

The Real and the Imagined Mumbai: Oscillation and the City in Rohinton Mistry's *Such a Long Journey* (1991) and Vikram Chandra's *Love and Longing in Bombay* (1997)

Shaival Thakkar

Assistant Professor (English), Department of Arts & Humanities, Christ Academy Institute for Advanced Studies, Bangalore, India, Email: shaivalt@caias.in

Abstract

This research paper analyses how the seamless fictional Mumbai in *Such a Long Journey* (1991) by Rohinton Mistry and *Love and Longing in Bombay* (1997) by Vikram Chandra is created through the Oscillation of the real and imagined Mumbai. It makes a spatial inventory of the real, imagined, and generic geographical places in Mumbai and non-Mumbai places. It looks at the use of multiple Indian and foreign languages. It also does a quantitative analysis of the mentions of Indian and foreign products mobilized in the creation of the fictional Mumbai. The research paper applies the theory of *Geocriticism* (2007) developed by Bertrand Westphal to the two selected texts in order to understand the process of Oscillation and the consequent production of the fictional discourse on Mumbai.

Keywords: Real, Imagined, Mumbai, City, Oscillation

“Space oscillates between reality and fiction, but the levels are not always discernible.”

Bertrand Westphal, *Geocriticism: Real and Fictional Spaces* (2007)

This research paper does quantitative analysis and makes an inventory of real places, imagined places, generic geographical places, non-Mumbai places, the language employed as well as the mentions of Indian and foreign products in *Such a Long Journey* (1991) by Rohinton Mistry and *Love and Longing in Bombay* (1997) by Vikram Chandra. Through a three-part argument, it shows that the fictional space of Mumbai in both the selected novels is vastly imaginative and yet largely realistic. Both the selected texts refer to the city through its British name Bombay. However, this research paper will refer to the city through its post-colonial appellation Mumbai.

A lot of research work has been done on the fictional representations of cities as imagined in the works of Joyce, Dickens, Woolf, Bely, Kafka and Flaubert (Alter, 2008),

the portrayal of cities in the cover art of twentieth-century science fiction magazine (Menadue, 2018), depiction of Bath in the works of Jane Austen (Berger, 2013), the work of newspaper columnists in producing an imagined Chicago (Groeninger, 2005), the representation of London in fiction (Gilbert, 2002; Mancini, 2004; Quindlen, 2006). However, not enough work has been done on the representation of Mumbai in fiction.

The Palgrave Handbook on Literature and the City (Tambling, 2016) offers a comprehensive analysis of literary depictions of cities in Europe, North America, Latin America, Africa, and Asia. It contains a chapter on the fictional and cinematic representations of Mumbai (Bharucha, 2016) which is very wide-ranging. An article has also been written on reading Bombay as a postcolonial city (Ashcroft, 2011).

Moreover, there has been extensive research work done on both *Such a Long Journey (SLJ)* and *Love and Longing in Bombay (LLB)* separately. *SLJ* has been examined from the perspectives of alienation (Rao, 2013), grotesque realism (Sarma, 2013), multiculturalism (Dastageer & Farook, 2019), humanism (Manikandan, 2017), immigration (Jaoolkar & Singh, 2012), language, lies and the crisis of representation (Morey, 2004), theme and technique (Hemlatha, 2004), neorealism (Takhar, n.d.), narrative voice (Lidstone, 2005), urbanisation process through filth, foliage, dirtscapes in *SLJ* (Bhat, 2020) and the influence of Shakespeare's *King Lear* on *SLJ* (Taneja, 2018). Similarly, *LLB* has been analysed from the perspectives of metropolitanism (Koshy, 2021), the story *Kama* as postcolonial crime fiction (Gopinath, 2019), the relationship between Chandra's fiction and Bollywood Cinema (Ridda, 2014), the story *Kama* as postcolonial noir (Chambers, 2009), the banal sublime of postcolonial Bombay in *Dharma* (Hall, 2018), and the Spanish translation of *LLB* (Rollason, 2004).

Through the diversity of scholarship available on the representation of cities in literature, specifically Mumbai, the researcher has identified some projects which have a similar trajectory to this research paper. One journal article examines the stylistics of some classical Hungarian documentaries and asks how much of the format of documentary filmmaking is reality and how much is fiction (Szekfü, 2009). The book *Alexandria, Real and Imagined* scrutinizes images of the city from multiple perspectives including the literature of Cavafy and Callimachus (Hirst & Silk, 2004). Correspondingly, a doctoral thesis titled *The City Real and the City Imagined in Victorian Manchester* inspects from multiple perspectives including travel writing, broadside ballads, short stories, social problem novels and autobiographies the relationship between the real and imagined Victorian Manchester (Moore, 2011). A master's thesis titled *Mapping the Geographical and Literary Boundaries of Los Angeles: A Real and*

Imagined City looks at how a dreamer coming to Los Angeles becomes disillusioned by the city and how this dichotomy is reflected in literature (Granville, 2007).

A critical essay looks at the city, self, real and imagined in the British writer Ford Madox Ford's representation of Paris in his memoirs as subjective and compares it with those of Charles Baudelaire (Rummel, 2016). Another research paper analyses Mistry's Mumbai as an urban landscape from an ecocritical perspective and explores the city as a porous body (Rodríguez, 2018). A doctoral thesis analyses Amit Chaudhuri's *Freedom Song*, Githa Hariharan's *In Times of Siege* and Vikram Chandra's *Love and Longing in Bombay* by applying Arjun Appadurai's theory of the Production of Locality (Stibe, 2014). A research article titled *Mistry's Bombay - Harmony in Disparity* looks at Mumbai in all of Mistry's works but applies no theory and thus reads more like a feature article (Elmadda, 2012).

However, the trajectory of this research paper differs as it will analyse both Rohinton Mistry's *Such a Long Journey* (1991) and Vikram Chandra's *Love and Longing in Bombay* (1997) from the theoretical perspective of Geocriticism. This research paper asks: What is the interplay of oscillation which takes place between the actual Mumbai and the imagined Mumbai through which we arrive at the illusory Mumbai of *Such a Long Journey* and *Love and Longing in Bombay*? As its critical framework, the research paper will refer to Bertrand Westphal's concepts of Referentiality, Oscillation, Homotopic Consensus, Heterotopic Consensus and Utopian Excursus from his seminal work *Geocriticism: Real and Fictional Spaces* (2007).

Real places, Imagined places, non-Mumbai places and Generic Geographical places in *SLJ* and *LLB*

Mumbai, originally inhabited by fishing communities, comprises seven islands. These islands were ruled by various indigenous dynasties from the second century BCE to the ninth century CE. Subsequently, Mumbai was part of the Mughal Empire during the mid-sixteenth century and then came under Portuguese rule. Later, in the seventeenth century, the British Empire took possession of the islands and leased them to the British East India Company. In the eighteenth century, the Portuguese-held territories were conquered by the Marathas, but the British regained control and established their dominance over the entire city. Eventually, Mumbai became the capital of the Bombay Presidency region. When India gained Independence in 1947, the Bombay Presidency was restructured as Bombay State. Later, in 1960, Bombay State was divided based on language into Gujarat and Maharashtra, with Mumbai becoming the capital of Maharashtra.

According to the theory of Geocriticism, this paper considers Mumbai as the referent and “referentiality refers to the relations between reality and fiction” (Tally, 2007, p.6), that is, the relations between the actual Mumbai and the fictional Mumbai of *SLJ* and *LLB*. This paper will not only look at Mumbai as a referent but also the entire discourse of Mumbai in the two selected texts because as Westphal states “the description of the place does not reproduce a referent; it is discourse that establishes the space” (Westphal, 2007, p.80).

Table 1. Three most frequently mentioned actual places in both the texts.

<i>SLJ</i>		<i>LLB</i>	
Real places in Mumbai	Frequency	Real places in Mumbai	Frequency
Khodadad building	42 times	Bombay	32 times
IIT	23 times	Bandra	9 times
Mount Mary	22 times	Colaba	7 times

The novel *Such a Long Journey* proficiently captures Mumbai’s cityscapes. The Parsi community’s residences in locales such as Dadar Parsi Colony, Cursow Baugh, Rustom Baugh, Malcolm Baugh, and Tata Blocks in Bandra and Khodadad building are very well known. In the novel, Mistry constructs a Parsi locale by placing his Parsi characters as residents of the Khodadad building; characters who are interesting, odd and endearing. This keeps the reader involved in the narrative. The Khodadad building is located in the Byculla area of Mumbai, while a Khodadad circle can be found in Dadar. Gustad Noble, the protagonist of the novel, experiences much of his life, including his domestic trials and triumphs, within the walls of the Khodadad building. As one can see there is a “constant movement, or oscillation” (Tally, 2007, p.10) between the actual Khodadad building in Mumbai and Mistry’s fictional representation of it.

The actual place most frequently mentioned in the text after the Khodadad building is IIT. The Indian Institute of Technology in Mumbai is in Powai. It is a very coveted educational institution where Indian students compete to get admission. It is also a gateway to an excellent career and as a result a good life. For Gustad Noble IIT remains a utopia as his son rejects admission to that prestigious institution. However, by the end of the novel Gustad makes peace with his son’s decision. This is how the author describes Gustad’s IIT utopia:

The dream of IIT took shape, then took hold of their imaginations. And the Indian Institute of Technology became the promised land. It was El Dorado and Shangri-la, it was Atlantis and Camelot, it was Xanadu and Oz. It was the home of the Holy Grail. And all things would be given and all things would be possible and all things would come to pass for he who journeyed there and emerged with the sacred chalice (Mistry, 1991, p.66-67).

The third most frequently mentioned actual location in the novel is Mount Mary Church. It is a Roman Catholic Basilica situated in Bandra, where it is believed that sincere prayers lead to the realization of wishes. Kiosks sell wax figures of the Virgin Mary, as well as candles shaped like hands, feet, and other body parts. Those suffering choose a candle or wax figure matching their illness and light it in the church in the hope of getting cured. Malcolm Saldahana, Gustad's college friend, takes him to the Basilica where Gustad purchases four candles and wax statues: a girl's torso to cure Roshan's illness, a full-body wax figure to cure Dinshawji's cancer, a boy's head to change Sohrab's mind, and a wax leg to improve Gustad's limp (Mistry, 1991, p.227).

To the degree that Mistry is representing places which exist in Mumbai such as the Khodadad building, IIT and Mount Mary Church, the relation of his Mumbai to the actual Mumbai could be said to be that of "homotopic consensus" (Westphal, 2007, p.101) with the actual Mumbai or in other words: "a representation of the referent emerges from a series of realemes and that the links between them are manifest" (Westphal, 2007, p.102). However, his imaginings of the Khodadad building as the residence of eccentric characters, IIT as a paradise for his son, and Mount Mary Church as a site which Gustad hopes will heal several fictional characters qualify as and can be classified as "heterotopic interference" or in other words, a "blurring" where "the connection between reality and fiction becomes precarious" and at this point "the referent" Mumbai "becomes a springboard from which the fiction launches itself" (Westphal, 2007, p.104).

As captivating as SLJ are the actual places described in *LLB*. Bombay is the most frequently mentioned actual place in *LLB*. Throughout the book, the city is referred to as Bombay and not Mumbai, except once (Chandra, 1997, p.267). There is a ghost in Jago Anita's house in Bombay in the story *Dharma*. However, that story focuses more on the interiority of the house, and the psychology of the protagonist, rather than the city. It is also shown in *Shanti* that the narrator of the stories Subramaniam is from a small place and migrated to Mumbai in order to make a life for himself there (Chandra, 1997, p.264).

The second most frequently mentioned place in *LLB* is Bandra. Bandra is mentioned multiple times as a wealthy locality in Mumbai (Chandra, 1997, pp.35, 50). A bungalow in Bandra with high real estate value is said to be haunted by a ghost in the story *Dharma* (Chandra, 1997, p.4). There are multiple references to Bandra police station in the story *Kama* because of the investigation of a murder. The unnamed narrator of *LLB* says towards the end that he was walking to Bandra and looking for his beloved Ayesha (Chandra, 1997, p.267). The third most frequently mentioned place in *LLB* is Colaba which is another posh locality in Mumbai. In *Kama*, there is a boarding house on the second floor of a building called *Daman* in Colaba where Chetanbhai and his wife went for their sexual escapades.

Like *SLJ*, Chandra’s narratives in *LLB* describe authentically the actual Mumbai such as Bandra and Colaba. Hence, Chandra’s Mumbai could also be said to mark a “homotopic consensus” (Westphal, 2007, p.101) with the actual Mumbai. Nevertheless, Chandra’s imagination takes over when he describes a house as haunted in Bandra, Bandra as a place of power struggles and Colaba as a place for the sexual escapades of a fictional couple. And these fictional distortions of the actual Mumbai can be classified as “Heterotopic Interference” where “the referent” Mumbai “becomes a springboard from which the fiction launches itself” (Westphal, 2007, p.104). Chandra’s fictitious Mumbai is wide-ranging as he tells stories of lower classes, middle-class as well as affluent Mumbai-kars and he mentions a wide array of Mumbai localities such as Mahalaxmi, Mazagaon, Umerkhadi, Pydhuni, Marine Drive, Wadala, Matunga, Koliwada, Sakinaka, Bandra, Andheri, Colaba and Bhuleshwar (Chandra, 1997, pp.267-268).

The actual Mumbai depicted in *SLJ* is very specific and even limited in scope. However, the same cannot be said of the imagined Mumbai in *SLJ*. Mumbai as imagined by Mistry in *SLJ* is sensational, energetic, and pulsating with life.

Table 2. Three most frequently mentioned imagined places in both texts:

<i>SLJ</i>		<i>LLB</i>	
Imagined places in Mumbai	Frequency	Imagined places in Mumbai	Frequency
House of Cages or the House	26 times	Shanghai Club	7 times
Black Stone Wall or Black Wall	7 times	Atreya Lane	5 times
Dr. Paymaster’s dispensary	5 times	Lunch Club	4 times

House of Cages, a brothel, also referred to as the House is the most frequently mentioned imagined place in *SLJ*. In describing the imaginary brothel, Mistry does a Henri de Toulouse-Lautrec like job and turns it into an Indian Moulin Rouge; albeit a comical one. Right outside the House of Cages is the paan shop of Peerbhoy Paanwala. Once the reader comes across the House of Cages it is easy to recognize that it “is a nonplace” or “ou-topos, with no rigid designator and not pointing to a referenced space of the world” or in other words it is a “Utopian Excursus” (Westphal, 2007, pp.108-109). As the term suggests Utopian Excursus can be understood as a digression, deviation or an excursion to a non-place or an imagined place. Peerbhoy Paanwala’s narration of aphrodisiacal tales about the potencies of the paans that he sells; especially the Palangtode paan, the disabled Tehmul Lungraa’s antics at the House of Cages, and the use of the House as a safe place for the exchange of lakhs of rupees establishes it as “the narrative” which “unfolds at the margins of the referent” (Westphal, 2007, p.109) Mumbai.

One more Utopian Excursus and the third most frequently mentioned imagined place in *SLJ* is Dr. Paymaster’s dispensary. Dr. Paymaster was Gustad's family doctor. The dispensary is the imagined place where Dr. Paymaster speaks to Gustad about the Bangladesh Liberation War where he personifies Bangladesh as a patient and uses a lot of medical metaphors to describe the political situation in Bangladesh and its repercussions on India. There is also another minor Utopian Excursus in *SLJ*; Madhiwalla Bonesetter also referred to as Bonesetter's which is also the fourth most frequently mentioned place in *SLJ*. Madhiwalla Bonesetter is described as having extraordinary bone-setting skills.

The second most frequently mentioned imagined place in *SLJ* is the Black Stone Wall, also referred to as Black Wall or simply the wall. In India, many people lack civic sense and either urinate or spit tobacco on building walls. The remedy for this problem is to put up images of Gods on the walls which stops people from defiling them. This seems to have been the inspiration for Mistry's Black Stone Wall which also leads to one of the many only-in-India situations in the novel. Khodadad building’s wall facing the street is where people urinate which leads to a rise in mosquitos and stench. Gustad Noble hires a pavement artist to paint the outside of the Black Stone Wall with pictures of Gods and Goddesses of different faiths. This stops people from urinating on the wall. To this extent, it can be said that the wall and the drama surrounding it are realistic because these unpleasant things do happen.

However, the quixotic nature of the pavement artist who works at night by the light of a petromax lamp refuses to wear footwear, who not only has degrees in Fine Arts but also World Religions, people's fervent attachment to the wall-shrine where they used to formerly urinate and Municipality's demolition of the wall which results in a morcha, a riot and death of Tehmul Lungra are all a product of Rohinton Mistry's fecund imagination. These aspects of the wall qualify for it to be called Heterotopic Interference as they launch the fiction surrounding the Black Stone Wall.

Unlike the wild and quirky imagined Mumbai of Mistry, the imagined Mumbai of *LLB* is all about power relations, money, and influence. The most frequently mentioned imagined place in *LLB* is the Shanghai Club. There is a Shanghai Club located in Mumbai which is a Chinese restaurant inside ITC Grand Hotel in Mumbai. However, the Shanghai Club in the book is a place imagined by the author and therefore it can be classified as Heterotopic Interference. In the story *Shakti*, there is a competition between the Bijlani family and the Boatwalla family. So, when the Bijlanis are refused membership in the Lunch Club, they put together all their life savings and start the Shanghai Club. Dolly Boatwalla is refused admission to the Shanghai Club as revenge. Shanghai Club as a club where only women members are allowed is the author's invention. This imagined place becomes the focal point or the site where the class competitions and jealousies come to the head and are played out in the narrative *Shakti*.

There are multiple imagined places in *LLB* which are completely the author's imagination and have nothing to do with the referent Mumbai. One such Utopian Excursus is Atreya Lane which is also the second most frequently mentioned imagined place in *LLB*. The word Atreya is most likely a reference to the Sage Atreya. Atreya Lane is important in the story *Artha* as that is where Iqbal goes looking for his missing lover Rajesh multiple times. Rajesh used to frequent a gym whose owners also have underworld links.

Like the Shanghai Club, the Lunch Club is also a Utopia Excursus which denotes the fantasy of excessive power. It is also the third most imagined place in *LLB*. This is the exclusive club where the class competition and power-play between Dolly Boatwalla and Sheila Bijlani begin:

What happened was that Sheila had finally been able to join the Lunch Club. Not many people in Bombay knew that the Lunch Club existed. Most of the people who knew what it was also knew that they couldn't be in it. The women in the Lunch Club met once a month for lunch at one of the members' houses...nothing very exciting on the face of it, but if you knew anything you knew that that was where marriages were arranged and

sometimes destroyed, deals were made, casually business was felt out, talk went on about this minister in Delhi and So-and-So's son who was school captain at Mayo (Chandra, 1997, p. 37).

The narratives of *SLJ* and *LLB* not only oscillate between the real and the imaginary Mumbai, but they also oscillate between Mumbai places and non-Mumbai places. The non-Mumbai places not only “mark the topos as special” but also set Mumbai apart “from the spaces surrounding and infusing it” (Tally, 2007, p.10).

Table 3. Three most frequently mentioned Non-Mumbai places in both texts:

<i>SLJ</i>		<i>LLB</i>	
Non-Mumbai places	Frequency	Non-Mumbai places	Frequency
Delhi or New Delhi	22 times	Delhi	6 times
Pakistan	19 times	Sylhet	5 times
America	12 times	London	4 times

Delhi also referred to as New Delhi at times is the most frequently mentioned non-Mumbai place in *SLJ*. Delhi in *SLJ* is the place where the character Jimmy Bilimoria disappears and he gets involved in a financial conspiracy involving the Prime Minister. Delhi adds to the detective angle of the novel. Delhi is usually referenced in order to talk about politics in the novel. New Delhi is used for the same purposes but it is used as an official way of referring to the city of Delhi.

Pakistan is the second most frequently mentioned non-Mumbai location in *SLJ* which takes place in the political context of the Bangladesh Liberation War. India had a major role to play in helping East Pakistan become Independent Bangladesh. In this novel, Pakistan is generally mentioned with reference to the Bangladesh Liberation War.

In *SLJ*, America is the third most frequently mentioned non-Mumbai place. It is sometimes mentioned as an aspirational place, and occasionally to draw comparisons between minorities in India and Black people in America. However, most of the references to America are in the context of the Bangladesh Liberation War, highlighting how the country aided Pakistan instead of supporting the suffering Bengalis in East Pakistan.

The most frequently mentioned non-Mumbai place in *LLB* is also Delhi. Jago Antia, the General Major in the story *Dharma*, worked in Delhi. In the story, *Artha* Iqbal travels to

Delhi often once he and Sandhya solve the glitches in the accounting software of Sridhar & Sons. With the help of their employers, their business is gradually expanding and they get a good project in Delhi as well. In the story *Shanti*, the eponymous character Shanti often goes to the Air Force headquarters in Delhi because her husband who was a pilot has gone missing in Burma. Shiv's parents in the story *Shanti* live in Delhi. Shiv also had a twin who died in the riots in Delhi.

The second most frequently mentioned non-Mumbai place in *LLB* is Sylhet. Sylhet is a city in Bangladesh. Sylhet is one of the places where Jago Antia has worked in the story *Dharma*. He was dropped in Sylhet where he had to fight. This is a reference to the battle of Sylhet which took place in 1971. This explains the presence of the Indian Army in Bangladesh, fighting Pakistani troops.

The third most frequently mentioned non-Mumbai place in *LLB* is London. In the story *Shakti* when Roxanne Boatwalla falls in love with Sanjeev Bijlani, their mothers who are competitors do not like it and try to separate them. In order to separate them, Dolly Boatwalla takes her daughter Roxanne to London. When Sanjeev learns this, he too wants to go to London because that's where Roxanne is.

The non-Mumbai places mentioned in *SLJ* establish Mumbai as a mostly non-political place where inadvertently the protagonist gets involved in a financial conspiracy simply because he has a friend in the Indian army. They "spatialize narrative time" (Westphal, 2007, p.23) of Mumbai as being rooted in the 1970s when the Bangladesh Liberation War was ongoing. However, Mumbai of *LLB* is that of 1980s Mumbai and has no political agenda and can be defined in opposition to the non-Mumbai places through the sheer diversity of Mumbai and non-Mumbai places mentioned in it.

In fictional texts, if only the name of the city is mentioned then they would read like a picture postcard or a travel brochure. However, what brings the fictional city alive in the narrative is the use of generic geographical places. They do the same work as that of a box set in theatre; they give the reader an illusion of the lived experience of the characters. This makes the narrative more authentic, brings it closer to the real-life experiences of the reader and makes it more relatable. In the case of theatre, the fourth wall is the audience and in the case of the novel or the short story, the fourth wall is the reader. The interiority of houses, rooms, stairs, and buildings lend legitimacy to the characters in the narrative world of the city that they inhabit.

Table 4. Three most frequently mentioned Generic Geographical Places in both texts:

<i>SLJ</i>		<i>LLB</i>	
Generic Geographical Places	Frequency	Generic Geographical Places	Frequency
Compound	78 times	City	40 times
Wall	63 times	House	23 times
Building	36 times	Stairs	17 times

The most frequently mentioned generic geographical place in *SLJ* is the compound. The compound is the canvas where all the drama of the novel unfolds. We are told that the compound has one solitary neem tree which is where the character Tehmul Langra got injured and became lame. In the compound where Gustad lives, a live chicken that he brought home to celebrate his son's admission to IIT escapes, leading to a humorous scene in which several characters give chase. Gustad and Major Billimoria used to do their Kusti prayers facing the compound wall. The compound is where the young Sohrab had put up Shakespeare's *Hamlet* with other children from the building. The compound is also the place where a morcha turns violent at the end, where a stone injures Tehmul Langra which leads to his death.

The second most frequently mentioned generic geographical place in *SLJ* is the wall. It starts as a problem as people urinate on the wall which leads to stench and mosquitos in the building, especially because Gustad lives on the ground floor apartment of Khodadad building. However, as the narrative progresses, the pavement artist converts the wall into a syncretic shrine, where individuals offer flowers, light *agarbatti* and pray.

The building is the third most referenced generic geographical place in *SLJ*, and much like the collection of short stories *Tales from Firozshah Baugh* (1987), it holds significant importance in the story. The building in the novel mostly refers to the Khodadad building, however, at times it may refer to other buildings as well. Just like the compound, a lot of drama in the novel takes place in the building. Apart from the Nobles, the building also contains residents such as Tehmul Langra, Miss Kutpitia, the Pastakias, the Dogwalla idiot, inspector Bamji and old Cavasji who directly speak to God from his window.

The generic geographical places in *LLB* make its fictional Mumbai more plausible. The most frequently mention generic geographical place in *LLB* is the city. The word city is

used several times in order to describe the city of Mumbai as well as other cities, such as Sylhet, and Dwarka in Gujarat, in which the characters find themselves.

Each of the characters in the stories has an interesting relationship with the city of Mumbai. Jago Antia in *Dharma* is dealing with the trauma of having lost a brother in a childhood accident, his Mumbai is one of the interiority of a house in Mumbai. Mumbai for the Bijlani and Boatwala families in *Shakti* is a Mumbai of class competitions and power struggles. The Mumbai of *Kama* is a detective-esque city about the dark and sexual secrets of rich people. The Mumbai of *Artha* is the city from the perspective of a gay couple. And the story *Shanti* is the love story of the narrator who is himself a migrant to Mumbai.

We also get to learn from Iqbal in *Artha* that the city is riot-prone: “Perhaps the next time there is trouble in the city, and there will be trouble in the city, I’ll find all this gone, burnt down...One more poor victim of unfortunate Hindu-Muslim riots.” (Chandra, 1997, p. 203). In *Artha*, the class difference in the city is visible in the cityscape itself: “You can search in this city forever for a poor man, but the mansions of the rich are landmarks” (Chandra, 1997, p. 208).

The second most frequently mentioned generic geographical place in *LLB* is House. Jago Antia’s house in the story *Dharma* is haunted by the ghost of a child. He plans to sell the house because he does not live there anymore. His house in Mumbai is also the house of his childhood. Sheila Bijlani’s house in the story *Shakti* is a white two-storied mansion...with a bit of lawn in front and a little behind. The third most frequently mentioned generic geographical place in *LLB* is Stairs. Stairs are important in the story *Dharma* as up the stairs, there is the ghost of the child living.

The real, imagined, non-Mumbai and generic geographical places all go into making the discourse of Mumbai in *SLJ* and *LLB* which revolve around the nodal point of actual Mumbai.

Language and the process of Oscillation in *SLJ* and *LLB*

Both *SLJ* and *LLB* are written in the English language, however, the English language text is interjected with words and expressions from multiple Indian languages. This too helps in the process of Oscillation as “Words, along with gestures, sounds, and images, are also caught up in the movements that support the representation of space... It is then that literature finds something to say...” (Westphal, 2007, p. 77). Mumbai as it is well known is a cosmopolitan place. The city has people from all over India. After

Marathi, Hindi and Gujarati are the second and the third most regularly spoken languages in Mumbai.

Table 5. Three most frequently mentioned Hindi words in both texts:

<i>SLJ</i>		<i>LLB</i>	
Hindi words	Frequency	Hindi words	Frequency
<i>Morcha</i>	30 times	<i>Thali</i>	5 times
<i>Bhaiya</i>	12 times	<i>Diya</i>	4 times
<i>Dubbawala</i>	6 times	<i>Kholi</i>	4 times

Table 6. Three most frequently mentioned Gujarati, Parsi-Gujarati, common words in Hindi and Gujarati languages in *SLJ*:

Gujarati words	Frequency	Parsi-Gujarati words	Frequency	Common words in Hindi and Gujarati languages	Frequency
<i>Seth</i>	11 times	<i>Nassasalers</i>	15 times	<i>Yaar</i>	26 times
<i>Mua</i>	5 times	<i>Kusti</i>	14 times	<i>Paan</i>	20 times
<i>Dholni</i>	4 times	<i>Goaswalla</i>	13 times	<i>Arre</i>	16 times

The repetitive use of Gujarati words such as *Seth*, *Mua*, *Dholni*, *Owaaryoo*, and *Sabaash*; Parsi-Gujarati words such as *Nassasalers*, *Kusti*, *Goaswalla*, *Subjo*, and *Bungalee* and Hindi words such as *Morcha*, *Bhaiya*, *Dubbawala*, *Mukaadam* and *Sahab* which are interjected in the mostly English language text of *SLJ* helps the reader linguistically and sonically locate Mumbai as an authentic fictional representation of the city in her mind's eye.

SLJ also features common words which could belong to Hindi or Gujarati such as *Yaar*, *Paan*, *Arre*, *Palang-tode* and *Bas*; this ambiguity further solidifies Mumbai in the reader's imagination and shows the importance of both Hindi and Gujarati in Mumbai. The novel also includes a smattering of Marathi, Urdu and Bengali words which shows the fictional Mumbai's cosmopolitanism as well. There are also few mentions of German, French and Latin words which show the protagonist Gustad Noble's love for knowledge.

SLJ also makes use of expressions such as *Goover-Ni-Gaan*, *Chhee-chhee!*, *Thussook-thussook*, *A-ra-ra-ra!* and *Palang-tode paan*; Hindi cinema songs such as a) *Dil deke dekho*, b) *Mere sapno ki rani kab ayegi tu*, c) *Sau saal pahalay, mujay tumsay pyar tha, aajbhi hai*; a patriotic song: *Jana Gana Mana*, sentences which are translated from Indian languages such as *Idiotic-lunatic talk*, *Ashes-and-sawdust man*, *Fighting-bighting*, *God knows to collect what dust I brought you along!*, *Simply at all you kept worrying*, *Seventeen times I have told you* and *One Up There*. *SLJ* also utilizes Hinglish words *Dogwalla* and *Juicewallas*, a transliteration: *Chaiwalla* as well as mispronunciations such as *avleble* (for available), *risvard* (for reserved), and *snakes* (for snacks).

All these usages of words and Indian languages go into making the fictional Mumbai as authentic and as believable as possible in *SLJ*. On the other hand, *LLB* is an English language text which makes references mostly only to Hindi language words such as *Thali*, *Diya*, *Kholi*, *Akhara*, *Jhadoo*, *Kukri*, *Mandap*, *Chabutra*, *Manjha*, *Memsahib*, *Paan* and *Takath*. The text of *LLB* refers to one Marathi word: *Chawls*, one Parsi-Gujarati word: *Sadra*, one Hinglish word: *Masala-grinding*, one mispronunciation: *Badi-beelding*, one word adapted into English from Hindi: *Tonga* and one Hindi cinema song: *Maine shayad tumhe pahale bhi kahin dekha hai*. However, *LLB* makes no mentions of Gujarati, Urdu, Bengali or German, French and Latin words. *LLB* also makes no use of phrases, patriotic songs, sentences translated from Indian languages or transliterations. In *LLB* too the words and sounds lend authenticity and help the reader locate the fictional city as Mumbai linguistically and sonically.

Indian and Foreign products and the process of Oscillation in *SLJ* and *LLB*

Rohinton Mistry does not just re-create Mumbai fictionally in his novel but he specifically re-creates the 1970s Mumbai. One way in which he achieves this is by situating the narrative against the backdrop of the 1971 Bangladesh Liberation War. Another way in which Mistry creates a retrospective effect in his novel is by mentioning products which were being used in 1970s Mumbai. Similarly, Chandra in *LLB* mentions products which were current in the 1980s Mumbai. The products mentioned in both texts become “Iconic representations of delinearization, playful journeys that disturb the traditional story line, the staging of points and bifurcations, and the use of hypertextual structure” and “all of these processes tend to spatialize narrative time” (Westphal, 2007, p. 23) as that of a particular Mumbai.

Table 7. Three most frequently mentioned Indian and Foreign products in both texts:

<i>SLJ</i>				<i>LLB</i>			
Indian Products	Frequency	Foreign Products	Frequency	Indian Products	Frequency	Foreign Products	Frequency
Odomos	7 times	Meccano or Meccano set	6 times	Binaca Geetmala	2 times	Wilkinson Razor	1 time
Landmaster car	6 times	Rolex watch	2 times	The Illustrated Weekly of India or The Illustrated Weekly	2 times	.303 Lee-Enfields (British rifle)	1 time
Lambretta scooter	5 times	Petromax or Petromax Lamp	2 times	Hindi Cinema movies: a) <i>Coolie</i> (1983) b) Love, Love, Love (1989)	1 time	-----	-----

Odomos was one of the first mosquito repellents to be introduced in the Indian market. It is a product of the Balsara Company which was later acquired by Dabur India Pvt Ltd. The use of Odomos in *SLJ* is prochronistic because Odomos was not launched in India till 1987 (Moneycontrol, n.d.). However, it works well in the novel. It evokes a certain Indian-ness as Indians tend to make brand name synecdochisms for the products that they represent (for example Maggi for noodles, Xerox for photocopying, Aquaguard for water purifier and Odomos for mosquito repellent). Since Odomos is a very common Indian product which is used even today, its mention lends to the narrative a historical continuity. However, that continuity does not go as far back as the 1970s. Mistry left

India in the 1970s, so he probably learned of Odomos when he visited India around the late 1980s when Odomos had become a household name in India.

In the novel *Gustad Noble* lives in the ground floor apartment and the black stone wall outside the apartment is the place where people urinate. This causes the mosquitoes to flourish:

"People keep pissing on the wall as if it was their father's lavatory, " said Gustad, slapping his neck and prying off a dead mosquito. In the medicine section of the sideboard he found a small half-used tube of Odomos. "Have to buy another one tomorrow. The mosquitoes will make the Odomos manufacturers fat, that's all' (Mistry, 1991, p.79).

Another Indian product frequently mentioned in *SLJ* is the Landmaster car. Inspector Bamji, who resides in the Khodadad building, drives a Landmaster car. Hindustan Landmaster was modelled on the Oxford Morris II car. The production of this series of cars was later stopped when Hindustan Motors introduced the model Oxford Morris III influenced Ambassador car in India which turned out to be hugely successful. The Hindustan Landmaster was produced from 1954 to 1957. So presumably Landmasters were still on the Indian roads in the 1970s which is when the novel is set. The arrival of the Landmaster in *SLJ* usually heralds the entrance of Inspector Bamji on the scene as well.

Another vehicle from a foreign country but manufactured in India and frequently mentioned in *SLJ* is the Lambretta scooter. Lambretta is a brand of scooters initially manufactured in Italy. Scooters India Limited (SIL) was established by the Indian government in 1972, following the purchase of machinery from a Milanese factory, to manufacture the Lambro three-wheeler under the brand name Vikram for the domestic market. The Lambretta brand of scooters had been present in India since the 1950s.

When Gustad and his colleague Dinshawji are walking outside their office and discussing how the city of Mumbai has changed, a man on a Lambretta has an accident with a car which leaves him injured in the head. Later, at a restaurant, Gustad reveals that he knew the man on Lambretta. It was the man who was a taxi driver who had saved his life when he had fallen from the bus. The man on the Lambretta turns out to be Ghulam Mohammed who is a friend and associate of Major Jimmy Billimoria.

SLJ includes not just Indian products but also includes foreign products which were available or coveted in India in the 1970s. The foreign product most frequently

mentioned in *SLJ* is Meccano also referred to as Meccano set. Meccano is a model construction system from the UK which is very popular amongst children. The Meccano sets were manufactured abroad and imported to India. Gustad in *SLJ* nostalgically remembers the days of his family's prosperity when his father had bought him a Meccano set.

Another frequently mentioned foreign product in *SLJ* is a Rolex watch. Rolex is a Swiss luxury watch which is well known for being one of the most expensive watches in the world. Gustad's boss at the bank, Mr. Madon, wears a gold Rolex watch in the novel.

One more foreign product frequently mentioned in *SLJ* is Petromax or Petromax Lamp. Petromax is a brand name for a type of pressurised paraffin lamp which became famous all around the world. In the novel, the quixotic figure of the pavement artist paints by the light of the Petromax and it is one of his few possessions when he leaves the Khodadad building.

Like *SLJ*, *LLB* too mentions some Indian and foreign products frequently which help recreate the 1980s Mumbai. Binaca Geetmala is a frequently mentioned radio program in *LLB*. Binaca Geetmala which aired on Radio Ceylon from 1952 to 1988 was a countdown show of top Hindi cinema songs and it was tremendously popular. In *Dharma*, Jago Antia used to listen to the Binaca Geetmala show as a child with his brother Soli who accidentally died during their childhood by falling from a terrace. Binaca Geetmala reminds Antia of his brother whose ghost haunts their childhood home.

The Illustrated Weekly of India also referred to as The Illustrated Weekly in *Dharma* was a weekly newsmagazine publication in India. The Illustrated Weekly of India is mentioned twice because Jago Antia and his brother Soli read a story about the prince and cricketer Ranjitsinhji in that news magazine.

Another retro item mentioned in *LLB* is *Coolie* which is a 1983 Hindi Cinema movie featuring Amitabh Bachchan. The maid Ganga in the story *Shakti* has a daughter named Asha. While coming out of the morning show of the movie *Coolie*, she throws a glance at Girish who falls in love with her then. While riding his bike, inspector Sartaj Singh in the story *Kama* sees on a bus, the poster of a new movie titled *Love, Love, Love* which is a reference to a 1989 movie (Chandra, 1997, pp. 161-162). These two movie references specify that *LLB* is largely set in 1980s Mumbai.

The foreign products which were available or coveted in India in the 1980s Mumbai and frequently mentioned in *LLB* include Wilkinson Razor. Wilkinson Sword is a brand of

razors from Europe. In the story *Shakti*, Sheila Bijlani's father used to shave his stubble with a Wilkinson Razor. Another foreign product mentioned in *LLB* was the .303 Lee-Enfields which refers to the .303 calibre British rifle Lee-Enfield. When Sartaj Singh goes to the fictional place Samnagar in order to interview Kshitij's mother, he is escorted by a person carrying .303 Lee-Enfield. .303 Lee-Enfields were manufactured at a factory in Ishapore in West Bengal after 1962.

SLJ portrays Mumbai as a cherished city of Gustad Noble, who nostalgically reminisces about his family and college life in the city in 1972. However, on a day-to-day basis, his Bombay is mostly Khodadad building where he lives with his family and the bank where he goes to work every day. In *SLJ*, one gets a slice of the real Mumbai, particularly how a Parsi family lives in Mumbai in a Parsi colony. The real Mumbai in *SLJ* is very selective and detailed and the selected places make for an immersive reading experience. On the contrary, Mumbai in *LLB* encompasses more of the city. The narrative of *SLJ* takes us to IIT, markets and hospitals. However, the real places in *LLB* are wide-ranging and the reader gets the feeling that she is ambling through various areas of the city. The real places in both *SLJ* and *LLB* are all Heterotopic Interference as they are all real places which act as a launching pad for fictionality.

The imagined places in *SLJ* are a brothel, a black stone wall and two imagined doctors. The imagined places in *LLB* are two exclusive clubs, one art gallery, a make-believe lane, a housing colony and a mansion. The House of Cages, Dr. Paymaster's dispensary and Madhiwalla Bonesetter are all Utopian Excursus or sub-plot stories which distract readers from the more serious main plots of the narrative regarding a father-son conflict and a conspiracy regarding the Prime Minister and the Bangladesh Liberation War. The Black Stone Wall is a Heterotopic Interference which is also a subplot which entertains by remaining an unrelenting problem which is later resolved. Similarly, Shanghai Club in *LLB* is also a Heterotopic Interference. On the other hand, the Lunch Club and Boatwalla Mansion, both Utopian Excursuses also become the centre stage of drama about class and affluence. Thus, the imagined Mumbai in *SLJ* is relegated to the subplots of the novel in order to divert and amuse the reader. However, in *LLB* the imagined Mumbai becomes the centre stage where dramatic turns of events take place. The imagined places in *SLJ* and *LLB* both are a combination of Utopian Excursuses and Heterotopic Interference.

Delhi is the most frequently mentioned non-Mumbai place in *SLJ* and *LLB*. In *SLJ*, Delhi and other places have political significance as they "spatialize narrative time" (Westphal, 2007, p. 23) of Mumbai as being the 1970s. But that is not the case with places mentioned in *LLB*. The places mentioned in *LLB* are arbitrary without any explicit agenda

in mind. In *SLJ* Mumbai is juxtaposed with non-Mumbai places which identifies its temporality as of the 1970s and shows it as a city which is impacted by the Bangladesh Liberation War of 1971. In *LLB* too Mumbai is contrasted with non-Mumbai places, and Mumbai is established as an authentic fictional representation but here it works because of the sheer diversity of Mumbai and non-Mumbai places mentioned in the text. The mentions of the movies *Coolie* (1983) and *Love, Love, Love* (1989) help locate *LLB*'s temporality as largely that of 1980s India.

Through a comparison of the generic geographical places mentioned in both *SLJ* and *LLB*, we learn that the narrative of *SLJ* is more inclined towards theatre as it refers a lot to places such as compounds, walls, buildings, banks, rooms, and homes; all depicting the interiority of the apartment complex where the narrative takes shape. On the other hand, apart from the interior places such as houses, stairs, and room mentioned in *LLB* it also refers to exteriors such as city, station, street, village, and sea which shows that the narratives of *LLB* can be said to be in equal parts theatrical and cinematic.

The usage of familiar-sounding words helps in locating Mumbai sonically and linguistically as an authentic representation in both the texts for the reader in her mind's eye. According to Westphal, "The interface between reality and fiction lies in words, in a certain way of positioning them along the axis of truth, verisimilitude, and falsity, away from any old mimetic fancy or all axiology. Words, along with gestures, sounds, and images, are also caught up in the movements that support the representation of space...It is then that literature finds something to say, to say – yes, not only to transcribe – into the text. This is "poetic work," which Jean Roudaut says facilitates the passage from the real city to the imaginary city..." (Westphal, 2007, p. 77). The choice of words and languages employed shows the poetic work that imaginary Mumbais are doing in *SLJ* and *LLB* and that both texts are trying to represent different aspects of Mumbai.

In *SLJ* reference to Indian brands of mosquito repellent, cars, scooters, alcohol, footwear, newspaper, and biscuits and *LLB* reference to Indian brands of radio shows, newsmagazine and movies help re-create the temporality of 1970s and 1980s Mumbai respectively. In *SLJ* references to foreign brands of toy sets, watch, and lamp and in *LLB* references to foreign brands of razor and rifle also place Mumbai as a city which was not yet globalized. The products "tend to spatialize narrative time" through "iconic representations of delinearization, playful journeys that disturb the traditional storyline, the staging of points and bifurcations, and the use of hypertextual structure" (Westphal, 2007, p. 23) as that of a particular Mumbai.

Robert Tally (2007) takes the example of Yoknapatawpha County created by William Faulkner; a combination of the real place Oxford, Mississippi and fictional places such as Compsons, Bunderns, and Snopeses. He states that “all places are like Yoknapatawpha, combining the real and the imaginary.” (p. 10). Real, imagined, generic geographical places and the language used all help in understanding the oscillation process which moves back and forth from the real to the imaginative. While non-Mumbai places and products help in establishing the temporality of Mumbai. Westphal (2007) theorizes, “The description of the place does not reproduce a referent; it is a discourse that establishes the space (p. 80).” The discourse of Mumbai created by Mistry gives preference to time over space as he masterfully re-creates the 1970s Mumbai but the spatiality of the Mumbai depicted in *SLJ* is limited in scope. On the contrary, Chandra’s discourse of Mumbai gives precedence to space over time; his fictional Mumbai is diverse and spatially incandescent but the temporality of the Mumbai as 1980s Mumbai is undistinguishable and must be sought out.

The discourse of Mumbai in *SLJ* is that of a city in 1970s India which is amid the Bangladesh Liberation War, a city which is in equal parts realistic and imaginative and has a penchant for the theatrical. The discourse of Mumbai in *LLB* is that of a city in 1980s India which is aloof from politics as well as its temporality, this Mumbai is like a city-world all by itself, which is very self-referential, diverse, in equal parts realistic and imaginative and has an equal proclivity for the theatrical and the cinematic.

References

- Alter, R. (2008). *Imagined Cities: Urban Experience and the Language of the Novel*. Yale University Press.
<https://www.degruyter.com/document/doi/10.12987/9780300127072/html>
- Ashcroft, B. (2011). Urbanism, mobility and Bombay: Reading the postcolonial city. *Journal of Postcolonial Writing*, 497–509. <https://doi.org/doi:10.1080/17449855.2011.614774>
- Balsara Hygiene Products Ltd. (n.d.). Moneycontrol.
<https://www.moneycontrol.com/company-facts/balsarahygieneproducts/>
- Berger, R. (2013). Hang a Right at The Abbey: Jane Austen and the Imagined City. In L. Raw & R. G. Dryden (Eds.), *Global Jane Austen: Pleasure, Passion, and Possessiveness in the Jane Austen Community* (pp. 119–142). Palgrave Macmillan.
<http://eprints.bournemouth.ac.uk/20602/>
- Bharucha, N. E. (2016). Fictional and Cinematic Representations of the Journey of Bombay to Mumbai. In J. Tambling (Ed.), *The Palgrave Handbook of Literature and the City* (pp. 623–638). Palgrave Macmillan.

- Bhat, D. (2020). Aamchi Mumbai' in Rohinton Mistry's fiction: urban ecology, filth and foliage. *Green Letters*, 24(2), 140–154.
<https://doi.org/https://doi.org/10.1080/14688417.2020.1772846>
- Chambers, C. (2009). Postcolonial Noir: Vikram Chandra's "Kama." In N. Pearson & M. Singer (Eds.), *Detective Fiction in a Postcolonial and Transnational World*. Routledge. <https://doi.org/10.4324/9781315576794>
- Chandra, V. (1997). *Love and Longing in Bombay*. Penguin Books.
- Dastageer, A., & Farook, U. (2019). The Articulation of Multiculturalism in Rohinton Mistry's Such A Long Journey. In V. Peruvalluthi & M. Kannadhasan (Eds.), *Changing Paradigms In Cultural Context Of Literature*. Emerald Publishers.
- Elmadda, E. (2012). Mistry's Bombay: Harmony in Disparity. *Contemporary Literary Review*. <http://contemporaryliteraryreview.blogspot.com/2012/07/mistrys-bombay-harmony-in-disparity-by.html>
- Gilbert, P. (Ed.). (2002). *Imagined Londons*. State University of New York Press.
- Gopinath, K. (2019). Vikram Chandra's Kama: A Postcolonial Crime Fiction. In V. Peruvalluthi & M. Kannadhasan (Eds.), *Changing Paradigms In Cultural Context Of Literature*. Emerald Publishers.
- Granville, S. (2007). *Mapping the Geographical and Literary Boundaries of Los Angeles: A Real and Imagined City* [The University of Waikato].
<https://researchcommons.waikato.ac.nz/bitstream/handle/10289/2359/thesis.pdf?sequence=1&isAllowed=y>
- Groeninger, D. (2005). *Chicago imagined: The role of newspaper columnists in creating a city of the mind, 1890–1930* [Loyola University Chicago].
- Hall, M. V. (2018). The Banal Sublime of Postcolonial Bombay and Calcutta: The Embodied Ghosts, Falling Bodies, and Tangled Webs in Chandra's "Dharma" and Chaudhuri's A Strange and Sublime Address. *Journal of Literature and Trauma Studies*, 7(1), 95–117. <https://doi.org/10.1353/jlt.2018.0004>
- Hemalatha, M. (2004). Theme and Technique in Rohinton Mistry's Such a Long Journey. In J. K. Dodiya (Ed.), *The Novels of Rohinton Mistry: A Critical Study* (pp. 98–107). Sarup & Sons.
- Hirst, A., & Silk, M. (2004). *Alexandria, Real and Imagined*. Routledge.
<https://www.routledge.com/Alexandria-Real-and-Imagined/Hirst-Silk/p/book/9780754638902>
- Jaoolkar, V., & Singh, P. (2012). Themes of Immigration in the Novels of Rohinton Mistry. *The Criterion: An International Journal in English*, 3(2), 1–6. <https://the-criterion.com/V3/n2/Priyambda.pdf>
- Koshy, W. J. (2021). Metropolitan Life Represented in Selected Novels. *EPRA International Journal of Multidisciplinary Research*, 7(2), 169–171.
<https://doi.org/10.36713/epra2013>

- Lidstone, A. (2005). Scaling the Walls of Narrative Voice in Such a Long Journey. *Commonwealth : Essays and Studies*, 27(2), 59–69.
- Mancini, B. (2004). Imagined/Remembered Londons. *Literary London: Interdisciplinary Studies in the Representation of London, Volume 2(2)*.
<http://www.literarylondon.org/london-journal/september2004/mancini.html>.
- Manikandan, M. (2017). Humanism in Rohinton Mistry's Such a Long Journey. *International Journal of English Language, Literature in Humanities*, 5(3), 45–53.
- Menadue, C. (2018). Cities in Flight: A Descriptive Examination of the Tropical City Imagined in Twentieth Century Science Fiction Cover Art. *ETropic: Electronic Journal of Studies in the Tropics*, Vol. 17(2), 62–82.
<https://doi.org/https://doi.org/10.25120/etropic.17.2.2018.3658>
- Mistry, R. (1987). *Tales from Firozsha Baag*. Penguin.
- Mistry, R. (1991). *Such a Long Journey*. Faber and Faber.
- Moore, S. Gruver. (2011). *The City Real and the City Imagined in Victorian Manchester* [University of Virginia].
- Morey, P. (2004). Mistry's Hollow Men: language, lies and the crisis of representation in Such a Long Journey. In *Rohinton Mistry* (pp. 69–93). Manchester University Press.
- Quindlen, A. (2006). *Imagined London: A Tour of the World's Greatest Fictional City*. National Geographic. <https://www.simonandschuster.co.uk/books/Imagined-London/Anna-Quindlen/9780792242079>
- Rao, P. A. (2013). Alienation in Rohinton Mistry's Novels Such A Long Journey And Family Matters. *Research Journal of English Language and Literature*, 1(2), 239–243. <http://www.rjelal.com/RJELAL-1>
- Ridda, M. (2014). Love and Longing for Mumbai: Vikram Chandra's Fiction and Bollywood Cinema. In O. P. Dwivedi (Ed.), *Tracing the New Indian Diaspora* (Vol. 176, pp. 219–233). Brill Publishers.
<https://brill.com/view/book/9789401211710/B9789401211710-s013.xml>
- Rodríguez, M.-L. G. (2018). Porous Bodies in Mumbai: An Analysis of the Urban Landscape in Rohinton Mistry's Novels. *Ex-Centric Narratives: Journal of Anglophone Literature, Culture and Media*, 2, 190–202.
<https://doi.org/https://doi.org/10.26262/exna.vii2.6739>.
- Rollason, C. (2004). Translating a Transcultural Text – Problems and Strategies: On the Spanish Translation of Vikram Chandra's 'Love and Longing in Bombay.' *Translation Studies: Doubts And Directions*.
<https://seikilos.com.ar/LoveAndLonging.html/>
- Rummel, A. (2016). The City, the Self and the Real-and-Imagined: Ford Madox Ford

- and Paris. In *Ford Madox Ford's Cosmopolis: Psycho-geography, Flânerie and the Cultures of Paris* (Vol. 15, pp. 47–57). Brill Publishers.
<https://brill.com/view/book/9789004328372/B9789004328372-soo4.xml>
- Sarma, A. (2013). *Grotesque Realism and Narrative of Marginality and Resistance in Rohinton Mistry's Such a Long Journey*. Chaiduar College.
<https://www.chaiduarcollege.org/doc/Arindam%20Sarmah.pdf>
- Stibe, A. (2014). "I am walking in my city": *The Production of Locality in Githa Hariharan's In Times of Siege, Vikram Chandra's Love and Longing in Bombay, and Amit Chaudhuri's Freedom Song* [Karlstad University]. <https://www.diva-portal.org/smash/record.jsf?pid=diva2%3A719609&dswid=7880>
- Szekfü, A. (2009). Reality and Fiction in Classical Hungarian Documentaries. *Acta Universitatis Sapientiae, Film and Media Studies*, 1(1), 137–148.
<https://www.cceol.com/search/article-detail?id=136401>
- Takhar, J. (N.d). Rohinton Mistry's Indian Neorealism: The Voice of the People. *Canadian Literature & Culture in the Postcolonial Literature and Culture*.
<http://www.postcolonialweb.org/canada/literature/mistry/takhar3.html>
- Tally, R. (2007). Translator's Preface. In *Geocriticism: Real and Fictional Spaces* (pp. 6, 10). Palgrave Macmillan.
- Tambling, J. (Ed.). (2016). *The Palgrave Handbook of Literature and the City*. Palgrave Macmillan.
- Taneja, P. (2018). Such a Long Journey: Rohinton Mistry's Parsi King Lear from Fiction to Film. In P. Trivedi & P. Chakravarti (Eds.), *Shakespeare and Indian Cinemas: 'Local Habitations.'* Routledge.
<https://www.taylorfrancis.com/chapters/edit/10.4324/9781315670409-9/long-journey-preti-taneja>
- Westphal, B. (2007). *Geocriticism: Real and Fictional Spaces* (R. Tally, Trans.). Palgrave Macmillan.