

## **Family Structure in Manju Kapur's *Difficult Daughters* and *Home***

Maneeta Kahlon

The most striking thing about both these works is the similarity of the family structure in them. These books deal with generations of the same family and in turn their extended families. Why does the author use the traditional set up for her books? Is it that she wants to show the movement, the flux in the characters of each generation or does she want us to understand that only outwardly changes take place and otherwise each generation was intrinsically the same, making the same mistakes all over again or is it that she has tried to project the roots and the wings in each family. To answer all these queries we need to have a look at the books deeply. All Manju Kapur's novels take shape in the family background. In an interview with Jai Arjun Manju Kapur says:

“Literature by women, about families, always has these larger considerations, 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 arena that, in my writing happens to be the home. But then, all sort of things happening outside do affect what is happening inside the home.” (Singh)

Difficult Daughters is about the saga of three generations set during the partition times, no doubt Manju Kapur's protagonists are essentially women and their quest for identity but we in the course of this paper would be looking at the men also, for both men and women constitute a family and carry the proverbial 'family name forward'. The family comprises of Lala Diwan Chand who has two sons Suraj Prakash and Chander Prakash. The men Suraj is married to Kasturi and Chander Prakash is married to Lajwanti. Essentially the story is of three generations- Kasturi (the mother of Virmati), Virmati (the main protagonist), and Ida (the daughter of Virmati). The third generation is the protagonist of the book Virmati and her life. She is married to Prof Harish and their daughter Ida opens this book's narrative. Lala ji has a jewelry shop and a mill and he hoped that his sons would continue his work. “Lala Diwan Chand was vehemently opposed to any kind of division in the family.....his property he refused to divide. He had worked all his life to make it grow, and he was not about to halve and quarter it now” (DD,25). Even after the division of the family into two units Lalaji had given clear instructions that his sister would be looked after 'with the dignity and respect that was her due'(DD,28). His sister was clearly thankful for it was her brother who had given her a home after she was widowed at the age of fourteen. Indeed the joint family structure can be a blessing for the old who are looked after and get companionship, the children who have the support and help of both the elders and the youngsters and the

ill and sick are looked after. The Professor, Harish Chandra had come back to India from England only for the sake of his mother, 'her death would be on his head if he did not come back'(DD,33) so family pressure made him come back. It is again purely family customs that postpone Virmati's marriage to Inderjeet due to deaths and rather than sit at home she joins college, she is inextricably drawn to the Prof who woos her on the pretext that his wife is not his companion and he yearns for a stimulating intellectual partner. Virmati is caught between familial and romantic love. Her family has been shown to be taking all the important decision of her life on her behalf, still they don't understand her love for the Professor

Dishonouring her family name she takes the step to commit suicide rather than get married So Virmati's attempt at suicide is an insult to Kasturi and through her to the family name. Luce Irigaray in her essay "And the OneDoesn't Stir without the Other," points out how the daughter becomes the image of her mother, "...if I leave, you lose the reflection of life, of your life." (4). Kasturi could not understand why her daughter did not want to get married and have a family She believed "A woman's *shaan* is in her home." Dr. Ruby Milhoutra says:

It is only Virmati who is the difficult daughter in the prosperous merchant family of Lala Diwan Chand. While in the generation of Kasturi, womans role was confined to childbearing and kitchen work, the generation of Virmati .....breaks away from the tradition bound limits of Indian women. (Milhoutra 164) Fortunately she is saved and Indumati is married off to Inderjeet in the name of the family name and honour. Virmati then is sent to Lahore for further studies. As Jaideep Rishi points out in his essay: "Kasturi unknowingly becomes the voice of patriarchy. She holds those values as ideals which patriarchy has taught her to be so and when her daughter rebels against such values she takes it to be a rebellion against her own self." (Rishi 2) She believes in the patriarchal assumptions about the superior worth of male experience because during Kasturi's formal schooling, it was never forgotten that marriage was her destiny. After she graduated, her education continued at home. Her mother tried to ensure her future happiness by the impeccable nature of her daughter's qualifications. She was going to please her in- laws... (DD,57)

Virmati revolting against deep rooted family traditions marries the professor and comes and stays with the professor's family which compromises of his first wife, mother-in-law, sister-in-law and children. Although Virmati succeeds in marrying the Professor, yet her marriage proves to be a disaster. She has to live as a second wife and under the hostile gaze of Ganga, her husband's first wife. She loses all identity. Only her mother-in-law accepts her to some extent and that too at the behest of her son. During her conjugal life

Virmati feels that it would have been better if she had not married Harish. "I should never have married you" (DD, 212). After some time she suffers a miscarriage. Sometimes Virmati blames herself to be responsible for the destruction of Ganga's life.

Virmati blooms into a „New Woman where she displays her strength of mind in overcoming her dejection. She is "strong to bear the pain, silently, without anyone knowing" (DD, 91). She is still struggling to establish her identity and to gain self-assertion. Though Virmati frees herself from the old shackles, she becomes a new woman. She represents the modern woman torn between desire for self and her helplessness. After her first sex encounter with Harish, she tries to justify by saying that there was no point in foolishly denying it on the basis of an "outmoded morality" (DD, 114). The novel also explores the problems of women in a male dominated society. Born out of typical Indian family, Virmati is caught between tradition and modernity. It results only in self-alienation and she becomes a symbol of female imagination, responding to pressures and The family structure at the Professors house is as oppressive as it was in her own home, there too she had to fight to get her mother's love and here also the constant struggle to get the Professors love and attention. And yet she was amazed at her former roommate Swarna Lata's efforts to participate and help to bring about change and be a part of the change. She asks Virmati to come and demonstrate against the Hindu code bill "Men don't want family wealth to be divided among women. Say their sisters get dowry, that's their share, and the family structure will be threatened, because sisters and wives will be seen as rivals, instead of dependents who have to be nurtured and protected. As a result women will lose their moral position in society! Imagine!"(DD,232).Virmati can only envy her as obviously these activities did not prove to be a threat to her marital life and family structure. There is constant negotiation with the family setting.

Ida, Virmati's daughter and the book's narrator understands their family structure. She says "when I grew up I was very careful to tailor my needs to what I knew I could get. That is my female inheritance. That is what she tried to give me. Adjust, compromise, adapt. Assertion, though difficult to establish, is easy to remember."(DD, 236) Mrs Kapur herself asserts that "conflict between mother and daughter is inevitable and I suppose I was a difficult daughter. The conflict carries on through generation because mothers want their daughters to be safe. We want them to make the right choices-„right□ in the sense that they are socially acceptable. My mother wanted me to be happily married; I want my daughters to have good jobs." (Bala and Chandra 107)

Ida becomes the typical daughter of a 'difficult daughter' Virmati. She could not develop an understanding with her mother during her lifetime and after Virmati's death this realization engulfs her with guilt. Ida sets on a journey into her mother's past in search of a woman she could know and understand. Ida rebels against Virmati's rejection of her own womanhood and follows

her own whims. But even though she experiences a strong bond with her mother, “without her I am lost, I look for ways to connect” (DD 3).

The story of *Virmati* is basically a story of Manju Kapur’s own mother. She acclaimed that the heroine of her writing is her mother in an interview with Jo Stimpson, I based my first novel on her. I admire her fighting spirit, her generosity, her capacity to endure. She irritated me when she was alive, but now I see these things more clearly. I think of her every day (One Minute With: Manju Kapur). The act of setting out a quest and then to write out the mother’s life keeps Ida connected with her mother. It would be appropriate to say that Ida longs for her mother even after her death.

In her next book Manju Kapur, once again goes back to her theme of three generations residing in one house, the women existing within the joint family set-up. *Home* is about the home of Lala Banwari Lal, a patriarch who firmly believes in living in a joint family. He is the head of the family and runs a sari shop in Karol Bagh. He has two sons- Yashpal and Pyarelal, and a daughter Sunita, who is married. Anupama Chowdhury says,

“Home reveals a disturbing home truth that joint families can both destroy and preserve our maturity, individuality and mental progress”.(Chowdhury,33)

The novel focuses on three female characters- Sona, (daughter-in-law of Banwari Lal), Rupa, (Sona’s sister) and Nisha(Sona’s daughter)-who claim their identity in their own ways. The story begins with two sisters: one is good looking and the other merely plain. The beautiful elder Sona is married to the elder son of Banwari Lal while the younger one, Rupa is attached to a junior Government officer of less value. At the initial stage the story revolves around the life of Sona and Rupa before it focuses on the whole family.

Each sister thinks that the other is luckier and each one has more difficulties than the other. Rupa has only a husband and a father-in-law in the family whereas Sona’s is a joint family. The only tension of Rupa’s life is a wicked tenant who lives upstairs in their house. He refuses to pay his rent on time. They have already spent a lot of money on the case to evict him. Rupa and her husband, Prem Nath remain childless couple throughout the story. But she is lucky enough because she is not subjected to bear the taunts of in-laws for having no child. Like Sona, after passing two years, Sona is still not pregnant. Her mother-in-law comments her occasionally, “What can you know of a mother’s feelings? All you do is enjoying life, no sorrow, only a husband to dance around you”. (H,18) Sona performs every duty as a daughter-in-law as she is trained from an early age to love, serving and obey her in-laws. Meanwhile, Yashpal’s younger brother, Pyarelal gets married to Sushila. Their marriage is appreciated by all the family because it is arranged by the parents. Sushila brings a huge dowry with her including a scooter, fridge, cooler, double bed and sofa. Sona realizes what she has not realized in three years of her

marriage. She feels herself inferior to Sushila, as Sona's parents did not give her dowry at the time of her marriage.

The new married couple starts living upstairs where Sona wishes to shift. But the system of joint family remains same. All take their meal together only. The family believes, "Separate kitchens led to a sense of mine and yours, dissatisfaction, emotional division, and an eventual parting of the ways". (H,12)

Sona struggles to have children in order to establish her place in the family and rejects the responsibility for Vicky, the orphaned son of the daughter of the family. Sona finally gives birth to a baby girl. Everybody is happy because "It is good to have a girl in the house". (H,35) Girl is considered as Lakshmi for the traditional family. "And now the womb has opened," continued Rupa, 'a baby brother will come soon.'" (H,36) The boy child is seen as 'Kul-Ka-Deepak'. Sona's delivery of her next progeny, a son is enjoyed and welcomed more than the first. Sona's mother-in-law declared, "Now I can die in peace". (H,41) As both of her sons now have their sons and they can hold their head high in the society. Due to this gender differentiation, the family never let Nisha go outside and play with her brothers.

The family of Banwari Lal is traditional and patriarchal. They believe that men work out of the house, and women within. His two sons follow the ways of their father without any question. The head of the house, Banwari Lal, is ready to do anything for the honor of the family and to maintain its unity. He believes, "United we stand, divided energy, time and money are squandered". (H,7) At first his principles are challenged by his elder son, Yashpal, who falls in love with a customer and then marries her. The opposition of the 'love marriage' is the very feature of traditionalism. Further Sona's childlessness and later Nisha's empowerment is also considered as shameful. They believe that a girl is supposed to find satisfaction in the performance of her duties in the varied role of mother, daughter, sister, and daughter-in-law. The home is 'Karma- Bhoomi' and for a woman to aspire life beyond the limits of the home is unnatural. Malti Mathur asserts, "Any woman who wished to give up the security and safety of the confines of the home for an uncertain, unsafe identity outside, are looked upon as no less than a Jazebel". (Mathur 85)

Nisha, the main protagonist and the daughter of Yashpal and Sona, emerges as a self-dependent woman in the novel. She refuses to reconcile with the patriarchal and male dominated family structure and tries to make her own individual identity. She spends a congested childhood where she is not allowed to play or go out by her own choice. She is provided with nice dresses and everything else yet, "unfortunately her outfits did not match her inclinations,' I want to play in the park,' she whined periodically". (H,53)

Manju Kapur has portrayed the confused growing up years of Nisha in a heart rending manner as Nisha is sexually abused by her cousin Vicky in the early stage of her life. It affects the child psychologically and mentally. She

thinks silently that, “she had done something dirty”. (H,59). Rupa believes there is something at their home which is frightening and disturbing the innocent mind of Nisha. Rupa is sent to her aunt’s house. Her aunt Rupa, and her husband, take full care of Nisha.

In the traditional family of Banwari Lal’s, girl’s education is considered secondary. But Nisha’s education begins properly at her aunt’s house. Her uncle, Prem Nath helps her in her studies and spends much time in telling her stories and lessons. A change appears in Nisha’s behavior after she leaves her own home. Her aunt and uncle try to talk on the issue of Vicky with Nisha’s father. But no one in the family is ready to believe in such tales about Vicky, whom they consider like their own child.

During Nisha’s education, her brother’s get married. Now it is Nisha’s turn. Her mother knows that she is manglik and it is not as easy to find a manglik boy for her. Nisha is told to keep fasts for her future husband by her mother. Nisha is of modern thinking and does not believe in traditional beliefs. She is not ready at all to spend her whole day without food and water like her mother. As the family believes in superstitions, Nisha is also forced again to keep ‘Kava Chauth’ fast for the long life of her husband.

Nisha has been influenced by her Maasi’s updated thinking of life. The lady believes in practical ways of life and thinks of her sister, “There was an age for everything, and when the child should be thinking of studies, she was forcing her to think of husbands”. (H,95) Nisha’s stay with them has conditioned her mind according to the ways of her uncle and aunt. Rupa has a business of pickles; Nisha sees her mentor in her aunt and wants to lead a life like her.

Sona does not understand her daughter Nisha very much similar to Kasturi in *Difficult Daughters*, where Kasturi, the mother of the protagonist Virmati, stands opposed to her daughter’s happiness and wishes. Both Kasturi and Sona are the forces of patriarchy within their homes; the opposition does not come so openly from the male members as it does from their own mothers. They are unable to understand their daughter’s feelings and rather expect them to follow the traditional role of women in a family. Sona says, “This girl will be our death. My child, born after ten years, tortures me like this. Thanks God your grandfather is not alive. What face will I show upstairs?” (H,198) The traditional mother wants her daughter to be like her. For her doing kitchen work is more important than studies. The main concern of Sona is Nisha’s marriage. Throughout Ajay’s marriage, Sona wants Nisha to look beautiful so that any boy or his family may choose her. When Nisha returns home after living for a long time with her aunt, Sona discovers with horror that at the age of sixteen, Nisha does not know how to cook. “What can Rupa have been thinking of? I assumed she was teaching you everything she knew,’ Sona grumbled. You take half an hour to peel ten potatoes. How will you manage in your future home?”(H,125)

Nisha always protests in return, “Masi says there is always time to learn cooking, but only one time to study” (H,125) The girl always tries to defend herself and her aunt. This clash between Nisha and Sona is a clash between tradition and modernity. The mother wants her daughter to be rooted in the tradition that would make her life worth having. “Roop, I would never had imagined you, of all people, filling the girl’s head with rubbish. This is the life of a woman: to look after her home, her husband, her children, and give them food she has cooked with her own hands. Next you will be saying she should hire a servant”. (H,126)

Social structure conditions one’s thinking. A person becomes that, under which circumstances he or she lives. We see that two real sisters- Sona and Rupa, born in the same house, are totally different in their thinking after their marriage. It is result of the atmosphere of their new families One considers a working woman as emancipated individual, while for the other it is shame. One protests, “Times are different now” while the other defends by saying that “We are traditional people. Tradition is strong with us. So is duty”. (H,123)

During first year of her college, Nisha comes across a boy, Suresh, at the bus stop. She falls in love with Suresh but in her mind she always reminds herself of the patriarch set up of her home and yet “As they rode towards metamorphosis in Kamala Nagar, she felt she was entering a phase from which there was no turning back.” (H,149) Kapur brings out some disturbing home truths in this novel which still exist in our society and is a very part of social structure. In her interview with J. Dadyburjor Farhad she asserts that this novel is based on real facts.

“I teach in an all girls college (Miranda House College, Delhi) and ‘Home’ was first conceived in response to the home situations of some of my students who came from conservative backgrounds”. (Farhad)

Once her family comes to know she is not allowed to go out. The only ray of hope is again her aunt and uncle. With her uncle Prem Nath, she plans to meet Suresh. At first her uncle consoles the girl, “His family should have met your family”, for Nisha, it is a traditional approach, so she answers back, “Uncle this is the modern age”. (H,202) finally they go to meet him in a restaurant. Their meeting results in the destruction of her hopes and love. After three years of thinking that Suresh is her future, now Nisha has to adjust the idea of another man in his place. Now starts Nisha’s journey towards emancipation. She wants to do something valuable. She complains, “Why should I sit at home every day waiting for proposals?” (H,226) she further wants to do fashion designing course. She wants to be economically independent. It is her first step towards empowerment. Her idea of working and earning is bitterly opposed by her mother.

Manju Kapur seeks freedom for the Indian woman but within the Indian socio-cultural values. She always bears the process of oppression and gender

differentiation within the institution of the family and the male centered Indian society. Nisha is a victim of gender discrimination when she feels that she can't work outside like her brother. She requests her father, "If only you could take me with you, Papaji," she continues, "I have seen girls working in shops. Why should it be Ajay, Vijay and Raju? There must be something I too can do" (H,268). This reveals her inner quest for independent existence and self-identity. She counts herself equal as her brothers. She denies the patriarchal system. At her request, her father allows her to join a play way school, near her home. Instead of going to shop and attending the customers it is the better option for her. But soon Nisha feds up with children at the school and leaves the job. Another example of woman submission has been presented by Manju Kapur through Nisha's struggle to adopt the profession of her own choice. The author has depicted through the character of Nisha that it is not easy for a woman to choose the profession of her own choice. In order to do so, she has to struggle a lot in her life. Society deprives her of this right just because of her being a woman. Tradition bound society has made certain restrictions and laws which she is not allowed to cross over. Working in shop is not considered to be a good profession for a woman.

Focusing on the change of women's position, Manju Kapur has presented the changes in the moral foundations of the Banwari Lal's family. The novel touches the realities of life in which owing to the modernization the 'old fashioned' shop of Banwari Lal is replaced by modern type mirror's showroom and the 'home' is fragmented into flats. Anita Sethi in her review of *Home* writes,

"As tradition battles with transition, the older members of the Banwari Lal family struggle to adapt to the seismic changes rippling through the country, from Nisha restyling herself with a new haircut and clothes to buildings being bulldozed to make way for chandeliered shops". (Anita)

Nisha defies the social structure and defines womanhood entirely in different terms that suit her aspirations. She does not dance to the tunes of conventions and wishes to live a carefree life. With the help of her father, she starts her own business, a boutique, named 'Nisha's Creations'. First time in her life she feels proud as "Her father was trusting her as he would have trusted a son". (H,291)She takes money from her father to start the business but she vows to return every single penny to her father. She hires a tailor on monthly pay and collects material for suits from her father's shop. Her friends and customers like her suits and dresses. She gets heavy orders and becomes a successful and known 'businesswoman' of the Karol Bagh market. She is now economically emancipated. She has thrown the social codes to the wind and wants to display her talent and is ready to take up any challenge.

Nisha proves to be a responsible working businesswoman. Her boutique starts shining in the Karol Bagh very soon. She is very conscious regarding her workers, the raw-material for dresses and the genuine prices. Within a year she

returns half the money loan to her father. She keeps an eye on the workers. In her absence, she arranges her mother, Sona, to look after the workers. She is very much alert about her status as a reputed businesswoman. She bears no negligence in her work and says, "My reputation will be spoilt. Do you know how competitive the market is?" (H,294)

Meanwhile Nisha's marriage is fixed with Arwind As Clara Nublie has pointed out in *Danger of Gender* :

"Being a woman in modern india means to be entrapped into the inescapable cage of, 'being a woman-wife-mother'," (Clara 12)

Same is fated in Nisha's life. She is closed inside her home after her marriage. Her sister-in-law, Pooja, takes over her business. In the institution of marriage Nisha's husband never shares anything, personal or professional, with her. He does not understand her desires and aspirations. Therefore, we can say that marriage, the promised end in a traditional society, becomes an enclosure that restricts a women's movement. Nisha was like a flying bird that has been prisoner in the cage of social norms. Within a month of her marriage, she conceives. During her pregnancy, she seeks to go to the shop. Her husband and mother-in-law do not appreciate her idea of going out during these days. Even her modern aunt, Rupa, consoles her, "You know beti; You can always start a business you have shown a flair for it. But this time with your baby, this will not come again". (H,334)

Same thing is highlighted by Clara Nublie for an Indian woman, "Marriage must be followed by motherhood". (Clara 24)

Nisha delivers twin-one girl and one boy and becomes a complete woman according to the frame of society. Malti Agrawal in "Manju Kapur's *Home: A Chronicle of Urban Middle Class in India*" observes, "Manju Kapur's depiction of her heroine, her travelling the labyrinth of rules and regulations of traditional middle class milieu and stepping out to start earning for her existence are superb. A girl in Indian family is whining under the burden of patriarchy. She while living in her home feels herself homeless-shelter less. She strives to explore space for herself. She tries to be self-reliant in order to survive".

### **Works Cited**

Agrawal, Malti. "Manju Kapur's *Home: A Chronicle of Urban Middle Class in India*". *Impressions: Bi-Annual E-Journal of English Studies*, No 1, January 2007. Web. 12 Feb. 2011. <<http://impressions.50web.org/ma.html>>

Bala, Suman, Subash Chandra. "Manju Kapur's Difficult Daughters: An Absorbing Tale of Fact and Fiction." *50 Years of Indian Writing*. Edited by P. K. Dhawan. New Delhi: IAES, 1999

Chowdhury, Anupama. "Manju Kapur's *Home*: A Feminist Reading". *The Indian Journal of English Studies*, Vol.XLV. Cuttak: Bani Press, 2008.

Irigaray Luce. *And The One Doesn't Stir Without the Other*. Helene Vivienne Wenzel. *Signs* (Autumn 1981). p.66.

Kapur, Manju. *Difficult Daughters*. New Delhi: Penguin Books, 1998

Kapur, Manju. *Home*. New Delhi: Random House, India, 2006

Kapur, Manju. Interview by Farhad J. Dadyburjor. DNA INDIA website. 22 March 2006. Web. 3 Apr. 2011. <http://www.dnaindia.com/report.asp?NewsID=1019404>

Kapur, Manju. Interview by Stimpson Jo. "One Minute With: Manju Kapur". *The Independent*. 3 April 2009. Web. 3 Mar. 2011. <<http://www.independent.co.uk/arts-entertainment/books/features/one-minute-with-manju-kapur-1660588.html>>

Mathur, Malti. "Crossing the Threshold: Women in Shashi Deahpande's *Small Remedies* and Manju Kapur's *Difficult Daughters*." *Critical Response to Feminism*. Ed . Binod Mishra. New Delhi: Sarup & Sons, 2006.Print.

Milhoutra, Ruby. "Existential Images of Women in Manju Kapur's *Difficult Daughters*." Prasad, Amar Nath. *New Lights on Indian Women Novelists in English*. New Delhi: Sarup and Sons, 2005. 164.

Nubile, Clara. *The Danger of Gender Caste Class and Gender in contemporary Indian Women's Writing*. New Delhi: Sarup Book Publishers Pvt. Ltd., 2003. *Google Book Search*.Web. 23 March 2011

Rishi Jaydeep. "Mother –Daughter Relationship in Manju Kapur's *Difficult Daughters*." Ed: Sheobhushan Shukla and Anu Shukla. Indian Association for Studies in Contemporary Literature. New Delhi:Swarup and Sons, 2002. p.92.

Sethi, Anita. "Home is where the ghosts are". Rev. of *Home*. *The Sunday Times*.London. 16 Apr 2006. Web. 3 March 2011. <<http://www.timesonline.co.uk/article/0,,23109-2129646,00.html>>

Singh, Jai Arjun. "<http://jaiarjun.blogspot.com/2008/08/meeting-with-manju-kapur.html>." August 2008. Monday January 2009.

Dr. Maneeta Kahlon  
Assistant Professor  
English Department  
Shanti Devi Arya Mahila College,  
Dinanagar,Distt-Gurdaspur  
India

