

The Idea of Detachment and Solitude in Manju Kapoor's "Difficult Daughters"

Aysha Khan

BA English Honours
SSHSS, Sharda University
Greater Noida

Introduction

We human beings are not only social creatures but also emotional as well where we face all sort of struggles and difficulties in our day-to-day life and sometimes solving these problems, we get extremely exhausted from ourself that we walk onto the bridge of choices, either staying in the same isolated state or accepting the fact that, one day something good will happen. We can relate these feelings of human to age called; Modernism which was a radical approach that desired to refurbish the class in that current sophistication proverb history, craftsmanship, lawmaking issues, and erudition. This disregardful demeanour that mushroomed in in the age of 1900 and 1930 had, an allure impact on people which was extravagantly distressing, nonchalant, and lazy. Modernism not only creates identity, place where one inquires for independence from cult and people averages but it too creates a situation of 'Loneliness and Solitude.' Conversely, with innovation and its belongings, this paper examines the novel *Difficult Daughters* (1998) of Manju Kapur where a woman went through dispirited experiences and emotions and the problems faced by them in the patriarchal society from pre-independent to post-independent India.

Keywords: Modernism, loneliness, solitude, patriarchal, society

Literature Review:

Manju Kapur is an Indian writer, innate in 1948 in Amritsar at House University for Women and continued to gain a college degree from Dalhousie University in Halifax Nova. She is a Professor of English Literature at Miranda House College, Delhi. Her introduction novel "Difficult Daughters" achieved the 1999 Commonwealth Writers' Prize, Best First Book, Europe, and South Asia. The lives of wives and their struggles under the overwhelming methods of a terminated people are mirrored in one of Manju Kapur's novels *Difficult Daughters* which is set-in pre-partition, India. The author's first statement is that "she does not want to be like her mother" (Singh and Dwivedi 120). Kasturi, Virmati, and Ida, the three generations, are three distinct characters with many similarities and differences. Kasthuri, the first character, is not modern in her thinking; in fact, she does not want her to be. To be modern in her thinking, Virmati's daughter. Virmati desired to excel in her studies, but her mother was unable to support her foolishness. Similarly, Virmati's modern approach when she was younger was not accepted by her when it came from Ida. But when it came to Ida, she wanted to live a free life, but the thoughts, advice, and recalling her mother's words kept her from doing so. As an intensely irresistible account of mother divided between antagonistic where Virmati forces, the hero of novel to show boldness and decision while fighting the battle for liberty. Virmati, a Punjabi daughter who belongs to a very conservative Amritsar classification and she admire a lecturer. This friendship was not only thought-out criminal but even culturally, constitutionally, or morally unpunished. she started to advantage society's instruction and larger belongings. She fulfilled that the skyline of existence is not only wider,

but that skilled are belongings even distant that wait accepted. Although Virmati gains in breaking all artificial barriers, there are sure preference so intensely entrenched within her that she is attempting to break free from the restraints. She grows from a naive youth to a lady matured by hardship and experience. Throughout her existence, she wanders among realms of various happenings. Virmati realizes that the world is not what she imagined, despite her higher education and a much-discussed unlawful sexual connection. She is on a quest for real love, freedom, and self-achievement, and her journey will not cease. Then Virmati accomplishes that existence legitimately is not worth fighting for, belongings are not forever as they perform or visualize. Throughout, Virmati fights to take what she wants. She lives history on her own agreements and environments; but in the process, loses a fundamental part of herself and accomplishes the meaninglessness of everything. *Difficult Daughters* uncovers life of Indian working-class women who battle for their fundamental freedoms for rights and education, look for personality and endurance. The novel opens with the genuine discourse of the narrator, Virmati's little girl Ida, a childless divorced person, who embraces an excursion to know her mom's past. The name Ida suggests another condition of cognizance, a crisp start. Through Ida's cognizant choice to be not quite the same as her mom we are acquainted with the topic of disobedience and age gap. Each new age tries to oppose its ancestor, and battle against the tension of impact, Virmati tested Kasturi's philosophy, Ida could not acknowledge Virmati's. Although Virmati's case might be delegate to a limited extent yet she was unable to satisfy it completely. The facts really confirm that she addresses the soul of "New Woman". The tale starts accompanying Ida's portrayal about her mother Virmati the one has expired. Ida reviews her mother's adages what she had said before her passing that skilled responsibility not be some shor-shaar and her eyes, heart, kidneys ought to be given. In any case, here Ida sees all ceremonies despite her mom's wish. Along these lines, in the start of the novel we see a struggle of custom and innovation. Later we see Ida's family members at her place where she attempts to completely know each part of her mom's life. Virmati, a 17-year-old Fine Arts understudy in Amritsar has a place with an open and honourable Punjabi family. She falls head over heels for her neighbours Harish, an Oxford- return English teacher. He is as of now hitched and has youngsters and that is where the story gets wired and muddled. Virmati is in a steady tussle between her illegal love and her craving for education. Virmati, the traditional in an offspring, is the supporter of the novel. She is the alternate woman to her ten different brothers the one revere her for each little element. She was prejudiced, but easy-going and a hard task master. Having been tricky accompanying household responsibilities at an early age, Virmati was entirely wanting her share of love and care, and she extinct path of her teen's opportunities. Looking back, she has no indulgent recollections of her past. Being encircled by a few autonomous and moderate ladies, Virmati begins to address and take apart her biased considerations on marriage, love, occupations, and country. The longing for higher education in Virmati was first lit by Shakuntala, her cousin sister. She makes Virmati see the opposite side of the world by telling her how women in Lahore are free and lead their own lives. She tells her how they are battling for the opportunity of the country by leading political gatherings and joining and showing rallies. The adoration and fondness assume vital part in the existence of each kid. In Virmati case, she yearns for attention and dedication from her parents. Manju Kapur's investigates Virmati's longing for adoration and friendship in the accompanying lines:

“At times Virmati yearned for affection, for some sign that she was special,” “However, when she put her head next to the youngest baby, feeding in the mother's arms, Kasturi would get irritated and push her away.” (Kapur 6) “Have you seen to their food milk-clothes-

studies?” “Arre, you think there is all the time in the world for sitting around, doing nothing?” “You know they don’t listen to her,” “you are the eldest. If you do not see these things, who will?” (Kapur 6).

Nonetheless, Virmati breaks that standard by switching her mom's assumptions. It happens because she becomes baffled because of her parental obligations towards her kin as a result of her mom's consistent childbearing and infection. Virmati as well as feels embarrassed for her keeps childbearing and her sister by marriage insults. Notwithstanding, she could not acquire any change a general public where birth of a youngster is considered as the God's approval. Kapur investigates the situation of Indian ladies who have no control over labour because of misleading originations about it. Virmati wishes education to emerge as independent and to get rid of the domestic duties. Frustrated due to heavy household burdens, she thinks that solely training can carry independence and appreciate for her like her cousin, Shakuntala, who has done M.Sc. in Chemistry in Lahore and became teacher, an unbiased woman. She has appeal for Shakuntala's lifestyle. Manju Kapur has brilliantly described her fascination towards Shakuntala's look that represents her as epitome of new culture. She writes: “Virmati looking at her glamorous cousin marvelled at the change...that she appeared higher than merely pretty. She regarded brilliant and intelligent, as even though she had an existence of her own. Her manner was expansive she did not seem round for approval when she spoke or acted” (Kapur,16). Virmati was going through such stage of life the place outward look makes more influence the innocent minds. The children effortlessly get attracted to the exterior outfit and it is parent's duty to make them understand the difference. However, due to giant variety of children, her parents are unaware of emotional needs of their child. Virmati get fascinated toward her cousin and figure out to be like her. Her appeal for Shakuntala is reflected in the following expression, she tells her sister, “I want to become, alike you Pehnji, if there are two of us, and they will not mind so much” (Kapur,17). Virmati's statement investigates her powerful urge to become like her cousin. She was a liberated person who rides ponies, smokes, plays card and badminton. She takes choices herself without talking with her mom. She has opportunity to purchase anything that she needed and most significant she is certain about her choices. She addresses modern woman who becomes free and makes individual spot in the general public. Being influenced by Shakuntala, Virmati craves for higher schooling in Lahore. Shakuntala plays a critical job in Virmati's life and does right by be the genuine guide for her; “Shakuntala's visit planted the seeds of aspiration in Virmati” (Kapur,19). She plans to visit Lahore for advanced study “even if she had to fight her mother who was so sure that her education was practically over” (Kapur 19).

The traditional practice mother Kasturi represents a generation that adheres to society's abecedarian rule and is willing to immolate her daughter on the balcony of marriage in order to maintain her good character and reputation in the society. Virmati plead to her mother: “Mati, please, I want to study...” Virmati hesitate.

“But you have studied. What else is left?” “In Lahore...I want to go to Lahore”

“Kasturi could bear her daughter's foolishness no further. She grabbed her by the hair and banged her head against the wall. May be this will knock some sense into you! She cried.”

“What crimes did I commit in my last life that I should be cursed with a daughter like you in this one?” (Kapur 59).

As Ida is a third generational and modern daughter of Virmati and as she is the narrator of the novel, back to when India was not yet free and pulled out an examination among pre-and post- autonomy social orders and the destinies of aggressive and defiant women. The narrator is a current day young lady and she is clear about her concerns and choices, however while investigating more she finds that her mom and grandma carry on with awkward life because of absence of trust and heart. The narrator is ready to take on any situation and she has an exceptionally certain and energetic way to deal with life not at all like its ancestors. She never felt like casualty of male centric culture or the victim of patriarchal society. Virmati's daughter Ida who attempts to follow the existence of her dead mother Virmati and to figure out the similitudes and dissimilarities among her and her mom. She visits her mother's maternal home and attempts to associate the connections between the occurrences from her memory and her things told by her mother's family members. She becomes acquainted about her grandma, sisters-in-law and about her mother's marriage. Later, in the novel she got to know about her mother's bearing and suffering which she got from Kasturi (Ida's Grandmother) and those pernicious taunts from her sister-in-law, Lajwanti who pass remarks like, "...Breeding like cats and dogs,' 'Harvest time again'" (Kapur 6). Moreover, the urge for education where her grandmother puts barrier for Virmati as "for Kasturi, Education means developing the mind for the benefit of the family and nothing more than that" (DD,2010,16.) whereas, Shakuntala symbolizes a New Woman, to Virmati as: "These people do not really understand Viru, women are still supposed to marry and nothing else" (Kapur, Difficult Daughters). Virmati Mom's just worry about her little girl's nuptial. Kasturi herself has dispensed something very similar unforgiving treatment on account of her mom when she is found imploring an image of Christ. The fundamentalism of society is evident in the mother's reference to the girl. "Her mother had torn the picture, screamed and shouted, and threatened to marry her off, before she brought further disgrace to the family" (Kapur 53). Meanwhile in the story, Virmati contacts Professor Harish, who has returned to India to satisfy his mother's longing to be with his family. "His heart he had left in England, returning to India reluctantly, and only because of his mother's insistent demands" (Kapur 36). Harish was already married with two children but his wife was not literate: "It had also been five years since he had seen his wife, but his wife had been in no position to enforce her claims" (Kapur, 36). Harish got love at first sight when she met with Virmati, he Played the best music for her. On the other hand, Virmati was also profoundly illuminated by the Professor and thought of him as honourable for his worry towards women education. Even though, Virmati's marriage is fixed after some time, she realized that her lover for professor is pure and he is her perfect match. She is terrified of sharing her predicament with the family as the man centric culture has not permitted ladies to communicate freely about their adoration and choices of marriage. Virmati winds up in a sharp corner and figures out how to decline to wedding with Inderjit whom her marriage is fixed by the family. She felt no close connection with him and views as his letters exceptionally formal and dry. She lets her mom know that rather than marrying her with Indrajit, they marry him with his younger sister. This rankled Kasturi and she hollered out of frustration, "What crimes did I commit in my last life that I should be cursed with a daughter like you in this one?" "She let go of the girl's head, and started to wail rocking to and from" (Difficult Daughters). Virmati's affair with Harish broke entire of the family. She attempts to accommodate with her family by leaving wedding Harish. She goes to Lahore for additional higher concentrates however Harish seeks after her there and she gives up to his adoration.

She made actual relations with Harish furthermore, gets pregnant. She ran off with Harish and causes a lot of shame to entire of the family. Virmati had an intense life even in the underlying long periods of her marriage. She feels distanced in her new home. She was treated as an outcast by Harish's mother and by her first spouse. Her mother considers her as a revile for she says, "God has put you on earth to punish me," (Kapur, 97). At the time of the partition, she was reunited with her family, as people often forgive in times of crisis.

Conclusion:

Manju Kapur accepts Virmati as a weapon of her works and through her she features the issues of underestimation endured by ladies who are fundamentally worried about their uniqueness and poise. Manju Kapur displays Virmati and Ida characters side by side to show the reader the inconsistencies between the characters. When Virmati struggles to explore her identity, Ida leaves her marriage and is hated by her husband. She frees herself from her marriage bond. She is reluctant to accept the social customs and rituals imposed by society. She has the spiritual strength and courage that Virmati lacks. Research of all three generations of daughters in their longing for space, the second and third generation daughters are in a dilemma. They are rebels and do not fit into the patriarchal framework. Mother and daughter are always emotionally separated. They do not want to be like their mother but they end up being like their mother. They all crave an ideal life that is not the traditional way, and as a result they feel away from society and isolated.

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