

# The Parsee Literary Evolution

**Dr.Khandapu Venkatarao**

Associate Professor of English, Sri Vasavi Engineering College, Tadepalligdem

## Abstract

Indian Literature in English has acquired a diasporic dimension in every aspect of its contemporary literary evolution. Diasporic literature has become a significant component of Indian literature. The eminence of Indian literature in the contemporary situation is being completely carried over by the Diasporic writers. This perspective is particularly seen in the evolution of Indian Parsee writings. The sudden emergence of Indian Parsee writings in English has become an enigma as it remained unexplored by the interpreting communities. Within the general circumscription of the diasporic literature produced by Barathi Mukherjee, Umaparameswaran, Ven Begamudre, Michael Ondaatje, M.G. Vasanjee, Shyam Selvadurai, Neil Bissoondath, the writings of Rohinton Mistry represent the Parsee connotations. Rohinton Mistry with his unimaginable representation of the culture of Parsee's in his writings has called for the immediate urgency in trying to concentrate on this particular segment of literature that has become as an unavoidable in the critical decipherment of Indian literature in English. The contribution of Indian Parsee writers like Firdaus Kanga, Farrukh Dhondy, Bapsi Sidhwa, Ardashir Vakil, Boman Desai and Dina Mehta has significant chunk of Post Colonial literature in general and post Colonial Indian literature in particular. The sudden significance of Parsee literature compels any avid scholar to explore into the evolution of the Parsee community from the historical and cultural perspectives.

## Keywords: No

The Indian Parsee's trace their origin and familiar roots to the texts of Zoroastrian scriptures. The Indian Parsee Community claims similarity with the Zoroastrian religion and believe that their ancestors sprang from common Indo-Aryan stock. When it comes to the exclusive ancient history of Parsees we have to talk about the Vedic Aryan immigration into India. Among the divided two great of sections of Zoroaster in about 2009 B.C. settled in Europe. This is identified as Centum group by the historians. The other group further dividing itself into two groups settled in India and Iran. The ancestors of the Parsees are understood to have found mighty Persian Empire. Cyrus is considered to be the founder of the vast empire rising from the position of a minor chieftain. The Greek writer Xenophon in his book *The Upbringing of Cyrus* says that Cyrus conquering the mighty kingdom of Babylon compelled Greece to acknowledge his authority. He allowed the Jews to settle in Jerusalem. Darius, his successor is understood to have consolidated what Cyrus has conquered. His empire has encompassed Asia Minor, parts of Greece, Soviet Republics, western Pakistan and the rich Indus valley. He is credited with the starting of first International bureaucracy. The Achaemenian Empire built by Cyrus and Darius promoted religious liberalism and paved the way for the good religion taught by the prophet Zarathustra. The Zoroastrian magnificent kingdom was dazed to the ground in the invasion of Alexander. From the ashes of the destruction there arose the province of Pars guarded by Sassan family,

which eventually became the second Persian Empire. Under Sassanian dynasty Zoroastrianism became the first state religion.

Zoroastrianism is the Iranian religion founded by Zoroaster in 600 B.C. Zoroaster who was born in 660 B.C.E. into the Spitama family is parallel to Jesus Christ in every detail of the life. It is also interesting that Zoroaster's lineage through his father is as that of Jesus to Adam through Joseph. Zarathustra lived like the feeder of Camels until the age of fifteen. It is believed that between fifteen and thirty Zoroaster was lost in the wilderness meditation. It is also believed that the archangel Vohu Manah appeared and taught the cardinal principles of true religion. As his preachings were ridiculed and scorned for ten long years Zoroaster turned homeward and succeeded in converting his cousin Metyomah. This was followed by the conversion of the king Vishtaspa to the new faith. Beating the priests in the courtyard and curing the King's horse that falls ill, Zoroaster converts the entire family of the king into his religion. In the days that followed the conversion Zoroaster spent his crusading for his religion. He meets his death at seventy-five in the hands of invading Turanian.

The arrival of Parsees in India began in 716 A.D. They landed in Sanjan on the West coast of India. The permission to settle in India was granted by Jadhav Rana, a Hindu ruler. The Hindu India was kind to the refugees. It offered them prosperity and growth. After their landing at Sanjan, for about three Hundred years Parsees lived in peace. In the atmosphere of prosperity Parsees amplified their presence to other parts of India: Cambay, Navsari, Anklesvar, variav, Vankaner and Surat in north; Thane and Chaul in the South. Their presence is also felt in Sind, Dehra-Dun and Punjab. In the process of evolution, withstanding the hurdles of cultural assimilation they subscribed to many Hindu customs. They confined exclusively to the port town of Surat, in (Gujarat in the fifteenth century. Acquiring the permission from the Mughals to establish trading factories they transformed themselves into adventurous and prosperous community. Unhampered by caste prejudices, they settled in trading, shipbuilding and other lucrative enterprises. They entered into Bombay as part of East India Company's plan to make a grand Bombay. The terms offered by East Indian Company to immigrant communities like Parsees were generous. Parsees were quick in seizing the unique historical opportunity in making Bombay as the greater Bombay. Thus the evolution of Parsee community and their entry into India remained as an unsolved puzzle and the unraveling is often left to the historical, cultural and literary explorations.

The genesis of Parsee literary writings is traced to Firdausi's *Shah-Nama*. The book has given the evidence of historical genesis of the Parsee nation. It presented the story of the continuous mythical antiquity upto late Sassanians. In terms of the contribution of Parsee poets to Indian English poetry, though a meager in quantity, they captured the ethos of their culture. Notable among the pre Independent Parsee poets were D.M.Gorwala, Jehangir Mody and J.B.H. Wadia. The post Independent Indian poetry is enriched with post colonial perspectives by Keki N. Daruwala. Daruwala in his works *Under the Orion* and *Crossing of Rivers*, he depicted the themes of death and disintegration characterizing the language to the levels of Donne, Hopkins and Yeats. Adil Jussawala is another significant poet whose perceptibility revealed his freshness and maturity. Among all the literary forms the Novel and the Short Story provided unlimited space to depict and appropriately represent the Parsee culture. Dina Mehat's *The Other woman* and *Other Stories*, and Farrukh Dhondy's *Poona Company* and *East End CT Your Feet* depicted the Parsee identity with genuine humour and cultural details. Though the characters

in these short stories stood for representing the expatriate milieu, they never deviated from Parsee identity. Rohinton Mistry's *Tales from Ferozsha Baag* is a significant event in the short stories. Mistry with his eight stories dealt with Parsee life effectively in the light of expatriation. The tales dealt with mode of conflict between the displaced attitudes and the transitional qualities of immigration in the context of Canada and India.

Chronologically speaking, the first Parsee fiction is written by Cornelia Sorabji. Her works *India Calling* and *India Recalled* with autobiographical connotations provided significant social criticism. She protested against the discrimination prevalent during the colonial times. Her fertile imagination provided a tangible direction to the Indian fiction in English and often reminded the reader of Virginia Wolf's crusade for the emancipation of women. Another significant writer in the evolution of Parsee fiction is D.F. Karaka. With historical perspectives his scintillating imagination and intellectuality depicted the conflict of East-West encounter. Karaka's novels *Just Flesh*, *There Lay the City*, and *We Never Die* vividly recreated the intimate knowledge of English life. The narrations dramatized the upsurge of Indian Nationalism in a remote village. Meenakshi Mukherjee in *Twice Born Fiction* (1972) observed: "Karaka is bent upon connecting at all costs the British and the - Hindu and Muslim. The theme is presented through actions but plainly explanatory speeches are given to the characters". Nargis Dalai is another women novelist who confined exclusively to the depiction of Parsee life. With the exception of her first novel *Minari*, all her novels *The Sisters*, *Two Virgins* effectively depicted the dilemma and ambivalence that has become the typical character of Parsee community in contemporaneity. Dalal's another novel *The Inner Door* enforced the theme of Sainthood. Dalai sets the narration in Rishikesh with the protagonist Rahul achieving self-transcendence. Her another novel *The Girls from Overseas* explicitly portrayed the theme of East West encounter.

Another significant writer whose fictional sensibilities were conditioned by the conflict of East West is Saros Cowasjee. He has initiated the expatriate expression and the predicament in his first novel *Goodbye to Elsa*. The protagonist Tristan, is represented as the 'Other' and a bundle of contradictions. His journey is seen as retrogression, which revealed the psyche of the exiles. His second novel *Suffer Little Children* considered sequel presented the protagonist as a victim of pedophilia in a sick society. Another writer Gustasp Iran in *Once Upon a Raj* parodied the British manners in the lighter vein. Carrying the overtly ironic mode, Gustasp borrowed E.M. Forster's expressions.

A significant turn in the evolution of Parsee fiction took place with Bapsi Sidhwa's fiction. *The Pakistani Bride* based on a true incident dealt with the pivotal concerns of feminist discourse within the circumscription of Minority Patriarchal Discourse. It is saga of the survival of a tribal girl Zaitoon who emerges as a resurgent symbol. It is celebrated as the story of Will and courage with dramatic intensity.

A pertinent thematic issue that becomes obvious is the failure of the early generation of Parsee writers in representing contemporary transition in Parsee culture. The issues of ethnicity, dislocation, survival in the face of westernization and the crucial issue mixed marriages are not succinctly represented in their works.

It is only in the Eighties that Parsee novel emerged with thematic vibrancy. After Bapsi Sidhwa's significant contribution, a new band wagon of writers like Rohinton Mistry, Firdaus Kanga, Boman Desai, Farrukh Dhondy and Ardashir Vakil have brought a new dimension by resurfacing the Parsee myths, legends, folk tales and cultural entanglements. This contemporary generation of Parsee writers are expatriate writers. Their writings are circumscribed in the expatriate milieu with skeptical stances towards their cultures. When it comes to the thematic concerns Firdaus Kanga's *Trying to Grow* (1990), Ardashir Vakil's *Beach Boy* (1997) are perceived as novels of education. Kanga has concentrated particularly in focusing the trauma of creativity. The protagonist Brit is depicted as physically handicapped. His splintered psyche is compared as narrative lens that projected the objective and unsentimental manner in which Brit is grown. As the novel derived its essence from the autobiographical facts, it is often seen as a bildungsroman. The protagonist is also seen as the fictional alter ego of Kanga by many of the critical interpretations. In the process of creating aboriginal experience through internalized self introspection Brit brings in the corroboration with Lennie in Sidhwa's *Ice-Candyman*. It is in the physical and mental maturation of Brit the internalized archetypal conflict in Zoroastrianism is explicated. I have celebrated the social life of Parsee Anglophiles. Sam and Sera the parents of Brit are the symbolic significances for looking down upon Indian religion, customs and family lives. Absorbed by the process of assimilation, the parents of Brits consciously identified themselves with colonizers. Subscribing to the dualistic and ambiguous conflict of the Zoroastrian two poles Good and Evil, Kanga's didacticism flows beneath the narration of the novel. The issue of mixed marriages that the Parsee community face is represented in Brit's sister Dolly's decision of marrying a Muslim. As Dolly fails to find a suitable boy she is predicament of the modern Parsee girls. Ardashir Vakil's *Beach Boy* is also the novel of the rites of passage: a bildungsroman. The narrative records the life of a young boy Cyrus. It represents the boy's passage from adolescence to selfhood. To escape from the bitter realities of Parsee lives, Cyrus the protagonist seeks an escape route by violating the religious norms and by his indifference towards religious practices. He pursues the world of pleasure through films and foods. Contrarily, Women are portrayed as strong characters that bind the families through their everlasting confinement. Mehroo, who faces the earlier death of her husband, she reclaims her position. The death of Cyrus's father brings in the note of affirmation.

Farrukh Dhondy's *Bombay Duck* (1991) addresses the issue of religious fundamentalism within the framework of expatriates search for roots. The novel depicts two protagonists Gerald Blossom in the first part and Xerxes in the second part. Celebrating bicultural identity, it takes the readers to the worlds of Britain and Bombay. Multiculturalism with its detached unsentimental portrayal is offered in the first part with the juxtaposed portrayal of Immigration with its psychological consequences. David Stream, a British director discovers new International metaphor in the Ramayana. Ramayana with its tantalizing meanings offers him the quest for idealistic meanings. Dhondy as a part of subversive strategy makes David Stream to discover the smallness of the European past and the richness and complexity of Indian life. Dhondy negates with the western tendency of misrepresenting India through the images of street-performers, beggars and village dancers. Resorting to ironic mode, Dhondy presents Ali, a black muslim of the West Indian origin to play the role of Rama; Anjali, a mediocre Indian actress plays the role Sita; Kojin, a Chinese plays the role Lakshman. These strands stand in contrast to their characterizations. Ali is sexually frustrated and Anjali is westernized. The quest for the other half of their personalities is construed as civilisational insult. Apart from the thematic

line, Dhondy depicts the communal violence situation where Ali is knifed and Anjali is killed. The death of Anjali brings the required consciousness. From other perspective Dhondy has revealed his dislike for Zoroastrianism. Another writer in our serious consideration is Boman Desai. His *Memory of Elephants* (1992) depicted the diasporic experience with a racial interest. With complexity and technical innovativeness the novel deliberately indulges in the act of subverting classic premises and canons. The novel has a chronological narration, diluted story and patterned images. The Parsee protagonist Homi's psychological experience acquires the magnitude of vision. Homi's narrative intuitive journey leads to the exploration of racial self. Homi's personal memories are constantly juxtaposed with those of Zoroastrian race. In his quest Homi's paraclete provides him the racial consciousness. Rusi, Homi's younger brother with his admiration for Western things opts for America as it provides him stimulating intellectual environment. Rusi experiences cultural shock in the refusal and hostility of White American milieu. The subject of racism is implicit within the narrative structure of the novel.

Dina Mehta another significant Parsee writer tried to carry the influence of Gandhi with her novel *And Some Take A Lover* (1992). The characterization of Gandhi as an essential representation is the common characterization of Pre Independent Indian writings. Dina Mehta is credited with taking \*he influence of Gandhi into the domains of Parsee fiction. The novel vividly portrayed the dialectical tension of a Parsee family caught up in the turmoils of National movement. But she distances herself from subscribing to Gandhian ideology and unfurled naive and emotional responses of Parsee's to Gandhian ideology. The central protagonist Roshni corresponds Gandhian influence through her mentor Sudhir. Because she feels that the ideals of Gandhi are beyond her. She experiences a transient frustration and stoops to folly. Mehta portrays her degradation as the act of betrayal in the face of Gandhian influence.

It is pertinent to observe that within the circumscription of Parsee fiction Rohinton Mistry is beyond all the discussed writers. His singular contribution has brought the worldwide recognition to Parsee literature. Born in Bombay in 1952, Rohinton Mistry immigrated to Canada in 1975. Began writing stories from 1983 attending the University of Toronto. He has won two Hart House literary prizes and Canadian fiction Magazine's annual Contributor's prizes in 1985. He has published collection of 11 short stories, *Swimming Lessons and Other Stories* from *Firozsha Baag* (1987). His particularities in exploring the Parsee religion and minority status tracing roots to Zoroastrianism and ancient Persia has earned him critical international acclaim. With a combination of empathy and analytical elucidation, he has provided the dialectical analysis of the conflicts that arise among the Parsee individuals both in India and abroad. He has predicted the dialogical interaction of Parsee in the face of the predominant Hindu and Muslim communities. He has been recognized by Keith Garebian for providing a macro analysis of highly defined Parsee sect which preserved its own customs, language and culture in the face of the stiff resistance of the dominant cultures in Indian scene. For these broader outlook and perspectives he is often compared with V.S. Naipaul, who diagnosed the Indian civilization and culture in an intellectual way.

Mistry's fiction foregrounds, Tradition and memory, The public realm, Age, Women, family and society. This chapter explores these recurrent themes in his work. Nostalgia is a recurrent theme in Mistry's fiction. This nostalgia is generally for a past way of life, forever lost to the main characters. It is

occasionally manifest in the idealization of religious rituals which are seen as a way to preserve the past and prevent the disintegration of the family and the community. It also takes the form of reminiscing about childhood which is seen as a more stable and reassuring world than the present. These reminiscences, presented in the stories of various characters in both the short stories and the novels, are linked to the changed circumstances of the Parsi community following Independence. This politico-cultural nostalgia helps to create a sense of loss about the changed circumstances of the characters in both domestic and public spheres.

The nostalgia for bygone days is echoed by many characters in the novels. We first see it in Tehmina from 'One Sunday' in *Tales from Firozsha Baag*.

Gustad in *Such a Long Journey* is nostalgic about the past, the happy carefree days of his childhood, the family gatherings, the holidays and the rich smells of his father's carpentry business. The other significant character who is given fictional depth by the unexpected emergence of a nostalgic past is Villie Cardmaster in *Family Matters*. When Yezad goes to borrow plastic sheets for his terrace, she suddenly begins reminiscing about the many happy family events the plastic table cloth had witnessed.

All of Mistry's texts play with the boundaries of the private and the ' public. Most of Mistry's main protagonists, such as Gustad and Yezad, inhabit the two realms simultaneously, while testing the boundaries of both. The public world is the world of the ordinary citizen, consisting of friends, acquaintances and the professional space of work where these adult relationships are forged. As the earlier chapters have indicated, the themes of politics, history and community are integral to the life of Mistry's characters. The private world is the space of the home and the family, inhabited mostly by women and children. Gustad Noble in *Such a long Journey* may well be a representative of the ordinary Indian citizen.

The private world is where the family gathers. In Mistry's fiction, it consists of the world of the old and the young. Women dominate private realm with their nurturing attention and the hard labour through which the stability of the family is ensured. Age is a central theme in Mistry's fiction and relationships between and across generations are a major concern whenever Mistry discusses the private realm of the family and the household.

We are first struck by the sense of decreasing choices of livelihood that characterizes old people in *Tales from Firozsha Baag*. The figure of Najamai is a case in point. Najamai is hardly a poor old woman who evokes pity. It is on the basis of that erroneous perception that the -whole compound comes out to look for Francis, the supposed burglar. After the hue and cry is over. Najamai contemptuously laughs at them in the privacy of her flat (38). Najamai will reappear in two other stories - 'Condolence Visit' and 'The Paying Guests'.

The young people in the social world Mistry presents undergo a wide range of experiences. In the short-story collection, the young highlight the dilemmas of young Parsis. The role of youth is relatively minimal in *Such a Long Journey*. In *A Fine Balance* we have an interesting relationship between a Parsi (Maneck) and a non-Parsi youth (Avinash) which helps to highlight the common

tragedy of all youngsters within the circumstances of their lives. In *Family Matters*, despite a narrative strongly oriented towards the old, the two young boys Murad and Jehangir, give an added dimension to the family canvas.

Despite his great sympathy for the oppressed and the downtrodden, Mistry's women characters do not enjoy the same generosity of the imagination as the other subalterns in his texts. His women characters are often invisible, silent or presented within the framework of stereotypes. The only experimentation with an independent, self-willed woman is through the figure of the young and rebellious Dina Shroff before her early bereavement. But that youthful Dina is relegated through the mode of narration to the past of the novel's narrative time.

His first collection of short stories *Tales From Firozshah Baag* (1987), describes the daily life of the Parsee residents in a Bombay apartment. The crux of the stories is exploration into the tribulations and the idiosyncrasies of Bombay Parsees. Mistry provides an elucidation of the relationships at the heart of his community. He emphasises on the cultural identity and the uniqueness of the Community living of the Parsees. At the same time Mistry sheds light on the syncretic nature of the diasporic experience of the Parsee community. The journeys undertaken by some Firozsha Baag's Parsis leaving their 'imaginary homeland', daring to settle in North America is depicted in the stories. Parsees have experienced the guilt after their flight and carried it as a historical burden. From this dimension their movement towards the west has become a construction for successful diaspora in a positive way. The story "Lend Me Your Light" contains explicit references to this guilt and the protagonist carries the poignancy as a contemporary Tiresias: I am guilty of hubris for having sought to emigrate from the land of my birth, and I must pay with the price of my burnt eyes: Me tiresias. Blind and shaking between two lives, that of Bombay and the one to come in Toronto." (p.180). Firozsha Baag, a residential block in Bombay inhabited by middle class families of Parsees traces its cultural identity and beliefs back to pre-Islamic Persia. The characters are depicted as locked in a cycle of restrictive traditions, economic needs, racial and religious tensions and inner psychological conflicts. The discourse of collection of short stories abounds into the confluence of short stories of Indian emigrants in Canada. The stories "Squatter" and "Lend Me your light" shift their narrative between Canada and India. The "Squatter" bring out the comic tribulations of Indian emigrant Sarosh through the witty narration of sardonic Nariman. The storyteller Nariman narrates the innumerable cultural maladjustments of Sarosh to enchanted young listeners from Firozsha Baag with vehement criticism on Canadian multicultural policies. The story "Lend Me Your Light" involves the story of two friends Jamshed and Percy. Jamshed the spoiled upperclass brat scorns India for its backwardness and leaves for America. Percy, an idealistic middle class enthusiast devotes his energies to help the poor peasants. The story offers the thematic conflict at two parallel levels, with the internalized version of the narrator. Amin Malak in his article "Images of India" observes: " With the publication of *Tales From Firozsha Baag*, a collection that shows brilliance and promise, Canadian literature has gained a fresh and distinctive voice. Mistry together with such talented writers QS Michael Ondaatje, Joy Kogawa and Neil Bissoondath, opens exciting vistas that expand the Canadian Imagination beyond familiar Anglo-European motifs towards Oriental and third World dimensions. Rohinton Mistry is a writer to watch and welcome." (Canadian Literature, 119, p.101-103).

Mistry's first novel *Such a Long Journey* (1991) short listed for Booker prize is a brilliant portrayal of Indian culture and family life set against the backdrop of subcontinent's vibrant postcolonial cultural transitions. The novel focuses on Gustad Noble, an Indian upper class Parsi Bank clerk of Bombay who gets himself embroiled in domestic and political conflicts during Bangladesh war of the early 1970s. The political backdrop becomes a canvass on which the life of Gustad Noble's family evolves. Gustad Noble trying to cope with the death of his friend and his daughter's illhealth, experiences financial fraudulence. It leads to diverting the money from the accounts reserved for Indira Gandhi. Though there are four major thematic strands, the primary narration commences with the abrupt and mysterious disappearance of Gustad's intimate friend Jimmy Billimoria. The tale unfurls the actual historical events and the official version of Nagarwala case. Mistry's narration takes the factualities of Nagarwala's case. Mistry's uses Gustad to plug out the loopholes in Nagarwala case. It critically questions the basis of official version and paves the way for self-assertion. The contrast between the heroic and chivalrous past and the inglorious present is succinctly brought out in the form of the narrative. Billimoria is posited as a victim figure exploited by the upper echelons of the society. Gustad is posited as a contrastive character who challenges the conspiring circumstances with a determined nobility in character. The portrayal of the conflict of Gustad reflects the transition of Parsee community. Lucasta Miller in the article "Heart Land" states: "With a central character so sympathetic and with such genuine emotional depth *Such A Long Journey* is both utterly prentitious and brilliantly perceptive" (New Statesman and Society. Vol.4. No.143. March 22, 1991). Richard Eder in the article "Curried Dickens" compares the narration with Charles Dickens: " Could Charles Dickens write today and not be tom Wolfe? If you think that the author of Bonfire of the vanities is a latter-day Dickens, of course, the question doesn't stand... It works with *Such A Long Journey* by the Indian writer Rohinton Mistry". (Los Angeles times Book Review, April 21, 1991). Critics like Meenakshi Mukherjee, Arun Mukherji, Tarun Tejapal, Vinay Kirpal offered the critical interpretations in relation to the thematic concerns of this novel and hailed it as one of the best postmodern and postcolonial narratives.

In the process of constructing Parsee narratives, Mistry underlines both the heterogeneous nature of one of community's identity and its dynamism. Mistry's traumatized thematic vibration brings unimaginable change in the lives of the characters. Mistry zooms into the power and resilience of the individuals and that of a community with narrative affirmation. The writings of Mistry from the integral part of Indian diaspora. His writings brings in the biographical connotations of his ancestral Zoroastrian Parsi exile relations defined by the Islamic conquest of Iran that led diaspora in the Indian subcontinent. This historically constructed diaspora finds its celebration in the narratives of Rohinton Mistry and acquires contemporary cultural significations. The historical period of evacuation that provoked departures to America and England becomes the guiding experience and enables the characters of double displacement. Finding himself on the periphery of Indian society, Mystry through writings challenges and resists the absorption by the Hindu glorious culture of India. All his writings tackles the religious and cultural elements associated with Parsi culture: Zoroastrian faith, common history of emigration from Iran, the search for asylum in India, the colonial elitist attitude of the Parsis and their feelings of malaise in a decolonised India. Mistry's latest novel *A Fine Balance* has taken the fame to the celestial heights. After tracing the evolution of Parsee community, Indian Parsee fiction and the placement of Rohinton Mistry, the proposition of the dissertation is to confine to the critical, analytical elucidation of *A Fine Balance* and *Family Matters* from the following chapter.