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**SOCIO-REALISM IN ROHINTON MISTRY'S TALES OF FIROZSHA BAAG**

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**ABSTRACT**

Sociologists have tended to define society and its structure. It is an identifiable network of inter-relating institutions. It is quite different to each other as per their own contexts of manner. We can see the society and social life in literature by different authors. They have presented society in their works. It means society and social life is being reflected in their works. The socio – realities are present in Mistry's stories as the central or major themes. All the realities of social apartment complex are re – occurred in his works as the major theme. Such as, the socio – realities, we can see in his other novels as well. The tales are recreated a microcosm of lower middle class Parsi' life in the walled – in – residential complex of Firozsha Baag. Rohinton Mistry is a writer who goes on to presentation of social realities through his fiction. The Firozsha Baag apartment complex is a mirror of all families of that time. Each story of the collection has reflected the part of society or social part.

**Introduction**

Sociologists also have tended to define society its structure. It is an identifiable network of inter-relating institutions. It is quite different to each other as per their own contexts of manner. It can be rely on the particular kind of manner as people convenient to their relationship with people. So, it's really wants to say that the structure of society of nation can be depending upon strategy of recreation or reproduction. The society can be both structured and reproduced. The social formation can develop and corresponded with particular mode of production. The concept of society is generally formed as people can be connecting to each other in their different manner and point of views. But some time happened quarrel and argument and it tune into conflicts. Social scientists stress on the cultural aspect of social relationships. Society in their presentation is shared understanding of its members. They construct the society as a highly complex structure and communication system. So,

the notion of society is shown underpinned by ideas and values. People in Society are continuously interacting with one another. So, the society is structured and reconstituted in social interaction.

**The Socio-realism in Mistry's "Firozsha Baag":**We can see the society and social life in literature by different authors. They have presented society in their works. It means society and social life is being reflected in their works. If we suppose think about Chaucer, he is called the father of English literature. He presents society and the lives of people which are come from different categories. In his work, *The Canterbury Tales*, all the characters presents in this work. The tales of this work are the true representation of the lives of people of that time. William Shakespeare's works also reflected social relatives of his contemporary time. Shakespeare was influenced by the society of his age. Alexander Pope's 'Rape of the Lock' is reflection of upper class society. Pope is the reflector of his age through his works. Wordsworth was move around the aspects of

the revolution in his works. Social violence and bloodiness are reflected in Wordsworth's poetry. Lord Tenneyson presents all social realities in his works. He was the true representative of the Victorian age. Charles Dickens reflected the life of people in industrialization. He showed the reality of industrialization. In this reality poor getting poorer and the rich become richer. He also reflects the suffering of poor which ignored. Bernard Shaw's *Arm and the man* are deals with the social war and live. He is known for his social satire, which is perking the balloon of romanticism associated with war and love.

*Tales of Firozsha Baag* is in the form of a collection of stories written by Kersi Boyce. He was a resident of the Firozsha Baag apartment complex in Bombay now settled in Canada. So, in the above discussion, Rohinton Mistry is represented by Kersi Boyce. Mistry's *Tales from Firozsha Baag* is collection of eleven short stories is published in 1987. It is a metafictional kind of stories collection. So, Kersi is a writer of *Tales from Firozsha Baag* in Mistry's collection. Through Kersi's writing, all the socio – realities presents.

Kersi vividly pictures the life of the Parsi community of the apartment. All these stories except "Lend Me Your Light" and "Squatter" take the readers inside the apartment and to know the real life of characters. The last story, "Swimming Lessons" From the collection is only set entirely in Canada. Kersi sent story to his parents back home. Kersi's parents response to his stories in comments. Mistry anticipates the types of reaction a work by an immigrant is likely to generate. The parent's reaction is a short of metafictional device. It is includes by Mistry within the story for commentary on its own narrative identity. This commentary can be taken as a background against which all the other stories can be reads as an application of that theory.

All these stories in the collection are about the Parsis. Firozsha Baag is pictured as a much closed community. The khodadad Building in Mistry's novel, *Such a Long Journey* is actually mirror of Firozsha Baag. It represents a miniscale Parsi community. It is acutely aware of the threats that lie in store for it outside. Mistry constantly draws upon Parsi characters in all his works. Parsi faced the

problems as a minority community. The Parsi are consciously woven into the texture of the narrative only in his latest work, *Family Matters*.

The stories are designed as they appeared an under'snarrating. The observation of the parents keeps as a theoretical background. The rest of the stories can be analyzed from immigrant's point of view. Actually, Kersi is indulged in an act of re – creation of homeland. The life of the residents of the Firozsha Baag apartment complex is vividly captured. Kersi is no immigrant bemoaning the loss of the lost Eden. The distant view of his home does not lend a holo to the picture. It make to seem the vomantic and idyllic. On the contrary, Kersi highlights the primitive and unhealthy living conditions, shifting family relationships, lack of privacy, poversity, superstition, squalor etc. it makes life miserable. So, such an auspicious day turns out to be inauspicious for Rustomji.

"Auspicious Occasion" is the first story from the collection. A fellow passanger spits out crimson tobacco juice on his startched white dugli. His wife also visits the fire temple only to find the priest is murdered. Daulat of Condolence visit is dnesed the solitude of morning her dead husband because, the flow of relatives. They intrude into her privacy with their unsolicited suggestion and advice.

"The Collector", is another short story from the collection. The discords of marital ties lead Mrs. Mody of the story destroythefavourite Spanish dancing, lady stamp in order to force her husband out of his philatelie habit. The problem of leasing is treated in "The paying Guest" in the story of Kashmira and Boman whose friendship with their paying guests Ardesav and Khorshedbai gets embittered. Jahangir of Exercisers is taken to Bhagwan Baba to decide upon his affair with behroze. In these stories, we can identity that Kersi as the omniscient narrator.

The rest of the stories are in the form of first person narrative by Kersi. The stories are in the form of first's person narrative by Kersi. The stories are about his experiences as a resident in Firozsha Baag. These are also boaut the experiences of immigrant in India. Kersi in the story, "One Sunday" appears as teenage boy enjoying erotic dreams in private. He also displays heroic valour in public.

Mistry represented by Kersi in the story, "Of White Hairs and Cricket". Kersi enjoyed with his father while he conscientiously plucked the white hairs off his head.

"Swimming Lessons" is a story from the collection. In this story, Kersi is settled in Don Mills in Canada. He narrates his unsuccessful attempt to master swimming. The apartment in Don Mills is just another Firozsha Baag. But some other things are special too. These things are as the elevator is always working, technicians are always available, ambulances are always ready, and Swimming pools are crystal clear. But Kersi feels that the old man in the wheel chair is just like his grandpa back home. The Portuguese woman is as a sophisticated or virtuous of Firozsha Baag. Mistry allows himself a generalization on the Parsi community. This story from the collection is very very attractive in the form of knowing the real attitude of immigrant writer because it is symbolic significant.

Kersi clearly works out different stages of an immigrant psyche as the feelings of guilt and apprehension before migration. The process of adaptation to the new land is a fertile disappointment at the inability to identify himself, because, home as the crowd during his brief return visit India. Kersi acquired conjunctivitis on the last day of his stay in Bombay. He leaves India wearing dark glasses. Kersi is hopeful about to see everything in a halo of brightness at the time of coming back to India. It is quite different about his friend Jamshed. Jamshed is full of scorn and disgust for his homeland. But it was unfortunately that Bombay seemed dirtier than ever.

"Squatter" is a story also from collection. It follows the Chinese box structure, Mistry makes Kersi to Hansotia tells the story to children of Firozsha Baag. Hansotia's story is about Sarosh, immigrant in Canada. So, such the narrative story can represent the socio – realism. Kersi's story is the diegesis and other stories can be considered as belonging to the hypo – digestic or hypo – digetic worlds. Mistry is comfortable with the traditional story is comfortable with the traditional storytelling pattern. Mistry's experiences maintaining a safe distance or an emotional detachment. Nariman ends his story with the quoting of Sarosh's word as he ends his story

with a parody of otherlo, "I pray in your stories", (Since Sarosh knows that Nariman is a master story teller)" When you shall these unlucky deeds relate, speak of me as I am; nothing extenuate..." (Reference taken from "Squatter", 168) So, this line strips the entire story as veil of pottos, because, it deals with an emigrants terrible failure in his adopted land. Nariman addresses the story especially to Kersi. Since Kersi is planning to leave for Canada soon. Mistry keeps himself in the distant background

Mistry's narrative works at four levels. Mistry makes Kersi as the author, as the character, as the narrator, and as the observer the society of Firozsha Baag. Kersi was a resident of the C Block of the Firozsha Baag apartment complex. Kersi observed people and events around him. He records all these socio – reality. So, all these realities of society are the thematical part of Mistry's works. Mistry incorporates his own readers into the text. Kersi is the author of the collection and his parents are presented as readers. So, Mistry anticipates their responses through the mother and his rejoinders through the father. Hence, Mistry's writing is likely to generate as stereotypical preoccupation with the recreation of socio – reality. He recreated or represented the reality of society as homeland, authenticity of memory, verisimilitude, obsession with the past etc. it is in order to underscore that are no were immigrant concerns but universal staple.

Mistry's first novel, *Such a Long Journey* is published in 1991. The novel shares several features of the tales. The novel about the authentic vignettes of day – to day life, It is also deals the engrossing ordinariness of the characters that fill the canvas. The novel is also portrayals of the streets of Bombay. We can see social life which is also reflected Mistry's another novel; *A Fine Balance*. His second novel *Family Matters* is also attempts a social – realism.<sup>(24)</sup> This novel reflected the socialism of Mumbai as a city of opportunities. It's also reflecting the social realities. The novel is a structured with set of manifestations of social agenda or family politics.

**Conclusion:** Each story of the collection has reflected the part of society or social part. Hence, we have seen society or social life in Mistry's

Fiction. Mistry creates a character who shaves his own immigrant status. Kersi applies Mistry's own yardsticks to re – create social reality. Kersi emerges as the author in the collection of stories, *Firozsha Baag*. It becomes a representation within a representation. Mistry is the creator. He skillfully hides behind the surrogate – author Kersi. Mistry projects Kersi as the author of these tales. So, *Tales from Firozsha Baag* becomes the tales of Firozsha Baag.

Thus, the socio – realities are present in Mistry's stories as the central or major themes. All the realities of social apartment complex are re – occurred in his works as the major theme. Such as, the socio – realities, we can see in his other novels as well. The tales are recreated a microcosm of low middle class Parsi life in the walled – in – residential complex of Firozsha Baag. But last two stories are about cross – cultural experiences of the immigrants in Canada. Mistry presents the personal and social realities of his characters.

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