Diaspora is a collective term to describe the people who settled down somewhere in foreign land, migrating from their own native land or country. ‘Indian Diaspora’ generally spread up in all over the world. The Diaspora people or writers have retained their emotional, cultural and spiritual linkages with the country and people of their origin. Generally speaking, Indian Diaspora has a historical and economical background which can be divided into four phases. The first phase covers the colonial period when the poor working class people are transported by British rulers to their various colonies. Robin Cohen calls this the ‘Labor Diaspora’. The second phase is set in the postcolonial period when the people from India are sent to the various parts of the world as the soldiers under British flag. Third phase includes the intellectuals from India who went to the universities in Europe. The last phase is called ‘a petro-dollar Diaspora’ where Indians went to Gulf countries in search of jobs.

We have a kaleidoscope of diaspora writers such as V.S.Naipaul, M.G.Vassanji, Sudesh Mishra, Rohinton Mistry, Vikram Chandra, Bharti Mukherjee, Sulman Rusdie, Farrukh Dhondy, Hanif Kureshi, Ravinder Randhawa, Vilas Sarang and many others. Talking about Rohinton Mistry, he is a twofold diasporic writer. At the origin, Mistry is ‘a Parsi (Zoroastrian) Diaspora’. This old Diaspora form is rooted in pre-colonial India when the Parsi are exiled from Islamic conquest of Iran to India, where they have struggled to maintain their religious faith. They are forced to adopt the customs, traditions of their host’s religion. This unequal treatment has developed a feeling of alienation in Parsi psyche. Due to such oppressed psyche, they very easily are captured by Western culture during colonial times. This westernization of Parsi Diaspora gets them close to the colonial masters that are western people. At this stage, they begin to switch-over to the West in search of their own identity which is resulted a failure once again. In Europe and USA they come close to Asians, especially Indians that formed ‘Indian Diaspora’ to which Rohinton Mistry belongs. Rohinton Mistry left Mumbai for Canada in 1975 at the age of twenty-three where he began with music. He wanted to be a folk singer. But, in case of Mistry, it proved difficult to survive with music in Canada. Then, he got a job in a bank. During the job in Bank he enrolled for a course in Literature. This manufactured a great literary artist. In 1883 his first story, ‘One Sunday’ is published. In his literary career, he is showered by many literary awards. He has four major texts on his credit. The first one, Tales From Firozsha Baag (1987) was short-listed for the Governor General’s Award accompanied many others. His first novel, Such a Long Journey (1991) is proved the first novel by an Indian immigrant to Canada to win the Governor General’s Award. A Fine Balance; his second novel published in 1995 which is followed by Family Matters in 2002. This paper intended to focus Indian Diaspora through Family Matters. Nilufer Bharucha comments, ‘Family Matters, is a quintessential Bombay book- very much diasporic discourse where from the birds-eye view provided by the twenty-first century and the wide-angle secured by the location in Canada, Mistry has viewed life in Bombay in the 1990s………….shattered
dreams of immigration also haunt the pages of *Family Matters*. The above mentioned novel depicts the story of an old Parsi man, Nariman Vakeel, 79 years old patriarch of a small family in Mumbai. The old widower is diseased of Parkinson and haunted by the memories of the past. Through the character of Nariman Vakeel, Mistry exposes the features of a Parsi novel too. It is the story of dream and reality. The dream perceived by Parsi community of their looseness in regard to culture and origin is represented by Nariman’s dream of young-hood. As the origin of Parsi was so rich and prosperous, the present indicates the terrible reality. This contrast of prosperous dream and harsh reality is experienced by Nariman, who is depicted physically and mentally suffered one. It creates an ‘Age Diaspora’ on the part of Parsi community as well as the protagonist, Nariman Vakeel. Both are suffered in their new location. R. Latha observes, “it may not be far from the truth to say that Nariman is the embodiment of Parsi Community.” The prosperity is shown through the profession of Nariman as he is a retired Professor of English. He lives with his two step children, Coomy and Jal. One day he falls down which results in a fracture in his ankle. His step children feel intolerable to serve their old, bedridden step father. They send him to his own daughter Roxana. Here, Rohinton Mistry demonstrates the ‘Home Diaspora’. Nariman, the owner, who is the senior in his home, is forced to leave his home and migrate to another, foreign one. This migration of Nariman Vakeel, from his home to another, stands for the immigration of Parsi community from Iran to India. Migrating from Iran to India, Parsi community felt easy to survive. But after some terrible experiences they begin to switch over to Western countries. The same case is with Nariman Vakeel who is ill-treated by his son-in-law, Yezad. He is often insulted by Yezad. He dreams his young age, where he has the remembering of an unsuccessful love-affair with Lucy, a non-Parsi girl. His parents have forced him to marry a Parsi widow, Yasmin. She has two children from her first husband who died soon after three years of marriage. Thus Nariman leads a miserable life until his death. The immigration of Parsi community, from India to Western countries, is depicted through the dream of Yezad, who dreams to fly to the west in search of money and peace of mind. But in west also the Parsis feel themselves alien; they wish to come back to India. This alienation is experienced by Mistry himself. So he reforms the dream of Yezad, who at the end decides not to migrate to Canada. He destroys the forms, photocopies and letters related to his immigration. Nariman also demonstrates the same stand of view as he talks about it that, “Emigration is an enormous mistake. The biggest one can make in their life. The loss of home leaves a hole that never fills.” This feeling of lost of home is very striking on the part of Parsi community. The attachment to India, especially to Mumbai is located in the psyche of Westernized Parsis, because of homely approach of *Indians* or *Mumbaikars* to this *Iran* originated Parsi community, exposed by Mistry through the character of Roxana. The harsh conditions of Mumbai city match with the life structure and family settings of Roxana, who has only two rooms flat where she lives with her husband and two children. Apart from these realities, Roxana, warm heartedly, well-comes to her old-diseased father as Mumbai well-came Parsi community. Mr. Kapur, Yezad’s employer comments upon this *Mumbaiyapan* that Mumbai treated them well and his father settled there with security and prosperity. Thus Mistry, on behalf of Parsi community praises Mumbai for sheltering everyone.
Conclusively, *Family Matters* depicts degenerating human values, anxious Parsi community, struggling to survive and establish its own identity by maintaining their *Zoroastrian* faith. The very apt title *Family Matters* talks about the family of Parsis, family of immigrants and the family of suffered people who are busy in the matters of shaping up their home for hundreds of years. It is about the people who want 'a Home', 'a Family' to set their matters. And about India, in general and Mumbai in particular, they are hopeful after having the terrible experiences in the Western and other parts of the world.

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2. Ibid p. 20 – 21
3. Ibid p. 208 – 209
5. Mistry, Rohinton. “Family Matters” (Faber and Faber Ltd. 2002) p. 240

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