

TRIBHUVAN UNIVERSITY

Memory and Experience as Binding Force in Rohinton Mistry's *Family Matters*

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Letter of Recommendation

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CONTENTS

Acknowledgements

CHAPTER		Page
ONE	INTRODUCTION	1-12
	Biography	1
	The Creative world of Mistry	1
	A Critical Glimpse of Mistry's World	5
TWO	A SURVEY OF PSYCHOANALYSIS	13-21
	Freudian Psychology	16
THREE	TEXTUAL ANALYSIS	22-40
	Memory in <i>Family Matters</i>	32
	Dream: A source of Wish Fulfillment	34
	Cultural Neurosis and Family Matter	34
	Physical Torture Climaxes Psychic Pain in <i>Family Matters</i>	36
	Aim: A driving force in <i>Family Matters</i>	38
FOUR	CONCLUSION	41-43
	WORK CITED	44-45

CHAPTER ONE

INTRODUCTION

Biography

Rohinton Mistry has been recognized as an outstanding contemporary writer who was born in Bombay, India in 1952. He earned a B.A. in mathematics and economics at the University of Bombay. In 1975, he married Freny Elavia, a teacher and immigrated to Canada where he studied at the University of Toronto and completed a B.A in English and philosophy. In Canada he worked in Toronto Bank. Then, he began his writing career winning two Hart House literary prizes in 1983 and 1984 respectively. Moreover, he got Canadian fiction magazines annual contribution prize in 1985 for his short stories entitled *Swimming Lessons and Other Story From Frioza Baag* published by Penguin Books Canada, in 1991. His first novel, *Such a Long Journey*, was published and earned critical praise in both Canada and all over the world. This book got the Governor General's Award, the Commonwealth Writers Prize for best book, the W.H. Smithy Books in Canada and the first Novel Award. He, in addition, was short listed for the Booker Prize and the Trillium Award. It was made into an acclaimed feature film in 1998. His novel *A Fine Balance* was published in 1995 which continued to earn Mistry's International acclaim winning many prestigious awards. Booker Prize short-listed author Mistry's books have been widely translated. In 2002, he has published his well known novel *Family Matters*. He delicately scratches surfaces of the Parsi family's life, the uncertainty of present day existence is pushed to the foreground within the larger sweeps of history and politics. Memory and experience as binding force is the major theme of this novel.

The Creative World of Mistry

Donna Seaman in *The Booklet* says, "Rohinton Mistry has long been

recognized as one of the best Indian writers whose development has been swift and it was steady" (21).

He further says:

His flawless style and absolute yet inconspicuous command of character, place and story made him prizewinner of his previous novels. He became famous all over the world in the field of literature whose narratives fall outside the dominant culture. (21)

All the characters in Mistry's works are so well drawn that we feel wrapped up in their problems, rather than just privy to them. They have a sense of alienation, displacement, dislocation and they eventually return to their cultural home, worshipping the importance of family.

The story of his works evokes pity and sympathy with heart-rending bellows which is very much related to our lives. John Updike states in *The New Yorker* "The reader is moved, even to tears, by these rites of passage among characters we have lived with long enough to feel as family" (font cover page).

A Fine Balance (1996) presents the expensive and devastating historical event, which depicts four individual characters during the emergency that Indian Prime Minister Indira Gandhi declared in 1975. It was the period of intense repression against dissidents and the poor. Besides, it is a novel about the culture of India in the 1970s. It centers on the unlikely living arrangement of four characters that are forced by their stained economic circumstances to share an apartment. The four characters are Parsi widow Dina Dalal, the Parsi student Maneck Kohlah, the Hindu tailor Ishvar, and his nephew Omprakash. The main character of the novel, Dina Dalal is compelled by her older brother to marry rich but unappealing suitor. Unfortunately, she becomes widow very early in her marriage. On the other hand, her brother has

abusive and dominating behavior towards her. So, she tries to be free from her brother but she can't afford the rent on her own. Then, she hires two Hindu tailors to start her sewing business in the apartment. Eli Park Sorensen in *A Forum on Fiction* says:

These four characters toil and struggle through everyday life, constantly obstructed and regulated by what appears to be an endless series of accidents, co-incidents and random forces, evoking the experiences of hope, desire and tragedy. (168)

Government problems wrap its strings around the fates of the four characters. Om and Ishvar end up their lives as beggars. Dina becomes the servant in her brother's house after losing the apartment, while Maneck kills himself. Hence, difficulties rain down upon the characters from all sides.

Likewise, Mistry's another novel, *Such a Long Journey* (1991) that was short listed for the Booker Prize, provides an extremely detailed description of Gustad Noble and his family in their apartment in Bombay. Gustad is a man with a highly developed sense of duty. His wife, Dilnavaz, is attractive, good natured and efficient. Sohrab, the elder son has just been admitted to the Indian Institute of Technology. Noble's grandfather had a thriving furniture business whereas his father was successful bookseller. Mismanagement by Noble's dissolute Uncle resulted in bankruptcy and the loss of everything the family had accumulated over the years. Noble sometimes recalls those earlier days of relative luxury. He is very worried about the stench outside his apartment building caused by urinating on the wall. Things begin to go wrong. Sohrab announces that he no longer wants to go the ITT and his frustrated father evicts him. On the other hand, Roshan develops a stomach disorder.

Here, too, Mistry has presented psychologically haunted characters. They suffer mentally recalling their earlier days of relative luxury. The outside world is shown as rotten and chaotic by bankruptcy and stench during the chaotic times of 1971 in India.

In *Swimming Lessons* and *Other Stories From Firozsha Baag*, Mistry describes about the middle class where characters struggle amid Western values and their economic hardship. It chronicles the experiences of the residents of a Bombay apartment complex known as Firozsha Baag. The young protagonist defies his parents and their spiritual advisor by dating a woman who is not a Parsi. Daulat shocks her neighbors by departing from religious custom and refusing to mourn her husband according to Parsi tradition. To suggest each characters mental anguish , Mistry incorporates elements of mysticism and surrealism in the story.

Family Matters is the third novel of Indian born author Rohinton Mistry, Published in 2002 which won the Kiriyana Prize for 2002. The novel is set in the city of Mumbai where Mistry was born and grew up and some of the action takes place in Chateau Felicity. Nariman Vakeel, the central character of the novel, a retired English Professor, was in love with Catholic Goan girl, Lucy Braganza but he was compelled by his parents and their orthodox Parsi culture to give up the woman he loved and marries the most inappropriate Yasmin, a widow with two children, Coomy and Jal. The memories of love of Lucy haunts Nariman all the time. On the other hand, Nariman has been living with his stepchildren. Although they are adopted legally by Nariman, they keep the name of their birthfather. Coomy has never forgiven Nariman for his part in her mother's unhappy and tragic death. She tries to destroy the remaining pleasures of her step father making different rules at home and wants to make the house of her own by moving him far away.

Mistry has presented the miserable situations that all characters have to face in this novel. Most of the characters are tortured psychologically and culturally that they can never forget in their lives. The difficulties, on the other hand, are compounded by another circumstances so that they are in the grip of vicious circle which is difficult to break. No characters can get success over the situation which creates sympathy to the readers.

A Critical Glimpse of Mistry's World

Family Matters by Rohinton Mistry is an impressive and masterful novel, intimately detailed in its description of family apartment living in Bombay. Various critics opined differently about Mistry and his novel. Jean Huston in *Understanding Other* comments *Family Matters* as the picture of "how characters deal with family obligation". Huston further states:

They are alive and passionate, tragic and comic, cruel and compassionate. Yezard's transformation is profoundly moving, yet finally ironic it took me into a new world, a new experience of the senses - especially of smell. (188)

Nariman's grandchild who is the school boy also involves in bribe for his treatment because of shortage of money. He further says:

The theme of corruption- personal and political-dances with that of love and goodness, as represented by Nariman's grandson, whose first act of dishonesty is instigated by his desire to make money for his grandfather's medicine. (183)

Similarly, Brooke Allen in *The Atlantic Monthly* views *Family Matters* as rigid traditionalism. Allen Comments:

Family Matters, chants the effects of religious bigotry and rigid traditionalism. His

subsequent loveless marriage blights the family for decades. Parsi fundamentalism wrecks the family's harmony and pollutes the very air. (165)

Likewise, Donna Seaman in *The National Newspaper* focuses on an extended Parsi family suffering the long term consequences of a Juliet and Romeo like tragedy. He says:

Parsi widower Nariman survived the catastrophic love affair, forcing him to confront his guilt over capitulating to his family's vehement objections to the non- Parsi love of his life and entering into an unhappy arranged marriage. (448)

Mark Harris in *Entertainment Weekly* analyses *Family Matters* as an intimate drama about the lives of ordinary people in Bombay. He further states:

a small- scale, intimate drama about the lives of ordinary people threatened (and sometimes crushed) by the onrush of history. The focus this time: a Bombay clan whose aged patriarch moves in with his daughters family. (142)

He says that Mistry shows how the lives of ordinary people affect by the shifting of political currents. He again views:

Mistry brings the same unflinching scrutiny to the every day details of their lives as he does to the shifting political currents in the city they inhabit, by an ongoing taste for catastrophe so arbitrary as to be melodramatic. (149)

Another critic Jeanne Houston in *The Mercury Rising* says that the story of *Family Matters* is reminiscent of *King Lear*. He opines:

The story is reminiscent of King Lear-which Nariman taught as an English professor- as becomes a saga of "who will take care of papa?"

Torn between familiar bonds, religious obligation stemming from their Parsi background, and bitter memories. (244)

Legally adopted children also made secret plan to kick out from his own home forever. He further says:

The stepchildren conspire to send Pappa in ambulance to Roxana's already- crowded apartment. Three extend to four months, during which time we learn memory by memory, in flashback of Pappa's love affair. (448)

According to Reisman, in *Literary Supplement*:

As Nariman's health fails and his memory becomes unreliable, Coomy avenges herself on him by systematically humiliating him. She forbids Nariman to take his usual walks around the neighborhood. Even he is not get out of his bed till she comes to get him. (135)

Then the stepchildren sent Nariman to his own daughter's house. His arrival interrupts Cheonys family. He further opines:

Coomy and Jal dump him unceremoniously at the small, two- bedroom apartment where Nariman's daughter, Roxana Cheony until his cast off. Though she may weep in private, she never let him see how exhausted she is. (140)

Similarly, another critics Davis in *Survey of world literature* opined the forced intimacy and increasing lack of money to cover expenses led to dire consequences. He further says:

Nine-year-old Jehangir, as Homework Monitor, begins to accept bribes from schoolmates, and Yezad gambles away the household money and

devises an elaborate and the fatal, scheme to get a rise. It is regret for wrong choice. (187)

Similarly, he further opines that the past haunts the characters in different ways:

Nariman's decision to obey his father, a man willing to trade familiar happiness for narrow beliefs, leads him to an unhappy marriage with a Parsi widow and to fall into the madness and desperation of his Catholic lover, Lucy. (127)

Furthermore, he views that the characters of *Family Matters* are longing and dreaming for their lives but they have to suppress their desires:

Yezad, brother-in-law of Nariman dreams of an idealized Bombay; and Yezad yearns for the house of his childhood and harbours his frustrated dreams of immigrating to Canada where as Commy wants his step-father's house of her own. (219)

Likewise, B.J. Korson in his book *Free Human Booklet* states:

This Lear-like tale also features Nariman's former lover, Lucy, whom Nariman had to give up and marry Roxana's mother because Lucy wasn't a parsi. Lucy haunts his marriage to Yasmin, and the triangle ends. (181)

Another critic Mary Whipple in *A Flawless Gem* views that the circumstances of *Family Matters* are the story of youth and loss. He says:

"One important story is of youth and loss, and yearning for redemption... Just the details are different" (60).

He further said that financial problem rises the tension among the family members. He views:

Financial problems, lack of spaces, and resentment of Coomy and Jal who remain in their father's seven - roomed apartment, but tensions rise and slowly erode their relationship, precipitating intense personal crisis. (147)

Similarly, M. Rosemary views that Nariman's golden past life has broken and he recalls it in the form of dream. He opines:

Nariman Vakeel, recalling his dreams and disappointments, his 11-year love for Lucy and his disastrous arrange marriage, is touching in his neediness and in his apologetic helplessness with mundane-but no less grand-struggles and accomplishments. (96)

David Kpen in *The Mercury Rising* says that everyone has their own life. It is not helpful when something disturbs those lives. He says:

Nariman is haunted by dreams of his ex-girlfriend, Lucy Braganza but his parents forced him to renounce. People have their own lives; it's not helpful when something disturbs those live. His parents' objection gives pains. (183)

He further says that we are all puppets in culture. He opines, "Mistry warns against fatalism: in a culture where destiny is embraced as the paramount force, we are all puppets" (43).

In *Editorial Reviews*, Gisele Toueg says that Mistry's *Family Matters* depicts a picture of deep-rooted Parsi family by the demons of past. He says:

Mistry's *Family Matters* depicts a family being torn apart by lies, love and its unresolved demons of the past. Nariman Vakeel is an aging patriarch whose advancing Parkinson disease and its related complications threaten to destroy his large Parsi family. (2)

He further said that forbidden love creates inescapable consequences and tortured throughout lives. He comments: "Nariman's tortured remembrance of a forbidden love and its inescapable consequences, no matter where you go in the world, there is only one story: of youth and loss and yearning for redemption" (132).

W. Magill in the journal *Survey of world literature* says, "Mistry creates a world where fate dances with free will, and the results are often more familiar than anyone would ever care to admit" (76).

Similarly, Homi Bhabha in *Canadian Fiction Magazine* focuses that Nariman's fate is determined by his parents. He views:

Nariman's destiny was determined by his parents, who forced him to marry not for love but for money and familiar duty. He continued a romantic liaison with his true love, Lucy Braganza while married to Yasmin. (13)

Eva-Marie Kroller in *Canadian Literature* views that Nariman's stepchildren are selfish and ill natured. He says:

Stepdaughter and stepson, Coomy and Jal, accept his money but refuse to shoulder the responsibility of caring for him. They can't seem to forgive him for betraying their mother and tragic death. But he is trying to control himself and his environment. (158)

Rocia G. Davis in *Canadian Ethnic Studies* says that oppressive religion hampers the private lives. He opines:

The novel, *Family Matters*, is about regret for wrong choice, the importance that characters feel when faced with oppressive religious obligations, and the corruption of the familiar happiness for narrow belief. (125)

Further, he opines that jealousy and blind follower of religion destroy one's lives. He comments, "Mistry casts his eyes on a family apartment where jealousy and devotion mingle public events rupture private lives. He is willing to trade familiar happiness for narrow beliefs" (127).

Nariman's disastrous arranged marriage makes him apologetic helplessness. He is kicked out by his stepchildren to his daughter's houses where his tension remains growing day by day because of financial problem. Mary Whipple in *Community Forum* says:

Roxana makes do in every way possible, tending to Nariman's most personal needs; and Yezad, frustrated by the lack of financial support from Coomy and Jal and a job in which he is underpaid, feels jealous of the old man's claims on Roxana. (4)

The condition of Nariman worsens when the time passes which breaks the family relationship. To get rid of the problem, stepchildren successfully offload him onto his own daughter. Yezad takes his arrival burden. He further says:

Coomy and Jal, who remain in their father's 7-roomed apartment, the family does its best, but tensions rise and slowly erode their relationships, precipitating intense personal crises for each family member. (3)

The main characters of the novel face many challenges which are universal and the resolutions they come to sharply and recognizably human. Nariman becomes puppet, thrown here and there at the fading age, getting insults from everywhere. In *Review of Family Matters*, Sonia Chopra says:

Nariman's subjection to increasing decay in physical health and stinging insults; revolving around his cost of medicine, lack of space

and privacy, the daily routine of bedpans and urinals, sponge bath and bedsores from his stepdaughter. (7)

From the opinions of various critics, it is clear that the novel *Family Matters* is the novel of difficulties interwoven like a garland to the lives of characters. The hero of the novel, Nariman Vakeel is haunted by the memories of his past love which suffers him throughout his life. Orthodox Parsi culture, Parkinson disease, breaking ankle, Coomy conspiracy to move him away from home forever, financial problems and many more cause him suffer internally and externally throughout his life.

CHAPTER TWO

A SURVEY OF PSYCHOANALYSIS

The term psychoanalysis was formally coined by Sigmund Freud in 1896 and used it to designate his theory of mind, as well as a certain method of investigation. But its history existed for a long time. As early as the fourth century B.C., Aristotle used it in setting forth his classic definition of tragedy as combining the emotions of pity and terror to produce catharsis. The English Renaissance, Sir Philip Sidney also used psychology to release moral effects of poetry. Similarly, Romantic poets as Coleridge, William Wordsworth and Shelley used it in their theories of imagination. American psychologist William James who wrote about the stream of consciousness, the formation of habits, the link between mind and body that motivated the generations of psychologists. He used the stream of consciousness as a technique to reveal thoughts, feeling and actions of the characters.

Another influential psychologist is Carl G. Jung (1875-1961). Although he was a disciple of Freud, his matured version of depth psychology is very different that of his predecessors. He broke with the master when he concluded that Freud's system was excessively reductive and monolithic in referring neuroses to experiences of childhood, especially sexual experiences. In his book, *On the Relation of Analytical Psychology to Poetry*, Jung's emphasis is not on the individual unconscious, but on what he calls "the collective unconscious", (783) shared by all individuals in all cultures.

M.A.R Habib in *A History of Literary Criticism and Theory* said that psychoanalytic criticism was continued after Freud by his biographer Ernest Jones (1879-1958), whose book *Hamlet and Oedipus* (1948) interpreted Hamlet's indecisive behavior in killing his uncle in terms of his ambivalent feeling toward his mother.

Another of Freud's disciples, Otto Rank (1884-1939), produced *The Myth of the Birth of the Hero* (1909), which reaffirmed Freud's notions of the artist producing fantasies of wish fulfillment, and which compiled numerous myths on subjects such as incest, and on the notion of the hero. Ella Freeman Sharpe (1875-1947) treated language and metaphor from a psychoanalytic perspective. Marie Bonaparte (1882-1962) wrote a large study of Edgar Allan Poe, attributing much of his creative disposition to the loss of his mother when he was a child. Melanie Klein (1882-1960) modified Freudian theory of sexuality, rejecting the primacy of the Oedipus complex and elaborating a theory of the drive.

Another generation of literary critics drew psychoanalysis in their interpretations of literary texts (572). Harold Bloom's theory of literary influence as mediated through "anxiety" drew upon Freud's account of the Oedipus complex. Poets and critics such as Robert Graves and W. H. Auden who wrote a poem in memory of Freud also had recourse to Freudian concepts in their prose writings. Indeed the influence of Freud's idea was so pervasive that it can be seen in the very conception of character in many modern novelists, such as William Faulkner and James Joyce. Intestinally, D.H. Lawrence appears to have arrived independently at ideas very similar to Freud's. In his novel, *Sons and Lovers*, he figures Oedipal's feelings powerfully. The influence of psychoanalysis has extended nearly all dimensions of modern literary theory. Simon O. Lesser furnished a psychoanalytic account of the reading process. Similarly, Norman Holland used ego psychology and the notion of the literary text as fantasy to elaborate his version of reader-response criticism, studying the manner in which texts appeal to the repressed fantasies of readers (573). Feminist critics have used Freud's ideas in their explanations of the operations of patriarchy.

Among psychoanalysts in recent years, the French Psychoanalyst Jacques Lacan (1901-1981) has had the greatest influence on literary theory. It was Lacan who first re-read the writing of Sigmund Freud through the lens of linguistics and structuralism and he is perhaps the best known in theoretical circles for his announcement that "The unconscious is structured like a language" (qtd. in Guerin 590). His version of psychoanalysis aims at understanding human mind with language. Lacan's work is rather abstract, often ambiguous, and almost always difficult to understand. In fact, he claimed that "Writing about the unconscious should be ambiguous and difficult to understand because the unconscious is itself ambiguous" (qtd. in Habib 26).

Habib quotes Jacques Lacan in *A History of Literary Criticism and Theory* and writes Lacan rewrites Freud's account of the unconscious using linguistic terminology and concepts. He develops his psychoanalysis theory with the psychological development of the infant. He maintains the infant experiences both itself and its environment as random, fragmented and formless mass. In its early month, the infant is unable to distinguish itself from its mother's body or to recognize the lines of demarcation between itself and objects in the world. At some point between six and eighteen months, what he calls "The Mirror Order" (589). It is a pre-Oedipal phase. In this stage, the child sees its image in the mirror and finds his own image complete but in reality the infant doesn't experience so. In this period, two things take place in two different levels: at the level of language and at the level of sex. The child doesn't have words for these feelings, for it is still preverbal.

Lacan's another categorization of infant is "The Imaginary Order" (589) by which he means the world of images. This is not the world of imagination, but a world of perception where the child experiences through images rather than through world.

It is the world of fullness, completeness, and delights because of the illusion over its environment which he perceives itself an inseparable part. At the very moment, the child's preverbal feeling of complete control over its world is illusion, but it is nonetheless very powerful which he thinks "My mother is all I need and I am all my mother needs" (Lacan 53). Lacan refers to this experiences as the "Desire of the Mother" (56).

The last stage is "The Symbolic Order" (589) which refers to the world of predefined social roles and gender differences, the world of subjects and objects, the world of language. In this stage, the child arrives at a sense of identity. The gap between the signifier and the signified, the child's relationship with his mother opens in this phase. When the child enters in symbolic stage he is trapped by the social world of law, morality, and conscience. The child internalizes through the father's commands what Lacan calls "the law of the father" (589). The child now identifies with the father, sliding into his own gendered role, in the knowledge that he too is destined for fatherhood. The repressed desires continue to exert their influence on conscious life. It continues to long for the security and wholeness it previously felt. It is now no longer in wholeness it previously felt. It is now no longer in full possession of its mother and of entities in the world.

Since 1920s, a widespread form of psychological premises and procedures were established by Sigmund Freud (1856-1939) who developed a different approach to psychology called psychoanalysis. It had brought a new method to the study of human behavior, especially unconscious mental process.

Freudian Psychoanalysis

Sigmund Freud left remarkable contribution on psychoanalysis who is the first to study human psyche systematically and scientifically. It is primarily a means for

curing mentally ill patients by making a systematic, study of unconscious mind.

Hazard Adams quotes Sigmund Freud in *Critical Theory Since Plato* and says,

"Through his theory, he has shown the inter-relationship between human psyche and literature" (711).

The foundation of Freud's contribution to modern psychology is his emphasis on the unconscious aspects of the human psyche. Habib quotes Sigmund Freud in *A History of Literary Criticism and Theory*, and writes, "Human beings have innumerable desires which we can not fulfill completely because of social boundaries, partially because of shortage of things of desire" (574). Hence, we have to suppress our desire. He says that if we suppress our desire too much, that causes neurosis. To be successful, we have to change the unquenched desires in socially acceptable forms and means. Lois Tyson quotes Freud in *Critical Theory Today* and says, "Human beings are motivated, even driven by desires, fears, needs and conflicts of which they are unaware that is unconscious" (12). He further views:

The unconscious is the storehouse of those painful experiences and emotions, those wounds fears, guilty desires, and unresolved conflicts, we don't want to know because we feel we will be overwhelmed by them. The unconscious comes into being. (12)

During sleep, the unconscious level of mind is free to express itself and it does so in our dreams.

In his psychoanalytical study, Freud in *A Handbook of Critical Approaches* divides human mind into three principle zones: the "Id," the "Ego", and the "Superego" (qtd. in L.Guerin 128). The Id is the reservoir of libido, the primary source of all psychic energy. It functions to fulfill the primordial life principle, which Freud considers to be the "Pleasure Principle" (129). Without consciousness or

semblance of rational order, the Id is characterized by tremendous and amorphous vitality. The law of logic and the law of contradiction do not hold for processes of the Id. Naturally, the Id knows no values, no good and evil, no morality. It is the source of all aggressions and desires. It is lawless, asocial, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. It would lead us to any lengths to destruction and even self-destruction - to satisfy its impulses for pleasure. Safety for the self and for others does not lie within the province of the Id. Its concern is purely for instinctual gratification, heedless of consequence. For centuries before Freud "this force was recognized in human nature but often attributed to supernatural and external rather than natural and internal forces" (130). It is full of the devil which leads to excessive self-indulgence and even to self-injury.

The Ego is the rational governing agent of the psyche. It seeks the reality, works as a mediator of the Id and morally lasting prohibition imposed by the Superego. Though the Ego lacks the strong vitality of the Id, it regulates the instinctual drives of the Id so that they may be released in nondestructive behavioral patterns. It stands for reason and circumspection. Freud said that the Ego is governed by the "reality principle" (130). The large portion of the Ego is unconscious, the Ego nevertheless comprise what we ordinarily think of as the conscious mind.

The other regulating agent which primarily functions to protect society, is the Superego. (130) The Superego is the moral conscience which represents ideal rather than real. It seeks for perfection rather than for reality and pleasure which serves the purpose of controlling and regulating the impulse of sex and aggression. The Superego is dominated by the "morality principle" (131). In course of fulfilling the demands of the Id, the Ego tries to find a mediatory way not suppressing the instincts

and without offending the Superego. The Superego is the moral censoring agency, the repository of conscience and pride. Acting either directly or through the Ego, the Superego serves to repress or inhibit the drives of the Id, to block off and thrust back into the unconscious those impulses toward that society regards as unacceptable. In this regard, Freud in *The Anatomy of the Mental Personality* says:

The representative of all moral restrictions, the advocate of the impulse toward perfection, in short it is as much as we have been able to apprehend psychologically of what people call the higher things in humans life. (131)

Freud says, "The deepest essence of human nature consists of instinctual impulses which aim at the satisfactions of the primal needs "(64). These instinctual impulses play a dominant role in the life of an individual. Life instinct serves a person through survival and propagation. Sexual instinct, according to Freud is life instinct, plays manipulative role in the life of an individual. Freud states that this instinct operates freely until the development of the Superego. Even after the development of the Superego, its crucial role doesn't diminish. The psychosexual development enters that adult phase after the Superego has been able to repress the Oedipal desire in man.

Freud's psychoanalytical theory begins concerning the child psychology. Freud found infancy and childhood is a period of intense sexual experiences. L. Guerin quotes Sigmund Freud in *A Handbook of Critical Approaches to Literature* and says that during the first five years of life, the child passes through a series of phases in erotic development, each phase being characterized by emphasis on a particular "erogenous zone" (133). Freud indicated three zones: the "oral", the "anal" and the "genital" (133). These zones are associated not only with pleasure in stimulation but also with the gratification of our vital needs: eating, elimination, and

reproduction. In his psychoanalytic interpretation, he said that all concave images as female or yonic symbols and all images whose length exceeds their diameter as male or phallic symbols. (132) Perhaps even more objectionable to some is the interpretation of such activities as dancing, riding, and flying as symbols of sexual pleasure.

According to Freud, the child reaches the stage of genital primacy around age five (133). L.Guerin quotes Freud in *A History of Literary Criticism and Theory*, and says, as infancy progresses, sexual development undergoes the Oedipus complex (575). The boy focuses his sexual wishes upon his mother and develops hostile impulse toward his father. The Oedipus complex derives from the boy's unconscious rivalry with his father for the love of his mother. The child repressed its desires for the mother and accepts the rules laid down by the father. Hence, his relation to his father is ambivalent and an object- relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. (134)

Sigmund Freud said, "the dream represents the satisfaction of a wishful impulse" (577). During sleep, Freud argued, the Ego is forced on withdrawing energy from all the interests of life, and relaxes its expenditure of energy upon repression. The unconscious impulse uses this opportunity to make its way into consciousness via the dream. But the Ego maintains some of its repressive resistance as a kind of censorship of the dream. Thus, Freud defined a dream as the disguised fulfillment of a repressed wish. (577)

Freud's interest in the implications of psychoanalysis began to extend over the entire domain of culture. (578) He sought to apply psychoanalytic principles to the study of art, religion, and primitive culture. He explored taboos or prohibitions in primitive cultures, and analogized the various postulates of primitive beliefs with

neurosis. He came to conclusion that religions block the way to express the deepest desires of human beings which cause neurosis.

CHAPTER THREE

TEXTUAL ANALYSIS

Memory is a term that flags the very act of constructing or recreating the past, as opposed to the reverence of the past. The term has been derived from conscious awareness which is associated with consciousness and intention. It states clearly about the conscious recollection of previous experiences. If we analyze *Family Matters*, the hero of the novel, Nariman Vakeel is haunted by the golden memory of his beloved Lucy Braganza. "The photographs of Lucy had all been burnt, every single one, by Yasmin. It had made him rely on memory" (88). He has bitter experience due to his cheerful memory and neglected present life. "Would you throw me out in my helplessness" (87) ? While he is staying with his daughter's cramped room, he fails to get proper care from his brother-in-law. He has to stay quite at night to murmur. "He must stay tonight, muzzle his memories, must not disturb Roxana and yezad, and the children sleeping close by" (131). Hence, memory and experience inherited in *Family Matters* are binding forces which are strengthened by these key terms: memory, dream, cultural neurosis, physical torture and aim.

Nariman Vakeel, the central character of the novel, *Family Matters* had very blissful past life which haunts him at present. He suffers from psychologically, culturally, physically and economically throughout his life. On the other hand, his pleasure memory is in the flashback of the novel due to his neglected and unhappy present life.

Nariman Vakeel has been living in his large home with his stepchildren, Coomy Contractor and Jal Contractor, both of them are unmarried. Although they were adopted legally by Nariman, both chose to keep the name of their birthfather. Coomy said, "A stepfather, was quite useless. His words had incandescenced painfully in

her mind, and she had fled to her room for her dead father" (2). On the other hand, she makes rules and regulations for him at home to follow. "How many times have I told you, Pappa ? Don't lock the door ! If you fall or faint inside, how will we get you out ? Follow the rules" (2). There were more rules regarding his meals, his clothes, his dentures, his use of the radiogram, customary walks etc.

Nariman Vakeel is haunted by the memory of his past love affair with Lucy Braganza. He thought that Parsi community was the poison for him to fulfill his deep desire. His parents were one of the obstacles for it. "Though the bombastic tone of his father's rhetoric was amusing, it had left Nariman shaking his head in despair" (132). He himself tried to analyse why intermarriage was forbidden and an unshakeable arguments for prohibiting relationships between Parsi and non Parsi. Nariman attempted to persuade his father about his marriage and calm down his temper about Lucy. "He pleaded with his father to invite Lucy to lunch to tea, talk to her before making his mind up. But his father refused it would be unfair to call the non Parsi girl" (132). His father had very bad attitude and wrong thinking towards Lucy to raise the poor girl's hopes. He further said, "She might be a wonderful person, as gracious and charming as the Queen of England, but she was still unsuitable for his son because she wasn't a Parsi, case closed" (133). He was accused of being a rabid racist. Rabid racist means the belief that certain races are better than others. He felt very sorry for their narrow belief and traditionalism. Nariman said, "How sorry I felt for you all, unable to choke back his disgust. You have grown old without growing wise" (15). He was offered the chance to withdraw his statements and apologize but he refused.

The motive of his parents is to separate Nariman with Lucy forever which becomes like a tough battle for them. Nariman's father told about it to his neighbour,

Mr. Kotwal too. Because of orthodox Parsi culture, Nariman has to accept his parents' decision unwillingly. Scattering the two spiritual hearts, they thought that they were victorious. Mr. Kotwal said to his father:

Congratulations, after eleven years of battle you win! Better late than never. But fortune always favours the bold. Remember, the fruits of patience are sweet, and all's well that ends well. Save a few for rest of us. (12)

They thought Nariman, professor of English, is a naughty boy who becomes a good boy at last which is a double delight. His father gave a party to celebrate the victory after he succeeded to change the mind of Nariman. He thinks, "They were behaving as though they'd won a cricket match" (133). He remembered the first day of his meeting with his darling, Lucy. 'Morning shows the day' but this proverb becomes completely opposite for him. He says:

Only a rotten ending could come out of a rotten beginning. The day he met his darling Lucy, wasn't a rotten day, it was the most beautiful of morning. Or was it later, when he renounced Lucy or when he agreed to marry Yasmin? (11)

He had blissful past life with Lucy. They visited different places to get amusement in companion. "He and Lucy went for a stroll along Cuffe Parade. This was the routine of their early years: cinema in the afternoon, a long walk, then dinner at a restaurant like Volga or Parisian" (264). In the absence of his parents, he invited Lucy at his home for physical entertainment. "He whispered, nibbling her ear, lifting her hair to kiss her neck" (265). When they were in his room, he switched on the table lamp. They started to undress, and when she was down to her underclothes, she pointed shyly to the light:

Turn it off," she said. "In bed, with his ear upon her chest, he listened to her heart beat. He kissed her, tasted her tongue, then her ears, and her nipples. Lower, he licked her navel, then meandered below. The doorbell rang. (266)

Seeing his son with non Parsi girl in room in privacy, his father was very angry and thought it is a kind of immorality of destroying the Parsi community. He opined, "This son of mine has turned my house into a raanwada, bringing his whore over here" (267). His mother's face was colourless, as though she was going to faint and his father was supporting her on the side. Instead he said, "Find a nice Parsi gull and settle down. Right, Nari ? No hanky-panki after Marriage" (268). Nariman Vakeel is an educated person who reads a lot of books so that his father believes that he runs after the non-Parsi girl because of modern ideas. He said, "My big mistake was books. Too many books. Modern ideas have filled Nari's head. He never learned to preserve that fine balance between traditional and modernness" (15).

He had grave desire to marry with Lucy but because of orthodox Parsi culture and his parents' compel, he has to give up the most appropriate girl and marry the most unsuitable woman, Yasmin Contractor with two children, Coomy and Jal. The children now torment his old age:

In my youth, my parents controlled me and destroyed those years.
Think to them, I married your mother and wrecked my middle years.
Now you want to torment my old age. I won't allow it. Coomy flares,
you ruined Mama's life, and mine, and Jal's. (7)

At the very moment he was remembering his past life with Lucy. "He was remembering the week before, when he and Lucy had watched the tide go out at Breach Candy. Some children were dragging a little net in pools of water among the

rocks, searching for sea life forgotten by the amnesiac waves. As he watched them splash and yell, he thought about the eleven years he and Lucy had struggled to create a world for themselves" (13). In her opinion, love-marriage is the union between two souls which is far more better than arranged-marriage. The desires remain unfulfilled in arrange-marriage. She timidly says, " Don't you think love-marriage would be better than arranged" (14)?

When he dreams, he constantly began to murmur, " Lucy, my love, my sweet clarinet, I'll Play sweet music upon you" (230). He has grave desire to marry Lucy but his wish is not fulfilled because of his parents and orthodox Parsi culture. Thus, his suppressed desire is expressed in dream.

After marrying Yasmin, the relationship between Nariman and Lucy doesn't end. They meet regularly in different places and near his house as well in spite of the prevention of Yasmin:

The sight of Lucy on the pavement, staring up at the window where he stood. And, then when his remorse would drag him downstairs, to have to observe the two of them together, no doubt looking like a lovesick couple. (65)

At the same time Lucy states, " No happiness is more lasting than the happiness that you get from fulfilling your parents' wishes. Remember that Nari" (13).

Lucy has deep desire to marry with Nariman. When she heard the news of Nariman's marriage, it hindered in her life. "She had abandoned her M.A., she didn't have a job, and she was still living at YWCA" (65). But after the marriage into their lives had the little miracle i.e., Roxana was born in spite of their unsuitable marriage. Then he wanted to be far away from her but she continued loving him:

She telephoned him at work, at home, wrote letters, even waited at the college gate for him on some days. He told her what she doing made no sense, when they had decided months ago that it was best to end it.

"You decided," she said. I still do. I still believe you love me. (66)

Nariman had the responsibility of a wife and three children. So, he says, "Please. I have no energy to go through all that again. And please, Lucy for your sake and mine. He tried to convince her that he wished her the best in life" (66). On the other hand, there were many obstacles from the families of both:

First, her family forbidding her to go out with him. Then her brothers warning her that they would beat up her boyfriend if they caught them together. That was when Lucy had threatened to kill herself, should they harm him. (67)

He also ignored his wife and children about the meeting between him and Lucy. His wife, children and neighbors clearly know about their love affair. His wife said, "Have you gone stark-raving mad ? I know you don't care for me, but what about the world ? What about the children ? And our baby" (69)? Because of spiritual love Nariman and Lucy cannot stay separating from each other. Yasmin tries her best to ignore Lucy so that she gets tired and doesn't follow him any more. She said, "Just ignored her. There are dozens of people on the footpath-she is one more. When she gets tired, she'll go home" (67).

Nariman Vakeel steps his feet on two boats at the same time. He has to satisfy his wife and children. On the other hand, he has to fulfill his inner desire to marry Lucy but all aspects aren't in his favor which cause him depression. In spite of various obstacles they can't help meeting each other. Even when the rain was pelting in, they never shut window making sure that their faces were not hidden from each other.

Despite his feeling of uneasiness, he could resist her eyes for no more than a few minutes before going downstairs. At the same time he remembered how comforting it was to be able to see Lucy's face.

After marriage, Nariman gave more consideration to Lucy rather than Yasmin. When she came in the pavement in Chateau Felicity, their eyes met, Yasmin used to follow him and became very angry. Her arrival made Yasmin, Coomy and Jal furious. Coomy cried, "Be careful, Mamma. The madwoman might hit you" (379). Wherever she went into the houses, she was followed by Yasmin. Once Lucy and Yasmin went upstairs in the house full of anger to each other. "Yasmin Vakeel and Lucy Braganza had fallen from the rooftop terrace and passed away" (397).

Coomy tries to destroy his remaining pleasures by finding fault with Nariman, whose presence in his house clearly annoys her. She tortures him a lot. "The older he gets, the more insulting he is" (4). She gives her stepfather sharp pain at home. When she sees him she gets angry and murmurs all the time. Nariman said, "The usual theatrics and keech-keech, most of the time. That's all" (23). Further terrible misfortune happens to Nariman on the eve of his seventy ninth birthday. He had fallen while crossing the lane outside Chateau Felicity and his ankle was broken. The x-rays were studied and Dr. Tarapore consulted with specialists, for the fracture was complicated by Osteoporosis and Parkinsonism. "Surgery was ruled out. Nariman's left leg was encased in plaster of paris from his thigh down to his toes" (52).

Broken ankle, Parkinson disease, financial disaster and Coomy's behavior gave him mental torture. They gave no consideration about the care of Nariman even after he had an accident:

Since his return from the hospital, neither Jal nor Coomy had thought about changing his clothes. Or offered him a wet towel, never mind a

sponge bath. They would, if he asked but he didn't want to risk their clumsy hands. (80)

He had already depressed in love with Lucy which in return delay for his recovery of injury. "Papa was slipping into depression, according to Dr. Tarapore, and it was hindering his recovery" (102). They had to spend a lot of money for his treatment. Even they had run out of money and his pension wasn't enough as well for his treatment. "The hospital bill has eaten up the dividends we had saved" (82). In angry mood Coomy said, "Papa is hurt doesn't mean money grows on trees" (50). Coomy thought herself very inferior because she and Jal weren't Nariman's own blood. "Your own flesh and blood, not like Jal and me, second class" (7). In spite of lying on the bed being helpless, she grew the sense of revenge with him about the tragic death of her mother. She thought that he ruined Yasmin's life, her and Jal's. She wouldn't tolerate a word against her mother. "No wonder he had carried on shamelessly with that Lucy Braganza, and destroyed Manna's life" (29). Hence, she wants to keep him away permanently.

Unfulfilled desires are not only the major causes of neurosis i.e., physical torture, financial difficulties etc have great influences in it. They add a block for psychological pain. Nariman Vakeel has departed from his beloved, Lucy forever and his desire to marry her isn't fulfilled due to social boundary and orthodox Parsi culture. His depressed psyche is again tortured by his broken ankle, Parkinson disease and Coomy's attitudes towards him.

After next few days they found him weeping in the afternoon during his nap because of his memory of the golden past life with Lucy and sharp pain. They needed to raise his spirit. Nariman Vakeel is in his old and frail age who had already been depressed in love with Lucy. On the hand, he suffers physically when he broke his

ankle on his 79th birthday. For his recovery, cheerful things are necessary to happen. Torture makes him depress and delay his recovery. At the same moment, Dr. Tarapore says:

Depression is not common during illness, but in old people it can be severe. Don't let him see you worrying, be bright and optimistic around him, talk of cheerful things, happy memories. Laughter and joviality are as important as his medications. (84)

When he stayed with his stepchildren in his own house he wasn't happy. Therefore, Coomy decided to send him to Roxana's house where she thought that he was happy. "Whenever Pappa meets Roxie's family, he is in a good mood. He and Yezad are always laughing and enjoying" (85) . There was no second bedroom in Roxana's houses. Nariman said, "Lying in bed, here and there, is all the same to me. But, it will be difficult for them, in such a small flat" (87). However they compelled him not to remain in his house with them any longer. So, they packed his things without asking single word to Roxana about his arrival. For the memory of his beloved Lucy, he didn't have even a photograph:

If he had a photograph of Lucy, he would have asked them to include it. But they had all been burnt, every single one, by Yasmin. It had made him rely on memory. Lucy's image was beyond burning. It had made him rely on memory. (88)

Roxana has been living happily in a small house with her husband, Yezad and two sons Murad and Jehangir. The arrival of Nariman, bedridden and helpless, threatens not only their happiness but their very survival also. First, she has to solve the problem of sleeping arrangements and then the whole of his pension is insufficient to meet the cost of his medicines, let along his meals. As a result Roxana has to cut

back on food. Coomy's real motive is to move her stepfather away from home forever but she said to Roxana, "He'll be happy when you arrive, depressed when you leave. Up and down like a yo-yo he will go, even worse off" (102). Coomy tried to strengthen her view saying, "If Papa stays here for a few weeks, in your happy homely atmosphere, he will soon be smiling again" (103). Nariman continued murmuring when he slept. Jehangir heard his grandfather's murmuring about Lucy. He asked Roxana about it and Roxana explained, "Grandpa had wanted to marry Lucy, but couldn't because she was not a parsi" (42). On the other hand, he was remembering Lucy all the times even when he slept. "Nariman opened his eyes and wished Lucy's large, sad eyes would stop haunting him" (130). He couldn't murmur loudly because their bed- room is single:

He looked for the familiar bars on the window, saw his grandson's cot. He was not in Chateau Felicity. He must stay quite tonight, muzzle his memories, must not disturb Roxana and Yezad, and the children sleeping close by. (131)

The Chenoy's are working every moment, Yezad at his job as a sporting goods salesman and Roxana at her housework tasks, which are even more time consuming because she must function without outside help and with barely enough money to cover the family's expenses:

It had become impossible to make ends meet on his salary: two children, school expenses, prices rising month by month ... and now, to add to that, sick father-in-law who'd been kicked out by his stepson and stepdaughter, no room in my tiny flat, and no medicines. (295)

Yezad forbids the boys to help their mother with the physical care of her father, leaving Roxana to answer his frequent calls for a urinal and to lift him onto

and off of the bedpan. Soon she is both emotionally and physically exhausted and weeps. Hence, the arrival of Nariman at his daughter's home makes the happy family torture psychologically.

Coomy and Jal feel themselves inferior from the beginning of the novel while staying at home. Nariman thought, "How had Jal and Coomy felt, as children, having different name from the rest of the family" (16). Coomy psychologically wants to marry and have a family like Roxana. She even dreams about it:

She woke resentfully from a lovely dream. She was dancing in the ballroom of the Taj Hotel, a band was playing old time favorites: Fly me to the Moon, "Tea For Two" in Latin rhythm, Green, Green Grass of Home. (74)

On the other hand, she wants to make the house of her own by pushing her stepfather away from home forever. "Before his broken ankle has mended and he can walk again; however, while he is at Roxana's, she deliberately damages the ceiling of her stepfather's bedroom so that pretending that there are structural defects in the house" (184). In course of breaking the steel beam, the ceiling fell and broke her skull.

Nariman's condition became worse day by day. "His back was covered with sores. Some were horrible, big and deep" (469). At the same moment, Nariman began to murmur about Lucy. In course of talking with his brother-in-law, he said, "Depression is a red herring. I think a lot about the past, it's true. But at my age, the past is more present than the here and now" (128). After Coomy's death, Jal went to bring Nariman at Chateau Felicity. He lived in his own house for five years and he died, "No more pain or sickness for him" (476).

Memory in *Family Matters*

From psychological perspective, human beings have numberless wishes to

fulfill and even they are motivated and directed by the desires. But we can't fulfill them completely.

If we analyse *Family Matters* and its hero in term of memory he is in grip of it. Nariman Vakeel is in love with Lucy and his deep desire to marry her remains unfulfilled which tortures him forever in spite of marrying Yasmin, a Parsi woman with two children. He said, "Depression is a red herring. I think a lot about the past, it's true. But at my age, the past is more present than the here and now" (128). Nariman got married to Yasmin and she desired to achieve love, support and care from him but actually she couldn't get because of his deep love with Lucy:

Forget about me. You've already ruined my life. Think of yourself, how it hurts your reputation at university, and how it will affect the way people talk about our little Roxana. She will carry her father's shame. (135)

Yezad dreams for immigration to Canada. He is fed of living in Bombay. He wanted clean cities, clean air, plenty of water, trains with seats for every one but his desire is suppressed. "His fantasy about new life in a new land had finished quickly, Canada was done with" (137). For the remembrance of Lucy, Nariman had nothing left. Photograph, letters etc of Lucy for him turned into ashes:

The pages began to smoulder, then burst into flame. More was added from the stack, photographs of Lucy, birthday cards, cards written for no particular reasons, fed one by one to the burning coals, and he saw them become ashes (377).

Nariman had to suppress his core desire forcefully which he can't erase internally throughout his life. So, the golden past memory leads him into the ditch of depression.

Dream: A Source of Wish Fulfillment in *Family Matters*

Dream represents the satisfaction of repressed impulse. The unconscious impulse uses the opportunity to make its way into consciousness via the dream. Nariman's strong feeling to marry Lucy is not completed which suffers him in his dream when he sleeps. When his eyes were shut but lips were moving. He was in sadness, imaging the relentless memories hunting his sleep. He is murmuring saying, "Please, Lucy, that's not good place to sing come down, my darling, stand beside me, and I will sing with you. (235) On the other hand he is weeping in the afternoon during his nap because of his memory of the past life with Lucy. Nariman is very upset because of his past memory which haunts him in the form of dream:

I'm frightened, Lucy, please step down, my love..., and Jehangir was afraid he would become loud and wake Daddy again. He wondered if he should hold Grandpa's hand, the way Grandpa had held his the other night, maybe that would comfort him. (235)

He can't remain unmurmuring all the time. He fell asleep to the soft singing. "One Day When We Were Young" (235). Hence, his suppressed desire to marry Lucy expresses in the form of dream.

Cultural Neurosis and *Family Matters*

Sigmund Freud in *Totem and Taboo* (1912-1913) explored taboos or prohibitions in primitive cultures, and analogized the various postulates or primitive belief with neurosis. Human's feelings and desires are restricted because of social taboos. Therefore, we can't express our inner desire and we have to suppress it which gives us psyche torture forever.

The central character of *Family Matters*, Nariman Vakeel is a Parsi where as his 11-year beloved, Lucy is non-Parsi. Both of them want to marry but their desire

remains unfulfilled due to their religions. The orthodox parsi culture leads Nariman to marry Parsi widow and to a fall into the madness and desperation. He obeys his father's decision to marry a Parsi widow with two children and trades his familiar happiness for narrow beliefs. His father said, "Find a nice Parsi gull and settle down. Right, Nari? No hanky-panki after marriage" (268). The distortion of the religious impulse into an instrument of prejudice and exclusion propels Nariman Vakeel. When he was not ready to give up Lucy they thought:

It was renegades like him who would destroy this three-thousand year old religion; the purity of this unique and ancient Persian community, the very plinth and foundation of its survival, was being compromised. Ignorance may be bliss. (132)

Nariman, who in his maniacal quest for purity, wouldn't think twice about eliminating the spouses and offspring of intermarriage. In spite of his parents' objection, he invited Lucy in his home. His parents thought that Nariman made the house raanwada by inviting non-Parsi girl. His father was very angry toward his son's activities but Nariman threatened to despair him:

I have only one thing to say. When you call the woman I love a whore and our home a raanwada because I invite her here, you disgrace the role of father. Can not I marry the woman whom I loved heartily? And I despair for you. (268)

Nariman Vakeel wants his father as loving as he was headstrong, and able to stand up without clutching at religiousness for support. Due to Parsi fundamentalist bigotry, he has to keep apart from his eleven years lover, Lucy forever. The separation haunts him psychologically and causes neurosis throughout his life.

Physical Torture climaxes Psychic Pain in *Family Matters*

Mistry presents the major character, Nariman Vakeel as calm and patient in spite of the adversities of life; physical suffering from Parkinson disease, extreme economic problem in the old age of 79 and conspiracy hatched against him by his stepchildren. Terrible misfortune happens to Nariman on the eve of his 79th birthday. His ankle is broken while crossing the lane outside Chateau Felicity. His stepchildren gave no consideration in spite of being totally bedridden and helpless in the old age:

He tried to scratch his back, starving for a rub of talcum powder. Since his return from the hospital, neither Jal nor Coomy had thought about changing his clothes. Or offered him a wet towel, never mind a sponge bath. (80)

Similarly, Coomy avenges herself on him by systematically humiliating him. She even forbids Nariman to take his usual walks around the neighborhood. "She was plaguing him with rules to govern every aspect of his shrunken life. Besides the prohibition against locked doors, he was not get out of bed till she came to get him" (2). Coomy forced him to remain indoors all the time without getting outside like a prisoner. "Please listen to me", She pleaded." Next time Pappa might not be so Lucky. It's no joke at this age, going out alone"(34). For regular treatment of Nariman, Coomy has to afford money but there is always shortage of money at this house. Money is necessary for his medicine as well. Coomy says:

Money is a necessity, like medicine. Calling it a necessity doesn't magically produce money for it. Recite the prices of items she thought were necessities: onions, potatoes, bread, butter, cooking gas. You should budget for every expense. (23)

When he was in his own house at Chateau Felicity with his stepchildren, he had sharp pain due to broken ankle. Coomy thought up horrible solution. "Sleeping pill to keep him quiet. Anti diarrhea medicine, to block him up for a few days" (85). Jal is to some extent loveable than Coomy to his stepfather but he is compelled to accept what Coomy says:

Worrying about you doesn't leave us much time for smiling. Watching you in pain, unable to entertain you in any way, we feel terrible. This flat is my home, and I put it in your name because I did not differentiate between you and Roxana. (86)

Coomy decided to take Nariman to his own daughter's house. At the very moment Nariman said, "Would you now throw me out in my helplessness" (87)? He requested her not to make bad situation worse.

On the other hand, Coomy and Jal dump him unceremoniously at the small, two bedroom apartment where Nariman's daughter, Roxana Cheony lives with her husband Yezad. Initially, Roxana has to solve the problem of sleeping arrangement, since there is no second bedroom in the apartment. Therefore, Roxana decides to put Nariman on the settee where Jehangir ordinarily sleeps. He is suffering from Parkinson disease apart from broken ankle. There is no hope of his improvement. The doctor said, "We can not really hope for improvement in Parkinson's" (297). He is lying helplessly not even his own bed suffering from pain. "Yezad Glanced at his father in law, hands and feet tossing helplessly beneath the sheet" (357). His condition becomes worse day by day. "His back was covered with sores. Some were horrible, big and deep" (469). Therefore, his depressed psyche is again tortured by his physical infirmity.

Aim: A driving force in *Family Matters*

Aim is a driving force of human beings which leads the events forward. In course of time, the aim may remain incomplete that tortures psychologically throughout the life.

If we analyse the main characters of *Family Matters*, each and every characters has certain aim and they tried almost of their best to fulfill it but they couldn't success due to various reasons. Nariman Vakeel, the hero of the novel, thwarted lifetime love affair provides a haunting leitmotif. His aim to spend his life with Lucy Brazana isn't fulfilled because she isn't Parsi. He is forced to marry Yasmin, a widow with two children which his parents think very good:

You have thrown beyond the threshold of forty. But don't worry, everything has been considered: Personality, family background, cooking and housekeeping skills. Yes, the widow is our number-one choice. She will make you a good wife. (16)

But he continues to meet Lucy until her death from the rooftop terrace in spite of the objections from his wife and stepchildren. When Lucy died, he had to depend on the memory because nothing remains of Lucy. His aim stays incomplete where others are very happy because their aim is fulfilled. Soli Bamboat shouted, "Heep-heep-heep! and the rest answered, "Hooray!" (11). He becomes very disappointed due to his aim.

On the other hand, Coomy has bad attitudes towards Nariman. After breaking his leg, he needs 24 hour support but Coomy aims to make the house of her own by kicking out her stepfather forever from the house. She succeeds in aim by torturing him. "Now Pappa, is it too much to ask? Please stay home, for your own good" (1).

She is unmarried but psychologically, she wants to marry and has family like Roxana.

She dreams about it:

She was dancing in the ballroom of the Taj Hotel, a band was playing old time favourites: "Fly me to the Moon", "Tea For Two" in Latin rhythm, "Green, Green Grass of Home." Gliding through a foxtrot in her partner's expert arms. (74)

When her aim isn't fulfilled she becomes very angry and moody too. She breaks the ceiling of her stepfather's house, pretending structural defect.

Unfortunately, the steel beam fell and broke her skull. "If she had married, she would have been in her husbands' house, far from the steel beam that broke her skull" (415).

Similarly, financial pressures also force Yezad into actions he would never before considered. He works in Bombay Sporting and he aims now is to obtain a promotion at work. His employer, Vikram Kapur has talked about becoming involved in politics and leaving Yezad incharge of the store. The Shiv Sena murdered Mr. Kapur and left Yezad both jobless and consumed by guilt. So, he loses everything at last.

In this novel, *Family Matters*, aim is a driving force and everything happens due to aim. When the aims of the characters are not fulfilled, they tortured psychologically throughout their lives.

Spiritually united hearts are sold in the name of religion which gives Nariman Vakeel severe pain psychologically throughout his life. He had grave desire to spend conjugal life with his beloved, Lucy but his mind is compelled to change with Parsi widow having two children. His pleasure past life with Lucy transforms into depression at present. On the other hand, his desire haunts him in dream. When he

dreams, he is murmuring about Lucy. Therefore, his unfulfilled desire is expressed in the form of dream and dies keeping the name of Lucy in his mind.

CHAPTER IV

CONCLUSION

Nariman Vakeel, the patriarch of the family and the central character in the novel, *Family Matters*, is a gentle, witty man and a retired English professor who has been living in his large home with his stepdaughter, Coomy Contractor and his stepson, Jal Contractor. Both of them are unmarried. While staying with his stepchildren, Coomy has bad attitude towards him which tortures him in his old age psychologically.

He had blissful past life with his beloved, Lucy but he has to give up the most appropriate girl and marry a Parsi widow, Yasmin with two children because of orthodox Parsi culture. He tries his best to persuade his parents in his favour but parents are not ready to change their minds. He is compelled to change his mind and sold his familiar happiness for narrow belief.

His marriage to Yasmin wrecks the family's harmony and pollutes the very air. He gives more consideration to Lucy than Yasmin because his deep desire is suppressed. In spite of the objection from the families of both, they met in different places and at his own home as well. When Lucy came to his house, Yasmin and Coomy were following her wherever she went. Her arrival made them very furious. At the very moment, Coomy said, "Be careful, Mamma. The madwoman might hit you" (379). On the other hand, Lucy's family warned her that they would beat up her boyfriend if they caught them together. When Lucy and Yasmin had fallen from the rooftop terrace, the lovesick couple departed forever and their desire to live together remains unfulfilled.

His remaining life with his stepchildren has stayed painful internally and externally. Coomy has never forgiven him for her mother's unhappy and tragic death.

For it, she grows the feeling of revenge to her stepfather. She makes different rules for Nariman at home to follow which makes him humiliate. "You broke the rule, Pappa, you went without telling me" (17). Another misfortune happens to him on his 79th birthday. He breaks his ankle and becomes totally bedridden and helpless. He needs help and happy mood but his presence in the house clearly annoys Coomy. Coomy and Jal give no consideration about the care of Nariman even after he had an accident. On the other hand, his pension isn't enough for his treatment let alone food. Therefore, she wants to keep him away from home permanently and make the house of her own.

Nariman Vakeel had already fallen into the ditch of depression when he departed from his beloved, Lucy. He is always in sad mood because of his memory of the golden past life with Lucy. His depressed psyche is again tortured by his broken ankle, Parkinson disease and Coomy's attitudes towards him.

As Nariman's health fails and his memory becomes unreliable, Coomy avenges herself on him by systematically humiliating him. She forbids Nariman to take his usual walks around the neighborhood. She even puts him on a schedule for visiting the bathroom. Coomy and Jal dump him unceremoniously at the small, two-bedroom apartment where Nariman's own daughter, Roxana Chenoy lives with her husband, Yezad, and their two sons, Murad and Jehangir. Supposedly, Nariman is to remain there only until his cast comes off. But his arrival threatens not only their happiness but even their survival. The caring for Nariman has brought the family to the brink of financial disaster.

Nariman's stay with his son-in-law lengthens because his stepchildren take no interest to bring him even after three months at his own house. Yezad has the job of salesman at Bombay Sporting Goods Emporium and his monthly salary becomes impossible to meet the ends of his family: two children, school expenses, prices rising

month by month, sick father-in-law who had been kicked out by his stepchildren, no room in the tiny flat, no money for medicines and bedpan stinking in the front room cause quarrels with his wife, Roxana. She weeps when she is alone but never discloses to her father. His stay with his daughter remains painful internally and externally.

Nariman's soul suffers all the time because of his unfulfilled desire. Parkinson disease and broken ankle add a block init. His unfulfilled desire expresses in the form of dream. His eyes were closed but his lips were moving. He was in sadness, imaging the relentless memories hunting his sleep. He is grumbling about Lucy all the time. For her memory, he doesn't even have her single photograph. Therefore, he has to depend on memory which gives him psychological pain throughout his life.

For the successful accomplishment of the novel, *Family Matters* by Rohinton Mistry, both memory and experience play vital role. He had very happy past life with his ex-lover, Lucy, which he can't forget. Even at his last breath, he calls Lucy. His pleasure past time is in his memory. On the other hand, he is neglected everywhere at present. He has bitter experience that he has been facing since his separation with Lucy. His past is more pleasure than present. Therefore, his happy memory is in the flashback of the novel due to his sorrowful present life.

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