Rohinton Mistry has established himself as an exiting new voice on the Canadian literary scene. His novels and short stories are solid evidence of his immense talent as a writer whose richness of language and texture show how he has wrestled with issues that a diasporic writer of South Asian background must inevitably confront in his new homeland, Canada. The fictional world of Rohinton Mistry, as reflected in *Tales from Firozsha Baag* and *Such a Long Journey*, centres on the lower middle class segment of the Parsi community of metropolitan Bombay. The world of Khodadad Building in *Such a Long Journey* is but an extension of Firozsha Baag. These fictional locations form a microcosm in themselves with all their diverse cast of characters and range of human struggles and tensions and eccentricities and idiosyncrasies which they reveal. This world which Mistry creates is like R.K.Narayan’s Malgudi and is suffused with the spirit of realism associated with the Bombay he intimately knew while recreating the world of the Parsis with its distinctive ethos and culture. Mistry also gives a creative rendering of the caste hierarchies and the bigotry and superstition associated with Indian life in general. *A Fine Balance* gives a deeper expression to Indian life and its estranged values during a turbulent period in its politico-social history. Mistry’s work on the whole reveals patterns of empowerment
in a world that denies the individuals their voices and exposes them to a variety of forces such as parental authority, class hierarchy, personal betrayal, political power, and corruption. By resort to an insightful narrative rendering, Mistry reveals cultural differences that exist between the land of the past and the land of the present by a subtle play of the device of memory and by a capturing of the past in the present.

I have deeply enjoyed reading Rohinton Mistry. Though works on Rohinton Mistry are as yet not many, I have drawn profusely upon the reviews and the critical articles that are readily available. I have pleasure in acknowledging my debt of gratitude to all the pioneering critics who have explored this field of diasporic writing.

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