



Available online at [www.jlls.org](http://www.jlls.org)

---

## JOURNAL OF LANGUAGE AND LINGUISTIC STUDIES

---

ISSN: 1305-578X

*Journal of Language and Linguistic Studies*, 17(3), 2372-2377; 2021

# World Of Fantasy In Manju Kapur's Mother-Daughter Bond In Her Select Novels

**Mrs. P. Kalaivani<sup>a</sup>, Dr. A. Santhanalakshmi<sup>b</sup>**

<sup>a</sup>Ph.D Scholar, Department of English, ADM College for Women (Autonomous), (Affiliated to Bharathidasan University, Tiruchirappalli) Nagapattinam- 611 011

<sup>b</sup>Research Advisor & Associate Professor & Head (Rtd), Department of English, ADM College for Women (Autonomous), (Affiliated to Bharathidasan University, Tiruchirappalli) Nagapattinam- 611 011.

### APA Citation:

Kalaivani, P., & Santhanalakshmi, S. (2021). World Of Fantasy In Manju Kapur's Mother-Daughter Bond In Her Select Novels, *Journal of Language and Linguistic Studies*, 17(3), 2372-2377.

Submission Date:08/10/2021

Acceptance Date:22/12/2021

---

### Abstract

As an Indian-English woman writer, Kapur has a lot of respect. She has always made a concerted effort to give despondent and frustrated women in society a voice. Her protagonists in her stories are often wary of their devoured and bound existence in a male-dominated world. The truthful portrait of a woman as a wife, mother, and daughter pursuing identity and sexuality in the same way is a way of bringing out into Kapur's themes those that epitomise the emergence of exploring the racial segregation role of women in Indian society and their personal stories that play a part around the place, revealing the women's optimistic revival of herself. In her stories, Kapur's protagonist is unable to move away from patriarchal and traditional social ideals. The story looks at a variety of mother-daughter relationships in Manju Kapur's novels. She has bestowed a large variety of this kinship, such as the importance of education, marital discord, a marginal level of feminism, beyond patriarchal concepts, and so on. This reviews her fantastical mother-daughter connections, the important causes, unrestrained points, violation of sulcus, total destruction of this amenable partnership, and so on. This paper intends to state the mistakes made by the characters in the novels so that we can avoid making the same mistakes in real life. Because life does not end, especially when we learn from our own mistakes and it also highlights the mother-daughter relationship.

**Keywords:** family crisis, love and affection, marriage, modernity, mother-daughter relationship.

---

## 1. Introduction

Over the years, Indian writing in English has matured. It has been acknowledged as a convincing vehicle for human connections in Indian society since it has become more revealing and experimental, both thematically and stylistically, than typical. This genre has been examined through it since the time of R.K.Narayan, Mulk Raj Anand, Raja Roa, Anita Desai, Shashi Deshpande, Arundhati Roy, Kiran Desai, Jumpha Lahiri, Geeta Hariharan, and Manju Kapur, among others. Through it, this genre has been analysed, and social novels have been produced that deal with the notion of human connections in a familiar and disturbed Indian society. There are groups of female authors in modern India who understand their mind-set and understand what is happening in a way that no liquorice feeling nauseated male writer could. Many of them have unique perspectives on feminism, and they actually demonstrate female empowerment and the innermost self of women as holistic issues in their writings.

The themes of Indian women writers have always been about women's liberation and rights. The short study looks at a variety of mother-daughter interactions in Manju Kapur's writings. She has conferred a large variety of this kinship, such as the value of education, family dysfunction, a peripheral level of feminism, well outside masculine concepts, and so on. This reviews, in her completely fictitious mother-daughter interactions, the essential causes, unrestrained points, breach of cleft, dismantlement of this agreeable relationship, and so on. This paper seeks to list the errors made by the characters in the novels so that we may avoid making the same mistakes in real life. Life does not end, especially when we learn from our own mistakes. The purpose of this paper is to explore the mother-daughter relationship.

## 2. From Feminist Perspectives from the Past and Present

From the past to the present, women have continued to suffer greatly. They are considered as if they were a breeding device or a gizmo. For a long time, women kept their silence. Women are an unstoppable force in patriarchal societies. But currently, women are emerging from the carapace of control and slavery's anguish, sadness, and unhappiness. In this male-dominated world, women must eclipse themselves in order to assert their facts and accoutrements. Manju Kapur's works depict women's roles in society and how they were empowered to accept the customs and conventions imposed by a male-dominated society. As an Indian-English woman writer, Kapur has a lot of respect.

She has also always launched a campaign to give despondent and disillusioned women in society a voice. Her heroines in her stories are often wary of their devoured and bound existence in a gendered world. The factually accurate portrait of a woman as a wife, mother, and daughter seeking personality and sexual orientation in the same way is a way of bringing out into Kapur's themes, as those epitomise the occurrence of analysing the serfdom role of women in Indian society and the own tales that swirl around the position depicting the woman's positive reassertion of herself. In her writings, Kapur's protagonist seems unable to move away from the hierarchical norms of society's beliefs.

## 3. Difficult Daughters' Bond

Women have traditionally been the victims of fate, while men have governed the world. In the spirit of archaic customs, they are imprisoned. Her writings are really about women who are still struggling with a real sense of vitality. Manju Kapur has always been fascinated by the topics of marriage, mother-daughter relationships, and generational divides. Her mastery of the craft is evident in her works' depictions of marital conflict and mother-daughter love. She explores the prospects and fate of contemporary women, particularly in a male-dominated culture, as well as their annihilation, through the elevated issue of matrimony. He has also always launched a campaign to give despondent and disillusioned women in society a voice. Her heroines in her stories are often wary of their devoured and bound existence in a gendered world.

The factually accurate portrait of a woman as a wife, mother, and daughter seeking personality and sexual orientation in the same way is a way of bringing out Kapur's themes, as those epitomise the occurrence of analysing the serfdom role of women in Indian society and the own tales that swirl around the position, depicting the woman's positive reassertion of herself. In her writings, Kapur's heroines seem unable to move away from the hierarchical norms of society's beliefs. The novelist, on the other hand, doesn't really demand the emptiness of a mother-daughter interaction as a foundation, but rather recognises the characters' internal minds through their affiliation. The novel is supposed to be about Sudha Shree's struggle for identification.

*"Manju Kapur manages the topic of travails and self – identity versus socio-cultural identity in Difficult Daughters"*

Kapur's themes are mainly centred on family bonds, such as those connecting a married couple and a mother and daughter. The competition that a woman faces as a mother, wife, and daughter has always been significant. We all know that human ties, particularly mother-daughter relationships, are extremely

important. Being a wife or mother, according to Kapur, is not a burden. In the case of challenging daughters When it comes to troublesome daughters, Kasturi constantly follows the patriarchal structure and respects her daughter's importance in marriage, but Virmati never looks away and always prioritises education. In this work, motherhood is viewed as both a woman's experience and the source of her formation's cognitive existence.

Motherhood, in the days of westernised thinking, was defined as the birth and nurturing of children, and their sorrow was never heard in society, let alone in their homes. Simply put, motherhood has become reliant on a male in the family, excluding women from public and political participation and subordinating herself to patriarchal ideals. As Palmer pointed out,

*The mother was attacked to the part she played in socializing children into traditional gender roles, thus perpetuating the positions of male dominance and female subordination” (Palmer 1989: 96)*

Ida, the novel's third-generation daughter, simply rejects her mother and declares that she does not want to be her mother. Ida, Virmati's daughter, is unable to recall anyone's correct relationship with the victim. She has always had a tough relationship with her mother, and now that Virmati is no longer living, she feels compelled to reveal the old mother's history in order to comprehend her and so make meaning of her life from the perspective of her maternal inheritance.

*“Without her, I am lost” (Kapur: 2010:4)*

When Ila thinks about her mother's death and the cremation, she feels a sense of detachment from her mother, which she considers to be a necessary loss, and she thinks of her constantly. Ila was concerned about her mother's battle for education, love, and a career when she began inquiring about it with her aunt. When Virmati had a disagreement with her mother, Kasturi counselled her not lovingly but sternly about women and their roles in a large household. Similarly, when Virmati began her relationship with Ida, she put a full end to her future existence; she created it on her own and it ruined her.

The Immigrant's Bond: For a girl, motherhood is always more important than for a son. When daughters are skilled at avoiding their mothers for their inner freedom, they realise, "Why don't we obey her that time?" when they miss or are far from their mother. In Kapur's film "The Immigrant," Nina and her mother share a profound mother-daughter bond.

*Her spirit felt sixty as she walked from the bus stop to the single room where she lived with her mother, her heartfelt a hundred as it surveyed the many years of hopeless longing it had known (The Immigrant: 1)*

Nina adores her mother and feels compelled to be with her at all times, but her mother pleaded to God for Nina to marry. Her mother is always looking for a better son-in-law because she is in her forties and needs someone to look after her after her mother passes away. Nina's mother was proud of her daughter when she married Ananda and moved to Halifax, Canada. She lived alone in the same flat, hoping that her daughter would come and take her to Canada. Nina grieved a lot when she left, and she contacted her mother to accompany her, but she said she'd come with her if Nina became pregnant. But fate had other plans, and she only saw her mother in the ash pot.

Memories are all that remains of their love and care for each other. Nina is portrayed by Kapur as a strong woman who has suffered greatly in her aunt's home and has decided to leave the spot where her mother breathes the beautiful air. She has a silent affection for her mother and feels compelled to make her happy at all times. Nina's mother has always believed in astrology and believes that if there is a drop of rain in the parched area of the heart, it will bring good fortune.

*“By now the mother was in a state of deep excitement and Nina in a state of deep suspicion” (12: The Immigrant)*

According to the astrologer's words, a man named Ananda contacted her mother. Nina is in a pickle since she needs to relocate to Canada after she marries, which means she'll have to give up her job, native land, and, eventually, her mother. She couldn't leave her enticing job. She married Ananda because her parents and neighbours forced her to.

#### 4. Custody

Similar to Custody, Kapur's fifth novel, custody has started with a new issue that has never been outlined in Indian writing in English novels. She has brought two feminist countenances to pass out. In various cases, women have been portrayed as motivators or leaders. Amazing ladies, who chose to look after the commonplace and bearable, occasionally saw these outstanding or promising personalities. The hunger for power over someone's fortune, as well as the mother-daughter interaction, are central themes in the novel. The mother-daughter relationship alludes to the desire for independence voiced by a narcissistic teenage girl as well as a woman struggling to survive in a middle-class household, and is primarily recognised in Kapur's "custody."

Shagun and her child, Roohi, have a natural mother-daughter bond, and Shagun frequently leaves her daughter in the care of her mother to see her lover. Roohi is a youngster who needs her mother's presence, yet Shagun's actions inadvertently cause her anguish. Ishita's affection for Roohi, on the other hand, is not the same as her mother's. When Ishita first came into her life, she felt pity for Roohi and realised that she needed to be the real mother to her. Raman was taken aback by Ishita's alterations to Roohi. These characters are based on the interpersonal conflict that runs throughout the text and is common in Indian society, as illustrated by Kapur. Most of the time, women are forced to mentally bear or support the financial strain of boredom.

Kapur went into great detail in revealing how a daughter-in-law is rejected by her family for only one reason. It's only natural that Kapur's focus is always on the middle-class family, as well as her country's values, morals, and ethics. We can see that Shagun's tale is essential in captivity, just like Ishita's story, who was harmed because of her privilege. As Reber points out,

*“Childbearing has been viewed as a valuable gender-specific role to a married woman. Therefore, women who are unable to bear children, experience a pervasive sense of personal failure”. (25)*

Ishita's life seems to be a detached life because of her husband. Ishita now needs new implications in her misfortune. She was neglected by her husband because of her motherhood.

*Marriage continues to have material, social and symbolic meanings and consequences that are symmetrical in terms of their implications for females and males in at least 3 significant ways. Firstly, selfhood, respectability, and status are tied to wifeness and motherhood in more exacting ways than they are to being husband and /or father. A single man or a man without children is seen as unfortunate, about a woman in a similar situation is inauspicious, possibly dangerous. (20)*

In her fiction, Kapur explores gender's soul as both authorised and unauthorised, reliant and self-reliant, a source of denial and commemoration in socio-political culture. Following her divorce, Ishita attempted to relax and give back to the community. She assumed that if she met Raman, he would be a loving stepmother to Roohi. Possibly her only option for bringing some interest to her shattered existence, Ishita gave Roohi the same impression of a caring mother, but this was not acceptable to Shagun, who frequently fought Raman for custody of her children, and Raman refused to grant her wish because she needed Roohi with her as well. His family was extremely prejudiced against him.

However, both of them were distressed as a result of the children's custody since they had denied the children. Divorce will provide it because they were not in peace as they wrongly believed. Roohi is now with Raman, which Shagun has missed, and Arjun, who has been completely dominated by Shagun, is still in Raman's care. Ishita's position was caught in the middle of this sloppy, inelegant struggle. She was unable to keep herself Arjun and Raman as a whole after marrying Raman, but she devoted her life and breathed honestly for Roohi. Ishita realised she couldn't leave any stone unturned in her quest to be Roohi's mother. Ishita's doubts torment her at all times. When she said, "I'm worried," she expressed her concern.

*I think my heart will break. I cannot bear this half here half there. I have given her everything not because of you, because of her I feel this constant tension in my head with the fear of losing her" (26)*

Ishita and Raman get married in a courtroom because they want to start a new life and heal from their wounded hearts. Ishita is now content and happy in her new home, as a mother and as a wife. Ishita's primary concern is for Roohi's happiness. The judge questioned the child in court, and Roohi declared how Ishita was doing, and the court decided to give Roohi to Raman and Ishita. Though Roohi is young, she has few affections for her mother, Shagun, and Ishita controls her with love and care.

As a result, Manju Kapur's work serves as a model for mother-daughter interactions. What may be a clear self-analysis through the examination of influential authority that becomes obvious, wonder offered because of the daughter's reluctance to be like their mother? As the realisation dawns, we see the daughters becoming increasingly drawn to their mothers. So much so that the novels have their own sentiments, with daughters virtually recognising their missing fathers. As we all know, a mother-daughter relationship is always special, and it serves as a springboard for a woman's future success. It is a relationship or connection that requires detachment and amalgamation in order for the daughter's personality to develop properly. This tie or connection is what allows the daughter to triumph and succeed.

## 5. Implication

As we all know, a mother-daughter relationship is always special, and it serves as a springboard for a woman's future success. It is a relationship or connection that requires detachment and amalgamation in order for the daughter's personality to develop properly. This tie or connection is what allows the daughter to triumph and get the confidence to confront the outside world on her own. The actual progression of a daughter's life as a result of her mother's change in attitude. Only when life becomes difficult for them do daughters become tough. However, this relationship, like other partnerships, is designed to be bilateral and based on affiliation; the daughter's reliance is higher than the mother's.

## References

- Akbar, Arifa. "Rev. of Custody." *The Independent*, 11 March 2011. Web 25 August 2014.
- Archana and Shweta Nigam. "A Woman's Struggle for Self in Man's World with Special Reference to Manju Kapur's *Difficult Daughter*." *Rise of New Woman: Novels of Manju Kapur*. Ed. Ram Sharma. Delhi: Manglam Publications, 2013. 101-113. Print.
- Banerji, Mithu. "Custody: Review". *The Observer*. 27 February 2011. Web. 25 Dec. 2014.
- Kapur, Manju. *The Immigrant*. New Delhi: Random House India, 2008. Print.
- Kumar, Satendra. Feminism in Manju Kapur's *'The Immigrant'*. *Rise of New Woman: Novels of Manju Kapur*. Ed. Ram Sharma. Delhi: Manglam Publications, 2013. 49-60. Print.
- Kumar, Ashok. *Novels of Manju Kapur: A Feminist Study*. New Delhi: Sarup and Sons. 2010. Print.
- Arulmurugan, S, and B. Kathiresan. "The Dystopian Trope in Yevgeny Ivanovich Zamyatin's *We*." *Asia Pacific Journal of Research*, vol. 1, no. XXIV, Feb. 2015, pp. 155-157.
- Arulmurugan, S, and B. Kathiresan. "The Immortality Trope in Rudy Rucker's *Software*." *International Journal of World Research*, vol. 1, no. VII, 2014, pp. 58-62.

- Nainar Sumathi, P. (2013). Diaspora and its Impact in the select novels of Chitra Banerjee Divakaruni, *Shanlax International Journal of English*, 1(3), 47-54.
- Nainar Sumathi, P. (2020). Issues of Women Identity in Bharathi Mukherjee's Desirable Daughters, *JAC:Journal of Composition Theory*, 13(8), 1-5.
- Nainar Sumathi, P. (2019). Post Modernism in Chetan Bhagat's Two States, *Journal of Emerging Technologies and Innovative Research*, 6(3), 3.
- Nainar Sumathi, P. (2017). Diasporic Consciousness in Chitra Banerjee Divakaruni's The Mistress of Spices, *Shanlax International Journal of English*, 6, 5.
- Karthick Babu, R. (2021). The Depiction And Revolution Of Vampires In Stephanie Meyer's Twilight Saga & Bram Stoker's Dracula, *Journal of Language and Linguistic Studies*, 17(3), 1883-1890.
- Karthick Babu, R., & Vishnuvardhan, V. (2021). The Impact of Fantasy and Symbolism in C. S. Lewis' 'The Chronicles of Narnia', *Journal of Language and Linguistic Studies*, 17(2), 1210-1214
- Karthick Babu, R., & Abdul Mohamed Ali Jinnah. (2015). The Exploration of Vampire and Horror Films and Its Influences in the Modern viewers and Readers of the World. *SMART MOVES JOURNAL IJELLH*, 2(10), 9.