

ROHINTON MISTRY'S DIASPORA



Manisha

M.Phil., Roll No. :140724; Session: 2014-15

University Department of ENGLISH; B.R.A. Bihar University, Muzaffarpur, India.

E-mail: manisshasm1234567@gmail.com

INTRODUCTION

1.1 INTRODUCTION

The study of the literature and other cultural works that pertain to the Indian diaspora is the primary focus of the book "Literature of the Indian Diasporic." In addition to that, it is a significant contribution to the field of diaspora theory in general. This anthology applies a theoretical framework based on trauma, mourning impossible, spectres, identity, travel, translation, and recognition, and uses the term "migrant identity" to refer to any ethnic enclave within a nation-state that defines itself, consciously or unconsciously, as a group that is in displacement. The term "Indian diaspora" refers to a historical and economic phenomena that may be broken up into four separate phrases. The first one takes place during the time of the British colonies in Africa and the West Indies, when Indians were sent there as indentured servants to work in the fields. The second phase may be seen in the perspective of the immediate postcolonial era, at which time many Indians emigrated to Britain and Canada in order to help replenish the labour supply in the western world after the war. During the third phase, students from India would go to institutions in the West, mostly in the United States, and they would seldom, if ever, come back. Last but not least, there is the petroleum diaspora, in which people from India moved to countries that produce "petrodollars." These

diasporas, which got their start about the middle of the previous century, are now approximately one hundred and fifty years old. Indians from almost every one of these diasporas have tried to keep a record of the manner in which they have adjusted to their new surroundings and the ways in which they have experienced both identification and alienation from their previous and current places of residence. In a scenario of diaspora, the ties that are formed via culture, religion, literature, and language are extremely strong. However, although these ties may create a feeling of ethnic identity and a sense of self, they can also cause alienation from the host society. It is precisely this dislocation that endows literature of diaspora with their signature traits of melancholy and longing.

The vision of the world that such authors provide, whether they are writing about their new homelands or their old ones, is thus one that is divided. According to what Rushdie has said in *Imaginary Homelands*, they are compelled to "deal with shattered mirrors," some of the pieces of which have been lost. The Indian way of life is fraught with difficulties at every turn. For a person to experience pleasure, it is required for them to have a feeling of stability, security, and belonging. It is necessary for him to have a place to call home where he is loved and cared for by his parents, friends, and other members of his extended family. When this sense of harmony and belongingness is destroyed for whatever reason, it causes man to experience emotions of uneasiness and a lack of confidence. The unpleasant condition of a person who suffers from identity crises has been articulated in a manner that is suitable thanks to SasthiBrata's contribution. While he is describing how complicated the circumstance is, he wonders how the concept of estrangement can be broken down into a few simple lines.

1.2 DIASPORIC ASPECTS IN ROHINTON MISTRY

In his writings, Rohinton Mistry expressed his thoughts on the ways in which the traditional culture of India and the contemporary culture of Canada come into conflict with one another. In his work, Mistry makes it quite obvious what he intends to accomplish with the rendering of trans-cultural space. He is proud to be able to claim dual citizenship as an Indian by birth and a Canadian by his current place of residence. The culture of the old world is finally converted into the awareness of the new world that the protagonist inhabits towards the end of Mistry's works. In his books, the author Rohinton Mistry, who is of Parsi descent, writes on his experiences as a migrant in Canada. Because he has not been successful in assimilating himself

into Canadian culture, he is overcome with sentimentality for his own country. Both in his chosen country and in the one he was born in, he experiences feelings of alienation and a loss of identity. The purpose of this paper is to conduct an in-depth analysis of the text of all three of Rohinton Mistry's novels, with the goal of describing the element of diasporic study and nostalgia in the broader sense, as well as his efforts and ways of recasting the history of the Parsi community as well as the history of the nation. This study will be done with the intention of describing the element of diasporic study and nostalgia in the wider sense. The notion of sorrow encompasses a wide range of concepts in addition to emotional yearning, including exile, displacement, dislocation, relocation, expatriation, and assimilation. These concepts are significantly more extensive than sentimental yearning.

The majority of South Asian Canadian authors continually look to India or the sub-continent for inspiration for their work in the realm of fiction. No one has yet authored a big book that takes place in Canada, and it will be some time before a great Canadian novel is written that might completely depict the heterogeneous experience of Canadians. Some of the reviewers believe that his two books, *Such a Long Journey* and *A Fine Balance*, have an elegiac tone rather than a nostalgic one. This is despite the fact that the author moved away from Canada and moved closer to India or their hometown. The extensive research that has been done on Mistry's works demonstrates that the difficulties that exist between elegy and nostalgia, as well as between goodbye and welcome, has resulted in the development of a twofold caring from the shards of the past and the present. A new sort of diasporic storytelling emerges as a natural byproduct of the act of tracing one's family tree. Not only on account of his singular contribution to the art of storytelling, but also due to the fact that, despite having a limited quantity of literary production, he has set new yardsticks in diasporic writings, the novels of Rohinton Mistry are eminently suitable for this kind of research. This is not only the case because of his unique contribution to the art of storytelling, but also because of this. Due to the fact that the author is of Parsi descent, it was deemed very necessary to go deeply into the Zoroastrian origins in order to investigate the historical experience of the twofold displacement that a Parsi writer went through upon settling in Canada. Mistry does not believe in quantity but rather concentrates on the aesthetic part of literature; as a result, the study of his contemporaries in South Asian Canadian writing is also taken into consideration in this chapter. Mistry focuses on the creative side of literature.

It is said that he is a postcolonial writer, and he makes an effort to constantly present a medium that reflects both his philosophy and his cultural convictions. At the age of twenty-three, he moved to Canada and made the decision to write in the master's language, which cannot prevent him from being influenced by progressive realism. But at the same time, he has decided to place himself in a paradoxical postcolonial complexity by being nostalgic, and romance/myth is a genre that best suited to the goal. This study's inclusion of diasporic awareness and nostalgic elements helped to solve the issue by striking a healthy balance between the glorification of myth and a more critical style of reality. The chapter comes to a close with the observation that Mistry, with the assistance of balancing genre strategy, constructed a world where people can achieve harmonious balance between self and society and that he was successful in giving some meaning to the existence of the Parsi community and its culture. Such a Long Journey deals with the historical movements such as the partition of India and Pakistan, the 1962 Indo-China war, the falling of Nehruvian dream of a secular India, and the scam of sixty lakh rupees during In In addition to using actual historical events as its backdrop and background, the story focuses mostly on the introspective journeys taken by its main protagonists. In addition to using historical events as its backdrop and background, the story focuses more on the introspective journey of the principal protagonists, who all reside in the Khodadad Building. The author of this specific book uses imagery and symbolism in a more definitive manner for the purpose of reconstructing his recollections from the past.

The novel *A Fine Balance* has a great number of contradictory circumstances, which induce feelings of profound sadness in the reader and may even cause them to shed tears. Nevertheless, with the assistance of a different reality, the author seems to make every attempt to strike a balance between the important aspects of the lives of each of his characters. The authoritative voice of history is met with confrontation, interrogation, and challenge by Mistry. The most important lesson that can be taken away from this book is that life is a battle, and that a person who is brave enough to take it on may achieve a moral triumph over the challenges and issues that come with being alive. The human intellect is shown as having integrity, decency, and an unbeatable strength throughout the work. A cursory examination of the book makes it difficult to identify sentiments of melancholy, but a more in-depth reading reveals a delicate equilibrium between remembrance and yearning, myth and fact, and one's own experience and the world around them. In point of fact, the book focuses on a crisis of equilibrium in which one character is equal to another in his or her fight and ability to endure. They keep a communal memory, vision, or myth of their marginalised group, including its traumas, sufferings, and difficulties,

and they jointly share the efforts of trying to strike a balance in their life, even though they do it in a variety of diverse ways.

1.3 CHALLENGES OF ‘IN-BETWEEN’ IDENTITY:

THE PRIMARY CONCERN Studies pertaining to his works have been thematic for the most part, and critics have felt the need to elaborate on the specific circumstances of Mistry on being a Parsi and a Canadian as a necessary preface to any form of exegesis. This has been the case despite the fact that studies pertaining to his works have been thematic for the majority of the time. For example, Sharmani Patricia Gabriel makes the observation that "while most minority migrant writers speak of their experiences of alienation in Canada, Mistry, as a Canadian of Parsi ethnicity, has experienced national exclusion not only in Canada but also in his Indian homeland." Mistry is a writer who hails from Canada and is of Parsi ethnicity (Gabriel, 2004, p. 28). Mistry's work demonstrates that the neighbourhood of Parsi Baag, in which he was raised, is once a uniting force and a factor that contributes to a sense of isolation for the people who live there. Because they arrived from other parts of the world and were exposed to western culture during the time of colonialism, Parsis have never been able to successfully stake a claim to insider status.

Mistry's experiences of multicultural identity as a result of his Parsi ethnicity and as an Indian immigrant in Canada have motivated his enthusiasm for non-essentialist cultural politics and other diaspora issues in his writing. These experiences can be traced back to the beginning of Mistry's life. It is noteworthy that successive generations of authors have shown a deep interest in the more recent past than the more distant past. This is a pivotal and spectacular break from the tradition that has been seen. As soon as his works were compared to those of other diasporic novels, Mistry immediately became absorbed in reflection on the topic of the contrasting cultural spaces that were inhabited by his characters. The life of an immigrant in a world of "double diaspora" involves engaging with the presence of something that extends beyond the boundaries of a single nation-state. Because of his many identities, he has prompted important discussions on post-colonial issues such as belonging, ethnicity, nationalism, migrancy, diaspora, identity, and multiculturalism.

BACKGROUND TO THE NOVEL "THE FINE BALANCE

The setting of the story is the "Metropolis by the Sea," often known as Mumbai or Bombay. This is a city that is characterised by continuous and permanent changes in its environment, buildings, and the people who live there. The lives of the people may be seen to be influenced and even entangled by globalisation, by networks of new and foreign media images on the one hand, and by poverty, illiteracy, unemployment, exploitation, and homelessness on the other. This can be seen more than anywhere else in India. This creates the sense that identities are being divorced and disembodied from particular eras and locations, and are instead becoming free floating. The story focuses on persons who are uprooted, cut off, and alienated, and it is set against the backdrop of a faceless, impersonal, and terrible city. In the fiction of Mistry, the walkways, slums, crowded offices, tenements, and Parsi enclaves are all constructed from scratch and then reproduced, just as they continue to grow and change in the actual world. Mistry seems to be blaming Mrs. Indira Gandhi, the leader of the Congress Party, for the "worst of times" in modern India in both of his novels, *Such a Long Journey* and *A Fine Balance*. However, the Congress Party, led by Mrs. Gandhi, is involved in this effort to raise funds for the Jawaans, who are fighting for the pride of the nation and for the liberation of East Bengal.

ALIENATION IS THE MAJOR THEME:

The concept of alienation serves as either the primary topic or a reoccurring theme throughout Mistry's fiction. The narrative of Dina's battles against the societal constraints of her life, which take place throughout Mistry's book, clearly demonstrates this point. It was not necessary for her to have been a part of the tailoring industry in order for her to have had a successful life. It is nothing but some type of absurdist frame that is illogical world, like everlasting puppets, and there is no logic to it. The protagonist of the books is a tailor named Dina, and the other protagonists are all tailors. Therefore, the book may deal with the immediate repercussions of the scenario, such as in the novel's "City Beautification," "GaribiHatao," and "Family Planning" Schemes, etc. The sad and humorous endings to the lives of the characters in the book are illustrations of how humans may thrive in a world where absurdity exists. In the book, the characters Om and Ishwar are shown as having lives that are completely comparable to those of people living at that era.

Om is prone to making hasty decisions since he has a quick reaction time to everything. It is nothing more than their own reality that is depicted in Mistry's books via the characters he has written about them. The 'Dalit' retribution is described at the beginning of the book, and Om tries to convince him that the plan is impossible to carry through. It is possible for Indians to exist as a single, unified mass of people. But that is the way things are in India. There is the capability to vanish into the crowds of the metropolis in India due to the fact that it does not seem significantly different from others who are around him. There are also some gains lost in the environment of white Anglo-Saxon people in North America. It is always necessary for its competence to demonstrate that it is worth anything. It is about locations where indigenous people are a scarce resource. The phrase "melting pot" is used here as a metaphor. It refers to all of the many cultures that immigrant groups bring with them and mixes them together in one location. The majority of things that can be said about a person's first generation of parents is that they moved to North America in order to improve their socioeconomic standing. They have a condescending attitude toward the unrestrained individualism of Western culture. In addition to this, they give weight to the familial values that are ingrained in their own ethnic culture. The migrant experience of dislocation and displacement is what we mean when we talk about the diaspora. In point of fact, the truth of Indian culture is that it is multifaceted and ever-changing. It's possible that it has anything to do with the fundamental diversity of the Hindu belief system.

1.7 ALIENATION AS HIS EXPERIENCE OR SELF-REFLECTIONS:

Mistry, a Canadian who is of Parsi ethnicity, has suffered national exclusion not just in Canada but also in his own country of India. This is in contrast to the majority of minority migrant authors, who talk of their experiences of estrangement in Canada. One of the characters in Mistry's collection of short stories, for instance, Raw, makes connections between the racial victimisation he experienced as an Indian immigrant in Toronto and the bullying and other forms of discrimination he encountered in school in Bombay because he was a Parsi. Raw was bullied and experienced other forms of discrimination because he was a Parsi. It is also one of my goals in this paper to demonstrate that it is precisely Mistry's experience of "double displacement," as Barucha terms it, or "double diaspora," that foregrounds the instabilities in the national narrative of culture and identity.

I will do this by comparing and contrasting Mistry's experiences with those of other people who have had similar experiences. It is clear from Mistry's writings, and particularly from the collection of short tales titled *Tales from FirozshaBaag*, that he is conscious of the ambiguity and volatility of his cultural, geographical, and ideological setting. This is notably apparent in the manner that he writes. The cultural politics of diaspora are investigated in this paper. Mistry's self-conscious positioning in diaspora and his affirmation of it as a space that emphasises multiplicity and ambiguity have important resonances with Homi Bhabha's enunciation of a "third space," that in-between space of hybridity where cultural change can be brought about through the "contamination" of established narratives and dominant points of view. Mistry's self-conscious positioning in diaspora and his affirmation of it as a space that emphasises Mistry works diligently to include the cultural "Other" into his Parsi tales in order to further disrupt any preconceived notions of a stable Parsi identity. Consider, for example, the incorporation of non-Parsi "Others" like as Gajra, the Marathi maid, in "Auspicious Occasion," Francis, the Christian odd job guy, in "One Sunday," and Jaakaylee, the old Goan ayah, in "The Ghost of FirozshaBaag." In point of fact, the existence of the cultural "Other" in the background is made plain in "The Ghost of FirozshaBaag," which is told fully from the point of view of Jaakaylee, a "decent Catholic" (whose name is actually a Parsi vulgarisation of her "English" name, Jacqueline).

LITERATURE REVIEW

It was Charanpreet Randhawa (2013) Within the scope of this article, an effort has been made to dissect the role that diasporic discourse plays throughout the story. There are just a few references to Mistry's current home country of Canada among his works. Mistry now resides in Canada. On the contrary, he is fixated on the colonial and postcolonial events that occurred in India. He recalls the recollections of his hometown, which is Bombay, and also represents his own religious group, which is the Parsi community. Both of these are significant to him. In the process of analysing the novel's diasporic discourse, a detailed look has been taken at a number of topics, including the formation of cultural hybridity and linguistic hybridity, as well as the recurring motif of voyage.

Manisha Singh (2021) The works of those who have been a part of the Indian diaspora have garnered a lot of attention and critical praise from people all over the globe. Author Rohinton Mistry is highly regarded in the canon of modern literature produced in the Commonwealth, and he has a prominent position within the canon of authors hailing from the Indian diaspora.

Even though he has made his home in Canada, the influence of his childhood in Mumbai can be seen across all of his works. The distinctive culture of Mumbai, in especially the manner of life of the Parsee people, the inhabitants of the city, and even the politics of India all feature prominently in his works of fiction. As a writer who focuses on the Diaspora, Rohinton Mistry has carved out a particular niche for himself. His writings, such as "Tales from FirozshaBaag," "Such a Long Journey," "A Fine Balance," and "Family Matters," represent an innovative style of writing that is the product of a fractured and shattered society.

Dr. R. RENUKADEVI (2018) (2018) The character of the diaspora is contingent upon the nature of the nation in which it is hosted. Diasporas, although sharing a shared ancestry, might act in an entirely different way depending on the nation to which they relocated after leaving their home country. The author Rohinton Mistry is the greatest example of how to portray many tales of diaspora while living in Canada. However, Mistry has triumphed over the challenges that come with maintaining healthy interpersonal interactions amongst persons of different cultural identities. The purpose of this study is to make an effort to uncover the diasporic sensibility that may be found in Rohinton Mistry's Such A Long Journey.

V. SUDHANDRA DEVI (2020) As a social humanist, Rohinton Mistry is troubled by the continual atrocities that are committed against those who are disadvantaged and destitute. The book "A Fine Balance" written by Mistry is an organised attempt to make society better by bringing attention to a number of problems. Mistry desires for there to be peace in society, and he does this by recognising and having an understanding of the different challenges that people face. The unambiguous condemnation of the fight for one's identity and existence that defines Mistry's humanism is one of its defining characteristics. The hopes and ambitions of his heroes are intricately intertwined with their feelings of pessimism and optimism over the situation of the world today.

Sabina Lucky (2020) Via the use of his English fiction writing, the purpose of this dissertation is to demonstrate how Rohinton Mistry, an important figure among the authors of the Indian Diaspora, has attempted to convey many issues of diasporic minority in his own country of origin, India, through his work. Rohinton Mistry was born in Bombay (India), a city he had left in 1975 with his wife in order to go to Toronto. Mistry is a Zoroastrian Parsi, and his religion is Zoroastrianism (Canada). Mistry differentiates himself in various displacements by discussing his experiences as a Parsi in India and then as an immigrant in another nation. Because of this, his works communicate the search for identity, connection to the original land,

and multiculturalism on the Canadian site in diasporas in order to address concerns about the sensations of home and belonging. Even his identity, which is Indian–Canadian Parsi, is hyphenated, and this hyphenation is reflected in all of his works, each of which has a documentation of the complex legacy that is Parsi history.

Dr. S. SREE KUMAR (2016) The purpose of this research is to investigate the identities and perspectives of those members of the Indian Diaspora who are still alive. The Parsis, also known as the Parsees, are an ethnic minority in India that adhere to the teachings of the Iranian prophet Zoroaster. The Parsis, also known as "Persians," are descended from Persian Zoroastrians who fled from Greater Iran to Gujarat and Sindh between the 8th and 10th centuries CE in order to escape the religious persecution of Zoroastrians at the hands of Muslim invaders who had conquered Iran. The Zoroastrians were persecuted for their faith by the Islamic invaders. They are predominantly concentrated in a handful of towns and villages located mostly to the north of Bombay, although there are also small communities of them located in close proximity to Bombay in Karachi (Pakistan), Kolkata, Chennai, Bangalore, and Pune, as well as Hyderabad (India). The term "Hindu" was used by Iranians to refer to anybody from the Indian subcontinent, while the term "Parsi" was used by Indians to refer to anyone from Greater Iran, regardless of whether or not they were genuinely ethnic Persian people. In other words, the term "Hindu" was used by Iranians. It focuses on the authors of Parsi descent who defined their community and the surrounding area. As a result, in addition to Rohinton Mistry's book *Such a Long Journey*, there is a sizable body of work written in the Parsi language that serves as a very powerful voice for the Parsi community.

DIPANKAR PARUI (2017) The literature produced by the colonised people is the primary subject of postcolonial theory. It makes an effort to explain their identity and recover their history despite the inevitability of the otherness that their history entails. Postcolonial literature are efforts to revive the languages, customs, traditions, and beliefs of the ethnic groups that were suppressed by colonialism. In addition to this, it seeks to foster the development of a national identity in the aftermath of the legacy of colonial control. As a postcolonial diasporic writer, Rohinton Mistry has been credited for rescuing Indian English Literature from its shackles of colonial influence. Mistry makes an effort to fight against the stereotypes associated with being marginalised. The works of Mistry depict the Parsis as 'Other' by highlighting the race as the believer in traditional values, being conservative, and ardently following religious rites and traditions in the midst of the development of secular industrialization and modernity.

Mistry brings to the forefront an alternate history that casts doubt on the canonical account of events and demonstrates how even the most powerless members of society have the ability to narrativise their country.

Bemi Michael (2014) In this work, we investigate what happens to a person's sense of identity when they are caught between two distinct cultures. This topic is portrayed in an honest and genuine manner in *Tales from FirozshaBaag* by Rohinton Mistry, a writer who has experienced diaspora. The identities of the characters in the short pieces "Squatter," "Lend Me Your Light," and "Swimming Lessons," which are examined in this article, are revealed. The Parsi community, represented here by a variety of personalities who are having difficulty finding their place both in India and in Canada, is in the midst of a crisis.

Rashmi Bhatnagar (2016) Short story writer and novelist Rohinton Mistry was born in India but now resides in Canada. He is a writer who comes from the Indian diaspora but now lives in Canada and writes there. The sociocommunal and religious atmosphere of the Parsi community in India serves as the background for his works of fiction, which are situated in India. Mistry's religious background places him on the outside of mainstream Indian society. As a writer, he has a sense of being suspended between two distinct civilizations. The book *Family Matters* provides a wonderful reminiscence of his social and political environment as well as the events that took place there. It is a diasporic text that focuses on the various aspects of the lives of two Parsi families, including their interpersonal relationships, the political structure of India, and an investigation into the human psyche through the lens of the Parsi families who are caught up in the labyrinth of an existential enigma as a result of their precarious financial state in modern-day Bombay.

K. Ravichandran (2019) Rohinton Mistry examines, both in his book *Such a Long Journey*, *Family Matters*, the development of postcolonialism in India as well as the existence of the Parsi community. The lifestyle of Parsis is discussed in this article. His evolution as a person is the result of both conscious and unconscious reactions to the Parsi culture, despite the fact that Rohinton Mistry is an extremely unique man. He is surrounded by a wide network of Parsi Indians. His work, *Such a Long Journey*, is what gave him acclaim on a global scale and expanded his horizons. As a member of a racial minority, Rohinton Mistry's work strives to bring forth the life, beliefs, culture, and traditions of his community, whose members are now confined to a few. The current research paper is an effort to explore the cultural components that are near to Parsis. The Parsee community is unrivalled when it comes to successfully

retaining its own ethnicity and culture in the face of the onslaught of modernity. Because there are not many marriages between other castes in this group, this particular race is considered to be one of the most genetically pure of the bunch.

THE PICTURE OF INDIA IN MISTRY’S FICTION

The act of expressing one's life experiences via the medium of one's chosen language is what many people mean when they say that literature is. Because it is a critique of real life, it shows how the authors of the period were influenced by the society around them. One of the most well-known and often used adages regarding literature is that it serves as a mirror for society. However, as students of literature, we are also aware that what is meant by holding up a mirror to society is not only a reflection of society in the same way that we may see a reflection of the surrounding area on the surface of the water in a lake or pond. It is not just a photographic representation of the society or, to use more contemporary language, a xerox duplicate of it. Literature is a reaction and response to the many different aspects of society, both intellectually and emotionally. A writer's viewpoint, outlook, and overall vision of life are always front and centre in his or her published works, regardless of the genre. Every author is a child of his time and, in some way or another, their works reflect the social realities of the time in which they were writing.

A writer, by definition a social creature, is required to both participate actively in society and take inspiration for his or her work from that community. There is no such thing as a brilliant writer who can live a solitary life. Even if just one person is responsible for its creation, literature is always of the people, written for the people, and by the people. Any piece of writing that does not address issues of human interest has no right to be called literature. Even in fables and moral tales like Aesop's Fables and the Panchtantra, where the stories focus around animals and birds, there is a human interest in the stories, and the animals and birds in the stories have human aspects and characteristics. Therefore, in order for literature to appeal to, impress, and have an effect on its audience, it must include human interest. Ever since the time of Plato and Aristotle, people have been debating and discussing the connection that exists between literature and society. There have been authors and critics throughout history who have passionately advocated in support of either art for the sake of life or art for the sake of art. In this context, there is no need to delve into such specifics.

Even supporters and proponents of the 'art for art's sake' notion have admitted that artwork does, in some way or another, convey some social reality. It has been established in the beginning paragraphs of this chapter that society and literature are intertwined in a manner that cannot be separated or severed at all. In our day and age, people generally agree that the following points of view are correct. The work of a writer is seen as reflecting social reality in some way. A writer is often seen as a social critic as well as a social reformer. In addition, a writer is a product of the economic forces of his times as well as the milieu of those times. Nevertheless, the truth may be found in each of these points of view. The author is a reflection of his surroundings, both socially and politically as well as economically and historically. On the other hand, he is a thoughtful person who has the ability to mould his views and persuade others. On the basis of this conclusion, it is reasonable to conclude that what a writer writes is comparable to the influence that society has had upon his mind, despite the fact that there is still room for the writer's initiative. In his work, he makes observations on the social world and offers his ideas for how things may be improved; all of this information is skillfully and attractively weaved into the fabric of his work.

The author is not only impacted by society, but he also impacts the art that society generates; he does not only replicate life, but he also moulds it. As a result, the study of works as evaluated images of social reality is the method that is used the most often to investigate the connections between literature and society. It is generally agreed that Rohinton Mistry is a sociopolitical historian. The intriguing and culturally meaningful history-fiction interface that we discover in Mistry's books is one of their many strengths. His subject topics include a variety of well-known political events and happenings. His books provide insightful insights into the socioeconomic realities of India. He was born and raised there. His inclination for reality causes him to overlook his worry for the degradation of values in individual as well as public life, as well as the threatened Parsi identity, which he would defend with pride and an essential humanism. It is common practise to compare Rohinton Mistry to the well-known Victorian author Charles Dickens. Dickens is held in high esteem and admiration for his accurate portrayal of Victorian society during the later half of the 19th century as well as for his sympathetic critique of society.

Dickens tackled a variety of contemporary issues head-on within the pages of his books, and he proposed solutions to a number of the societal ills that plagued his time period. In a similar vein, the works of Balzac, a French novelist, have been praised for the social record that they

include. Mistry is widely regarded as one of the best socio-political historians in the world, despite the fact that he has only written three novels and a collection of short tales so far in his career. Dickens and Balzac were both far more prolific writers. The historical, political, and social contexts are intricately woven throughout his works. In point of fact, he is well familiar with all of the nuances that are involved in Indian politics. The kinds of situations that occur in his books are almost identical to those that occur in the politics of our day-to-day lives. We observe massive corruption, nepotism, schemes inspired by politics, political choices, the unspeakable sorrows and never-ending afflictions of the ordinary man, caste difficulties, and atrocities done by upper-class Zamindars. The exploitation of the impoverished and oppressed people, the high-handedness of those who move in the corridors of power, money and muscle power in politics, and scams and scandals all take a significant amount of space in Mistry's works. As a sociopolitical historian, Mistry must decide whether he is happy to just hold a mirror up to the social and political landscape of post-independence India or if he is concerned with anything more in addition to this.

According to The Concise Oxford Dictionary of Current English, the definition of the word "history" is as follows: "a continuous normally chronological record of important or public events; the study of past events, especially human affairs; a systematic or critical account of research into a past event or events" (Oxford Dictionary 559). Therefore, history, in its most restricted definition, is the study of the events of the past, arranged in chronological order; it is the study of the human race's past. However, history may be understood in a broader sense to include the study of the evolution of the earth, the sky, and species in addition to the study of the development of civilization. It is often used to refer to the whole of all of the actions carried out by humans in the past. The concept of history being seen as the record of events rather than the events themselves is one of the most popular usages. In this more expansive and objective meaning, history is everything that can tell us about anything that man has ever done, thought, hoped for, or felt. Since this is the case, the historian is more interested with "what occurred" than "why it happened." For example, the historian is satisfied to write that Julius Caesar was killed in the year 44 B.C.

by a small group of conspirators commanded by Cassius and Brutus. As a direct result of this, civil war broke out in Rome, which ultimately resulted in the extermination of the conspirators and, subsequently, the ascension of Octavius Caesar, who eventually became the Emperor of Rome and took the name Augustus Caesar after his ascension to power. When put into the

hands of the renowned playwright Shakespeare, this historical account is transformed into a magnificent tragedy. A comparison of two competing political philosophies, republicanism and caesarism, with the eventual conclusion being that caesarism was superior. Macbeth, on the other hand, takes a handful of rudimentary facts about Macbeth that can be found in Holinshed's chronicles and transforms them into a magnificent psychological tragedy. The same may be said for Shakespeare's history plays, which are not only a depiction of historical events but rather an incredible investigation into the perfect form of monarchy. A creative writer, on the other hand, is concerned with transforming facts into ideas and truisms into truths. In other words, a historian is concerned with facts and statistics and documenting them as accurately and objectively as possible. Literature has a way of offering a personal perspective on life while also painting a comprehensive picture of how things are seen to be. They place the reader in a specific location and immerse him in the activities and ideas of a cast of characters, so transporting him into the story. The fictitious characters' growth is shown here against the background of the sociopolitical environments in which they find themselves. The authors, in general, and post-colonial writers, in particular, work toward the goal of postulating their own version of history, of their people, and rejecting the conventional history in the process. As a result, a writer and a historian who omits, highlights, or downplays some aspects of historical happenings use similar tactics while writing their works.

It is highly appropriate to examine Mistry's fiction in order to grasp the full spectrum of a novelist's use of history since Mistry is strongly concerned with social history. This may be done by reading his works. The three books written by Mistry, *Such a Long Journey*, *A Fine Balance*, and *Family Matters*, highlight both the diversity of identities that exist within the Parsi community as well as the fluidity of the Parsi community as a whole. On the other hand, the Parsi community does not play a very significant role in his second book, *A Fine Balance*. Every single Parsi author, but notably the novelists, is concerned with the continuation of their community's cultural heritage to the next generation. Consider the following citation as an illustration:

"This work of fiction has been a labour of love because I have a deep-seated admiration for my dwindling community and an enormous affection for it. When the Parsis have vanished from the face of the earth, my writings will preserve a record of how they lived, at least to some extent." (Sidhwa 7) Therefore, it is very difficult to disentangle the personal and the political in Mistry's works of fiction since they are so intricately entwined with one another. The

protagonist of *Such a Long Journey*, the author's first work, is a member of the lower middle class among the Parsi community in metropolitan Bombay. On the surface, the book tells the tale of a good man working as a teller at a bank whose name is Gustad Noble. However, as the story proceeds, it transforms into the saga of a minority group and the worries, anxieties, and a feeling of impotence that it experiences. The tragic and pitiful life of Gustad Noble is told against the background of the political upheavals that occurred in the early years of the 1970s. This narrative will break your heart. The book is set in 1971 at the era of the Indo-Pak conflict over the flood of refugees from what was then East Pakistan and the establishment of a new country called Bangladesh. It is very critical of the government's callous indifference to the ordinary man and takes place during this time. The main character in the book does not fit the mould of a typical heroic protagonist. Gustad Noble is a weak character who works as a bank clerk and has a family. He lives in a society that is still plagued by the conflict that took place with China in 1962. Pandit Nehru, the Prime Minister of India, had his reputation as a statesman severely damaged as a direct consequence of India's humiliating loss, which China had imposed on the country. The course of events for Gustad's family and the subcontinent as a whole are intricately intertwined. Events like his daughter's sickness and his son's unwillingness to go to IIT in order to fulfil his father's ambitions are things that the reader cannot help but feel compassion for as a result of the book. When Gustad gets a package from an old acquaintance named Major Bilhimoria, who asks him to transfer the contents of the package into a made-up account, his life takes a catastrophic turn for the worst. The consequences of this one act of money laundering have both personal and political repercussions at the same time. After everything is said and done, a hero with a good heart and no heroic tendencies will come out of this ordeal uninjured. *A Fine Balance*, which was Mistry's second book, is considered to be his most successful and prolific work. It tells the story of four characters named Dina Dalal, Ishwar, Om Prakash, and Maneck Kohlah, all of whom bear the brunt of the infamous state of internal emergency that Indira Gandhi promulgated in the country in 1975 as a response to the Allahabad High Court's decision to unseat her from her parliamentary seat. The story is told from the point of view of each of these four characters.

DEPICTION OF PARSİ CULTURE IN ROHINTON MISTRY’S FICTION FROM DIASPORIC PERSPECTIVE

Rohinton Mistry is an expatriate Indian-Parsi writer who now lives in Canada. As a Parsi and also an immigrant in Canada, he looks at himself as a symbol of double displacement and this

sense of displacement is a recurrent theme in his fiction. In addition to this major theme, Mistry’s fictional works portray diverse facets of India’s socioeconomic life as well as Parsi life, culture, customs and religion. Being the miniscule minority in India, the Parsis do experience ethnic anxiety, they feel insecure, experience identity crisis and feel threatened by possible submersion in the dominant Hindu culture, a nightmarish prospect which they do not ever want to come true. Rohinton Mistry is the most prominent among Parsi writers who has made an ardent endeavour to portray Parsi culture in his writings lest it should fade away from this world. Before analyzing what aspects of Parsi culture are depicted in Mistry’s fiction, it would not be improper or out of place to deal with what ‘culture’ is all about and what is meant by Parsi culture in particular. ‘Culture’ is a term which has varied and very wide connotations. No single definition or description can ever cover all the meanings it conveys. The Concise Oxford Dictionary of Current English defines it as, “The arts and other manifestations of human intellectual achievement regarded collectively”(Oxford Dictionary 252).According to social anthropologists culture is, “the patterns of learned and shared behaviour and beliefs of a particular social, ethnic or age group. It can also be described as the complex whole of collective human beliefs with a structured style of civilization that can be specific to a nation or time period”(Gourishankar 4). In other words, culture is the sum total of the learned behaviour of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation. It refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving. A culture is a way of life of group of people, the behaviours, beliefs, values and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next. People within the same culture carry several layers of mental programming within themselves. Different layers of culture exist at the following levels. The national level: Here culture is associated with the nation as a whole. For example, Indian culture, American culture, German culture etc. The regional level: Here culture is associated with ethnic, linguistic or religious differences that exist within a nation. For example, though politically India is one nation, it has often been described as multilingual, multicultural nation. We have Aryan culture, Dravidian culture; religion-wise, we have Hindu culture, Jain culture, Buddhist culture; linguistically speaking, one can see Tamil culture, Malayalam culture, Kannada culture, Hindi culture, Punjabi culture etc. The generation level: Here culture is associated with the differences between grandparents and parents, parents and

children. Cultural levels can be distinguished among familial culture, community culture, social culture, political culture etc. As has been already pointed out India is multi-cultured, multilingual nation. Plurality is the hallmark of Indian culture. India has been the homeland of some of the great religions of the world like Hinduism, Buddhism, Jainism and Sikkism. It has been subjected to foreign invasions and foreign rulers who having settled here, spread their culture and religions, chief among them Mohammadanism and Christianity. Indians are so broadminded, large hearted and open minded that they have borrowed many aspects of these two cultures and have successfully adopted new things, thus providing the finest example of ‘enculturation’.

Parsis are also foreigners who came to India probably in the eighth century. But there is a marked difference between the Parsis and the Mohammadans and the Europeans put together. The Parsis came to India seeking refuge while the Muslims and the Europeans came as invaders and merchants respectively; later, the Europeans took the advantage of the disunity among the people of India, followed and practised the policy of divide and rule and ultimately became the rulers. These two religions and cultures have impacted India and Indians’ lifestyle to a great extent. Parsis, also spelt as Parsees by some, are the followers of the Iranian prophet Zoroaster. The Parsis whose name means ‘Persians’ are descendents of Persian Zoroastrians who emigrated to India to avoid religious persecution by the Arabian Muslims. The exact date of Parsi migration is unknown. According to tradition, the Parsis initially settled at Hormuz on the Persian Gulf but finding themselves still persecuted, they set sail for India, arriving in the 8th century. They settled first at Diu in Kathiawar but soon moved to South Gujarat, where they remained for about 800 years as a small agricultural community. Thus, it is quite clear that the Parsis left their homeland over 1200 years ago to save their religion, the teachings of Zoroaster, from being Islamized by the invading Islamic Arabians in the seventh century A.D. The Parsis are followers of Prophet Zarathustra and therefore their religion is known as Zoroastrianism. Historians, however, dispute the date about the origins of Zoroastrianism. Some scholars maintain that Prophet Zoroaster lived and taught between 4000 and 600 B.C, while others place him somewhere around 200 B.C. The fact remains that Zoroastrianism is one of the ancient if not the most ancient religions of the world. The term "Parsi" refers to the people who belong to a religious and cultural group that is considered to be a minority on the Indian subcontinent. Both "Iranian Zoroastrians" and "Parsi Zoroastrians" refer to the same religious group, however there is a differentiation between the two.

People who practise Zoroastrianism who have moved to India from Iran are known as Iranian Zoroastrians. People who practise Zoroastrianism and have moved to the United States, the United Kingdom, or Canada for one reason or another are known as Parsi Zoroastrians. On the other hand, the opinion that Zarathustra lived about the year 200 B.C. is the one that is embraced most generally among Parsis in India. This opinion is maintained because it assists Parsis in developing a sense of religious exclusivity, which the Parsis believe is essential to the continued existence of their community.

In recent years, a significant number of Zoroastrians have moved to the United States of America, Canada (for example, Rohinton Mistry resides in Toronto, Canada), England, Australia, and other countries in quest of better job prospects and a more comfortable way of life. Once upon a time, the Iranian empire was the greatest and spread from Africa to China, from the Danube in Europe to the plains of Judea in the Middle East, and from the Danube in Europe all the way up to the Punjab and Sindh in India. It was comparable to the old Roman Empire. What a slap in the face! The number of Parsis around the globe is estimated to be less than 2 lakhs as of now. Those Zoroastrians who refused to convert to Islam when the Arabian Muslims conquered Iran in the seventh century either found shelter in remote sections of Iran or emigrated to India, China, and Russia. The Zoroastrians assert that they are the direct descendants of Aryan tribes who settled in West Asia, mainly Iran, after migrating from the Pamir Mountains in central Turkmenistan to those regions. When they were threatened with religious persecution, the Parsis made the decision to go to India for this reason. There is no denying India's proximity to China in terms of its physical location, but India's cultural and economic ties to China are much stronger. There are so many parallels between the people of Iran and the inhabitants of North India, such as their physical characteristics, their eating habits, and so on.

It is stated that both groups belong to the same Aryan race, and there are so many similarities between them. There are a lot of similarities between the languages of Avesta, which is the sacred text of the Parsis, and Sanskrit. Because the Zoroastrians adhered to the teachings of Zarathustra, they are also known as the Zoroastrians. The following is a list of the primary tenets that make up the religious doctrine presented by Zarathustra: Zarathustra is credited with establishing the first monotheistic religion, which bears his name. Zarathustra is credited for proclaiming the existence of the one and only God, Ahura Mazda, also known as the "Wise Lord." This is in contrast to the many gods and demons that existed during his time. Ahura

Mazda is both the creator and the judge who will preside over the last judgement on the day of the end of the world. The message that Zarathustra conveys is one that is optimistic, life-affirming, and active-principled. It requires not so much belief as it does reason and action on the side of each person.

According to Zarathustra, the world is a battlefield where the forces of good and evil do combat, and in the end, the forces of good will triumph over the forces of evil. Our goal in this life is to live in such a way that the final triumph is secured by our actions. Zarathustra encouraged his followers to live a life that was meaningful and purposeful in this world, to value all things that are beautiful and good in creation, and to refrain from acting in a way that was harmful to others. He was adamant in his assertion and encouraged his followers to do the same, saying that those who stood up to wickedness would receive the power of God. Making other people happy is the only path to your own pleasure. Zarathustra made the point that there is a divine spark within each and every one of us, and that it is up to us to recognise this divine spark or essence that resides within us, to comprehend the capacities that it possesses, and to conduct ourselves in such a way that we arrive at the state of perfection in this world. As a practical guidance in day-to-day living, Zarathustra recommended keeping in mind the following three things: Think good thoughts, Speak nice words, and Do good acts. Zarathustra was known for his advocacy of 'free choice' and liberal thought. Every religion in the world places a focus on some aspects of life that are fundamental to functioning well in everyday life. Zoroastrianism is another religion that places an emphasis on moral principles such as truth. Truth is prioritised in Zoroastrianism, which is not surprising given that the vast majority of global faiths place a strong emphasis on its significance in everyday life.

CONCLUSION

The conclusion reached by the researcher is that in modern times the word "diaspora" refers to emigrants, refugees, foreign inhabitants, immigrants, displaced populations, and ethnic minorities. The phrase is also used to refer to the experiences of being displaced and the subsequent social, political, and cultural formations that result from such experiences. The diasporas occupy a variety of spaces, and as a result, they cannot all be lumped together even though they share a common experience of being in exile and the same sensibility in terms of their perception, attitude, and concern. These experiences include being uprooted, having no roots, being discriminated against, being marginalised, having an identity crisis, having cultural conflict, and so on. Because of this, "diaspora" has become something of a buzzword, a catch-

all phrase that is used to symbolise or speak for all movements, theorizations of hybridity, and cross-cultural, multiethnic dislocations. This is true despite the fact that the term has privileged and complicated connotations. As the etymology of the term "diaspora" suggests, its members are dispersed and, as the term's own etymology suggests, the dispersed and regrouped themselves into a new dialogism with metropolitan centres or other such sites to form new points of becoming. Diaspora is composed of and is conditioned by particular historical moments. *Writers of the Indian Diaspora* is a book written by Jasbir Jain. In the opening notes to this book, Jasbir Jain offers an important point: The term "diaspora" comes from the Greek word for "scattering," and it carries with it the connotation of having a dual role as both an envoy and a refugee.

REFERENCES

1. New Delhi: Surup and Sons, 2005. 220-37 Bhalla, Alok. *Partition Dialogues*. New Delhi: Oxford. 2006. Bhatnagar, Manmohan, K.
2. "Indian English Literature- Its Rationale and A Critical Introduction." *Indian Writing in English*. Ed. M.K. Bhatnagar. Vol. 1. New Delhi: Atlantic Publisher, 2001. 1-11.9 vols.
3. *Alternate Realities - A Note on Indian English Literature*." *Indian Writing in English*. Ed. M.K. Bhatnagar. Vol. 5.
4. New Delhi: Atlantic Publisher. 1999. 1-3. 9 vols. —. "Appraising Indian English Literature
5. *Indian English Literature—A Perspective*." *Indian Writing in English*. Ed. M.K. Bhatnagar. Vol. 2. New Delhi: Atlantic Publisher, 2001. 1-17. 9 vols. —. "
6. *Indian English Literature—A Stock Taking*." *Indian Writing in English*. Ed. M.K. Bhatnagar. Vol. 4. New Delhi: Atlantic Publisher, 1999. 1-13. 9 vols. —.
7. "Multiculturalism and Indian (English) Literature." *Indian Writing in English*. Ed. M.K. Bhatnagar and M. Rajeshwar. Vol. 9. New Delhi: Atlantic Publisher, 2000. 5-13.9 vols.
8. "The 'Complex Fate' of Indian English Literature." *Indian Writing in English*. Ed. M.K. Bhatnagar and M. Rajeshwar. Vol. 9. New Delhi:
9. Brecher, Michael. *Succession in India: A study in decision-making*. Bombay: OUP. 1966. Chakrabarti, Merivirta.

10. "Reclaiming India's History - Myth, History and Historiography in Shashi Tharoor's The Great Indian Novel." 09 Sep 2007. 10 Jul 2011.
11. Chandra, Bipan. India Since Independence. New Delhi: Penguin. 2008. Chandra, Bipan. India's Struggle for Independence. New Delhi: Penguin. 1987. Chandra, Bipan. Modern India. New Delhi: NCERT. 1971.
12. Chaudhary, Sourin. How India won Freedom. New Delhi: S. Chand and Co. 1987. De, Shobha.
13. The Shobha De Omnibus. New Delhi: Viking, 1995. Dhir, Paras. "Shashi Tharoor's Riot: Perspectives on History, Politics and Culture" Rupkatha Journal on Interdisciplinary Studies in Humanities Summer Issue, Volume I, Number 1, 2009. Dodiya, Jaidip Singh. "
14. The Changing Trends in Indian Writing in English with Special reference to Shobha De." Indian writing in English Perspectives. Ed. Joya Chakravarty. New Delhi, 2003. 83-86. Fowler, Roger. "
15. Polyphony in Hard Times." Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics. Ed. Ronald Carter and Paul Simpson. London: Unwin Hyman, 1989.
16. Gandhi, Lingaraja. "An Interview with Dr. Mulk Raj Anand." Indian English Literature. Ed. Basavaraj Naikar. Vol. 7. New Delhi: Atlantic Publishers, 2007.
17. Ganti, Tejaswini. Bollywood A Guide to Popular Hindi Cinema. New York and London: Routledge Taylor and Francis Group, 2004. Godbole, Madhav.
18. The Holocaust of Indian Partition: An Inquest. New Delhi: Rupa. 2006. Kaufman, Glenn J. "Divya Dham: A Temple in Transition" 26 Apr 2006. 10 May 2011 Khan, Mohamed Raza. What Price Freedom.
19. Madras: Nuri. 1969. Kotnala, Sanjeev. "RIOT by SHASHI THAROOR" 4 Apr 2011. 10 May 2011 168 Kumar, Nanda.

