



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

Physical and Mental Illness in Rohinton Mistry's Such a Long Journey

Mahinder Singh Brar

Asst. Professor, Dept of Laws, Guru Nanak Dev University Amritsar.

Dr Neeta Kumari

Assistant Professor, Dept of English, Guru Nanak College, Sri Muktsar Sahib

ABSTRACT

Rohinton Mistry's *Such a Long Journey* presents a vivid portrayal of physical and mental illness as significant elements shaping individual lives and social relationships. Through the experiences of Gustad Noble and the people around him, Mistry explores how illness generates anxiety, instability, and emotional suffering within families and communities. The prolonged illness of Gustad's daughter Roshan becomes a source of financial strain, marital conflict, and psychological distress, highlighting the limitations of modern medicine and the influence of superstition in times of crisis. Dilnavaz's reliance on Miss Kutpitia's traditional remedies reflects the desperation and vulnerability that illness can create. The novel also depicts the tragic illness of Dinshawji, whose battle with cancer exposes the contrast between outward appearances and inner suffering. Despite maintaining a cheerful and humorous personality, Dinshawji conceals immense physical pain, revealing the complex psychological dimensions of illness. Through these characters, Mistry demonstrates that illness extends beyond bodily affliction and affects emotional well-being, family unity, and social stability. The novel thus presents illness as a metaphor for the broader political, social, and moral uncertainties of contemporary Indian society. By intertwining physical disease with mental anguish, Mistry offers a compassionate and realistic examination of human resilience, vulnerability, and the search for harmony amid adversity.

Keywords: Physical Illness, Mental Illness, Family Conflict, Psychological Distress, Rohinton Mistry

Rohinton Mistry has an amazing knack of bringing to life a realistic Indian society and how it handles various crises and catastrophes that life brings in its wake. While describing the realistic society in *Such a Long Journey*, Mistry has given plenty of focus to 'illness' and plucks at the readers' heartstrings. Thematically the semantics of illness imply imbalance, anxiety, insecurity and social as well as political turmoil. It symbolizes that the society represented in the novel is not healthy and in the light of this Mistry has exhibited several incidents. The theme of illness has been exploited through Gustad Noble, the protagonist and through his complex network of relations with other characters. On one side there is Gustad's own mental illness and on the other



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

side we find him embroiled with the illness of various characters namely Roshan, Dinshawji and Tehmul. Here first we will attempt to detail the physical illness of these characters.

Gustad Noble is a tenant in a two-room flat in Khodadad building where he lives with his wife Dilnavaz, two sons Sohrab and Darius and only daughter Roshan. The narrative moves forward with Gustad's problems which are wound up towards the end of the novel. Out of these many problems one is Roshan's chronic illness. The elongating illness of Roshan leaves Gustad confused and worried. She has a stomach infection that does not respond immediately to the treatment of the trusted Dr. Paymaster. Roshan's illness makes Gustad and Dilnavaz restless and they start quarrelling on the issue of who is responsible for her illness. The illness of Roshan is so disheartening to Gustad and he repeatedly goes to Dr. Paymaster for her treatment. Gustad even suffers financial problem caused by Roshan's illness. The doctor changes her prescriptions four times within a fortnight, and also orders blood tests, stool tests and barium x-rays. Gustad has to sell his camera to pay the bills. He is so much worried about Roshan and yet he tries to keep his feelings secret. Dilnavaz on her part turns to superstitious to cure Roshan from her enervating illness. She starts following Miss Kutpitia's remedies for curing Roshan's illness. Miss Kutpitia makes her believe that Roshan is attacked by evil eye and dark force. Helplessly Dilnavaz, a twentieth century lady follows the odd prescriptions of shrewd Miss Kutpitia. Dilnavaz is actually trying to achieve the same unattainable goal which Gustad is trying for, that is to live in peace and harmony with her environment. After all Gustad and Dilnavaz desire the same direction only their paths are different. But still no matter how hard they try to achieve serenity, illness and superstition together create imbalance environment in Gustad's family. It results in the disintegration of family unity and brings forth instability.

Another instance of unstableness is Dinshawji's illness. Through Dinshawji's illness Rohinton Mistry portrays the discrepancy between appearance and reality. Dinshawji as a character draws ambivalence as he puzzles the readers to find which face of his is the real one. He is introduced as a jovial man who is able to bring laughter on the faces of children and grown-ups alike. He plays the role of 'the Casanova of Flora Fountain', and at the same time maintains a façade of good humour and ribaldry in spite of the pain of cancer. As a result of this discrepancy between appearance and reality, Gustad is shocked by the speed of Dinshawji's decline when his joking is silenced: "When Gustad came across him later in the day, he was surprised at how authentically Dinshawji projected his new image. Till he remembered that it seemed authentic because Dinshawji was not playing a role; reality at last had caught up with him; and Gustad felt awful for confiscating his mask" (181).

When Gustad notices that Dinshawji has totally abdicated his clowning, he feels himself responsible for forcing Dinshawji to desert his comic ways. But Dinshawji has concealed his real nature with a mask of jolly and bawdy jokes. However his mask could not remain intact forever



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

and his death uncovered his mask or it is likely that unmasking act is one of the reasons of his deteriorating health condition and subsequently of his demise. Dinshawji's hospitalization, death and funeral force Gustad to contemplate the mysteries of life anew. He is able to come to realize the moral idea that Rohinton Mistry wants to convey that one should be able to come to terms with time, change and endings which are fundamental to human life.

Tehmul, a resident of the Khodadad building is another victim of illness. Tehmul, physically handicapped and mentally slow is an incoherent victim of the machinations and intrigues of those around him. As a little boy he had fallen from a big tree in his attempt to rescue a tangled kite, and as a result his hip was broken. Although he had not landed on his head, something went wrong inside him due to the jolt of the accident and he was never the same after the accident. There is lack of family in his life, he lives alone and in his mid-thirties he prefers the company of children, lurches around chasing butterflies, running simple errands and disconcerting residents by his tendency to follow them. He is particularly attached to Gustad as he is his only patient listener.

Tehmul, physically as well as mentally crippled innocent man, has been victimized by everyone. Even Gustad, who otherwise treats him with gentleness, also victimizes him. Gustad frightens him with knife when Tehmul finds out about the hoard of money at Gustad's place. Gustad gives him two rupees to keep the secret but also scares him with his authority over him. Dilnavaz along with her reclusive friend Miss Kutpitia initiate the innocent Tehmul in their dangerous superstitious rites. They displace the 'evil spirits' afflicting little Roshan onto Tehmul. And the official authorities also take advantage of Tehmul by assigning him petty tasks.

Poor Tehmul has a child's mind and a man's urges. When the prostitutes of the House of Cages spurn him, Tehmul steals Roshan's big Italian doll- the long admired object to help him gain relief in masturbation. First shocked and angered, Gustad realizes the tragedy of this child trapped in a grown man's body and lets him keep the doll, "Somehow, the loss to Roshan would not be as great as it would be to Tehmul" (303). Gustad wishes he had the power of miracles, the power to cure Tehmul's ills, so that he would be able to enjoy life in all its aspects. His wish that a miracle could restore poor Tehmul to human dignity runs counter to Dilnavaz's using Tehmul as a vessel for drawing the dark spirits out of Sohrab. Lame Tehmul is already a victim of destiny as he has been deprived of the pleasures of life for being physically and mentally crippled. And to make it worst for him he has been used by the corrupt society around him. He is too innocent to comprehend their machinations. It is pathetic to see how naively he drinks lime juice given by Dilnavaz who is trying to make him the redemptive figure by pouring the bad spirits on him.

In contrast to these physical illnesses we have observed the protagonist Gustad Noble entangled in his own mental illness. Mental illness, as defined by National Alliance on Mental Illness



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

(NAMI) is a medical condition that disrupts a person's thinking, feeling, mood and daily functioning. It is a medical condition that often results in a diminished capacity for coping with the ordinary demands of life (Mental Illnesses). Throughout the novel, Gustad Noble is embroiled in the lure of illusion which has disrupted his thinking and subsequently he finds it difficult to cope with the quotidian matters of his life. As Peter G. Morey says in his essay "Mistry's Hollow Men: Language Lies and the Crisis of Representation in Such a Long Journey":

During one of his visits to Chor Bazaar, Gustad purchases a copy of Plato's Dialogues. Probably the most famous of these dialogues is The Republic in which Plato advances his Theory of Ideas or Forms. Here Plato explains that most people live as if in a darkened cave. We are chained, facing blank wall, and behind us is a fire. Between the fire and our backs, others move carrying all manner of vessels, statues and figurines of various shapes and materials. All we can see are the flickering shadows of these objects playing on the screen offered by the wall in front of us. It is only by learning to break our shackles and turn away from the wall and its shadows, that we can hope to escape into the true light of day, and view those archetypal forms-the ideal paradigms, of which all earthly entities are merely imperfect copies (Plato 177-78). Although Plato is talking about a general philosophical conundrum, it is tempting to apply his ideas to Gustad in Such a Long Journey: trapped in his own dim cave, the earthly and celestial light kept out by the blackout paper and his own fear of change, chasing the shadows that have become threatening only because he cannot face them fully. (84)

The blackout paper has become the most obvious symbol of repression and shutting out the outside world. It has become a neurosis and a metaphor for the way his mind represses everything unpalatable from outside. As Emmanuel Sampath Nelson says, "The blackout paper that Gustad preserves on the apartment windows denotes his depression. He positioned the paper during the Indo-China war of 1962, but retains it past usefulness because the artificial darkness comforts and represents him" (221). For Dilnavaz, the blackout paper becomes a "target of her frustration"(11) as it collects dust, webs, household pests and more importantly reduces the amount of daylight in the flat to a considerable extent as she grumbles, "In this house, the morning never seems to come" (11). For Gustad, however the blackout paper is a defence mechanism against the chaos and turmoil of the outside world. The everyday reality of 1971 and the psychological reality of his traumas are unpleasant and threatening for Gustad. Both have the power to unsettle the microcosm of his world. Their potential to erode meaning in Gustad's life is conveyed symbolically by the image of light. As Nilufer Bharucha says in her essay "When Old Tracks are Lost", light represents the reality principle which Gustad attempts to withdraw from (63). His fear of light is complemented by an obsession with darkness: "It was pitch dark but he did not switch on the light, for the darkness made everything seem clear and well-ordered" (6). The semantics of darkness imply Gustad's escapist character. He cannot face the



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

reality and subsequently he finds rescue in the memories of the better times before his father's bankruptcy. He contrasts his problems with wistful memories of a prosperous childhood. As a child, he used to imagine himself a mighty hunter plunging fearlessly into unexplored jungles. He imagined that he was armed with his powerful holy kusti. Lashing that sacred cord through the air, he would slice off the heads of behemoths. And now he is a broken man tossed by the unpleasant events of his life.

Besides the blackout paper, the compound wall that separates the compound from the busy street also signifies Gustad's despair and depression. The protection of the wall is another unconscious process through which he tries to reduce the anxiety associated with his instinctive desires. Gustad believes that the wall protects his Parsi enclave from the hostile environment, the noise and turmoil of Bombay. And at the same time, it ensures his Parsi community a privileged space to practice their culture and religion:

With the increase in traffic and population, the black stone wall became more important than ever. It was the provider of privacy especially for Jimmy and Gustad when they did their kusti at dawn. Over six feet high, the wall ran the length of the compound, sheltering them from non-Parsi eyes while they prayed with the glow spreading in the east. (82)

Gustad could not bear the demolition of the wall because it will destroy the memory of the past. Gustad's reminiscences often take him to Major Billimoria's thought when he and Major used to do their kusti prayers together. These past memories are a source of refuge for Gustad through which he tries to find meaning for the future. Mistry has well depicted Gustad's condition in these words, "For the briefest of moments he felt the impending loss cut deeply, through memory and time; the collapse of the wall would wreck the past and the future" (329).

Gustad Noble does not want to succumb to the outside forces. And semantically the compound wall signifies his enclosed attitude. And when he feels that his protective symbol, the wall is affected by two factors i.e. the municipality's road-widening scheme and the attack of urinators and defecators, he feels threatened. To overcome his fear and to fortify his defence, Gustad commissions a pavement artist to draw pictures of religious figures on the wall. The wall transforms from an icon of depravity to a representation of Indian secularism. Gustad turns the profane wall into a sacred place of worship and turns urinators into worshippers. He observes the change in the following words:

What an amazing contrast to the wall of old, he thought. Hard now to even imagine the horrid shit and piss hell it was Dada Ormuzd, You are wonderful. Instead of flies and mosquitoes buzzing, a thousand colours dancing in sunlight. Instead of the stink, this glorious fragrance of paradise. Heaven on earth.....what a miraculous transformation. God is really in His heaven, and all is right with Khodadad building. (286)



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

For the pavement artist the wall becomes a sign of artistic as well as religious syncretism. It denotes unity in diversity as he himself says: ““But I always like to mix them up, include a variety in my drawings. Makes me feel I am doing something to promote tolerance and understanding in the world”” (182). However, for Gustad it connotes his way of preserving his refuge, his defence. He deals with the passers-by with their own religion. He makes them respect their religious deities painted on the wall and ultimately their reverence for religion preponderates their discourtesy of the wall. Thus by endowing the wall with spiritual content Gustad manages to protect his enclosure. In reality the murals are not the embodiment of Gustad’s religious belief, rather it is a pragmatic way of fighting for the loss of meaning in his life. At superficial level, the paintings on the wall exhibit religious tolerance, but in fact it has become a place not only of pilgrimage but also of some sectarian division. As mentioned earlier the wall has made the Parsi world isolationist as it stands for various sorts of internal boundaries within the nation. It minimizes the contact with Indian reality. In the light of this fact, it becomes what Nilufer Bharucha says, “a protecting/imprisoning wall” (29). Being a member of the Parsi community, Gustad feels that the wall protects his community from the outside engulfing world. By creating a boundary of the wall, Gustad is indirectly creating the concept of Otherness. For his Parsi community the outside world becomes an Other who is excluded rather than actively engaged with. It creates a binary opposition of inside/us vs. outside/them. The Parsi community has lost their privileged status enjoyed during the colonial time. Thus they have turned a blind eye to the unpleasant reality of a postcolonial India. The wall and the blackout paper signify not merely protection; rather they connote repression of Gustad and his community. They are self-erected boundaries that prohibit Gustad to mesh with Indian reality.

Gustad’s alienation with Sohrab also points to his neurosis. Sohrab’s decision of studying Arts rather than doing Engineering at the Indian Institute of Technology (IIT) is taken as a personal offence by Gustad. He is downcast that the plans for his son’s career will not be realized. He mutters: “How many years have I watched over Sohrab and waited. And now I wish I was back at the beginning, without knowledge of the end. At the beginning, at least there was hope. Now there is nothing. Nothing but sorrow” (55). Gustad mumbles that Sohrab’s success in life is his only purpose. But the boy has snatched away that purpose like a crutch from a cripple. Sohrab’s refusal of joining IIT has become a cause of frustration for Gustad as he believes that Sohrab has thwarted his plans. But in actual fact, what has been shattered is Gustad’s own vicarious search for liberation from his lower-class status. For Gustad, Sohrab thwarts his hopes for a promising future and radically changes the course of his life as once bankruptcy of his father did. Gustad often remembers the bankruptcy of his father. The word ‘bankruptcy’ sounds to Gustad “as cold as a chisel” (6). As chisel, a tool with a cutting edge breaks down things apart, similarly the bankruptcy metaphorically speaking torn down the design of Gustad’s dreams. When Gustad



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

remembers his father's bankruptcy, he remembers that he remembered the broken bowl of Matheran:

And then the bowl was broken and eaten. There was something so final and terrible about the act.....And when the bookstore was bankrupt and the bailiff arrived, I remembered the broken bowl. Watching helplessly as the shelves were emptied and the books were loaded on lorries. Pappa begging and pleading in vain with the bailiff. The cleats on the bailiff's shoes clattering brazenly on the stone floor. The men continuing their task, dismantling Pappa's life, breaking it up into little pieces. And I remembering the dinner-table in Matheran, the crunching down of the broken bowl- such a terrible, final act. (242-43)

At the surface this accident seems trivial, but the breaking of the bowl and the bankruptcy of his father signify young Gustad's first encounter with life's complexity and devastation. To confront such a complex situation at young age leads to disenchantment because it was not only the bookstore that was reduced to shambles, but rather the whole family was disintegrated. The memory of a childhood experience at Matheran and the experience of the bankruptcy had left an abiding effect upon Gustad and in turn comes to haunt him every now and then. Even when Gustad visits Major Billimoria in the hospital and meets a person named Mr.Kashyap who "had metal cleats on his heels", he is reminded of the bankruptcy bailiff because he too had similar cleats on his shoes. Gustad's reminiscence brings forth "a feeling of profound loss and desolation, of emptiness" (266). These unpleasant incidents have to be understood as traumatic experiences. They are indelible memories that always remain active in Gustad's mind. The bankruptcy and Matheran represent poverty and disillusionment for Gustad and as David Williams says, "are responsible for the loss of innocence of happy childhood and constitute the original loss in Gustad's life" (59). And ultimately because of the bankruptcy Gustad's family finds themselves at the receiving end of fate's whims. Gustad therefore invests his hopes for the future in Sohrab. But when he finds Sohrab refusing to fulfil his desire, he is badly disappointed. He feels as if Sohrab is going against his fatherly authority and compares him with Absalom, son of David: "According to the Bible, Absalom was the third son of David, the king of Israel with Maachah, daughter of Talmai, King of Geshur. He was the most handsome man in the kingdom. However, his heart was full of deceit and conspiracy. And eventually he rebelled against his father and was killed during the battle of Emphraim Wood" (Wikipedia).

Gustad often recalls how he has struggled all through his life so that his children should have better future. He remembers eight years ago he saved Sohrab's life at the cost of his own hip. And now his weak hip has become a symbol of gloom for Gustad. While Madhiwalla Bonesetter with his magical hands healed the injury, Gustad's lingering limp indicates that Bonesetter cannot cure enduring anguish. He shows his torment in the following words: "What have I not done for him, tell me? I even throw myself in front of a car. Kicked him aside, saved his life and



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

got this to suffer all my life. He slapped his hip. But that's what a father is for. And if he cannot show respect at least, I can kick him again. Out of my house, out of my life!" (52)

Gustad feels betrayed as he believes that by denying to join IIT Sohrab has deprived him of a bright future as he says: "All I wanted for him to have a chance at a good career. The chance wrenched away from me" (78). Gustad perceives things from his perspective only by casting away Sohrab's interest in literature. For him IIT is a promised land "the home of the holy grail" (66) that will bring prosperity to the family.

Similarly in his relationship with Major Jimmy Billimoria, Gustad acts in the same manner. Major Billimoria's abrupt departure has wounded Gustad as he had been more than just a neighbour. He had been like a loving brother. Gustad feels that Billimoria has forsaken him, though Dilnavaz consoles him by saying that Billimoria must be having some good reason of leaving abruptly. But Billimoria's absence allows Gustad to project all manner of sinister motivations onto him and his actions, viewing him as a traitor to the close friendship they have shared. And later Billimoria's packet of huge sum of money makes him more dubious and he feels trapped by Major Billimoria. Gustad sees Billimoria and his betrayal in the light of the archetypal story of Cain and Abel, told to him by Malcolm Saldanha. He had seen the story come alive in the life of his father and he reads the plot of his story in terms of the archetypal story of betrayal.

In Genesis 4, Cain and Abel are two sons of Adam and Eve. Cain is described as a crop farmer and his younger brother Abel as a shepherd. Cain committed the first murder by killing his brother because God rejected his offerings of produce, but accepted Abel's sacrifice from the firstborn of his flock and from their fats. Cain was the first human born and the first murderer, and Abel was the first human to die. (Wikipedia)

Gustad feels that his father's drunkard brother destroyed his father and in his case Major Billimoria has violated the universal code of friendship. And that is the reason he rebukes Sohrab for going after his friends when Sohrab says that he wants to study arts so as to remain with his friends. After being betrayed by Billimoria, Gustad has lost his faith in friendship.

Hence all these incidents depict Gustad's mental illness. But we cannot deny the fact that it is not without a cause. All through his life Gustad has struggled to reach beyond the disappointments of his life. As his name suggests he is noble by nature also and never mean to deceit anybody. It is the vagaries of life that have inverted the position of control and made him mentally disturbed. But at the end he clears his doubts with Major Billimoria as he visits him to Delhi and he also has reconciliation with Sohrab. At the same time Gustad realizes that erecting boundaries is not an appropriate way neither for fighting an erosion of identity not for constructing an identity. The process of learning that Gustad has undergone makes him dismantle the blackout paper and the



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

wrecking of the wall proves a blessing in disguise. Gustad learns that wish for permanence is only an illusion; impermanence is the one significant certainty that governs every work.

Thus the inter-relationships of various characters and various incidents portray the theme of illness. It brings forth the disillusionment of these characters, particularly of Gustad as he finds himself entangled in complex situations. He is the central character in the novel and all other characters and incidents are related to him and subsequently they have their impact upon him. But ultimately he overcomes his fear and anxiety as he undergoes the process of learning.

Works Cited

1. Anderson, Claudia. *Bombay Between Reality And Imagination in the Novels of Salman Rushdie, Rohinton Mistry, and John Irving*. Herstellung: Books on Demand GmbH. Google Book Search. Web. 5 Aug 2012.
2. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. Eds. *The Post-Colonial Reader*. London: Routledge, 1995. Print.
3. Bahri, Deepika. *Native Intelligence: Aesthetics, Politics and Postcolonial Literature*. Minneapolis: U of Minnesota P, 2003. Google Book Search. Web.8 Aug 2012.
4. Bharucha, Nilufer. *Writers of the Indian Diaspora: Rohinton Mistry*. Jaipur: Rawat, 2003. Print.
5. Chandra, Bipin, Mridula Mukherjee, and Aditya Mukherjee. *India after Independence 1947-2000*. New Delhi: Penguin, 1999. Print.
6. Desai, Boman. *The Memory of Elephants*. New Delhi: Penguin Books, 1992. Print.
7. Dhondy, Farrukh. *Bombay Duck*. London: Jonathan Cape, 1990. Print.
8. Dodiya, Jaydipsinh. *Parsi English Novel*. New Delhi: Sarup & Sons, 2006. Google Book Search. Web. 12 July 2012.
9. ---. *The Novels of Rohinton Mistry: Critical Studies*. New Delhi: Sarup & Sons, 2004. Google book Search. Web. 12 July 2012.
10. ---. *Perspective on the Novels of Rohinton Mistry*. New Delhi: Sarup & Sons, 2006. Google Book Search. Web. 12 July 2012.
11. ---. *The Fiction of Rohinton Mistry*. New Delhi: Prestige, 1998. Print.
12. Gupta, Sisir. "The Impact of Bangla Desh". Raj, Krishna, ed. *Economic and Political Weekly*. Vol. 7. 1972. Print.
13. Hinnells, John R., and Alan Williams, eds. *Parsis in India and the Diaspora*. New York: Routledge, 2008. Google Book Search. Web. 20 July 2012.
14. Kanga, Firdaus. *Trying To Grow*. New Delhi: Penguin Books Ravi Dayal, 2008. Print.
15. Kapoor, Subodh, ed. *The Indian Encyclopaedia: Indo-Pak War-Kamla Kari*. Vol. 12. New Delhi: Cosmo, 2002. 3531-34. Google Book Search. Web. 6 Aug 2012.



International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open-access journal
Impact Factor 8.3 www.ijesh.com ISSN: 2250-3552

16. Luhrmann, Tanya M., *The Good Parsis: The Fate of a Colonial Elite in a Postcolonial Society*. London: Harvard UP, 1996. Google Book Search. Web. 2 Aug 2012.
17. Mistry, Rohinton. *Such a Long Journey*. India: Faber & Faber, 1991. Print.
18. --- *Family Matters*. London: Faber & Faber, 2002. Print.
19. --- *A Fine Balance*. London: Faber & Faber, 1996. Print.
20. --- *Tales from Firozshah Baag*. London: Faber & Faber, 1987. Print.
21. "Mental Illnesses": National Alliance on Mental Illnesses. Web. 16 Aug 2012. <[www.nami.org/ template.ctm?section=about_mental_illness](http://www.nami.org/template.ctm?section=about_mental_illness)>
22. Morey, Peter. *Rohinton Mistry: Contemporary World Writers*. New York: Manchester UP, 2004. Google Book Search. Web. 14 July 2012.
23. Nelson, Emmanuel Sampath. *Asian American Novelists: A Bio-Bibliographical Critical Sourcebook*. USA: Greenwood, 2000. Google Book Search. Web. 14 July 2012.
24. Piciucco, Pier Paolo. "Bombay Under Canadian Eyes: Visions of the Indian Metropolis in the Fiction of Rohinton Mistry". *Indian Writing in English*. Ed. By Rajeshwar Mittapalli and Pier Paolo Piciucco. New Delhi: Atlantic P, 2000. Print.
25. Palsetia, Jesse S. *The Parsis of India: Preservation of Identity in Bombay City*. Leiden: Koninklyke Brill, 2001. Google Book Search. Web. 17 July 2012.
26. Sidhwa, Bapsi. *The Crow Eaters*. New Delhi: Penguin Books, 1990. Print.
27. Singh, Manjit Inder. "Towards Homeland and Cultural Territory: Rohinton Mistry's Recent Works as Post-Colonial Narratives". *Journal of Religious Studies*. Patiala: Punjabi U, 2001.
28. Wikipedia contributors. "Cain and Abel." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 10 Nov. 2012. Web. 15 Nov. 2012.
29. Wikipedia contributors. "Absalom." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 1 Nov. 2012. Web. 15 Nov. 2012.