



DEPICTION OF HYBRID IDENTITY: A POSTCOLONIAL STUDY OF ROHINTON MISTRY'S NOVEL

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Abstract:

This paper focuses on to depict the arrangement of a mind boggling personality in Rohinton Mistry's original Such a Long Journey. By birth Rohinton Mistry is an Indo-Canadian Parsi author who had gotten comfortable Canada now. His Identity was himself joined as Indian-Canadian Parsi which is reflected in the entirety of his works. In his clever Such a Long Journey, the principle hero Gustad Noble is the mouthpiece of Mistry's own joined persona. Each character in this original whether it's Gustad, or his companion Dinshawji, Laurie Coutino and Dr. Pamaster all are conflicted between unpredictable and double Identity.

Key Words: Parsi Identity, Hyphenated, Migration, Post-colonialism, Alienation, Dilemma.

The Post-Colonial time frame assumes a critical part both for the Nation and his local individuals since they have recently calmed from the awful grasps of provincial guideline. Both begin to form their life into another measurement by making their new personality. The Identity in post-frontier novel is the center point wherein imaging the emergency and the contentions of the colonized's battle and experience to discover a way for the identification between the early local history and legacy and force of the prevailing society that is forced by the colonizers. This thought is outlined by Edward Said that the public re-foundation of society, insistence of character, and the presence of new social practices incited as activated power and afterward progressed the battle against Western control wherever in Non-European world (Said 218).

"Identity" word has been gotten from the French word *identite*, which has its etymological roots in the Latin thing *identitas*; -tatis itself an inference of the Latin adjective *idem* signifying "something similar". „Identity“ implies the attributes of a person by which a thing or an individual is perceived or known. Who or what a person or thing is that depends on the identity of that particular person or thing. At the point when an individual turns into an outsider, he fosters a double character while remaining at another country. He needs to adapt up to the new nation in the event that he needs to live calmly in that country. He needs to take on their societies while keeping up with his own local legacy. Yet, at times he faces and encounters dismissal by their companions that they are unique, their skin tone is unique so they don't have a place with the took ashore. This prompts an incredible clash to him that they can never be a piece of white society in view of their skin tone particularly valid for Asian or African outsiders. This sort of issue made him confounded about his own self. Some of the time he, at the end of the day, posed such inquiries - Who am I? What is my real identity? Which nation is my real home?

Despite the fact that he takes on the way of life of the new nation yet he can't remove himself absolutely from his foundations. These roots consistently stay alive some place toward the edge of his heart. At times the new nation doesn't acknowledge him totally or once in a while he doesn't acknowledge the entire culture of the new nation as such circumstance the individual feels himself in the condition of in the middle ness which is wonderfully shown by the scholar Homi K. Bhabha. Homi Bhabha in *The Location of Culture* states "It is not the colonialist self or the colonized other, but in-between-ness that constitute the disturbing distance the figure of colonial otherness-the white man's artifice inscribed on the black man's body. It is in relation to this impossible object that the luminal problem of colonial identity and its vicissitudes emerges" (Bhabha 45).

The traveler faces a ton of troubles in their recently acknowledged way of life as foreigners in the outsider country. For them, it isn't just a test of topographical uprooting yet additionally quite difficult for change of their way of life philosophies, Isolation, Marginalization, and Hyphenation are likewise a few provisions of the existences of Diaspora. At the point when a gathering or an individual is in the edge from the standard, they are as a rule in hyphenation and confinement in their condition. Edge is a space where joined characters fall into and look for their social spaces. These spaces are by and large involved by those Diasporas who joined from their way of life endeavor to acclimatize in other prevailing society with their half breed insight of Diaspora.

In the Diaspora, workers make personalities for themselves from multiple points of view. Workers and their second-age (regardless of whether brought into the world in Canada, America, or somewhere else) and their local individuals of outsider nation have various translations of and points of view on India. Albeit the characters of settlers and their second-age kids vary, they frequently share uncertainty towards the topographical, physical, passionate, and scholarly home (Agnew 14). Along these lines personality is a social development that involves „becoming“ just as „being“. It has a place with the future just as to the past. It isn't something that as of now exists, rising above place, time, history and culture. Social characters come from some

place, have chronicles. In any case, similar to all that which is chronicled they go through steady change. A long way from being forever fixed in some essentialized past, they are dependent upon the persistent play of history, culture and force (Hall 225).

The aggravation of estrangements and the serious character emergency one faces because of movement to far off lands is communicated best by the authors of the Diaspora. Among every one of the essayists who can be arranged as Diaspora authors, Rohinton Mistry is one essayist who has made a particular name for himself as a result of his splendor as an essayist and furthermore on account of his extraordinary expert boat of legit depiction of the Parsis through his short stories and books. As an essayist of Diaspora, he generally depicts the personality mission. He has composed on the indistinguishable battle of the Parsis. The manner in which he portrays the Parsis culture, their propensities, and customs is novel. As a Parsi and afterward as a settler in Canada, Mistry considers himself to be an image of twofold dislodging and that's why his books explains the journey for a personality and the relationship with the country. Mistry's characters are in look for singular personality against destitution and negativity. Mistry's authentic circumstance includes development of new personality in the country to which one moves and an intricate connection with the social history of the country, he has abandoned.

In this way we can say that Rohinton Mistry through his diasporic talk has all around portrayed his genealogical foundation, his community's imprisoned circumstance in a city like Bombay and his profound connection with wistfulness for a world passed by Mistry's careful depiction causes the per users to feel as though they are strolling into the roads of Bombay, visiting the places of Parsi people group and through skilful mixing of the characters' individual undertakings with mutual and political issue identified with Bombay and India he lands them importance as friendly creatures. He experienced childhood in a Parsi family in Bombay (Mumbai) and this is the thing that he knows best: When you have grown up in one place and spent the first 23 years of your life there- that's how old I was when I left – it is almost as though you are never going to be removed from that place. Twenty-three years in the place where you were born, where you spent all your days with great satisfaction and fulfillment – that place never leaves you. All you have to do is keep updating it is a little bit at a time. And it works. In Such a Long Journey, Mistry's idea of self-character or personality is seen at many examples. As a matter of first importance the difference in name of specific roads is by all accounts a deficiency of character. Dinshawji, Gustad's dear companion, challenges the renaming of Indian, particularly Bombay roads. For occurrences, Lamington Road is renamed, as Dadasaheb Bhadkamkar Marg and Carnac Road is changed as Lokmanya Tilak Marg. Dinshawji feels that deficiency of old names is loss of customary and loss of social character and surprisingly self-personality. These progressions might remove what ought to stay in this world. For Dinshawji daily routine can't be experience in some other name. When Gustad inquired "Why worry about it? If it keeps the Marathas happy, give them a few roads to rename. Keep them occupied. What's in a name?" (74). He was intense. He called Gustad wrong. Names are vital for him. At one spot he said, "I experienced childhood with the Lamington Road. However, it has vanished in its place is Dadasaheb Bhadkamkar Marg. "I grew up on the Lamington Road. But it has disappeared in its place is Dadasaheb Bhadkamkar Marg. My school was on Carnac Road now suddenly it's on Lokmanya Tilak Marg. I will also disappear. My whole life I have come to work at flora fountain. And one fine day the name changes, so what happens to the life I have lived? Was I living the wrong life, with all the wrong names? Will I get a second chance to live it all again, with these new names? Tell me what happens to my life, Rubbed out just like that? Tell me!" (74). The deficiency of adolescence for Gustad appears to have more prominent importance.

Mistry depicted the adolescence of Gustad as a heaven. Indeed, even as an adult man Gustad yearns for his mother's love and finds awkward with some other on the planet. He is somewhat of a man who yearns for the past solace and in this interaction he loses his current personality. In any event, when he feels an aggravation in his fingers he begins to recollect of his school days. Most importantly, Gustad loses his customary qualities when his child Sohrab rejects whatever he says. Sohrab will not join as IIT understudy and later he acts up in his sister birthday's party. "It's not suddenly. I'm sick and tired of IIT, IIT, IIT all the time. I'm not interested in it, Why can't you just accept it? IIT does not interest me. It was never my idea, you made all the plans" (48). These things cause Gustad to feel that he has lost his fatherly character. He says that Sohrab isn't his child until he learns regard. There are such countless pictures that help us about the misfortune to remember adolescence of Gustad and his longings. Then, at that point, Gustad says that one day his child will likewise recall about his youth like him. "You must be blind if you cannot see my own example and learn from it" (49). His quest for personality is a persistent interaction as Mistry says that Gustad's long excursion of recovering things is non-stoppage. Besides, Mistry thinks that it's hard to escape from his Parsi character. In the entirety of his books, many characters have a place with minority and they face a great deal of obstacle because of his Parsi personality. "What kind of life was Sohrab going to look forward to? No future for minorities, with all those fascist Shiv Sena Politics and Marathi Languages nonsense" (55).

If there should be an occurrence of Black stone divider, it saves Gustad and Jimmy from Non-Parsi eyes. It was the sole supplier of security for them. Darius required old paper at school, by virtue of the exiles. Educators orchestrated gathering pledges challenges, "Darius said he would prefer five Times of India's because

his friends would make fun of the Parsibawajinewspaper. Gustad would have none of that. You should be proud of your heritage. Take the Jam-EJamshed or nothing at all(83). "The English language papers were kept separate because they used a newsprint quality superior to the regional ones, and fetched more by the kilo" (83).It is said that what is in name. Be that as it may, this name is vital in light of the fact that it mirrors your personality through which you are recognized by the general public. Without name there is no personality of yours. It is the name which stays everlasting after your passing. Exactly the same thing is happened to Dr. Paymaster, the neighborhood doctor. He bought the shut down dispensary of Dr. R .C. Ruler, M.B.B.S., M.D. Estd 1892. Nearly fifty years prior. One day Dr. Paymaster eliminated the old Dr. Billboard and setting up his own new. The extremely following day, the dispensary was in disturbance. Patients were walking in and walking out, requesting to know who this Dr. Paymaster was" (113). Another model was Laurie Coutino. She tells Gustad in disgrace and awful pain, "Mr. Dinshawji has ruined my own name for me" (176). For the hopeless tease and joker, playing on the Parsi word for the male part, has disclosed to her that he needs her "to meet his lorri. „You can play with my little lorri," he said, „such fun two of you will have together". In his thoughtless way, Dinshawji has named her his thing" (112).For Dinshawji has in a real sense made the woman"s legitimate name inappropriate, has transformed 'Laurie" into the figurative proportion of his own narcissism by appropriating her character to that of his lorri".

Conclusion:

To finish up, we can say that Mistry through his person depicts the unpredictable character of himself. As a Parsi minority, he needs to make relocation from India to Canada where he conflicted between Indian culture and Canadian culture which frames a situation with respect to his character.

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