Literature is the reflection of the life in all its varied forms and shapes. Literature is the mirror to life and society. It depends upon the writer where he places the mirror. From time to time writers have been exploring the various dimensions of the relationship between man and society. Every age has its own compulsions, tensions, fears aspirations and logic which characterize the works of that time.

Novel emerges as a powerful medium to present the age in a descriptive and analytical manner. It represents the social, political, cultural and historical growth of society at a great length. Literature and history are intimately linked with each other. The modern Indian English writers are representing the historical incidents and events in their works time and again. It is difficult for a writer to escape the major historical events. Historical events and momentous happenings are one such domain, which are truly mirrored in literature, mostly through treatises, essays and novels.

Indian English fiction has always been responsive to the changes in material reality and theoretical perspectives. At the earlier stage the fictional works of the writer like Mulk Raj Anand, R.K.Narayan And Raja Rao were mainly concerned with the down-trodden of the society, the Indian middle class life and the expression of traditional cultural ethos of India. Then writers like Kamala Markandaya, Bhabani Bhattacharya, Chaman Nahal, Ruth Pawar Jhabvala, Nayantara Sahgal, Arun Joshi and Khushwant Singh wrote about the themes related to social reality of the times. Their views were not only related to the study of external reality, the psychological reality expressed through different characters formed another aspect of fictional works.
The interplay of a variety of material and philosophical developments marks a shift in the nature and study of Indian English fiction. Now Indian English has become more complex and thematically richer the writers settled in abroad and the other writers who divide their time between India and abroad have contributed much to this rapidly genre of English Literature. The writers like Bharti Mukherjee, Jhumpa Lahiri, Anita Desai, and Kavita Dasvani provide an inside view of the problems faced by the displaced people in their adopted land. Their works and based on the concepts like home, nation, native and alien.

Contemporary writers are hailing from the colonized notions particularly, in India explore the different forms of life that existed during the British rule. These writers also bring out the functioning of the power politics that defines the relation between the powerful people and the people who are kept at the margins after the end of the political imperialism.

A number of contemporary writers fictionalize these aspects of life. The Post-Colonial fictional writings often provide a revisiting to history and contest it existing interpretation. The fiction writers often mix fact and fiction to re-examine the earlier happenings, incidents, views and assumptions. Their major concern is the nature of reality that existed during the colonial period. These writers also concentrated on the political and social happenings of life.

Rohinton Mistry has emerged as a significant literary figure in the twentieth century. He is a socio-political writer. He lived in Bombay. It makes him depicting the life of the Parsis in India and portraying the corruption of the city. The literature of Parsis is characterized by both the features of ethnocentric and minority discourse. They suffer from the sense of insecurity and identity crisis.
There are the other disturbing ethnic features like declining population, late marriages, low birth rate, high rate of divorce, attitudes to the girl child, urbanization, alienation etc. All these issues are present in the Post-Independence Parsi writing in English. The literature of Parsi is community specific also.

Rohinton Mistry's works seeks to evolve a vision that involves both the community-centered existence of the Parsis and their involvement with the wider national framework. His novels are concerned with the experience of the Parsis in India. One of the most important features of Rohinton Mistry is that it brilliantly captures the life of India. His novels are closely linked with social and political background of India.

Rohinton Mistry, narrates the history of his community and country as it has been in the Post-Independence era. This narration of history in a way depicts consciousness of anxieties and aspirations, perils and problems of existence of individual, communal and national issues. Mistry has taken some historical points of Post-Independence era and endeavour to think them and narrate about his community and country through the various narratives woven in the novels.

Rohinton Mistry’s novels are brilliantly crowded with the life of India. His novels are closely linked with social and political background of India. He is very sensitive towards the various anxieties felt by his community. He has depicted this by responding to the existing threats to the Parsi family and community in particular, and also to the country in general. He presents his community through different narratives of his characters who express their views for their community and the changes that affect them. Since their fate is bound up with its fate, their stories tend to be the stories of their community. Rohinton Mistry has centralized
the facts related to the Parsi community in the novels and his characters preserve and protect themselves and thus throw light on the existing facts.

_Such a Long Journey_ was the first major work of Rohinton Mistry, in which he explored in depth the various complex attributes of Parsi life, history, culture and character. Mistry set this novel at a sensitive point in contemporary Indian history, when the Nehruvian era had just ended after Nehru’s sudden death, and soon gave way to degenerate politics of opportunism, nepotism and violence. Further, doing the period 1962-1972 India had to engage in three successive wars, with China, Pakistan, and for the liberation of Bangladesh. This period also saw the rise of communal politics in various parts of India, the emergence of new political alignments, the slow but sure politics of votes by the dominant Hindu or Brahmin community of India.

_Such a Long Journey_ is told in twenty-two chapters, which further contain sub-parts to them. The story is not narrated in a linear way, rather it moves backwards and forwards, with flashbacks and memories going back into time and space. However, the structure does have a unity of tone and intention, because the novel shows progression in terms the changing lives of characters, in particular, the central figure, Gustad Noble and his family. The story is also interspersed with historical and political details about important events such as the China War, the Indo-Pak War, the War of Bangladesh liberation, the creation of new states political corruption, etc. All in all, contemporary events in Post-Independence Indian history are placed as the background to personal life and small incidents. This way Mistry is able to balance the personal with the public or national changes.

_Such a Long Journey_ is a descriptive story of a few middle-class characters in the contemporary India. It deals with the basic and serious issues of
life. Mistry narrates a pathetic and gloomy story of the protagonist Gustad noble. He is a middle class man who is working as a clerk in a bank. Though Mistry has shown his life as always confronting with hardships, he has some dreams about the future prosperity of his family.

Rohinton Mistry’s second novel *A Fine Balance* is also an example of Indian Parsi writing. *A Fine Balance* is the novel which deals with the four main characters whose lives come to same end in the novel. Although they belong to different places of the India but their sufferings are the same. Mistry has set this novel in three different backgrounds. Dina Dalal lives in Bombay. The tailors, Ishwar and Om, represent rural India as they belong to a village. Other main character Maneck Kohlah is from the Himalayas (North India).

The novel starts with Mistry telling the story through the cynical voice of the student Maneck, sent to study in Bombay staying as a paying guest at Dina Dalal, a Parsi widow. At the same time, the tailors Ishvar and Om prakash, seeking refuge in Bombay due to caste- violence in their village, get employment at the house of Dina Dalal. Thus these characters from different class back–grounds start interacting with each other and get interconnected. The four main characters of this novel suffer from a sense of rootlessness. Oppressive caste violence has driven Ishvar and Om Prakash from their traditional occupation to learn the skills of tailoring and from a rural background to over-crowded Bombay.

Similarly Maneck moves from the invigorating atmosphere of his home in the hills to Bombay for higher education. Dina has grown up in Bombay but her sense of independence after her husband's accidental death keeps her away from her family. Social circumstances, loneliness and a sense of up rootedness bring them together and forge a bond of understanding to maintain ’a fine balance’ in their lives. In this
process, the author implies that at various levels of existence, there is a see-saw struggle between happiness and despair. Life never seems to follow a plane course in *A Fine Balance*.

Mistry’s most recent novel, *Family Matters* can be called a retreat into the Bombay Parsi world. Rohinton Mistry has portrayed the life of a middle-class Parsi family of Bombay. The focus of the novel has shifted from the 1970s and the years of the Emergency to the more recent times. The Shiv Sena is still around the novel. The time of the novel is the Post Babri Masjid Bombay. Like the earlier novels, the main characters in *Family Matters* are Parsis. Though the story is located in Bombay, it has a universal appeal.

Both history and politics plays an important role in the development of the plot of the novels. These both aspects form a major part of the theme of *Such a Long Journey*. *Such a Long Journey* is set against the backdrop of war in the Indian subcontinent and the birth of Bangladesh. The novel sheds light on the fact that political disturbances certainly affect the smooth functioning of an ordinary man’s routine life. Mistry is fully aware of several drawbacks of India's social and political life, as is discernible in his novels. *A Fine Balance* has been carved out artistically by Rohinton Mistry. The novelist has covered the most volatile and violent spectrum of the contemporary history, which shook the social – political stagnation of the country Rohinton Mistry has taken only those facts into account, which can be helpful in portraying the gloomy and glaring saga of the country during Emergency.

Moreover in the epilogue, the country's history too is seen to have travelled a full circle—from 1947 when a Muslim has to abandon his fez because sporting a fez in a Hindu neighbourhood was as fatal as possessing a foreskin in a Muslim one to 1984 when a Sikh has to give up his turban, to cut his hair and
shave off his beard to escape being massacred by the goons seeking revenge for the murder of Indira Gandhi.

In *A Fine Balance*, most upheavals take place because of the imposition of Internal Emergency. The evictions of the poor from the cities, the forced labour camps, the sterilizations are the manifestations of the Internal Emergency. The novelist also shows a nexus that emerges between the police and the established hierarchy either the upper dominance in the villages or the land/building mafia in Bombay.

The focus in *Family Matters* is more personal than political, though the political fallout does leave an impact upon the life and profession of Yezad Chinoy, one of the central figures, and other minor figures. Hussain, a peon of Bombay sporting goods emporium, is a tragic victim of the Babri Masjid riot. His wife and children were killed in the riot. Shiv Sena involved in looting and burning the poor and innocent people.

Thus in all the three novels Mistry has highlighted the India in its historical, political and cultural significance. Mistry has well studied the historical boundary of India and he has also brought them in his novels. Although his novels are showing India in its true sense but he has not forgotten his identity as Parsi. Like other Parsi writers, in his novels we can see that Parsi community emerges as a protagonist. He has presented his community through the narratives of his characters of the novels.

stories are the Sultan’s Battery (The Guardian, 18 October 2008, Smack (The Sunday Times, 16 November 2008), Last Christmas In Bandra (The Times, 19 December 2008), Elephant(The New Yorker, 26 January 2009).

Aravind Adiga is a keen observer of life around him, its social evils, corruption and growing difference between the rich and poor. The three novels are the glimpse of contemporary India. His views on the growing gap between the rich and poor and the failure of the police in tracking the criminals are clearly shown in his novels. His novels also deal with other serious topics like corruption, poverty, terrorism, political turmoil caste and class discrimination etc.

Adiga presents a critique of the individual vices such as deceit, hypocrisy, avarice and false pride in one’s social status based on caste, religion and wealth and rotten religious, social and political systems which are working together for disintegration of human values and society as a whole. Adiga seems to implicitly suggest us to get rid of the individual vices, social evils and rotten systems through revolutionary social, economic, bureaucratic and political reforms. The issues raised by Adiga hold perpetual relevance for Indian society.

*In the White Tiger*, Aravind Adiga has presented a series of binary things in Indian society-the contrast of darkness and light, people with big bellies and those with small bellies, Foreign liquor and Indian liquor and others in order to satirize the political and social system of India. He has referred areas by the sides of the river Ganga (Bihar and some parts of U.P as dark part of India and the big cities like New Delhi and Bangalore belong to light. In India we find extreme richness and extreme poverty.

In the novel *Last Man in Tower*, Adiga has presented the picture of a big city like Mumbai where man fulfils his dreams. Adiga has shown the real life of
Mumbai people who need money to fulfil their desires and dreams and for money they can leave their all dreams and human relationship. He has shown that people for money can easily get affected by the man like Dharmen Shah. It is an interesting story of human nature and the war between principle and practicality.

Property development is a serious business in Mumbai. It is sometimes deadly serious. Land is costly and life is cheap. Last Man in Tower, is the story of a showdown, a struggle between two men; Shah and Masterji. It is set against the backdrop of Mumbai, a city of opposites. Here also Adiga has shown the difference between money and ideas.

Aravind Adiga through his mouth piece comments on corrupt political system where bribery is more prevalent at every stage. in the novel, The White Tiger, Ashok bribes one officer after another and one minister after other to get tax exemption. This culture of evasion and dishonesty pervades the thinking of middle elite class. Ashok represents this class who has different sets of moral principles and paradigms for theory and practice. They say something and do something different. He tries to say that the absence of morality and social responsibility among the rich and educated class has contributed to the rapid deterioration of cultural and ethical values.

Adiga in the novels has elaborated the political, social, and cultural milieu of India. The dark India still exists, “India of caste and class privilege-the India of child marriage; of ill-treated widows; of exploited subalterns.”

Rohinton Mistry and Aravind Adiga are the most prominent writers of Post-Independence India. They both have portrayed India in their works. Although they both left India and are immigrant writers but their novels are true picture of India
in its social, political and cultural sense. Rohinton Mistry and Aravind Adiga in their novels present the grim view of Indian life and both writers have observed the suffering of the marginalized people, down-trodden and the poor people of the society. The novels of both the writers deal with the Post-Independence history of India. They have included all the important events of India since Independence.

Rohinton Mistry’s novels may rightly be regarded as a domestic, social and political commentary concerning the Parsis. He throws light on the dwindling community in India to which Mistry himself belongs. His works are authentic accounts of the life styles, customs, and traditions of the Parsis. The Parsis had already lost their homeland, and here in India, they were forced to live a secluded life.

Aravind Adiga, as the writer of India, has woven his novels around the socio-political life of India beautifully. His novels show the dark side of the India which is harsh reality. Adiga has shown the vices which are prevailing in India through his novels.

Both the writers have shown the problems like corruption, politically motivated schemes, political decisions, layman’s sufferings, cast- problem, dominance of zamindars over the downtrodden masses in their novels. Rohinton Mistry’s novels like Such A Long Journey deals with the problem of corruption in politics as it is shown through the character of Major Billimoria.

Such a Long Journey suggests the nature of the abusive power exercised by those are at the top levels of government. A Fine Balance sets out to document, in detail, the way in which election malpractices and misappropriation of power, affect the life of the poor rural migrants as well as the urban homeless. It is situated
in the years immediately following the narrative period in *Such a Long Journey*, during Indira Gandhi’s Emergency. Mistry historicizes the life of the tailors, placing it between the 1975 Emergency and the time of Mrs. Gandhi’s Assassination.

The main action of *A Fine Balance* is framed between the opening chapter, ‘Prologue 1975’ and the concluding section entitled ‘Epilogue 1985’. These were crucial years for the Indian nation as in, 1975 there was a ‘state of Internal Emergency’ by the Prime Minister, Mrs. Indira Gandhi and in 1984, Mrs. Gandhi was assassinated by her Sikh bodyguard as a revenge for the Indian army’s attack earlier on the golden temple in Amritsar, the holiest shrine. This attack caused the death of the Sikh religious leader, Jarnail Bhindranwale. Mrs. Gandhi’s assassination was responsible for nation-wide riots and serious communal violence, with Sikhs targeted by furious Hindu mobs avenging the Prime Minister’s murder.

Rohinton Mistry’s novel is a fine documentation of the human dimensions of the Emergency. Mistry has shown the suffering of the people in the city like Bombay but bringing in people from the village allows him to show the new areas of the varied sub-continental social reality like poverty, prejudice and caste oppression in the villages, inter-communal harmony or its horrible predicament of honest, hard-working villagers who become a mass of statistic in the city. The two tailors, who represent common humanity as they endure the consequences of all the political measures decided in the higher power, are Om and Ishvar darji, chamaars-turn – tailors from the countryside.

Rohinton Mistry has shown that how the poor people cannot live peacefully in the slum quarter also. Like in the novel *A Fine Balance*, he has shown that they
open their shop in the slum quarters where they encounter for the first time the horrible experience of the poor city migrant. A poor shack is sublet to them by an agent manipulating state lands, where illegal shacks are erected and rented out to the desperate. This is hardly any comfort but it ensures a roof over the head. At the jhopadpadttys, Om and Ishvar have to interact with a curious group of people it is here that they experience water shortage, the dire poverty of those even worse off than them, like the monkey-man who cannot leave his animals alone for fear they will eat each other out of hunger, and the poor battered woman with five children to feed.

Aravind Adiga's *Last Man in Tower* deals with the same subject as in the novel for the self-motive rich are destroying the slums’ area. They want to make the new buildings and they have nothing to do with problems of people who live in slum areas. The changing nature of world is shown through the novel *Last Man in Tower*. He has shown city Mumbai like Mistry. As Vishram Society tower A and B is surrounded by slums and this is the only place for them but the selfish rich people like Dharman Shah want to buy these houses of the middle-class people and the slums as well.

Like the picture of poor people Mistry has shown in *A Fine Balance*, Aravind Adiga has also shown the same picture in the novel *Between the Assassinations*. Mistry has concluded his novel at the time when Indira Gandhi was assassinated by Sikh bodyguard and Aravind Adiga has set his novel during the years 1984 to 1991. It was the time when Indira Gandhi was assassinated and her son was assassinated in 1991. He has shown the life of people between these years. This novel is set in the village ‘Kittur’ a town on India’s South-Eastern Coast, in between Goa and Calicut. The novel *Family Matters* is set during the time of
demolition of Babri Masjid in 1992. There was communal violence throughout India at this time.

Aravind Adiga has shown the life of the poor people between these seven years. He has also shown the corruption prevailing in the society at that time. It is a set of stories like stories in *A Fine Balance*. He has set all the stories in this village only. One story is followed by another story. He has presented the life of many characters who suffer from this political turmoil. He gives very graphic presentation of each and every character.

Both the novelists have used satire and irony in their novels. Both have used satire and irony in order to show the real image of socio-political India. In *A Fine Balance*, Mistry and Adiga in *The White Tiger* and *Between the Assassination* ironically put their ideas that it is the common man who suffers the most under the political schemes like Internal Emergency, Anti-Poverty Programme etc.

Rohinton Mistry and Aravind Adiga both have portrayed their characters very realistically. The novels of Rohinton Mistry deal with the Parsi characters. The names of the central characters are mostly Parsi as Gustad Noble, Dinshwji, Dilniwaj and in *A Fine Balance*, Dina Dalal, Nusswan, Maneck Kohlah and in *Family Matters* Nariman, Coomy, Yezad etc.

Rohinton Mistry is gifted with an extra-ordinary art of characterization of the characters. *Such a Long Journey*, *A Fine Balance* and *Family Matters* have variety of characters representing different classes, occupations and castes. At the same time Mistry’s men and women are drawn from life directly. They are like real human beings we find around us in every society.
In the novel *Such a Long Journey*, the central character, Gustad is a simple-hearted man. He represents men from middle-class. On the other hand the son Sohrab seems to be in role of an angry young man. He revolts against his father and shatters his dreams about his future life.

In the novel *A Fine Balance*, Nusswan is the typical Indian man who wants to suppress his sister Dina in order to control her. In the novel *Family Matters*, Nariman Vakeel is a 79 year old Parsi widower lost in his dreams. Nariman is the embodiment of Parsi community. In his young age, he suffered from mental agony as his parents were against his will to marry a non-Parsi girl, Lucy. On the contrary he had to marry a Parsi widow. But he could not forget his lady love in his old age and this led him to a miserable life until his death.

Through the death of Parsi Characters in the novels Mistry is trying to show the fall of Parsi community. The death of Nariman Vakeel, Jimmy Billimoria and other characters symbolise the fall of the Parsi community. On the contrary Aravind Adiga's novels are not community specific. Although Mistry has included many non-Parsi characters but the central story revolves around Parsi characters. Adiga has mainly focused upon the characters that anybody can feel attached. The characters are from rich class, middle class and poor class. In all the three novels he has shown the development of his thoughts. In the novel *The White Tiger*, he has depicted the character of lower class like Balram Halwai and from upper class like, Ashok and his family. In the novel Adiga has mostly shown the characters from low strata of society like Dalits etc. on the contrary he has also shown the Brahmins etc. In the novel *Last Man in Tower*, he has shown the middle-class people like Masterji and affluent people like Dharmen Shah.
Rohinton Mistry’s novels mainly deal with the history of Indian politics since Independence. He has also pointed out the socio-political India in his novels. The novels mainly concern with the political events and the characters are moving around these political incidents. These novels are making the characters historical. These events historicize the character and through these characters only Mistry has depicted the life of men during this time. On the other hand Adiga’s novels do not deal with historical events as such. *The White Tiger* is the story of a lower class man who struggles for a whole life to become an entrepreneur. The novel *Last Man in Tower* is also not historical. It deals with the struggle of a middle class man with the rich business man like Dharmen Shah. Only the novel *Between the Assassinations* is set against the life of people during the assassinations of two political Indian Leader, Indira Gandhi and Rajiv Gandhi.

In the novels of Rohinton Mistry, we find first person narrative as well as the third person narrative. Aravind Adiga has also used first person and third person narration. But in the novel *The White Tiger*, Adiga has used first person narrative. It is in a form of letters so Aravind Adiga has used first person in order to make his narration more interesting and attractive.

Mistry’s *Family Matters* is a novel which is less political like Adiga’s *Last Man in Tower*. But in *Family Matters*, Mistry has shown the life of Parsi family and on the other hand Adiga has shown the life of middle class people who all the time fighting for their livelihood.

Thus, Rohinton Mistry and Aravind Adiga have depicted the true life of common men in India. Rohinton Mistry in *A Fine Balance* and Aravind Adiga in *Between the Assassinations*, have portrayed the dark side of India. Although Mistry’s
novels deal with the Parsi community and its problems but he has talked about it with reference to socio-political condition of India. Adiga’s novels are the real depiction of India. Adiga throws the light on the fact that political and other disturbances in society only affect the poor people.

Both the writers have shown the picture of different sides of India in their novels beautifully like villages, cities as Mumbai and Delhi etc. we find the autobiographical elements in the novel *Family Matters* of Rohinton Mistry and Aravind Adiga has only focused upon the problems of poor people. Both the writers use the different devices like satire, irony and humour in order to portray the real picture of society.

The remarkable feature of Rohinton Mistry’s writing is that he has first time used the ‘Prologue’ and ‘Epilogue’ in his epic novel *A Fine Balance*. He has also named his chapters like ‘City by the Sea’ and ‘In a Village by a River’. Adiga has also written his novel *The White Tiger* in a letter form and *Between the Assassinations* is a set of stories.

The facts are more prominent in the novels of Rohinton Mistry. His novels deal with the Indian history. He has included almost all the historical events of post-Independence India in his novels. These historical dates are the highlighters of his fiction. He has made his characters historical figures in the novels by putting them in the middle of these historical dates.