

## POSTCOLONIALISM AND SELECTED FICTIONAL WORKS OF PAUL SCOTT AND ROHINTON MISTRY

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### Abstract:

This concept came as a reaction against the idea of colonial thought. It is a reaction against all the postcolonial tendencies of Britain and Europe. It studies the struggle of cultures or individuals against imperial political and individual power. Here an author can direct his attention on a tussle between power and the powerless, African and Asian countries and those backward educationally are represented in a lower light. This is a literary, cultural, social, and reformist movement, which speaks for the voiceless, backward, and downtrodden and aims at the displacement of those who are colonial rulers and have done nothing for the development of the common masses. Theories like Colonialism, Imperialism, Orientalism, Subaltern, Hybridity, Multiculturalism, Alienation, Uprootedness, Crisis of Identity, Gender, Racism, and Caste, etc are studied concerning this subject.

**Keywords:** Postcolonialism, Colonialism, Orientalism, Subaltern, Multiculturalism, etc.

### Review:

Mistry's novels are an amalgamation of postcolonial elements. We find a kind of colonial tendency, which he has revealed through his social, political, and historical interpretations. He refers to the political emergency in India in 1977, when Indira Gandhi was the Prime Minister. He explains the riots and how the Sikh Temple was besieged and the minority community was made a target of colonial power after the end of Colonialism in India. In his novel *A Fine Balance* he talks about how to make the balance between two types of lives that an individual lives.

His characters suffer from the subaltern crisis as they are treated as inhuman beings, and women feel alienated as their basic human rights like the right to life, and right to education was snatched as we see in the case of Dina Dalal. But she never gives up, she fought against colonialism and we see she gave shelter to different people and made a house where different cultures made a small India.

"Consolation, as always was found in muddled criticism of the colonizers who, lacking the stomach for proper conclusions, had departed in a hurry, though the post-mortem was tempered by nostalgia for the old days" (Mistry 209). This is the characteristic feature of postcolonial writers as they dare to fight against anything odd. "While exposing the political corruption at the national level through third person narrative of newspaper reporting is Mistry's typical mode of resistance, it is more pungent when he attacks bloody-minded superpowers like USA for their international domination" (Charu Chandra Mishra 164). Again, here our novelist talks about colonial power and according to the author of this quote. He used concepts of hybridity and multiculturalism, and in fact, it will be more applicable if it is said that he dealt with Orientalism as the question of the Parsi community is mingled with that of his own identity.

Everyman is represented by Nariman Vakeel in Rohinton Mistry's *Family Matters*. Through his characters, Mistry offers a silent voice. In the multicultural India of post-independence, Nariman Vakeel represents the voice of the underclass. The main conflict in the novel *Family Matters* was Nariman's quest for identity. His identity was lost as a result of losing his love, and this haunts him to this day. In the hands of his family and

community, he is like a puppet. His inability to express his joy for them resulted in an identity crisis. "In my youth, my parents controlled me and betrayed those years. Thanks to them, I married your mother and wrecked my middle years. Now you want to torment my old age. I won't allow it" (Mistry 8). The nostalgia of the Parsi community for their glorious past is reflected in Nariman's nostalgia for his past life with Lucy. Multiculturalism upholds rights and equality, regardless of gender. We can see in the novel *Family Matters* how Nariman Vakeel's life takes advantage of those values. He isn't the victim of just one factor, but a number of them, including his family, his culture, and his faith. Nariman and Lucy tried to create their "own way of life," or "subculture." They campaigned for their families' acceptance for 11 years without success. They ultimately gave in to the dominant society, which prevented them from creating "a subculture."

The literature of Paul Scott can also be called multicultural as he and his characters are caught in the web of modern man's dilemma. His characters are in favor of a multicultural society. He explains the last years of the British Raj. The titles of his novels are quite interesting. He speaks of the diminishing power of British political control on India. His *Staying On* is a desire of the colonial rule to stay here for more time. "This is the story of a rape, of the events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but, in their totality, incommunicable in isolation from the moral continuum of human affairs" (Scott 1). These are the words of the writer of this book, which talks about human relations, rape, love, isolation, and the struggle to retain an identity.

"It is time now to see it not simply as a major work about the end of the empire, but also, and much more importantly, as an exploration of the greatest problem we face today – how best to live our lives in a multicultural world" (2009:83). Scott's novel is postcolonial in its content and form. The rape of Daphne Manners takes an extreme form and thus the character having lower rank and less political as an Indian has to suffer from the colonial power. Daphne and Hari Kumar because of their love for each other cannot resist external power and thus they suffer from problems of identity. "Scott presents the cultural mosaic of India in the Raj era through examination and evaluation of British imperialism. He depicts the point of view of different characters analyzing the social and political situations of the period and examines its influence on the native and British people" (Chettri Bhaskar & Dhananjay Tripathi 8).

The story opens new perspectives on the scope of the Indo-British relationship through human relationships and individual characteristics. "India must be independent. When the war's over, we've got to give up her." (Scott 32). She emphasizes the harmony and unity of human nature, which can triumph despite differences in race, culture, and religion and rise to magnificent and high sentiments of humanity and humanism. She is excited to serve the mission in India, and she thinks it is because of her involvement with the quest that she has grown to love and appreciate Indians and their children. The story opens new perspectives on the scope of the Indo-British relationship through human relationships and individual characteristics.

## Conclusion

Postcolonialism can be perceived in all the novels of Scott and Mistry. They talk about political imperialism, colonialism, and family colonialism for which displacement is the only way out. Writers suffered migration, multiculturalism which is evident in their characters, gender and race issues can be seen and their characters fight against all the odds of life. Whether Gustard, Daphne, Ishwar, or any other they are sufferers.

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