

## Multiculturalism treatment of social relationships in rohinton mistry's novels

Devidas Adhar Pardhi

Department of English, Lt. M. D. Sisode Arts & Commerce College, Nardana, Maharashtra, India

### Abstract

This essay deals with the changing concepts of diaspora in the context of contemporary Canadian literature in English. The argument involves a revision of the notions of cultural identity as well as a rethinking and even questioning of South Asian fiction as part of Canadian writing. Rohinton Mistry's works reveal the changing nature of these writers from elsewhere in the last thirty years and the inclusion of the new notions of double diaspora and deterritorialization. Parsi authors have constantly assumed a critical part in the field of English writing. Rohinton Mistry is one such beneficial Parsi creator who was considered in India yet moved to Canada. Starting there he endeavors to blueprint Parsi social space in India in his records. Family Matters is the third and the latest novel dispersed in 2002 in the line of revealing the ethno-religious minority attributes. He depicts the nearby change and clerical class family matters of a Parsi gathering of Bombay amidst the burden torn years of post Babri Masjid obliteration period in nineteen nineties. Family Matters crosses the point of confinement of nation, ethnicity and times and achieves comprehensiveness by taking up the topical issues, for instance, geriatrics and disapproving, familial subjugation and human relationship, cosmopolitan city life, secularism, degradation and communalism, persisting and downfall, development, irritation and sentiment belongingness et cetera. As this gathering is standing up to physical and also social disposal; Parsi researchers needed to record their social markers in masterful expression. Subsequently their ethnic uneasiness and social flexibility winds up doubtlessly imperative subjects in advance of Parsi scholars. Bapsi Sidhwa and Rohinton Mistry are two such most important contemporary Parsi immigrant novelists writing in English.

**Keywords:** rohinton mistrys, novel, diaspora

### Introduction

Rohinton Mistry was born and brought up in Mumbai in the mid fifty's, migrated to Canada at the age of 23. Mistry has a place with that class of the Indian creators who moved their base from India to elsewhere however for the duration of their lives keep missing their mom arrive. The extreme anguish and conclusion not being with the all inclusive community who take after you, who talks your vernacular can be better, felt and imparted by expelled or pilgrim scholar's. This re-depiction of history in a way portrays attention to nerves and objectives, risks and issues of nearness of individual, open and national issues. Mistry has, in this sense, viably manhandled some genuine reasons for post-Independence period and attempted to rethink them and re-portray about his gathering and country through the distinctive stories woven in the novel. Rohinton Mistry's works hopes to propel a fantasy that incorporates both the communitycentred nearness of the Parsis and their consideration with the more broad national structure. His books are concerned with the experience of the Parsi in India. Mistry, re-depicts the verifiable scenery of his gathering and country as it has been in the post-Independence time. Administrative issues outline a basic subtext to the rule action of each of the three books of Rohinton Mistry. This diversion attracts logically closer to contemporary conditions as Mistry handles to begin with, in Such a Long Journey, the Bangladeshi war with Pakistan, second, Indira Gandhi's disclosure of a State of Emergency which impacts the employment of the tailors of A Fine Balance finally, in

Family Matters, the impact Hindu fundamentalist unsettling influence and the post-Babri Masjid riots had on the life of the standard Indian. Mistry's characters and establishment turn round the multi-story of Mumbai. His stories for the most part stressed over the tribulations and the normal for Bombay Parsis. In his book Tales from Firog Baag, a social event of short stories, he portrays the step by step life of Parsi inhabitants in a level in Bombay. Mistry examines the relationship of Parsis in their gathering, their social identity and uniqueness of their gathering living. At the same time he hurls light and moreover gets a handle on the attempt to suit or join unmistakable or repudiating measures, practices, or social affairs of scattered Parsi experience Mistry's characters, address the Parsi Community, whose identity has been really problematized. It is a dynamic gathering with a wonderful past and a somber future. Mistry attempts at giving experiences about the lifestyles and culture of the Parsis wherever he gets an open entryway in his fiction. Commenting about this Silvia Albertazzi her Companion to Indian Fiction communicates that: Indian English Literature in English begun as a fundamental consequence of the introduction of English preparing in India under commonplace run the show. By Indian English Writing, we suggest that array of composing which is created by Indians in English. It could be as verse, arrangement, fiction or show. It is by and by seen that Indian English composition is a bit of district composing, and additionally has a phenomenal criticalness on the planet composing. Through the

neighborhood crises of one cushy class Parsi family, Mistry passes on everything from the circumstances among Indian Parsis as a thought little of gathering to the more broad stresses of pollution and communalism. This novel like his underlying one presents Shiv Sena as a Hindu fundamentalist drive totally incorporated into disgusting, looting and devouring destitute individuals and the immaculate people. Hussain, a peon is a shocking setback of the Babri Masjid revolt. His significant other and youths were butchered in swarm. In Hussain's own specific explanation Journey that Mistry frontal territories parts of national authoritative issues and consolidates them into the essential plot of his story. With *A Fine Balance*, he rehashes his stresses over the imbrications of national legislative issues and the fate of the individual. Regardless, in *Family Matters*, thus of the more comfortable nature of his narrative region, state legislative issues, however present, impact the essential record just towards the end. Mistry is all in all significantly stressed over the thought little of Parsi nearness which is greatly undermined under the impact of advancement and is best exemplified in this story through the events as of late social unions, confinement of cover rank social unions, low birth rate, high passing rate, strict family organizing message, period fissure and a couple of various reasons. The novel is a point by point chat on the direct yet persistent rot of the Parsi race. It additionally arranges a system that can be executed to keep the elimination of the Parsi race. The creator forefronts the Parsi people group and the Zoroastrian confidence. The expression, "globalization" is pretty much, an open sesame calling forward proceed moves in different areas. Indeed, the term, no longer describes international cash flows. The semantics of the expression has branched out to incorporate other dimensions as well: like employment, trade, education, culture and every orbit of human life.

Robert, Mc Lay. (1996) <sup>[1]</sup>. A standout amongst the latest aftereffects of this descending winding has been the ascent to energy of the regionalist and Hindu patriot Shiv Sena in Mistry's darling Bombay, and the making of a monologist plan partner Indianans with Hinduism. Mistry's character Dinshawji is an early observer to their thriving force and Mrs Gandhi's obligation regarding it Mistry's books can to be sure be depicted as books of memory, and this memory fixates most distinctively on the Bombay of his childhood. While a few faultfinders have discovered Mistry's rendition of the city to have a behind the times quality, gleaming through a murkiness of sentimentality as the condition in general. This is a quality Mistry takes full favorable position of as he packs *Tales from Firozsha Baag* with quotes and summarizes from, and inferences to, an assortment of scholarly customs from India, Britain, Ireland, France, Russia and old Persia.

Singh, A.K. (1993) <sup>[2]</sup> As far as Rohinton Mistry's place in Canadian writing is concerned; his vagrant status renders him illustrative of a large group of moderately new artistic voices who have changed the way the notional classification of a national writing is developed. Lynette Hunter has portrayed the scan for a Canadian way of life as a standout amongst the most reliable strands in Canadian artistic feedback as of late. With destiny and war as the two noteworthy subjects of the novel and has additionally infringed into awesome battle keeping in mind the end goal to consider these issues at

individual, social and national levels. A portion of the contemplations joined in the novel, similar to destiny abrogating the lives of the people, the speculation of karma, the succession of birth and passing, the instability of life.

Luhrmann, T.M., *The Good Parsi*: (2003) <sup>[3]</sup> The *Shah-Namah* was created by the honorable man researcher AbulKavim-i-Mansur, known as Firdausi (or Fardusi), around 1000 CE. Composing at the season of Mahmud of Ghazna, Firdausi was both a Muslim and an Iranian, and his work wires both conventions to make what has been depicted as the national epic of Iran. To the extent Rohinton Mistry's place in Canadian writing is concerned, his vagrant status renders him illustrative of a large group of generally new abstract voices who have changed the way the notional class of a national writing is developed. Lynette Hunter has depicted the look for a Canadian way of life as a standout amongst the most steady strands in Canadian scholarly feedback as of late.

Mistry, Rohinton (2002) <sup>[4]</sup> Mistry sets up the interconnectedness of *Baag* life as he portrays the common reliance of Najamai and her neighbors. She permits Tehmina from adjacent and the Boyces from the floor underneath to utilize her icebox to store their meat and truly necessary supplies of ice, while they get her morning conveyances of bread and drain and let her obtain their daily paper. The mental significance to the conventional of the one of a kind, untainted Persian blood, which is felt to recognize Parsis from the encompassing group, ought not be belittled.

Maira, Sunaina. (2002) <sup>[6]</sup> One of the most striking elements of Jakaylee's portrayal is the vernacular style and her utilization and blending of dialects. Mistry catches the enlist of the halfeducated, maturing Goan worker as she mourns in her eccentric English, 'These days my weight is significantly more than it used to be, and is getting exceptionally troublesome for me to get up from floor. In any case, I am overseeing' (TFB, 45). Her account is set apart by untranslated words from Gujarati and Hindi, which cut the stilted English, not just including 'neighborhood shading', but rather implying 'a specific social ordeal which they can't would like to recreate yet whose distinction is approved by the new circumstance'.

Kanaganayakam, Chelva. (2003) <sup>[7]</sup>, Mistry's books are really polyphonic issues. His tone catches both the rhythms, idioms, delays and deviations of oral narrating, and the social scope and measured incongruities of the novel. In this regard, he is one of those journalists who confound the blessed basic classifications which administer our dialect when we look to characterize writing. Words, for example, authenticity, innovation, postmodernism et cetera don't enough portray the "vibe" of a Mistry novel. The *More Important Things* is a trademark Mistry story in a few ways. With its young storyteller, Tony, it reviews the child's-eye stories of *Tales from Firozsha Baag*, particularly 'The Collectors', and expects parts of *Such a Long Journey*, similar to family flow and generational clashes, and the Indian propensity to superstition. Anderson, Benedict (1991) <sup>[14]</sup> the creator has relevantly portrayed many characters from his group. A large portion of Gustad's companions have a place with the Parsi people group aside from Malcolm Saldanha. Gustad and Malcolm were at first companions yet as time passed crack made between the two. Be that as it may, by and by when they met

after some time, kinship was recharged. Different incongruities undermine in the relationship Malcolm was accountable for tearing down the compound divider which was an asylum for the Nobles as it ensured them amidst Bombay's clamor and turmoil. Accordingly again the companions were estranged. Jimmy Bilimora Gustad's another companion is ubiquitous in Gustad's talk. This character is associated with Gustad's longing for a superior past. The author weights on his variant of the Nagarwala undertaking. Gustad when was drawn into the political embarrassment of Major.Bilimora the sentiment selling out as on account of Parsi people group is reflected.

Corridor, Stuart. (1990) <sup>[12]</sup> Living in Toronto throughout the previous 27 years, Mistry has remained profoundly attached to his local place India. All his four books are set in Bombay which reproduces and anguish the achy to go home outcast. Every one of his books are finished skillfully with sympathetic stories of local India. Mistry now in Canada takes a gander at India with a throb of wistfulness and reviews to his mind a portion of the severe encounters of his Parsi brethren in India. There are the other aggravating ethnic components like declining populace, late relational unions, low birth rate, high rate of separation, states of mind to the young lady tyke, urbanization, estrangement and so on. Every one of these issues are available in the Post-Independence Parsi writing in English

Bhabha, Homi K. (1990) <sup>[10]</sup> Indicative of Mistry's style is an unpretentious, however progressively refined and relentless, transient weaving of over a wide span of time, empowering an investigation of characters and their inspirations, and of the multifaceted tangle of circumstances and end results which coordinates occasions on both individual and national levels. In like manner, images are never static in Mistry's written work Places, water, music, the climate, cooking. Kafka, F Mistry's trademark tone is even and connecting with, isolates however thoughtful, finding wry amusingness in significant circumstances, notwithstanding figuring out how to follow the lineaments of the foolish in the sad, additionally drawing significant lessons from evidently trifling occurrences and experiences. However it is at sure focuses additionally set apart by practically unconventional flights of misrepresentation, parody and Meta fiction which convey the story high over the variegated, finished scene of a composition loaded with particulars and quotidian.

Bharucha, Nilufer E. (1995) <sup>[9]</sup> After the demise of her significant other Rustom Dalai, Dina Dalai attempted toward carry on with a drop with autonomous life through her fitting business. She procured Ishvar with Om toward work professional her with likewise in part leased her flat toward Maneck Kohlah who remained there as a paying visitor. On account of Ishvar with Om's handicap, Dina is constrained toward close her sewing business. Chapter 11 constrained Dina toward experience the most noticeably bad she dreaded, she lost her autonomy with was constrained toward live by her sibling, Niswaa, who treated her like a house keeper.

Chakrabarty D. (1992) <sup>[15]</sup> Kafka, F Mistry's trademark tone is even and connecting with, withdrawn however thoughtful, finding wry diversion in major circumstances, notwithstanding figuring out how to follow the lineaments of the silly in the terrible, additionally drawing significant

lessons from clearly inconsequential occurrences and experiences. However it is at sure focuses likewise set apart by practically offbeat flights of distortion, parody and Meta fiction which convey the story high over the variegated, finished scene of an exposition loaded with particulars and quotidian. The youngsters he trusts such a great amount of ends up being barbarous and unkind to him in his maturity. In any case, he adores both of his little girls that demonstrates his faithfulness and conventionality towards them. However, he feels he committed numerous errors yet he never laments them. He dumped his miseries and distresses inside himself.

### **Indian Impact on Rohinton Mistry**

This research depicts how a Canadian writer, Rohinton Mistry, is heavily influenced by the Indian culture. Understanding is not to be thought of so much as an action of one's subjectivity, but as the placing of one-self within a process of tradition, in which past and present (self and other) are constantly fused To the sayings of Hons-Georg Gadamer, even though he is settled in Canada, it is his upbringing in Bombay that reflects in all his writings. In a 1989 interview with Geoff Hancock for Canadian Fiction Magazine, Mistry describes his life in three sentences: "I grew up in Bombay. Now I am here. I The distinct Bombay culture, particularly the Parsi way of life, portrayal of the sons of the soil and even the politics of India are In his writings he often tries to revise the history of his homeland. In an interview, when asked why India persistently occurs in his work?, he answered that it is very naïve to assume that you go to a new country and you start a new life and its new chapter-it's not. Canada is the middle of the book. At some point you have to write the beginning? And the beginning for Mistry has been India Exiles immigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated in the pillars of salt. But if we do look back, we must also do so in the knowledge-which our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost' that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indians of the mind. Quoted in Satendra Nandan, —the Diasporic consciousnessl in interrogating post – colonialism

### **Family Matters**

Family Matters (2002) The novel focuses more narrowly on the city's lower middle class, and is at its best when showing the stress, the stink, the bother and the unexpected blessings experienced by Nariman's daughter Roxana and her family as they look after him in their crowded two-room apartment. Mistry, being a Parsi, depicts various aspects of Zorastrianism in all his four works. They are conveyed either through rituals, tradition and custom or through language or heritage. 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.' It may be that he discovered he was not the first to invert Tolstoy's famous formula (Nabokov got there first, in *Invitation of a Beheading*), or he may have realised that the book as written doesn't really support it. The oddest feature of Family Matters is its epilogue, more U-turn than coda, set five years after the main action and narrated by 14-

year-old Jehangir. The protagonist of the novel Nariman Vakeel has various shades in his character. Right from his adulthood he was shown as a very loving person. He was madly in love with a non Parsi girl Lucy. Nariman was a professor of English literature and in his real life he was living the love stories of the subject which he was teaching. But in India it is commonly practiced that the children have to marry according to the wish of their parents. So the same was the tragedy with Nariman, he was independent, earning well he was not grown up enough to take the most important decision of his life that was marriage.

### **Contribution to the Society by Mistry**

The writings of Mistry are governed by the experience of being a Diasporas minority community in India and also the difficult situation of being an emigrant in Canada. Mistry's novels are about the patterns of empowerment in a world that denies individual voices. They expose parental authority, class hierarchies, personal betrayal, political supremacy, and corruption. Sanjay goyal says that Rohinton Mistry in his works tries to revisit the history of his homeland and defines his ethnic identity and sense of self. A major study of the literature and other cultural texts of the Indian Diaspora It is also an important contribution to Diaspora theory in general. Examining both the 'old' Indian diaspora of early capitalism, following the abolition of slavery, and the 'new' Diaspora linked to movements of late capital, Vijay Mishra argue that a full understanding of the Indian Diaspora can only be achieved if attention is paid to the particular locations of both the 'old' and the 'new' in nation-states.

### **Existential crisis in the selected novels of Rohinton Mistry**

The story expertly shows to which degree political and personal realities are intertwined and how much the microcosm (reflected through the family) echoes the macrocosm (the nation), since the lives of the characters are deeply affected by local corruption and the government's inadequacy. The unstable state of affairs – be it politics, relationships, or the boundaries of a country – is reflected in the constant breaking down of walls of different kinds. The wall enclosing Khodadad Building is demolished, the political boundaries of Pakistan are redrawn as had been done in the Indo-China war, the definition of nationalism is written afresh and the mental walls that Gustad erected in his mind are also brought down like the black people covering the windows. In this way, the novel is a mixture of the characters' private lives with public history. The mass of common people who are poor, disabled, middle class and ordinary are marginalized in the political process. Their homes are in danger of being pulled down and their artistic efforts can be ruthlessly demolished any time the central authority wishes to broaden roads. The seemingly foolish loyalties of ordinary people towards their families and friends mock the cold rationality of self interest and ugly politics. It is even more ironical that these common people are the ones who believe in patriotism and nationalism. History functions like a character whose interference affects the lives of common people. It leads them into dangerous games of espionage and corruption. It also reveals the unpleasant face of a self-seeking government which has no qualms about using the common people as

pawns in order to further its own interests, a government which can make a mockery of democracy and trample on it if the occasion demands it.

### **Social life & issues**

India became independent in 1947 but an amicable solution in electing a power toward rule was not feasible. Violence erupted among Hindus with Muslims resulting in the partition of India into India with Pakistan. Hindus with Sikhs as of Pakistan moved toward India while Muslims moved toward Pakistan. Jawaharlal Nehru became the primary elected Prime Minister of independent India followed by Lal Bahadur Shastri. In 1972, Mrs. Indira Gandhi became the Prime Minister of India through a landslide victory which the Socialist Party alleged as complete electoral malpractice. In 1975, the Allahabad High Court announced a landmark verdict toward ruled Mrs. Indira Gandhi of electoral malpractice which meant she would have toward leave the Prime Minister ship with also remain out of politics for the next six years. On 25th June 1975 as per Mrs. Indira Gandhi's instruction the then President declared a State of Emergency resulting in total chaos with oppression Mrs. Indira Gandhi became the unannounced dictator. Arresting political foes, curbing media freedom as well as introducing the sinister twenty points program toward included beautification with sterilization brought out by her so called heir apparent Sanjay Gandhi resulted in rootlessness with identity crisis. After the death of her husband Rustom Dalai, Dina Dalai tried toward live a descent with independent life through her tailoring business. She hired Ishvar with Om toward work for her with also partially rented her apartment toward Maneck Kohlah who stayed there as a paying guest. Because of Ishvar with Om's disability, Dina is forced toward close her sewing business. Bankruptcy forced Dina toward undergo the worst she feared, she lost her independence with was forced toward live by her brother, Nisswa, who treated her like a maid.

### **Such a Long Journey BY Mistry**

Such a Long Journey is the story of Gustad Noble who lives in Parsi compound with his wife and three children. A bank employee, he commands respect in the compound. He is greatly loved by Tehmul-Lungraa- the lame man who also lives in the compound. Dinshawji is Gustad's close friend, whom he meets every day. Gustad nurses a silent pain caused by the disappearance of his former close friend, Jimmy Bilimoria, which he sees as betrayal. Until one day, missive comes from Bilimoria asking him to transfer some money to a new account. Reluctantly Gustad obliges, after having unsuccessfully tried to return the money. Bilimoria is involved in a national plot with political ramifications. Mistry reveals the fragility of human relationships in —The Collectors|. He suggests that relationships are extremely tenuous and that the trust that cements these is easily broken or damaged. A misunderstanding and a degree of paranoia (which all his characters seem to possess/suffer from) can cause the breakdown of relationships and even lead to oppression. Mistry also depicts the theme of suffering through the character of Nariman Vakeel. He suffers from osteoporosis and hypertension. He does not find peace in Chateau Felicity. Pitifully enough while he is sent to the

Pleasant Villa, he still does not find peace. We can say that Nariman is the embodiment of Parsi community. This is considerable less as some menacing plot twist than as a point about how actions have costs which echo down the years, but which people often reading backwards from their own point in time and situation can interpret as they wish. Rohinton Mistry and Anita Rau Badami are two of the few writers who represent the first category of Indo-Canadian writers, who have directly arrived from India. Rohinton Mistry, a Parsi South Asian Canadian writer is internationally renowned for his extraordinary fictional narratives. Mistry conveys music's eternal charms that outlive human frailties, a suitable backdrop soothing distraught lives. Such a long journey also has a bigger dose of the arcane supernatural than Mistry's other works, as Dilnavaz begins to rely more and more on Mrs. Kutputia's magic spells to overcome her ever growing woes.

### Major findings

Thus, Rohinton Mistry's novels are perfect blend of love, intrigues, begrudges, politics, friendship and lewdness. There is also humour with lewd jokes, intentions and pretensions. There is fledgling democracy and the hopelessness of defunct civic system. It is emphatically clear that the above novels of Rohinton Mistry explore socio-cultural and political realities of India between 1960 and 1990. They closely examine the social, political and economic problems of people arising out of emergency, exploitation, social evils and wars. This creative efforts of a host of minority writers gained critical attention from both critics and readers. They lend voice to the hopes, aspirations, fears and anxieties of their community. These ethnic minority communities which tend to live in different parts of the world have to face unprecedented pressures of living in multicultural spaces. In the post-modernist shift the focus changed from the centre to the margins. Historically it is proved that it is clear from the general discussion that novel writing in the 1980s and 1990s captured the international critical attention with their creative works as they were full of variety of experimentation in themes, narrative technique and language. Ultimately, Mistry's fiction offers the satisfactions of recognition toward those aware of the machinations of postcolonial Indian politics with also the position of the Parsis might apprehend very little concerning the background, however World Health Organization will determine by the characters, and their experiences with life decisions.

### Summary

This novel depicts contemporary Bombay and is set in the 1990s. At the centre of the book is an old man, a Parsi, Nariman Vakeel with Parkinson's disease. He is a retired academic (a professor of English) whose illness strains family relationships. A huge success enjoyed by the writers of Indian Diaspora overseas has only helped many an Indian raising their eyebrows, and they even deny them their hard earned roles of "the cultural ambassadors" of India in the far-off lands. This is quite true in the case of Rohinton Mistry, who has established himself as an exciting new Asian Voice on the Canadian Literary Scene, with innumerable awards to his credit. India, its traits, traditions and superstitions in Zoroastrianism Mistry recreates the world of the Parsis with

its distinctive ethos and culture. His works reverberate with anxieties, aspirations, fear for future and cultural disillusionment of his community. He has demonstrated immense ability in exploring the existing threats to the Parsi community inside and across the border.

### References

1. Robert, Mc Lay. Rohinton Mistry talks to Robert Mc Lay'Wasafiri. 1996, 23.
2. Singh AK. Contemporary Indian Fiction in English, New Delhi: Creative Books, 1993.
3. Luhmann TM, the Good Parsi. The Fate of a Colonial Elite in a Postcolonial Society, 2003.
4. Mistry, Rohinton. Family Matters, London: Faber and Faber, 2002.
5. Mishra, Vijay. The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary. London: Routledge, 2007.
6. Maira, Sunaina. Desis in the House: Indian American Youth Culture in New York City. Philadelphia: Temple UP, 2002.
7. Kanaganayakam, Chelva. The Anxiety of Being Postcolonial: Ideology and the Contemporary Postcolonial Novel. *Miscelánea: A Journal of English and American Studies*. 2003; 28:43-54.
8. Gabriel, Sharmani Patricia. Interrogating Multiculturalism: Double Diaspora, Nation and Re-Narration in Rohinton Mistry's Canadian Tales. *Canadian Literature*. 2004; 18:27-41.
9. Bharucha, Nilufer E. When the Old Tracks Are Lost: Rohinton Mistry's Fiction as Diasporic Discourse *Journal of Commonwealth Literature*. 1995; 30(2):57-64.
10. Bhabha, Homi K. The Third Space" Identity: Community, Culture, and Difference. J. Rutherford. Ed. London: Lawrence and Wishart. 1990; 207-21.
11. Heble, Ajay. A Foreign Presence in the Stall towards a Poetics of Cultural Hybridity in Rohinton Mistry Migration Stories. *Canadian Literature*. 1993, 137:51-61.
12. Hall, Stuart. Cultural Identity and Diaspora. Identity, Culture, Difference. Ed. Jonathan Rutherford. London: Lawrence & Wish art. 1990, 222-37.
13. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: U of Minnesota P, 1996.
14. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and the Rise of Nationalism*. 1991; 3:200-221.
15. Chakrabarty D. Post-colonialist and the Artifice of History: Who Speaks for Indian Pasts. 1992; 37:2-23.
16. Dr. Paymaster, Major Jimmy Bilimoria Tailoring Sustainability. *Ecological Discourse in Rohinton Mistry's A Fine Balance Asian Journal of Management with Humanity Sciences*. 2006; 1:176-193.
17. Nandini Bhautoo Dewnarain. *Contemporary Indian Writing in English Rohinton Mistry an Introduction*. New Delhi: Cambridge University Press Pvt. Ltd, 2007.