

CHAPTER-I

INTRODUCTION

The present research focuses on Rohiton Mistry's third novel *Family Matters* as a fortification of family as a healing force. It defends the eastern extended family structure from the Western invasion, which tends to stereotype the eastern family as an obstacle of creativity, uncivilized, monotonous and awkward. Moreover, this research subverts this orientalist view on the eastern family and explores miscellaneous advantages of extended family over Western individualistic family which lacks the sense of connectedness, sense of responsibility, bonds of love and affection as well as reverence. The meaningful relationship is on the verge of extinction in Western family. Their overemphasis on individualistic family has created a lot of problems. It tends to breed the selfishness in an individual where lurks the disintegration, disharmony and anarchism.

The novel has been interpreted for its strong defending of the extended family in an Indian society. The family is a unique social institution. It is the only social institution, which formally developed in all societies. Like other institutions in the society, the family is a system of accepted norms and producers. Within its structure there flow the cultural and spiritual values. These cultural and spiritual values strengthen family and community and are the real source of an individual's identity.

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. Towards the end of novel, he is in his daughter's house. There, his grandson and his son in law take care of him.

In 2002, Mistry published his novel *Family Matters*. The major character Nariman Vakeel, the widowed patriarch of an extended family, in the beginning lives with his step- daughter and step-son in a large flat in politically corrupt Bombay of the 1990s. His gradually debilitating Parkinson's disease and broken ankle cause him to need Coomy and Jal's help for nearly every thing. Coomy bathes her stepfather begrudgingly twice a week and grimaces when the old man humbly asks for the simplest of human needs ; Jal goes along with what his bossy sister thinks is best . Meanwhile Coomy and Jal's half sister, Nariman's biological daughter, Roxana –lives with her husband and two sons in the two room flat Nariman purchased as Roxana's dowry .Coomy schemes to make sure that Roxana is forced to care for her father in her tiny flat while she and Jal live in the relatively enormous family apartment , pretending that it is disintegrating and not fit for them to live in .

Nariman, a former professor has understood all the intentions of his stepchildren and becomes ready where they wish to go . Because for him, family is a broad institution which incorporates even the married daughter's family. Yezad, Roxana's husband, in the beginning is apathetic towards his father in law's arrival to his tiny flat. When he learns lot of things from him and listens to past experiences, he feels humiliated for what he has done to Nariman. By living with his father- in- law in a cramped quarters for several months, Yezad grows from a moody and resentfully uninvolved husband to a sweet and caring son to Nariman . At last he comments on the beauty of helping the elderly. Roxana, Yezad and their two sons go to the Coomy's house and stay there with Coomy and Jal. Nariman with his daughter, son in law and grandsons becomes happy. All the members devote themselves for the care of diseased Nariman.

For him, family is an immense source of love and affection. It involves a feeling of connectedness, a sense of responsibility and a sense of reverence. At the latter part of the novel Nariman Vakeel is cared by his son in law and grandson. Here, Mistry has intended to emphasize the extended family. As he is among his stepchildren, son in law and grandson, he has extended the boundaries of family which incorporates more than one generation unlike the Western structure. Mistry implicitly unveils the bad effects of Western individualistic family that grows the selfishness in an individual.

For a long time, Nariman has been suffering from Parkinson disease. He cannot even stand up. His body is shaking and organs are aching. For every thing from going to toilet to having food he has to depend on his off springs. Even in such a condition, he seems happy and hopeful. Looking him in a radiant face, Roxana expresses her happy mood. Finally, she embraces him, saying it is good to see him looking so well: “God bless you papa, may we keep staying together for many years “At least till one hundred years” said Yezad. “Yes grandpapa, you must hit a century”, said Mustad. “Like Sachin Tendukar against Austria” (21).

Mistry doesn't talk about Western family structure directly. This silence does not mean a void for Mistry. He has, here, given the chance to the readers to dramatize this silence. That is, Mistry wants to uproot the Western orientalist view that assumes the normality and preeminence of every thing is occidental correlatively with its representation of the oriental as an exotic and inferior other. Here, Mistry scaffolds the oriental culture in terms of family structure, freeing it from the hasty generalization of West that it is uncivilized, a bar for creativity and monotonous. Moreover, he has emphasized the oriental family being an immense source of spiritual values which provides healing power to its members.

Rohinton Mistry was born in Bombay (now Mumbai), India in 1952. He graduated with a degree in mathematics from the University of Bombay in 1974, and immigrated to Canada with his wife the following year settled in Toronto, where he worked as a bank clerk, studying English and philosophy part-time at the University of Toronto and completing his second degree in English and philosophy in 1982. Mistry wrote his first story *One Sunday* in 1983, winning first prize in the Canadian Hart House Literary contest. It was followed in 1985 by the Annual Contributor's Award from the Canadian council and then he left his job to become a full-time writer. His early stories were published in a number of Canadian magazines and his short story collection; *Tales From Firorsha Baag* was first published in Canada in 1987 (later published in the UK in 1992). He is an author of three novels: *Such as long way journey* (1991), the story of a Bombay bank clerk who unwittingly becomes involved in a fraud committed by the government, which won the common-wealth writers prize, *A fine Balance* (1996) set during the state of Emergency in India in the *1970s and Family Matters* (2002) which tells the story of an elderly widower who despite numerous adversities of life living with his family calmly and patiently. His family, for him has a soothing power. The family is an extended one. *Such a long journey* and *A fine balance* were both short listed in previous year for the Booker prize for fiction.

1.1 Definition of Some Terms

Family, it is a unique group of individuals who are related by blood, marriage, and adoption; interact with one another in their designated roles of husband, wife, father, mother, brother, son daughter, sister, uncle, aunt, cousin, or grandparent. They develop and maintain a common subculture. The sixth edition of *Oxford Advanced English Learner's Dictionary of current English* defines family as: "A group consisting of one or two parents and their children" (455) The family has a feeling of con-

nectedness that is constituted when a man and woman give them totality, one to other, in matrimony and are open to receive the gift of a child.

Similarly stressing on the common culture that the interaction between family members creates, Burgess Locke defines family:

The family maintains a common culture, derived mainly from the general culture, but in a complex society possessing some distinctive features for each family. The distinctive culture of a family arises through the communication of family members in which they merge their individual patterns of behavior. These differential patterns may be brought to the marriage by the husband and wife or be acquired after marriage through different experiences of husband and wife and their children. Marriage is a union of two persons, each with a history. The family is a merging of cultural patterns transmitted from the two sides of the family which in interaction with outside cultural influences creates the distinctive cultural pattern of every new family. (8)

Herman R.Lantz and Eloise C. Synder define family:

The family is a group people who (1) are related through marriage blood or adoption (2) interact with one another in their designated roles of husband, wife, father, mother, son, daughter, brother, sister, uncle, aunty, cousin or grandparents and (3) create and maintain a common subculture. (237)

The family may now be defined as a group of persons united by the ties of marriage, blood or adoption, and constituting a single household; interacting and communicating with each other in their respective social roles husband and wife,

mother and father, son and daughter, brother and sister, and creating a common culture.

The family can be divided into two types according to the size. They are nuclear and extended. Synder defines nuclear family: "a nuclear family is a unit of parents and children wherever they reside." (37). He says that this nuclear family is restricted family type where only two generations live together.

For him, extended family is "a group of individuals where more than two generations live together" (37). According to him; the extended family can be both patrilocal as well as matrilocal.

Post colonialism refers to a theory that attempts to reexamine the colonial relationship that emerged as a resistance to colonial perspectives employed in discourses of cultural representation and the text dealing with colonial relations. Postcolonial critics subvert the colonial perspective and forcefully deconstruct the long Cherished discourses which to support Colonization process, has produced colonial myths about laziness, deceit, uncivilized, and irrationality of the non-Western.

Post colonial criticism, licensed with cultural discourse of suspicion on the part of colonized people, seeks to undermine the imperial subject. It has produced parallel discourses which have questioned even subverted the since long rooted stereotypes and myths about the 'other'.

A Post-colonial critic Edward said in his *Crisis in Orientalism* argues that orientalists always express the generalized and stereotyped of notion of the orient and says: "Orientals are defined as being always the same, unchanging, uniform and radically peculiar object. Indeed being a creature of oppression he is bound to be a creature of want" (229). Said criticized the essentialist concept of West here.

Orientalism is a discourse of the West representing every thing non-Western as inferior, manifests West's desire to govern, to dominate and to control 'the other' and that this attitude is colonial at heart. Orientalism, the discourse of West about the East' in Said's words, serves this colonial, purpose in an effective manner. It produces a kind of stereotype of the orient describing it as an object of study stamped with an otherness so as to make it easier to have power over the orient/ the other. Said seems to be right in saying that "an unbroken arc of knowledge connects the European or the Western statesman and the Western orient lists, it forms the rim of stage containing the orient" and that "the scope of exactly matched the scope of imperialism" (*Crisis in orientalism*) (204). At the very outset, by instinct and by intellect what Westerners believed was that civilization, science and progress developed from the West and that the natives were primitive and barbaric. It was the white man's duty and burden to civilize 'them', to educate 'them' and to make 'them' human.

This shows how Western discourse about the non-Western displays West's will to govern the 'other' and how it shares the colonial perspective. Through discourse, they exercise the institutionalized power over the other. Westerners think and try to make believe that west is the source of life. They treat as if the regions of non Western world, as Said puts in *Culture and Imperialism*, "have no life, history and culture to speak of, no independence or integrity worth representing without the West" (19). What they cannot and don't see, is that non-Western worlds also have their own lives, histories and cultures with integrities equally worth representing as the Western one. In *Nostramo* said expresses Joseph Conrad's position:

Conrad seems to be saying, we, Westerners will decide who is a good native or a bad because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and

think and when they rebel, they simply confirm our views of them as silly children, duped by some of their Western masters'. (Culture XVIII)

We may say that colonial discourse deliberately produces 'the other' in order to create its identity and then, consolidate Colonial power over 'other'. Said in his *The world, the text and the Critic rightly observes* that: "the methods and discourse of Western scholarship confine inferior non Western cultures to a position of colony for European texts and culture" (47). What Said means to say is that the colonial relation is maintained and guided by colonial discourse, so much so, that such a discourse, licensed with power, becomes the sloe force of colonialism.

But Said, on the other hand, challenges the Western discourse by following the logic of Foucault's theories that no discourse is fixed for all time; it is both a cause and an effect. It not only wields power but also stimulates opposition. The opposition of the power is just like another side of the coin. It can jump into the power in no time when ever it gets chance. He warns the Orientalists.

Diaspora, etymologically, is derived from the Greek dia (Through) and Speiro (to Scatter) literally meaning Scattering or dispersion.

The concept of 'Diaspora' goes back to human history. The term was initially used by the ancient Greeks to describe their spreading all – over the then known world. But the word originally refers to Jewish community. In this context, Diaspora refers to the Jews who scattered after Babylonian captivity and in modern period to Jews living outside of Palestine and latterly Israel. For them, the concept of Diaspora implies the traumatic exile from historical homelands and dispersal throughout many lands. They try to create cultural form of their own. The concept of forming own cultural form in an alien land is the special feature of Diaspora.

Unlike the traditional meaning, in the recent times the term is associated with colonial experience when, we examine Ashorft, Griffith and Tiffin, they believe Diaspora cannot be separated from colonialism since it was historical condition that led to the displacement of people across the world. Ashcroft et. Al. view "colonialism itself is a diasporic movement" (Ashcroft69).

Under colonialism the meaning of Diaspora has been extended to cover a range of different cultural and ethnic groups held together by shared cultural or religious commitments and having some sense of 'exile' from a place of origin. In their book *Key concept in post-colonial studies*, Bill Ashcroft, Gareth Griffith and Helen Tiffin talk about Diaspora:

Temporary or permanent movement of Europeans all over the world leading to colonial settlements. Consequently, the ensuing economic exploitation of the settled areas necessitated large amounts of labor that couldn't be fulfilled by the local populace. This leads to the diaspora resulting from the enslavement of Africans and their relocation to places like the British colonies. After slavery was outlawed, the continued demand for warless created indentured labor. This produces large body of people from poor areas of china India, to the West Indies Malaya, Fiji, Eastern and southern Africa and south East Asia etc.

(68-70)

Here, these critics emphasize a particular cause of migration usually associated with particular group of people. Basically large number of people migrated to fulfill colonial masters' desire. These critics further say that Diasporas are of importance in post colonial studies because the descendents of these people have come to produce highly unique cultures that both maintain and build their original cultures.

Critics, Smadar Lavie and Ted Wedenburg in their book, *Displacement Diaspora and Geographies of Identity* (1996) have argued that there is no 'immutable link' between cultures peoples or identities or identities and specific places, Yes, the most common of one's otherness in an alien culture is a question one encounters from time to time: "where are you from?" Not who! What are you? Its follow- up is often No, I mean where you are really from" (39).

These types of diasporic identities can be understood by the reference of Trishanku, a character from the Indian epic *Ramayana* who went embodied to heaven but had to settle at a place midway between the earth and paradise. It serves as a metaphor for the modern immigrant inhabiting the contested global- local- space. People of the Indian Subcontinent are known to have migrated to different countries for various reasons at various periods of history. Indian immigrants constitute a sizeable segment of diverse nationalities. Due to almost unique socio cultural histories and being subjected to different economic and political situations, the Indian communities a broad have evolved as distinct diasporic entities. They, whose roots and substances can be traced to India, suffer from loss of root, linguistic dislocation and social nostalgia. Immigration and dispersion are common phenomena, in human being's life from time immemorial. Even after the evolution of communities, it has continued and human beings have been experiencing temporary, seasonal and permanent migration from their place of origin. Along with the physical migration people carry some socio-cultural identity from culture. He wants to be with his past. He wants to fulfill his wound of cultural dislocations. Dislocation in Post colonial discourse is the result of transformation from one country to another. The term is defined in key concept in post colonial studies as:

A term for both the occasion of displacement that occurs as a result of imperial occupation and experiences associated with this event... The term is used to describe the experience of those who have willingly moved from the imperial 'Home' to the colonial margin, but it affects all those who, as a result to colonialism have been placed in a location that because of colonial hegemonic practices, needs to be 'reinvented in language, in narrative and in myth (Ashgoft 73)

In another words, it includes the psychological and personal dislocation resulting from cultural dislocation. Rohinton Mistry feels attached to Indian Subcontinent and particularly to its family members which provide him an ever lasting solace despite his settlement in Canada. He creates his home, Culture and Identity in his factious works like *Family Matters*.

Living in multicultural Society and being characterized by an ethnic identity, the Indian communities aboard have to negotiate the problem of ethnicity. They have been involved in active economic and cultural competitions and have experienced ethnic discrimination, either explicit or covert. Sometime they get involved in ethnic and political conflict too.

Therefore, in this novel *Family Matters* Mistry glorifies the native culture especially culture related to family ethics and values. He depicts himself among his family members in his writing. By doing it, he first heals his wounds of cultural dislocation and at the same time he fortifies the native culture from the Western invasion.

Defending the spiritual values of eastern extended family, Mistry's novel *Family Matters* unfolds: "You don't hate him, said Jal, scared by the word's owner you hate the work. We just have to try our best to do our duty. Even as a step father, he was always kind to us, we must not forget that "(71).

Emphasizing on the importance and potentiality to solace the family members, he writes, “Without housewife no home, without home no family. And without family nothing else matters everything from top to bottom falls apart or descends into chaos, which is basically the malady of the West” (156).

Here, he bitterly criticizes the misleading form of nuclear family in the West. In the name of modernization, they have forgotten the feeling of connectedness flowing inside families and tend to have children without settling home. Implicitly, Mistry has shown the superiority of eastern extended family over western’s degraded individual form of family.

On leaving India the place that stands so tall in his writings, Mistry confesses, in his interview with Hancock Geoff for "Canadian fiction Magazine" that his departure from India was partly encouraged by the expectation of his friends particularly those of his generation: "After finishing college in Bombay or elsewhere in India One had to go aboard to find job after finishing Master or a Ph.D. So, that is why I say that coming to Canada was in some way's decided for me" (143).

In many diasporic situations, especially in multiethnic societies and where the people of Indian origin are numerically significant, the question of their image and identity has remained critical. In the colonial phase, the British stereotype Indian emigrants as "coolies" Even when the upwardly mobile Indians became professionals, the prefix coolie was always attached to their professional designation. This perception is still continuous. They look every thing of the non-western with the lance of inferiority and uncivilized.

Similarly emphasizing the adverse situation of migrants in host countries, Tinker raises the following key questions:

... and by remaining separate from the host society, or do their trouble arise mainly from excess of chauvinism in the country of their adoption ? Do they offend because they are, visibly both pariahs and exploiters in alien societies? Or are they scapegoats singled out for Victimization because their adopted country (or its Government) needs ability for poor performance in the nation sphere? (138-39)

Mistry, though has lived in Canada since 1975, he sets his novel *Family Matters* entirely in Bombay; a city of India. The sense of dislocation haunts him and through the mouth of a character he expresses his deep love of origin:

What I feel for Bombay you will never know. It is like the pure love for a beautiful woman, gratitude for her existence, and devotion to her living presence. If Bombay were a creature of flesh and blood, with my blood type, Rh negative- and very after I think she is- then I would give her a transfusion down to my last drop, to save her life. (79)

Cultural loss creates the sense of alienation to these migrants. Sometimes, they cannot tolerate excessive exploitation there. Anyway, Thinker's stress is on the complicated life of Indian migrants in host countries.

Cultural identity plays the vital role in Mistry's writings. As he can never forget the India, Mistry, a migrant Indian visits it periodically in his writing. The image of the Rohinton Mistry's family in India is very fresh and always haunts him.

In the interview to Asia Source by Nareen Shaikh, Mistry shows Bombay in an extraordinarily evocative way despite the fact he has lived away from the city for over 25 years.

Though I must say, it is not a conscious process of observing I have never caught myself consciously observing and making notes. I do not

do that. When you have grown up in one place and spent the first 25 of your life here – that is how old I was when I left – it is almost as though you are never going to be removed from that place. Twenty-three years in the place where you were born, where you spent all the days with great satisfaction and fulfillment that place never leaves you. All you have to do is keeping updating it a little bit at time. (12)

Rohinton Mistry experiences the diasporic situation, which enable us to trace and analyze certain key social processes like formation of cultural collective identity. He also struggles hard to find his place, culture and history. In the present novel, Mistry creates his home of own custom, religion and culture in a similar way.

Samuel p. Huntington, in his book *The Clash of Civilization and the Remaking of the world order* says: "The peoples came to the cultural to define and create themselves" (21). Source of personal traumatic expression of identity, and resultant alienation can be expressed and analyzed in the fictional writings also.

In almost all Mistry's novels, he tries to fortify the native culture especially shedding light on the extended family, which is on the verge of extinction by Western cultural invasion. Therefore, Mistry finds himself fully happy within extended family.

Indian *Diaspora* is associated with British colonialism. However, we can find its root in the medieval period too. During this period Indians migrated to Ceylon and south East Asia as Buddhist Missionaries. But after British colonialism, during 19th century, a large number of Indians were taken to various British Colonies as indentured labors to work on Sugar, Tea and Rubber plantation. Although in 1920 the indentured system was abolished but immigration still continued. In the 20th century most of the immigrants went out for new destination, in the United States, United Kingdom and other European Countries. The first significant immigration of Indians

in United States can be traced some 100 years back. Peasants from Punjab began migrating to the West, seeking work in Washington's lumber mills and California's vast agricultural field. The Punjab, migration was followed by Indians students. Indians slowly, developed their presence as successful professionals in different field. The writer of the present novel, *Family Matters* Rohinton Mistry, too, migrated to Canada to pursue his further study after Bachelor degree from India. In Toronto University he studied philosophy and English and started his writing career. Rohinton Mistry lives in between the world from where he has come from and the new world where he tries to create his own identity. The Indian Diaspora has an inherent will to preserve and celebrate their culture. It is at this juncture the struggle take place where Mistry tries to replace a traditional way of life with a modern one in a country like Canada, which is not his. Due to this awareness of being in a new Culture and the consciousness of cultural roots creates a diasporic experience in Mistry.

Identity is the meaning or self concepts that one gives to oneself or the meaning in general that human being give to them. To be clear, it is the sum total of values attached to individual by an age and a community, in terms of their class, caste, group or culture and institution of any kind. Thus, with the change in values, or the intellectual developments in human history, man's concept of self has always changed. It has sometimes been modified and at other times radically changed. Cultural studies explores how we come to be the kinds of people we are, how we are produced as subjects and how we identify with descriptions of ourselves as male or female, black or white, young or old, Asians or Europeans. In cultural studies, identities are not things which exist simply there with the universal quality, rather they are discursive constructions. So, in this sense identities are constituted.

For critics identity is a 'production', which is never complete always in the process and always constituted within representation. There are, according to Hall, two different ways of thinking identity. The first position defines cultural identity in terms of people one shared culture, a sort of collective, one true self; which people with the shared history and ancestry hold in common. Hall writes:

Within the terms of this definition, our cultural identities reflect the common historical experiences and share cultural codes which provide us, as, 'one people' with stable unchanging and continuous frames of reference and meaning. (111)

Such a concept of cultural identity has played a critical role in all post- colonial struggles, which have so profoundly reshaped our world.

Cultural identity, in the second way of thinking, along with the many point of similarities has critical point of depend significant differences which constitute "what we really are"; or rather 'what we have become! For Stuart, identity is subject to continuous' play of history' culture and power. Far from being grounded in a mere recovery of the past, waiting to be found, identities are the names we give to the different ways we are positioned by, and position ourselves within the narrative of the past. It is only from this second position of the identity proposed by Hall that we can properly understand the traumatic character of the colonial experience' out of which are constituted the identities such as Indianess, caribbeaness, Africanness and blackness the ways in which such identities were positioned by and subjected in the dominant regimes representation were the effects of a critical exercise of cultural power and normalization. The dominant or superior culture has the power to influence or dominate the other. So, not only, in Said's *Orientalist* senses were we constructed as the other within the categories of knowledge of the West by those regimes, but also, they had

the power to make us see and experience ourselves as "Other" Rohinton Mistry has experienced this traumatic experiences and he has endeavored to create his cultural identity in this novel *Family Matters*.

CHAPTER-II

VARIATION IN FAMILY STRUCTURES BETWEEN WEST AND EAST

Extended family refers to that network of relatives including grand parents, uncles, aunts married sisters and brothers Kerr defines extended family as: " it is an assembly of family members of more than two generation who are related through marriage blood and adoption" (38).

In the eastern society most of the families are collective or extended. In such a family more than two generations live together. They choose one of the members, most often eldest as their family head that controls and binds the other members with-in family values. They share the problems and happiness with each other. Family members, in such family, maintain a common culture, but in a complex society possessing some distinctive features for each family. The distinctive culture of a family arise through the sound communication of family members they merge their individual pattern of behavior. This differential pattern may be acquired after marriage through the different experiences of husband wives and their children in these families. There are different and various cultural patterns that merge together and evolve a new understanding and culture. In this sense, family members cooperate and do give and take from each other and have developed a wide vision, which ensures the integration. In this way an individual derives a collective identity. Burgess Locke shows the growing love with extended family in different countries of south Asia and also highlights how American people have forgotten their ancestor's living type in extended family. He says:

The extended family system, where three or more generation lives together is still found in parts of China, India, Japan, Persia and Turkey.

Our greatest familiarity with the extended family system comes from

descriptions of it. Most people in the United States are unaware that their ancestors the ancient Celts, Teutons and Scandinavians all live in this type of family. (375)

Locke reveals the underlying fact that ancient tribes were able to expand their countries and invade the foreign lands only because they had extended family along with connected feelings, which ensure the strength for them. He also means that this original family type is on the verge of collapse. Its collapse is being substituted with disintegration, disharmony, selfishness and conflict. He advocates the need of having extended family.

Another family therapist E. Kerr also sides up with the Locke and says:

It is if the emotional energy that was once invested in the extended family now all goes to the nuclear family with the corresponding increase in conflict symptoms vulnerability to stress in the nuclear family unit. (42)

Kerr has emphasized on the emotional faculty that the family member from extended type possess. He has also accepted that extended family has been transferred into nuclear throughout the world. But this transformation has not been for creation and good, rather it has given birth to disorder in the society for him. The feeling of 'Oneness' in the family has been eroding from the modern individualistic family. Excessive individualism is the root for anarchism.

Kerr defines nuclear family, "The nuclear family consists of a married couple and their children" (217).

In the West, nuclear family type is the mode of life. In the name of ensuring progress in different fields of life, people have changed their original extended family structure into nuclear family or what they call a democratic family too. But, many

modern family therapists have found the above-mentioned family type, a spiritual and emotional vacuum, which is a must for an individual's mental health. Kerr pointing out the defects of individual family says:

Extended family helps and supports each other to enhance each person's Sense of well being...nuclear families who have attempted to isolate themselves from the family of origin by means of physical distance are like the pressure cookers with no outlet valves. (45)

Kerr has accepted the emotional and therapeutic value of extended family. In nuclear family, in the name of becoming self-dependent, family members, after getting married leave their parents. But they cannot enjoy this separation. It gives them painful experiences. Amidst the material prosperity they always suffer from the sense of loss. They, eventually sense the feel of being alienated within the country too. Kerr says strongly that person, who wants to be isolated himself from other members, starts his journey to suffer.

Only one generation lives in nuclear family. Other members such as grandparents and Uncle's couple remain separate. The information about past hardly pass to present generation in the absence of grandparents. So, grandparents play vital role to bridge the generational gap and transmit the cultural and ethical values.

Dr. Evelyn Miles Dnvall emphasizing the importance of grandparents preserves the extended family:

Grandparents are rarely recognized for their roles they play as the confidant of other members. As the older more experienced men and women in the family, it is not surprising that they are consulted on many issues/ questions from time to time. The young husband talks over his business problem with his father whose competence makes his

advice valuable. The young wife and mother consult her mother or other in law as questions arise in the household. (141)

He defends the need of extended family to enhance domestic affairs in an absolute way and to transmit the expertise the past generation knows to the present generation. For him, extended family is a source of confidence and courage for new generation.

2.1 Rejection of Orientalist Perspective

Orientalism is a discourse of West, representing every thing about the non-Western as inferior. It manifests the West's will to govern, to dominate and to control the other. This attitude is colonial at heart. *Orientalism*, the discourse of West about east, in Said's words, helps the colonial mission in an effective way. It produces a kind of stereotype of the orient categorizing it is a subject to study stamped with otherness so as to have power and authority over the orient. At the very outset, by instinct and by intellect what the Westerners believe is that, civilization science and progress emanated from the West and that the natives are primitive and barbaric. It was the white man's burden to civilize 'them' to educate 'them' and to make them human.

M.H. Abrams says about the *Orientalism* in his *Glossary of Literary Terms*:

The mode of imperialism imposed its power not by force but by effective means of disseminating in subjugated colonies as a Euro centric discourse that assumed the normality and pre-eminence of everything is "Occidental" correlatively with its representation of the "Oriental" as an exotic and inferiors 'other'. (236)

This displays how Eurocentric discourse about non-Western displays West's will to govern "The other" and how it shares the colonial perspective. Through the discourse they exercise institutionalized power over the 'Other'. Westerners think and

try to make believe that west is the source of life. They consider the nonwestern world has no life, history, or culture to speak of, no independence or integrity worth representing without the West. What they cannot and don't see is that nonwestern world also has its own life, history and culture with the integrities equally worth representing as the Western one. Said expresses Joseph Conrad's position in showing colonial relation in *Nostramo*. "Conrad seems to be saying we Westerners will decide who is good native and bad, because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and to think and when they rebel they simply conform our views of them as silly children, duped by some of their Western asters" (Culture XVIII).

According to Greenbelt, we come to define our identities always in relation to what we are not, and therefore what we are not, must be demolished as 'Others'. We may thus say that colonial discourse deliberately produces the 'Others' in order to create its identity and impose the colonial power over 'Others' Said in his *The world, the Text and the Critic* rightly observes that:

... the methods and discourse of Western scholarship confine inferior non- European cultures to a position of subordination text came to inhabit a realm without development and power. One that directly corresponds to be position of colony for European texts and culture". (41)

Said's concern is that colonial relation is maintained by colonial discourse and such a discourse licensed with power becomes the sole force of colonialism. But what orientalist must know is no discourse is fixed with for long time. It is both cause and effect. It not only wields power but also stimulates the opposition. The place of power is just the opposite site of the same coin. It is natural for an opposition to have a will to power. It can jump into power soon whenever it gets chances.

The colonial discourse, system of knowledge, not only possesses power to rule the other but it also bears the resistance, to it from other Western discourse about the non Western world including Orientalism, played a great role in serving the purpose of European expansion, but along with the coming of white men brought some sorts of resistance in almost everywhere in the non-European world as manifested in different resistance movements.

In the field of creating such resistance discourse Said's criticism emerged a new trend namely the post- colonial criticism, which attempts to re examine the colonial relationship, emerged in resistance to colonial perspectives employed in discourse of cultural representation and the texts dealing with colonial relation. By deconstructing colonial perspective, post colonial critics have forcefully deconstructed the long fostered discourses which to support colonization process, produced colonizing myths about laziness, deceit and irrationality of the non West.

Post-colonial criticisms, charged with the cultural discourse of suspicion on the part of colonized people, try to break the Eurocentric notions. It has been compelled to produce parallel discourses which have questioned and even subverted the since long cherished stereotypes and myths about the 'other'.

Edward Said, in his *culture* points this fact:

... aware what they have to say about the history and cultures of subordinate People is challengeable by the people themselves, who a few years back we simply incorporated, culture, land, history and all into the great Western empire and their disciplinary discourses. (195)

Here, said focuses that power and authority of Western colonial representation has been questioned and challenged by the discourses produced by the then supposed to be subordinate people. Now, writers and critics from the colonized regions have

started unfolding their experiences what the colonial authority did them in the name of progress, science and civilization.

Being influenced and encouraged by the post- colonial tenants, many colonized writers based their narrative on the line of ideological premises writing from the perspective of colonized people; they have come to realize that they have become the victims of ideology in a sense of false consciousness. The narrative of these third world writers are designed in such a way that to focus and change the ideological process of misrepresentation about themselves.

In the present novel *Family Matters* too, the novelist Rohinton Mistry has strongly endeavored to defend the extended family structure subverting the Eurocentric notions regarding the nuclear family structure which they tend to universalize it as an ideal family structure and stereotype the oriental as an uncivilized and awkward. Here, he has scaffold the oriental family values that flow through the extended family, which is on the verge of extinction due to the cultural invasion by West. Mistry highlighting the extended family writes in his *Family Matters*: "perhaps Jal and Coomy were grateful for Roxana because she filled the void left by their own father's death, four years earlier. Their father had been sickly through most of their childhood" (35).

Roxana is Jal and Coomy's half sister. They both feel satisfied with the presence of their half-sister. She provides the love and affection to them and doesn't let them feel lacking it. This integration and the sense of connectedness are the praiseable feature of oriental extended family for Mistry.

The writers of the third world have made vigorous attempts to restudy, reinterpret and even to rewrite their own history. They have become firm to preserve their cultural values. They, with an attempt to give the cultural identification, were con-

cerned about creating and recreating their own self-identity about producing reproducing their own history. With this process of national self making emerged the notion of imagining the nation. Ernest Renan who has an influencing position in giving the notion of the emergence of nation, in his essay "*what is a nation?*" has made an attempt to define the notion from a non-naturalist point of view, for him nation is "a historical result brought about by series of convergent facts" (12). He gives different elements namely, dynasty, race language, material interest, religious affinities, geography and says that these things are not adequate for the creation of nation, though they are considered to be the constituent parts of the nations. That the nation is dynasty is not absolute and applicable because nations have been formed as conglomeration. Similarly race cannot alone make a nation because it can create, he says " a kind of a primordial right analogous to the divine right of kings an ethnographic principle substituted for a national one" (12). "As race alone he says, cannot contribute to the making of nation, language invites the people to unite but it doesn't force them to do so" (16). Renan accepts the fact that "geography or what are known as natural frontiers, undoubtedly plays a considerable part in the division of nations "(18), but he doesn't believe that it is the sole maker of nations. He, then, defines the nation as. "a spiritual principle, the outcome of the profound complication of history, it is a spiritual family not a group determined by the shape of earth. Two things constitute this spiritual principle. One lies in the past and one in the present. One is possession in common of a rich legacy of memories; the other is present day consent, the desire to live together, and the will to perpetuate the value of heritage that one has received in an uncivilized form. A nation is, therefore, a large scale solidarity, constituted by the feeling of the sacrifices that one has made in the past and those one is prepared to make the future"(19).

Renan's stress is that the nation is a symbolic formation, which has its base in the common cultural ground.

The colonial and post colonial countries can be the appropriate places to analyze nation and nationalism rather than the West. The feeling of nation and nationalism affected the whole social and political life of the colonizer and colonized during the period of direct colonial involvement and post colonial time. Homi Bhabha's project is a theoretical model which manifests the difficulties that a writer has to face with reference to cultural ambivalences of the people culture is of supreme importance for Bhabha because the nation is conglomeration of cultural polices. Nation can formulate its identity only through nation and nationalism. Cultural mission is possible. In his book, *Nation and Narration*, Bhabha writes:

The nation as a form of cultural elaboration is an agency of ambivalent narration that holds culture at its most productive position as a force for subordination, fracturing, diffusing, reproducing as much as creating, producing, forcing and guiding. (4)

For, Bhabha nation is the sum total of cultural practices which ultimately contributes to national identity. It describes the other cultures in terms of differences so as to put the self in the superior position where cultural acts as force for subordination. Homi Bhabha disseminates about the time narrative of the modern nations. His focus on the nation is a form of cultural paves and the way for the temporal dimension in the study of the nation as narration. The locality of culture for Bhabha is:

More around temporality than about historically a form of living that is Connotative than country less patriotic than parties more rhetorical than Ideology, less homogenous than hegemony; less centered than citizen more Collective than subjective, more cyclic than civility, more

hybrid in the articulation of cultural differences and identification in gender, race clues than can be represented in any hierarchical or binary stretching of social antagonism. (292)

Bhabha further argues:

It is neither sociological study of these terms, nor their holistic history that gives them the narrative and psychological forces that they have brought to be a cultural production and projections. It is the man of the ambivalence of the nation as a narrative strategy and an apparatus of power that produces a continual slippage into analogous, even metonymic categories, like the people, the minorities and cultural differences that continually overlap the act of writing the nation. (292)

It signifies the effective life of the national culture as Bhabha quotes E.

Gellner's words and says that "nationalism is not what seems and above all nor what is seen itself ...cultural shared and patched used by nationalism are often arbitrary and historical investments"(293).

Post colonial writers like Mistry sees the perpetuation of cultural hegemony. Therefore, they have woken up to protect their native culture form invasion. Mistry sides up with the identity that is collectively drawn by an individual rather than the individually drawn identity. Collective identity is related to culture.

Defending the spiritual values of eastern extended family, Mistry's novel *Family Matters* unfolds:

You don't hate him," said Jal, scared by the word's owner you hate the work. We just have to try our best to do our duty. Even as a step father, he was always kind to us, we must not forget that. (71)

Emphasizing on the importance and potentiality of the family to solace the family members, he writes, “Without housewife no home, without home no family. And without family nothing else matters everything from top to bottom falls apart or descends into chaos, which is basically the malady of the West” (156).

Here, he bitterly criticizes the degenerated form of nuclear family in the West. In the name of modernization, they have forgotten the feeling of connectedness flowing inside families and tend to have children without settling home. Implicitly, Mistry has shown the superiority of eastern extended family over westerner's degraded individual form of family.

CHAPTER-III

MISTRY'S WORKS: MAJOR EMPHASIS ON *FAMILY MATTERS*

All characters in Mistry's works realize a sense of alienation, displacement, dislocation and they eventually return to their cultural home, worshipping family values. Mistry's works focus on the family integration in his writing, which paves the way for a feeling of connectedness among family members.

Mistry expresses a feeling of communal strength to fortify cultural values. To be specific, he sheds light on the ethicality of extended family, which is a pillar for integration and harmony in family, society as well as in the nation too. These cultural ethics related to extended family fortify society and nation as well. Almost all the plot of the novel revolves around the identity crisis. It has been the main issue for every person. Moreover, identity provides people with the capacity to protect their community, which keeps us away from alienation. Therefore, in present novel, the protagonist, Nariman Vakeel and many other characters locate themselves with home. Hall writes: "... the identities which composed the social landscape 'out there', and which ensured our subjective conformity with the objective needs of the culture, are breaking us as a result of structural and institutional change" (277).

Identity is not related to people only but as a whole it compiles social setting. Moreover, it is "Protective Closure" in Said's term.

In the present novel, the protagonist Nariman Vakeel, despite the chaotic environment in the family and conspiracy that one hatched against him by his step-children, extreme economic problem, physical suffering from Parkinson disease at the age of seventy nine is calm and patient.

Mistry, in the novel, highlights extended family in which, protagonist Nariman valeel lives. For him, family has a soothing power.

The critic Jaydipsinh Dodiya focusing upon the existential side of the novel in these lines says:

Characters in *Family Matters* walk fine lines between hope and despair. And they are caught not only on their own weeps but by those spun by the society wound them, which in this case only adds to the stress of existence. (57)

With the above-mentioned lines, the critic has shown the family as microcosm of the world where problems, conspiracies, politics every thing we can be seen. But, he has neglected the solution of the problems that the family possesses. He should have known that family has not only troubles but it has also the capacity to solve them.

A Fine Balanced shows the expansive, devastating story of four people. They find solace together while battling to survive during the emergency that Indian Prime Minister Indira Gandhi imposed in 1975. It was period of intense repression against dissidents and the poor. Besides, it is a novel about Indian culture in 1970s. It centers on the unlikely living arrangement of four characters who are forced by the strained economic circumstances to share an apartment. Dina Dilal is a widow who has spent her life trying to escape her abusive and domineering brother. The apartment represents her attempt to maintain her freedom, but she cannot afford the rent on her own. She is first convinced to take in follow parsi as a boarder, Maneck Kohlah, whose parents have sent him to the city from his beloved Himalayan hill country, Nepal, so that he can earn a degree. Then, she hires two Hindu tailors to do piece work. She allows them to live in the apartment. They were Ishvar Darji and his seventeen-year old nephew Omprakash.

Despite their disparate backgrounds, the four characters develop into something like a family, as they lean each other in the face of financial hardship. The life of characters including the local Beggar Masters, a guilt ridden rent collector a hair collector who takes his work too seriously are presented colorfully. Though Mistry has not spoken about the family directly there is the sense of connectedness among the characters. Characters despite their various castes and social background live together or create a family though which is not related by blood and marriage. However, they adopt each other's identity. There emerges a sense of connectedness among the characters which the basic foundation for a harmonious society. Mistry says, most often it is found in the extended family.

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 and his family in their apartment in Bombay. The outside world is shown as rotten and chaotic. It tries to devastate the family order but after the long time of confrontation and exploration, the protagonist along with his all other characters define themselves in relation to their family and country during the chaotic times of 1971 in India. During this period, India and Pakistan went to war over the liberation of East Pakistan. Family and country therefore are persistent theme in Mistry's novel including *Family Matters*. All characters sooner or later realize family and acknowledge the family culture.

Here, too, Mistry has given the first priority to family which has the soothing power during crisis. It has the bond that makes the individuals feel the solace and make them feel always connected. To be more specific, this sense of connectedness is the outcome of extended family. In an oriental society, the meaning of family transcends the legal boundaries and incorporates the broad area in which humanity is there

in center. The feeling of connectedness and humanity are on the platform of extinction in Western society.

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. Due to the sense of isolation and cultural lack almost all characters return to their own cultural home. Feeling of a connectedness is the best way to link oneself with own culture, traditions, language and environment on which they were born. People always get their communal identity in their own culture. Culture protects and strengthens identity. In Mistry's opinion identity is the thing that can only be achieved collectively.. This collective identity germinates from the bond of extended family.

Family a group of individuals sharing some common features has many challenges in modern period. People have trends to make the individualistic or nuclear family instead of their original multi-generational. They have the wrong idea to be modernized by leaving their own relatives. Actually, this is Westernization rather than modernization. One should not be isolated from the groups of family to make him modernized. This type of fragmentation among the family members in fact lacks many things. This individualistic family is the absence of connectedness, mutual love, and affection. It is a spiritual vacuum. So, the present novel *Family Matter* is a realization of lacks in nuclear family and recognition of importance of extended family.

Multigenerational bonds are valuable resources of family and are becoming more popular than the nuclear family ties for well-being and support even course of our time. This intergenerational and extended family relationships not only create a sense of identity but even today are valuable resources for exchanging information's, services and goods. Moreover, close extended family relationships can have educa-

tional, economic and other advantages too. People with extended family contact more literate and reach out to get more education and better jobs. It is also suspected that interaction with extended family can have positive effects on your lifespan and physical health.

Many Western critics and readers have overlooked the values of eastern family and have analyzed the novel as a picture of disintegrated family. But it is misguided understudying. Rather *Family Matters* is an avowal of family values (extended family) which protects their community, nation and whole Indian subcontinent. The celebration of the Nariman Vakeels's birthday depicts love and good family relationship, chin greeting, waging and kissing are very common. Furthermore, this celebration proved the Western's concept of analyzing Mistry's novel as disintegration mere distortion of novel's essence.

Finally, Roxan embraced him, saying it was good to see him looking so well: "God bless you papa, may we keep coming for many years. At least till one hundred "Said Yezad. "Yes grandpa, you must hit a century," said Murad. "Like Sachin Tendulcar against Australia" (21).

Time and again, Nariman smiled with pleasure. He delighted in his daughter's happiness the bond she shares with Yezad. He had often seen them communicate with subtle single invisible to the world. When Roxana goes to her father's house to celebrate his birth day, Coomy gets disconcerted with Murad and Jehangier. In order to ease the situation Roxana jumped off the sofa and dragged her son by his arm: "She jumped off the sofa and dragged her son by his arm into a chair, the restrained her husband with a firm touch in his shoulder (27).

Protection of family ethics in Indian subcontinent is the main precedence quite different from Western culture.

The family is worshipped as an institution in the east but it doesn't matter in the West. It is one of the unique traditions prevailing in the Eastern society. In the starting, the family members may create discontent within family members for certain time; nevertheless it gives new hope in long run. It has the power to solve all the problems arising within it. In the novel Roxana remains firm with her family values and struggle to make his husband glad. She has to struggle a lot to manage her family needs:

Jehangir's third trip had condensed a cloud of worry upon Roxana face. Still frowning, she returned to the pan to scramble two eggs for her husband's breakfast. She wanted him to give up eggs, or at least cut down, have them on alternate days. (90)

Roxana made her marriage run on when many other Western women would have given up. Her husband' is unstable abusive in the beginning. But she always is willing to take on more work so that he would not become upset and be the peace-maker. This of sense of connectedness fortifies the strength of any community and of the whole nation in general. Moreover, it protects them from outer attack.

The main characters Nariman Vakeel and Yezad feel happy when latter did not get choose to work in Canada. This is the attachment of family. They never want to leave their home deliberately. Yezad realizes his culture which has given him a sense of identity. The problem he thought in Canada was much more vigorous. He has the sense of attachment with Bombay. He called immigration officer "bastard racist" (132). On being rejected to go to Canada of Yezad, Narimal feels happy. "I am glad you did not because I think emigration is an enormous mistake. The biggest any one can make in their life" (246).

Both Nariman and Yezad observe family as unifying force. It shapes man's identity. If it is left in youth sooner or later one has to long for it. The last source of solace against frustration he gets from his family's faith. So, one's identity is only possible with their home and their respective culture.

Nariman's confinement and its effect on his daughter, Roxana, have been shown all through the text. Fading eyesight, tiresome dentures, trembling limbs, stooped posture and shuffling guilt wave almost are ready for their routine. Jal and Coomy (stepchildren) feel their responsibility to serve their stepfather. They keep on his family's ethos. One day, Nariman meets with an accident. Coomy sees it and screams noticing to his father, Jal : "My God ! came quick, Jal Papa is bleeding !" (5). Moreover, Jal also feels papa's suffering as his own and says. How can you laugh papa ?'we are dying of your anxiety over your injuries" (5). Sometimes, debate emerge there between Nariman and his step children. The discussion takes place within family, which should be. But it is not conflict that takes family to disintegration as Western critics have thought. Every member of family is able to share the point of their discontent just like happiness. Such scenes frequently occur in this novel. It does not mean there is disintegration within family values. Coomy's is box found after her death proves her affection to her family member Murad narrate: "Look what I found he says, and we crowd around him. Inside there are two pairs of gold cufflinks and two sets of shirt stands. There is a note with them for Murad and Jehangir, on their wedding" (471).

In every word, Mistry's characters breathe and become energetic for family's happy relationship. The family's attitude towards Nariman, therefore, makes the readers understand about the unity and love among family members. Mistry possesses a gripping style of narration. The characters dialogues are in typical Bombay English,

So the conversation give new joy and mirth on the one hand and glorifies native language on the other. The use of "Darvaja Kholo" (44). Hindi language is inevitably related to the expression of home and family.

In medical fee of Nariman all of Yezad's (son in law) money is spent. One of the sons is compelled to sleep in the balcony. Bowel movements and bed pans, stinks and sore became not only a helpless oldman's cross to bear but also a burden for those who love him most. However, the family members engage themselves collecting urine from the beds of the lame despite some tension in the beginning, "Yezad shouted from the back room to get out, it was not hygienic to eat there." "Millions of people live in the gutters of Bombay !" Roxana shouted back. 'Eating and sleeping next to drains and ditches !' This whole city sinks like a sewer! And you are worried about papa's bedpan?. How stupid can you be!" (162–163).

Here conflict among family members at the very moment is filled with love of Nariman. Though some of family members do not like him, they did not turn out from Nariman. It projects tone of family value. When Nariman starts living with his daughter Roxana, he just slowly fades into the center of the novel. In a world, all characters of family members fight to gain love amid worldly success. Lastly, they get it from within family rather than outside it.

By accumulating the small details of his characters existence, he creates a visceral feel for their loves, regrets and ultimately affirmation on family ethos and its glorification. It is also proved in the scene where Yezad who is a bit harsher earlier overcomes with sympathy and affection to his father in law. So, he decides to trim his father in law's nails and shave the face:

He lifted Nariman's hand from the bed, taking the thumb first. The tremor made his own hand shake and the nail kept evading the clippers

... Yezad working under the chin when Roxana came into the room. She saw him leaning over Pappa, and panicked for a moment was something wrong? Then she realized what he was doing. He finished and wiped off the leftover flecks from the nostrils and earlobes. Gathering up the shaming thing, he returned. He saw her in the doorway, was her eyes overflowing with gratitude so intense, he vented his own guiltiness. (408-409)

It proves Yezad's faith and respect on family values and communal living. The misunderstanding between Roxana and Yezad is over now. In the beginning Jal and Coomy are not so much loyal to family value and love on Nariman, who is believed as an institution of their family. Their lives Roxana assets are unhappy in the midst of property they are unhappy because of their fragmented vision on family. But, eventually, they return to the family values, which are proved by the letter left by Roxana.

Yezad has to face many economic burdens, Yezad refused to call Coomy and Jal for economical support. To take his money, Nariman thinks is most painless way. He is ready to help them with the money he earned by the sweat of his brow:

The pension payment not with standing, my expenses have remained unmet. Hence, my instructions are to take a withdrawal from my saving account y money, which I earned by the sweet of my brow. Simple as that, In short the question of favors does not arise. (182)

Yezad feels that it is his duty to help Nariman. Therefore, he feels awkward to accept his father in law's financial support.

In *Family Matters* the narrator honestly assigns emotions to the character, at once telling them how to feel them about them. Heart skips beats or pound in chests

characters grumble. Clench their fists, feel fear in the pits of their stomachs, weep until vision becomes blurry. The sense of patriotism depicts the adoration of family:

I want to embrace everything my city has to offer. I want to mingle with her people, be part of that crush of bodies in the streets and trains and buses. Become one with the organic whole that is Bombay. That's where my redemption lies. (432)

Crime and punishment, sickness and death, chaos and anarchy have been shown all through the novel. At last, as shown above every character gets sense of affection while being in touch with nation and their community, to be specific with their families. Every character sooner or later realized the need for family values and tries to live in unity. For example after the death of Coomy her only brother Jal doesn't stay alone and requests everyone Roxana's family to accompany with him to the same apartment of Chateau Felicity.

An elegant new brass plate, large enough to accommodate everyone, was ordered for the front door. Jal suggested the names should be engraved in alphabetical order:

Mr and Mrs Yezad Chenoy

Mr. Jal Contractor

Mr. Nariman Vakeel. (439)

Eventually, almost all family members become happy. Here, symbolically the nameplate suggests the unity and feeling of oneness. Returning to the old house means returning to family values and customs. At the time of leaving for parent's home Roxana said to her sons that from then on life would be wonderful in their big new house. At once her son Murad disputes and says: "Not new for you, Mummy you are going back to your old house" (445). His mother reacted it to this: "But I have my

whole family with me this time that makes it new. And this time it will be happy place" (495). At this juncture, it can be said that every character enjoys the family love in Mistry's *Family Matters'*

Moreover, Yezad, in order to make his children fascinated by their own reality asked to eat Indian Blyton instead of insipid foreign stuff. Further, he added how amazing was their mother's curry rice and khichri-saas and pumpkin and damasak.

Everyone has their cultural identity. Family and culture creates sense of pride in us, which cannot be ignored. The people from Indian culture try to seek the solution of their problem within their family itself. Moreover, they don't like to publicize their problem. If they do so, they think, the matter becomes more difficult which the following lines prove:

... who had come to the family's rescue when yasmin Vakeel and Lucy Braganza had fallen from the rooftop terrace. "No sense washing Parsi Linen in public," had been his verdict, and he'd kept the matter as quiet as possible. Dr. fitter examined the bodies checked their pulses and said he would issue death certificates for both, there was no need for post mortem. (384-385)

One of the characters longing for the family as the only source of communal strength says:

Our community, our youth has to rediscover the joys of a large family, continued Inspector masalabala, failing to notice the smiles exchanges by the doctor and Jal. They have to realize what they are missing. The happy music of children's laughter filling the shoe, wife cooking huge hearty meals in the kitchen, clatter of pots and pans, the aromas of dhansak and dhandar. (402-403)

In this way, family is a source of happiness. All miseries can be solved with the help of family. Moreover, it is defining principal of the whole humanity. If it is forgotten then the whole human race loses its identity.

Murad in spite of his rigidity in the beginning accepts elders' suggestions as well as family values and returns to his own cultural home. Therefore, he agrees upon father's suggestion and celebrates his birthday remembering his grandfather again and again:

And how my world suddenly became a much bigger place, much more complicated and painful. I think of grandpa sleeping on the settee beside me, holding my hand to comfort me. And later me holding his when he had bad dreams. I think of the violin music we enjoyed. And the words he taught me, the stories he told, to describe and understand the world (486).

All of his family members repeatedly feel his absence in every occasion. No one can forget Nariman Vakeel. It is both the respect to him and respect to whole family. It is because Nariman is the source of family strength as well as the source of happiness to all of members.

Thus, the family is the transmitter of the cultural and spiritual values. The centripetal force of family affection to one another paves the way for the happiness of whole family. All the forces come to bear on the apartment dwellers in the way that range from the merely sad, heart breaking and truly horrific in the beginning. In the end, they maintain equality under their family laws and opportunities to strengthen themselves – which really matters for everyone. In this way, Mistry highlights family as a healing force that emanates from compound family and it ensures integration in family, society and as whole in state. This integration is the strong resistance or the Western cultural invasion.

As multiplicity of the meaning is an inherent quality of a literary text, Mistry's *Family Matters*, too, has evoked miscellaneous responses from readers, critics and scholars. Written in a new land far from his birth place, *Family Matters* implicitly carries various experiences that a person in his exile has to face against so called mainstream culture. These experiences are difficult to grasp easily as they are hinted with the help of images Symbols, clues and hints. Therefore, it wouldn't be an exaggeration to say that *Family Matters* falls totally at the mercy of readers for its understanding. That is why it has been perceived differently by different critics and readers. That the novel has been viewed and perceived differently from different perspectives suggests the complex and equivocal nature of the novel.

Within a short span of time of its publication in 2002, the novel *Family Matters* has been able to attract the attention of miscellaneous critics. They have interpreted and expressed their mixed experiences upon it.

Shashi Tharoor raising the house bound theme of the novel comments:

There are many such moments, each exquisitely rendered; Roxana watching the 9 year old Jehangir rises a spoon to his wiling grand father's mouth; Murad walking home from school to be able to save his bus fare to buy Jehangir a charismas present. Jehangir pretending to sleep so as not to spoil his brother's satisfaction at slipping the gift into his stocking at night; Yezad after months of resistance, helping Nariman with his wife, her eyes overflowing with gratitude so intense, he averted his own in guiltiness (BoWO5).

Here, he focuses on the unique integrated harmonious family where family members seem responsible for each other's. However, he overlooks the fact what makes each member so responsible and submissive towards others. No doubt, here

Mistry prefers the oriental collective identity that comes from the extended family unlike western nuclear family that emphasizes on the individualism. The over individualism breeds the selfishness for Mistry.

Comparing the story of *Family Matters* with *King Lear's* story a critic says ahead:

When Nariman fractures an ankle, Coomy a miserable woman who blames for her mother's death , banishes her stepfather from his own house on the pretext that she can't care for him. Like *King Lear*, the elderly patriarch is forced to seek the generosity of his progeny. Luckily for him, his young daughter, a kind soul named Roxana welcomes her parent, despite the fact that she dwells in a tiny tenement in pleasant villa with her husband and two sons. (35)

This analogy is seemingly logical. However, it overlooks some important implicitly applied hints, such as why Nariman adopts the house of his daughter to live in easily. Therefore, this is misleading one to some extent. Foran has not witnessed the values of extended family. Rather he has try to legitimate the western family is a model to follow. In the orient, family in corroborates broad area. Nariman after being thrown out of the house by stepchildren remains still in the family. Moreover, the critic has neglected the importance of protagonist's patience despite being rejected by stepchildren.

Jennifer Thakhar , a critic comments : "... Nariman's memory of the past exposes the reader to earlier moment in the city's and Nation's history in the Novel that moves across three generations of the same family". (3)

The critic has shown the importance of family. Three generations moved around a single family connotes some things important here. That is, the critic wants to implicitly highlight the family organism in an Indian community.

Likewise, the eyes of the critic, Chelva Kanaganayakam go to the narrative structure of Mistry and its semantic importance. Defending the ideas of Laura Moss, a critic on the Mistry's structure, he says ahead: "...and argues that Mistry's version of realism is not universalistic, Eurocentric, or simply imitative but intensively radical and subversive" (35).

The critic has shown Mistry's innovation in terms of structure subverting the Eurocentric one for a special purpose. He raptures the Eurocentric grand narrative and uses his own type of structure so that he could make the audiences feel his theme of scaffolding the margin culture.

Moreover, the critic Jaydipsinh Dodiya emphasizes the existential side of the novel in these lines:

...Characters in the *Family Matters* walk five lines between hope and despair. And they are caught not only in their own webs, but by those spun by the society around them, which in this case only adds as to the stress of existence. (57)

With the above mentioned lines, the critic has shown the family as Microcosm of the world where problems, conspiracies, politics every things we can get. But he has neglected the solution of these problems. He should have known that family has not only troubles but it has also the capacity to solve them.

Critic's attention has also been drawn towards the Symbolism of the novels. According to the critic, Marge Thomson: the tiny troubled Mumbai apartment symbolizes the 1970s India. He says:

The story takes a slow and languorous pace, looking at the troubled from the first one view point, then the another, and it comes to see that the whole of India can be seen in this one tiny apartment and that truth itself is located not in the beautiful temples where people must commonly seek it in but the lives of ordinary people. Mistry has once again gives us some things absolutely, painfully pleasurable: a bittersweet, rendition of life in its most ordinary, intimate setting. (36)

Many western critics have distorted and misunderstood the Mistry's works.

For example one of the western critics Michael Goldberg comments on the *Family Matters*:

Rohinton Mistry writes sweeping realist dramas that recall such 19th century writers as Tolstoy and Dickens. They are kind of books that west can't produce anymore, because the tensions between family responsibilities and private passions, social expectations and individual's dreams, have largely gone slack with the decay of strict traditions. In India, however a country hurling towards modernity while remaining bound to communal orthodoxies the clashes and struggles that have fed much of the best classical literature are still rolling resulting in terrible pain and wonderful books (9).

The struggle between secularism and fundamentalism in westerner's view is a disintegrating whole eastern world including India society. Indian, in their view doesn't allow practicing other religion and faith freely. There is no denying that Indian has never been a theocratic state. There is no discrimination against other religion and faiths. However, there were some coercive actions towards homo- generation during

the time of Indian Independence. For westerners this is the point of opposition by which they impose westerner culture and religion upon the east.

One of the celebrated another critic Maya Jagga emphasizing the chaotic environment tries to stereotype Eastern family: "Mistry draws the conflict between Skepticism and affirmation, faith and bigotry, family nurture and control" (2).

Indeed, there is the conflict between different forces but at last family culture gets victory over everything about which western critics neglect. Another critic Emily Myer comments: " Mistry's *Family Matters* describes the characteristics of middle class Parsi life and show the character's struggle between self control and tradition" (8).

She analyzed the novel as reflection caused by tradition.

There is the steady lure of becoming English; Yezad cherishes a dream of fleeing to Canada, while Jehangir reads adventurous books about English boys and dreams of changing his name to John. Moreover, Jehangir tries to help out the family finances by taking bribes from other school children when he becomes homework monitor, Yezad winds up what little money the family has on illegal lottery, winning big one on the very night the government decides to shut the game down. In this way, there is conflict, frustration, economic crisis and disintegration in the beginning but at last they are resolved into integration when every character realizes home and its ethos.

CHAPTER-IV

CONCLUSION

Culture is the pattern of behavior and thinking of social groups. People in one culture share similar ways of behavior and thinking. When a person starts living in new culture, leaving his original one s/he has to experience a lot of traumatic situations. He longs to be in his origin. He endeavors for it physically as well as imaginatively. In this way, cultural issues are related to a person's identity. Due to the ethnocentrism, he has to feel marginalized and subordinated. The center stereotypes the margin with a lot of negative adjectives; uncivilized, lazy, docile, passive and so on. In this way, a big rift is created between center and margin. The writers from the margin have to perform two duties at the same time. In the first they have to quench the thirst of origin at the same time, they have a burden to remove their beloved cultures from negative adjectives. So, they counter the center highlighting their own culture so that the long standing perception towards the margin could be corrected.

In the present novel, *Family Matters* too Rohinton Mistry highlights the extended family and its importance over Western nuclear family even if he doesn't criticize or talk about the latter type family. This silence is not mere acceptance rather it dramatizes something emphatic. Actually, he wants to stress upon the superiority of the Indian extended family over Western individualistic family. Moreover, Mistry seeks his identity in his own culture and returns to his home in his writing and accepts family as a healing force for exiled people.

In this novel, marginalized Indian people often suffer from alienation due to the torture of mainstream Western culture. Therefore, the communities unite together to protect their heritage. What is interesting about eastern culture is their sense of a negotiated cultural identity. Knowing the power of ethnocentrism and inter cultural

tolerance, Mistry advocates cross cultural understanding through a concept known as cultural relativism. The person with a sense of cultural relativism tries to respect all cultures equally, strengthening one's own culture. Mistry, thus, in many ways adores family culture. Due to the ethnocentric behavior from other culture, the characters in Mistry's novel suffer heavily. Their culture is threatened by the so-called master culture, European. Against Western cultural hegemony, Mistry presents different mode of speech and various issues exploring his own culture. At this juncture, he returns to his cultural home. The Westerners distort everything of the east and misrepresent them. The disintegration they have viewed in *Family Matters* is proved wrong. The central force of family members' affection to each other paves the way for the whole family's happiness. All of these forces come to bear on the apartment dwellers in ways that range from the merely sad, heart breaking and truly horrific in the beginning. At last, they maintain equality under their family law and opportunity, which people such as those so lovingly portrayed here, may maintain their balance and realize their dreams.

Nariman Vakeel, a 79 year old widower shares his Bombay apartment with his stepchildren, Jal and Coomy who don't wish to care for him in the beginning. So, the responsibility of serving the old man falls upon his married daughter, Roxana, her sales-clerk husband, Yezad Chenoy and their young sons Murad and Jehangir. Slowly and gradually, his grand children Murad and Hehangir are increasingly aware of their parents' distress showing their love for the family and their dying grand father. Hence, all of the major characters change as the novel develops. Almost all characters are aware of their duty to their family and culture. For example, Roxana watches the nine years old Jehangir raising a spoon to his grandfather's mouth, Murad walking home from school to be able to save his bus fare to buy Jehangir a present and Jehangir

himself pretending to sleep so as not to spoil his brother's satisfaction at slipping the gift into his stocking at night. Similarly, Yezad, after months of resistance helping Nariman with his ablutions, catches the sight of his wife. Family has become as an institution in this novel. Roxana made her marriage work facing every obstacle. Eventually, the entire family members return to Nariman's home. This shifting and Coomy's realization in her letter where she offers a present to Murad and Jehangir affirms family values to Murad and Jehangir affirm family values and communal strength.

All the characters, feel their identity is threatened and insecure in the beginning. The major characters live a hopeless and frustrated life. But they all get happiness when they locate themselves in same the family. The sense of connectedness grants them strength to protect their community. As they feel secure after living together the major emphasis of the novel is the extended family.

There could be strained relationship in families for some time like conflict between family values or responsibility, personal passion, social expectation and individual's dream, but eventually, family values and ethos are able to overcome these types of momentary tensions. Moreover, these types of tensions provide a platform to strengthen and purify family values. And it also helps in bringing social stability provoking the sense of oneness in family members. This sense of connectedness becomes the milestone for the security of society as a whole and for the state too. In the present novel *Family Matters* every character knows how to anticipate, resolve and prevent the tensions to fortify the family norm and values.

Nevertheless, how worthy the westerner's labor may have been, particularly they did not try to understand eastern culture and value. The Phenomenon, which generally known as orientalism is one aspect of western misrepresentation of eastern

culture, race and religion. In fact there is tension and disintegration in the beginning of the novel but only projection of these wears and tears are not the central points in *Family Matters*. They neglect the living characters in an extended family and its values and the soothing energy that the family gives in the critical hours to its members. Therefore, this research has focused on family as a healing force in Mistry's *Family Matters*.

In short, family as a healing force is a staying force in the novel. It glorifies the extended family over Western nuclear family. The extended family where more than one generations stay together may look dirty, boring, uncivilized in the eyes of Western people but it is beautiful, source of integration and healing force for Eastern people. Finally, all the characters including Nariman Vakeel who sometimes tend to follow the Western way of living realize its mistakes soon and find solace in their extended family. In this way, Mistry opines that collective identity is the base for social integration whereas identity drawn individually paves the way for disintegration. Moreover, for him, excessive individualism breeds anarchism and selfishness, where lurks disintegration.

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