

# Socio-Political Realities Of India In The Writings Of Rohinton Mistry

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## Abstract

Literature can pique students' enthusiasm in language learning by providing rich and unique resources, making ideas appear to be clear, and unwittingly completing the social occasion of language, the introduction of sentence structure, and the development of language awareness. While learning to comprehend, the ability to produce language also develops. Language skill improves as literary literacy improves, moving from basic comprehension and enunciation to substantial appreciation and literary verbalization. Rohinton Mistry's works are always imbued with an Indian sense of diversity. Mistry paints a flamboyant portrait of a community marked by restrictive traditions, financial constraints, racial and severe tensions, and internal mental problems. As a result, India should be produced not just by those journalists who never left, but also by her stranded survivor essayists who "build fictions, not real urban regions or cities, but impalpable ones, whimsical nations." He tries to change the authentic setting of his country in his works on a regular basis. Creator pays little attention to the creative mind's work, dismissing it as self-indulgence and self-entertainment. Rohinton Mistry belongs to a group of artists who value realism over fantasy. This is due to their feelings of social obligation and fluctuating energy levels. As a result, the fundamental goal of this research is to highlight the socio-political realities of India that Rohinton Mistry has addressed in his writings.

**Keywords:** Restrictive Traditions, Psychological Conflicts, Literary Expression, Partitioned India, Survival of Humanism, Politics of Power and Secularism.

## INTRODUCTION

The socio-political fiction novel is grounded in reality and depicts the social milieu of a location inferentially. Because it tries to interpret, this type of analysis is less popular, and it is also less interesting to readers than other types of writing. Various journalists throughout the world have taken on the social, political, and true event as a basic subject to uncover the conditions that have occurred in the past and continue to exist today. These topics are used by contemporary Indian essayists to reflect on the influence of events and their impact on the common man. They are primarily motivated by sociopolitical factors such as conflict, cruelty, disbanded organisations, and misinformation.

Rohinton Mistry is one of these academics whose work reflects the parsi neighborhood's current social and political landscape. The key character of Rohinton Mistry's writings is thoughtfulness, estrangement, diaspora, politics, and reduction. Mistry's analytical essay *Such a Long Journey* examines several aspects of India, including culture, neighbourhood, society, life, and the social class certainty of the Parsi. Mistry recreates the obvious setting of this social occasion and country in the post-opportunity period. The purpose of this dissertation is to examine the Parsi social class's

experience, plight, and nostalgic vibe in India after independence.

Some of these essayists include Rohinton Mistry. He is from an Indian background and belongs to the Parsi social class. During recent times, Mistry has established himself as a significant literary character. He was a writer of short stories and essays who was Indo-Canadian. In 1952, he was born in Bombay, India, and in 1975, he relocated to Canada. As a part-time specialist at the University of Toronto, he specialised on English and Philosophy. *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matter* (2002) are among his notable fictional works, while *Tales from Firozsha Baag* (1987), *Searching for Stevenson* (1994), and *The Shout* (1995) are among his non-fiction books (2006). Religion, neighbourhood, human relationships, diaspora, distance, sentimentality, and vagrancy are all topics that he tackles in his writing. This research examines the socio-social aspects in a number of novels, emphasising the Indian in all of its actual political and social dimensions. In his books, the Indians were depicted in their natural habitat. A social, political, and severe feature of the presence of all great and minor individuals, as well as its impact on the presence of ordinary people. Rohinton Mistry is a key character in current Commonwealth writing, and he pays

attention to what is happening among Indian Diaspora essayists.

Mistry continues to engage in public politics by focusing on the destiny of the mediocre and minorities in pre- and post-independence India. Because of the elite and wealthy, a Fine Balance creates a singing arrangement in which the misjudged and vulnerable have no role to participate. The majority of the limited gave in to the pressure; Avinash was wildly killed, Maneck imploded, Ishvar and Om were forced to undergo disinfection, which left them twisted and down and out, and Dina lost her most fundamental opportunity and confidence. Mistry's depiction of the population as a whole is anything but idealised. There are no limits to bizarre thought or ruthlessness. When a male youngster was presented, sweetmeats were flowed, but there was no celebration when a young lady was presented. It's also where station-based aggression is repeated in an overt manner. For small offences, the lower ranks are beaten, tortured, and murdered. In India, minorities seek equality, value, tasteful basic necessities, and combination rather than scaling the heavens or monetary advancement because, "in the end, it's all about balance."

### **SOCIO-POLITICAL REALITIES IN THE WRITINGS OF ROHINTON MISTRY**

In India, Rohinton Mistry takes a strong stand against Hindu fundamentalism. Hindu fundamentalists, as he has demonstrated, mediate people's public presence and cause a lot of irritation in the general populace. They ensure that Hinduism is preferred to other world religions. Minorities have a difficult time surviving in such a situation because sympathetic authority is bad for any country. Gustad's burger consumption irritates a few Hindu Fundamentalist experts, and it quickly escalates into the time's most pressing eating issue. 'Swimming Lessons' also depicts a similar dilemma when the mother refuses to punish the postal carrier because opposing the Shiv Sena pioneers would be harmful for ordinary citizens. Everything must be chosen by the decision government, according to the creator. They get to choose what they eat and wear. Gustad prohibits any portrayal of eating meat as a result of his Hindu fundamentalism. As a result, the government interferes in the private lives of ordinary people, either directly or indirectly. Regardless, India has been a standard country since the establishment of the 42nd Amendment to the Indian Constitution in 1976, and it has since stayed mostly the same as a legitimate fact for minorities, as secularism has no meaning for them.

In general, Rohinton Mistry has skillfully depicted the negative consequences of India's current politics. He shrewdly showed the vacuum of Indian political tops of considerable importance under the Indira Gandhi government while using politics as a critical theme. He has shed light on some of India's most enigmatic chapters. Nationalization of banks, the Nagarwala case, fake enthusiasm, degradation by politicians, maltreatments of power, dedication, hole and rule methodology, use of ordinary people by political pioneers, fake secularism, and the Parsi situation are just a few of the consuming issues of the time that Rohinton Mistry has flawlessly addressed in the book. The key aspects of Rohinton Mistry's compositions in terms of socio-political reality are listed below.

### **Such a Long Journey (1991)**

Such a Long Journey, his most important novel, depicts the normal lifestyle and tensions of the Parsi social class in post-independence India, as well as the socioeconomic, political, and societal turmoil of the 1960s and 1970s. T.S. Eliot's masterpiece "The Journey of the Magi" inspired the title of the novel, Such a Long Journey.

*A cold coming we had of it,*

*Just the worst time of the year*

*For a journey, and such a longjourney. (qtd in Mistry i)*

The work of T.S. Eliot is particularly evocative. The journey of the three wise men, who are required to visit the birthplace of Jesus Christ, is a risky one that requires them to overcome numerous obstacles and difficulties throughout their everyday lives. Essentially, this story is notable in that it chronicles the long journey of the Gustard Noble, who encounters many hopeful and less encouraging moments in his daily life. The novel takes place in Bombay during the Indo-Pakistan war of 1971, which resulted in the birth of Bangladesh, a new independent country. It addresses significant political issues such as pollution, control, and illegal governance in a similar way. The novel has received numerous awards, including the Governor General's Award, the Republic Journalists' Prize for the Best Article, and a spot on the prestigious Booker Prize shortlist.

Such a Long Journey is one of Rohinton Mistry's most amazing and greatest works, depicting the sensible situations and political history of Indian culture, particularly the presence of the Parsi social elite during the period of independence. During his journey to Bombay, Mistry concentrated on the arrangement of encounters, social and political terrain of India, and he modified it in the story, which is enthralling and frequently terrific.

### **A FineBalance (1995)**

The reality of India's post-explorer ravenous politics of debasement, misuse, deception, and cruelty is mirrored in Rohinton Mistry's novel *A FineBalance*. This novel has extended the scope of contemporary reality due to Mistry's strong protection against social and class disparities. The story is set in a metropolitan atmosphere in Bombay, where Dina Dalal's body is being crushed. In addition, the narrative provides insight into everyday India, emphasising deceit, ruthlessness, and the ghastliness of difficulties. Mistry depicts shocks perpetrated on two untouchables from a town, as well as the sorrowful aspects of the Parsi socioeconomic class, in *A FineBalance*. Mistry employs four main characters, a woman and three men, as well as a slew of remarkable supporting characters. Each of the four legends has its own story, and the characters begin to live separately on a single city rooftop. The novel is a study of the privy people's and individuals' sufferings and torturous experiences. *A FineBalance* becomes a record of mental fortitude and regard for the insignificant, battered by a conscienceless conclusion that threw the country's balance off. The maker's fragile response to the awfulness of living during long periods of political imbalance is transformed by the troubling end each encounters.

### **FamilyMatters (2002)**

Rohinton Mistry's work *Family Matters* was published in 2002. Mistry tells the story of a Parsi family residing in Mumbai, India, and their peculiar quarrels. Mistry also investigates the larger concerns that Parsi people face through the presences of this family. The Parsis are a Zoroastrian social stratum who migrated to India from modern-day Iran about the year 1000. Mistry, a Parsi, had to cancel his book tour in the United States after he and his significant other became targets of the TSA at American airports. Rohinton Mistry's lovely work has become a local hit and a popular representation of modern-day Bombay in all its energy and corruption. In this way, "*Family Matters*" explored the associations at the heart of his neighbourhood, social personality, and the uniqueness of his area, demonstrating his diasporic Parsi experience. Characters in this drama will put their financial resources to the test, as well as their strength, compassion, uprightness, and certainty, in unexpected ways. *FamilyMatters* is a work of gigantic up close and personal power, both clear and individual, unfortunate and joyful.

The stories clearly explore the socio-political concerns that influence the characters' presences and, more importantly, their fears about their future as minorities. In his composition, Mistry has successfully fused elements of Parsi culture and religion. It ingeniously alludes to various classes, purposes for living, standing, and daily schedules of typical Parsi people. He uses his writing as a weapon against exploiters, informing the reader about political mismanagement and its effects on ordinary people. That is precisely what Mistry says in one of Ali Lakhani's rallies "Another country is revealed, complete with supernatural events; life is an aimless journey. As if it were an image divider that never stops moving", Rohinton Mistry's entire composition brilliantly elucidates the vast picture of the sociopolitical condition.

### **SOCIAL IMBALANCE HIGHLIGHTS BY ROHINTON MISTRY**

Rohinton Mistry, a social humanist, is enraged by the atrocities perpetrated against the oppressed and defeated. There is no doubt that Rohinton Mistry, like Mulkraj Anand, is making a concerted effort to influence the general public by exposing various social issues. Fundamentally, Mistry believes that by addressing people's various issues, congruity should win in the general population. There are no references to Canada in Mistry's books; instead, he focuses on the political and social issues that arise from India's postcolonial experience. The reasonable connection between Mistry's dwelling area (Canada) and his fiction (India) with Parsi social class makes it difficult to categorise him as a Parsi, an Indian, or a Canadian creator. When it comes to explorers, Meenakshi Mukherjee has some thoughts. One cannot examine these authors solely on the basis of their nationality. Whether they are fixed 'peregrine' makers, their reality tension has been influenced by the experience of more than one nation and changed by the show of more than one culture. Rohinton Mistry is interested in a variety of issues, as are a number of other scientists. It's possible that the best way to think of him is as a maker free of all labels of objective sales, as a culture expert. Rohinton Mistry established himself as a distinct essayist in terms of subject choice and treatment. The subject of a battle for amicability is an untouchable piece of Mistry's humanism.

Bhola, Dosu, Gambhir, Dayeram, Sita, Dhiraj, Bhungi, and others are pushed forward by the hands of zamindars during Dukhi's more vibrant days. It is used to learn about the beast stories that the zamindars of high society submit on the chamaars. It is his father's proclivity or statement to be the truth of his truth. Roopa, Dukhi's significant

other, is pursued by the zamindar's nursery worker, which has little bearing on her because they are both low-ranking people. Budhu's life partner is discovered by zamindar on the town road. Because of how he is charged for taking, Bhola's left hand fingers are amputated. Individuals in higher positions resent those in lower positions, which is horrifying because of the tiny encroachment they allow, either intentionally or by chance. To just barely get by in the town, he needs to halt his regular separating point of embarrassment. This is a particularly striking first-person account of the dreadful life conditions of rural India's lower classes.

## DISCUSSION AND CONCLUSION

Mistry's work is based on his encounters with the ferocious realities of ordinary guys. Characters and actions in reality have been so ingrained in human nature that they continue to exist in the imagination. In *A Fine Balance*, a character like the bum master, whose material imprint ring of tense contorted lowlifes and transients is extravagantly amazing, is an example of Mistry's characters. The work of Rohinton Mistry alters the sense of being outside of this current reality and the argument that time is passing us by. At various levels, all human life is plagued by immeasurable problems and pains. It seems unfathomable that somebody could exist without dealing with the world's problems or hardships. People are caught in numerous annoyances from birth to the last heave as a direct result of negligence. It is essentially difficult to avoid the predicament that people must manage throughout their lives. The works of Rohinton Mistry offer the feeling of being discovered, as if the artist is trying to communicate a mirror for India's dusty expressways. The study of social, political, and specific events is still a popular topic among academics all over the world who want to learn more about what has happened in the past and what is happening now. These subjects are used by contemporary Indian scholars to reflect on the influence of events and how they affect ordinary people. They mostly address sociopolitical topics such as conflict, cruelty, decentralised groups, and minimization. Rohinton Mistry is one of these intellectuals whose work reflects the Parsi socioeconomic class's current social and political existence. The underlying guideline of Rohinton Mistry's writings is contemplation, distance, diaspora, politics, and misrepresentation. Mistry recreates the indisputable backdrop of this social affair and country in the post-independence period. Mistry uses literature to shine a light on society. People are born into a world full of contrasts and

difficulties because social hierarchies are inherently antagonistic. India has earned the moniker of 'sub-focal zone' because to its diverse range of products and well-organized classes. Everybody is clearly divided by religion and language. In addition, spoiling others causes such splits. Position and religion, in particular, have influenced social establishments as much as feasible and by idea. As a result, disappointment, resentment, and debilitation have become common place. Mistry depicts human personalities that have been damaged by money-related social pressures, and he animates the human being to encourage a private development and embrace oneself to a new social milieu. The untouchables and their religious cover are harsh and savage, as Mistry has demonstrated. In his fiction, Rohinton Mistry uses history in the same way that he uses geology to further his tremendous karma. He achieves equal portrayal by involving his characters in both real and fictional contexts. Despite the fact that Mistry has little interest in history, nearly every event in his books is set in the context of history. Mistry depicts places, communities, and tendencies with precision. Instead of being reductive, this assessment has taken into account all of the viewpoints that are relevant to the title of the supposition. Mistry's style is a free-flowing, ethereal one. Apart from an enthusiastically weaved and particularly ordered product, it has a beginning and an end. Mistry must coordinate everything related to Bombay and its environs, according to the explanation. It's difficult for Mistry to break off from his Parsi identity. The religion of the Parsis, who live in an urban area, is foreign to the severe and social ethos of India. The result is a closed viewpoint that is annoyed and unaffected by any other measured primary thrusts. To get out of their rut and interact with new people, they need to have a strong desire in their hearts.

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