism is a valuable tool because it provides an insight into apparently invisible layers of hidden motives about which the author might not even consciously aware of. In a nutshell the term psychoanalytical literary criticism is about author and his / her work and psycho analysis is about mind and its perception. Thus, in this type of criticism we only talk about the minds associated with literacy work. The psycho analysis acquires the complex theories of defense mechanisms employed with the help of ego psychology. One can not only trace the various defense mechanisms but also the different fantasies lie within the text. Application of psycho-analysis may be traced back in the fourth Century B.C. Aristotle himself used this technique / approach in defining the catharsis effect in tragedy to arouse the feeling of fear and pity. (Varghese, 2004) Among various analytical and interpretive approaches to literature psycho-analysis interpretation provides deep insight into the thematic concerns, symbolic and creative aspects of a work (Mehta, 2005). We can find many psychological portraits in the works of Charles Dickens, George Eliot, W.B. Yeats, T.S. Eliot, Ezra Pound, James Joyce etc. Among all these literary gems, Shakespeare standing out likes a beacon of consciousness because of his ability to articulate the nuances of psychological experiences and conflicts (Edward & Jacobs, 2003).

In this way, Psycho-analytical approach grasp concepts, reasons, explanation etc. of characters, places, descriptions, word choices and story structure in a way that opens it further than any other types of approaches. The psychic context of the literary work pays more attention than the social and historical context. Thus, it provides the individual psychic drama above anything else. (Kundu, 2011)

Although many writers and authors employed this approach in their literary works but Ernest Jones was the very famous psycho analyst that assessed and evaluated major literary works with the lens of psycho analysis. He was a renowned British neurologist and psychoanalyst who first practiced psychoanalysis in the field of literary criticism. He made many significant contributions to psycho analytical literature notably monographs on Hamlet and on the Nightmare. Jones's work on Hamlet and Oedipus is an example of classic psycho analytical literary criticism. He worked on the assumption that no dramatic criticism of the characters in play is possible under the pretense that they are real people, an assumption that is typical of first phase, Id – centered psycho analytic reading known as psychology of the unconscious (www.blog.hss.edu).

Jones elaborates Hamlet's mysterious procrastination as a result of the Oedipus complex. Hamlet continually postponed the act of revenge because of complicated psychodynamic situation in which he find himself trapped. Though he hates his uncle, he nevertheless unconsciously identifies with him –for having killed his father and married his mother. What are Hamlet's own unconscious wishes have been carried out by Elaudius carried out by Claudius. In addition to this marrying to Hamlet's mother gives the uncle the unconscious status of being a father – destructive impulses towards who provoke great sense of anxiety and meet

with repression.

Freud applied the idea of Oedipal conflict to the audience response to Oedipus and character of hamlet and his inability to take action and he speculated that the guilt of Oedipal in the life of Shakespeare. While Freud believed literature to be an expression of the repressed wishes, desires and conflicts of the writer, Jung regarded literature as an expression of collective consciousness that allow access for readers to the archetypal images buried in social memories and these images help in revitalizing the psyche of the whole race and culture as a whole. The literary characters of Virginia wolf's work like Mrs. Dalloway, Mrs. Ramsay etc. are inspired by the psychological theories of Carl Jung. Adler supported literature as an expression of social consciousness and personalized self that is reflected in the work of a writer. On the following parameters the present study has been evaluated / expressed:-

1. Consciousness:- Consciousness refers to the state of psyche that requires appropriate transactions with the actual world of reality. In case of a writer his writings reflect the consciousness of his own psychic dispositions and his life expressions.
2. Unconsciousness:- Unconsciousness is regarded as the reservoir of psychic energy. It functions to discharge the tension and strive for immediate satisfaction. The literary work of an writer is the window through which one can peep into his unconscious state of mind.
3. Collective Unconsciousness:- Jung's deepest level of psyche is collective unconsciousness. Collective unconsciousness is the accumulation of inherited experiences of human and its race. The inherited experiences of a writer reflects not only his personal

psychic frame work but also of the whole race to which his associated.

4. **Social Consciousness:-** Adler's social consciousness is the motivating force behind every individual and its community. The innate social consciousness is the result of social interaction of human beings with society. A writer being a part of society also gets affected by this consciousness. His interaction with society becomes the determinant of his social consciousness that reflects in his writings.
5. **Self:-** 'Self' here refers to the Adler's self that is highly personalized that relied entirely on the biological needs and environment. Adler's self is the most important factors in determining the individual psyche so in case of a writer.
6. **Otherness & Others:-** The concept of 'Others' is the universal pattern in which 'Others' are the inhabitants of the peripheries contrasted to the 'Self'. The term other is highly volatile and relative that keeps on changing in context with time and space. The dichotomy of 'Other' raises the issue of identity crisis marginalization, alienation and self. This dichotomy between self and Others would be the parameter of assessment.
7. **Defense Mechanisms: -** Defense Mechanisms are the techniques which a person employs to keep his haunting emotions out of awareness. In case of psycho analytic study various defense mechanisms will be employed to analyze author, his writings and his art of characterization. These are maneuvers or techniques which every individual employs to defend him/her against a reorganization

of the inadequacies. Under the pressure of excessive anxiety, the ego is sometimes forced to take extreme measures to relieve the pressure. The common defense mechanisms are found in the behavior of all people. Basic defense mechanisms are repression, projection, regression sublimation and identification. All defense mechanisms have two basic characteristics :-

- i) Deny or distort reality.
- ii) Operate unconsciously.

a) Repression:- This is the earliest concept of psycho –analysis. It is the unconscious process which retards the painful feelings, undesirable wishes and ideas from the conscious sect of mind. Regression results in complexes which play a great role in the determination of behavior and development of personality.

b) Projection:- By projection an individual tries to hold others for his undesirable behavior. Projection often serves a dual purpose, it not only reduces anxiety but it enables the projecting person to express his impulses under the guise of defending himself against his enemies.

c) Regression:- Regression is the mechanism whereby an individual returns to infantile behavior after reaching the maturity level. Regressions are ordinarily relative and responsible for the unevenness in personality development.

d) Identification:- This is a mechanism by which satisfaction is gained through the accomplishments of other persons or a social group. In this a person takes over his or her own features of

another person and makes them a part of his own behavior or personality.

- e) Compensation:- When we meet failure in one activity, feeling of inferiority arise which is counter – balanced by the success in another activity or phase of life. When an individual makes an attempt to make up for deficiency real or imaginary, he is using the mechanism of compensation.
- f) Rationalization:- The process or mechanism of self-justification is termed as rationalization. By this, one tries to justify his undesirable activity. The fable of ‘The Fox and the grapes’ is the perfect example of rationalization.
- g) Sublimation:- It is the unconscious deflection of libido into other socially acceptable channels. For instance, a person who fails to satisfy his sex need may remove his frustration by transferring his love to dance or arts etc.
- h) Withdrawal:- In this mechanism a person withdrew himself from the circumstances that cause frustration.

The psycho analytical study of Mistry’s novels is required because most of the diasporic writers involve themselves into loss rather than gain. This loss is because of the creation of a new kind of culture resulting from crossing the boundaries. It is the uniqueness of Diaspora that came into existence after coming across the tension between the native and alien cultures, between native language and the adopted language and between their own nation, history and that of the one with a new historical

perspective. 'These Diasporas displaced, alienated, exiled, excluded, and oppressed, create their own kind of epistemic disjunction at the heart of the metropolises.' (Paranjape , 2001)

The international literary scene has in the past two three decades witnessed the emergence of strong literary voices. Indian English Literature has passed through several formative stages crossing all the barriers of language, form, technique and sensibility; it has acquired the perfect maturity in thematic concerns and in the method of expression. Indian writing in English has been scholarly augmentative, autobiographical representing man and society. The various scholars, poets, dramatists, novelists have succeeded in depicting the Indian social reality imaginatively, imbuing it with universal import. In historical context, Indian English literature initially was an integral part of Anglo-Indian writing that is now an integral part of commonwealth or third world Literature. This third world literature is and will always be a vital component of world literature. It is the literature in English of self – expression of India, reflecting and commenting upon Indian themes and consciousness for the sake of the natives as well as the world citizens. In fact, it reflects the Indian ethos and aspirations. The Indian diasporic writers by and large are concerned with the past and present of India. Their main concerns have been with the social, political, cultural, historical and contemporary changes occurred in the nation. V.K. Gokek believed that Indianness of Indian writer consisted of intense awareness of his entire culture.

It is believed that Indian English Literature that began as a byproduct of an eventful encounter between Britain and India has made immense progress in the late twentieth century. In spite of diverse cultures, races & religions, it has recapturing, representing and reflecting the multi-cultural society.

Indian Literature in English has an Indian should and expresses a sensibility drawn from the same sources as the other embodiments of the Indian spirit and the Indian tradition (Walsh, 1990)

It is assumed that Indian literature specially novels in English have its roots in the nineteenth century realistic tradition. The literary genre of novel is linked to the changing economic and social patters and are realistically reflected both in English and Indian literature. Indian literature in course of time has become thoroughly Indian, thematically and technically depicting the Indian values. In this context Meenakshi Mukherjee's (1985) contention is:

‘The novel in India can be seen as the product of configuration in philosophical, aesthetic, economic and political forces in the large life of the country. Despite obvious regional variations, a basic pattern seems to merge from shared factors like the puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and many others that affects the form of novel as well as it context.’

The novel, being fictive, is always concerned with the representation of life and reality. A novelist should have a clear perspective and awareness of the social milieu that he / she depict. Mulkh Raj Anand, R.K. Narayan and Raja Rao are considerably the founding fathers and the inaugurators of the form. They developed the new areas of human experience that suited the art of characterization and point of view to it in a novelistic manner. The novel as an art form evolved further and matured in the works of Bhabhani Bhattacharya, Khushwant Singh, Arun Joshi, Shashi Desponde, Anita Desai, V.S. Naipul, Nayantara Sehgal etc. in the post-independence period.

The Indian novels in English since independence have been termed as the modern novels as opposed to the traditional novels. The modern Indian writers write about the socio-cultural predicament of the modern man. In

their novels, the center is shifted from the society to an individual, from outward and external to inward under the influence of modern psychology of Sigmund Freud and Jung. The major novelists have produced novels dealing with political upheavals and the psychological concerns. The scrutiny of self and society has taken various forms in modern English under the spell of modernism and post – modernism continued in the novel of mid-eighties and early nineties. The Indian novels in English become highly subjective leading to fantasy and subvert the notion of objective reality. The modern novelists have made the novels a medium of global expression. It has received worldwide acclaim in the hands of Salman Rushdie, Amitav Ghosh, Vikram Seth, Upamanyu Chatterjee, Shahi Tharoor, Garruk Dhondy, Arundhati Roy, Jhumpa Lahri, Anita Desai, Kiran Desai, Rohinton Mistry etc. Their works echo the West, but they retain the essence of native traditions. They try to identify their writings as a nationalist literature. Though some of them live abroad, they do not lose their touch with the native soil, culture and history. Indian has always been their inspiration. Their works translate not only the Indian experience but also the emotional make-up of India. Amongst these outstanding novelists, Rohinton Mistry is much critically acclaimed writer. He is an exceptionally brilliant socio-political commentator who has written about Indian social reality and human predicament.

Rohinton Mistry is one of those who have received worldwide acclaim. His fiction interestingly subverts all the conscious and unconscious cultural categorizations associated with the different form of the novel. The core of his fiction is realism that focuses on the human condition, located in time and space. ‘The humanism of his narration and the grandness of his narrative tapestry give a universal dimension to his characters, who therefore become embodiments of a universal human condition’.

(Dewnarain, 2007).

Rohinton Mistry, a writer of Indian diaspora in Canada, was born on 3rd July, 1952. He shifted to Canada in early twenties of his life because he wanted to become a pop singer, but survival need forced him to pursue the job of a part time bank employee. At Canada he took English and philosophy in his bachelor degree programme and completed his Bachelor in 1982 from University of Toronto.

The love for reading and literature grew in him during his studies. In 1983, he wrote his first short story “One Sunday”. He sent it to Hart House Literary contest and won the first prize. In the coming years he sent his another literary piece ‘Auspicious Occasion’ to the same contest and won the award again. In this way his literary career began. In 1985, he won the Annual contributor Prize from the Canadian Fiction Magazine. The short stories of his published in various Canadian magazines were well received by many readers and reviewers including the Toronto Star. From the first story, where he explores the two different poles of world, he knows – the first is Canada of a new migrant and another one is the Parsi middle class Bombay family he has left behind. Further, there are various spectrums of the world of Parsi community and their problematic positioning within Hindu – dominating country like India in “Tales from Firozsha Baag”. In 1987, Tales from Firozsha Baag has reappeared with a new title “Swimming Lessons” and other stories from Firozsha Baag. The book was reviewed very well in British and North American Journals and was shortlisted for Canada’ Governor General’s Award. It consists of short stories, each one dealing with various aspects of the lives of the residents of Firozsha Baag, an apartment complex where Parsis are in the majority.

After short stories, the next publication was his debut novel ‘Such a Long Journey’ (1991) that brought him national and international recognition.

The Book won Governor General's Award for Fiction and the W.H. Smith Books in Canada the First Novel Award. It also won the Commonwealth Writers Prize for Best Book and short listed for Man's Booker Prize. His first novel deepens the exploration of the way of life of a community. The life of Gustad Noble, the main protagonist of the novel, as he weaves his way between family, friends, community, his work and the country itself, is the embodiment of the nobility in the sense of ordinariness. This novel seems to take departure from "Tales from Firozsha Baag" in its historical aspect of the Parsi predicament and in its use of the broader political turmoil of Indian in the year 1971 as a contextual background for a story about a Parsi family.

The South Asian Mistry places his community at the center and weaves a tale that is both history and fabulation. A.K. Singh (1996) remarks that 'Such a Long Journey' centralized his community as protagonists and there is constant dialogical interaction between stories about the past and the present of the Parsi community, and Mistry like his other counterparts informs the past of his community, comments on its present and anticipates the flow of events to follow through his characters.

His second novel 'A Fine Balance' (1995) is a triumph in realistic fiction. In 'A Fine balance' Mistry's literary and aesthetic sensibility of compassion for the dispossessed and the poor has been beautifully displayed. A Fine Balance, a significant and critically acclaimed Novel, by Indo – Canadian eminent author Rohinton Mistry, imparts an insight towards life, entirely distinguished. The Novel has successfully brought varied aspects / factors and woven them into a single thread, through the poignant style of writing. This Novel, attained much appraisal throughout the world and won Commonwealth Writers Prize for Best Book, and was also shortlisted for the utmost prestigious - Booker Prize, the International IMPAC Dublin Literary Award and the Irish Times International Fiction

Prize. The 'Guardian' called it, 'A masterpiece of illumination and grace'. It's been appreciated thoroughly, as Shashi Tharoor stated about it,

"If Rohinton Mistry weren't Canadian - and a Canadian who has won every literary prize his adoptive country has to offer, I would have called this a Great Indian Novel. It is an astonishing work of suffering, death and degradation in contemporary India, which nonetheless manages to leave grounds for hope amongst the many reasons for despair."ⁱ

After the national scope of his earlier novels, Mistry's return to the tapestry of family life in 'Family Matter' (2002) his third novel of Parsi Milieu. The novel won the Canadian Authors Associations' MOSAID Technologies Inc. Award for best fiction and was also nominated for the prestigious Booker Prize. This novel was also shortlisted for International IMPAC Dublin Literary Award. The Buffalo News calls it

"A wonderfully perceptive and sometime hilarious exploration of the complexities of family life.... A novel of great wise beauty and power— a book to be treasured."

Vijay Sheshari remarks, "Family Matters, matters not because of the dictum 'Literature matters because life matters' but because of the books grappling with matters of a family in a microscopic manner paving the way for a panoramic view of a micro cosmic world".

In his third novel Mistry's returns back to the theme of family and uses narrative strategies first used in 'A Fine Balance' to intensify the plot, the human interest and the sense that the characters are firmly embedded in their present. He scrutinized the dilemma of the Parsi Community in Bombay in a way reminiscent of tales from Firozsha Baag but informed by the vision of 'A Fine Balance'.

The chronological timeline of Mistry's various plots show very interesting gradual movements towards the contemporary literary world. The whole plot of 'Such a long Journey' was set during the war against Pakistan in early 70s of India and chronicled in relation to his characters lives of ordinary citizens. 'A Fine Balance' was set on the back drop of infamous emergency (1975). In the novel Prime Minister Indira Gandhi, her manipulation of Congress ideologies and cruel pragmatism have direct repercussions on the lives of the four major characters of the novel.

Family Matters was set on the back drop of post Babri Masjid riots of 1990s. The political and religious framework of this novel is the growth of Fundamentalist ideology of Hindutav and its repercussions on the life of the ordinary, unsuspecting citizens.

CHAPTER – 2

Review of Related Literature

After the selection of the problem the researcher is ready to proceed along the pathway of reflective thoughts to any possible goal of solution that can be conceived.

The researcher should first carefully determine the progress human inquiry has made in the direction of the desired solution. There are very few absolutely new problems now to be found in either the natural or social fields of human enquiry. Yet it is probable that there is no group of problem in any field of inquiry that has been completely and finally solved for all time.

The researcher should stand on the shoulders of this predecessors, took ahead any spy out the best pathway for a new advance.

Meaning and Rationale of Review of Related Literature:

The phrase ‘Review of Literature’ consists of two words: Review and Literature. The word literature has conveyed different meaning from the traditional meaning. It is used with reference to the languages e.g. Hindi literature, English literature, Sanskrit literature. It includes subject content: prose, poetry, drama, novels, stories etc. Here in research methodology the term literature refers to the knowledge of a particular area of investigation of any discipline, which includes theoretical, practical and its research methodology. The term review refers to organizing the knowledge of the specific area of research to evolve an edifice of knowledge to show that his study would be an additional to this field. The task of review of literature is highly creative and tedious because researcher has to synthesize the

available knowledge of the field in a unique way to provide the rational for his/her study.

The works of Rohinton Mistry has been analyzed and evaluated by many researchers and studied the various aspects and themes dealt in his works.

1. **Meenakshi Kumar (2011)** explored ‘Humanism’ in the Works of Mistry. Mistry’s Humanism is the core of his fiction. As a humanist, he upheld scientific spirit and a deeper understanding of human being which convinced us that he is a true humanist. In her work, she also examined the hurdles which the social & political power structures put in the path of humanism to which Mistry devotes a considerable part of his fiction.

Mistry’s humanism is amply reflected in the treatment of characters occupying lower stations in the life. His character Gustad Noble in ‘Such a Long Journey’ is true to his name a noble soul. His own cup of woes is full to brim with a limited salary, but still he discharges his duties towards the members of his family well. His character (Noble) surely epitomizes human nature that transcends the socio-cultural surrounding.

In Mistry’s second novel ‘A Fine Balance’ we encountered a strong woman character Dina Dalal, whose delineation would warm the cockles of any feminist. Feminism is after all another face of humanism. Her attitude towards ‘Om’ & Ishwar’ is quite humanistic. There is hardly any character created by Mistry who would embody evil only. The essential goodness of being a human is less or more prevailing in all the characters of the novel.

Similarly, in the novel ‘Family Matters’ we come across Mr. Kapur, who is a true humanist at heart. He is in love with not only the buildings & roads of Bombay but also with its cosmopolitan spirit.

Though a Hindu has Muslim & Parsi employers, he wishes to merge his identity with that of common Bombayite.

Like a true humanist, Mistry focuses his gaze on the scum of the earth and upholds their human rights. On the basis of thorough examination of Mistry's work, the researcher finds that Mistry's humanism stands for essential human goodness despite individual differences, equal human rights, functionality of religion and end to socio-political exploitation of vulnerable sections of society.

- 2. Rajesh Kumar (2012)** in his study "Treatment of Parsi culture and Traditions in the works of Rohinton Mistry" closely examined the element of culture and tradition in the wider sense of diasporic consciousness and recasted the history of Parsi community as well as history of nation. The culture and traditions explored in the thesis are far extended beyond the refined activities of life of ordinary Parsi people and also encompasses variety of customs, rituals, food, ethnic bonds, religious customs, myth, displacement, dislocation, relocation, expatriation, assimilation and cultural hybridity. The in depth study of Mistry's writing proves that dilemma between farewell & welcome (Canada) has given birth to a double-diasporic consciousness from the fragments of past – present combination. In the process of exploring one's roots, a new kind of diasporic narration taken place. The elements of culture & tradition along with nostalgia in this study have been dealt with the problem by balancing the glory of myth with more critical mode of reality. Mistry with the help of balancing strategy constructed a world where people can achieve a harmonious balance between self and society and succeeded in giving some meaning to the existence of Parsi community & its culture. Mistry's first novel 'Such a Long Journey' is the fine documentation of the culture & tradition of the Parsi people in the swiftly changing politics

& society. In “ A fine Balance” one can find the crisis of balance where one character is identical with another and achieve a fine balance between memory & desire, myth & reality and culture & tradition; His third novel ‘Family Matters’ seems to complete a cycle of belongingness, belongingness with the culture & traditions of Parsi community by the various characters of the novel. Mistry has overcome the difficulties of human relations between people with different cultural identities.

3. **Nadini Sharma (2013)** in her exploration of Mistry’s work highlighted ‘India’ and dwelling community of Parsis in India. Rohinton Mistry’s novel may rightly regarded as a domestic, social and political commentary concerning the Parsis. Mistry is mainly a writer of his community. His works seek to evolve a vision that involves both the community centered existence of the Parsis and their involvement with the wider national frame work. He brilliantly captures the nerves of India. He painted the various colors of his community on the large canvas of India. India & Indianness is the core element of all his work. One cannot even imagine him with the flavor of Indianness & Parsiness. In his first major work ‘Such a Long Journey’, he explored various attributes of his community and India. This novel deals with the basic and serious issues of the contemporary India. Mistry placed Indian history as a background and weaves the fine fabric with various attributive characters including the main protagonist ‘Gustad Noble’
- Rohinton Mistry’s second Novel ‘A Fine Balance’ is also a fine example of Indian-Parsi writing. The four main characters of the novel suffer from a sense of rootlessness as they all belong to different parts of country. The so called circumstances of loneliness, a sense of up-rootedness and need for association bring them

together and create a bond of understanding to maintain ‘a fine balance’ in their lives’.

His third novel ‘Family Matters’ can be called retreat into Bombay-Parsi world. He portrayed the life of middle class Parsi family in Bombay. The focus of the novel has shifted from 1970 to the more recent times of India. Mistry weaves the tale on the backdrop of post Babri Masjid event. The novelist has covered the most volatile and violent spectrum of contemporary India which shook the social – political stagnation of the country. In all the three novels Mistry has highlighted the India in its historical, political and cultural significance. His novels showed India in its true sense.

4. **S. Vinod Kumar (2013)** in his work, “The Portrayal of Suffering of the Common Man in the Select Works of Rohinton Mistry” showed the intense streaks of political imbalances and sufferings of common people as discerned in his novels. The thesis revealed the emotional world and darker side of the life of suffered and down trodden people. He not only shows the harsh realities of life but plunged the deep depths of the human psyche to explore its mysterious chaos in the mental frame work of various characters of his fiction. All the three narratives of Mistry follow the same essential structure and painted the tangled life and concerns of all Parsi protagonists. Mistry is quite sensible and he has a soft corner for the innocent and down trodden people. One can easily find that he is more concerned with the basic human association of every human being with another human. Mistry rages war against the lack of humanitarianism. Mistry is the champion of the downtrodden and he depicts the untold miseries of the bottom of the society. Mistry is very much worried

about the materialistic attitude of man at the time of state emergency.

‘Such a Long Journey’ his first novel, expanded the scope of his Parsi ethos to the world of Mrs. Indira Gandhi’s dirty political games. The novel illustrates sufferings of Gustad Noble who suffers at the hands of self – centered politicians and heartless officials. He passes from happiness to misery. Mistry describes that happiness and misery are interlinked and woven tightly in everyone’s life through novel. Mistry also presents some social, political and religious aspects of the life of all the major and minor characters & also describes its effect on the life of common man. Gustad noble experiences struggle, disappointments, pains and problems in his daily life. He finds salvation that denies its existence and becomes a universal symbol of human survival & human triumph.

In his second novel ‘A Fine Balance’ he exhibits the sufferings picture of the society. He displays how the lower section of society is humiliated and exploited by upper class people and no one is ready to cast any pity or mercy on the humanitarian grounds. He describes the exploitations of the poor & downtrodden at the hands of rich and powerful section of society. He uses his art of expression as a weapon against the exploiters of society and desperately offers solutions to those social injustice, inequalities and evil practices through his works. Mistry has successfully demonstrated that ‘hope springs eternal inhuman heart’ by offering his faith inhumanity. He strongly asserted that everyone should feel that all human beings are equal, liberal and belong to single human fraternity.

In his third novel ‘Family Matters’ Rohinton Mistry explores human frailty in old age that arises to question between emotional,

moral and spiritual implications. “Family Matters” as a novel shares with the loss as well as the subsequent struggle for the meaning of life. Nariman, the central character of the novel suffers physically & mentally and faces identity crisis and struggle for survival. Nariman is a man who leads the race of searching identity and individuality at one stage when he will get it when he dies.

5. **P.S. Mary Christina (2013)** in her work, “Survival Amidst a Cross Culturalism: A Parallel Study of Michael Ondaatje’s: The English Patient and Rohinton Mistry’s: A Fine Balance” critically assessed the concept of survival amidst casteism and racism. The study revealed that the characters of Michael Ondaatje and Rohinton Mistry have shown pure survival attitudes amidst socio-cultural problems. Specific social themes like displacement and dislocation, love, victimhood, survival and identity have been explored extensively in this study. The parallel study of both the novels revealed that the characters of Michael Ondaatje and Rohinton Mistry have shown bare survival attitude amidst socio-cultural problems. The immigrant experience and expatriate sensibility are presented through the characters like Maneck and the maid in ‘A Fine Balance’ and Kip in ‘The English Patient’. These characters feel alienated and long to get back to their native place as they belong to a different race. How these individuals are doubly victimized by globalization? The burden of poverty and discrimination they face at their home, society and community which are also further compounded by social isolation, emotional rejection and physical vulnerability. It has also been analyzed as to how the loss and the inevitability of death loomed at large in the lives of the protagonists. Suffering is like an eternal sky for them where moments of happiness are like temporary clouds. Ondaatje

and Mistry communicated the message of unity amidst diversity through their novels.

- 6. Ezzeldin Abdel Gadir Ahmed (2013)** analyzed “Cultural Issues in the works of Francis Deng and Rohinton Mistry”. In the thesis the researcher has explored the predominant cultural issues in the works of the Sudanese writer Francis Deng and Indian Writer Rohinton Mistry. This study uniquely examines how the issues related to human identity, sufferings and hard realities, tensions between tradition and change, and alienation are presented in the works of these two famous authors. The works of both the writers dwell much deeper understanding of human nature and pre-occupation with culture. Through the analysis of two writers’ work, the study proved that the works demonstrate the same cultural issues but with the greater difference in the context. These cultural issues urged them to write about their communities as these issues affect drastically on their struggling communities. Some apparent similarities emerge between these two writers and their works, the closer study of their texts validates these findings.
- 7. Deepak C. Nanaware (2007)** in his thesis “A Study of the Thematic Concerns in the Works of Rohinton Mistry, Ardashir Vakil and Farrukh Dhondy” studied the worries and woes of Parsi community, their aims and aspirations, hopes and ambitions, pride and prejudices. All these writers touched the various facets of life and looked back on the city or the homeland they were left behind with sweet as well as bitter memories. Through their literary compositions, they aspired and gave a flavor of reality and unravel the mystery of their lives and works. They also expressed the anxieties related to their culture, customs and traditions. The main

aim of these writers lied in the quest for their past. These writers unlike the earlier writer generation put stress on Parsi identity and Parsi psyche consciously. They reached out to the virtues, beliefs, plight and predicament and the socio-psychological values of Parsi community in their fiction. The researcher traced the psychological trances of consciousness of these writers in his study with a great deal & effort. The themes that touched to the core were the deep concern for the researcher.

8. **Ritika Sood (2014)** undertook “Cultural Representation of India in the Works of Rohinton Mistry”. The study can be understood from the outset that Mistry’s India experientially is a very complex and variegated civilization cultural since Vedic period. But the impact of various invasions & foreign travelers can be clearly visible in the culture of India. India’s culture is an amalgamation of various sects & sub- culture encapsulated by various invaders and thinkers from respective countries. The essentials of cultural theory basically state that the individual is not an unconnected named whirling or reposing in the vacuum or empty domain. He is a part of family, class, nation grasped as a product of history and ethno-religious ethnicities. The five recognized cultures in the world are: Semitic, Islamic, Chinese, Indian and European handed down their forms from generation to generation. The members of society inherit cultures consciously and unconsciously. So cultural postulated the consciousness is not to be taken in isolation but has to be seen in the dynamic of multi-layered reality that is somewhat fixed but changes from time to time.
9. **N. Parimalanayagi (2015)** explored Parsi community and politics in the works of Rohinton Mistry. In trying to fictionalize several facts & events of Indian politics and history, Mistry re-narrates a different version of the incidents & event and postulates his own version with

ethnicity. The author has involved himself in the construction of Parsi identity. Parsi ethnicity and politics of the country run parallel in the fiction of Mistry. The works of Mistry reflects an overall view of the socio-political turmoil of that time period. Mistry makes the world to focus on Parsis faith, their rituals and social purity. His novels are ethnocentric and community specific and provide a deep, diverse and sharp critical insights into the problem of his community. The researcher analyzed that Parsi community emerged as a protagonist in his novels that was affected by the changing scenario of Indian politics. The Parsis became the victims of national politics and cultural hegemony of the majority community Hindus. He also touched upon how the hidden motives of politicians working behind the exploitation of the Parsis. They seek only to denigrate, corrupt and destroy the minority communities like Parsis, treating them as 'Other' through its unchanging fundamentalism and intolerant religious hegemony over the minorities. In his fiction Mistry has made voice for his minority community that remains beleaguered and isolated from the mainstream society.

10. **D.Jockim(2013):** Negotiating space: A Study of Select Works of Rohinton Mistry and Boman Desai. The present thesis recorded the lives of people in two different fronts, lives in native land from which they migrated and lives in migrated land. This work gives a new insight to perceive the diasporic consciousness through the narrative. Desai's novel juxtaposes three important aspects – resistance, assimilation and partial assimilation. Contrast to Mistry; Desai's characters are more interested in assimilation & we can see the many instances of inter-social marriages in his novels. On the other hand Mistry's characters are less interested in assimilation. They are fundamentalist who deny assimilating with other races.

The study reveals that all the characters found in the novel involve in the struggle for survival. Only a few characters find the space they desire and in the case of most of them the available space is thrust upon them or denied. Regarding the space for the marginalized, the study reveals that those who are marginalized, politically, socially, economically and religiously have been losing their space to the mighty political and economical cultural forces and their survival is not all guaranteed. This study also unveil that there is a close connection among history, politics and the struggle of individual for their space.

11. **Poonam Joshi (2015):** Diasporic Experience in the Selected Works of Rohinton Mistry and Salman Rushdie: A Comparative study. The present study has made an attempt to show diasporic experience in the works of Mistry & Rushdie. Both the authors studied diasporic identity and notions of home and belongingness. Sense of alienation and marginalization is clearly seen in the fiction of both. Their fiction shared the thoughts of displacement, Otherness and a sense of void. They explore the notion of belongingness and set their fiction against historical & political moments of the country and try to re-define and re-negotiate national & personal identities. Their fictional works exhibit the sense of Otherness rather than the home sickness. Yearning for homeland and community are continual themes with both the diasporic writers. The migrant characters depicted in their novels long to return to their cultural roots, to their home, their place of origin. Both the writers restore the past through their characters which aim at the quest for the self. They seek to restore their identities through their creative writings. There is a sense of loss in their fiction and they search for their identities in the migrated land.

- 12. Mr. M.J. Joseph (2012)** in his thesis, 'Problems of Self in the Novels of Arun Joshi: A Critical study' explored the obsession with human predicament especially the problem of self, which is significant and relevant in this immortal world. According to him, "Man's quest for meaning in life aimed at the highest truth which revealed the self of man, is greatest reality".

His novels are realistic portraits of the modern man faced with the problems of existential crisis and alienation. Joshi is seriously concerned with man's inner crisis; focused on the problems of the self-such as alienation sense of void identity crisis and existential dilemma. His heroes are self-centered persons prone to self-pity & escapism. Joshi's depiction of the element of identity crisis manifested in the form of spiritual decline, moral degeneration, slothfulness and psychic perversions with special reference to all his works. Identity crisis in general sense refers to psychological stress or anxiety about the sense of identity.

All his works have in them an under-current of existentialism philosophy. He is obsessively concerned with human predicament and explores the human psyche so as to unravel the mystery of human existence. Joshi's characters are true representatives of modern man who are true representatives of modern men and engaged in the quest for the self and search for meaning in life.

- 13. S. Shakila Sherif (2012)** undertook Psycho-analytical study on Shashi Deshpandey & Arun Joshi in her thesis "Exploration of Identity Quest." She showcased the crisis and quest of identity of these writers. She underlined the concept of self-realization through

time and highlighted the impact of human predicament through the characters of the novels. The theme of quest in Arun Joshi's novel has taken the dimension of alienation flowered out of problems like maladjustment, crisis of consciousness cultural and psychological deviancy and human predicament. The pivotal fictional theme of Joshi is the self as a labyrinth trying to assess its involvement in the alienation from the family & society. In the novel, 'The Last Labyrinth', this aspect of realization finally touches the peak of Bhakti. In his next novel 'The Strange Case of Billy Biswas' this realization of assessing Biswas's strength of involvement in the midst of alienation from his family, both Western and Eastern societies, the unalloyed friendliness and love of primitivism offers him the realization of his meaningful existence. In his next novel 'The Foreigner' the assessment is brought out by the realization of Sindi Oberi in performing meaningful deeds in a detached manner for the upliftment of family of Khemka and betterment of the worker of society.

14. **Donna Lynn Moder (1977)** in his work 'A Psycho-Analytical study of the Form in the Great Gatsby' proposed the dichotomy that exists in the form engrossing of the Great Gatsby. The work gave the exposure of the complexities of 'detective Nick's' mysterious involvement and simultaneous detachment from the tale he told. The thesis maintained that the form was topic of investigation essential to understand the psychological dimension that underlined and complemented the engrossing verbal intricacies that characterized in 'The Great Gatsby'. This novel centers around the story of Jay Gatsby, but an examination of the novel's form has indicated that the role of protagonist is divided and that Gatsby shares the billing with Nick; in fact, for intents and purposes in the

detective story, Gatsby is Nick, the man who acts as a puppeteer in the staging of the oedipal drama center in location and theme to the novel. The form of the detective story is modified when the fall from innocence to experience that is portrayed in 'The Great Gatsby' is synthesized not in the restoration to a state of spiritual grace, but in the parody of Nick's disillusioned return to material grace or paternal security at the western home front.

15. **Lai Chui Chun (1966)** concluded in his work *The Applicability of Psycho-Analytic Approach to Literary Criticism with reference to the Novels of Charles Dickens* that the development of author was due to his success in overcoming his neurosis and fantasies of wish fulfillment and incoming to grip with the real people and condition around him. The work explored that how Dickens tried to overcome his conflicts and neurosis problem of parent child relationship in universal terms of money and gentility of society. When Dickens tried to repress his conflicts, and then the intrusion of these conflicts in a disguised form appeared into his works. 'Pickwick Papers' suffered from the intrusion of the parent child conflict in the interpolated tale. In 'Oliver Twist' and 'Nicholas Nickleby' Dickens used the picaresque conventions for social criticism. Dickens was sidetracked from the main theme by the psychological need to rescue the heroes from suffering and misery. The turning point in Dickens development as an artist came in 'Dombey and Son' which freed him of all guilt feeling that intruded on his earlier works. The theme of regression was very much visible in 'David Copperfield'. In his later journey as an artist Dickens was able to turn to good use the relationships with which he had formerly been obsessed. He used parent child relations not to present in psychological conflict

but as a vehicle for presenting conflicts which have social & moral relevance.

16. **Ala ‘a Abdul Kareem** analyzed in his work “A Psycho-analytical Reading of Emily Bronte’s ‘Wuthering Heights’ the various defense mechanisms of the characters of the novels like Heath Cliff, Catherine, Isabella etc. These defense mechanisms have an impact on their destination in life. Furthermore, each character’s defense mechanisms have influenced other characters and consequently they have an impact on the events in ‘Wuthering Heights’. Repression, sublimation, denial and projection etc. are the different mechanisms that can be clearly visible in the behavior and attitude of the characters. Heathcliff has been under the impact of repression & sublimation. Repression in Heathcliff is the starting point for the change in his life. Heathcliff repressed passion towards his son Linton has made him; in the end, lose him. His sublimation is represented by his reconstructing his identity. These defense mechanisms also affect another important character of the novel Catherine. Being ambitious and proud, Catherine sublimates has passion and love for Heathcliff by following her mind in deciding to marry Edgar to obtain a socially acceptable position in society. Furthermore, projection in Catherine is another defense mechanism which is added to denial, sublimation and repression. Repression leads Catherine, in the end, to her death. Isabella has taken her approaches in life under the influence of defense mechanisms namely denial and repression. Researcher analyzed the hidden motives in the character’s conscious/unconscious minds in relation to the defense mechanism. The outcome was presented by the processes in the conscious mind which results in the defense mechanism.

17. **J. Pinky Diana Evelyn (2014)** treated manifestation of self in her work “Manifestation of the Self and the Sacrament through Art: A Psycho – analytical Study of Flannery O’ CONNOR’s Fiction”. The study is focused that how one can get redemption through his / her divine faith in God. The Almighty God is the main cause of sacraments and he has the power to bless his grace upon mankind. The novels taken under study are ‘The Violent Bear it Away’ and ‘Wise Blood’. The main themes dealt in these novels are God’s redemption of human beings and how prayers can change a man and transform him into a new creation. O’Conner stimulates the spiritual aspects in the reader which later arouse in him. The truth & reality of sin and leads him to salvation. He asserts that God grace can be attained by the total submission to God. The thesis illuminates the idea that a person must know about the sin and turn away from it so that he can connect with the supreme power of this universe that is God. s
18. **Aleykutty Joseph (2004):** Inner Desolation, a Probe into the Privatized & Sensitivity of the Characters in the Novel of Virginia Woolf and Anita Desai. The present study focused on the fiction of Virginia Woolf and Anita Desai who are considered to be the pioneers of the psychological fiction in the realm of literature. Their characters skip through dark recesses of their respective world and probing the question of existence. Both the writers beautifully express the complex thoughts and feelings of their characters and their muddled psyche. By using technique of stream of consciousness the writers minimized the external action of their characters and revealed their inner monologue and desolation. Their protagonists are totally trapped in their memories and are striving

hard to reach some sort of individuation. Apart from inner desolation both the writers deals with the predicament of women in patriarchal society and search for identity and quest for wholeness. As women novelists, both Woolf and Desai worked on the female psyche especially of the oppressed women in patriarchal society. Psycho-analysis has helped in plumbing the depth of the inner lives of their melancholy stricken protagonists. The study revealed that the woman face challenges of the desolation through a responsible and mature attitude.

19. **R. Mrudula (2010):** studied upon ‘Transcendence to Personhood through Woman Bonding in the Selected Works of Ashapura Devi, Sulekha Sonyal and Lalithambika Antharjanam’. This study interrogated its women characters emerge from psychological and cultural conditioning to confront patriarchal institutions and become autonomous, independent and a complete human being. The novels under study were Pratham Pratishruti, Suvarnalatha, Bakulkatha, Nabankur and Agnisakshi. These novels depicted the condition of Kullin Brahmin women in Bengal and Kerala and their struggle to achieve authentic personhood. The text of these novel portrayed that how the women transcended from external and internal impasses to personhood. The narratives of all the three writers, documented the transcendence of individual and her collective personhood. Their narratives asserted the importance of affiliations that have been gone through the traditional logic of identity. All the five protagonists in the narratives were persons who initiated changes and provoked other women to perceive those changes and resultant changes become a continuum. Their protagonists were the embodiments of female power. The astonishing commonalities among these three

writers affirmed their passionate faith in woman's ability to transcend to personhood and in the authenticity of the ideology of woman bonding.

- 20. Latha, Nair R. (1999):** *The New Self-Concept of Indian Woman Emerging from the Novels of Anita Desai.* The present thesis deals with the new self-concept of Indian woman in the text of Anita Desai. Desai's greatness lies in her capacity of exploring the psyche of her characters. She probes deep into the inner life of Indian women. This probing brings up numerous conflicts, mostly psychological. She has portrayed the Indian Woman's world very artistically. She reveals the intimate world of women self in her novels. But this urge for intimate world does not reject the external world. The locale becomes an extension of self in her works. This self-concept is new that is gradually becoming part of the women psyche. This new self-concept is profound in its impact, creative in its achievements and enhancing the scope of the women empowerment. The merger of this new self-concept into the personality gives immense supply of operational energy that take her towards wholeness and self – actualization. Anita Desai has definitely given the Indian womanhood a “golden dome” and that is the new self-concept.
- 21. Manpreet Punia (2008):** In her work ‘The Dialogic of Cultural Encounter : A Study of Women's Diasporic Identity in the selected Works of Anita Desai, Bharati Mukherjee and Jhumpa Lahiri’ captured the psychological cross – cultural experiences of dislocated women. The present work gives an overview of the changing cultural norms and altering controversies of women's identity. The

identity issues and displaced female characters have been dealt in their works. This study intends to foreground the newness of women's identity, resultant of globalization caught in the dichotomies of acculturation and dissociation. It also highlights that how globalization has contradictory influences on the migrant perspective of the expatriates.

22. Meera Bharwani (2011): Changing Diasporic Representations: An Interrogation of the Responses to the Trauma of Violence in Select Writers of the South Asian Diasporic – Post 2001.

The prime objective of this study is to examine the way in which most of the south Asian Diasporic authors respond to the trauma of violence post 2011. A close study of the seven novels taken up for the study asserts that the authors of all these seven novels manifest different kind of violence – Public violence, private violence, collective violence, individual violence, religious violence, political violence etc. The earlier concerns of “dislocation, relocation and question of identity” already weakened by the influence and impulse of thinking globally in an interconnected and interdependent world gets replaced by apprehension about the repercussions of various actions that have taken place post 2011 like civil war in Afghanistan and Sri Lanka, Gujarat riots, atrocities against women and other violent events in the home countries of the authors. The novels taken up for examination depicted the violence in all its gross coarseness. The victims of violence exhibited stoicism, courage and fortitude against great sufferings but survived the dangers accentuating optimism in the future.

- 23. Adam, James Sidaway(2011):** Madness, Badness and Sadness: Aldous Huxley and the Shifting Shadows of psycho analysis.

The thesis explored the excessive obsession of Huxley. For him psychology become the twilight of his life, his own experience & expertise in psycho-analysis and parapsychology led to the works like ‘The Devils of Loudum (1952), ‘The oddest Science’ (1957), ‘The Human Situation (1958)’ and ‘Literature and Science (1963)’ etc. All these pieces of work were the organic approach to the application of psycho-analysis that was quite anti-Freudian. He believed psycho-analysis failed to cure neuroses. He regarded the effectiveness of the psycho-analysis with an unshakable skepticism. His fictional attack on psycho-analysis was visible in his final novel ‘Island (1962)’ in which he treated the issue of mental health in monetary terms.

- 24. N. Sajan (2003):** The Problem of the Disintegrated Self in the Novels of Philip Roth: A Thematic Study.

The present study explored the dislocated self. The author under study in an interview refers ‘I’ to an individual that is caught between the web of symbols and signs, but within text ‘I’ could be as a third self-explaining the meaning of signs & symbol. The fiction of Roth out rightly rejects the concepts of spirituality and aesthetics. The way in which he treated himself as his own main character in his fiction amply demonstrates the disintegrated self of a person that is quite unconventional. Roth Novels possess a plurality of self which the reader has to dislocate and locate in the process of self-exploration.

25. **Jessy Maria (1994):-** Collective Identity and the Emergence of Individual Consciousness: A Study of Selected African and Indian English Novels. The main argument of this study is that the individual consciousness emerges despite community predilections. The close textual reading reveals that every individual originates from contradictions within. All the characters under study are concerned with the problem of reconciliation to a different mode of thinking and living. This implies an obvious conflict between traditional system and modern experience, collectivism and individualism, the public self and personal self. In this study, analysis is confined to the contradictions that emanate primarily from the opposition between collectivism and individualism, a central thematic concern shared by all the five novels. Despite the strong collective overtones in texts, the prime focus is mainly on the individual consciousness. In this thesis we perceive that despite the strong structural forces operative, the significant echoes of individual consciousness distinctly emerge affirming the essential self.

Research Papers & Articles:

1. **N.P. Sharma's: A Comparative Study of Parsi Culture and Vision in Rohinton Mistry's 'Such a Long Journey' and Firdaus Kanga's 'Trying to Crow'.(1999: 34)**

This article gives the clear picture of Parsi community; its culture and vision Parsis have been in Indian from more than one thousand years. They have great contribution in the development of country and other various fields. Dadabhai Naroji and Sir Phirzesta Mehta

in Political, Jamshedji Tata in Industry, Homi Bhaba in science, Nami A. Pakhiwala in Law and Zubin Mehta in music are the renowned names of Parsi origin whose contribution can never be denied. They are very important in creative writing and education as well. They are very patriotic also, but they are on endangered community. Their own sacrosanct and exist as best as they are with a halo of break, but it bend sort of dignity and hauteur.

2. **Ramaswamy's local Colours in 'Tales from Firozsha Baag'.** (1999: 56). In this article Ramaswamy discussed the country of local colours in Mistry's a short story collections. There are eleven short stories but Ramaswamy have taken only five tales for presentation of local colours. The name of these five stories are One Sunday, Auspicious Occasion, The Ghost of Firozsha Baag, Of White Harise and Cricket and 'Swimming lessons'. He analyzed here that Firozsha Baag is a new local in the literacy horizon which takes shape stroke by stroke in each story. Mistry's has a bird eye view for detail and vignettes that are executed with a depth and authenticity. This depth and authenticity can be seen in all his tales but articles give a panoramic view of Immigrant sensibility and identity that is discussed in tales. Feeling of nostalgia is the key feature of this article which is presented with complete sensibility.

3. **Jose Verghese's Home as a Cultural Construct in Rohinton Mistry's Short Stories** (2007: 87). In this article Rohinton Mistry focuses all identity related issues of Parsi community have been explored. Parsi community in India perceives their ethnic identity and dwindling population attain with essentialist nationalism matters related to immigration and so on. Three stories by Mistry have been analyzed here entitled 'Squatter', 'Lend me your light'

and 'Swimming Lessons'. Mistry belongs to the class of India Diasporas who faces the cultural conflicts on the host land. Mistry emphasized the Zoroastrian faith in his works. The entire understanding of Parsis plight their alleged homelessness can be better understood by 'Home' as cultural construct.

4. **M. Supriya's Mistry's Tales from Firozsha Baag: A Meta-fictional Reading (2007: 75).** Rohinton Mistry used Meta-fictional techniques for the assessment of his characters and penetrates deeply into the psyche of them. As an immigrant writer he raised the question of a identity assimilation which is very much depends upon his memory. The manner of mother is full of appreciation in which her son has re-created his past. The truth is that he has used his imagination Mistry's conviction about father voices when he remarks that the whole truth is something that invades human comprehension. The mother likes the lost stories in which he fictionalized the reality. The collection of all the stories is about Parsis and mother was happy at her son's choice. Father says that it is only natural which since any writer will respond to his experience.

5. **Nilufer E. Bharucha's Repossessing the Mother Tongue, Subverting the Master Narrative and Challenging the Meta Narrative of History in Rohinton Mistry's Fiction (2007:40).** Mistry's works have offered resistances and challenges which are linguistic, religious and racial. The choice of English as a medium of expression rather than the mother tongue expands the scope of English language. It represents not only the living style of Parsis but also the exploited group of India in 'A Fine Balance'. It is the

challenge offered to meta-narrative of history in ‘Such a Long Journey’. Mistry’s challenge has been met the way he has crafted and molded the English for his own purpose. His narrative style reflects the lives and emotions of his protagonists are up to the mark and justify his choice of language for his fiction.

6. **Chelva Kanaganayakam’s: Finding a Balance in Rohinton Mistry’s fiction (2007: 29).** Rohinton Mistry continues to be something as a writer. His awareness as a writer about social evils and follies do not validate realism. There is an essence of Parsiness in his fiction. The huge canvas of Parsi saga validates the significance of a small community can be isolated but they are a part to global network. All his famous three novels and one collection of short stories have focused on Parsi community, its cultural, tradition, behavior pattern and challenges faced by them as minorities, but in all his works, his characters whether major or minor showed a kind of reconciliation that is necessary for their peaceful existence. They maintain a balance between reality and imagination. This article gives reader a window by which one can explore the small world Parsi community and their shared bondage with the other members of society.

7. **Novy Kapadia’s ‘The politics of Survival and Dominating in A Fine Balance’ (1999: 73).** This piece of writing is full of vivid images. Mistry depicts a turbulence period in Indian Politics by using memory and imagination. This novels deal with the social & political realities of the country during the period of state emergency. Mistry gives shapes to all the experiences and information by his memory & imagination. Even though he claims as a casual researcher; he is weighted down by going details of

horror of Internal Emergency in the novel. Despite the horror of emergency people survives, not only the middle class and upper class but underprivileged also survive. The author concerns at the plighted of dimensions and political correctness as forces of privilege combine to suppress the lower castes, the urban poor for in self-gain and the rural.

8. **Nila Shah's 'A Critical Appraisal of A Fine Balance' (1999: 85).** Mistry's master piece 'A Fine Balance deals with social as well as the historical development of country. The narrative is presented through the lives of four characters that came together after the declaration of Emergency. How all these form major characters came across towards each other and develops a bond of humanity. The narrative describes their previous lives with their loads of worries and miseries. The comic lightness of their present day interaction is offset by the tragic depth of their past experiences. Mistry uses realistic frame work to present his protagonists and theirs sufferings in a documentary narrative that is alleviated by immense compassion for his characters. In this novel Mistry shows the connection between the Parsi world and the large tapestry of the nation. One of its greatest achievements lies in this sensitive, sympathetic description of the inner lives of the poor tailors, rendering them lovable characters, with whom the reader identifies.
9. **Pramod K. Nayar's 'The Text of cruelty Power and Violence in A Fine Balance' (1999: 92).** The novel 'A Fine Balance' deals with the study of human relationship. It is regarded as the find documentation of human emotional in contrast to the cruelty of power and violence prevailing in the country during the period of emergency. In this essay Nayar displayed the various forms of

power and violence. In first part of this essay deals with the power and its form. In the second half we can find the instances of violence. In first part five types of powers have been defined i.e. exploitative, manipulative, competitive, nutrient and integrative. Violence is an extension of aggression takes many forms in the novel. Violence is moved beyond the language. An eco-violence is also there against the nature too. Here Mistry showcased the irony 'development' and 'beautification' by exploring how such processes.

10. **Mani Meiter's Such a Long Journey and its critical acclaim (1999: 104).**

'Such a long Journey' is a critique of the Indian Society and political system of India during 1970s. The south Asian Mistry places his community at the centre and weaves a tale that is both history and fabulation. This novel is in line with the realist tradition in which the narrative is pushed forward in progression. Within this progressive and realistic frame work there lays intense streaks of beliefs along with humanism, nationalism, superstitions, radical secularism etc. This powerful narrative keeps surprising intensity throughout with a few surprising tunes in order to affect a climax and also to participate the hero's fortune into a fall. Such a long journey as a history recaptures pulsating moments in the life of the nation and the Parsi community.

11. **Anita Myles Thematic Concerns in 'Such a Long Journey' (1999: 113).**

The present title of the novel has symbolic significance. It refers to the life of Gustad Noble who is the protagonist. The god has different images for each man. Mistry has incorporated some ancient

myths which are related to perennial truth. Mistry's religious sensibility is reflected through the character of Gustad Noble. One can have the no. of references to various gods and goddess and their miracles in the novel. Disintegration of religious tolerance is one of the trends in 'Such a Long journey.

The view and reviews on the novel are a vast canvas of Indian life. It is discussed on realistic point of view. The novel has intensely political overtones and the crucial event is of the 1971 Indo-Pak war. The history-politics interface as practiced by Mistry is a fascinating and culturally significant aspect of his craft of fiction.

It is too early to state definitely whether Rohinton Mistry would transcend time as a creative writer, but the re-orientation of myths which has successfully molded to suit his design in this novel promise a bright future for him.

12. **Mala Pandurang's Gustad Noble: "Parentheses around his entire life, The Sentinels of his Sanity" in 'Such a Long Journey' (2007: 154).**

The present work is about the argument that the text of Mistry's novel deals with a descriptive rendering of an Indian sub-culture identity. It tends to be suggestive of a derivative identity. It is also an intimate link with mother culture. The emphasis in the novel is on the Otherness of protagonist Gustad Noble. Gustad Noble is shown accepting the Parsi ethnic identity and its assimilation into a wider religious context. Gustad's life Journey represents, "the journey of a nation of a city of ethnic minority, and of an individual man of this community" in quest of identity. Mistry addresses the question of belongingness / non belongingness of a group of people caught in the tentacles of accelerating socio-economic cultural changes and

facing the dangers of their identity being subsumed by main stream Hindu/ Muslim populace. This text is to be read in terms of importance of physical, social and political details for what they are sociological facts as well as for what they have come to symbolize.

13. **Sukeshi Kamra's Conflicting views of Community: Past Independence India in Rohinton Mistry's 'Such a Long Journey' (1999:134).**

Mistry explored the history of post – independent India in his novel. Mistry integrates national politics with the main plot of his narrative and it relates the fate of the Parsi in post-independent India and their implicitly relevance in a Hindu dominated society. Mistry's myth of nation is omnipresent in his narrative. Hence the quietness of the depiction of the spatial, he seems the acceptance of nations of nation – state and National identity concerned with the concomitant suppression of difference enabled. So this suppressed space become the space and the text suggest that the expense of which the architects of the new nation. It brought India into the world of modernity. The novel is not only an expression of a collective experience of Parsis but with the concept of nationalism and nationality. Mistry's immigrant vision enables him to better understand the problematize concepts of nationality and identity.

14. **K.C. Belliappa's 'Rohinton Mistry's: A Fine Balance' A prototypical Realistic Novel (2007: 201).**

Mistry's 'A Fine Balance' is performed the ideal balance between the individual and the common. Mistry maintains the basic features of realism so that narrative can be presented in a realistic matter. He marks realism with a difference. 'Family Matters' plays on a double narrative consciousness which make the storyline realistic and

resourceful. Mistry creates a fictionalized social history of contemporary Indian in a realistic style. The contribution of real bond between all the four major characters of the novel makes us to believe in their realistic role play. Through this, the reader is also given insight into the material circumstances that produce complex and trouble individuals – character are firmly embedded in their social milieu. Social reality is very much a character in Mistry's work. A fine Balance showcased the political power of descriptive segments within the frame of mimetic realism. In Rohinton Mistry's fictional discourse the narrative voice achieves a fine balance between involvement and detachment. It is providing a reliable witness to an eventful era in the nation history.

15. Kaela Jubas's: A Fine Balance in Truth and Fiction: Exploring Globalization's impacts on Community and Implications for Adult learning in Rohinton Mistry's novel and related literature. (2007: 178).

The community which is reinterpreted another outcome of globalization. Exploration and colonization have particular kind of communities which are changing them (people) forever.

All the four characters in 'A Fine Balance' come from different background and communities, but they share their struggle for their own identity in their community at the same time. It is evident from the narrative that community cannot be always supportive. Everyone has to move beyond the difficult circumstances which are determined by his / her community, so in case of Dina Dalal, the protagonist of 'A Fine Balance' globalization appears to offer an opportunity for work together in the case of prosperous. Mistry does emphasize an education. He seems to acknowledge the value of

lifelong learning and ability to learn. The lifelong learning in the lives of these characters is the part of their stories in motion.

16. Deborah Weigel: The Metaphor of the Quilt in Rohinton Mistry's "A Fine Balance" (2007: 212).

In Rohinton Mistry's postcolonial novel "A Fine Balance", seamstress Dina Dalal creates a patchwork quilt using remnants of fabric left over from her work. Here the word quilt is used as a metaphor for various aspects of Dina's life. The quilt contains three portraits: a self-portrait of Dina and her desire for independence, a portrait of the nation of India which also attains independence, and a group portrait of a student boarder and two tailors who become a part of Dina's life. Her quilt is a visual text which tells the story of her existence and interactions with people from different caste and backgrounds. Mistry acknowledges not only the feminine through quilt making but also the power of the feminine through this art form. Mistry is quite sensitive towards the feminine nature of Dina and presents her as a very assertive and strong woman who takes control of her life. In some ways 'quilt' as a metaphor can be taken a step further. In that both Dina and the quilt can be associated with India in its state of independence. In conclusion, Rohinton Mistry has successfully portrayed a woman quilter with an independent spirit who can be associated with the nation in which she lives. Through quilting, Dina becomes a subject rather than an object and has power to create balance, order and harmony in both her life and work. Mistry teaches us a lesson that in life people are all given fabric pieces. They have the power to shape or reshape the fabric (life) and change their circumstances to some degree just as Dina had certain control over the outcome of her quilt.

17. Vijay Sheshadri: Rendition of Life: A Reading of Rohinton Mistry's Family Matters (2007: 166).

The present piece of writing provides the immigrant the necessary impetus to chisel His identity resisting erasure into collective anonymity. The South Asian writing in Canada is the resultant sign of such an exploration of identity. Mistry's family Matters very impressively delineates the thoughts of Nariman Vakeel, who is on the verge of physical collapse, his past on his relationships, Family Matters attempts a socio-political critique of 'Mumbai' as a city of opportunities, a fast changing world akin to the changes registered in bollywood movies. The novel not only provides an inside view of the ties between Coomy, Jal, Roxana, Yezad with Nariman but also completes the process of providing such a view through grandchildren Murad and Jehangir's association with their grandfather Nariman. Mistry's portrayal of characters and photographic depiction of incidents shift raises the meaning of the novel from a microcosmic level to macro cosmic sphere. Mistry's Family matter is not only a society novel with a structured set of manifestations of social agents, family politics but also a critique of political pronouncements, a polemic. It is a sociologically congruent text with the epilogue exhibiting the constitution of the aesthetic gaze a pure gaze, capable of considering the work of art as an autonomous entity. Mistry's Family Matters very impressively delineates the thoughts of Nariman Vakeel who is on the verge of Physical collapse, his past, on his relationship with his step children and the world around him. The narrative not only provides an inside view of the ties between Coomy, Jal, Roxana, Yezad with Nariman but also complete the process of providing such a view through

grandchildren Murad and Jehangir's association with their grandfather Nariman. Apart from dealing with human emotions and relationships Family matters attempts a socio-political critique of 'Mumbai' as a city of opportunities. In Family Matters Bombay metonymically is perhaps India with the number of its problem matching its own population? Up to some extent 'Family Matters' is polysemic novel that focused primarily on the Parsis and Bombay. The novel ends on a note of reconciliation among the relations & lives.

18. **Peter Morey's Running Repairs: Communalism, Corruption and Duty in Rohinton Mistry's Family Matters (2007: 236).**

Rohinton Mistry's third novel 'Family Matters takes place against the backdrops of communalist politics and corruption. Novel offers a consideration of how, despite all efforts to keep characters separate, the public world impinges on the private space and how the taint of corruption can mark even the most insular and apparently upright of communities. Characters are caught in their dealing with each other and with the world they inhabit. Their revulsion is of a piece with their obsessive desire to exercise control over their environments and by extension, their destinies. Physical corruption and the inevitable change and loss accompanying mortality are closely associated with the social and political corruption that is the characteristic feature of modern Bombay and with the moral corruption of characters who often for laudable reasons, perpetrate deceits and engage in subterfuge. The corruption and breakdown of family life is inextricably linked to the physical, yet it is also connected to that other corruption infesting the social space and political institutions of Bombay. Family Matter concentrates on the issues of numerical decline and the merits or otherwise of traditional notions of ethnic

purity. The sense of loss indicative by contemporary Parsi culture in India is articulated in the novel. The central cosmological struggle of good against evil is described as an effort to achieve purity that which evil is impure, that which is impure is evil. It explored how the patriarch system attempts to keep check on the private space of their children. The very disgusting kinds of issues like corruption & communalism have been dealt too. Characters of the novel are baffled a lot to deal with each other and inhabit with the wider world. The corruption is prevailing not only in the physical level but on the moral, social and political level. Moral corruption is absorbed into distinguished reasons. It can be more special in context of religion. The core subject of this novel is about community which is carters on different issues such as religious hypocrisy, ethnic purity.

19. Paromita Chakrabarti and Swati Ganguly: 'Unreal City': Mistry's Grotesque Imagination (2007: 55).

Grotesque as a literary term implies something that is ugly, unattractive and repulsive. Mistry's narrative style employs grotesque images & tropes Mistry's debut novel 'Such a Long Journey' and his second novel 'A Fine Balance' display a grotesque image of the unreal city that is regarded as Amchi Mumbai. The inhabitants of this 'Unintended City' are the masses who propel the engine of civic life in a third world society and ambitions of its elite class. Mistry's grotesque realist narratives of Bombay remind us of the real inhabitants of the unreal city. In 'Fine Balance' one can recounts several grotesque incidents of torture and exploitation including sexual abuse faced by downtrodden. Life of Ishwar & Om in Jhopadpattis presents the grotesque reality of Bombay as a city of drams and as a unreal city. The last grotesque image of the narrative is the mangled body of Maneck Kolah on the railway

tracks of this Unreal City. The narrative of nation that emerges in Rohinton Mistry's two novels, *Such a Long Journey* and *A Fine Balance* are powerful accounts of a never ending struggle for survival. Mistry's narrative style employs grotesque images and tropes that can be related both to grotesque satire and the Bakhtinian 'grotesque realism. His first novel' *Such a Long Journey*' and '*A Fine Balance*' create a carnivalesque. In Mistry's novels the community is relocated in the slums of Bombay and function as the 'unintended city. The inhabitants of this 'unintended city' are obsolete citizen the masses who provide cheap labor that propels both the engine of civic life in a third world society and the ambitions of its modernizing elite. In Mistry's novels the common men and women on the streets of Bombay see the pettiness of their leaders with clarity and astuteness and discover sources of leadership and generosity within their own ordinary and unremarkable lives. The quirky eccentricities, the creative ingeniousness and the zest for life of the ordinary people challenge the apparent rationality of the operations of power which renders humanity ant. In the novel, *Khodabad Building* and its environment presents us with a gallery of eccentrics ranging from the completely unhinged to the slightly odd.

20. Neelam Tikkha's Geographical Imagination and fiefian of Rohinton Mistry and Bharati Mukherjee (1999: 126).

In this essay Neelam dealt with that literature reflects the social and historical perspective of a society. This essay shows how the view point of immigrant writer is changed due to identity crisis. This issue has been beautifully dealt in Mistry's short story '*Squatter*. Mistry belongs to India and now settled in Canada. The sense of displacement of a writer has been projected through Sarosh' (in

squatter) an Indian belongs to Parsi community and lives in a chawl called Firozsha Bag. He decides to migrate to Canada. His decision is appreciated and condemned also. But eventually Sarosh disturbed a lot because of the external environment of the host country and he finds himself misfitted.

21. Subhas Chandra bad Faith in 'Lend me your Light'(1999: 27).

This paper deals with the discussion about migration Chandra examined the dilemma of an immigrant who is caught between belonging and alienation. Kersi, the narrator is torn between the desire to emigrate to new pastures and the dim awareness of betraying his land. Most of the expatriate writer suffers from the sense of guilt that is reflected in their works. Their works are mainly the process of self - analysis and exploring their own place and identity in the host country. Dislocation causes a crisis of identity both at individual and cultural level. It is the unavoidable out tones of the transplanting process. The in-authenticity is realized as a mark that is life of the migrant.

22. Jaydipsinh Dadiya's 'Such a Long Journey: A Critical Study' (1998:70).

'Such a Long Journey' is Mistry's much publicized first novel and is the story of Gustad Noble, Protagonist of the novel who lives in a Parsi compound with his wife and three children. All characters of the novel are individualized and memorably drawn with humor and compassion. In 'Such a Long Journey' Mistry very sharply and realistically focused on the contradictions within the Parsi experience and existence in the country, where they belong simultaneously to their own community as well as to the nation.

Mistry's oeuvre seeks to evolve a vision that involves both the community - centered existence of the Parsi and their involvement with the wider national frame work. Gustad noble is a representative of ordinary Indian citizen. He is neither a tragic hero nor a comic fool. He possesses the quiet dignity of average, hardworking individual who tries to keep his family happy. Dinshawji represents the large community, but a private wary. Jimmy Bilimoria is also an average citizen, victim of the inconsistencies.

23. M.L. Pandit's New Commonwealth Writings a Critical Response.(1998: 67)

Rohinton Mistry shows an Indian's knowledge about corruption. It is being an indispensable part of life at all levels in India. The plot of Mistry's novel 'Such a Long Journey deals with the life of ordinary common people of the country and explores the manner in which corruption is deeply imbricate with their life. An ordinary citizen can get nothing done without bribes. Mistry also reminds us that the good donated by people to support the war effort at the time of the Chinese invasion can be found later on in Chor Bazar for sale. This corruption is prevailing from top to bottom. Mistry denounces the corrupt politics of Indira Gandhi Government. Mistry also project the emotional life and personal relationships of Parsis. His first novel is a Parsi Saga. He presents an interesting slice of their life. It is a valuable thing for them. Mistry entertains while he exposes the trivialities of his characters with his gentle humor and an eye for the comic in human nature.

24. P. Radhika's Logic and Superstition in Fine Balance: Double Edge closure in Rohinton Mistry's 'Such a Long Journey' (2007: 166).

Mistry's 'Such a Long Journey' appears to have been crafted to delight the desultory reader with one-dimensional & traditional plot. The two characters of narrative Dilnavaz and Mrs. Kutpitia and their activities become the organic part of the novel. The narrative of superstition, that Kutpitia's and Dilnavaz's deed bring into being, makes a very early and efficient entry in the novel and its presence is fore grounded with the strand of logic opposing it strongly. The same phenomenal logic & superstition can be clearly visible in 'A Fine Balance'. The interplay of superstition and logic manifests itself by the perception of monkey man. Some of the superstitious characters of the narrative attributed to the predestination of the logic. Mistry suggests that logics and superstitions are strand which are inextricably inter linked in real life as well. Mistry's subtle use of the technique of double- edged closure seeks to suggest that the solid crust of realism has no existence without a core fantasy to nourish and sustain it.

25. Jameela Begum's An Immigrant's vision of Nationalism: Rohinton Mistry's 'Such a Long Journey' (2007:144).

Nationalism can be traced as a byproduct of colonialism and hence a post-colonial phenomenon, nation and nation hood are terms that are highly ambivalent and ambiguous in the context of globalization and immigration. Such a Long Journey as an immigrant's vision of Indian Nationalism becomes all the more interesting and significant. The Parsi community is created in the writer's perception as a marginal group. The reconciliation between father and son at the end paves the way for Mistry's assertion that individual survive while

walls and boundaries, nations and LOC's collapse. The writer immigrant positioning enables him to problematize the concepts of nationhood and nationality in the narrative 'Such a Long Journey' from a perspective that merges subjectivity and long objective gaze from a distance. The novel is not just a immigrant's memoir of the land left behind; it is a journey that tries to come to terms with the notion of nationality and nationhood.

Chapter 3

Journey of Exploration in ‘Such a Long Journey

‘Would this long Journey be worth it?

Was any journey ever worth be trouble?’(*SLJ*, 259)

This is a poignant soliloquy of Gustad Noble, the main protagonist who beautifully surfaces the title of the novel which refers the toilsome life and journey not only of him but his family and society also. When we go through the novel, we find that the ‘journey’ word in the title of the novel has multi-layered meaning. The leitmotif of journeying flows in the sub text of the novel. The three epigraphs in the novel preface set the tone of the narrative. The first epigraph has been taken from Firdausi’s Iranian epic ‘Shah Namah’ that recalls the glorious Iranian heritage of mighty empire.

‘He assembled the aged priests and put questions to them concerning kings who had possessed once world. “How did they”, he inquired, “hold the world beginning, and why is it that it has been left to us in such a sorry state? And how was it that they were able to live free to care during the days of the heroic labors?’

The above cited epigraph takes on to the journey of Parsis that had spread over a large part of the world before the Arab Invasion in 639 A.D. These Parsis were migrant people / small chunks of the society who did have ‘Such a Long Journey’ all the way from Persia to India. They were permitted to settle in Gujarat at Sanjan by King Jadav Rana. The Priest agreed to certain conditions imposed by the king. In order to ensure the

king Jadav, Dasturji (the priest) stirred a spoonful of sugar in a brass bowl full of milk and said that they would try to be like this insignificant amount of sugar in the milk of their humble kindness.

The second epigraph is quoted from the poetry of T.S. Eliot. The title 'Such a Long Journey' has taken from T.S. Eliot's *The Journey of the Magi*:

'A cold coming we had of it,
Just the worst time of the year
For a journey and such a long Journey'

The title signifies an individual's struggle to survive with dignity. The journey of the three wise men to the birthplace of Jesus Christ is not an ordinary physical journey. It is a symbol of man's spiritual yearning in which he has to surpass numerous hardships. Eliot's poetry is symbolic and suggestive where the word 'journey' is used as a metaphor to reflect the struggle and labour done by the 'Magi'. The 'Magi' here refers to the three intellectual men who came from ancient Persia and 'Magi' is used for the priestly class of magicians. Later they were recognized as: Balthazar (king of Chaldea), Gaspar (Ethopian king of Garshish) and Melchior (the king of Nubia). Later, one of the Magi gave an account of his journey for the benefits. The end of the journey was rewarding and satisfying, for he has arrived at his desired destination that the prophecy of the birth of Christ true. The Journey of the Magi is also symbolic of the re-orientation which is absolutely essential to attain higher and nobler values in the life.

The third epigraph is extracted from the Nobel Laureate Prize winning creation *Gitanjali* written by Rabindranath Tagore:

'And when old words die out on the tongue,
New melodies break forth from the heart;

And where the Old tracks are lost,

New country is revealed with its wonders'

These lines of Tagore sum up the way in which the Parsis journeyed from one place to another and one country to another and how they adapted themselves to the new realities.

The South Asian Mistry places his community at the center and weaves a tale that is both the history and fabulation. The novel presents Mistry's vision of multicultural society and the place of minorities in it. He presents the political situation of the nation such as humiliated defeat in the Indo-China war and another was the shameless scams by the higher political powers during the Indo-Pak war as the tapestry of his novel. The war fought between India and Pakistan for the liberation of East Pakistan - the present Bangladesh. The novelist Mistry returns to Bombay and has very overtly attempted to deconstruct and repossesses his past. It may be seen as a byproduct of kinship and group identity. As Gayatri Spivak (1990) mentioned, 'a feeling of recognized kinship is more desirable than nationalism'. Even Stuart Hall underlines the heterogeneity and diversity of the people who has moved away from their homeland, he reiterates their "remembrance of things past" and an endless desire to return to last origins", to be one again with moth, to go back to the beginning is like the imaginary; it can neither be fulfilled nor requited and hence is the beginning of the symbolic, of representation, the infinitely renewable source of desire, memory, myth, search, discovery, in short the reservoir of our cinematic narratives".

His debut novel opens with the morning Kusti prayer in serene and peaceful environment:

'The first light of morning barely illumined the sky as Gustad Noble faced eastward to offer his orisons to Ahura Mazda. The hour was approaching

six, and up in the compound's solitary tree the sparrows began to call. Gustad listened to their chirping every morning while reciting his kusti prayers.' (*SLJ, 1*)

The opening lines of the novel reveal a serene, pristine beauty and natural music of sparrows that further create a soothing atmosphere and a mystic environment. As a true Parsi he believes in every ritual and customs of Parsi Zoroastrianism but he respects all other religions equally. He performs his Kusti prayer regularly and after completing it, he expertly flips his wrist twice, thrice to driven away Ahriman, the evil one. Perhaps his nobility and cooperative nature becomes the root cause of his problems and difficulties. He was a God fearing and family centered person.

The narrative sets in two spatial scales in the first few lines of the novel.

'The first light of morning barely illuminated the sky as Gustad Noble faced eastward to offer his orisons to Ahura Mazda.... the metallic clatter of pots and pans began nibbling at the edges of stillness. The bhaiya sat on edges of stillness. The bhaiya sat on his haunches, besides the tall aluminum can and dispensed milk into the vessels of housewives.' (*SLJ, 1*)

The plot uses series of co- incidences as a narrative link to interconnect the various episodes in the life of Gustad Noble. The sage of Gustad is fact a based fiction in which Mistry deliberately weaves into the story certain historical facts such that the novel becomes medium for the expression of betrayed hope and loss of faith as experienced by Parsi community at national level.

Gustad is proud of his ancient roots. He with the sense of elevation says, 'Our prophet Zarathustra lived more than fifteen hundred years before your son of God was ever born.' (*SLJ, 56*)

Life Journey of Gustad noble highlights the collective consciousness of Parsi community. 'Such a Long Journey' concentrates on the middle – class life of the Parsis in Bombay at the wake of 1971 Indo-Pak War. It is a pathetic tale in which writer mixed historical and political events in the sixties and seventies in India with the personal lives of the characters that haunts not only the conscious but unconscious state of the chief protagonist and other characters of the narrative. The protagonist Gustad Noble, a middle aged Parsi with moderate aspirations, struggles very hard to make his family life happy and comfortable, learning painfully to reconcile himself to the disappointments and frustration in the life. His life partner, Dilnavaz is always with him at all odds, but this disillusioned man keeps worrying about his two sons, Sohrab and Darius and a loving daughter Roshan always suffering from chronic diarrhea. His friend circle consists of a few Parsis like Jimmy Bilimoria, the RAW agent, his co-worker in Bank Dinshawji, a half -wit Tehmul Lungra, his family doctor Paymaster, his christian friend Malcolm Saldhana and Jimmy's trusted Pathan friend Ghulam Mohammed. The canvas of the narrative is too narrow, restricted to only the minority Parsis in India so there is no place for the 'Other'.

However Mistry does not provide s straightforward Parsi – as – 'Other' to the rest of India as 'self' equation either.

The device of flash back allows the author to expand the social realm beyond the text by showing the switching on and off of consciousness of Gustad Noble. Frequent references to the better days in the past, especially Gustad reminiscences of his child hood and his father's financial prosperity evoke nostalgia for the past. He recalls his father's shopping sprees in Crawford market which has become for him a nightmare.

‘Perhaps it was due to their different circumstances : his father is always accompanied by at least one servant, arriving and leaving by taxi; Gustad along, with his meager and worn basket lined with newspaper to soak up meat juices that could start dripping in the bus, causing embarrassment or worse still, angry protests from vegetarian passengers.’ (*SLJ*, 21)

Gustad remembers his father's bankruptcy. Not only does it has the sound of a deadly virus but also feels ‘cold as a chisel’ what temporarily succumbs to the clutches of bankruptcy”

This event of his life shattered all his plan of attending university, something which would enhance his career prospects considerably. Instead of being able to focus on his studies, he is forced to earn money.

This filled his heart and consciousness with a sense of void which he further wants to fulfill through his son. The defense mechanism of identification is clearly visible in the course of act (fulfilling his own dreams or sense of void by his own son's achievement). He seems to be a man who is swimming in the tickle water of his fifth decade of life. The past is of special relevance to Gustad. Apart from the bankruptcy, the broken bowl of Matheran points to a second instance where Gustad's life becomes questionable. He remembers how at the end of a childhood holiday at Matheran an edible pudding bowl is broken and eaten by the manager of the hotel. This seems to be a trial incident that resurfaces in Gustad's consciousness.

‘And then, the bowl was broken and eaten. There was something so final and terrible about the act. And when the bookstore was bankrupt and the bailiff arrived, I remembered the broken bowl..... The men continuing their task, dismantling Papa's life, breaking it up into little pieces..... And I remember the dinner table in Matheran, the crunching down of the broken bowl – Such a terrible, final act.’ (*SLJ*, 243)

The breaking of the bowl (as well as the bankruptcy) signifies a boy's first encounter with destruction and life's complexity. The saying that 'miseries comes in battalions' is true to Gustad. All the events of life in present and past are wrapped with setbacks. He has very few movements of happiness in his life. In the midst of the chaotic times in connection to this personal uncertainty and problem; Gustad was doubly distressed when he thought about the position of minorities in India. As a conscientious Parsi, he was aware of the depressing future that awaited minorities in India in general and the Parsis in particular (Kurpa, 2012).

He is disturbed to see how the followers of the Shiv Sena abuse the members of the Parsi community. They call them 'Crow-eaters' and mock their burial rites. Gustad nobly reflects on the community's precarious status. He says,

‘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 non-sense. It was going to be like the black people in America – twice as good as the white man to get half as much.’ (*SLJ*, 55)

For him Shiv Sena is the epitome of majority's violence against minorities. The above passage portrays the Parsi community's little fear and anxieties. Gustad and resident of Khodadad building are the true representatives of middle class aspiring Parsis expressing all the angularities of the declining minority community.

He fears that if a Shiv Sena manages to achieve its goals and puts its plan into practice, Sohrab's future in Bombay will become insecure indeed. This insecurity of Gustad seems to imply that the only way out for Sohrab is emigration.

However, pointing out the condition of ‘Others’ who have to be ‘twice as good as the white man to get half as much’ (*SLJ*, 55) migration and

diaspora are at the same time rejected as viable opportunities for a good life.

The position of the Parsi minority is also made more vulnerable by Indira Gandhi's nationalization of all Banks at one stroke thus toppling the Parsi hold over banking. Dinshawji reminds Gustad of the past.

‘Parsi were the kings of banking in those days such respect we used to get. Now the whole atmosphere only has been spoiled ever since Indira Nationalized the Banks.’ (*SLJ*, 38)

This creates a sense of insecurity and loss among them (Parsis). On other side the process of “Cultural inversion” becomes evident in Dinshawji voice over the loss of familiar names of road and sites under the pressure of Shiv Sena. To Gustad's question, “what's in a name”, he counter – asserts that renaming is an infliction of linguistic violence on social identity, the erasure of familiar names connected with the past is seen as an erasure of “a personal – historical connectedness” (Pandurang, 2007).

‘Names are so important; I grew up on Lamington Road. But it had disappeared. In its place is Dada Saheb Ambedkar Marg. My school was on Camac Road. Now suddenly it's on Lokmanya Tilak Marg. My whole life I have come to work at Flora Fountain and one fine day the name changes. So what happens to the life, I have lived? Will I get a second chance to live it all again, with these new name? Tell me what happens to my life. Rubbed out, just like that? Tell me.’ (*SLJ*, 74)

Dinshawji says that all these violent and agitating tactics of the Marathas will contaminate the social harmony in Mumbai and there will be chaos and disturbance all around.

Dinshawji, raised and socialized within an anglophile tradition, ruthlessly attacks the Shiv Sena's renaming of street names and takes issue with its

psychological consequences. The names for them were source of security. The name considered as a distinct part of their ethnic identity, the indicator of their culture. (Kurpa, 2007)

Thus, Dinshawji, according to David Williams (1996) ‘Experience the rewriting of the map of his neighborhood as an interruption in his self – presence’

By centralizing their community in their narratives, he preserves and protects them and thus throws light on existing facts.

Such a Long Journey’ as a history, recaptures, pulsating moments in the life of nation and the Parsi community. Mistry reinvents the history but it is not exactly the fact-based history. The major historical events that vibrated the political life of post independent Indian at individual national and trans-national levels are presented imaginatively in it. The history is written from a minority culture perspective, the Parsis’ perception of India that runs parallel to the history of Gustad Noble’s family. However, if subjectively contemplated, history may be regarded as a record of all that has occurred with the realm of human consciousness. (Elmer, 1963)

Mistry has explored history which is much concerned of Parsis and national identity. He represents the history of Parsi community and pain of Indian people at personal, social and national level. We can see Gustad’s fate resembles with the fate of nation (Kumar, 2011).

The year of 1962 was dreadful for Gustad as well as for the nation. It was the same year in which Nehru’s democratic India met a “humiliating defeat” (9) at the hands of the treacherous yellow race of the Chinese in spite of the slogan ‘Hindi-Chinee Bhai-Bhai’ followed by riots, curfew and lathi charges in Mumbai.

The Indo-China war in 1962, Indo-Pak war in 1965 and 1971, the birth of Bangladesh are the main historical events around which the novel rotates. Gustad painful memories of this dreadful year lie deep in his subconscious state of mind. He met with a terrible accident this year (1962) while jumping down the running bus on the Church gate road to save Sohrab.

Such a Long Journey offers post-independence history as a history of reception, validation and employment of what Benedict Anderson refer to as the notion of imagined community – which is by all accounts a Western construct exported to the colonies and which is essentially identify politics writ large –in the formation of the nation – state in 194. (Kamra, 2007)

Mistry presents post-independence history in two different ways; first, the text openly obsessed about the nation state, its architects, and second is the abstraction – minority community – on which the narrative is based. Mistry reinvents the history but it is not fact based history. The history is written from a minority culture prospective. In, here review of the novel Arun Mukherjee (1992) observes that novel also talk ‘about life as it is lived under specific historical circumstances and demands that the cultural outsider pays attention to its cultural historical specificity.’” (Arun Mukherjee, 85).

The third Indo – Pak war which was fought in 1971 finds place in Mistry’s novel, Such a Long Journey. This war was fought for establishing peace in Pakistan when there was strife between East and West domain of Pakistan. It was widely perceived that the West zone dominated the country, leading to the effective marginalization of East zone. This difference changed into the civil war between East and West Pakistan. (Kumar, 2011)

Mistry underlines the reasons of the Civil war responding to Roshan’s (Gustad’s daughter) question.

‘Daddy, why is West Pakistan killing the people in East Pakistan?’ (*SLJ*, 26)

In answer Gustad says:

‘Because it is wicked and selfish, East Pakistan is poor, they said to West, we are hungry; please give us a fair share. But West said no. Then East said, in that case we don’t want to work with you. So, as punishment, West Pakistan is killing and burning East Pakistan.’ (*SLJ*, 27)

Mistry’s historical vision has different dimensions. He primarily focuses on the movements that are produced in the articulation of what is known as ‘Cultural differences’. The work of Mistry emerges as a parallel history of modern Indian and Parsis as a minority community.

The early 1970s witnessed the emergence of the Shiv Sena with its ethnic demand for a Maratha Raj, angrily dismissed by Gustad as

‘Maharashtra for Maharashtrians’ nonsense’ (*SLJ*, 73). He sees this agitation as a threat to his minority community as analogous to the situation of black American.

Tarun Tejpal describes the novel as the first Fact based fiction in the India Tradition (1991) a close examination of the number of interruptions in the narratives suggests an intrusive urge on Mistry’s part to deliberately weave into the story certain historical facts such that the novel becomes a medium for expression of betrayed hope and loss of faith as experienced by Parsi community at national level.

‘Mistry attempts to make sense of actual historical events by narrating them, by extending them beyond the curtain of silence and perception in which official discourses have tried to enshroud them.’ (Mukherjee, 1992)

Mistry being a minority author tries to invent the neglected chapters of Indian history. By re-narrating the history, the novelist develops a story of his community and the nation. Mistry's novel and Eliot's poem refer to the mediaeval tradition of quest. Superficially the main objective of quest is to find out oneself for accomplishment and make the self-satisfied psychological. Quest is the psychological urge of human consciousness. The quest in 'Such a Long Journey' is of lesser magnitude.

Gustad Noble's dreams for his son's career seem to be a quest, the purpose of which is University degree. Sohrab's deviation from Gustad's expectations seems to make life meaningless. He helplessly unlocks his heart;

'How to make him realize what he is doing to his father, who has made the success of his son's life, the purpose of his own, Sohrab has snatched away that purpose, like a crutch from a cripple.' (*SLJ*, 20)

Sohrab refused to attend IIT because he has dreamt of such a career himself;

'All I wanted for him was to have a chance at a good career. The chance wrenched away from.' (*SLJ*, 21)

Sohrab refuses to go to IIT, but to stay in Bombay and complete a B.A. in literature shattered all his dreams. (1)Sohrab's departure from Gustad's expectations seems to make his life meaningless. (2) In Sohrab's case, there exists the oedipal conflict in his growing up from adolescence to adulthood that creates a crisis of identity.

The novel has intensely political overtones and the crucial event of 1971 Indo-Pak war for the liberation of Bangladesh and Indira Gandhi's mandatory and decisive role in it. As Tarun Tejpal (1991) points out that it is a fiction thinner than facts. Mistry is desperately keen of the breaking of

walls, whether it to be the wall that fences in a Parsi community from the outside world or the political boundaries that have been drawn between India and Pakistan or Indian and China. Mistry does not reduce the novel to an expression of a collective experience of consciousness that is haunted by feelings of discrimination alone. Mistry draws a coherent picture of the Parsis community through various characters. He seems more concerned with the concept of nationhood and nationality. Gustad's experience throws relief into the rotten state of affairs in Indian politics, society and economy. Gustad's bitterness and cynicism of the political scenario run parallel to the personal losses and sufferings of his community. Mistry's politics can perhaps best be glimpsed through Bilimoria's tragic tale and the detailing of country's political corruption. Bilimoria performs at the interface of national and international politics. The source used by Mistry for Major Jimmy Bilimoria's pathetic tale is the bizarre Nagarwala Scandal. There are two incidents in the novel that are the fictional versions of actual incidents. First is the nationalization of banks and other is associated with major Bilimoria.

Bilimoria is not a culprit as described by the power users but in fact he became a victim in the hands of political schemers in a deceptive political conspiracy in which the Prime Minister herself was directly concerned. Indira Gandhi asked Bilimoria to get the amount of sixty lakhs from the SBI director, by impersonating the PM's voice on the telephone, on an urgent situation basis to finance a guerrilla operation that is so called Mukti Bhahini in East Pakistan. Major was also asked to write a declaration (he had initiated her voice) which he did without any second thought.

It is a safe political move to protect her. Before the money was used for original purpose the PM's office intercepted the money. Knowing this Bilimoria kept ten lakhs rupees. Gustad received this money that has to be

deposited to the fictitious account of Mira Obili with the help of his friend and co-worker in the bank. But as the procedure went on, Bilimoria was arrested; kept under custody and tortured until he returned the money. Gustad and Dinshawji managed to withdraw the amount and returned it to Ghulam Mohammed who requested Gustad to meet Jimmy in Delhi. After meeting him, he understands the political stand of the people involved in it. (Kadam, 2013)

In order to save their own skin, they can deliberately sacrifice the life of poor and helpless people. Ministry Criticism of the political leaders is evident in Ghulam Mohammed's words to Gustad.

'People at the very top are involved. They can do whatever they like with Biliboy. In this country, law doesn't apply to one's at the top.' (SLJ, 204)

Sohrab, making an ironical comment on the working of the Prime Minister, adds that our wonderful Prime Minister uses RAW like a private police force to do all her dirty work. (SLJ, 25)

In a state of utter weakness, hovering between reality and fantasy, Bilimoria speaks about the way Research and Analysis Wing (RAW) is hijacked for the personal use of the Prime Minister.

'Big surprise.....she was using RAW like her own private agency. Spying on opposition parties, ministers.... any one. For blackmail made me sick. Even spying her own cabinet. One of them prefers little boys. Another takes picture of himself... doing it with women. Bribes every..... so much going on, Gustad. RAW kept dossiers. On her friends and enemies where they went, whom they met what they said, what they get, what they drank.....' (SLJ, 270)

The characters of the novel criticize Indira and his son without any reservation. They consider that "Indira and her son, the motorcar fellows

are involved in all kinds of crooked deals. Commenting on the assassination of Indian Gandhi, the Prime Minister, Bilimoria friend Gulam tells Gustad that she has enemies as well as her friends. Ghulam tells Gustad that “Indira Gandhi herself has many enemies. Make more and more every day, from Punjab to Tamil Nadu. Anyone of them could do it (murder). (*SLJ*, 323)

The narrative explicated how a very thin line exists between facts and fiction, fission and fusion, consciousness and sub-consciousness. The close reading of the text reveals that Mistry is a fascinating and culturally significant aspect of his craft of fiction. The political events referred to are the Nehruvian Utopia, the dirty power politics, nepotism and the faulty system of electorate in 1970s, the vested interests of politicians and its repercussions in the 1980s. (Kadam, 2013) He is a political committed writer and his commitment is affiliated to his own Parsi community. One of the disturbing qualities of ‘Such a Long Journey’ is the dexterity deftness with which the narrative is woven, such that one cannot escape the connections between and transmutation of public decisions and their repercussions on the private lives of the citizens. It explores the intimate connection between war and state politics, between the corruption of political leaders and the psyche of ordinary people (Dewnarian, 2007)

The concept of ‘Wee’ consciousness has been explored throughout the novel and collective consciousness may be easily observed through the actions and speeches of various characters of the novel like Gustad Noble, Dinshawji, and Malcom Saldhana etc. He opposed nationalization of banks which would deprive them livelihood and deserved position in the banking system. Mistry’s fiction can be considered within this conceptual structure as the predicament of an individual in order to cope up with the contradictions of the past and the present, community and self, family and

community. Each of these 'contexts' to individual contradiction and dilemmas is conscious overtone that changed the events in the text.

In 'Such a Long Journey' the word 'Journey' has limited literal significance in terms of a long Journey, expect journey from Bombay to Delhi to meet his friend Bilimoria and back from Delhi to Bombay. Here the word 'Journey' carries symbolic significance in personal term; it is the journey of self from denial to acceptance and forgiveness.

When Gustad was on his way to Delhi in train he ponders over its worth, 'Would this long journey be worth it? Was any journey ever worth the trouble? and what a long journey for Dinshawji too, but certainly worth it.' (*SLJ*, 259-260)

No doubt, the journey has a worth meaning when Gustad returns from Delhi to Bombay with the sense of satisfaction and contentment. The key word journey has been introduced in the beginning of the novel and runs throughout the text. This key word deals with permanence and change, order and chaos; and art of living and life of art. 'The motif representing the dispersal of Christianity and parsis along with the disharmony in the life of individual who believes in different religion' (Kumar, 2012).

The Journey is the leitmotif of plot that presents the life voyage of the main protagonist of the narrative Gustad and how he overcomes all the obstacles in his way of life. The Journey means quest for identity and cultural roots in relation to race, class, nation and ethnicity. Mistry's journey has strived to spell Parsi positions in various shades. The text of novel exhibits consciousness of his community in such a way. He narrates the community's woes through the mouth of his characters. Gustad's long journey is a kind of enlightenment on political reality, personal affections and morality. The central image of the Journey recalls that pragmatic journey of Parsis in the novel. As Anjana Desai (1994) says,

‘The Journey is the Journey of a nation, of a city, of an ethnic minority, and of an individual man of this community and the question it raises is the someone that baffles Eliot’s sage was for it for a birth, or a death that they travelled.’

Mistry describes that happiness and miseries are the essential part of Journey of every major or minor character of the novel.

Gustad’s life journey is in malicious world in which happiness and miseries are intensely interwoven with the journey on the edge of life. His long journey exhibits the consciousness of his community and demonstrates the existing threats to Parsi family and community. ‘His long journey is an illustration of the universal truth with the conflict between good and evil.’ (Kumar, 2012)

Major Bilimoria journey in the novel is none other than the fictional counterpart of Nagarwala case who was arrested and killed during Indira Gandhi Government. His journey runs through the political nerves of the text which ends nerves of the text which ends in a vacuum. The close reading of the novel makes one feel that his fiction is an amalgamation of history & politics, fact and fiction moving in two directions, history barely forming the substance, for the substance is Gustad Noble’s life Journey from happiness to misery and vice-versa. (kadam, 2013)

‘The journey / quest motif is an recurrent one in third world immigrant fiction, wherein the journey metaphorically entails the transition from one state of inner experience to another’ (Kirpal, 1996)

The rootlessness and alienation that characterizes most immigrant experience, is already a part of double-bound Mistry. The in between-ness led the community to address issues that directed to their ethnicity and culture specificity within the context of political and social changes in India. In 'Such a Long Journey' the ‘personal is political and political is

personal'. This is not merely a fiction about Parsi life. The Parsi community is created in writer's perception as a marginal group that is shut out / walled in by choice/ design within Indian mindset. Mistry as a writer himself admits that if someone wants to create good literature then his content must include all aspects. He puts it in words, 'I must write about what I know best. In that way, I automatically speak for my tribe'. Here, he tries to emphasize that in order to produce good literature he is writing about Parsi culture and traditions.

The novel also pays close attention to religion which plays an important role in shaping the Parsi identity. As Mistry discourse does revolve around the Parsi identity, the relevance of the Zoroastrian faith deserves mention not only as a major influence on many world religions but also as a shaping factor for the characters 'Such as Long Journey' (Kumar, 2012).

The author describes the Parsis an ethno-religious minority. The protagonist of the novel believes in the Zoroastrian values of truth, charity and purity of mind and the symbol of 'Kusti': a sacred thread tied three times around the waist while praying. As a child, he enjoyed Kusti prayers and it becomes a daily routine. He believes in Zoroastrian faith of good words, good deeds and good thoughts. Religion for him is not like garments style that could be changed just to follow fashion, and he strongly believes that all religions are same.

Gustad usually goes with Saldhana to the Church in believing in the equality of all religions. But when Saldhana boasts of Christianity, Gustad promptly retorts.

'But our prophet Zarathustra lived more than fifteen hundred years before your son of God was even born; a thousand years before Buddha; two hundred years before Moses. And do you know how much Zoroastrianism influenced Judaism, Christianity and Islam.' (SLJ, 24)

This utterance reveals that Gustad is proud of his own religion. Gustad's friend, Malcom used to remind him that "We are minorities in a nation of Hindus" (*SLJ*, 23). According to his perception the existence of minorities completely depends upon the majority Hindus, though cow, the sacred animal of the Hindus, is the supply of protein for the minorities. The fear syndrome emanated from the emergent Hindu fundamentalism and sectarianism that hold energy during the 1970s looms large in Gustad's psyche. Gustad protected his religion against the general skepticism prevailing in Indian about its rituals and customs such as function of the 'Tower of Silence' upon which the dead Zoroastrians are thrown to the buzzards. The uncompromisingly 'Preferred the sense of peaceful mystery and undivided serenity that prevailed in the fire temple.' (*SLJ*, 24)

The Parsi religion in Mistry's fiction is not only ethnographic but also in sociological terms religion in "Such a long journey" is significant as a means of generating meaning in a world that is felt to be deprived of it.

Mistry's religious sensibility, however seems to be Non-Indian, for Indian believes in secularism and tolerance and he being a Parsi feels that the Parsis are marginalized in the post-colonial India. It seems that he is not a committed secularist and a believer in India's composite cultural heritage like his nameless pavement artist. (Kadam, 2013)

The pavement artist (with BA in world religions and specialization in comparative studies) paints an extensive mural of gods and goddess of India. This idea of Gustad to invite a (nameless) commercial pavement artist to paint a urine soaked wall becomes a symbol of religions amalgamation.

In 'Such a Long Journey', Rohinton Mistry's journey has strived to spell Parsi positions and place in various shades & shadows. His work exhibits consciousness of his community in distinct manner. He narrates his

community's woes through the mouths of his characters. The individual fate is bound up with the fate of his community. (Kumar, 2013)

Gustad Noble feels proud of his ancient culture, religion and roots. The novel highlights the collective consciousness of Parsis who experience the anxieties, insecurity and alienation, characteristic of minority communities. 'Parsis in India feel insecure, experience identity crisis and feel threatened by possible submersion in the dominant Hindu society, a nightmarish prospect which they do not ever want to come true.' (Dharan, 2007)

Now days, the Parsis are the ethno- religious minority. The novel traces the historical background and their current status of Parsi community in India through Malcom Saldhana's proposal to establish historical superiority of his religion over his friend Gustad.

'Christianity came to India over nineteen Hundred years ago, when Apostle Thomas landed on the Malabar Coast amongst fishermen. Long before you Parsis came in seventh century from Persia, running away from Muslims.' (*SLJ*, 24)

And when Gustad retorts Malcom gives up.

'But our Prophet Zarathustra lived more than fifteen hundred years before your son of God was even born; a thousand years before the Buddha; two hundred years before Moses. And do you know how much Zoroastrianism influenced Judaism Christianity and Islam.' (*SLJ*, 24)

These words of Gustad try to glorify his own religion. This reference quoted from the text shows; the pride and dignity in the mind & heart of the protagonist Gustad Noble, is self-reflective. In the worst situation also, he does not give up his nobility that is essence of Zoroastrian philosophy and unflinching loyalty and faith in his religion. The opening lines of the novel focus his commitment for his religious fact.

Apart from religion, the major factor shaping the collective identity of Parsi community is its feeling of Otherness. Mistry asserts that national identity of minorities' depends on a strategy of 'Othering' that threatens to discriminate the Parsis. The Shiv Sena in this narrative (Such a Long Journey) is presented by the characters as a very real threat to a distinct Parsi identity. 'The Shiv Sena Openly advocates racist goals and agitates against South Indian Immigrants, who are blamed for insufficiency of Jobs in Bombay' (Kurpa, 2012)

As Nilufer E. Bharucha (1996) points out:

'The Sena raised the bogey of the 'the other' – the religious other, the Muslim, the linguistic other, especially Tamil speakers, and regional other, those who come from other parts of India''. Mistry shows that Indian national identity construction relies on a strategy of Othering that threatens to victimize the Parsis.

Both the Shiv Sena and the Parsis realize that struggle for language is important because it is tied up with the issues of identity.

In this sense, the Parsi identity can be described as 'Others' struggling to maintain their self in a Hindu dominant society. The Parsis are regarded as 'Others' because they are presented as traditional, conservative and typically religious minded people in an Indian modern society. Gustad and other inmates of Khodadad like Tehmul Lungra is seen as a marginal figure, to be shouted at, ordered about and eventually to be disposed of casually. However, the realities of community life create other situations of marginalization. Gustad is doubly distressed about the depressing future that awaited minorities in India, in general. 'Shiv Sena' is presented as a character that is real threat to a distinct Parsi identity. Protagonist consciousness is haunted by the increasing power of Shiv Sena and its meaningless propagandas like Martha Raj, with its nonsense of Maratha

for Maharashtrians. Dinshawji says that all these agitating tactics of the Marathas will trouble the social harmony and balance in Mumbai. He also raised and socialized within an anglophile tradition, ruthlessly attacks the Shiv Sena's renaming of street names and takes the issue with its psychological consequences. The names for them were source of security. 'The names considered as a distinct part of their ethnic identity and indicator of their culture'. (Krupa, 2012)

Gustad's friend Malcom used to remind him that we are minorities in a nation of Hindu. This fear syndrome emanated from the emergent Hindu fundamentalism and sectarianism that hold energy during the 1970s looms large in Gustad's psyche.

He feeds his identity and he has awareness of holding it throughout the novel. His friend is also seeking his own identity and he mourns for the loss of his social identity and his personal history. According to him change of names symbolizes certain loss of old identity. Author's social and moral consciousness is reflected through Dinshawji character. While the friendship between Gustad and Malcom has been damaged by alienation, Gustad friendship with Tehmul Lungra and Dinshawji is eventually ended by death. Dinshawji & Tehmul are allegorical figures and represent complex psychological dispositions. Tehmul's death realizes Gustad about life and reality. 'Though, he is a minor character in the narrative but plays an important role in the transformation of Gustad's consciousness of his community and demonstrates the existing threats to Parsi family and community'. (Kumar, 2013)

Gustad's room is dark due to black out paper taped over the window pane and the ventilators since Indo-China war broke out. The darkness of the room symbolizes solitude. In the state of solitude he feels nostalgic and thinks about his past losses. His wife Dilnavaz often requested him to get

rid of the black paper. The black papers symbolize Gustad's effort to preserve the Parsi community and his family from outer world and also preserving his identity. He mended the black paper with the help of his daughter Darius. This act shows an attempt to preserve their community and its significance from being extinct.

The blackout paper answers a psychological need in Gustad that it keeps him out of the frightening historical events as the nation war. Dilnavaz wants Gustad to come out of the dark world.

‘With so much Junk I cannot clean or dust properly and all that paper still in the windows and ventilators. God knows when.....’ (SLJ, 116)

The pangs of expansion that Gustad experiences due to his being thrown to the margins in the unpleasant conditions emerge as a spiritual test in which he ultimately succeeded. Gustad's quest ends in peace silence and reconciliation. He removes the black paper from his windows letting the rays of hope peep in the room.

Mistry uses symbols and images very skillfully in his fiction to portray the internal feelings of the characters, and thus plays a significant role to understand their behavior and psychic disposition. Not only human behavior but also the inanimate objects help to develop the plot. These objects not only help to develop the plot but also allow the reader to look deep into the sub consciousness of the characters. ‘The six feet high and 300 feet long black wall is an important symbol throughout the novel. It acts as a border, a social partition sheltering the residents of Khodadad Building from non – parsi eyes and protecting them from the threat of Otherness itself.’ (Roy & Pillai, 2007)

The BMC plans to demolish the wall to widen the road annoyed Gustad and he criticizes and curses BMC for undertaking such disastrous move:

‘The Bloody Bastards were out of their minds. What was the need to widen the road? The compound would shrink to less than half its present width; and the black stone wall would look like a mountain before the ground floor tenants. More a prison camp than a building, all cooped up like sheep or chickens with the road noise and nuisance so much closer. The flies, the mosquitoes, the horrible stink, with bloody shameless people pissing, are squatting alongside the wall. Late at night it became like a whole sale public latrine.’ (*SLJ*, 16)

The wall is an important symbol in the text and it has actually a group of symbols. In the beginning of the narrative, it represents protectism and reduction of the wall. The confrontation between Morcha members and municipal workers ends up in agitation and furious violence and the tragic death of Tehmul in cross-fighting between two. Gustad realizes that collapse of the wall would wreck the past and future and would inevitably speed up the process of dismantling the boundaries around the Parsis world. The wall becomes gloomy within the apartment on account of the blackout paper. Gustad strikes up with the brilliant idea of inviting the urine soaked wall ‘made copious by Malodorous deposits by outsiders’ (*SLJ*, 156) and therefore marked by the odor of counter territoriality. The pavement artist paints the wall within gods and goddesses from all religion. The artist (having bachelor’s degree in World Religions and especially in comparative studies) produces and extensive murals of the gods of India. Gustad’s prime intention was to maintain the divisive function of the wall to stop the pissers and was not based on any secular intention. ‘The idea of the picture within the picture is analogous to the idea of cultures within cultures; reelecting the multi-faceted aspects of India’s confusing socio-religious cultural make up.’ (Roy & Pillai, 2007)

The artist’s holistic vision also encompasses Yellamma – the deity of devdasis and protector of prostitutes. The pavement artist first comes to

Gustad's attention when he is rushing to the bank to deposit Bilimoria's first installment. This is his impression of the artist. (Dewnarian, 2007)

'The Pavement artist did not restrictas it displayed the deity of the day.' (*SLJ*, 143)

Any attempt to interpret the wall as a symbolic mural that reflects the idea of an India based on multiplicity and pluralism. Although, the inmates do not like the religious pictures on the wall that start to criticize a saint facing the mosque and so on. However, this consciousness does not clash with the national interests, because, they basically involves with communal and national identities. In the course of carrying the body of dead Tehmul Gustad reinvents certain strength within himself and he also rediscovers the emotional strength to cry. 'Tehmul is the significant character whose presence plays a significant role in the transformation of Gustad's consciousness.' (Kumar, 2013)

The presence of the pavement artist crystallizes Mistry's effort to see the universal in the particular and to consciously work towards adding universal dimensions to the specific story of the Parsi Community.

Mistry addresses the issue of stability and momentum of being rooted and rootless through this artistic imagination of a wandering pavement painter.

Mistry does not reduce the novel to an expression of a collect experience of discrimination along. He draws a coherent picture of his character (Gustad) psyche through blackout paper. The blackout paper symbolizes Gustad's effort to preserve the Parsi Community and his family from the outer world. It is through the blackout paper that he succeeded in preserving his identity. Gustad has put up the blackout paper at the time of Indo-Chinese War and he has to remove it fore ever. The blackout paper answers psychological need of Gustad to keep out the frightening historical events away from his peaceful existence. The everyday reality of 1971,

together with the psychological reality of his strain, is distasteful and threatening for the protagonist of *Such a Long Journey*. The blackout paper is a device of defense holding disorder. The darkness caused by the blackout paper depicts the escapist character of Gustad's psychological disposition.

Dilnavaz remarks,

'Weeks went by then months, with paper restricting the ingress of all forms of light early and celestial. In this house the morning never seems to come.' (*SLJ*, 11)

At one point Gustad expresses a desire to 'let the rotten world go by' (*SLJ*, 141). Part of the "Celestial" light blocked by the blackout paper is his own understanding of political situation which becomes his unconscious way of letting the world go by, his refusal to face reality. (Krupa, 2012)

'Light represents the reality principle which Gustad attempts to withdraw from.' (Bharucha, 1995)

The leitmotif of journey is a central concern to most diasporic writers and Mistry depicts ironically the journey of protagonist, his community and his nation. But at the personal front of every character, it is the tale that peeps deep into the psyche of common man, political power play at the highest hierarchal level and their mutual relationship highlighting the peculiar way in which the conflict makes impact on the lives of Gustad Noble and his family. Mistry has used it to indicate how the Parsis have journeyed from Iran to India. Vinay Kirpal (1998) argues, 'The Journey / quest motif is a recurrent one in third world immigrant fiction, where in the journey metaphorically entails the transition from one state inner experience to another.' A.K. Singh rightly rephrases the days of heroic labors – 'Journey – *Such a Long Journey* – longer than 'a long days' Journey into the night in a new country where old tracks are lost. The old track refers to Parsis'

eviction from Iran to Western coast of India and their 'heroic labors' and Such a Long Journey refer to their present condition in the adopted new country India. It recalls the glorious Iranian heritage of mighty empire and the recent plight of the Parsis with their broken mirror says Nilufer. E. Bharucha (1995) 'Reflect their own glorious past, their reduced present and their insecure future.' Novel goes beyond a descriptive rendering of an Indian Sub cultural identity and tends to be suggestive of a derivative identity, with an intimate link with "moth culture". 'The emphasis placed on the 'Otherness' of the protagonist and his fellow Parsi residents of the Khodadad Building and their assertion value. In opposition to those of dominant culture allows us to consider Mistry's position as that of a minority writer.' (Pandurang, 2007)

N.S. Dharan (2007) observes that the novel depicts all concerns of the modern day Parsi who experiences the anxieties, feeling of insecurity and alienation, characteristic of minority communities. Parsis feel insecure, experience identity crisis and feel threatened by possible submersion in Hindu dominant culture, and also as a nightmarish prospect which they do ever want to come true.

'Such a Long Journey' functions through Gustad Noble's perception of the world. The main line of the novel is the story of Gustad's plans for his rebellious son's future, coping with monetary constraints (which worsen when his daughter falls ill and his occasional conflicts with other inhabitants of the compound. Gustad Noble's life journey represents 'The Journey of a nation, of a city, of an ethnic minority, and of an individual man of this community' in quest of identity.' (Desai, 1994)

At the end of the narrative, a new journey begins in the life of Gustad that is of a realization that the search is endless which involves countless journeys. Hence, things improved for Gustad at the end of the novel. The

final reunion at the end comes at a time when Gustad has seen everything – relations, love, hatred, separation, friendship, betrayal, death and recognized that practicality and acceptance are perhaps the only way, to deal with life's imponderables. Allowing the light to come in, is the symbol of acceptance of outside world, an awakening and recognition of its being there, and this in turn arouses the hope of a peaceful and satisfactory life – journey from cocooned existence to a blossoming environment around.

Chapter -4

Representing Life in ‘A Fine Balance’

The title of the novel itself is undoubtedly an appealing one and hints at varied things, which need to be understood. As the Title ‘A Fine Balance’ suggests, Rohinton Mistry brings all the pictures / perceptions into one frame. The thought – provoking novel by Mistry mingles pain with joy, merges sorrow with laughter, tragedies with comic interventions, and at length despair with Hope. Lives of all four significant characters’ touch tragedies, sometimes even in an inhuman spirit, but in spite of that, in the last paragraphs of the novel, we witness lines to laugh at! Indeed, such a balance of things! Rohinton Mistry makes one of the chief characters Maneck Kohlah speaks:

‘Some things are very complicated to separate with scissors; good and bad are joined like that.’ (*A fine Balance*, 361)

In *A Fine Balance*, personal things continue to go ahead, while the national currents / political happenings find details, in the middle. Rohinton Mistry mingles the two, with a mastered hand. The novelist entirely distinguished, in its story-line, growth of the plot and character-sketches so far. Personal lives appear to get mingled / influenced by the national and political happenings. Lives of the protagonists take all turns and twists, along with the flowing currents on the political scene. Everything goes ahead in synchronization with other things, be it Corruption, Caste System, Poverty, Population Explosion and Gender Discrimination.

Rohinton Mistry is stated to be a ‘Writer from Elsewhere’, whose writings reflect and communicate deep compassion for life and human beings. This

deep compassion and painful dimensions of life continues in Mistry's second novel 'A Fine balance'. The lives of four major characters are interwoven who try to overcome their hurdles but fail to maintain the fine balance in their life. It is a conscious effort to embrace more of the social reality of India:-

'Holding this book in your hand, sinking back in your soft arm chairs, you will say to yourself: Perhaps it will amuse me. And after you have read this story of great misfortunes, you will no doubt dine well, blaming the author for your won insensitivity, accusing him of wild exaggeration and flights of fancy. But be assured; this tragedy is not fiction. All is true.' (*A Fine Balance*, 24)

He writes about the questions of one's survival and self - worth, going through troublesome family dynamics and difficult social / political constraints. Mistry, an Immigrant himself, born and spent his early twenties in the hustle – bustle of Mumbai, migrated to Canada. Evidently, the pathos of migration and a sense of rootlessness, apparently seems in his writings, and in *A Fine Balance* also! Mistry makes one of the protagonists, Ishwar Darji [who has migrated to the city] asserts,

'I am sick of the city, nothing but misery, ever since we came; I wish I had died in our village. I wish I had also burned to death, like the rest of my family.' (*A fine Balance*, 103)

Mistry is known to write within a realist framework. He states about the cruel truths of life, harsh happenings and losing identities. He dives deep into the psychological make-up of the characters. He applies his pen beautifully on the influences and effects of socio-political scene upon an individual's life, clearly seen in *A Fine Balance*.

'With great empathy and wit, the Bombay-born, Toronto-based Mistry evokes the daily heroism of India's working poor, who must cope with

corruption, social anarchy and bureaucratic absurdities. Though the sprawling, chatty narrative risks becoming as unwieldy as the lives it so vibrantly depicts, Mistry combines an openness to India's infinite sensory detail with a Dickensian rendering of the effects of poverty, caste, envy, superstition, corruption and bigotry. His vast, wonderfully precise canvas poses, but cannot answer, the riddle of how to transform a corrupt, ailing society into a healthy one' (Publisher Weekly)

Rohinton Mistry, through his works, explores the threads of bond, love and relationships at the heart of his community. He elaborates about the cultural identities and the unique characteristics of his community and people. He appears to throw a light and entirely embrace the syncretic nature of the diasporic Parsi experience whether that is in North America or in India.

Despite living for long in Canada, he feels entangled with his roots of coming from a Parsi family, an endangered community in the Hindu glorifying land of India. Indeed, his pathos of going through 'Double Displacement' find a stark expression in his pieces of writings, so in *A Fine Balance*. It's about land of India, which we find in his Literature so far. Mistry, born in Bombay in 1952, definitely seems to know the 'city of dreams' so well. *A Fine Balance* was published twenty years after he left Bombay, returning only to visit, but Mistry found no difficulty in summoning up the city. He explains,

'When you have grown up in one place and spent the first 23 years of your life there – that's how old I was when I left. It's almost as though you are never going to be removed from that place.' (Tweet.org)

It's interesting to know that *A Fine Balance* wasn't thought of, as a long Novel initially, containing approximately 700 pages, but as a short Novel, 'with the image of a woman at a sewing machine' in an interview, Mistry

stated,

‘As I began writing, though, the story grew and I found myself getting interested in other details of the characters' lives: Dina's life and where she had come from, why the tailors were there and where had they come from, and so on. So, it all just grew and I was enjoying myself. It seemed to be working as I wrote so I began letting the canvas grow, as it were, letting it expand. I quickly realized that if I continued in this way, it was going to give me a unique chance to tell not just a story set in the city, but also a story about village life. India still lives in its villages (about 70-75 per cent of the population is rural) so this had a particular appeal for me. The novel would give me the chance to write about this student who comes from the North, the foothills of the Himalayas. I had travelled a little bit there, and found myself writing about it. That's how it turned into such a big book’ (Tweet.org)

Along with the title, the picture on the cover of the book is supposed to be analyzed and elaborated, for it's a significant ‘Symbol’, which conveys a deep meaning. This poignant picture draws one's attention and more than that, rises several questions – Which sect of people does the child represent? Why are her feet, tied? Whose is the hand, which plays the controlling role? It portrays a girl child of hardly three or four, standing on a long *bamboo* and somehow maintaining the balance in the air. One hand of the little girl in the picture lies open towards a side. The poor child imparts an expression of anxiety, confusion and longingness, as if she's been waiting for something to happen or calling for help in one or other manner. On the other, there is a hand, which is controlling this long *bamboo*, with the thumb merely! Apparently, the child belongs to an unprivileged background, for her clothes are slightly filthy and added to it, the child's feet are tied to the bamboo, with a piece of cloth. The novel includes an episode itself, where a child is tied in the similar manner,

who's dancing and entertaining people around and at length, people ask the *tamasha* – performer to stop it, for its torturing the child, to an intolerable extent. Evidently, the cover picture conveys, much more than a simplified picture. In the picture, someone's hand is making the child stand / dance in such a crucial status, which probably signifies the 'Political Powers' of a country, which in a significant manner, controls the lives of common public. It symbolizes the pitiable manner; people are destined to go through hardships due to the leaders' policies / actions, but unfortunately, they are chained and hence, bound to get influenced badly. Absolutely, the picture throws a light on the central theme of the Novel – a stark contrast between the two sects, whereas one's controlling, while the other ones are bothered to suffer / suffocate.

In the magnificent Novel, *A Fine Balance*, the setting is 'Bombay' (Mumbai now), though the name isn't clearly mentioned, but it can be sensed evidently, through the mentioned circumstances of the maddening hustle-bustle of the city. The Novel offers a wonderful mixture of hope / despair and pathos / laughter. In the opening scenes of the Novel, the picturesque details of the over-filled local trains of Mumbai are mentioned, with a touch of Wit and Humor. We're introduced to the interesting characters of Maneck Kohla, Ishwar Darji and his nephew Om Prakash Darji, in the very opening pages, where conversations happen, with a touch of humor.

'Give the train a dose of opium and it will run like the bullocks.' (*A Fine Balance*, 4)

The opening scenes elaborate about the struggles of survival, one need to go through, whether it's about getting an inch to stand in the extremely crowded local train, or to find an opportunity of employment. Through the opening conversations, it's stated, in an ironic manner, that human lives

are of trivial significance, and it puts a question mark upon the fatal haste / hurry, which drags the residents of Mumbai. When the train stops, and it's hinted that a dead body is found on the track, a passenger asserted, in a candid manner,

‘Why does everybody have to choose the railway tracks only for dying?’ grumbled another. ‘No consideration for people like us. Murder, suicide, Naxalite-terrorist killing, police-custody death—everything ends up delaying the trains. What is wrong with poison or tall buildings or knives?’
(A Fine Balance, 5)

How ironical it is! Instead of pondering about the death of a person, the delay of the train is being discussed about! Unfortunately, in the cruel procedure to survive, sensitivities of human beings have come to an end, and one's pathos is of no significance, for the other! It asserts beautifully, how the ‘City of Dreams’ teaches one to ‘push’ others in the path and make place for oneself. It explains, how a man from rural regions of India feels, when he reaches in the over-populated city, with hundreds of aspirations and hopes.

It throws a light upon the gripping hands of ‘Mumbai’, which leaves people with no alternative to go for,

‘But sometimes people have no choice. Sometimes the city grabs you, sinks its claws into you, and refuses to let go.’ *(A Fine Balance, 197)*

In a stark contrast to the humored dialogues, the details about imposed ‘Emergency’ in the entire country appear into the Novel. The conversations of random people in the train, about the Emergency, expresses about its deep effects on their lives,

‘What Emergency?’

Prime Minister made a speech on the radio early this morning, something

about country, being threatened from inside.

Sounds like one more government *tamasha*.' (*A Fine Balance*, 5)

The first reference of Emergency comes in *A Fine Balance*, when a dead body is found upon the railway track. It's the same train, in which Ishwar, Om Prakash and Maneck are travelling, and thus we come to know about the Emergency, first time though it appears time and again in the novel.

Here, 'Emergency' era of Indira Gandhi plays the role, of the backdrop of the tragic events so far. The Novel exposes the transformations happened in Indian society since independence in 1947, to the Emergency called by so called Indian Prime Minister Indira Gandhi. Mistry is generally critical of Gandhi in the book. Gandhi, however, is never referred to by name by any of the characters, and is instead called simply "the Prime Minister". Here, it's noticeable to know about the crucial period of 'Emergency' and its consequences / effects in the entire nation,

In India, "the Emergency" refers to a 21-month period from 1975 to 1977 when Prime Minister Indira Gandhi unilaterally had a state of emergency declared across the country. Officially issued by President Fakhruddin Ali Ahmed under Article 352(1) of the Constitution, because of the prevailing "internal disturbance", the Emergency was in effect from 25 June 1975 until its withdrawal on 21 March 1977. The order bestowed upon the Prime Minister the authority to rule by decree, allowing elections to be suspended and civil liberties to be curbed. For much of the Emergency, most of Gandhi's political opponents were imprisoned and the press was censored. Several other human rights violations were reported from the time, including a forced mass-sterilization campaign spearheaded by Sanjay Gandhi, the Prime Minister's son. The Emergency is one of the most controversial periods of independent India's history.

As a pure coincidence, Maneck, Ishwar and Om Prakash get to know that they all three, entirely new to the 'terrible' city of Mumbai, are looking for one address of Dina Dalal, a Seamstress. A bond amongst the three, though Maneck is a scholar, belongs to a privileged family, while Ishwar and Om Prakash are utterly poor. Maneck is a young man, from North of mountains, while Ishwar, with his seventeen-year-old nephew Om Prakash has come from a village, in quest of employment. The entire novel revolves around these significant four protagonists [Dina Dalal, Maneck Kohla, Ishwar Darji and Om Prakash Darji where everybody owns a distinguished story to share.

We are introduced to the protagonist Dina Dalal, who appears to be a woman of strength, stood on her own, all her life. Dina's father was a Doctor, who passed away in a snake bite and then the family's responsibility shifted to Dina's older brother Nusswan Dalal. . Dina's father death symbolizes the death of idealism. Her brother represents antithesis to his father's character, whereas Dr. Shroff approach was idealist, Nusswan has internalized with a pragmatic approach together with an obsession for authority and control. His sister Dina becomes the victim of his obsession for authority and control.

Dina could never have a great bond with Nusswan and it worsened, as Nusswan considered himself, the Head of the family now. Nusswan wanted young Dina to do household chores, in order to cut down the expenditure of hired help, after Father's demise. Evidently, Dina wasn't an adamant person, but she didn't appear feeble at all. One day, after swallowing last gulp of tea, Nusswan instructed Dina to wash his dishes, while she responded with a sense of anger,

'I am not your servant. Wash your own dirty plates. You said we would each do our own work. All your stinking things you leave for me.' (*A Fine*

Balance, 18)

Nusswan considered Dina, a 'Little Tigress'. When their mother intervened, and asked Dina not to talk in such a rude manner to her elder brother, she firmly stated that "We must share and share alike."

It asserts what a courageous spirit Dina has, even at such young and tender age. It was merely the beginning, as Dina continued the spirit to stand strong, and challenge the things, whatever stopped her, instead of giving up on the circumstances. Dina didn't let herself submit, in order to please her Brother, despite the fact that he's attempted hard to dominate her. Nusswan kept a watchful eye upon every trivial thing, Dina would do, whether it be her dresses she wore, or outings, she had with friends. When Dina grew up to a marriageable age, Nusswan started to look for potential partners, which angered Dina. She didn't approve any, instead found a lovable man Rustom Dalal, herself, who wasn't rich enough, but loved her well. It wasn't appreciated by Nusswan, for Rustom was a medical pharmacist, while Nusswan was making endeavors, to get a well-to-do husband for Dina. Nusswan commented badly upon her ridiculous decision to marry Rustom, but nothing could stop Dina. Nusswan had to persuade himself, and participate in the marriage (to show to the community) thereafter.

Though, gradually things go to normalcy, Dina and Rustom got married and began a novel phase of life. Dina is the symbol of the "new woman" who refuses to be acquiescent and submissive and does not accept the stereotypical feminine role assigned to her. She didn't succumb to the pressures, but lived on her independent decisions / terms.

The happiness of the two came to an end, when one day, out of sudden, Rustom met with an accident, which took his life, after mere Third Anniversary of their marriage. What a shock to Dina! Even on that cruel

night, when her husband passed away, she behaved in a very dignified manner. ‘No wailing, no beating the chest or tearing the hair like you might expect from a woman who had suffered such a shock, such a loss’.

Dina has beautifully managed to stand in a vigorous manner all her life, but on the other side, we observe a soft side of her feminine self. When Rustom passed away, she showed herself strong to the world, but she couldn’t forget him easily and recalled the previous days and even the smallest of things about Rustom. She did mourn, but in a silent manner,

‘There she followed the exact habit of housework that she had developed when Rustom was alive. At the end of the cleaning she made tea. There in the privacy of the dingy kitchen she sat with her cup, remembering, sometimes crying softly, and the tea usually went cold. She often poured it away after drinking half a cup. After following this secret pattern of mourning for some weeks, she began allowing a part of herself to pretend everything was normal, the flat was occupied, the separation temporary. There didn’t seem to her any harm in it, and the make-believe was so comforting.’ (*A Fine Balance*, 54)

In the course of narrative, author emphasizes human company as the overriding necessity. Dina Dalal desperately longs for a social life because the effect of isolation and loneliness threaten her with disintegration and distress.

For a year, approximately, Dina lived with her brother Nusswan and sister-in-law Rubi, but when she realized that she was going to be burdensome, she packed her belongings and moved out, the very next day. Dina firmly refused to accept Nusswan’s offer to go for re-marriage, being entirely unaffected with the rich profiles of the approaching suitors. Hurt and furious by Dina’s refusal, Nusswan called her a ‘Shameless Woman’, asking in a commenting manner that for you it’s possible to live a full life,

get married again have children or do you prefer to live forever on my charity?

Evidently, Dina is a woman of heightened Self-Respect. She didn't assert anything after this to Nusswan, and shifted to Rustom's flat the next morning and through the guidance by Rustom's uncle and aunt she managed to get good amount of work of sewing, for her living sans any assistance around. Whatever endeavors / attempts are required to be made, Dina preferred to live on her own, with no help from her brother. Dina chooses to be displaced because she wants to preserve her individuality and self-respect. We can see that in Dina's character there are two conflicting impulses, i.e. her fear of isolation and her misgiving about independence. While both these impulses pose a threat to the source of meaning in her life. By fighting isolation and by investing into social relations, Dina manages to make a commitment which will affect her independence.

She resolves to reconstruct her life in a novel manner, which was absolutely challenging for a Parsi woman in that period. Dina Dalal emerges as a woman of 'substance', despite going through all sorts of threatens on the path. Jennifer Takhar, in an article named 'Girl Power: Mistry's Female Characters' beautifully analyses the character of Dina Dalal,

'Dina proves to be extremely independent-minded and smart: she educates herself in Bombay's public libraries and selects her own husband, who dies in a road accident after three years of wedded bliss with Dina. Dina manages to go on living or rather surviving without having to depend on her brother's reluctant charity. Each day is a permanent struggle against Daab-Chaab's lusty fingers, her despotic brother and against the ghost of Rustom which haunts her. We must not forget the additional necessity of

Dina having to make enough money to keep a roof over her head.’
(Jennifer Takhar, 4)

As the years’ pass, Dina’s business of tailoring imparts her more profits, but her eye sight goes weak, as she’s continuously performed the embroideries and sewing, which caused the fatigue. Doctor instructed to let her eyes rest, and hence, she started to search for two efficient tailors, who could do the sewing for Au Revoir Exports in her flat, and she would be able enough to earn for herself. She eventually found the two, Ishwar Darji and his nephew Om Prakash Darji, who continue to do the sewing sans breaks, accomplishing the orders. Soon, a third member Maneck Kohlah, entered her flat also. Maneck Kohlah, a Parsi boy, belonged to a privileged family, who always had disagreements with his father and was called a ‘Slow Coach’ for materialistic success! Maneck is a scholar, who’s studying about ‘Refrigeration and air-conditioning’. He hated his hostel life during college, for it had ragging sessions which tortured him, to an unbearable extent.

In the Third section “A Village by the River,” the saddening stories of the village, from where Ishwar and Om Prakash belonged to, is mentioned, with an intense touch of grief. It displays specific rural experiences of Exploitation and Frustration, depicting the sombre concern for the marginalized / oppressed sect of this vast country. It’s a fact that India still lives in its villages and rural regions, to a significant extent.

The novel A Fine Balance portrayed the truth, how Ishwar’s father Dukhi Mochi led his life, in the midst of the curse of untouchability towards ‘*achoot jaatis*’, which was highly prevalent in the entire village. Dukhi was saddened with his work to carcass leather from a dead animal’s body, for he felt his that own skin became impregnated with the odour that was part of his father’s smell, the leather-worker’s stink that would not depart, even

after he had washed and scrubbed in the all-cleansing river.

Troubled by the trade and its associated consequences, Dukhi Mochi, had decided to take his two sons, Ishwar and Narayan, to Ashraf Darji in the next town, so that his sons could learn sewing and go ahead with a somewhat better life. Dukhi seems to share a great friendship with Ashraf, who not merely keeps the two boys with him, but considers them his own children, in the circumstances of misery. How ironical it is, to witness that a Muslim assisted Dukhi, while the Hindus were oppressors towards lower casts. The harmony, in which Hindus and Muslims reside, puts a contrast to the naked / harsh truth of the *Brahmins* and *Thakurs*, who exploited the ‘*achhoot jatis*’. Gradually, such a bond develops between Ashraf Darji and the two boys, that once, when communal riots happen and “the men in white shirts and khaki pants” move around, in search of Muslims, Ishwar and Narayan save Ashraf Darji [whom they call Ashraf *Chacha*].

Indeed, the ugly / darkened face of the village, which was filled with ‘untouchability,’ oppression of women from lower caste, exploitations on the ground of castes to a fatal scale, was a regular event, in the boundaries of village.

‘For walking on the upper-caste side of the street, Sita was stoned, though not to death—the stones had ceased at first blood. Gambhir was less fortunate; he had molten lead poured into his ears because he ventured within hearing range of the temple while prayers were in progress. Dayaram, reneging on an agreement to plough a landlord’s field, had been forced to eat the landlord’s excrement in the village square. Dhiraj tried to negotiate in advance with Pandit Ghanshyam the wages for chopping wood, instead of settling for the few sticks he could expect at the end of the day; the Pandit got upset, accused Dhiraj of poisoning his cows, and had him hanged.’ (*A Fine Balance*, 122)

The cruelties, in the name of caste, reach to an extreme, when we witness that Assembly Elections are going to take place and Narayan, standing in a long queue to vote, states that he would sign and mark, instead of the thumb. Thakurs [people from upper caste] couldn't stand such a reaction from a 'Chamaar'. Few others in the queue, inspired by Narayan, stated the similar thing, which fuelled the anger of the Thakurs. They dragged Narayan and other two fellows and hung them naked by their ankles as a punishment from the branches of a banyan tree, where they were brutally murdered, but it wasn't enough. All family members of Narayan, including Dukhi, Roopa, Radha and daughters, were dragged, chained and eventually the whole hut was set to fire. Thakurs punished the 'courageous chamaar – tailor'. This loss goes beyond words, for Ishwar and Om Prakash, who're working in the town, distant from the family and they get to know this heart-breaking tragedy, much later. Evidently, "A Village by the River" fails to appear as a beautiful / soothing village, as the ironical name suggests,

'The village was by a small river, and the *Chamaars* were permitted to live in a section, downstream from the Brahmins and landowners.' (*A Fine Balance*, 106)

The fourth section of *A Fine Balance*, The Small Obstacles throws a light upon the fatal things which Mumbai [though unnamed] offers to the crowds of thousands, who come to the 'city of dreams', in quest of something which may make their lives, better. Rohinton Mistry, with long descriptions, imparts the merciless pictures of the superfast city – The endless queues for toilets, people sitting on the roadsides / railway tracks, quarrels upon trivial things and crowds approaching the 'slums' sans any space to live.

The pathos of sustenance in village / city is distinguished to various degrees, but both bestow sorrows to human existence. Lives of ordinary people remain more or less, similar, whether they are in their rural boundaries where they are born and brought up or it's the new city of opportunities. Both aren't welcoming to the masses, who are unprivileged / have-nots. For the privileged / rich people, it's beneficial to live accordingly, and even exploit the marginalized ones, but the unfortunates are the ones, who are standing on the margins. The poor ones are unfortunately destined to live [like cattle] sans human dignities. They go through a sense of 'rootlessness', where they fail to find a home / shelter to soothe their bodies / souls. Most of the fiction is about Middle-Class, for the authors belong to Middle-Class themselves, but *A Fine Balance* is an intensely woven novel, asserting about the very poor. Neither villages, nor 'advanced' cities can afford to impart the characters, a sense of relief from their woes. Mistry makes Om Prakash Darji say,

'We don't have to worry about cancer; this expensive city will first eat us alive, for sure.' (*A Fine Balance*, 85)

It's evidently observed that Ishwar Darji and his nephew, Om Prakash Darji, go through a series of unbearable sorrows, one after another, depicting the pathos of the masses, who we see living on roadsides, or performing menial works and somehow attempting very hard to live, merely live! In spite of the sorrows and pain, Ishwar appears to be a man of Optimism, which he unbelievably manages to live with. He's filled with pain inside, but owns a ready-made formula of optimism, asserting 'The human face has limited space. My mother used to say, if you fill your face with laughing, there will be no room for crying.'

For the two tailors, Ishwar and Om Prakash, this world isn't a better place, and occasionally worse, than expected. In the village, Caste exploited

them, and in the City of Gold [Mumbai], Class did the worse! Ishwar had such a troublesome childhood, where beatings / punishments were a part of daily routines, it's unfortunate to observe that he's become a person, who doesn't get affected by pathos anymore, or at least he doesn't appear so. Life had made him such strong, that he laughs at times, when a normal person would cry upon! It's not that he has ceased to get hurt, but he's been habitual of a life, treating him in an ugly / cruel way. What an irony!

During the days, when Ishwar was attempting hard to sustain somehow in Mumbai, it turned tough, to an unbearable degree. They were forced into a truck wherein "underfoot, stray gravel stabbed the human cargo". The tailors were forced to abandon their work for a number of days for reasons beyond their control. When the problems go too bad to handle, Ishwar wails, "What kind of life, what kind of country is this, where we can't come and go as please?"

The ironies and paradoxes in the world of politics occur in A Fine Balance, to the extremes. Hundreds of people, from all the *jhoadpattis*, were forcibly ordered to be collected in the buses, where the masses [like cattle] were taken to the wide-spread grounds, where 'The Prime Minister' would deliver a speech. The city is filled with filthy '*kachhi basti*', where people are bound to live sans any sort of human dignity. Thousands of beggars / rick pickers are destined to spend lives in poverty, to an intolerable degree. Especially the critical time of 'Emergency' worsened the circumstances, when the things went unlawful, when no rules / regulations were left essential to be kept, when all of the fundamental rights were gone. The unjust actions / laws of politicians worsen people's miserable lives, 'for politicians, passing laws is like passing water ... It all ends down the drain.' We observe a huge gap between what political leaders assert in high voices, from the stages and what they actually perform, during the period of their governance, so far! One of the characters' state 'If government

kept their promises, the god would come down to garland them.

Indira Gandhi was found guilty of cheating in the elections, but instead of resigning Prime Ministership, she twisted the law in her favour, turning against her opposition in a despotic effort to keep her throne. Tyranny became a regular fare. Public meetings and processions banned opponents and presumed opponents thrown in jail without trial, destitute street dwellers forced out of the city ruthlessly, in the name of civic beautification and *garabi hatao*, forced vasectomies and tubectomies in the name of birth control, terrorizing the helpless poor, events with grave consequences were driven to insignificance by their frequency! One of the characters in *A Fine Balance*, says, “of course, for ordinary people, nothing has changed”. It seems as if the native rulers have merely replaced the foreign rulers and the Indian government has failed to resolve the basic problems of poverty, hunger, unemployment, illiteracy and disease.

A Fine Balance is not, at heart, a political novel indeed, its concern is with the lives and aspirations of the powerless human beings who populate its pages. Politics and politicians play walk - on parts, and the injustices they perpetrate are merely one more failing of the human condition, that is Mistry's real interest. ‘Living each day,’ as one of his characters observes, ‘is to face one emergency or another.’

In Lawrentian terminologies, Mistry's novel deals with an “essentially tragic age”. Ishwar and Om Prakash have gone through heights of such oppressions, which puts an instance of the sorry state of the country, during the period. They live in utter poverty. Once, Ishwar tells Dina, how people are unfortunately bound to live ‘like goods in a warehouse.’ He asserts,

‘No, *Dinabai*, Next time I go searching for accommodation, you should come with me, see how families live eight, nine, or ten people in a small

room, sleeping one over the other on big shelves, from floor to ceiling, like third-class railway berths or in cupboards, or in the bathroom, surviving like goods in a warehouse.’ (*A Fine Balance*, 541)

Ishwar and Om, first taken to Police Station, as mistaken for beggars, then tortured by the Police and at length, left on the roadside, where the two were left with no options. They had to work as laborers to collect / carry gravel on a construction site, which was an ‘Eternity of Hell’ for the two, especially Ishwar who wasn’t of appropriate age / health to work such hard.

‘With the Emergency, everything is upside-down. Black can be made white, day turned in to night. With the right influence and a little cash, sending people to jail is very easy. There’s even a new law called MISA to simplify the whole procedure.’ (*A Fine Balance*, 346)

Rohinton Mistry hits, with a tone of Sarcasm upon the curse of ‘Corruption’ which seems to be highly prevalent, in the Police Department and other government offices, also. When Om Prakash goes to get the ration-card made, in the concerned office, he’s firstly asked to get the ‘vasectomy’, for the officials were instructed to do sterilization, to as many people as possible. It throws a light upon the entirely inhuman / unjust things, which were imposed upon common citizens, during the difficult period of Emergency. Om Prakash, states, in an evident tone of anger,

‘What kind of choice is that, between Food and Manhood?’ (*A Fine Balance*, 205)

A Fine Balance talks about human relationships, sense of friendship and a great bond amongst people, who appear entirely distinguished from each other. Dina Dalal seems to develop a bond with the tailor Ishwar Darji, while Om Prakash Darji and Maneck Kohla, young boys of approximately similar age wander all around together, exploring and enjoying varied

things.

In the beginning phase, Dina herself isn't beyond manipulative, when Ishwar and Om Prakash are desperately hunting for work. Initially, she hires them to sew for her at a meager wage, keeping the big profits for her own. Dina, being a hard core professional, remains carefully not to impart them undue importance. Even though they sustain her own existence, Dina doesn't allow the two to know her suppliers and the Au Revoir Export Company.

As time passes by, and especially when circumstances go bitter, Dina's behavior changes towards them! Dina isn't merely an exploitative employer to Ishwar and Om Prakash, but turns protective and caring on occasions. When Om Prakash develops a painful arm, she herself rubs an ointment, much to the surprise of the two men. Later she allows them to stay in her small flat, in order to save them from Police atrocities. When the Novel concludes, Dina even risks Nuswaan's wrath. Feeding the two, she wonders how long her good deeds can go on. Once, she asserted, "Compared to theirs, my life is nothing but comfort and happiness. And now they are in more trouble. I hope they come back alright. People keep saying God is great, God is just, but I'm not sure." (*A Fine Balance*, 327)

Dina begins to empathize with the two victimized tailors, with Maneck giving voice to her silent sympathies. She provides them her verandah to live in, when they returned to her in a state of shock. Later, she shares the kitchen with them also! Sorrows minimize the distances, to an extent!

The four began to have meals together, Maneck teaching Ishwar, "Eating with fancy tools"! Initially, Dina doesn't approve an educated Parsi boy mingling with an illiterate tailor Om, but as time passes, she understands the bond between the two. Once, Dina states,

'I was not angry with your shameful act because of any harm to me. I was

ashamed for you, to see you behaving like a loafer. Like a roadside *mavali*. From Om Prakash I cannot expect better. But you, from a good Parsi family, and I left you to watch after them, I trusted you.’ (*A Fine Balance*, 337)

In the microcosm of Dina’s place all prior hierarchies and ethnic prejudices have come to an end. This is also represented by the semiotics of food. Food shared by all the four protagonists in narrative promotes the inter-cultural exchange among the people belongs to different sections of society. Dina now starts sharing her beloved Chine cups with the tailors. By sharing the cups which have been hitherto till now inaugurates a sense of equality between herself and her lodgers.

The sharing of food in ‘A Fine Balance’ allows for transcendence in togetherness, which has the power of fighting back of the meaning in the character’s lives. (Kumar, 2012)

How ironical it is to observe, that Dina married a man below her monetary standards in her youth, but as a status of contradictory perception, she still believes that a certain distance needs to be maintained. Dina appears to be a ‘woman of complexity’, at times. She asserts that there is a difference and you cannot pretend there isn’t - their community, their background.

Gradually, when severe difficulties fall upon Ishwar and Om Prakash, Dina’s heart begins to melt and a sense of care / concern blossoms. Dina allows Ishwar and Om Prakash to sleep in her flat’s veranda, while previously, she didn’t even let their trunk to be placed in her house! Earlier, she had different set of cups for the tailors to be used, and kept a careful eye upon their actions, counting the hours of sewing and reminding them to work sans any breaks, but eventually her tendencies change. Though, the class and sect hierarchies take long to dissolve, we witness it happening at length. The small flat of Dina Dalal plays the role of a sort of

world in itself, where four persons are living in a harmony, irrespective of the differences they possess or the backgrounds they belong to!

The consumption and digestion of the same food becomes indicted of an altered & tempered relationship between them. Obviously, Dina has undergone a transformation from difference to sameness. The collective consciousness of all the four character mingles in harmony in the same dwelling place.

Rohinton Mistry in *A Fine Balance* offers a deep understanding of human life. The sense of vacuum / nothingness which invades one's life is portrayed in this significant novel. It arises several questions - How our lives become meaningless at times, how we grow utterly helpless, how we fail to make any endeavor to make our circumstances better, how we continue to reach to a well of poverty / filth despite the attempts to get rid of it? At intervals, life appears good / joyful, but why the chains of pathos come again? Why such sorrows in life? As Ishwar Darji puts it, 'Stories of suffering are no fun, when we are the main characters.' (*A Fine Balance*, 224)

All the four main characters of the narrative suffer from a sense of displacement. Dina Dalal indulges in looking back at her life with the essence of regret & bitterness. She often oscillates between the subconscious & conscious levels of her psyche. Her oscillation has a long account. The other two chief characters of Om & Ishwar had hardly having consistency in their lives. The collective consciousness of oppressed & downtrodden has been best displayed by the consciousness of both the protagonist. Both suffer from double displacement in the novel initially from rural domain to urban and secondly, from a road side dweller to an occupants in Dina's flat. The fourth character Maneck Kholah experiences displaced twice like Om & Ishwar. Firstly he is forced to migrate to

Bombay and thereafter from Bombay to Dubai. The individual psychology of Maneck is clearly visible in his longing for his people & his roots.

Mistry employs displacement with the reference of Om & Iswar. In the Epilogue, Ishwar suggests that distance is a difficult thing. He maintains that places can change people you know for better or worse. Similarly Maneck's mother testifies that distance is a dangerous thing.

A profound philosophy is imparted, through the well-drawn characterization and the conversations / dialogues, they have, so far! The role, memories play in our lives, is elaborated upon,

'Memories were permanent. Sorrowful ones remained sad even with the passing of time; yet happy ones could never be re-created, not with the same joy. Remembering bred its own peculiar sorrow. It seemed so unfair; that time should render both sadness and happiness into a source of pain. So, what was the point of possessing memory? It didn't help anything. In the end, it was all hopeless.' (*A Fine Balance*, 389)

In *A Fine Balance*, the reader feels enriched / evolved, after reading through such food for thought. It won't be hyperbolic to state that the novel transforms one's insight towards life, to a significant degree. In a dialogue, where Maneck Kohlah says,

'God is dead, that's what a German philosopher wrote,' which shocks Dina Dalal! She frowned, "Trust the Germans to say such things," and asked Maneck, if he believed so?' (*A Fine Balance*, 227)

Maneck responded that he used to believe, 'But now I prefer to think, that God is a giant quilt maker, with an infinite variety of designs. And the quilt is grown so big and confusing, the pattern is impossible to see, the squares and diamonds and triangles don't fit well together anymore, it's all become meaningless. So, he has abandoned it.' (*A Fine Balance*, 231)

As the novel, *A Fine Balance*, advances to its climax, the circumstances of the protagonists go wrong to an inhuman extent. The corrupted evil characters attain good, while the poor ones consistently go through worse and the worst, at length. The *daakoo*, Thakur Dharamsi, who burnt the entire family of Ishwar and Om, had become in-charge of Family Planning, entered politics in Congress, and would soon be a Minister. Ashraf Darji (Ashraf Chacha) who's been a helpful man all his life, was grabbed and later abandoned by the Police, with severe injuries and almost dead, on the roadside. In the '*Nussbandhi Mela*', Om Prakash, a man in twenties, about to get married, was castrated in the name of sterilization. His 'manhood' is vanished. Ishwar Darji, who kept sewing all his life, was turned to be a "Legless Beggar", for he went through the operation of sterilization, which caused a severe infection in his leg. Dina Dalal is left with no choices, but to go to her brother Nusswan to spend the rest life.

The last part of *A Fine Balance* is 'Epilogue 1984', which states about the atrocities occurred upon people from Sikh communities, after the Prime Minister Indira Gandhi was killed by a Sikh. Thousands of citizens were murdered sans any crimes committed. Indeed, innocent people were even burnt alive! It marked the controversial period of the year 1984, which gave birth to the 'riots', which took lives of common public!

How all expectations/ dreams / aspirations break loose! Maneck Kohlah returned from Dubai and soon, left to have a good quality time with his old friends, pondering,

'It didn't always have to end badly; he was going to prove it to himself. First, he would meet all his friends: Om, happily married, and his wife, and at least two or three children by now; what would their names be? If there was a boy, surely Narayan and Ishwar the proud grand-uncle, beaming away at his sewing-machine, disciplining the little ones, cautioning them if

they ventured too close to the whirring wheels and galloping needles and Dina Aunty, supervising the export tailoring in her little flat, orchestrating the household, holding sway in that busy kitchen.’ (*A Fine Balance*, 687)

The four protagonists work together on a quilt, patched together from remnants, and each square comes to symbolize a different moment of their lives together, so that a sad memory is immediately followed by a happy one, each sewed seamlessly to the other. ‘Losing, and losing again, is the very basis of the life process,” says a minor character towards the end of the novel, “Till all we are left with is the bare essence of human existence.’

Things went worse towards the end, nothing positive / good occurred to any of the protagonists, but ‘Hope’ is still not vanished. *A Fine Balance* is about life, and therefore about loss, but in the process of describing life and loss, Mistry gives the reader very much more than the bare essence. In an interview, Rohinton Mistry asserts,

‘Given the parameters of my characters’ lives, given which they are, how can you expect them to have any more happiness than they have found? I think that the ending is a hopeful one: The human spark is not extinguished. They continue to find humor in their lives. This is an outstanding victory in their case.’ Perhaps there’s a lesson to be learnt here. The expectations that those of us who have grown up in privileged circumstances have of a happy ending is so far beyond the reach of the ‘thousands and thousands of Ishwars and Oms in India today, people who keep going relentlessly in spite of the odds’ as to be beyond imagining.’ (Tweet, org)

The despair, grief, pain, negations, is kept in ‘**A Fine Balance**’ with undying Hope and Optimism.

CHAPTER - 5

RECONCILIATION of RELATIONS in 'FAMILY MATTERS'

‘Everyone underestimates their own life. Funny thing is, in the end, all our stories, they're the same. In fact, no matter where you go in the world, there is only one important story: of Youth, Loss and Yearning for Redemption. So we tell the same story, over and over. Only the details are different.’ (*Family Matters*, 54)

The significant quotation from Rohinton Mistry's *Family Matters* states about the underlying theme of the novel, which is about Nostalgia & Past memories, justifying the insistent double meaning of its title, *Family Matters* is a strong, old-fashioned novel about modern Bombay, stating the story of three generations of a Parsi family. The 'Title' of Rohinton Mistry's impactful third novel can be read both ways; it concerns 'Family Matters', and it's founded on the essential premise that 'Families Matter'.

‘In *Family Matters*, Rohinton Mistry has explored human frailty in old age that arises to question between emotional and economic and the moral and spiritual implications. Although, its’ specific geographical and cultural setting is in India. *Family Matters* illustrates universal issues of impartiality caretaking and family relationships.’ (Kumar, 2013)

The cover picture of the novel *Family Matters* asserts a lot. Cover page of the novel portrays the human effort to capture the shadow, which denotes the hidden outlook of human relations and bonds. Relationships aren't to be caught, but are supposed to be accomplished with sense of love / warmth /

belongingness. Novel shares the loss as well as the subsequent struggle for the essence of human life.

The novel *Family Matters* deals with questions of religious intermarriage / difficulties arising in a blended family between parent (Yasmin), stepparent (Nariman), children (Roxana) and step children (Coomy and Jal) and the troubles, which are concerned with taking care of aged parents.

The author's most significant concern is 'Family'. Through the example of the family of Nariman Vakeel and its extensions he seeks to display that family members do both good and bad things to each other. This well-written narrative delineates the story of four generations of a middle class Parsi family of Bombay. This tale is an appropriate portrayal of the insensitive realities and self-centered temperament of the characters, who express their individual idiosyncrasy in relation to family, community and society as a whole. The narrative focuses the trouble torn years of Mumbai post Babri Masjid demolition period in nineteen nineties.

Evidently, *Family Matters* is an exemplary work. It entirely asserts about the protagonist Nariman Vakeel and his family. It reflects family and society in large. Since it is a family novel, it asserts small walled events and supports family aspects at length.

Mistry distinctly falls into the category of new writers, who have written much about their region and their community so far. He also shows remarkable affiliations with writers of his own community unlike Bapsi Sindhwa, Farrukh Dhondy, Boman Desai in clearly voicing out the concerns and dilemmas of Parsis of the contemporary age. His work is a kaleidoscope of Parsi culture into the larger context.

Mistry's novel *Family Matters* as a Diaspora text, with emphasis on the distinct aspects of the lives of two Parsi families, their inter-personal relations, Indian political set up, its post-colonial relevance and also a

probe into human psyche via the Parsi families caught up in the labyrinth of an existential enigma due to precarious financial state in the contemporary Bombay. Though Mistry is an immigrant writer, yet he is very familiar with the socio-political events taking place in India. His characters appear to be deeply rooted into Indianness.

The novel is a classic tale of human relationship in myriad forms; unadorned, comprehensible and simultaneously complex and intricate. Relationships exist in a two tier system; firstly between individual member of the family and secondly, between individual vis-à-vis neighbourhood and community.

‘Unlike many writers of the South Asian Diaspora, Mistry doesn’t engage in manic polemics or god-filled heights of fancy; instead his stories are careful, patient accounts of people trying to find answers in a world that seldom offers any. Reading his simple, moving tales of struggle and affliction, you are less in the company of Salman Rushdie or Arundhati Roy than in the company of Victor Hugo, perhaps or Thomas Hardy.’ (Ondaatjee, 2013)

A boy is seen, in the cover picture of the Novel, with his one hand, attempting to grab the leaves. Though, the leaves aren't real, but exist in shadows merely. The boy is making endeavors to catch a hold of the leaves, but as a matter of fact, nothing would come to him. Evidently, his efforts would be futile. Despite knowing that, the boy continues to make trials, which is an absolute irony of human life. A human being remains attached to his past and the memories. This is the significant aspect; we witness in the novel *Family Matters*, where the protagonist Nariman Vakeel seems to be intensely lost with the threads of his 'Past', which is not passed for him indeed. The 'Memories' are engraved in his heart, which somehow comes to him again and again.

‘Nostalgia is a recurrent theme in Mistry’s fiction. This nostalgia generally for a past way of life, forever lost to the main characters. It is occasionally manifest in the idealization of religious rituals, which are seen as a way to preserve the past and prevent the disintegration of the family and the community. It also takes the form of reminiscing about childhood which is seen as a more stable and reassuring world than the present. These reminiscences, presented in the stories of various characters in both the short stories and the novels, are linked to the changed circumstances of the Parsi community following Independence. This politico-cultural nostalgia helps to create a sense of loss about the changed circumstances of the characters in both domestic and public spheres.’ (Gupta, 201)

While mentioning the theme of suffering, Rohinton Mistry applies the intertextual references from Shakespeare’s *Macbeth* and *King Lear*. The bad smell in Nariman’s room annoys Coomy and she humorously says to Jal: ‘All the perfumes of Arabia, all your swabbing and scrubbing and mopping and scouring will not remove it.’ (*Family Matters*, 104) Mistry seems to equate the life of Nariman to Shakespeare’s *King Lear*. Here Nariman meets the same tragic fate as of Lear. The children he trusts so much proves to be cruel and unkind to him, when he grows old. Though, he feels he made many mistakes but he never regrets them. At length, he feels that he’s a fool as Lear must have felt when he was treated badly by Reagan and Goneril. So Nariman retorts:

‘To so many classes I taught *Lear*, learning nothing myself. What kind of teacher is that, as foolish at the end of his life as at the beginning?’ again, ‘What is *Lear*, asked Jehangir. Nariman swallowed the potato. ‘It’s the name of a king who made many mistakes.’ (*Family Matters*, 197)

In the Novel, Mistry successfully applies the 'Flashback Narration' with fine mingling of Past and Present! We observe long detailed narrations of the Past, which is deeply buried in Nariman's heart,

‘One generation to another. The time which is present in any story, therefore, must by implication at least-include, not only the totality of the character’s lives but also inherited time of perhaps two or even three past generations, in terms of parents’ and grandparents’ recollections, and the much longer past which has become legend, the past of collective cultural memory. . . .It is the character who chooses which past of the personal past, the family past and the ancestral past have to be revealed in order for the present to be realized and the future to happen. The past and the future are both always present, present in both sense of the world.’(Woodcock, 1978)

A person, living in the 'Present' usually relies on the 'Past' golden moments to overcome present agonies. When the circumstances turn against an individual, she/he thinks of future and its shortcomings. In Mistry’s narration and story-telling, Past / Present / Future are blended in an artistic manner.

Although, the novel sets in the mid-1990s, it again blends past and present of Nariman Vakeel by Parkinson disease. Then, the novel reflects on the incident that leads to the joint deaths of his wife and former lover and the family’s subsequent fractures. As a protagonist, Nariman is gradually reduced to silence and ultimately death. As Wesley A. Kort (1985) emphasizes the notion of 'Time', as an interflowing continuum of past, present and future,

‘Future time, the time of anticipation and possibility, and past time, the time of conditions and memories, have to do with present time because things future, while not yet existing, can be matters of concern in the

present, and things past, while no longer existing, concern me as well in the present . . . The past both yields to the present and conceals itself from it, and the future both withholds from the present and grants something to it In other, words, present time provides us a sense of the unity of our temporality. . . .That unity is a kind of fourth dimension of time.’ (Kort, 1985)

Mistry becomes nostalgic towards his native land. The novel *Family Matters* opens with the Protagonist Nariman Vakeel's Seventy-Ninth birthday a retired teacher of English, a widower with Parkinson's disease, he lives in a large flat with his stepchildren, Jal and Coomy, both in their forties. Jal is unassertive, his deafness making him look older than his, real age, while Coomy more than makes up for her brother's tentativeness, 'playing the scold to his peacemaker'.

‘*Family Matters* is the story of taking care of our aging and dying elders which is a worldwide issue, the minutia of this family’s daily life is distinctly Indian. The Bombay train system, arranged marriages, unending corruption of government, religious discrimination, exploding pressure-cookers full of curry and the extremists whose goal is to abolish Valentine’s Day and attack Muslims provide the background for geographical placement of the narrative. Mistry’s desire to “fix the iterant self in a timeless and bodiless space” leads to his remembering what Edward Said Perceives as the ‘imaginative geography and history’, as “. . . reality can be composed of absurd things, the unseen blazes in our minds with a shocking vividness.’ (Ghose, 2015)

The Protagonist, Nariman Vakeel, in the phase of being aged / lonely / helpless/dependent, goes in the days of 'Past'! In the opening pages of the Novel, we observe Vakeel getting lost in the gone days, when he was in love with Lucy.

'The memory made him weaken for an instant - was he making the right decision? Yes. He was. They had been ground down by their families. Exhausted by the strain of it he reminded himself how hopeless it was now - Lucy and he had even reached the point, where scarcely an evening went by that they did not quarrel about something to the other. What was the purpose in continuing, letting it all crumble in useless bickering?

Then, while the children nearby squealed with excitement at a creature caught in their net, Lucy tried one last time to convince him: they could turn their backs on everyone, walk away from the suffocating world of family tyrannies, from the guilt and blackmail that parents specialized in. They could start their own life together, just the two of them.

Struggling to maintain his resolve, he told her they had discussed it all before, their families would hound them, no matter what. The only way to do this was to end it quickly.

Fine, she said, no use talking any more, and walked away from him. He found himself alone beside the sea.

And now, as his parents and their friends discussed his future while sipping Scotch and Soda, he felt he was eavesdropping on strangers. They were delightedly conducting their "round - table -conference", as they called it, planning his married life, having as much fun as though it was their whist drive or housie evening.' (Family Matters, 14)

It throws a light upon the personality of Nariman Vakeel, and depicts how he's been consciously / subconsciously entangled with the gone days. He's more into the Past, than the Present! He reminds of the times, how he's got married to a widow Yasmin Contractor, who already had two kids Jal and Coomy. On one hand, Nariman couldn't disentangle himself from Lucy, and hence failed to be a good husband to Yasmin. It caused to extreme complications in all the Familial Relations,

‘Like an invalid steered by doctors, and nurses, he drift through the process, suppressing his doubts and misgivings, ready to believe that the traditional ways were the best. He became the husband of Yasmin Contractor, and formally adopted her children, Jal and Coomy. But they kept their father's name. To change it to Vakeel would be like rewriting history, suggested his new wife. The smile appealed to his academic soul; he acquiesced.’ (*Family Matters*, 16)

The past memories of Lucy made Nariman energetic, enthusiastic and joyous as he lied down on bed alone. He remembers how Lucy employed herself, as an ayah to the grandchildren to Mrs. and Mr. Arjani. The Arjani’s knew about the affair between Nariman and Lucy. Lucy's sad and big eyes continue to haunt Nariman, and hence disturb him sleeping! Nariman recalled about the unfortunate Past, wherein Lucy and he got separated solely because of the Caste / Community differences. He sadly remembers,

‘Nariman tried to use the openings offered by the breakfast discourses. He pleaded with his father to invite Lucy to lunch or tea, talk to her before making his mind up. But his father refused - it would be unfair, he said, to raise the girl's hopes. Sometimes, his mother suggested timidly that there was no harm in finding out what kind of person she was. His father said she might be a wonderful person, as gracious and charming as the Queen of England, but she was still unsuitable for his son because she wasn't a Zoroastrian, case closed.

How naive, to have kept hoping his father would change his mind, or that a passive mind stance would avoid unpleasantness, improve the chances for Lucy and him. He had underestimated his father's stamina, his willingness to trade familial happiness for narrow beliefs.’ (*Family Matters*, 114)

Nariman continued to go into the gone days and reflect, how his affection

towards Lucy, created a chaos in his family. How it disturbed the peace at home, fuelling the anger in his wife.

‘Nariman, his conscience heavy, knew his wife was watching it all from upstairs. He knew that what he was doing was utterly unfair to Yasmin. When he returned from work, he found Jal and Coomy beside their mother, trying to console her. They would not look at him. They no longer came to wish him good night, before going to bed. And Yasmin asked what she had done to deserve such treatment.

Why was he torturing her? Why had he married her if he cared so much for Lucy?

I care for her only as a human being, to make her end her window in the evening. Why should I believe you now?

Please understand, without speaking to her, how will I convince her to give up this awkward situation?"

She's not going to listen don't you see she's making a fool of you? Trying to make you feel guilty?

“Perhaps I am," he said, and wished he hadn't, for Yasmin began to lose her temper.

Forget about me. You've already ruined my life. Think of yourself, how it haunts you reputation at University, and how it will affect the way people talk about our little Roxana. She will carry her father's shame.

“There's nothing shameful about my behaviour," he said quietly. "I consider it an honorable way of conducting myself, under the circumstances."

A strange idea of honor, first you marry me then throw me aside. Now you sniff like a dog after her. And what about her family, why are they letting

her abuse herself this way?

Her family has disowned her, you know that.' (*Family Matters*, 142)

After enduring the mortification for months, Yasmin issued an ultimatum: she would take Roxana and leave if he didn't stop being the ayah's assistant. He had one week to decide.

"What good will it do? He tried to reason. "There will be hardship for you and our child. You have the gall to talk about hardship? What do I have now? Comfort and happiness" (*Family Matters*, 133)

As the week drew to a close, he requested her not to make a bad situation worse. She said he'd agree the day he was born if he didn't heed her warning. She had enough; she was going to stand up for her rights, if not as wife at least as mother.

"You can't go," he pleaded, a note of hysteria entering his voice for the first time. "I need my darling Roxana; you will not take her from me..."
(*Family Matters*, 116)

The novel is the just representation of the fall of moral and ethical values in different spheres of cosmopolitan societal life, with inclining materialism, corruption and cheap politics. 'Mistry enters the contested yet sacred space of the Parsi family to explore the changes brought within the Parsi family structure through its negotiation of modernity, namely resistance to tradition playing within the family domain and the cynical acceptance of modern ideologies that becomes disruptive of the family tradition.' *Family Matters* with its narrative strategies show,

'The whole world can be made to inhabit one small place and that the family can become the nexus of the collective and the universal.'
(Dewnarain, 2007)

The novel *Family Matters* printed in two Episodes / Parts. The simple printed episode and the Italics episode, which re-call Nariman's past life that makes him nostalgic and guilty and they occur in 'Dream Sequences', which are like a state between fantasy and reality. The narrative technique employed by Mistry is switching off the consciousness to the past, which is haunted by the pain of memories. This state of sub-consciousness is presented in Italics.

Nariman's consistently gets lost into the past times, acts as a Defense Mechanism for him! He, unable to move, a patient of Parkinson's disease, gets lost into the dreams, where he remembers the songs, sung by Lucy and him, and various other such trivial but intense details. This is the way he somehow manages to live, as Dreams are interpreted by Sigmund Freud (1900),

'Dreams, in Freud's view, are all forms of "wish fulfillment" - attempts by the unconscious to resolve a conflict of some sort, whether something recent or something from the recesses of the past [later in *Beyond the Pleasure Principle*, Freud would discuss dreams which do not appear to be wish-fulfillment]. Because the information in the unconscious is in an unruly and often disturbing form, a "censor" in the preconscious will not allow it to pass unaltered into the conscious. Freud introduced the term 'manifest content' to describe what the dream recalled. During dreams, the preconscious is more lax in this duty than in waking hours, but is still attentive: as such, the unconscious must distort and warp the meaning of its information to make it through the censorship. As such, images in dreams are often not what they appear to be, according to Freud, and need deeper interpretation if they are to inform on the structures of the unconscious.'

Dream Sequence takes place, which should be considered significant, keeping the psychological make - up of the characters, in the novel. In a scene, Coomy has a dream,

‘At Seven A.M., the doorbell invaded Coomy's sleep, and she woke resentfully from a lovely dream! She was dancing in the ball - room of the Taj Hotel, a band was playing old-time favorites: "Fly Me to the Moon," "Tea for Two" in Latin rhythm, "Green, Green, and Grass of Home.

Gliding through a foxtrot in her partner's expert arms, she raised her eyes upwards and saw the chandeliers, the crystals glittering like precious jewels. She could smell the cakes and sandwiches and coffee being readied in the ballroom's antechamber. But she never saw the face of her partner, all she knew was his masterly hand on her back, guiding her without a misstep.’ (*Family Matters*, 64)

Nariman feels himself, at the core of his heart, that he's made faults throughout his life! He asserts,

‘To so many classes, I taught Lear, learning nothing myself. What kind of teacher is that, as foolish at the end of his life as at the beginning?’ (*Family Matters*, 169)

On the other hand, we witness the mental make-up of the character of Lucy, who's not existent at present, but we come to know about her, through the nostalgic / dreamy sequences of Nariman! Lucy had gone through psychological disturbances, for she wanted to be with Nariman, but couldn't and hence, the complexities happened,

‘Lucy, Nariman's girlfriend, a Non-Parsi girl appears to be a shy and stubborn girl. Nariman loves Lucy but was forced to marry Yasmin. But Lucy follows Nariman even after his marriage. She discontinues her studies and decides to work as a helper in the same apartment where

Nariman lives. She had abandoned her M.A., she did not have a job, and was still living at the YWCA. Nariman requested her to return to her native place and not to come to visit him. But Lucy rejects his plea and comes every day. She is mentally disturbed because of her love and finally meets death. Being shy she does not know any other way to express her love, at the same time she is not able to leave Nariman. But she her decision not to leave him at any instance clearly shows how stern she was in her decision. She has been insulted by Nariman's wife and others for this act. Even then Lucy is very stern in her decision.' (kumari & Prameela, 2015)

In a scene, Mr. Arjani talked about Lucy's mental stature to Nariman,

'Oh, Come on, Nari, everyone is allowed one mistake. It wouldn't be fair, to lock her up in a lunatic asylum for her silly drama - after all, most women did strange, inexplicable things at some point in their lives, didn't they, what with their complicated periods and menopauses, and all those types of female problems. Why, his own lady behaved in ways that left him baffled. Besides, there were no complaints about Lucy's work; she looked after his grandchildren lovingly, cooked and cleaned. If they were to take her to a doctor and reveal what she'd done, he was almost certain to have her committed. As far as I'm concerned, that would be abuse of power.' (*Family Matters*, 278)

We get more details about Lucy's mental illness and Nariman's state of helplessness to make her gets rid of it,

'There were times, when Nariman felt like seizing the initiative and getting attention for Lucy. But it was hard to predict the outcome. He was well aware of the inhuman conditions in government's hospitals, the cage like rooms, where mental patients were locked up. Unless there was a family outside, looking after the patient's interest, it was a life sentence. How could he deliver Lucy to such a fate? But he kept reminding Mr. Arjani of

his responsibility. His words grew sharper, till Mr. Ajani told him he had no business interfering in someone else's household.' (*Family Matters*, 278)

In the novel, all the prominent characters have the roof and shelter called as 'home' but they had a feeling of unbelongingness, for there was lack of proper emotional bonding within the family sphere. On the contrary, the other characters have this sense of being unloved, due to the lack of the physical possession of a home.

Several historical points and aspects of post-Independence era has been successfully applied and exploited by Rohinton Mistry, in his works. Mistry endeavored to re-think them and re-narrate about his community and country, through the various narratives woven in the novel. In Mistry's novels, we observe interconnectedness of vivid aspects like theme of nationalism, alienation, oppression, human-relationship, fear and temptation.

Beyond the concern with the right-wing politics of the Hindu majority, *Family Matters* also deals with larger issues of religious zealotry, bigotry and fundamentalism within all communities. The Parsi community is not spared criticism – Nariman Vakeel's parents and their cohort of friends who are zealously religious and exclusivist Parsis, and the final transformation of liberal Yezad into a fundamentalist religious bigot.

The history – fiction interface, practiced by Rohinton Mistry, is evidently important, on cultural grounds. Various popular political events form a part of his thematic concerns. His novels explore the relationships amongst self, community, place and identity, validating the local and embracing the synergetic nature of post – colonial experience, be it in North America or India. One of the most remarkable features of his fiction is that it brilliantly captures the crowded, throbbing life of India.

In *Family Matters*, we witness the pathos of the Parsi community, being marginalized and sidelined in the entire country. Mistry being nostalgic not merely thinks about his Parsi community but also about Bombay. He appears to be deeply concerned, about their critical condition. In his writings, the customs / traditions / rituals /language are the sources for the approaching generations to understand Parsis.

Undoubtedly, Rohinton Mistry is the chronicler of Parsi Community. The community appears as a significant character in his novel, throughout.

Mistry keeps on applying balm probably, to his wounded soul by narrating the experiences of Parsis in India, thereby connecting himself. He has a vision that involves the Parsis and their involvement with the wider national context.

‘Rohinton Mistry is known as a post-colonial writer. His writings reflect the Indian Diaspora - the splitting of identity. On the one hand, his characters dream of being integrated into, and accepted by, Canadian society. On the other hand, these same characters are torn by an insatiable desire to be true to their native culture, to honor and cherish their own, distinct cultural identity. This is the theme of *Squatter*. Rohinton Mistry uses satire and symbolic imagery to attempt to convince his readers damage, he feels, that can come of hybridization. His short stories are much layered, presenting the reader with many images representing the dichotomy of the Indian versus the Canadian [Western] culture.’(www.kibin.com)

In *Family Matters*, the question of the private space of individual identity is worked upon, through the many instances of conflicts between individual desires and duties towards the family or community. The foremost of these is the tragic story of the Protagonist Nariman Vakeel. He

is forcefully separated from his Christian girlfriend by his parents and their well-wishers and insisted to bend to the general demand of the community. This is presented as a submission of his will to the higher good – “No happiness is more lasting than the happiness that you get from fulfilling your parents ‘wishes’”. But Nariman accepts the separation from Lucy out of weariness and a sense of the futility of the unequal struggle – “They had been ground down by their families, exhausted by the strain of it”. Nariman failed to learn to preserve that fine balance between tradition and modernity. (*Family Matters*, 93)

In *Family Matters*, Rohinton Mistry has explored human frailty in old age that arises to question between emotional and economic and the moral and spiritual implications. Although, its’ specific geographical and cultural setting is in India. It shares with the loss as well as the subsequent struggle for meaning of life.

Mistry’s novel also leads the reader to consider the vivid modes, in which family plays a significant role. He unfolds detailed stories of religious, ethnic, and cultural. It comes across with all who have experienced the complexities of the haunting of the present by the past and the oppressions of selfishness and pride.

Mistry’s fiction can be read, within this framework as the predicament of an individual as he/she seeks to cope with the contradictions of the past and the present, community and self, family and community. Each of these contexts of individual contradictions and dilemmas is an emotionally-charged event in his work.

In all his writings, the role of culture, tradition, ritual, custom and nostalgia is so dominant that it surpasses all other aspects. Being a Diaspora writer, he carries with him his historical and ancestral background along with other realities which he acquired during his stay at his birth place Bombay.

In the Novel, one of the characters states,

‘Is it any wonder they predict nothing but doom and gloom for the community? Demographics show we'll be extinct in fifty years. May be it's the best thing. What's the use of having spineless weaklings walk in ground, Parsi in name only?’ (*Family Matters*, 45)

Rohinton Mistry is deeply associated / attached with the roots of his land, and it appears in all of his novels.

‘Mistry living in an alien land refused to give up his cultural roots, he hopes to ‘fuse’ and ‘assimilate’ himself in the new land. He reveals his Indian identity in all his five major works which prove that he does not tear away his relationship with his homeland, “ . . .they continue to relate, personally or vicariously, to the homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship.’ (Safran, 1991)

Immense pain of leaving the native place and a strong sense of rootlessness is expressed in the novel. We notice Nariman suffering from the crisis of belongingness. The crisis takes him back to the roots of his community and he narrates the stories of Parsi traditions. In a scene, Nariman asserts,

‘Because I think emigration is an enormous mistake. The biggest anyone can make in their life. The loss of home leaves a hole that never fills.’ (*Family Matter*, 220)

The Novel *Family Matters* displays, how relationships complicate within the sphere of family. Negative emotions / feelings worsen the relations, as we observe happening amongst Jal, Coomy and Roxana! In a scene, where Roxana came to visit Nariman,

‘The sad look of loneliness returned to Nariman's face, as Jal fetched the raincoat and umbrellas from the bathroom. Securing the front door against

the night, Coomy said that each time the Chenoy family visited, she felt exhausted, as though a whirlwind or a vantolio had passed through.

"That's strange," said Nariman. "To me it feels like a fresh breeze has stirred the stale air."

You never miss a chance to snub me, do yo?

It's not snub, Coomy, said Jal wearily, just a difference of opinion.'

(Family Matters, 36)

Coomy feels hatred for Nariman, his Step - Father! In a scene, when he and Jal are supposed to look after Nariman, he says,

'I don't want to be disgusted with Pappa, while he lies helpless in bed, but I can't help hating him.' *(Family Matters, 71)*

Nobody wishes to take care of Nariman, who's bedridden now! Jal and Coomy shift the responsibility on the shoulders of Roxana, to have Nariman in her flat, which makes Roxana's husband furious.

'To my brother and sister - in - law, those bastards are making my life miserable and two of them with nothing to do all day in their huge house. He wastes his time at the share bazaar, she at the fire - temple. And they' can't even look after their poor father. My wife has to slave instead. No room to move in the flat, and every night his bad dreams wake us up. *(Family Matters, 123)*

A summary of the novel's plot can't do justice to the richness of its portrait of middle-class life amongst the tiny Parsi community of Bombay, the descendants of Zoroastrians, who fled Muslim persecution in Persia more than a millennium ago and whose influences on India has long been disproportionate to their dwindling numbers. Rohinton Mistry, a Bombay Parsi himself, has made his home in Canada, but sets each of his novels in

an Indian background with loving details. As Nariman's health deteriorates and he lies in the Chenoy's living-room enduring pain and incontinence, every odour and excretion is unsparingly described. But so too is the old man's past, as he recalls the love of his life, the Christian Lucy Braganza whom he was not allowed by his parents to marry, and his loveless marriage to Jal and Coomy's widowed mother, for whose tragic death they hold him responsible. Helplessness in life and familial relations, is expressed,

‘Jal and Coomy, at the other end of the drawing - room, were watching him resentfully from the corners of their eyes. He knew what they were thinking - here he was, being mean to their mother again, making her cry. They had grown used to their parents' fights, he thought sadly. Grown used to seeing their mother' anger, and what they probably thought of, as their stepfather's callous goading of her. He wished he could explain that he meant her no unhappiness. That he felt as helpless in all this as they did.’
(Family Matters, 175)

Family Matters in several ways unearths the typicality of human nature and cruel realities of families' ties / relations, in a post-modern-society, where materialism is on the heights! Mistry, the chronicler of country's history and watchful observer of human tendencies, raises the universally prevalent significant issues in his last two novels, such as old age / family ties / human relationships / death / belongingness.

Nariman's physical and mental dislodging / gradual decay of his physical and mental health / his complete dependence on Roxana for his daily chores of feeding, bath and bed pans; all have been very aptly and poignantly described by Mistry. Nariman's helplessness, guilt, loneliness, short-sightedness is very dexterously expressed when Nariman realizes that Coomy has cleverly kept him out of his own home by lame excuses.

Mistry portrays his observation strongly that it is basically the circumstances that make a man evil and disrupts the functioning of the family and interpersonal relationship of the family members. Being a Parsi, Mistry makes attempts to remain firm to his own roots and cultural ties. His characters too imbibe his personality and they simultaneously assimilate other cultures as well. Mistry departed from India in 1975, yet Mistry's novels are a nostalgic representation of India in its varied hues. The delicacy and subtlety with which Mistry has portrayed India and his experiences of immigration is very touching.

Mistry's writing prowess has been validated by a series of prestigious awards; his writings are a search for identity, his need for roots, the desire for location in history and histories, making him one of the better known writers of the Indian Diaspora.

The novels reveal the mutual equation of family members and family politics in the postmodern society. The novelist delineates the importance of belongingness and preservation of family values through the most trustworthy institution named family and reflects the psychological stance of the members of family towards their aging and dying elders. The novel is a representation of harsh realities and selfish human nature of the characters who expresses the status of an individual in relation to family, community and society. Above all, in his loving catalogue of the daily intimacies in the Chenoy home, Mistry confirms what he puts into the mouth of a minor character: "without family, nothing else matters, everything from top to bottom falls apart or descends into chaos" or as Nariman himself says, glad that Yezad's application to immigrate to Canada has been turned down by an obnoxious immigration officer. The loss of home leaves a hole that never fills'. Home, and loss, is recurrent themes in the novel, as in Mistry's previous books.

Rohinton Mistry understands the significance of religion / ritual in the construction of human identity. He, therefore, applies religion, ritual and the responses to these as a central theme in his fiction.

In fact, rituals and religious beliefs become the markers of ethnic, racial and communitarian identities; they highlight difference. Mistry's fiction can be read within this framework as the predicament of an individual as he/she seeks to cope with the contradictions of the past and the present, community and self, family and community. Each of these contexts of individual contradictions / dilemmas is an emotionally-charged event in his work. Mistry's novels are a marvelous showcase of relationships, and this can be observed under the theme of human-relationship. Nilufer Bharucha (2003) rightly comments:-

'Mistry has transcended both the self and the others, the self being the persona of the writer and also his Parsi self, the being the wider world. Here all three have come together in an epiphany moment, where it speaks across the national, ethnic and gender boundaries, with a voice that cannot be denied.'

At a late stage Mistry thought better of his proposed epigraph: 'Each happy family is happy in its own way, but all unhappy families resemble one another.'

CHAPTER – 6

CONCLUSION

This last chapter recapitulates the whole study in brief. The core argument of this study is to elaborate the fictional world of Rohinton Mistry by the lens of psycho-analysis. The focus of this research work is to showcase the various themes dealt in his three major novels of Mistry. The present study is a close examination of his works with a view of describing the elements of psychic disposition in the wider sense of consciousness and ways of recasting the history of Parsi community as well as the history of nation. The works of Rohinton Mistry lend themselves as well for this kind of in-depth study, not only on account of his unique contribution to the narrative art, but also because despite of limited quantity of his literary production, he has set the new yard sticks in diasporic consciousness. It is Mistry's unmistakable yearning to go back to his roots nostalgically that finds its multiple expressions in his fictional writing. In this writing, he desires to go back to his roots and during the course of narration. He imagines India in its multifaceted complexities and realities. The fiction of Mistry, like any other important work of art, has been created not in a state of vacuum, but is the work of an author who is acutely conscious of his social milieu and responds to its various aspects in an artistic manner. He assimilates his consciousness into his own experiences and transmits them into the form of creative works with a distinctive touch of his own. His fiction provides illuminating insight into the complex relations and effect of these relations of the psychic behavior of the various major and minor characters of Mistry's fiction. One finds in Mistry a sharp and poignant consciousness of desires and dreams. His writings are in fact fictionalized battles to wrest

space in which to map consciousness that are struggling with the enigma of arrival and the trauma of departure as they traverse across borders. As this study is restricted to the thematic aspects being evaluated on psycho-analytical criticism, the more emphasis would be laid upon the novelist's choice from the point of view which is the organizing principle of those themes.

Rohinton Mistry's texts are at the macro level splendid celebrations of Indian English while at the micro level they faithfully capture the rhythm of Parsi Gujarati Indian (Bharucha, 2007)

He is alive in a particular period of time and space. He also finds around him a huge web of relationships. Personal and impersonal and his development as an entity is the result of his conscious and unconscious reaction to these relationships. He observes them closely, assimilates them in his own experiences and transmits them into the form of creative works with a distinctive touch of his own (Kumar, 2011).

His fiction provides illuminating insight into the complex relations between society, the artist and his creation. He has deployed pleasing yet dynamic blend of simplicity and sophistication to analyze the characters brilliantly.

The 'Observer' stated:

'Mistry is a master blender of picaresque and tragic. To say, he captures the textures of India well and creates larger than life characters, is to note the least of his achievements. If anything, his success is to make life seem so much larger than the characters – a far tougher task for the novelist – Enthralling.'

The aim of the present study is to analyze the three well known and critically acclaimed novels of Mistry. The research has proposed to

undertake a deep and in-depth study of ‘Such a Long Journey’, ‘A Fine Balance’ and ‘Family Matters’ from thematic point of view. All these three novels have been analyzed with the help of psycho-analysis that provides the reader to interrogate deep into the psyche of the author and his art of characterization. The characters used by Mistry in his fictions often evolve themselves and they are symbolic, significant and dynamic. They also have the capacity for introspection and change despite the experience that confronts them.

This last chapter summarizes the whole study and gives the ‘Conclusion’ of the study by comparing and compiling the results of various thematic concerns analyzed of the three novels dealt previously.

The chapter first of this study discussed the three different theories of psycho – analysis followed by the detail description of author and his various works. This Chapter comprises the theories of Sigmund Freud, Carl Jung, and Alfred Adler respectively and the different parameters of the study such as consciousness, collective consciousness, social consciousness and various defense mechanisms. The writer and his works in the context to contemporary Indian writing in English have also been discussed in ‘Introduction’ chapter.

The second chapter comprises the review of related literature and research. In this chapter researcher went deeply in exploring and finding the various works that have been associated with the research problem. Review of different studies, research papers/articles published in various referred journals, essays related to present study online and offline both have been analyzed for the purpose

The Chapter-third entitled ‘Such a Long: A journey of Exploration’ has been written on the unease of the minorities in India increasingly drawn towards fundamentalism and ethnocentrism. The canvas is very narrow,

restricted to only the minority Parsis in India, so there is no place for the 'Other'. The narrative shows how the Parsi community slowly emerges out of its cocooned existence buffeted by the divisive forces of society. At the basic level novel revolves around the life of a bank clerk Gustad Noble, whose ordinary and anonymous life unwittingly gets embroiled in the wider issues of national and political life. The protagonist, Gustad middle aged Parsi with moderate aspirations, struggles very hard to make his family happy and comfortable, learning painfully to reconcile himself to the disappointments and frustration in life. The straitjacketed narrative of novel covers a period of thirteen years from the close of war with China in 1962 to the victory of Indian armed forces in 1971 paving the way for creation of Bangladesh.

Further like a typical novel it revolves around the troubled relationship between Gustad and his son Sohrab and his friend Major Bilimoria. Mistry has exploited history to probe into the specific issues of his own community – the fate and future of the Parsis in democratic India. Along with the historical events as its setting and background, the novel is more of inward voyage of the chief characters, inheriting in the Khodadad Building. The chief character Gustad Noble becomes the representative of the culture of his tribe in the novel and many unachieved and unfulfilled desires that linger on the border of his consciousness. The novel picks up its symbolic title from the toilsome life and the journey of three wise men to Jerusalem in spiritual quest and it resembles the protagonist's life Journey full of desires and sense of loss. Noble's character has been presented as if it is created to recuperate the lost identity throughout the long journey from beginning to end. The leitmotif of Journey is a central concern to most of the expatriate writers and Mistry depicts ironically the journey of the protagonist, his community and of the nation. The center of the text is a Parsi Community whose day to day existence is the subject of

novel 'Parsi Community in India' as an ethnic, religious, linguistically bounded group, that is dominated by the immigration in the raising of the issue of community to the level of the conscious from the state of unconscious (which it is in the home of the immigrant India) suggests a deconstructing of this very notion without any other notion of community to replace it. The notion of the nation state of the identity of individual and nation, of nation as a homogenous force – is probably the most significant example of the “institution of the west’s trajectory” in the Sub-continent. ‘Unassimilated Otherness’ is what Noble feels. He is caught between the desires to continue to live in and with unassimilated difference and desire to locate his own community – the Parsis – in the place of the neutral /self. The novel critiques the notion of imagined community for its repression/suppression of an un-theorized but long – lived and vitally alive notion of community as a matter of “Unassimilated Otherness”, or to adopt Nancy’s terms, as a matter of “being in common”, not “common being” (“Of Being – in – common”).

The Blackstone wall embodies the self-sought isolation of the Noble family and by extension that both the Parsi community and others like them who live within their relatively safer enclosures, blind to the deprivation in the world beyond – not withstanding Gustad’s occasional acts of compassion for the poor and otherwise deprived and the way in which modernity shapes their space and time as well as their individual psyches. (Bahri, 2007)

A sense of loss haunted the memories of not only the protagonist but also of other characters of narrative, it is the art of characterization of Mistry that takes the reader into Gustad Noble’s psychic world where some of his disappointments and hopes, his fears and desires briefly unfold. Gustad Noble is shown accepting the Parsi ethnic identity and its assimilation into wider psychic context. Sohrab’s life journey takes another route when he

joins a B.A. course instead of IIT, but at the end with the reconciliation between father and son, it continues with a hope for the better future. Sohrab feels a renewal of love for his father. In case of Sohrab, there exists an oedipal conflict in his growing up from adolescence to adulthood that creates a crisis of identity. (Kadam, 2013)

Gustad personal tragedies, the death of Dinshawji, Jimmy and Tehmul raised him to a level of sublimation & acceptance and he emerged as an enlightened man who has been redeemed by trials & tribulations of life. The final tearing down of the blackout paper covering the windows & ventilators indicates a release from all narrow confines & imposed exclusions.

The Chapter fourth of thesis entitled 'Representing Life as a fine balance – set in mid 1970s India Mistry's A Fine Balance' contains a multi-layered plot and complex characters that are simultaneously locally embedded and globally imaginable the narrative includes the strength of human spirit that, against the forces of class and gender divisions, drives us to relate and commit to other human beings in our daily acts of survival, the common need for community and belongingness and the importance of looking beneath the surface of social and economic developments and asking ourselves.

'What is the human cost of these things?' (Jubas, 2007)

Mistry is a writer with a great and strong power of imagination and profound insight into the human psyche. He is such an artist with a pen that he has poured all his emotions on paper with all its reality. A Fine Balance like his debut novel 'Such a Long Journey' is mainly concerned with life of underprivileged. The novel is a triumph in a realistic fiction. The possibility of exploring life in the second novel of Mistry is broader whereas his first novel is mainly concerned with Parsis Bombay. A Fine

exceeds the narrow boundaries of Parsi Community and features Parsis, Hindus, Muslims as well as Sikhs. *A Fine Balance* offers his nostalgic perspective of political and social chaos underlying India's colonial and post-colonial experience. The central motif in 'A Fine Balance' is of journey as it is in 'Such a Long Journey'.

It is a journey that ultimately shows the inability to face the personal social and political crisis in India. The striking example is of Ishwar & Om Prakash whose journey is from their village to city, Bombay in search of better life and livelihood. The trajectories of their separate journeys now converge with the other two major characters of the narrative Dina Dalal and Maneck. The novel is a splendid detailed document of human narrative entwined fates of four ordinary lives of 'the disposed' as Mistry has put it, the main action focuses on the restricted apartment of Dina Dalal, young Parsi widow striving to maintain her independence as a dress maker. To her comes as her lodger, Maneck, an old school friend's son from the North to study at a technical college and lastly the Chamaar – turned tailors, Ishwar and Om Prakash, both of whom struggle for survival in a world that is hostile but occasionally allows them to find refuge in feelings of kinship and togetherness. The novel underlines the central significance of tolerance and solidarity, thereby echoing 'Such a Long Journey'. The second novel displays transculturalism and inter-cultural understanding as a way of constructing identity and as remedies against a reality that is felt to be devoid of meaning.

Mistry uses realism to represent human story in a documentary narrative alleviated by compassion for his characters. It is a novel where the middle class and the anonymous, faceless working class meet, sympathized with each other and learn to overcome their prejudices and forge bonds of friendship, affection and humanity. Mistry presents the idea of family by assimilation of the characters of two different castes and classes of society

as the circumstances forced them to live as a family. He strongly establishes the idea of balanced approach in life inwardly as well as outwardly through the title of the novel. The novelist presents the intensive impact of political development on the lives of the common man in the country. As Ball says, “Midnight’s children are mesmerizing, sensational and politically explosive. A Fine Balance may not be as innovative as daring but its quieter way is just as skilled and no less politically (Kumar, 2012).

The novel is not merely a political novel. It is a story that is inter-weaved with the national history and personal life of the protagonists. These protagonists are the recurrent victims of doom to bear the burden of their country’s chequered situation. The truth of characters and actions is so deeply rooted into the consciousness of human nature that they go on existing in the imagination. Dina Dalal, Maneck, Ishwar and Om Parkash, in the words of Ameena Kazi Ansari (1998) ‘emerge as conscience keepers as revealed in their thought processes and actions.’ In fact, as George P. Elliot (1968) says:

‘Everyone concerned with a novel reader writer and character – has a set of attitudes, preferences, judgments or values about human conduct. Further, whether these values are conscious or unconscious, articulated with logical coherence or only manifest in sometimes contradictory acts, they must finally be considered, if the word moral is to mean anything, moral values.’

The novel is a fictional presentation with three major strands in it – First is the story of Dina Dalal and her struggle for free and independent existence, second is the life struggle of young Maneck and Chamaar – turned tailors Om and Ishwar, both of whom struggle for survival in that world that is hostile. But it is in the third strand of the novel that a Fine Balance achieves the ideal balance between the general and the personal. In other

words, we see that the personal is seen in relation to the general. It is the Emergency that gets represented most realistically in the novel since the fusion between general and the personal is seen best in the novel. Mistry deftly handles the growing intimacy between Dina Dalal, Maneck and Chamar turned tailors Om and Ishwar. (Belliappa, 2007) When the tailors and Maneck arrive together at Dina Dalal's "dingy little flat," she is relieved since "her fragile independence was preserved. A year of togetherness with such disparate experiences to share, acts of kindness to remember, hilarious moments to savor, occasional quarrels to forget all these contribute to real bonding between four of them.

Mistry creates a memorable symbol in the quilt that Dina Dalal stitches, the quilt is a metaphor here that functions as a storehouse of memories to each one of them, and acts as reminders of particular events in their life. It is the ordinary, common place and run-of-the mill events of life that get portrayed in the novel. The average Indian in this novel is epitomized by the four major characters of the novel. If the novel seems to be emphasizing more on the darker side of life, adequate reasons are offered within the text itself. The narrative voice in Mistry's fictional discourse achieves 'A Fine Balance' between hope and despair. In 'A fine Balance' one can find a wonderfully successful account of life of the country between 1945 and 1984 with the middle classes, the lower castes and the poor figuring prominently. The narrative is also pre-occupied with the quest for identity, up-rootedness, alienation and loneliness. The author indulges in the psychological quest of his protagonists. The conclusion of the novel amply demonstrates the value of human relationships and fellow feelings among people despite their distinctions in caste, class & one can find the perfect balance between involvement and detachment.

The fifth Chapter of this research work entitled as 'Reconciliation of Relation in Family Matters'. This is the third novel by south –Asian

Mistry. This saga is of Parsi Milieu, revolves around 79 years old professor Nariman Vakeel who lives with his two unmarried middle aged step-children, Jal and Coomy. Mistry's work with Family matters seems a reflecting the culmination of his craftsmanship. But for Mistry's literary self-assurance, it is difficult to imagine how the story of an old man dying from Parkinson's disease in a materially straitened family could make for such a fascinating tale. Despite the scatological explicitness and the horrors created by man, the novel reverberates with the music of humanity, giving us the incredible trajectories of old and young and the precarious balance of sense and stability in existence. After the motifs of the journey and the balancing act in his two earlier novels, all the underlying patterns of reference in this novel are based on the story of Nariman Vakeel's past and his present. (Dewanarain, 2007)

Like his previous novels, it also reveals Mistry's tradition of creating fiction after fiction reflection sad realities of human life and relations. Family Matters very impressively delineates the thoughts of Nariman Vakeel, who is on the verge of Physical Collapse and his past, on his relationship with children and the world. The narrative deals with human relations and emotions. In revolving the incidents of the novel around a senile Nariman, Mistry seems to have an agenda. One that is as much as events reach the readers through the consciousness of an old man the author implies that Nariman has acquired a mature understanding of his self, and of the world around: Two his nostalgia which appears in italics in the novel is nothing but a "lure". (Sheshadri, 2007)

The novel not only provides an inside view of the ties between Jal, Coomy, Yezad, Roxana with Nariman, but also completes the process of providing such a view through grandchildren Murad and Jehangir's association with their grandfather. While the relationship of grand children with Nariman is

not based on any economic benefit, the grownups association with Nariman is based on economic implication.

In *Family Matters*, the family members' personal moralities are provoked by the injury of Nariman Vakeel. To Coomy, Roxana, Jal and Yezad, identity often combines self – interest with economic maintenance, thus chiseling their validity of existence by preserving the identity of being children of Nariman through filial duties. Thus to Nariman, the children's identity touches the very core of self, an existential quality, metaphorically described as “the taproot of consciousness.”

Set in Bombay at the back drop of the BJP-Shiv Sena coalition Government in Maharashtra, the novel depicts how the politics of Hindutava has affected the life of minorities in the metropolis. Though politics is a boring subject, it gets reflected through the consciousness of the characters. This is well reflected through the figures of Yezad and his employer- the idealistic Mr. Kapur. Mrs. Kapur's idealistic preoccupation with politics allows Yezad to dream for a better future for minorities in a cosmopolitan city like Bombay. Mr. Kapur is presented as a prosperous businessman and a person who has the sensibility to understand all humanity across religious divides. Mistry shows how fundamentalism and skewed political thinking have altered the very social structure in such a way that even the common man – dissociated from politics – is scared and affected.

Family Matters also deals with large issues of religious zealotry, bigotry and fundamentalism within all community. The Parsi Community is no spared criticism – Nariman Vakeel's parents and their cohort of friends who are zealously religious and exclusivist Parsis, and the final transformation of liberal Yezad into fundamentalist religions (Dewanarian, 2007)

Yezad character in the novel is autobiographical. Yezad's wish for emigrating is symbolical of his quest for prosperity, which also indicates the thirst of Parsi community to achieve economic status for ensuring security in life.

Family Matters featuring an ailing Patriarch whose children debated over how to care for the invalid father. The frustrated Nariman's journey is towards death. His tale is the tale of pain, grief misery & suffering. The marginalized condition of Nariman is not only because of his step children Jal and Coomy's hatred to him but it is more due to his past in which he had been saddened and unsuccessful figure in relations. The Parsi community 'does not tolerate inter-religious marriages' due to which Nariman could not marry Lucy and this situation haunts him throughout his life. For Nariman this problem becomes lifelong strangle as he suffers, all the way through his life, problems concerned with his marriage life. This amount of veneration of self-one's own grouping which also involves alienation of the other, 'the one who is not part of the sacred circle, a process of Othering, of separation and hostility for those who are not instinctive into the system. (Krupa, 2012)

Nariman transportation to Roxana's house disturbed his personal life and making him feel alienated, being in (Roxana's) home the still unbelonged/homeless. And this state of un-belongingness symbolically represents the predicament of whole Parsi community. Having found a better take care in the family of Roxana & Yezad, Nariman has got assimilation in his displacement and trying to restrain all other shortcomings therein the atmosphere so as to have better prospects in his life and in his relations.

Apart from dealing with human emotions and relationships, Family Mattes attempts a socio-political critique of 'Bombay' as a city of opportunities; a fast changing world akin to the changes registered in bollywood movies.

Mistry expresses his adoration for Bombay in all his novels and *Family Matters* is no exception. In the narrative Bombay metonymically is perhaps India with the number of its problems matching its own population? The author has portrayed Bombay city as a protagonist in *Family Matters* and in his other two previous novels. In this novel, Mistry focuses more narrowly on the middle class lifestyle of metro cities and at its best when showing stress, the stink and the unexpected blessings experienced by the people.

Family Matters tells a story of familial love, obligation and relationships by juxtaposing a simple and clear flashback technique with third person narrative voice, the novel communicates change is the reality of life which gets reflected in narrative. This novel is not merely a society novel with a structured set of manifestations. It is an oeuvre of “field of forces” and “field of struggles” where position taking is defined in relation to the “space of possibilities”. Hence ‘Family matters’ matters not because of the dictum ‘literature matters because life and relation matters’ but because of the book’s grappling with matters of a family in a microscopic manner paving the way for a panoramic view of a macro-cosmic world. Mistry’s *Family matters* is a sociologically congruent text with the epilogue exhibiting the constitution of the aesthetic gaze – a pure gaze, capable of considering the work as an art autonomous entity.

To conclude it is very much true that all the three narratives of Mistry deal not only with the personal consciousness and unconsciousness of the protagonists and other characters but with the collective consciousness of the race or community to which they belong. The collective consciousness haunts unknowingly their personal consciousness that is deeply rooted in their unconscious psyche. In order to reconcile they adapt various defense mechanisms such as identification, rationalization etc. in order to cope with stress, despair and fears of their life. As a matter of fact that the ideas and theories of Freud, Jung and Adler very comprehensively and critically

are co-related to the various characters of the narratives like Gustad, Sohrab, Dina Dalal, Nariman etc. and also how they exhibit human weakness, flaws and strength. Freud's consciousness and unconsciousness, collective consciousness of Jung and social consciousness of Adler are clearly visible in the behaviors and thinking patterns of the characters.

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