SUMMARY

The present study is a close examination of the works of Rohinton Mistry, describing the element of culture and tradition in the wider sense of diasporic consciousness and his efforts and ways of recasting the history of Parsi community as well as the history of the nation. During the study, certain questions regarding the Indian setting of Mistry’s writings cropped up. The indepth study of Mistry’s writings proves that the dilemma between elegy and nostalgia and between farewell and welcome has given birth to a double-diasporic consciousness from the fragments of the past-present combination.

The introductory chapter takes up the dimensions of culture and tradition. Efforts have also been made to delimit the meaning of culture and tradition for the purpose of the present study. Mistry does not believe in quantity he rather focusses on the artistic side of literature. He is claimed to be a postcolonial writer and always tries to demonstrate a medium, which reflects his ideology as well as cultural commitments. What is the mode of writing is a question that has been answered to some extent in this chapter. The element of culture and tradition along with nostalgia in this study has dealt with the problem by balancing the glory of myth with more critical mode of reality.

The next chapter deals with his collection of short stories Tales from Firozsha Baag. It peeps into the window of Parsi world and projects the decay in their culture and traditions. It proves Mistry’s ability to chart the inner voyage of his characters. In this collection he employs new techniques and creative fragmented structures built on impressionistic glimpses of moments. His nostalgia surfaces by the remarkable use of
stream-of-consciousness technique with flash backs, in a fine blending of time past and time present scheme. A major part of the chapter is devoted to the analysis of the stories in terms of their theme, setting and structure. The reconstruction of memory is powerfully depicted. The search for cultural identity reaches its height and ends the infatuation with the new land where he feels discriminated.

The third chapter begins with the observation of the documentation of the culture and tradition of the Parsi people in the swiftly changing politics and society of India throughout the novel *Such a Long Journey*. The writer employs images and symbols more decisively for the reconstruction of his past memories. The novel is unique in the sense that the narrative is made up of a series of reverie. The attempts have been made to explore additional aspect - the unifying assimilating factor which presents a complete picture of Parsi community.

The fourth chapter illustrates the social reality of caste ridden society of India in *A Fine Balance*. The indepth reading confirms ‘a fine balance’ between memory and desire, between myth and reality and between internal and external reality. The narrative shifts back and forth, occasionally without warning and produces a paradoxical situation where balance seems a distant reality. While the postcolonial boundation force the writer to raise the question of individual as well as social identity, the post structuralist framework dismantles either of the identities and proceeds further to make possible the recognition of multiplicity. The balancing factor of the major characters revealed through the positioning and cultural conditioning of the characters. The narrative depicts reality of the multi-ethnic groups in the society and their misfortunes and hardships seem exaggeration for those who do not have sensitivity to feel their pain and agony.
The final chapter is devoted to a detailed examination of his last two novels *Family Matters* and *The Scream*. In the post-modern writings, the overwhelming question that thoroughly occurs is the theme of belongingness - where does one belong? The loneliness, the shift, the process of adjustment and later of acceptance all become a microcosm of the nation as the individual struggles for a place in it. *The Scream* also reveals the position of old and aging people in the family as well as in the society. In a postmodern era a sense of belonging and an act of belongingness find multiple meaning. It is a matter of “becoming” as well as of “being”. It belongs as much to the future as to the past. It is not something which already exists in time, history and culture. It is changeable and undergoes constant transformation. In case of the representation of culture and cultural identity it becomes more complicated and challenging.

Depicting the human through the specific characters and concentrating on themes common to human beings irrespective of societies and groups located differently in history and geography. Mistry emerges as the master painter of life on a comprehensive even universal scale – missing not even the minutest stirring and vibration in the minds of his characters.