

The Incessant Strife between Tradition and Modernity in Manju Kapur's *Difficult Daughters*

¹B. Lavanya, ²Dr. R. Udhaya Kumar,

Abstract---*Manju Kapur, one of the prominent Indian women writers writing in English, has published five novels till date. Her first three novels are Difficult Daughters, A Married Woman and Home. In her novels, she has shown her mastery in both style and technique. Kapur voices against the phallogocentric culture and strongly detects the marginalization of women. She does not believe in describing her women characters as love-slaves or mere helpmates at home. In her novels she presumably mirrors her own feminist and feminine mind set. The novel Difficult Daughters brings to light the same kind of life and struggle of women wherever they are under the oppressive mechanism of a close society. Also, it presents an incessant strife between Tradition and Modernity and how the characters are involved in the ongoing fight. Her novel presents a situation in which a woman has to rise above her stature and get rightful and meaningful place in the society. Through the novel Difficult Daughters, Kapur wants to speak about the idea of independence with great narrative eloquence.*

Keywords--- *Incessant Strife, Tradition and Modernity, Difficult Daughters (DD), A Married Woman and Home, Phallogocentric culture, Marginalization of women.*

I. INTRODUCTION

Literature portrays the society and culture. Indian English writing emerged as a new literature during the independence eras to portray the socio political and familial issues. Political, historical, cultural, religious and feminist ideas become the themes of the writers who want to bring about a change in the society. Feminist writing became very famous recently. The new feminist writers do not brush aside any subject as taboo. Anita Nair, Arundhati Roy, Kiran Desai, Chitra Banerjee and Jhumpa Lahiri are some of the most famous Indian writers who have stamped their identity through their writings.

Manju Kapur's novels are filled with depictions of Indian women in general and the women who uphold traditional and new value systems in particular. It can be argued that most of her novels dealt with the clash of tradition and modernity with reference to women, and she attempted bring out images of the new woman. In this paper, an attempt is made to read one of famous novels *Difficult Daughters* with a view to explore the way the writer portraying the new woman in the Indian context, and to understand the reason for the incessant strife between tradition and modernity.

Manju Kapur is one of the most popular Indian women novelists. She was envisioned in Amristar in 1948. She was told from the Miranda House, Delhi and took a M.A from

¹Assistant Professor, Department of English,
Vel Tech Rangarajan Dr. Sagunthala R&D Institute of Science and Technology, Tamil Nadu, India.
lavanyasanthosh806@gmail.com

²Assistant Professor, Department of English,
Vel Tech Rangarajan Dr. Sagunthala R&D Institute of Science and Technology, Tamil Nadu, India.
drudhayakumarr@veltech.edu.in

Dalhousie University in Halifax, and M.Phil. at Delhi University. She teaches English at Delhi University under the name Manjul Kapur Dalmia. Kapur is a post-explorer writer who normally observes the circumstance of women in a man driven culture and deals with the issues of women. Her books present the long clash of women to develop a character. She has endeavored to make a space that women need to include in family associations. The mother-young lady nexus is only one of the various signs of the Indian women's occupations. She is a mate, a mother, a young lady in-law in reality there are various pieces of a woman's life. Manju Kapur has presented an extent of women characters having a spot with pre-self-rule similarly as post-opportunity periods. Women's freedom possibly has its high point now yet in pre-opportunity time the fight for independence and opportunity was a fight in its starting occasions. It is a well-known fact that right from the early year, when women attempt to succeed in their fight to assert themselves, women activists and writers have long been fighting directly and indirectly against various forms of patriarchal oppression. Manju Kapur joins the creative writers among women who have done their part by creating characters who defiled the patriarchal order.

Manju Kapur is the writer of five books. Her first novel, *Difficult Daughters*, won the region Prize for First Novels (Eurasia region) and was a primary blockbuster in India. Her ensuing novel, *A Married Woman*, was called 'natural and smart' in the Independent. Her third novel, *Home* was portrayed as 'gleaming with detail and enthusiastic insight's in The Sunday Times. Her most recent novel, *The Immigrant*, has been for a long while recorded for the DSC prize for South Asian Literature, and *Custody* is her fifth novel was published in 2011. At present, she lives in New Delhi.

II. OBJECTIVES

- To portray woman in a new light.
- To the effect of the strife between Tradition and Modernity.
- To the attainment of liberation of women.

III. ANALYSIS

A recurring theme of Manju Kapur's novels is the search for control over one's destiny. A Feminist tradition is strongly apparent in her novels. Manju Kapur thinks about the multifaceted design of life, different narratives, social orders and different structures of characteristics in her plots. Her women under the male driven pressure and control are presented to physical torment and social rejection. But her heroines do not want to be rubber dolls in society rather they continuously strive to assert their identity. The key issues investigated by kapur in her novels are education, marriage and polygamy. In *Difficult Daughters*, there are two kinds of women-traditional women like Kasturi, Ganga and Kishori Devi, are the first type and the "New women" like Virmati, Shakuntala, Swaranlata and Ida belong to the second type. The traditional women described in the book are covered by the clouds of ignorance, but the "New Women" are enlightened, they are constantly engaged in a battle against ideological impositions and power and oppressions of patriarchal system, but finally come out with what they claim to achieve. The novel center's on the complex mother-daughter relationship. *Difficult Daughters* pays tribute to the enduring bond among mother and daughter. It depends deficiently on the life of Kapur's mother Virmati, which is similarly the name of the novel's principal character. The epic's dedication, "to my mother and to my father," underlines this significant and standing woman to woman association that is furthermore the book's central topical concern. *A Married Woman* and *Home* plan with new women saints. These two books reveal the dynamic subjects, the plot centers around a woman's obsession with veneration and lesbianism. Here 'New Woman' is solid and current in perspectives. In these two novels Astha and Nisha are job oriented, rebellious, educated and thoughtful. "One of the main problems for educated women is marriage. Most of their problems are related to marriage" (Manohar xiii). Marriage is one of the tools

for a creative writer to depict the cultural ethos representing India. Manju Kapur has both opted for it and also cashed it. Marriage is a central theme in all her fictional works. Kapur's every novel opens with a live discussion on marriage the topmost significant issue in the life of the female protagonist. Manju Kapur's second novel, *A Married Woman* as a protagonist, who, despite an initially happy arranged marriage and satisfying sexual life, drifts into a lack of marital and familial contentment; and involves herself in politics where she meets a woman, who ultimately becomes her lover. Manju Kapur's third novel, *Home* is about Nisha who longs for a meaningful career, but is forced into waiting for marriage. Thus, all these marriages are way different from each other. *Difficult Daughters*, *A Married Woman* and *Home* these three novels deal with the theme of alienation and the need to love, to be loved and accepted and understood.

IV. THE THEME OF CLASH IN DIFFICULT DAUGHTERS

Clash of tradition and modernity is the leitmotif in *Difficult Daughters*. This record of the novel depicted by Ida, the young lady of Virmati, "the one thing I had wanted was not to be like her mother". (Kapur 1). The story is for the most part established on the sentimental story of Kapur's own mother, Virmati. This epic is set against the recorded establishment of India's bundle. In this novel the characters Virmati, Shakuntala, Swarnalatha and Ida become stronger and stronger and try to breakaway the tradition that binds them.

This story shows the record of three types of women: Kasturi, Virmati and Ida. Their relationship was not amiable with each other. Dr. Shaleen Kumar Singh forms:

Manju kapur has successfully portrayed the conflicts of tradition and modernity in her characters. The speciality is that her female characters of only involved in clash against male-dominated traditional world but they have also suffered this conflict in the form of generation gap. Kasturi, Virmati and Ida all three chief female characters whose relationship are much affected with the ailment of generation gap that is another modified term for clash of tradition versus modernity. (1).

Manju Kapur presents the clash between tradition and modernity and the concept of new woman in her novel, *Difficult Daughters*. Tradition means the transmission of customs or beliefs from generation to generation. But in contrast to tradition, modernity is to relating to the present or recent times as opposed to the remote past. These two terms are prevailing in Indian English literature. Indian culture is a blend of tradition and the modern spirit. Many novelists have used these terms to present an Indian society in their works. Especially, feminist writers are fascinated with this theme and they used it to explore Indian woman by their characters. Among the novelists, Manju Kapur holds a special place because her novels candidly portray the clash in her novels. In the post-colonial era, the conflict between tradition and modernity has not been restricted within a limit regarding to the study of origin and development of human society and their cultural studies but it also presented into a literature whereas the modern Indian writers who had expressed their notion against customs and tradition with full of freedom and they supported and encouraged the modernism at the same time. In the post-Independence era the literature shows the various factor of development to have a new dimension and shape in which equally generating the new way of thinking and controversies. To comprehend the better factors of this perspective, it will be new huge to cite P.P. Ravindran:

The nineteenth century and after in Indian history, it may be remembered that, is the period of colonialist and capitalist expression, social reform movements, nationalist awakening and the freedom struggle leading finally to the

country's independence. It is also the period of increasing modernization of the society with its attendant good and evil effects, an expanding English studies programme, a proliferating print culture, the democratization of the reading public and in the sphere of literature, an overall consolidation of the Western ideology of hermetic aesthetic. The impact of these diverse developments can be seen imprinted in the kind of scholarship on Indian literature that got constituted during this period (20-21).

Manju Kapur's *Difficult Daughters* was published in 1998. This novel is the best example for the clash of tradition and modernity. Virmati, the main protagonist of this novel who follows the system of modernity by breaking down the burden of tradition across the boundaries of customs which has been provided by men and imposed by male-chauvinist society. The arise of modern and new woman is due to the obstacles happened in the male dominant society and loss of self-identity and revolt against family and society. Subsequently these contentions happen in the man-woman relationship and women fight against the man driven culture. Along these lines, the contention of custom and progression happens between the age women: Kasturi-Vimati's mother, Virmati, Ida-Virmati's daughter in *Difficult Daughters*. In this novel Manju Kapur has portrayed the clash between the tradition and modernity through this women character. Basically, the female characters in *Difficult Daughters* protest against male dominant world. But also, this conflict makes them worried at the time of generation gap. The clash of tradition and modernity is not clearly delivered by Manju Kapur in this novel. It is still a debatable and an unanswered question among academics on who is right and who is wrong in our society. Gur Puri Jandial who says clearly:

It would be mistake to devalue Virmati's struggle she failed, for what mattered was to have made the attempt: what is necessary is to break the patriarchal mould and for Virmati to do that in the forties was a great achievement. At the close, the tragic end of Virmati determines the idea that even in post-independence period of Modernization the two poles Tradition and Modernity are making the man, more and more pendulous. It also as reminds us that Indian Background and Psyche' will hanker after the Modern Indian Mind, sometimes every power him/her though he may try much to neel off these multiple layers set deep on the mind and soul. (11)

Manju Kapur, as a woman writer, appears to operate her creativity in a predominantly patriarchal social set up. It is unmistakably the standoff of the female saint with the man driven damaging condition which adds more sharpness to the vision of the creator. We see the developing of new women in Manju Kapur's victors, who might lean toward not to be versatile dolls for others to move as they will? Contradicting man driven musings that maintain women towards family life, they certify their uniqueness and long certainty through preparing. They bolster the hankering of being free and driving presences of their own. They have to hold up under commitments that go past a life partner and children. They are not calm radicals yet rather are striking, straight to the point, chose and action orchestrated. All saints acknowledge they can't depend upon others to filter through the private situation and keep on taking care of everything alone. Regardless, do these victors sprout into new women in the authentic sense? Regardless of the way that they set out to cross one male driven farthest point, they are gotten into another, where their free spirits are checked and all that they do is change, deal and alter. The dispute between the establishments of innovative personality and sensibility is brought out well in the books.

Difficult Daughters explores how Virmati, the protagonist, with her polarities, matrimonial weights, neighborhood wounds endeavor the adventure for female character. Manju Kapur is a skilled worker. She is gifted with keen observation. Her subject of voyage for character in this novel has a difficult to miss note of realness and immediacy. Around the beginning of the novel, Manju Kapur says that the recorded events in the novel look like innovative proliferations and they are set against the landscape of portion. India, around at that point, had been experiencing transitional period and the Indians expected to alter themselves with changing events and new troubles. Another huge theme of the novel is the journey for solitary chance and even more fundamentally self-affirmation. The creator has sketched out this character crisis in an astoundingly subtle and versatile manner. She projects a new vision of Indian woman in her fiction. Her first novel *Difficult Daughter* is the story of three periods of Women: Kasthuri, Virmati and Ida. Kasthuri is a traditional woman and she wants her children to look at pooja - way and shows. In any case, her daughter Virmati breaks all of the chains of traditionalism and finishes the activity of 'new woman'. In a way her life is spread under the heaviness of family commitments. Her pre-adulthood is lost in being a young mother to her kinfolk, yet her hankering to mull over further never decreases. She has a spot with a regular standard family, which seeks after the old shows of offering their daughters in the wake of tolerating the basic ability of housekeeping. Virmati needs to go up against different meanders randomly due to her yearning of cutting-edge instruction. She concludes that, "she too had to go to Lahore even if she had to fight her mother who was so sure that her education was practically over" (DD 17).

Virmati needs to fight essentially after her disappointment in FA. Her family member, especially her mother Kasthuri, press her to get hitched anyway she needs to have her own one of a kind spaces, her own recognize, and needs to taste the wine of chance like her cousin, Shakuntala. Once Shakuntala visits her aunt's house and inspires her a lot and after that Virmati's life style changes and she start accepting that it is possible to be an alternative that is other than a mate.

There was an endless argument between education and marriage. But nobody listens to her. Virmati wants to practise her English, while her mother considers it insignificant. To Kasthuri, looking after the needs of family, husband and children are the most important duties than anything else. Virmati doesn't get success in convincing her mother and gets mother and gets herself engaged with an irrigation engineer Inderjeet. She wants to shoulder the responsibilities that go beyond a husband and children. "May be here was the club to her unhappiness. It was useless looking for answers inside the home. One had to look outside, for education, freedom and the bright lights of Lahore colleges" (15).

Virmati has to struggle a lot to continue her education. After her engagement with Inderjeet, she joins A.S.College, "the bastion of male learning" to do B.A., where she turns out to be miserably enchanted with an Amritsar educator known as the professor; known as the professor; he is a married man and lives in Virmati's house as tenant. For Virmati professor's love was more stimulating than the love offered by Inderjeet. She was getting herself tangled in the web of professor's love. She compares her fiancée and the professor. So, she refuses to marry Inderjeet and asked her mother to arrange marriage for Indumati and Inderjeet. "Give her the best you are making. I don't want any bedding, pots and pans, nothing?" (DD 55)

Virmati is locked in the godown when her grandfather Lala Ciwan Chand comes to know about her affair with the professor. She feels suffocated in her house when she comes to know about Ganga's pregnancy. She decides to start her examination before long. She writes to Harish, "I am going to Lahore to do my BT. I want to be a teacher like you and

Shakuntala Pehenji” (DD 99). Along these lines the journey of new woman starts, “who does not want, to be a rubber doll for others to move as they willed” (DD 85), she determines to close the chapter of her life with Harish, the professor, and burns his letters.

Virmati starts a meaningful life in Lahore with her roommate Swarnalata. Swarnalata is a functioning member in the political and social developments of the day. Under the shade of her companion like Swarnalata, Virmati endeavors to investigate the collective strain required during the Indian opportunity battle. But the professor’s thoughts keep circling around her mind. Harish comes to meet her in Lahore.

Virmati and Harish meet and enjoy their life. Virmati gets pregnant. Then she goes to Amritsar and manages to get a gold bangle from her father only to sell it for her abortion. Harish enjoys with her but he neither takes the responsibility of the child nor the abortion. After this depressing incident, she chooses not to engage the professor any more. She goes to Sirmaus, a slope station in Nahan, to turn into a head in Pratibha Kanya Vidyalaya. At this point her mother was very much perplexed but Divan Sahib says to her

She will be like my own daughter and Nahan like her own home. The Maharani is interested in fostering education for girls, and the principal of her school will have a lot of status. People will treat her like Sita (166).

Virmati enjoys a free life here like a bee and tastes the honey of her life here; her quest for identity is satisfying. She has to exercise her responsibilities entirely by herself. In the little scale state, she has no family or dear companions. She accomplishes a near excellent level of female - independence. For the single time, she has her own special spot to live, like Virginia Woolf’s outstanding. *A Room of One’s Own* yet then she falls. Harish comes to meet her in Nahan. They meet secretly in Virmati’s room in the dark night, but this news flutters in the air and Virmati loses her employee’s confidence and leaves the job.

Virmati still has another option, Shantiniketan, where she decides to go. She could have remade her life and maintained her identity and independence if she could have succeeded in this journey. Unfortunately, she has to change the train in Delhi and she contacts a friend of Harish and her dreams of a spiritual awaking, of a renewed autonomy fade. She marries Harish. She is unwelcomed by Harish’s family members. She lives here like a sovereign in light of the fact that no family unit works are in her offer. Both Virmati and Ganga accuse each other of snatching away each other’s rights though Virmati succeeds to marry the professor. However she doesn’t verify any space for herself in the family.

Harish’s mother and wife, Ganga, compel Virmati to have a smothering presence in the tight walls of the house. Ganga, Harish’s first wife, exercises her full right on everything. Once again Virmati gets pregnant. This news changes the attitude of her mother-in-law towards her but unfortunately, she suffered a miscarriage. Now, Harish thinks that further study will improve him a lot. Virmati takes admission M.A in Philosophy in Lahore but without enthusiasm. After completing her M.A., when she returns, she comes to understand that all of the people from the family have gone to Kanpur because of communal tension. After some time Virmati gets pregnant again and blessed with a girl child who the narrator named Ida.

The novel ends with the birth of Ida. This girl Ida grows and asks to her relatives more and more about her mother. Her relatives especially her Kailash Mama narrates the whole aspects of Virmati to Ida. The whole story shows a traditional

girl growing into a New Woman. Kapur's novels load on the women prerequisite for vanity self-administration, self-affirmation, self-rule, freedom and self-actualisation. "I am interested", says Kapur, "In the lives of women, whether in the political arena or in domestic spaces. One of the main pre occupations in all my books is how women manage to negotiate both inner and outer spaces in their lives-what sacrifices do they have to make in order to keep the home fires burning and at what cost to their personal lives do they find some kind of fulfillment outside the home" (Sinha 160). It is against this background the fictional world of Kapur needs to be studied. She does not want her protagonists to be solitary weepers but to take decisions and face the consequences. Her 'new woman' is silent no more and refuses to be a victim but in the process of refusal she still has to face indignities and complaint.

But the question is – does Virmati blossom into a 'New Woman' in the real sense? No, inspite her rebellion against the family and firm remain against the Professor, she surrenders to his implorations and passions in Lahore. She had come to Lahore to expand her perspectives however rather she engages in a useless love, doubtful marriage and unwanted pregnancy. She needs to spread her wings like Swarnalata, her flat mate who is submitted the 'meaningful activities' regarding the freedom movement and woman emancipation. But, Virmati is used by the Professor. In any event, when he in the long run weds her hesitantly, she is given an outsider status.

Kapur unmasks the reacting mind of Virmati who is upset by the betrayal of her lover; her agonized mind is revealed in her utterances. She refers to Swarnalata's statement about this selfishness and dominance of men over women. Swarnalata states "Men take advantage of women". (DD 149) Virmati holds the conventional view of the purity and chastity of woman's body. Thus, Virmati embarks to cross one man driven edge, she is gotten into another, where her free soul is controlled and all that she does is alter, deal and modify. She is a waste of time whose exhibits completely separation her from her family and she fails to make a space for herself for which she had been attempting in isolation. Possibly it is this frailty of Virmati to strike self-governing roots and create and controls Ida to remark, "the one thing I had wanted was not to be like my mother."(DD 1)

V. FURTHER RESEARCH

This article deals with analyzing only with Manju kapur's "Difficult Daughters". The further research can be a comparative study of various other Feminism in Indian writing of different writers; their experiences, the social and family issues they have dealt within their writings.\

VI. CONCLUSIONS

The end lines of the novel recurrent Ida's rejection of Virmati not as a mother yet as a woman. "This book weaves a connection between any mother and me' each word a brick in a mansion I made with head and my heart. Now live in it, Mama, and leave me. Do not haunt me anymore." (DD 280). Ida who grew up endeavoring to be a model young lady, doesn't have the heart to reject Virmati, the mother yet her head, the sound, expels her as a woman, in the wake of having a comprehension into Virmati's past. Virmati is told with the capacity of being monetarily independent through her life. She is an exceptional accomplishment for the women of the events. The major crisis of her life springs from her love for the professor. There is hardly any other area of conflict that Virmati goes through. Virmati is another woman of explorer India and stands as a similarity to examine the possible results for current women in guidance and money related opportunity who experience humiliation and disappointment in their pioneer system. In all her novels, there is an incessant battle between the tradition and modernity.

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