

ISSN: 2395-4132

# THE EXPRESSION

An International Multi-Disciplinary e-Journal

Bi-Monthly Referred & Indexed Open Access e-Journal



Vol. 1 Issue 1 Feb. 2014

Editor-in-Chief: Bijender Singh

Email: [editor@expressionjournal.com](mailto:editor@expressionjournal.com)  
[www.expressionjournal.com](http://www.expressionjournal.com)



## **ANALYSIS OF MOTHER-DAUGHTER RELATIONSHIP IN MANJU KAPUR'S *HOME***

**Nilam Hasmukh Gajjar**

**Research Scholar, Calorx Teacher's University**

**Ahmedabad, Gujarat, India**

.....

### **Abstract**

Manju Kapur is renowned feminist writer who accomplished enormous reputation in the rank of with others Indian female writers in recent modern Indian English literature. Manju Kapur's novels, *Difficult Daughters* (1999), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008) and *The Custody* (2011) endeavors sturdy self-assured women characters who raise female anxiety and show courage to apprehended their fortune. In this novel she has described protagonist Nisha who caught in patriarchal threshold in her home. This paper looks to attempt in how Nisha the central character of the novel who struggles in difficult circumstances of her life, Nisha is modern woman of third generation in Banwari Lal's family who does not believing in conventional thought of patriarchy Indian notions and her mother Sona second generation's woman believing in orthodox notions of Indian Society. Nisha strives in voyage of her life, her mother didn't allowing to make her daughter free, but after long suffering Nisha emerges as a successful business woman who achieves final independent in her life. This paper looks an attempt in portrayal of mother-daughter relationship depicted by Manju Kapur in *Home*.

### **Key- Words**

Patriarchy, Self- Identity, Family, Relationship, Familial Crisis, Autonomy.

.....





## **ANALYSIS OF MOTHER-DAUGHTER RELATIONSHIP IN MANJU KAPUR'S *HOME***

**Nilam Hasmukh Gajjar**

**Research Scholar, Calorx Teacher's University**

**Ahmedabad, Gujarat, India**

.....

### **Introduction**

I think the hardest lesson for me to learn-and I have not learn it, one attempts to learn it every day- is that the world 'woman' is not after all something for which one can find a literal referent without looking into the looking glass.

--- Gayatri C. Spivak, *The Post-colonial Critic* (qtd. in Lal: 1)

In Indian society women have occupies signifying spaces and they are most valuable subdivision of our country. Younger has contributed at large level in progress of our country; their part can't be neglected in the progress of our country. Women's duties played vital role in the any progressive country , It is depends on harmonious family relationship and its constancy depends upon women as wives and house wives, she as a mother carry up her children and she has contributed her immense role in the progress of her children and their future. "Although, the quest for self, especially in the life of woman has become a much debatable phenomena, as long as this term is growing old, it is losing its authenticity. It is occasionally misinterpreted by literati of the world. No one can deny the fact that women are treated as no entity several times in their life, their sentiments and emotions are mostly ignored but as far as their honesty to themselves is concerned they must be vigilant for their chastity and responsibilities" (Rajput 124)

Indian English novelists of present scenario have shift their focus on women's suffering in patriarchy society from women's fights for their individuality, their identity and as well as in their novels relationship have central focal issue. In present era novelists like Anita Desai, Shashi Despande, and Manju Kapur have explored human relationship and trap their emotional and mental springs. We can observe any character's psyche by inspected through relationship and communication with family

members which modules their future. Manju Kapur has explores many facades of human relationship in her various novels , *Difficult Daughters* (1999), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008) and *The Custody* (2011), but among them mother-daughter relationship attracted the most. The relationship between man-woman, between friends, between uncle-aunt, between sisters and etc. are significant aspects in contemporary Indian English female novelists. The changing scenario of Indian English literature has implication in various aspects of status and condition of women. In the past decades the female novelists explores silent and mimic women which surrender under male subjugated Indian society. But, female writers like Nayntra Sehgal, Anita Desai, Kamla Das has shift perceptions of women's culture and status by exploring bold, rebellious and new woman in their novels. "Manju Kapur builds the story in the concept that women of the present day society stand on the threshold of social change in an unenviable position" (Kavita 179).

Manju Kapur's third novel *Home* (2006) is saga of three generation women which explores a women who caught in between traditionally and modernity in patriarchy Indian society. A. N. Dwivedi says: "Dedicated to Manju Kapur's children- Amba, Maya, Katyani and Agastya- the novel *Home* (2006) moves forward through the conflicting polarities of tradition and modernity, poverty and prosperity , man and woman cancers" (Dwivedi 38). Nisha is granddaughter of Banwari Lal's family who is only women child in third generation of family. Sona the mother of Nisha has delivered her after a long period of marriage life. Nisha as a first child after a long period, so she loves and takes cares by her mother. She is growing in healthy atmosphere of joint family. But, Sona still felt annoy with girl child, she wants another boy child. Before birth of his brother Raju, she is sleeping with her parents, but after birth of a son named Raju, her mother Sona has focused all her attentions towards his son and Nisha shift to her grandmother's room. Kapur mentions in the novel "The mother of a son, she could join Sushila as a woman who had done her duty to the family, in the way the family understood it. Gone was the disgrace, the resentment, gone with appearance of little Raju, as dark and plain- featured as his father, but a boy, a boy"(48).

Nisha has molested sexual by his cousin brother Vicky, but at the small age of five she is not able to express her fears to her mother. As in result she left her food and she is not even able to sleep well. Rupa, Sona's younger sister suggests her sister to send Nisha at her home. Nisha adjust very well in her aunt's house as she is center attraction only of child in her aunt's home. But Sona wants that Nisha come to Banwarilal's family as she became familiars with family's customs and traditions. Kapur has presents conflict zone between mother and daughter relationship. Nisha has molded in her aunt's thoughts, for her education is more important than household duties. In the contrary for her being woman's primary duties towards household duties and educations rest as secondary part or less important part in any women's life. Nisha even revolt with her mother when family's women gather for Karwa Chauth prayers. In Nisha's point of views there is no meaning of keep fast for future husband and Sona firmly believes in that customs, her daughter is mangli and this will help her for future peaceful marriage life. In Karwa Chauth story listing time Nisha listens the whole story along

with others family's women and she didn't find justice to girl according to her the girl is innocent and her brother molested her than why should she punished and for what? Sona didn't like this and she in replies her: "'It is nothing to do with brothers,' scolded the mother in turn.'that girl should have followed her elders and not eaten by herself. After all, no one else was eating, were they? She was trying to be independent, and you can see the consequences'" (94). Nisha didn't like this but she can't argue with her own mother. Nisha returns to her aunt's home after this and feeling relax that her aunt does not believing in such customs. Nisha has to return her own home because of death of her grandfather to fill barrenness and isolation of her grandmother. Nisha does not concerted on her studies; there is no surrounding environment for her studies in family. Nisha got good result of 70 percentages, in spite of she is engaging with of wedding of Vicky. Nisha was interested in further studies, but Sona does not want to allow for her further studies. Sona fears that Nisha is so bold and blunt inside the house and what happens to her if she will go outside of the house? Rupa tries to convince her sister by adding that in today's scenario education and dependence is very necessary for any girl and we don't know what will happen to her after the marriage. So, Sona agreed to send her daughter to DCB College. In college Nisha fallen in love with Suresh and they are enjoying their growing relationship. Nisha is firm about her mother and father agreed for their marriage, they also did the love marriage. Nisha is wrong about that, her mother and father not allowing her that because of Suresh belongs to other caste. Nisha suffers a lot mentally and she also kept imprison at her own home. Her family didn't allow her to go outside. Meanwhile Suresh also tells her to dissolve their relationship."After three years of thinking that Suresh was her future, Nisha had to adjust to the idea of another man in his place. A better man, according to her parents. Would he be able to guage the extent to which she had been touched?"(218).

Nisha was so sad and to add more she finds some patchy spots on her skin. Sona and BanwariLal's family now finding suitable boy for her, but being a manglik no boy's of their caste match with her horoscope Nisha wants her further studies in fashion design, but Sona is now frustrated on her daughter Nisha, she also tells her that "If you had thought of your earlier, you would not be sitting at home waiting for proposals,' snapped Sona" (226). Nisha felt in her home without home, Raju's marriage is fixes with Pooja. Nisha felt bad at this time, she is his elder sister and she is not yet married, they are planning marriage for her younger brother. Nisha reveals that marriage is only options for her to find her own home. She says" there is no place for me in this house. If it is only marriage that will get me out, them marry me off to anybody, I don't care" ( 280). Nisha also feels bad when her mother give her jewelry to her sister-in-law at Karva Chauth's prayer. She is despaired thought that this means nothing for her as she is not yet married and with her patchy dark skins who shall marry to her? Nisha suffers a lot in therapy of her skin, now she frustrated of these medicines and therapies. She annoyed at her own home. Her father understands her daughter's compassion Nisha in request of her father join as a teacher in playschool near by her house, but it makes her boring. She finally decides to start her own business of stitching suits. Anyhow she manage to convince her father, he gives money and arranged shop for her business. Nisha successfully mange her works and she

returns half money to his father. Sona helps Nisha in her business by managing tailor's needs and other necessary requirements for shop. But, Nisha feels that her sister-in law helps and understand her in better way, so she decides Pooja for helping her. Now, for Nisha marriage is second option, she in looks of family who understands her. Finally, she married to a widowed Arvind who married her without having dowry and mangli issue doesn't matter for him. Nisha enjoying her marriage life, and meanwhile she is pregnant and it is difficult to manage her from home to shop, so enforce of her husband and mother-in-law, she gives her shop to Pooja. Nisha's life fulfill after ten months, she delivered a twins a boy and girl. Kapur mentions in the end of the novel "Ten months after Nisha's marriage, twins were born. One girl, one boy. Her duty was over-God had been kind, however hard it was to believe" (335). Kapur has mentions in interview with Jai Arun Singh: "With years of studying texts, it becomes almost second nature to look beneath the surface- at social and economic forces, gender relationships and how they are played out in an area that, in my writing , happens to be the home. But then, all sorts of things happening outside do affect what is happening inside the home" (Singh 179).

In conclusion, the researcher examines that in this paper that Kapur brilliantly exploring the relationship between mother and daughter of present Indian society. Kapur has show the conflicted zone between a tradition mother and modern daughter. Diwendi rightly observes: "As the title indicates, the novel centers around the concerns of womankind more than those of males, and some of the dominant concerns of womankind as discussed in it are: dowry (and marriage depending on it), bareness, and education and financial independence"( Diwendi 45). Nisha being a modern woman not ready to accept the privileges customs and traditions imposed to her by her mother. Sona always wants to her daughter a typical Indian girl and woman who follow traditions of Indian conventional family. Kapur reveals contradictory personalities of mother and daughter in this novel which discover contemporary issues of two generations' mother-daughter relationship present scenario.

## **References**

- Abhrams, M.H. *A Glossary of Literary Terms*. Bangalore: Prism Books Pvt. Ltd. 1993. Print
- Das, Bijay Kumar. *Post modern Indian English Literature*. New Delhi: Atlantic Publishers, 2010. Print.
- Dwivedi. A.N. "Manju Kapur's *Home* (2006): A Feminist Reading". Ed. Ashok Kumar. *Novels of Manju Kapur: A Feminist Study*. New Delhi: Sarup book publishers Pvt. Ltd., 2010. 38-45. Print.
- Lal, Malashri. *The Law of the Threshold: Women Writers in Indian English*. Shimla: Indian Institute of Advanced Study, 1995. Print.
- Kapur, Manju. *Home*. New Delhi: Random House Publishers, 2006. Print.

Kavita. "A Married Woman: A Woman's Quest for a New Identity". *Rise of New Woman: Novels of Manju Kapur*. Ed. Ram Sharma. Delhi: Manglam Publications, 2013. 178-187. Print.

Modern Language Association of America. *MLA Handbook for writers of Research Papers*. Seventh Ed. New Delhi: East West Press Ltd. 2009. Print.

Myles, Anita. *Feminism and the Post-modern Indian Women Novelists in English*, New Delhi: Sarup & Sons, 2006. Print.

Rajput, Kalpna. "The Self-Syndrome in the novels of Manju Kapur". *Remapping the Female map: Jhumpa Lahiri and Manju Kapur*. Ed. Kalpna Rajput. Jaipur: Yking Books, 2012. 151-166. Print.

Singh, Jai Arjun. "An Interview with Manju Kapur". *Remapping the Female Map: Jhumpa Lahiri and Manju Kapur*. Ed. Kalpna Rajput. Jaipur: Yking books. 2012. 178- 182. Print.

Sinha, Sunita. *Post Colonial Women Writers: New Perspectives*. New Delhi: Atlantic Publishers & Distributors. 2008. Print.

Srivastava, Sarika. "The Voice of Protest in the Novels of Manju Kapur". *Novels of Manju Kapur: A Feministic Study*. Ed. Ashok Kumar. New Delhi: Sarup and Sons, 2010. 93-109. Print.