

Analysing Rohinton Mistry's Narrative *A Fine Balance*: A Breakthrough beyond

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Abstract:

Evolution is a constant process. Our society continues to change because of literature. Modern literature and social customs develop and accurately reflect society. In recent years, numerous writers have released numerous novels with social consciousness. This study examines Rohinton Mistry's *A Fine Balance*, a modern novel that is a fictitious story about rural people that graphically depicts the pervasive problem of caste-based animosity that is typical of rural India.

Additionally, it delves deeply into the way of life of the middle class and the poor at a historical time when the nation was going through the terrifying experience of an emergency government for the first time. Fairclough's concept of critical discourse analysis (CDA) was investigated using the thematic content analysis method, which included textual (description), process (interpretation), and social analysis (explanation). This investigation uncovers proof that *A Fine Balance* is a prime example of a narrative work that highlights the issue of class stratification in contemporary ideology. It demonstrates the multifunctionality or Fairclough's intertextuality of a text. The results demonstrate that the work captures the character's delicate balancing act while dealing with many social stigmas from a contemporary perspective. This study suggests using contemporary tales like *A Fine Balance* to teach CDA strategies for examining the concealed ideologies included in a literary text as part of its contribution to the field of education.

Keywords: society – modern literature – social consciousness – historical time – critical discourse analysis – social stigmas.

1. Introduction

Indian Canadian author and well-known Diaspora writer Rohinton Mistry writes in English. He has continued to succeed in portraying a realistic image of post-independence India using his colour choices. To portray the true state of the Parsi community and societal difficulties, Mistry addresses a variety of subjects, including caste, politics, communal life, urbanism, inequality, and minority issues. Rohinton Mistry is one of the most significant third-world and immigrant writers of the postcolonial era. He can observe his contemporaries in his fiction, which accurately captures the sociopolitical and cultural scene in post-independence India.

After thoroughly examining the story of the Paris family's culture, tradition, rituals, and lifestyle, his primary goal is to shed important light on the Paris family in Bombay/Mumbai. The book *A Fine Balance* by Rohinton Mistry is set between 1975 and 1977 when India was under an internal emergency (a period of expanding Government power and crackdown on civil liberties). The story takes place in an unknown seaside city. The nation's cruel and corrupt government has declared a state of Emergency. These four characters create an unusual partnership against the backdrop of such political unrest. Despite coming from many social groups, they are brought together by their shared wants.

A sort of family was formed when Dina, a middle-aged widow desperately clinging to her ever-fragile independence, two tailors, an uncle and nephew team, who were fleeing the cruel caste violence in their village, and a young student who was scared away by the brutal and humiliating ragging in a hostel. This mixed-up family gets off to a very cautious start, with each member doubting the other's motives, but they soon come to share a relationship that is difficult to sever. They encounter challenging circumstances that endanger their existence throughout the book, but they manage to survive, albeit with scars.

Maneck, the weakest of the group, gives in to pressure from others and kills himself—the unforgettable characters in *A Fine Balance* paint a realistic portrait of India's political and social dilemma.

The novel, which takes place from the late 1940s to the year 1984, contains a number of juxtapositions, including the comparison of the Indian village with Bombay, the past and present, and the sense of loss and uprooting that comes from being ripped from one's home

country. Ten attempts are made to construct bridges and reconcile the divergent parts of both cultures—one innate, the other required—through the aesthetic due to the diasporic writer's subsequent nostalgia and brooding over the memories of the departed homeland.

The novel's plot develops through a sequence of four major characters' seemingly unrelated stories, all of whom experience a sense of helplessness. Ishvar and Omprakash, who come from a rural background in crowded Bombay, were forced to learn tailoring skills to leave their customary vocation due to oppressive caste violence. Similar to Maneck, who relocates to Bombay for further studies from his energizing home in the hills. Dina was raised in Bombay, but she keeps her distance from her family because of her sense of independence following the unintentional death of her spouse. As a result, all four central protagonists struggle to find their identities and survive.

As they strive to survive, social conditions, loneliness, and a sense of rootlessness bind them together and create a link of empathy. Mistry's subtly political theme of how people may endure and thrive with some dignity amid repressive conditions is upheld by the human spirit shown by these four individuals, who come from varied class backgrounds and ages. The four protagonists ultimately struggle with keeping "a fine balance" in their lives.

Maneck gains a more mature outlook on life due to the solidarity that grows as this quartet struggles to achieve the export order deadlines. Maneck learns that life is frequently "a thin balance" between happiness and misery through hardships and tribulations, shared laughs, intimacies, eating the same food, and a sense of adventure. The author implies that happiness and sorrow are constantly in conflict at different levels of existence. *A Fine Balance* by Mistry depicts a world in which life never seems peaceful. Mistry's book, which takes place in India in the middle of the 1970s, is primarily concerned with the years immediately preceding and following the Emergency.

To highlight the system of political government that made up contemporary India, Mistry's political and historical novel juxtaposes the lives of its four main protagonists with the historical period of modern India. In *A Fine Balance*, Mistry depicts an India full of hopelessness, harshness, prejudice, injustice, and a lack of opportunities for its people.

A Fine Balance is a novel that focuses on the socio-cultural aspects of India. It examines contemporary India, where caste, class, ignorance, poverty, discrimination, and exploitation of the common person by a cruel system run by people who are only interested in advancing their power and wealth at the expense of others are the only realities. One of the main issues of A

Fine Balance is man's inhumanity to other men, selfishness, and overpopulation. Corruption, a contemporary phenomenon, erodes India's social fabric, and the common man is still forced to choose between his own personal objectives and an uncaring and hostile society.

Each of these four protagonists is a victim of their societal upbringing; they all want to alter their lot in life but are hampered by the muck of their current predicament. The four main characters regard other people and live according to the treatment their lives have poured out to them. Mutual distrust, hatred, and undercurrents of caste and class consciousness bind these people together by fate. Their shared need keeps them together, and they gradually learn to support one another—at first reluctantly and then more confidently—until each of them can get over the interpersonal and social barriers that stand in the way of developing a deep connection.

The exploration of the Indian experience through the eyes of a writer from the diaspora is thus one of the main concerns of *A Fine Balance*. A deep intuitive, and perceptive look at Indian reality is prompted by nostalgia for the homeland. Mistry uses his novel to translate the reader's urban, rural, and political experiences.

2. Problem statement

A Fine Balance is more than just a book; it's a human experience in a society where social prejudices limit options for the family. Mistry's humanism is unquestionably characterised by its criticism of the battle for identity and survival. The ambition and goals of his main characters are linked to both hope and dejection towards modern-day living. In their efforts to acclimate and blend with the new surroundings in Bombay City, they are reduced to disadvantaged people. Four characters appear in this story: Dina Dala, Ishvar, Omprakash, and Maneck Kohlah.

Fair Clough (2000, 2001a) emphasizes that texts are, in fact, "socially regulated" discourses. As a result, they go through a carefully chosen textual composition process, utilize discursive practices to interpret the text, and then undertake an explanation of social and cultural events. In a diasporic novel of this kind, applying Fairclough's three-dimensional approach is especially helpful for focusing on three things: identifying text signifiers or other specific linguistic selections that help readers understand the text; interpreting any juxtapositions and sequencing of events and setting the text in a socio-historical and socio-cultural context. Using Fairclough's method for CDA has the primary benefit of allowing for

many entry points for analysis, meaning that one can start the study of the text from any dimension. The outcome must be self-explanatory. This benefit allows the researcher-analyst to create connections and recognize discourse patterns to characterize, interpret, and explain the text.

The CDA gives the researcher a chance to properly comprehend the narrative discourse's underlying meanings while illuminating the dialectic relationship between the text and society (Alba-Juez, 2009; Brown & Yule, 1984; ee. 2010; Schiffrin, Tannen & Hamilton, 2001). There is a significant drawback, though. It is also much simpler to spot the ideological structures in writings by expatriates or members of the Diaspora when a critical discourse model is used, as is the case with the racial discourses of cultural plurality, discrimination, and oppression. As the model best fits studies written about dominance and inequality in social and political contexts (van Dijk, 1990, 1997, 1998a, 1998b) or about "hidden ideologies" and narrative theories in the texts (Evens-Agnew, Johnson, & Boutain, 2016; O'Neil, 1996), the CDA model has thus far been used in media discourses or political speeches, social power abuse, or works dealing with power and politics.

However, when it comes to a text as fiction, particularly in the Diasporic genre, the researcher must make a distinction between text and discourse because the text only offers the structure of the embedded message while discourse offers the discursive and social process embedded in the text (Heller, 2001; O'Neill, 1996). This is comparable to van Dijk's (1998) Socio-Cognitive paradigm, which emphasizes close reading, dissecting, and discovering the hidden ideologies and meanings in the text. Considering these suggestions, this research utilized Fairclough's three-dimensional model to create a theoretical framework outlining the connections between the CDA approach and diasporic or expatriate writings.

3. Literature Review

Three types of social representations can be found in any discourse, according to Wodak and Meyer (2009): Understanding of individuals or groups and their sensitivity to other cultures, including attitudes toward social and cultural standards and the beliefs that guide their social discourse. The combination of these three ideas aids readers in comprehending social structures. Despite focusing on lexical and grammatical patterns, Stubbs (1997) discusses language and culture and highlights the connection between texts and social institutions. Considering discourse to be multidisciplinary, Fairclough (2001 b) adds that there may be two

different relationships between discourse and social practises: discourse as social practice and discourse in the Foucauldian sense, where discourse reflects social approach (s) as forms of knowledge (1993).

Van Dijk (1983) has suggested a sociolinguist technique to evaluate a story or a novel when discussing performing critical discourse analysis of narrative texts (O'Neil, 1996). The argument goes that a story or any fictional narrative restricts the narrator, audience, events, and social norms and rituals and uses distinct structural categories according to cultures (van Dijk 1983). Six components are suggested by Hatch and Lazaraton (1991) for conducting a critical discourse analysis of a story: the story's goals, the problem statement, the characters, the solution, and the ending.

The CDA methods of Fairclough and van Dijk have been applied in several earlier studies to analyze literary genres from various angles (Awan & Yahya, 2016; Awan & Raza, 2016; Abdu & Khafaga, 2019, Amir and Mehmood, 2018; Mahmood & Majeed, 2019). Hua (2013) conducted her analysis using the Critical Discourse Analysis conceptual framework. She looked at the linguistic underpinnings of Jane Austen's book *Sense & Sensibility*, which are common-sense gender presumptions held in British society. To analyze "The Gift of Magi," Bilal (2012) uses van Dijk's Socio-Cognitive model to expound on the connections between language and ideology. Ahmad Ali's novel *Twilight in Delhi* was the subject of a critical discourse study by Awan and Yahya in 2016. In order to investigate feminism in Sylvia Plath's poetry, Awan and Perveen (2015) analyzed Plath's poems. Using Fairclough's CDA model, Ahmad and Ibrahim (2018) examined yet another subgenre of popular literature and chose J.K. Rowling's *Harry Potter and the Sorcerer's Stone* as their example. The study asserted that *Harry Potter* is a socially gender-biased book that depicts a predominately male society through social analysis (representation of women, beauty myth, sexuality, physical oppression, social oppression, self-identity, and public identity).

Understanding sociological concepts and how they are interpreted as the goal and appreciating how the sociological context affects texts and the procedures that enable their formation. Hosseini and Sattari (2018) examined the linguistic, ideological, and social facets of Naguib Mahfouz's *The Beggar* at the levels of description, interpretation, and explanation in the context of Fairclough's CDA in the journalistic and nonfiction genre. Khan and Qureshi (2018) focused on political treatises and critically examined the Pashtuns' categorical and stereotyped image in Khaled Hosseini's *The Kite Runner* and *A Thousand Splendid Suns*.

This examination shows that diasporic literature has received comparatively little attention. Fairclough's approach was thus appropriately used in this research study to analyze *A Fine Balance* (1995). The study showed the use of linguistics/textual forms like lexicalization, patterns of transitivity, activation and passivization, choice of mood, information focus, and use of cohesive devices, which were based on Fairclough's model of CDA.

4. Theoretical Framework

According to Fairclough (1989, 1992a, 1995, 2001a), a text is simply a byproduct of discourse, which is the entire process of social interaction rather than a process. The three stages of his three-stage CDA framework are description, interpretation, and explanation. When the text is the subject of analysis, the first stage, report, "is concerned with formal properties of the text" (p. 26), which typically involves identifying and labelling specific formal properties or features of the language, such as grammar vocabulary, and textual structures. The relationship between the text and interaction is the focus of the second stage, interpretation (p.26).

At this level, the analysis focuses on "participants' cognitive processes," and the text is understood "as the output of a process of interpretation" (pp. 26-27). The third stage, explanation, "is concerned with the relationship between interaction and social context- with the social determination of the production and interpretation processes, and their social repercussions," according to the definition given by the World Health Organization (p. 26).

The analysis at this point focuses on social events and the social structures that these events shape and reshape. It is what Fairclough (2003, p. 30) would refer to as the "recontextualization" of texts or discourses or the "multi-functionality" of the text, which involves moving from one context to another.

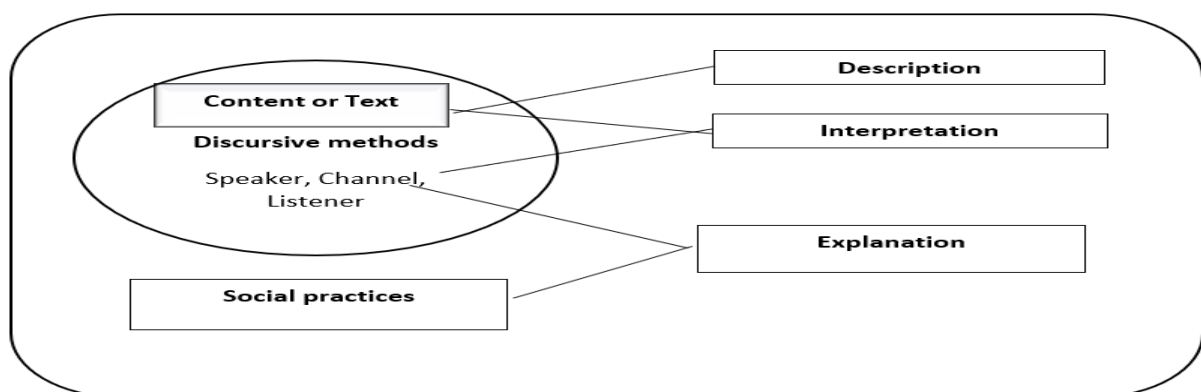


Figure 1: A theoretical representation of Fairclough's Three dimensional Theory

5. Research Methodology

A "how-to-do" or "ready-made" approach to any social analysis is not included in CDA. However, it stresses the detailed social problem theory developed by Janks (1997). You must choose certain discourses and discourse structures to investigate and use research analysis techniques (van Dijk, 2001). The Fairclough (1989) paradigm for CDA, which is frequently used to examine various literary works, is applied in this study (e.g. see Ahmad & Ibrahim, 2018; Bezar, Azhar & Akhter, 2018; Hosseini & Sattari, 2018; Khan & Qureshi, 2018; Mahmood & Majeed, 2019; Sabir & Kanwal, 2018). In Rohinton Mistry's *A Fine Balance*, the language and discourse-based qualitative data were studied (1995). The content analysis method was discovered to help uncover underlying themes, making sense of character experiences and other occurrences represented in Rohinton novels.

The three-dimensional model developed by Fairclough (1989) was used in this investigation. The work was evaluated based on the characters' language use, conduct, and fears around their identities in the first stage of analysis, which describes a violation of the characters' true identities. The recontextualization of texts or discourses is what Fairclough called it (2003, p. 30), i.e., shifting from one to the other to give readers a sense of the 'multi-functionality' of the text.

This study looked at Fairclough's advice to emphasize situational context in the second step of the process analysis or interpretation stage and attempted to find answers to questions like "What, Who, and Why" concerning situations in the novel. Thus, language was considered a means of interpreting the composition of a document. The use of language in a social context, or in "areas of social practises," was the emphasis of the third stage of the social analysis or explanation stage (Fairclough, 1992). (Foucault, 1989; p 25). Fairclough and Foucault distinguished discourse and language. As a result, this study solely focused on language as a discourse's outward manifestation or as it relates to social events and behaviours.

6. Discussion and analysis

6.1 Textual analysis (description)

Fairclough (2003) and van Dijk (1983, 1997) take into account the relationship between textual analysis and linguistics, including the phonetic and phonological analysis of sounds; the grammatical analysis of words, phrases, and sentences; the semantic analysis of word meanings both metaphorically and cognitively; and the pragmatic analysis in particular socio-political

contexts. Evidence that can support such textual analysis can be found in the current research text. The title of the text for the current study, *A Fine Balance*, suggests a depiction of blended and imposed identities at odds with the characters' true identities.

The term "diasporic diversion" is used by Mistry to describe how a person or group of people become dispersed for various reasons, including internal emergencies, wartime migration, and geographic diversion. Mistry uses the example of a person leaving their home country in search of employment to illustrate how residential and professional diversion can occur.

The seminal book *A Fine Balance* by Rohinton Mistry depicted the diasporic diversion. Diversion has recently been employed as a cover phrase, especially in the globalized world. According to the Cambridge Dictionary, diversion refers to sending something somewhere other than its intended destination: The act of altering someone's or something's course or the intended purpose of something is described as a diversion in the Oxford Learners Dictionary. Ishvar Darji and Omprakash, Hindus who belonged to the Chamaar caste and were considered untouchable in their hamlet since they traditionally cured leather, were the two most important characters in the book *A Fine Balance*. Thakur Dharamsi, a member of an upper caste who oppresses individuals in lower castes, particularly untouchables, is another significant figure in the book *A Fine Balance*. Ishvar and Om eventually managed to escape Thakur Dharamsi's control by learning to sew. Thakur Dharamsi's village is notorious for casteism; this rigid caste system led to racial diversion.

Despite these disadvantages, Ishvar's father has abolished the oppressive caste system. Ishvar's father apprenticed his sons Ishvar and Narayan to a Muslim tailor in a nearby town, Ashraf Chacha, and they finally became tailors despite the strict caste system in the area. Despite these social and cultural challenges, particularly with Muslims, which led to social and cultural distraction, Ishvar's father sent his son to work as an apprentice. Mistry uses the characters of Ishvar and Omprakash to depict the racial divergence eloquently. Mistry concentrated on two crucial Indian historical occurrences: 1947, when India attained independence, and the period of the Indian Emergency.

In the aftermath of 1947, Rothermun writes, "India is separated into two different nation-states, following Jinnah's assertion that India already consisted of "two nations," i.e. Hindus and Muslims." (p.114). The Muslim community has a home in Pakistan, a new nation-

state that emerged due to India's independence, whereas the Hindu nation-state is India's most well-known.

The fight that should have broken out between India and Pakistan across the border and led to political distraction was discussed in considerable detail in *A Fine Balance*. Maneck's father, Farokh Kohlah, is a farmer who resides in the country's north. He was obliged to give up a big piece of his land when he became destitute, but a magic line on a map only left him with the tiny shop. The source claims, "A foreigner [Mountbatten] drew a magic line and labelled it the new boundary; it became a river of blood" (205).

A magic line on a map caused Farokh to lose his land, which made it challenging for him to live a happy life. Though he believes that nature is the primary source of meaning in life, he still found solace in its preservation. Only a magic line on a map caused Farokh Kohlah to lose his share of the land, and this setback has led to psychological distraction. The Prime Minister of India is one of the most influential figures in 20th-century history. Between 1975 and 1977, the Prime Minister of India declared a state of internal Emergency due to various political factors.

All the characters in the novel *A Fine Balance* experienced loss and destruction due to an emergency, which caused them to struggle in their daily lives. The press was suppressed, strikes were forbidden, and fundamental rights were violated during the internal Emergency. A massive sterilizing program was started due to the domestic Emergency to preserve a balance between population increase and the country's economic prosperity. Mistry portrays the political and economic diversion caused by diaspora, which torments the life of innocent people from the Prime Minister.

The Mountbatten boundary is one of the primary sources of land loss, particularly for individuals who reside near the border. As seen by the incident, "when communal murder at the brand-new border caused riots everywhere, and wearing a fez in a Hindu area was as lethal as owning a foreskin in a Muslim neighbourhood," it also led to brutality and craziness (87). Hindus and Muslims massacred one other, especially in Bengal and Punjab, which led to a civil war (122). In *A Fine Balance*, the struggle was experienced by Narayan and Ishvar as they were learning the profession.

These two defenceless people received a brand-new home from the Muslim Ashraf Chacha. Still, it was destroyed amid intercommunal fighting because bigotry was pervasive: "Better to drive away the Musclem menace before we are burned alive in our homes." For

decades, they have attacked us, destroyed our temples, and stolen our money (123). The Mountbatten borderline map caused Farokh to lose his land, and Hindus are now the target of prejudice and violence. Through the characters Narayan and Ishvar, who learned the swing trade in the midst of a war between Hindus and Muslims that led to Religious Diversion, Mistry portrayed Religious Diversion.

Maneck, Narayan, Ishvar, and Omprakash were moved. Although Maneck wanted to stay with his various family members who worked in the stock up, his father persuaded him to come to get a better education. Ishvar and Narayan also relocated to the city, where they have been apprenticed as tailors. Ishvar and Narayan relocated to the city to pursue their tailoring apprenticeships. Ishvar and Narayan are entirely different individuals, especially regarding their mindsets. During the election process, his brother Narayan, who had completed his tailoring apprenticeship and returned to his hometown, fought for the untouchables.

His father told him that he was taking a life-threatening risk, although these negative aspects since "life without dignity are pointless," in his opinion (144). According to Mistry, the characters mentioned above' migration led to both a geographical and a professional diversion because they were moved from their hometown to another city, a phenomenon known as regional diaspora.

The book *A Fine Balance* uses the caste system to examine two ideas. The tale starts by describing how untouchability affects individuals. Maneck struggled to find happiness after obtaining a degree and moving overseas to work. The loss of meaning that occurs throughout the action typically relates to the prior experiences of the characters in *A Fine Balance*. Dina is an example of this argument since she had lost two wonderful people: her husband, who died when she was 24 years old and a young, gorgeous woman, and her father, who died when she was a small girl.

These heinous incidents greatly influenced how she would conduct herself as an adult. Mistry describes how Maneck's immigration led to a professional and cultural detour. Because his parents want him to move abroad so they can increase his income, even though Maneck has a degree, Mistry uses him to illustrate the cultural and professional diversions. Because of the difficulties he faced while living abroad, Maneck is unable to adapt to the current situation. Consequently, *A Fine Balance* Mistry skillfully delineates the above-mentioned diasporic diversions in this article by using a variety of characters from different social backgrounds. Mistry projected various diversions caused only by diasporas, such as geographical,

professional, religious, and cultural diversions. Ultimately, despite great struggles, every character in this book fought to maintain their individuality, placing more excellent value on both identification and originality.

People have been fighting for equality, longing for their own identity, and wanting to live in peace with one another so one should not distinguish from others based on their caste. Caste systems always ruin innocent people, leaving only discomfort and social discrimination. This kind of system must be changed to live harmoniously in the globalized world.

6.2 Process analysis (interpretation)

Fairclough stresses situational context in his second level of process analysis or interpretation of a text and suggests posing questions like "what? Who? Then why? These inquiries may centre on the following three elements: activity, subject, and purpose (Fairclough, 1992b). As a result, language is used to comprehend the writing process. This represents a language's dialectical and rhetorical viewpoint. For instance, the issue to who Rohinton Mistry is alluding in the title "*A Fine Balance*" forces the reader to engage in an interpretative process. Only to the protagonists or to the main characters?

The title's importance grows as it encompasses many of the activities that take place in the unidentified Indian metropolis.

The phrase A Fine Balance, which refers to this area of extreme instability and tyrannical authority that has the power to alter people's lives drastically, captures this.

The term implies that it just takes a minor incident to disturb the status quo. Life in this city is like standing on a thin rod; with the smallest event, it might collapse, much like in the cover image.

The first chapter addresses the situation of women in Indian culture by looking at Dina's life narrative. Dina is a strong-willed individual who frets about the future. She is steadily losing her vision, which has put her in financial problems. She has supported herself since her spouse passed away too soon by operating an illegal home business making garments for a clothes firm. She needs to pay people for sewing as she loses sight. Ishvar and Om are interested in the job after hearing about her.

Even with the aid, Dina's situation is challenging. Dina, a strong woman, is forced to choose between two unpleasant options: either taking in a border, which is against her lease and would mean giving up her privacy and independence or moving in with her brother and his family. Maneck is the son of an old-school acquaintance, so that's the sole reason she chooses

the first option. After their parents passed away, Dina's older brother Nusswan, a hidebound macho chauvinist, pulled her out of school and forced her to work as an unpaid maid and babysitter at his home. One of the few advantages was that Dina could sustain herself since she had learnt to sew.

Maneck Kohlah and his family are discussed in "The Mountains," the third biographical part. The Kohlahs were affluent landowners who lost everything when Pakistan and India split. Pakistani land belonging to the Kohlahs was seized. Maneck's father struggles to earn a living without his farm but eventually creates a soft drink that makes the family prosperous. The older man wants things to return to how they were, but he is troubled by the past and the loss of his family's holdings. Maneck, for his part, is enthusiastic about the improvements happening in India, particularly the construction of new roads and other infrastructure. He aspires to design and create a new India.

When Om and Ishvar are sent to the work camp and see someone playing a game with youngsters who are used in a performance, the title alludes to the symbolism of one of the characters. Although the name is never mentioned in the book, the act is about how he balances the kids on a pole, high in the air, to amuse the forced labourers and beggars on the outskirts of Delhi. As someone else sharply put it, it's a balance between hope and despair. Unfortunately, gloom rules throughout Rohinton Mistry's book. But that isn't revealed to you until the book's very last page.

Mistry uses the contrast between the city and the rural to construct the title.

Dina and Nusswan's friendship, as well as via the representation of persons whose lives were significantly altered by seemingly insignificant incidents.

Being in the wrong location at the wrong moment may affect your path, fortunes, and life experience. This is the delicate balance of fate, in a delicate balance at the time.

The "fine balance" between modernity and tradition and individuality and societal standards. People who try to stray from their predetermined societal roles—such as chamars who become tailors, Hindus who mix with Muslims, widows who live independently, etc.—suffer the physical or psychological effects of their actions.

Their circumstances and lives are irrevocably connected in a way that no one could have imagined through seasons of hardship and optimism (Mistry 754).

The repressive nature of the government may drastically alter a person's life. This is mirrored in the title, "*A Fine Balance*," which implies that just a minor event is necessary to

disturb the natural order of things. Life in this metropolis is like standing on a thin rod, as seen in the cover image, and it might fall at the slightest provocation. Through the contrast between the city and the country, Dina and Nusswan's back-and-forth connection, and Mistry's depiction of individuals whose lives are radically altered by even the tiniest occurrences, the title is explored throughout the novel.

Mistry uses comparison as one of his methods to illuminate the title's significance. He contrasts the country with the city, painting both in a terrible light, leaving the reader yearning for some geographical "balance" between the two. Omprakash and Ishvar want to leave their village's caste violence at the beginning of the book. The reader, who has already become fond of these two, feels optimistic about Om and Ishvar's future. For these two tailors, it seemed that the city would provide them with new opportunities.

Maneck's only positive moments in the city were when he eventually moved into Dina's rented room and met Om and Ishvar on the train. The rest of his life is terrible and wretched. For instance, he attends a college rife with illicit political activity. As a result, it is an obvious target for repression and police violence. Unfortunately, Maneck has returned to school when there is an emergency, and the government's leader is urgently attempting to maintain control. In both the book and history, student agitation leads to police crackdowns, abductions, and fatalities. Maneck discovers that the police kidnapped, tortured, and ultimately killed his friend Avinash. Maneck finally commits suicide due to his friend's memories and the later deaths of his sisters.

Fairclough (2001 a) asserted that a society or any organization would grant members who are a part of it an identity. When immigrants feel "victimized" in such a situation and reflect on their native country, nostalgia is unavoidable.

6.3 Social analysis (explanation)

The use of language in a social setting or in "areas of social practises" is the third aspect of social analysis or explanation of a text, according to Fairclough (1992a) (Foucault, 1989;p 25). But Fairclough and Foucault made a distinction between language and discourse. Said, language is an expression of discourse, a way of knowing about society, culture, and social events.

The sociological perspective of the book is still more expansive than any of the characters. The plot of the book develops through a sequence of four major individuals' seemingly unrelated tales, all of whom experience a sense of helplessness. Ishvar and

Omprakash, who come from a rural background in congested Bombay, were forced to learn tailoring skills to leave their customary vocation due to oppressive caste violence. Similar to Maneck, who relocates to Bombay for further studies from his energizing home in the hills. Dina was raised in Bombay, but she keeps her distance from her family because of her feeling of independence following the unintentional death of her spouse. As a result, all four major protagonists struggle to find their identities and survive.

As they strive to live, social conditions, loneliness, and a sense of rootlessness bind them together and create a link of empathy. Mistry's subtly political topic of how people may endure and thrive with some dignity amid repressive conditions is upheld by the human spirit shown by these four individuals, who come from varied class backgrounds and ages. The four protagonists ultimately struggle with keeping "a delicate balance" in their lives.

Maneck gains a more mature outlook on life due to the solidarity that grows as this quartet struggles to achieve the export order deadlines. Maneck learns that life is frequently "a thin balance" between happiness and misery via hardships and tribulations, shared laughs, intimacies, eating the same cuisine, and a feeling of adventure. The author implies that happiness and sorrow are constantly in conflict at different levels of life. *A Fine Balance* by Mistry depicts a world in which life never seems peaceful. Mistry's book, which takes place in India in the middle of the 1970s, is primarily concerned with the years immediately preceding and following the Emergency.

To highlight the system of political government that made up contemporary India, Mistry's political and historical novel juxtaposes the lives of its four major protagonists with the historical period of modern India. In *A Fine Balance*, Mistry depicts an India full of hopelessness, harshness, prejudice, injustice, and a lack of opportunities for its people.

A Fine Balance is a novel that focuses on the sociocultural aspects of India. It examines contemporary India, where caste, class, ignorance, poverty, discrimination, and exploitation of the common person by a cruel system run by people who are only interested in advancing their power and wealth at the expense of others are the only realities. One of the main issues of *A Fine Balance* is man's inhumanity to other men, selfishness, and overpopulation. The social fabric of India is being eroded by corruption, a contemporary phenomenon, and the common man is still forced to choose between his objectives and an uncaring and hostile society. So, another fundamental issue of Mistry in *A Fine Balance* is the conflict between poverty and exploitation on the one hand and empowerment and struggle for existence on the other.

Each of these four characters is a victim of their societal upbringing; they all want to alter their lot in life but are hindered by the muck of their current predicament. The four main characters regard other people and live according to the treatment their lives have poured out to them. Mutual distrust, hatred, and undercurrents of caste and class consciousness bind these individuals by fate. Their shared need keeps them together, and they gradually learn to support one another—at first reluctantly and then more confidently—until each of them can get over the interpersonal and social hurdles that stand in the way of developing a deep connection.

The examination of the Indian experience through the perspective of a writer from the diaspora is thus one of the main topics of *A Fine Balance*. A deep intuitive, perceptive look into Indian reality is prompted by nostalgia for the homeland, and Mistry uses his story to convey the reader's urban, rural, and political experience.

A Fine Balance is an excellent illustration of analyzing a discourse to reveal the diasporic ideology concealed in its hybridity or the identity crisis that Gogol or Moushumi experience. It is a work that exemplifies the diaspora concept, which every immigrant comprehends and also embraces as a way of life. This frequently represents the blending of two genres into one piece and demonstrates how language unites the two ideologies, the CDA and the diaspora. The issue of language's contribution to the development of social behaviours then comes up. Fairclough refers to them as "articulations" to comprehend social events and circumstances and provide a different viewpoint.

7. Conclusion and Limitations

In this research, Rohinton Mistry's *A Fine Balance*, a diasporic novel that examines issues like marginalization, alienation, and remembering one's native country from the perspective of an immigrant, was analyzed using Fairclough's (1989) three-dimensional model. The first level of description focused on the characters' names, their language usage, their conduct, and their concerns about their names and identities to interpret the text. The reader becomes aware of the language's change from one context, which was thought of as a discourse's outward embodiment. When seen from a sociocultural viewpoint, the text discloses such characteristics of culture and society where discourse arises; however, when viewed from a sociolinguistic perspective, a language may only identify social discourses in the text.

The study was founded on the idea that discourses derived from social practises frequently evolve into ideologies, reinforced by historical artifacts gathered into sets of

discourses. Fairclough establishes the link between language and social reality in this way. The analysis of *A Fine Balance* as a discourse from a sociocultural standpoint has proven to be flawless. The (diasporic) ideology concealed in the novel's account of an immigrant family was made clear by a thorough study of the text. It is a book that illustrates the philosophy of diaspora from the viewpoint of an immigrant. Given that it demonstrates how language unites opposing ideologies, this research may be seen as an investigation of two genres—the CDA and the diaspora—within a single work.

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