

A Study of Feministic Perspectives in ManjuKapur's
A Married Woman and Difficult Daughters

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DECLARATION

DECLARATION

I declare that the dissertation entitled **A Study of Feministic Perspectives in ManjuKapur'sA *Married Woman and Difficult Daughters*** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **SELVA ABARNA. S** during the period from **JANUARY 2022 – MAY2022** under the guidance of **Ms. A. MOHANANITHYA, M.A., B.Ed.**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

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CERTIFICATE

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Supervisor with Designation

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NOTES

In the text, abbreviation is used for the name of the primary text in the parenthetical references which are as follows:

- *A Married Woman* *AMW*
- *Difficult Daughters* *DD*

References to the pages of the secondary sources are also given parenthetically.

CHAPTER I

INTRODUCTION

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INTRODUCTION

The term literature derives from the Latin word 'litaritura/litteratura, which means writing formed with letters. Literature, in its broadest sense, is defined as any written work in any language. Oral literature came first. It is an ancient human tradition. It was found in all corners of the world. They are recited or sung in order to remember history, genealogy and law. Oratory, also called s public speaking was considered as a literary art for a long time. Written literature emerged in need to record historical and environmental events. World's oldest literatures are Ancient Egyptian literature and Sumerian literature. Ancient written literatures are in the form of verse, and they were didactic texts, hymns and prayers, and tales. And later literature developed with many genres and style. Literature is a method of recording, preserving and transmitting knowledge and entertainment. It has various roles (i.e.) social, psychological, spiritual or political role. Literature emerged in various genres such as poetry, prose, novel, novella, short story, drama, non-fiction etc.

Novel is a kind of literary genre. It became popular in the eighteenth century. The beginning of English novel is from 612 BC. It was the time, when oldest literature of the world, Epic of Gilgamesh, was written. Homer was the first notable literary figure, who wrote the famous Greek epics, *The Iliad* and *The Odyssey*.

The *Shorter Oxford Dictionary* states that Novel is a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity. Eighteenth century is considered as the time period of the birth of novel by many literary critics. With some famous literary figures of seventeenth century

such as Bunyan, Behn, Chaucer, Malory, Boccaccio, Cervantes, the eighteenth century writers get chances to develop and produce novel as a specific literary genre. Some of the causes such as increase in literary rate, industrial revolution, rise of the middle class and coming up of libraries helped novel to rise in its literary position. Women get more leisure time to read and it became a fashion for the women to be engaged in literature reading.

There are a few novels which were written in verse and they are Vikram Seth's *The Golden Gate* and Alexander Pushkin's *Eugene Onega*. There are some novels, the length of which is similar to the length of short stories. For such, shorter novels, the term 'Novella' is used. Boccaccio was the first to use the term 'Novella Stories' when he wrote prose for the first time. It means short tale in prose. In the eighteenth century development of novel rises and its meaning changes from short tale in prose to prose narrative of considerable length.

Realism was practised by the eighteenth century writers. The novels serve as instruments to picturize the reality of the society. The usage of first person narrative technique made the element of realism. The novel depicts the ordinary day to day life of men, women, society, class etc. The middle class people and their struggles were given more importance in novels. Classical writers followed tradition but the later writers didn't follow such rules and elements. They write their own creative facts with flexibility.

In the nineteenth century, romantic poets emerged. It can also be called as Romantic Age, Age of Romantic poets or Return to the nature. The idea of nature was brought out by the poets. These poets praise nature while the eighteenth century poets considered nature as normal reality. It can be considered as love of nature, love of medieval age or love of supernatural. The eighteenth century writers gave importance to realism and rationality, but the romantic writers

shows their interests on imaginations and emotions. The medieval romances, their settings and themes, were again handled by nineteenth century writers. Based on medieval romance, the first novel which used the elements of ghost was *The Castle of Otranto*. Later in the nineteenth and twentieth century, different genres of novel emerged due to the change in the ideology.

Speaking on the various genres of novels, the first is the Novel of manners. The novels deal with cult the feelings. Jane Austen who lived from 1775 to 1817 handled the feelings of sensibility in her works. She attacked the weakness of womanhood. She gives detailed portrayal of women's behaviours and how they are influenced by inner sensibility. All her novels centred on women of her time and describe the customs, values ethics of the society and so on. Some of her famous works include *Pride and Prejudice* (1796), *Sense and Sensibility* (1797) and *Mansfield Park* (1814). Historical novels were introduced by Sir Walter Scott. He lived from 1771 to 1832. The great example for chronicle novels are *Emma* (1815) written by Jane Austen and *Jane Eyre* (1847) written by Charlotte Bronte. These novels give narrative accounts from their childhood till adulthood. All the events happening in the novel are connected with dates.

The popularization of the genre Regional Novels can be given to Thomas Hardy, a Victorian writer who lived from 1840 to 1920. In regional novels, a particular place is portrayed. Hardy created an imaginary place called Wessex as a setting of his novel. His novels are called Wessex novels. Some of his famous novels include *Return of the Native*, *Mayor of Caster Bridge* and *Tess of the D'Urberville*. Another famous Indian writer who created an imaginary world in his works is R.K. Narayan. He lived from 1906 to 2001. He created a place called Malgudi which is used as the setting in most of his novels and stories. The famous novel by R.K.Narayan is *The Guide*.

Another popular genre is the stream of consciousness novels. The important writers, who used the stream of consciousness narrative technique in their novels, are James Joyce and Virginia Woolf. According to these writers, reality should be picturized through showing and not telling. The narration of the story has interior flow of thoughts. They are often disjointed and non-linear, which is different from traditional linear narration of events. The novel gives importance to the inner working of the mind of the character, it is the actual reality. The examples for Stream of Consciousness novels are James Joyce's *Ulysses* in 1922 & Virginia Woolf's *To the Lighthouse* in 1927.

Some of the contemporary writers, who excelled during the period of ManjuKapur, are Anita Desai, ShashiDeshpande, Vikram Seth, AmitavGhosh, Salman Rushdie, and Anita Nair and so on. Anita Desai is an appreciated writer of twentieth century. She picturised the inner lives of Indian society and struggles. Her works are mostly based on political and gender issues. She was born in Mussoorie, India. She spent her childhood in Delhi. Desai grew up in India. She could speak German, Bengali, Hindi and Urdu. She learned English in her mission school. She went to Queen Mary's school in Delhi. She was completed her Bachelor Degree in English Literature in Miranda House at the University of Delhi. She was married to Ashwin Desai, a business man in 1958. She had four children including Kiran Desai. She published her first short story at the age of twenty. *Cry the Peacock* is her first novel in 1963. Some of her other novels are *Voices in the city* (1965); *Bye-Bye, Blackbird* (1971); *Where Shall we go this summer* (1975); *Fire on the mountain* (1977) etc. Apart from these novels, she wrote some books for children, some short stories, essays etc. She won many awards, including The Royal Society of Literature Winifred Holtby Prize in 1978; The Sahitya Academy of India Award in 1979; The Guardian Award for children's Fiction in 1982; the national academy of letters Award and three

nominations for the Booker Prize. She had taught at Cambridge, Oxford, Mount Holyoke and MIT. She is a member of the Royal Society of Literature and the American Academy of Arts and Letters. She and her family lives in the United States at present.

ShashiDeshpande is a famous novelist. She is an Indian writer. She writes mainly for Indian readers. Most of her works revolves around women and their lives in the modern society. She was born in 1936, in Dharwad, Karnataka. She belongs to an upper middle class family. She went to a British Convent School and then to Bombay University to study Economics and Political Science. She received a degree in law, in Bangalore. First she worked with a lawyer and then as a law reporter. Later she completed a degree in Journalism. She was married to Dhirendra H. Deshpande, a medical doctor in 1962, and had two children. She didn't take writing as a strong career at first. She played her role as housewife and mother. Later she turned to write with the help and support of her husband. Thus, she began her career. Her first published novel was *The Dark Holds No Terrors* in 1986. It was followed by some other novels such as *The Intrusion*, *The Binding Vine* and *Shadow Play*. *That Long Silence* is one of the famous novels of Deshpande which is considered as her most autobiographical one. It was written in English and Britain, and later was translated into Hindi, Marathi and Kannada. She dedicated her works to women and their struggles, limitations etc. She was also interested in political issues. ShashiDeshpande gives her feministic perspective in her novel *That Long Silence*. Her motto is that there should not be discrimination in family and social life. It describes the poor condition and Indian women in the family and society. Nobody notices the hardship and sacrifice made by women. Through this novel, ShashiDeshpande wake of their future. ShashiDeshpande depicts the Indian marriage and practice.

Anita Nair is an Indian novelist. She has her own peculiar style of writing. She is one of the best sellers of book in Indian English Literature. She raised her voice against sufferings of woman. She is a feminist writer. Anita Nair was born on 26th January 1966 in Kerala, India. She had her early education in Chennai, then she was received a graduate degree in English Language and Literature in Kerala. She worked as a creative head in an advertising agency. Later she started writing. She published a collection of short stories. It made her famous and gained her a fellowship from Virginia Centre. After this fellowship, she became a full-time novelist. Anita Nair is unique and different in her ideas, thoughts and plots from other contemporary fiction writers. She concentrated more on the life and struggles of villagers. The Novel, *The Better Man* picturizes the ethics in a village life. Her best novel is *Ladies Coupe*. It expresses the conditions of women in this patriarchal society. The plot is unique and different from normal style. Another novel by Anita Nair is *Mistress*, published in 2005. It describes different perspectives in the relation between man and woman. It is a first-person narrative work, and has a repeated use of the word 'fuck'. She got some awards such as The Kerala Sahitya Academy Award in 2012; The Hindu Literary Prize in 2014 and the Crossword Book Award in 2017. Anita Nair's novel *Ladies Coupe* deals with the questions emerging in the patriarchal society. Anita Nair compared her novel to Chaucer's *The Canterbury Tales* in which the pilgrims told stories on their way to the shrine, of St. Thomas at Canterbury. In this novel Anita Nair tells the stories of six women in a train compartment, each having a story to tell. She moves the novel from kitchen and bedroom to the street and the world. This story describes women rediscovering their bodies. Through the story of six women, Anita Nair depicts various sufferings and longings of women society in this world. The story ends with the self-realisation of the six women.

Arundhati Roy is an Indian novelist and political activist. She was born on November 24, 1961 in Shillong, Meghalaya. Her mother was a Keralite Christian and fathers a Bengali Hindu. She was brought up in Aymanam, Kerala. Her most famous autobiographical book is, *The God of Small Things*. She depicts her childhood memories in this novel. Arundhati Roy focused more on the political issues. She concentrated on various topics such as Narmada Dam Project, American power giant Enron's activities in India and India's nuclear weapons. She began her career as a screenplay writer to some movies such as *In Which Annie Gives It Those Ones* (1989), *Electric Moon* (1992) etc. She won the Lannan Foundations' Cultural Freedom Award in 2002. She got a special recognition as a Woman of Peace at the Global Human Rights Awards in San Francisco in 2003. She was also awarded the Sydney Peace Prize in 2004 for promoting tolerance and non-violence. She won the Sahitya Academy Award from India's Academy of letters for her collection of essays on present issues like *The Algebra of Infinite Justice* and others. She was also awarded the Norman Mailer Prize in November 2011, for her distinguished Writing. Another important work of Arundhati Roy is *The Ministry of Utmost Happiness* in 2017. Apart from these, she has written various non-fictions. She was voluntarily involved in human rights and environmental causes.

Kiran Desai is an Indian-born American author. She is the daughter of Anita Desai. She was born on September 3, 1971. She lived in India till the age of 15, and then moved to the United States with her family. Her second novel, *The Inheritance of Loss* (2006) is an International best seller book and it won the Booker Prize in 2006. She was graduated from Bennington College in 1993. She got two M.F.A.'s – One from Hollins University in Virginia and the other from Columbia University in New York. Her first novel is *Hullabaloo in the Guava Orchard* (1998). It received Betty Trask Prize in 1998 from the British Society of

Authors. She was listed as one of the 20 most influential global Indian women by The Economic Times in January 2015.

ManjuKapur is a famous and proficient Indian Writer and novelist; she was born on 1s January 1948 at Amritsar in Punjab. ManjuKapur completed her Master's Degree in 1972. She went to Dalhousie University at Halifax Canada. She got her M.Phil. from Delhi University. She has a specific trait. She works on different novels at the same time. It is quite remarkable. She took eight years to complete her first book, *Difficult Daughters*. It was rejected in any ungracious manner by publishers several times. She made minor changes, corrected it, and refined it before final publishing it. She won Commonwealth Writer's Prize in 1999 for her first published novel, *Difficult Daughters* in 1988. It was a number one best seller book in India. She has a unique style of writing. She deals with her ideas and feeling first and then convert it into art. She stated herself as a feminist. She picturizes the relationship between men and women in most of her works in a feministic point of view. Her famous novels include *Home, A Married Woman, Custody, The Immigrant, Shaping the World, Women Writers on themselves*. She was married to Gun NidhiDalmia and had three children. She has four grandchildren and at present she lives in New Delhi. She won DSE Prize for South Asian Literature in 2011. Her novel, 'Custody' was adopted as a Television Show Yeh Hay Mohabhatein on Star Plus in Hindi under the production house of EktaKapoor, Balaji Telefilms. A Malayalam Television show Pranayama on Asianet channel Under Sree Saran Productions is also based on her novel Custody. Another novel, *The Married Woman* is a web series under the production of EktaKapoor. It is also available on Alt Balaji, an Indian subscription based on video on demand platform.

ManjuKapur has a peculiar style of writing. She has written some interesting and thoughtful novels. ManjuKapur has written a novel, *Home*. The novel *Home* is all about BanwariLal, a saree seller of Karol Bagli in Delhi. He is a migrant from Pakistan. He was proud and satisfied with his Saree business. He values the tradition very much. He was attracted towards his joint family and devoted to his family. He was strong in maintaining his family honour. His values and practices were collapsed by his elder son, Yashpal. Through this novel, ManjuKapur describes the struggles and bantering in a joint family, and at the same time, she picturizes the way of hiding such acts to maintain the outer beauty of a big and prosperous joint family.

Another Novel by ManjuKapur, *Custody*, it centres on Raman, a marketing executive at a Global drinks company and Shagun, his beautiful wife. They had two children and the family enjoys their life with Raman's reputed work. The story was twisted with the entry of Ashok, Raman's Boss. Ashok and Raman's wife met by chance and had a love affair. The affair didn't allow Shagun to be a perfect wife and mother. The problems started in the house and finally everything leads to divorce. Raman is shattered. Meanwhile Ishtar, a young widow gets close towards Raman. Between every act in the story, the children struggles lot and observed everything silently. Through this novel, ManjuKapur describes the unexpected story and another side of a happy lead married life and family.

Another novel by ManjuKapur is *The Immigrant*. The novel is about a young woman, Nora. Nora lived in India with her family. She is married to Ananda, a successful dentist in Canada. She leaves her home and country to begin a new life with Ananda. As the days passed, Nora found the true character of her husband. Their marriage life un reveals due to Ananda's Sexual Problems. Nora was left alone with quest for her own identity and nationality. The main

themes explored in the novel are nostalgia, loneliness and longing for identity ManjuKapur used the theme of diaspora in this particular novel. She describes the struggles of the immigrant people but didn't give any solution or climax for such problems. She leaves it with the readers to merge the story with their own conclusion.

Women are facing various problems throughout their life in various ways. They are considered as servants and slaves by the opposite sex. Men want women to work under their control. Women are suppressed and ill-treated by the male gender. Women cannot acquire liberty or equality though the world and society has developed much. Women are not allowed to work or act on their own wish or freedom. The male gender acts cruel to them. At the beginning, women didn't get proper education, but they broke out the fence which suppressed them and acquired everything equal to men and proved their power. Literature, generally we all know is a reflection of life. The theme feminism emerged in literature to picturize the problems and sufferings of women through the literary works. This serves as a platform to discuss about the sufferings of women. Through this the world came to know and understand the acts and that's how feminism flourished in literature.

Feminism can be defined as the collection of movements and ideologies aimed at defining, speaking and defending equal political, economic and social rights of women. Feminism emerges to provide equal opportunities for women in everything such as education and employment.

Rising girls is like watering someone else's lawn. This is a common Indian proverb reveals the act of marriage in women's lives. Marriage is a crucial act done for the women. Marriage offers women the responsibility of caring the child, serving her husband and looking

after all the family members. Women have less physical strength compared to men which makes them subordinate to men. But now-a-days this thought is cracked by the power and courage of women.

This dissertation is based on gender discrimination, family relationships and quest for self-identity of woman based on ManjuKapur's novels, *A Married Woman* and *Difficult Daughters*. *A Married Woman* is the story of Astha, a young woman from a middle class in Delhi. Her parents find her a husband. At first, she was happy with her life as a teacher and mother of two children. Later she involved herself in the Hindu-Muslim conflict in Ayothya. Due to this involvement, her marriage life becomes questionable. Meanwhile she met a widow Pipeelika in the violence. Both get attracted towards each other. They both find their own ways even they are aware that they cannot have a future together. *Difficult Daughters* is the tale of three women, Virmati, Kasturi and Ida of same family. Three of them show the boundaries of women in three generations. The protagonist is Virmati, born in Amritsar, who wants to lead her own life. She was well educated. By chance, she fell in love with a professor, her neighbour. The story gets complicated when they both got married and Virmati stays with him in his home along with his first wife and children. Virmati continued her studies after her marriage. She was in a battle for own self-identity. Thus these two novels picturises various issues of women in society including family. The quest for the identity and issues on their life can be clarified from the upcoming chapters.

CHAPTER II

GENDER DISCRIMINATION AND FAMILY RELATIONSHIP IN MANJU KAPUR'S

A MARRIED WOMAN AND DIFFICULT DAUGHTERS.

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GENDER DISCRIMINATION AND FAMILY RELATIONSHIP IN MANJU KAPUR'S *A MARRIED WOMEN AND DIFFICULT DAUGHTERS*.

Gender is a typical term where gender discrimination is implied just for ladies, since females are the main casualties of orientation separation. Orientation separation is yet not entirely set in stone by socially and the segregation can be changed by the legitimate and propagate endeavours. Forswearing of uniformity, privileges and opportunity furthermore, suppress in any structure based on orientation is orientation separation. A big part of the total population is females. They are doing two-third of work of the complete work on the planet however got only one-tenth of the world's complete pay. Almost two-third of the ladies is uneducated people and they have had just a single per cent of the complete world's resources. In the world only one fourth of the families are going by female. India is a male predominant society and gender discrimination is modified constantly.

As per Indian custom, in each conceivable angle a lady should rearrange to her spouse. She should make the conjugal home pleasurable for him. She should deal with the kids, cook the dinners and wash the dishes. She should never address about cash and agree to her all spouse's orders. This scene is the fundamental topic of ManjuKapur's captivating second novel, *A Married Woman*, where she lead hero as AsthaVadera, goes through philosophical changes against the states of India that is additionally growing. There is a redistribute in standards and ladies have begun recognizing themselves the counterparts of men. However the height any expectations of woman's rights have been washed away in the current social milieu, the connection among man and lady becomes one of controlled sway. Yet the lady needs to work

for her liberation without leaving herself to her fortune. Still a fantasy stays in Gender equity. ManjuKapur's books present the changing impression of lady, benevolent ladies towards self - guaranteed, creating some distance from customary depictions of persevering through ladies, confident and aggressive ladies, and setting society mindful of the expectations and in this manner giving a medium of self - articulation.

A Married Woman, ManjuKapur's subsequent novel is the tale of Astha and instructed, upper-middle-class, working Delhi lady. Through her novel, *A Married Woman*, Kapur try this aristocratic and will defined representation of ladies whose weeps for opportunity and balance have gone and still go unheard in the man centric world. Consequently denied the opportunity to act and pick on own, ladies stay behind only inside the field of spirit, simple dream to be imagined and cherished. This original offers an exciting look into the operations of a lady mind as she battles to come into essentials with her personality in the general public. Astha is such an individual who is in looks for of her personality and the person who could be obliging to her in her recognition. She manufactures numerous associations with various people.

ManjuKapur assembles the story on the idea that ladies of the current day society stand on the edge of social change in unsavoury position. This novel gives voice to ladies's mistake, dissatisfactions and estrangement in a man centric world. It is a novel which incites our considerations as how Astha, a wedded lady looking for her character, enlists her fights adjacent to introducing man centric set up and arises as a self-deciding lady. The main motto of the Indian families is getting their child married.

When you are married, our responsibilities will be over. Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?.(*AMW1*)

Astha led by her center - class standards where she wishes to urge herself to upper class, however is perpetually unnerved by disintegrating down to bring down class. Her most memorable experience with Bunty and afterward with Rohan, comes up short in view of her working class status and she acknowledges her fortune and goes for organized relationships where she plays the obligation of a trademark Indian housewife be that as it may, in practically no time gets exasperated in hanging tight for her better half after the work and dealing with youngsters and parents in law. Astha is conceived and raised in a regular working class family. Her guardians are extremely perceptive of her requirements and job in a working class family. Her mom is very cautious of her and she anticipates that she should prove to customs. It is must to notice that ManjuKapur makes the patriarchy active through the mother. Brought up in such an atmosphere Astha “was well trained on a diet of mushy novels and thoughts of marriage” (*AMW 8*), which makes her bold enough to find a boyfriend. Bunty is the first of her crush. “Away from him her eyes felt dry and empty. Her ears only registered the sounds of his voice. Her mind refused to take seriously anything that was not his face, his body, his feet, his hands, his clothes...”.(*AMW 8-9*)

Astha extra drenched constantly in contemplating him and starts to recognize her future in him. She needs to begin a surprising life after marriage with Hemant. Considering accomplishing her valid perfect partner, Astha felt outright in the job of a pure spouse and ideal little girl - in - regulation. Astha's conjugal life was capriciously great, fixation, loaded with adoration and felt her better half to be the best individual in the whole world, so she kept secret

her thinking that "she longed to dissolve herself in him, longed to be sips of water he drank, longed to be the morsels of food he swallowed" (*AMW* 46). Her objective state uncovers the brain research of a particular Indian young lady for whom a marriage is the best fulfilment throughout everyday life.

Astha doesn't recognize that a man couldn't adore never-endingly. Intentionally she lets herself being treated as an undemonstrative pet enigmatically than a singular lady with sense of pride whose contribution with the fringe world is just about as significant as her man's. She didn't care about him overlooking her exchange of her occupation with him. Rather she was simply living to partake in the joy of her intimate life. In her life it was the inward thing. That far spouse adored thus far her corporal desire was satisfied and she wouldn't ponder as anything more. In marriage the lady is generally oppressed with regards to the call of the flesh.

Like common woman, Astha limits her reality to her room where she partook in the joy and for which she stood by everywhere the day even while working in the everyday schedule home. The criticism of confidence and the culpability of being careless towards her loved ones kept Astha in continuous mental uproar, which goes tantamount to the political and strict confusion cross country. It is in this present circumstance that Astha meets Pipeelika Trivedi. The impression of trickery on finding the hints of her better half's shiftiness in his visit bags caused Astha to legitimize her own connection with Pipee. Her advent to Pipee made Astha talk with her effectively and on all levels. She felt satisfied in her connection with Pipee and nobody claimed their connection. While she is with Pipee, she stresses over the miracles and youngsters how they would coordinate without her. Astha's investigation for perfect partner at last finished in Pipee. That's what she believed on the off chance that couple is one individual, Pipee and she were considerably more so. She had shared pieces of herself she had never shared. She felt complete

and satisfied with herself. Despite the fact that Astha gets herself entranced between the tensions of day to day life and social standards, she comes to trying conclusion about her life. The clever closures on a note of unequivocal appeasement as the two ladies observe their own particular manners, realizing they can't have a future together. In portraying the inward refinement of lady's brain, Kapur shows an adult liberal of the female mind.

The protagonist of the novel, Astha who is the girl of a refined dad and a universal mother, wants latent concurrence in the family. In any case, she is overwhelmed against and separated at her-in-law's house. There, she is made-up to have a willing body around evening time, a willing set of hands and feet in the day and an agreeable mouth. Her marriage with Hemant, the child of an administration official in Delhi, doesn't demonstrate to be founded on common co-activity and grateful. It tends to be perceived from these lines, in the home grown space, Hemant acts like an average hyper masculine. All in all, he is a pleased individual from a male centric culture overwhelmed by machismo and heterosexuality. She is compelled by a solemn obligation to be a steady spouse and forfeiting mother, similar to a holy relic in the place of hitched lady. It traps to her real abuse and profound yearning. Being discouraged of her close to home release, she foolishly looks for itself and drives to a substitute-spouse lesbianism.

ManjuKapur in her work *A Married Woman* through the hero - Astha, has gotten rid of a self-governing life of the person for self-satisfaction and pushed for between strict marriage and female-female relationship dissimilar to the male centric standards of conventional society. Astha had the interests or fascinations of a young person like some other young lady. Yet, those captivations are transformed into insensibility. She needs to set up a different life after her marriage with Hemant. She is sceptical with her husband's love for her family connections are not right with her. Her mother by marriage enjoys her to be a stable and forfeiting lady like

standard spouses and moms. She is continually under pressure of work and choking with her obligations to address everybody's issue. She is "always adjusting to everybody's need" (*AMW* 227). She detects that a married woman's status in the family is reliant upon her spouse all the time. She is conflicted between her obligation and socio-strict discernment. She has no profound free will from the home-grown connections. She is depleted of her obligation. "A tired woman cannot make wife good" (*AMW* 154). She is reeling under the strain and sadness of a married lady who is no more excellent than a neglected worker. She needs to give joy to her significant other and for satisfying him. She is bound to be an "A willing body at night, a willing pair of hands and feet in the day and an obedient mouth" (*AMW* 231). She is minimized in her own family by savage social climate. She considers independence from stress furthermore, gloom. She thinks about a fine work imagining that with great job comes freedom along. She joins as a teacher however this occupation additionally doesn't keep her liberated from trouble and injury of segregation.

Indian Society inclines towards a baby boy instead of a baby girl. ManjuKapur tenderly digs at the Indian disposition of leaning toward a child kid to a child young lady in the book. Astha's family demonstrates that their need of child kid by their superstition conviction, when her little girl Anuradha was four, Astha conceived once more. Her mother acquired a poojari to perform unique pooja to satisfy the divine beings to give them a kid for Astha. Having brought forth Himanshu a child, she doesn't feel inadequate to anybody in the society and the relatives are appreciative to her since they feel "the family is complete at last" (*AMW* 68). Astha likewise has a blissful outlook on her parenthood like a married lady yet she could do without the gender discrimination. She is highly damaged at the uninterested reaction of individuals from the family and society at her girl, Anuradha's birthday. Yet, she acquires an examination and authorization

of parenthood after the birth of her child - Himanshu. She detests such a misleading idea and segregation between a girl and a boy, such a standpoint of Indian customary society is harmful to rise to status of women.

Astha goes through different feelings like discontent, ignorance and disobedience and endeavours inside prior to making any mark of progress. Astha was raised cautiously as a young lady should by imparting dread in her. Her schooling, her personality, her well-being, her marriage are her folk's weights and liabilities. Other than being raised in such a restricted climate, Astha's diet of soft books and contemplations of marriage made her believe that she ought to look for a boyfriend. In her pre-adulthood she fell in love with Bunty, a kid of her age yet soon the undertaking had a sad end. Again during her school days she was profoundly associated with Rohan, a senior student. This undertaking was excessively fleeting as Rohan travelled to another country to study. She understood that he didn't cherish her and was playing with her feelings. Their relationship left a miserable longing in Astha's heart. She needed to quietly bear.

Astha was at last married to Hemant, a man of her parent's decision. Astha partook in the pleasure of the married life. She found the delight of closeness and gives birth to a girl and a boy. Steadily distance developed between the spouse and the wife as her better half was occupied in his business. She felt incomplete as a lonely person. She was consumed with a feeling of disappointment. Virtually as a single mother, the marital life appeared to be harsh and beleaguered for Astha and she experienced the feeling of deficiency and estrangement. To alleviate herself from the repetitive life she started going to a school as an instructor. However, Astha was currently just about a single parent and needed to deal with the family and also the work. Focused by the job, children and familial obligations, she at times considered leaving, "but

between her marriage and the birth of her children, she too had changed from being a woman who only wanted love, to a woman who valued independence. Besides there was the pleasure of interacting with minds instead of needs” (*AMW* 70-71).

Kapur in every one of her books showed the relationship between the psyche and the body and how one influences the other. Astha excessively began to have serious cerebral pains. The psychological desolation prompts actual infirmity in AsthaKapur writes:

...Astha started to have headaches. Years after she would remember the first time it happened, thinking that as a herald of what was to come, it might have announced its arrival in her life a little more gently, allowing her time to get used to this pain in her forehead, this throbbing at her temples, this stretching of her skin around her eyes...Through the night the pain grew worse. Nausea came upon her. She could no longer stay lying. (*AMW* 73-74)

These migraines demonstrated the inward injury which Astha was going through. As indicated by therapists, the actual aggravation is because of the psychological trouble, usually the results of unfortunate limitation on somebody's insight. To defeat the hopelessness, Astha began composing verse. She expounded on gardens and blossoms, the quiet dim countenances of grounds-keepers tending plants and never getting credit. She composed about adoration, dismissal, want and yearning. The language was diagonal, yet it was her own experience interminably replayed. Writing poems of her own eased the weight inside her, substantialness hard to manage. Hemant didn't see the value in her and essentially excused the sonnets as psychotic. As a matter of fact the sonnets represented Astha's sensations of sadness. After a while she understands that her husband respects none of her great characteristics as especially

praiseworthy. . . he is uninformed about her fantasies, her likes, her nostalgic desires, of the close to home environment where she spends her day.

During such a time of mental pressure, Aijaz Khan went into her life as a friend in need. Overseer of the Street Theatre Group came into her life as a hero. His approaching is like the blowing of a delicate breeze on a warm day for Astha. He valued Astha as an individual and her creative ability. Out of nowhere, she witnessed conceivable outcomes; abruptly her life appeared less tightened. She took part in the studio coordinated by the gathering and she felt that a delicate inclination creates among Astha and Aijaz. However, soon Aijaz was killed in a terrible demonstration of mutual brutality. She effectively engaged with the exercises of MuktiManch. She crossed every one of the edges to satisfy her obligations connected with the Manch. In battling against mutual savagery, Astha observed a feature of her 'self' that gives her a feeling of force, which uncovers itself outwardly in her works of art. One more horrendous occurrence happened in the existence of Astha when the family went an outing to Goa. Her well-deserved cash was utilized to get the ticket yet when she communicated to purchase a silver box Hemant didn't permit her to purchase. Astha's vocation didn't show her financial freedom. Money spending was decided by him, not by her. The shows of a man centric society accept that cash matters are overseen best by men than ladies. Astha was defenceless. Her psychological desolation is strikingly uncovered by Kapur,

Nine thousand five hundred rupees spent on one of the worst weeks of my life, thought Astha, as she stepped into the hotel bus for the airport. She thought hopelessly of all the things she could have done with that money, of the beautiful silver box she could have possessed and admired for ever. But their money spending was decided by him, not by her. (AMW 166)

A Married Woman is a genuine and alluring story of adoration, energy, and connection set at the hour of political and strict unrest in India. Driven by a strong physical relationship with a lot more youthful lady, the primary person of the original dangers losing the acquisitions of her torrential marriage and safe family. The original raises the dubious issue of gay relationship in a difficult manner. Later all gay and lesbian connections are not simple likes. This is getting an ever increasing number of apparent in current cultures however we could conceivably acknowledge it. Different components of women's liberation are obviously apparent in the novel *A Married Woman*, Astha faces organic enslavement in her relationship with the mother in the adolescence and with spouse in her married life. Her powerlessness to purchase a craftsmanship piece in Goa displays her financial reliance in spite of being a procuring individual from the family. Her mom and father continually advise her that she is helpless and unprotected as is their risk. Later her spouse and parents in law likewise cause her to understand that as a lady of the hour, wife furthermore, mother she isn't free and any demonstration of her is challengeable in everyday life. This large number of conditions drive her to build a lesbian relationship with the widow of the man, she cherishes unknowingly. The female protagonist of the novel, Astha as a married lady turns into a persevering through spouse and forfeiting mother. She acts as both the role of mother and father for her children because of her volatile contradiction with her corporate reasoning partner. Because of this present circumstance she denies her self-satisfaction and breaks her marriage bond. This dissatisfaction drives her to noncompliance and unsettling. Her inconvenience, nervousness, forlornness and segregation don't give certainty to her to give voice to her sadness over her pained relationship, to some degree it prompts her to develop the sensations of culpability, absence of self-assurance and antagonism in confronting the difficulties of her life. Her unsettling drives to appreciate outright forlornness, a sort of trap by the family, its

responsibilities, its unobtrusive control and, she aches for opportunity. In the enormous minefield of pay, consumption, information, discontent, freedoms, obligations, unsettling and reliance of the house Astha partakes in the destiny of the destitution. With the developing requirements of the family.

In ManjuKapur's *Difficult Daughters* woman appears to have the trademark characteristics of new age lady who worries about with her the concern of concealment since ages and wish to be free. The author strikingly presents the issue of ladies who worry about with them the concern of being a female other than the obligation of being moms to individuals from their own orientation. The account of Virmati is not just that of a difficult girl yet in addition about an adamant understudy, a hopeless sweetheart, an undesirable little girl in-regulation, a subsequent spouse disdained by everybody, a denied mother and so, she is a pariah to the furthest limit of her days. Virmati's family is a joint group of four ages who live under a similar rooftop overwhelmed by a tyrant head LalaDiwan Chand who forces the severe guidelines of AryaSamaj which is a seriously difficult undertaking. It could be said that the calamity which surpassed the existence of Virmati is the tight conviction claimed by the AryaSamaj. However, the prevailing subject in *Difficult Daughters* is the protagonist's pointless endeavour to go against a custom which denies a lady of all jobs with the exception of child rearing, cooking and to serve the spouse picked by her parents. People once in a while feel that more qualification drives a young lady to shamelessness. Also, to Virmati, schooling is a getaway. As indicated by her family, it is her qualification which has brought her moral corruption. She is viewed as a fallen lady as she experiences passionate feelings. Virmati suffocates herself and whenever she is brought back by the seniors of her family, Kasturi her mother yells saying:

Why? Why had she done this thing? Why run away? And worst of all, why tell a stranger of her intention and leave them to find out from an outsider what she was doing? And what about her relatives that- were-going-to be? Didn't she owe them a moment's worth of consideration? Was this all her education had taught her. (*DD* 86)

The novel, *Difficult Daughters* is about one troublesome little girl and the unfortunate hand managed out to ladies in general. Virmati, the courageous woman longs after autonomy, she hungers for the human relations who will assist her with acting naturally and to do anything she wishes since she believes being an informed lady, that's what she merits. She wants for a more autonomous life than that proposed to her by individuals around her. This sincere longing of hers is sentenced to disappointment as she is not perceived both by her family and furthermore the man whom she marries. Not just that, she was not constrained to marry the already married professor and she was allowed to disregard some unacceptable decision of her life. The relationship of Virmati with the professor brings her nothing aside from affliction. The rehashed secret visits of the horrendous professor causes the protagonist, Virmati to lose her employer's certainty. Other than that she is made to leave the school, the house and work at a place called Nahan.

The setback which happens to Virmati is without a doubt the most delegate destiny of Indian ladies. Virmati like such countless other sub-mainland ladies is approached to acknowledge an arranged marriage, however she conflicts with that destiny which brings notoriety not exclusively to her family, yet to her mom most importantly. Indeed, even at one point of time, Virmati goes through the shock of a foetus removal in isolation. Really it doesn't move the professor much. He never opens his mouth with respect to marriage and Virmati loses

interest in the mystery visits of the professor. It is simply because of that relationship that Virmati loses everything in the end including her home, the pity of her folks and siblings, and work. Here and there the moms are the persons who are to be accused since they instruct their girls to be remarkably persistent and exceptionally adaptable. They even attempt to quench flames of their inventiveness. It might be said that it isn't the male controlled society alone which is to be accused however it is matriarchy too, which must be faulted for supporting more vulnerable children. The greater part of the number of inhabitants on the planet contains ladies, yet they are not given significance as that of men. Despite the fact that they have demonstrated their courage in different fields they are not given acknowledgment as to men. There is parcel of orientation predisposition in this time of war and harmony between God's two most loved a manifestation that is man and lady. A lady is the accomplice of man in the accomplishment.

Virmati is a troublesome girl for her mother, Kasturi. Virmati has kin, yet as it were Virmati makes issues and becomes hard to deal with. It is her schooling and her cutting edge standpoint that is tricky. In the first place Virmati is portrayed as the tutor of her brothers and sisters. She knows about "how indispensable she was to her mother and the whole family?" (*DD* 7). But she is drawn in towards the advanced reasoning of Shakuntala and needs to study more. She also wants "to go to Lahore, even if she had to fight her mother who was so sure that her education was practically over" (*DD* 19). Yet, Kasturi thinks on an altogether unique line. Thus, the distinction in their reasoning and decencies cause clashes in their relationship. Mother thinks it is the mom's obligation to condition their girls as indicated by the standards of the man centric culture. Kasturi believes that main essential instruction is expected for a lady. She feels glad that, "she came from a good family where girls were taught housekeeping from the time they could walk" (*DD* 205). Kasturi believes that her girl Virmati should be like her. However,

Virmati never feels any unity with her mom. The feeling of having a place that is the quintessence of any benefit relationship is missing here. Since Virmati continues yearning for adoration and understanding in any case, the mother doesn't have time or the tendency to give them to her.

Virmati is brought into the world in customary mass culture family however when she goes out for study at Lahore where she acknowledges first class current culture however her mother is not prepared to acknowledge this change. There is thinking hole between ages and in light of it numerous families are parting in Indian society. Virmati's mother is against women's education and work. She is against her niece, Shakuntala's education and job.

It is a mass culture in Indian culture that many parents do not grant their children to live in their nuclear family. In the novel *Chander*, the eldest son of Lala Diwan Chand requests for his detachment from the family. Lala Diwan is stunned by the treatment of Chander. His anger developed: "I have made them, fed them, clothed them, and now they behave like this..." (DD 29). Change from traditional Indian culture to elite culture reflects in changing demeanour of Kasturi's father about his girl's commitment. He tells his wife that Swamiji has said that youngsters should not get married without knowing one another. The youngster has come and they have been capable to pass judgment on him for ourselves. They should allow him additionally to meet Kasturi, for it is just normal.

Meeting of female children with other boys alone is not accepted in Indian society. When Virmati once went to the house of her classmate, Kanhiya to collect some information about the professor, Kanhiya's mother noticed Virmati alone at her house and commented that "Those

people don't know how to keep their daughters in order. Virmati came alone with no company of father, brother, cousin or anybody. She told that Kanhiya should be protected from Virmati.

Relationships without parent's endorsement are as yet not respected in the greater part of the Indian families. Such kinds of couples are socially boycotted. In ManjuKapur's novel *Virmati* is a survivor of social blacklist. Virmati is not welcomed in her sibling, Kailash's marriage. She was hated by her family. In the time of industrialist mastery each man is restless about his own status. 20th century India encountered a change from provincial agrarian financial design to a metropolitan modern one. Some moved individuals from a family are making new connections. Here and there they additionally will quite often fail to remember their obligation of taking care of old guardians. In Kapur's novel *Difficult Daughters*, Virmati's relocation from Sultanpur to Lahore is instrumental in her showing up with a professor what's more, eventually she falls head over heels. She lives in a hostel and has nonstop meetings with professor, Harish.

One day in professor's friend's house they have sexual connection and she becomes pregnant, orchestrates early termination furthermore, at last married the professor, who was at that point already married and had children. The marriage influences professor's loved ones. He fails to remember his obligations towards his old widow mother and family. Acknowledgment of elite culture reflects in Virmati and Harish's life when he sends his message in a letter to Virmati: "... I lead a restless life. Family, teaching, friends, reading, nothing absorbs me for long"(DD 96). The novel has certain personal contacts. Like Virmati, Kapur educates in a college. She had a customary childhood and her mother's need for her daughter was marriage. Money and market are putting a great deal of weight on Indian mass and customary culture. Accordingly *Difficult Daughters* portrays that there are a few characters in the novel that actually accept and acknowledge just mass and conventional culture while others don't dismiss conventional culture

however with it they moreover welcome change from mass culture to elite culture. The book mirrors that acknowledgment of multiculturalism has changed hero's demeanour towards customary limits which acquire impediments progress of Indian lady. In one manner multiculturalism has brought lady strengthening and assisted with eliminating social malevolence, indecencies from Indian society while in alternate manner it has likewise parted our customary family framework because of relocation, versatility, freedom and forlornness.

Difficult Daughters distinctively opens with the candid announcement of the storyteller little girl, who is named Ida signifying a new state and a clear start. She says: "The one thing I had wanted was not to be like my mother"(DD 1). It is the romantic tale of a youthful and educated young lady Virmati and a married professor of English named Harish, who has experienced passionate feelings for Virmati and has needed to marry her. Virmati, the protagonist additionally yearns for acknowledgment from her own loved ones. She has, along these lines, no other decision except to acknowledge his affection despite the fact that she is as of now locked in. Despite the fact that Harish loves Virmati earnestly, yet he misses the mark on fortitude to help her in times when she really wants it most. Virmati needs to help herself when she needed to end it all and furthermore at the hour of foetus removal. In the last, obviously, Harish marries Virmati and they live respectively till the end of their married life.

The novel is set in the violent seasons of Indian freedom struggle and partition. It depicts that women should be cherished, to be required, definitively by the mother, as a youthful girl, in her parental family, in her childhood, by a man and finally in her married life. As she continued looking for personality, Virmati, the focal person of the novel, rebels against custom. She is prompted by the inward need to feel adored as an individual as opposed to as a mindful little girl. She has, along these lines, dove into a committed work to cut a character for herself as a certified

lady with a flawless foundation. The conditions don't permit her to champion herself as an independent woman in her life-time. After her demise, she is recognized as extremely bossy, free with her tongue and hands and a basic young lady on the most fundamental level and a compelling young woman more than some other young woman in the family.

Difficult Daughters is the tale of three little girls having a place with three ages the grandma Kasturi, her little girl Virmati and Virmati's daughter, the storyteller. It is just Virmati who is the troublesome girl in the prosperous trader group of Lala Diwan Chand. While in the age of Kasturi, woman's job was restricted to youngster bearing and kitchen work, the age of Virmati made a few intense and extremist strides in joining the political development for India's opportunity, declared the requirement for woman's training and freedom. As a casual delegate of the centre age, Virmati splits from the custom bound restrictions of Indian ladies. In the wake of compelling Harish to marry her, she finds her status as a second wife risky inferable from the enmity of relatives. She stays a social maverick as contemporary social ethos doesn't yet support such collusion. Virmati is the image of the new woman of the forties who needed to walk hand in hand with men. She dismisses the sort of life drove by her mother, battles for woman's freedom and a decent societal position.

Virmati's unlawful relationship with a married professor of English in Punjab, her pains and preliminaries and her unfazed confidence in this sort of adoration, is retold by her little girl, who has chosen not to resemble her mother. The novel is a conventional direct account, authentic in character. It starts with a memorial service scene-the storyteller watching the incineration of her mother at Manikarnikaghat at Varanasi. From this end the account moves to the start. As the oldest girl of a joint business family situated at Amritsar in Punjab of the pre-segment India, Virmati is troubled with the undertaking of caring for her swarm of family, her mother Kasturi

delivering litter consistently. Meeting her cousin Swarnalata, an educator in Lahore Government School, rouses her to go for advanced education for which she convinces her folks to break her marriage commitment. As she comes into contact with the unfamiliar instructed English Professor, Harish she begins going astray from the decent standards of the conventional Hindu universal society. This undertaking acquires another rush in her life for which she is prepared to forfeit everything. In the wake of going through a foetus removal, she joins as a teacher in National Women's College at Nahan, a school recently established to address the issue for women's schooling. Her relationship with her mom is generally hazardous. Being the oldest of the eleven kids implies that she needs to assume the part of a second mother for her family. She is most frequently the person who needs to do the most harsh of the everyday errands and is much of the time manhandled by her mom, with practically no clear explanation. This is on the grounds that Kasturi, the mother finds in her an opponent ready to challenge her reality. Other than Kasturi's rehashed pregnancies made her wiped out, bringing about her all out reliance on Virmati to deal with her family. As a characteristic result her extraordinary situation in the house is lost which she needs to respect her girl reluctantly. Virmati in this manner turns into a substitute and not the twofold that each mother believes her daughter should be. As a result the relationship expects unfriendly aspects.

The contention arrives at more prominent levels once Virmati starts to state her autonomy. Her marriage, conceded by two progressive passings in two families, is as of now not a normally esteemed objective once Virmati becomes hopelessly enamoured with the Professor. She goes up against her mom with the proposition of not marrying. To Kasturi, the caring mother, this represents treachery. She is not in any kind of mood to perceive the requirement for opportunity which her adult girl is longing for. Her extreme recognizable proof with Virmati

makes her consider her daughter's appearance of autonomy sheer childishness resembling lack of appreciation. Here Kasturi unwittingly turns into the voice of male controlled society. She holds those qualities as ideal which male controlled society has trained her to be so. What's more, when her little girl rebels against such qualities she takes it to be defiance to her own self.

Virmati's developing contact with the Professor from one perspective and her upcoming marriage on the other, constrained her into an emergency from which she tracks down no way out. After a fruitless endeavour of committing self-destruction we observe her going up against her relatives where her mother is by all accounts the cruellest. In her little daughter's sadness, she thinks that she is self-embarrassed: rather than showing sympathy, she acts most uncaringly feeling double-crossed by one who generally looked like her, was nearest to her. The main way now Kasturi can bear the disgrace is by abandoning her daughter through and through. Virmati did not carry on with her existence without making splits the difference. It does not imply that she accomplished pretty much nothing. It barely matters that she was unable to voice her own words. Notwithstanding, she basically attempted to voice her own words. Alice Walker sees about Virmati. In any case, Virmati is not the main troublesome little girl' in the novel, her little girl Ida ends up being similarly troublesome. The novel starts with the depiction of the demise of Virmati. Her passing, however grieved, prompts something positive as well. The storyteller, Virmati's daughter can talk simply because her mother is no more. It is confusing that even Virmati, the dissident, cannot be an ideal mother.

The generational logic should mean the catastrophe for everything old and corroded. As Virmati grows up, defying Kasturi; Ida too should grow up opposing Virmati. So she likewise ends up being a difficult girl like her mom. She will not stand on what her mother represents.

ManjuKapur's *Difficult Daughters* catches the perplexing connections between the mothers and

the little girls over a residency of three generations. Set in pre-independence India, the novel moves among Amritsar and Lahore as it unfurls the account of Virmati, a girl and mother, and with her the story of generational logic that highlights each girl's relationship with her mother. Virmati's defiant demeanour against her mother is an outcome of her mother's inclination of overlooking her. Now and again Virmati longed for affection, for some sign that she was special.

Kasturi's connection with Virmati doesn't allow her to understand her daughter's need for a different character, a free presence. So Virmati needs to rebel. She dismisses the universe of family life, marriage and youngster bearing all that her mother represents and acknowledges another universe of information and confidence, a world to which her mother has no entrance. She has the place of the girl in the family. She, but says that she will carry on with her own life, own story.

Virmati's need to fight against the force of the mother as well as the abusive powers of patriarchal society represented by the mother figure is revealed. The revolutionary in Virmati could have really dealt one sort of servitude for another. However, towards the end she turns out to be free, free even from the severe love of her better half. When she prevails with regards to doing that, she gets her significant other without help from anyone else, her youngster, and the compromise with her loved ones. However her insight has an influence in it, emblematically it denotes her actual liberation. In making an effort not to resemble her mother, and to depict herself as the critical negative of her mother, Ida affirms the centrality of Virmati, from which she can have no way out. It draws out Virmati's positive height in the book. To her family members Virmati the free thinker, the fugitive, the castaway should remain outside the circle. Be that as it may, for her girl Virmati must it be the extremely focus, she should be the norm by

which everybody and everything ought to be judged. Ida not just inquiries the middle or periphery, positive or negative dualism yet remakes the tale of her mother's life.

Ida consequently becomes as much the maker of Virmati, as the last option is of Ida. Be that as it may, her creation is of an alternate sort. She violates science to make with her brain, her keenness. She dismisses her customary relationship with nature' as a lady and embraces the universe of culture. ManjuKapur, an imperative author without etymological dishonesty presents the post current novel in a customary story way. *Difficult Daughters* shows self-portraying information and aspect in its syntactic standards. The author herself states that contention among daughter and mother is inescapable and assume her as a troublesome little girl. The contention carried on through ages since mothers believe their daughters should be protected. We believe that they should settle on the ideal decisions solidly as in they are socially OK. Her mother believed that she should be joyfully married, she maintain that her daughter should have steady employments.

The writer starts the novel in an offbeat way with a secretive assertion. The array of the story rotates around Ida, the storyteller and a divorced person, Virmati her mother gets herself occupied with marital tie with professor for affection, and Kasturi, her grandma who finds some peace with a troublesome girl, Virmati. The urgent issue of the novel is the irksome life and miserable death of Virmati, the focal person. Ida wittingly communicates that she doesn't want to be a copy of her mother as her mother did not imitate her own mother. Ida needs to reproduce Virmati for she feels helpless at the end of the day. The control by her mother generally prompted her to look for get away from courses. Her situation as a separated lady clearly doesn't improve the situation. To endure, Ida too should take a stab at centrality. She battles for the name of negligibility that the general public has given occasion to feel qualms about her by accepting

the job of the transcendent maker. In her inventive reproduction she liberates her mother from the limits of teriphery and in doing so states her own centrality as a maker of the focal figure. By turning into Virmati's creator, Ida liberates herself from the predominance of her mother. The 'minor' figure now turns into the 'focal' figure, became the maker of 'centrality' itself. Ida is hence bound to her mother as well as liberated from her. She is bound as the story she winds around should associate her to Virmati, while simultaneously her unrivalled situation liberates her. “This book weaves a connection between my mother and me, each word a brick in a mansion made with my head and my heart. Now live in it, Mama, and leave me be. Do not haunt me anymore” (*DD* 280).

In this manner, Ida owes a ton of her innovativeness to her mother. Kapur's language is much insightful and honourable. Her books are exceptionally clear and fathomable which make the peruser to be partial to her books. In this paper, the lucidness has been talked about in a non-specialized sense. Here, it has been associated with lucidity, stream what's more, the straightforwardness one encounters in perusing the books. Being an Indian author, Kapur has added an Indian flavour to her works and subsequently, her English positively has a neighbourhood smell. One of the reasons for high coherence of the books arise to win in the extensive utilization of Hindi furthermore, Punjabi words in the book. These words have been obtained from unmistakable experience. English words utilized by Kapur are prepared towards communicating a clear Indian feeling what's more, opinions. Her books are brimming with representation of Indenisation of glossary, credit interpretation, utilization of redundancy and phonetic masterfulness in correspondence with Indian English.

Kapur attests her joy and certainty by utilizing energetic and clear expressions of casual Punjabi and assembles a great social structure of her books. Her use of words makes the peruser

to act naturally in that. By utilizing these Indian words, she makes her books to be reasonable and thus expanding the lucidness of the book. A high clarity of her books is likewise brought about by the story method utilized in the text. In her *Difficult Daughters*, just a tiny piece is described by Ida, Virmati's girl, who is one of the characters in the book. The books stream with congruity and speed up the peruser. While perusing, the peruser can understand the deepest considerations and sensations of the characters in the books also, get acquainted with the characters. In addition, the critical thing that Kapur's books vary from different books is compassion, with which the writer and different characters like Ida, Astha, Nina and Ishita remake the past. The books are not just great as a result of the characters and the subjects yet in addition the use of incredible clarity by ManjuKapur. Her works are not non-existent works but rather the vivacious happening things around the general public. Being the third individual storyteller, she extends an incredible connection between the writer and the peruser.

Custom is generally characterized as old-fashioned confidence, framework, propensity or customs that have been followed starting with one age then onto the next age. Each nation has its own race or gathering of individuals and they follow their way of life and custom. In India, custom and its qualities play essential job, particularly, ladies need to save the traditions of the general public by playing quite a large number jobs like being little girls, spouses, moms and so forth and they are stepped to benevolence anything for the government assistance of the family. However, the value of custom and culture is evaporating step by step. The ladies needed to liberate themselves from every one of their obligations and look for oneself character. In Indian writing, numerous books portray the effects of recent fads, computerization furthermore, the results of a western culture on Indian culture. The western culture effectively draws in individuals and the people who have been gotten between two societies endure a great deal.

Present day ladies who need to demonstrate their independence or free themselves from their obligations progress as per their own principles and make new ways as far as they might be concerned, and exist past the social mindfulness. Instead of being customary, they attempt to fulfil themselves with their energy. The image of ladies in Indian books has changed in years and years. In the mean-time, ladies authors additionally incline toward expounding on the female characters that are looking through their self-personality to expound on the sufferings and altruism. ManjuKapur generally depicts the issues and agonies of taught and upper working class ladies.

The women in ManjuKapur's books resemble being the exemplification of new women who have been enduring the encumbrance of concealment, since ages and need to be autonomous. Yet they are oblivious to the things around them and get demolished themselves. The author evidently shows the emergency of ladies who endure the impediments of being female and furthermore the further liabilities of being moms and spouses. In the conventional feel of the books, marriage is seen as the inescapable objective and predetermination from which these ladies can't grow dim. Kapur's female characters are generally taught which lead them to free reasoning that are irate to their families. This prompts the contention between custom and innovation. Kapur depicts the desire of ladies to accomplish their energy. Her deputed novel *Difficult Daughters* gained her more than adequate of progress. In this novel, the protagonist Virmati attempts to find a spot for herself on the planet, as she feels her life is totally directed by her family obligation. She yearns for the independence and isolated personality however everything changes when she meets the Professor. Here the teacher who has as of now got married, attempts to tempt Virmati by abusing her shortcoming and however she is drawn in she becomes hopelessly enamoured with him and loses herself truly. "On her stealthy way home,

she felt as usual tainted by her moments with the professor. The thought of her wedding was always at the back of her mind, splitting her into two socially unacceptable pieces” (*DD* 55).

Her aspiration to finish her Master degree and her predetermination in the wake of wedding the Professor are obviously portrayed in this book. In spite of Virmati's schooling, her biggest prevention in her move to autonomy is her sexuality. Her young age and less openness, draws her genuinely near the professor is full grown. All that follows early termination, distance, depression and get-together leaves long-lasting scars on her psychological casing. She is annihilated by illegal relationship; like the apportioned country she winds up following through on cost for the demonstration.

Kapur has recorded the encounters and recollections of Virmati, an informed little girl of the AryaSamaj in a joint family in the prime of her childhood, and has shown her situation in the realm of adoration, obligation, and obligation. The political circumstance in the country, the global issues, and the collective disharmony during parcel rule the topic, yet the adoration and yearning of a mother for her girls, and extraordinarily of Virmati, places her in a tough spot. The mother-girl relationship in the novel is a practical show, and learning about Virmati makes the guardians insightful about their no-show and haughty little girls who put them in a large number of challenges. However the Indian guardians are aggressive enough about their children they are over mindful about their little girls who truly become troublesome like Virmati with their magnificent fixations. The life and profession of Virmati begins from Amritsar yet her affection turns out to be more wistful, and her longings become reasonable solely after she moves to Lahore and Delhi. Kapur, the author of the post parcel time, expounds on her Virmati's profession and love in the pre-segment setting.

Love and yearning are the altered polarity in *Difficult Daughters* in view of the ethical obligation between an old maid and a wedded single man. The genuine issue in the man-lady relationship is deciphered in various circumstances when they are infatuated. A lady's situation as a little girl, a spouse and a mother is Kapur's primary concern. Like SashiDeshpande she commends the formless element of the lady in the family and society where she runs over a few claustrophobic encounters. Her Virmati is conceived and raised in a sombre and noble family in Amritsar, falls head over heels for a neighbour, an Oxford taught Professor, who is as of now hitched and is the dad of two youngsters. In the end she weds this Professor who brings her to his back home to reside with his most memorable spouse, Ganga. Virmati has acknowledged this sort of her destiny undoubtedly or reflection. She cherishes the individuals from her family as well as the Professor's however loses both as she neglects to think twice about the two universes. The tough spots she faces put her in a delayed difficulty.

Kapur presents how the two mothers are stressed over their children. While Kasturi ends up being debilitated for her rehashed labours Lajwanti becomes desirous and egotistical about her own. While the two ladies live in their microcosmic universe of affection and yearning for their family and kid their girls Shakuntala and Virmati consider something past this. That's what they know that ladies are as yet expected to marry, and that's it still they accept that a young lady lives for other and not herself and they concentrate on implies fostering the psyche to serve the family.

While portraying a mother's adoration for her youngsters Kapur brings out what makes the mother narrow minded, and how she yearns for their prosperity despite the fact that they have grown up. Virmati is grown up, guides and sustains her kin, deals with her weak mother at Dalhousie and is directed by her yearning for higher investigations. Had she not gone to Lahore

for higher examinations she could never have had her early termination brought about by her unlawful connection with the Professor. Her schooling undermined her however it was a need for her to win over the Professor. Her mother's doubts on her exercises are legitimized and for this she directs her the whole way to Lahore as a careful mother.

Virmati's connection with her nearby neighbour, the Professor at Lapel Griffin Road house is a fine change in both the families. Virmati's craving for training and her yearning to be like her ShakuPehenji makes her nearby with Prof. Harish. While educating in the class the Professor considers Virmati that this young lady has potential the head over heels love forms into a shared fascination and accumulates reciprocate sentiments. Virmati likewise believed that teacher Sahib was not imposing despite the fact that she made certain of his family status. While she was purposely conceding her marriage with Inderjit, a development specialist, and her family was thinking her tendency, she was moving in her Utopian universe of affection and sentiment. In her repression the affection letters of the professor were essentially reassuring her with the thought that there is a God who cares for all.

Not long after marriage Virmati observes that everyone becomes threatening to her in the new climate. While Ganga becomes threatening Virmati becomes nostalgic. However, she has acknowledged everything as her part and totally gives up to it on the grounds that a woman's satisfaction lies in bringing her better half happiness. Harish makes certain of the situation with the two his spouses. Assuming Virmati has the bed; Ganga is fulfilled in having the house. Then again while Ganga believes that her enduring is because of her awful sins in the previous existence, Virmati is thinking her dangerous. In her disappointment Kishore Devi consoles Ganga:

In this life we can do nothing but our duty. Serve our elders, look after our children, walk along the path that has been marked for us, and not pine and yearn for those things we cannot have. Since our destiny is predetermined, that is the only way we can know any peace. Duty is our guide, and our strength. How can we control the things outside us?. (*DD* 211)

Kapur places Kishore Devi in an exceptionally fragile circumstance. She is by all accounts Kapur's best lady, a caring spouse and caring mother, who makes an honest effort to impact a split the difference in the circumstance while living as per the boundaries of her own practice. Virmati tracks down her situation in the two universes of adoration. On the one front she understands that her father had passed on without excusing her, and presently her grandfather as well while on the other, she thinks herself answerable for the obliteration of Ganga's joy. However she is attempting to get used to the real world. She turns out to be extremely thoughtful and thinks how she had ransacked her belly three years sooner, similarly as she had denied one more lady of her better half. Harish proposes to her to go for higher investigations to achieve a socializing effect on her. Kapur presents Virmati's choice to marry Prof. Harish as because of how she might interpret Harish and his status yet not long after marriage she begins to misjudge herself.

Virmati is a votary of adoration in bringing upon her ethical morals. Her affection for the Professor is unadulterated and speculatively Shavian yet dishonest. However, the Professor's affection for Ganga and Virmati can be seen practically when he is by all accounts partaking in the best of both the universes of his spouses. In Ganga, he has a worker who keeps his home clean and his garment washed, backs his youngsters and takes special care of his unremarkable necessities; and he has Virmati, who satisfies his requirements of scholarly friendship which a

compliant and simple spouse cannot offer. Like her conventional partner Virmati needs to wash the messy garments of Harish which she is not permitted to do. In introducing the man-woman relationship, Kapur has brought out how male self-image centrism blinds men to the circumstance of ladies, who might be put in horrifying conditions because of their relationship. The novel uncovered the little girl father relationship, among Virmati and her dad, and among Ida and the Professor. It turns out to be clear when Ida says:

I grew up struggling to be the model daughter. Pressure, pressure to perform day and night. My father liked me looking pretty, neat, and well-dressed, with kaajal and a little touch of oil in my sleeked-back hair...(DD 279)

The novel seems, by all accounts, to be an engrossing story of affection and yearning and a magnificent work in its architectonics wherein ladies have been on a very basic level abused by a male-ruled society. Virmati varies from her conventional partners by stating her freedoms as a little girl, a spouse, and a mother. She battles through the breezes of hardship for the physical, close to home, scholarly and otherworldly prosperity of herself in the odd fixations of sorrow. In her adoration for the Professor she has a consistent yearning for self-independence yet her quest for opportunity is generally ended up being self-tricky, shocking and unimportant.

Kapur's Virmati is gotten among custom and innovation in her working class status. She has introduced Virmati in Indian milieu in which she seems current, taught, complex, wedded, insightful, striking, confident, and free and acquainted with the issues of the changing scene request.

Kapur is by all accounts more worried about the joint day to day life, marriage and sex, ladies' freedoms, shared brutality, parenthood, pre-adulthood, abuse and frustration of

individuals for which her Virmati has all the earmarks of being a making of an Indian cognizance. She has introduced marriage as a right to sexual opportunity under limitation however on account of the Professor and Virmati sex is a festival - the most elevated type of religion. In portraying the non-romantic love between them Kapur has made a women's activist methodology mirroring ladies's sexuality, orientation jobs and self-revelation. Marriage is the most sought after relationship which Kapur suggests.

As a pragmatist Kapur has introduced the state of ladies in the complicated family structure in which her characters are inclined to adoring and yearning. Here Professor and Virmati have their stylish encounters of living in the studio life. Here Virmati is the female hero physically appalled but effectively enticed in her adoration for training and her yearning for a calling. She has not considered their yearning for adoration unholy, yet rather as comprehensively current in her way to deal with uncovers the changing rainbow of our living connections.

Difficult Daughters opens with the structure of the Amritsar house, which brings about a wellspring of question in the family. Virmati is likewise bound to family encapsulation in manners that out rightly match what is going on past its edges: she learns of the attacks of the Second World War and their effect on the Indian Independence process in the rebuffing confinement of the god own to which she is oppressed by her family when her unlawful relationship is found; she is moved from the conjugal bed to her mom in-regulation's room during her miscarriage, in the middle between the mobs that culled out her father's life. At last, Virmati accomplishes compromise with her family toward the end of the novel, and her mother Kasturi wants to make it up with her little girl “because the need of the hour was to feed the scores of people who passed through their house feeling from the mobs in Pakistan”(DD 274).

The dividers are built up to oppose goonda assaults and the house is thorned wired in a metonymic reference to the external conflict field. In a fit of anger, as Harish sends his first spouse Ganga and their kids to the opposite side of the line and completely focuses on Virmati, she gets back to Moti Cottage and powers Ganga's pantry open to dispose of each and every hint of her presence in the house. The lined up among Partition and Harish and Virmati's final association through his detachment from Ganga can't be more graphical. As sees gentility as an element of the patriot legend, the combination in the two books of the Partition moral story and the theme of the lady in the family makes it difficult to peruse the references to ladies and parenthood essentially as a co-message to the bigger political plot. Rather, the objective of this combination is the talk of Hindu patriotism, which has been firmly woven with the female at the focal point of its supporting moral story however has ousted ladies from country working in down to earth terms or possibly has kept them on the edges and hindered their organization.

In *Difficult Daughters*, Virmati is likewise introduced to the peruser at the beginning of the novel as a protective figure, "attuned to signs of her mother's pregnancies as Kasturi herself" (DD 6), and continually devoted to her sibling's childcare. At the equivalent time, her richness is figuratively associated with the continuous political occasions and, later a foetus removal and a premature delivery she is finally ready to bring forth Ida, her lone kid, later freedom. Harish and Virmati quarrel about the latter's idea that their girl be called Bharati, yet finally Harish concocts a Persian name - neither Hindu nor Muslim-since he doesn't wish their little girl to be polluted with the introduction of their country. This is Kapur's amusing wink at the way that - equivalent to in nationalist legend Virmati's life has been emblematically connected to her country up and down the book, however, when she summons her entitlement to emblematically partake in it her better half's negative is a severe indication of her getting through negligibility.

Virmati's fate is truly illustrative of Indian ladies from every social layer is regardless farfetched. Also, in this sense *Difficult Daughters* imparts to numerous different stories from Indian ladies authors a limited spotlight on orientation issues which is laid at the cost of a subjective absence of viewpoint in friendly matters that might have improved it monstrously had they been mulled over. Had Kapur decided to zero in on a more extensive social circle, her fictional tries would have brought about an extensively more productive investigation of the instruction/orientation/social-class polynomial.

Kasturi as a spouse was a voiceless being and Tradition was her name. She was exceptionally agreeable and she moved to the tunes of her significant other all the time and in every one of the circumstances. She had never expressed no to his conjugal sexual relationship nor did she show any hints of difference to his craving. As his submissive spouse, she helped out him during their love making. Her perspectives as a conventional spouse drove her to turn into the mother of ten children both female and male yet she bombed in her nurturing obligation to her kids. Being customary, she was voiceless in her significant status. She just satisfied the desires of her mother as well as all the relatives by conceiving as numerous kids as she could and as others in the family needed. In addition, it was her conviction that as a spouse, her obligation was only siring kids. She stayed exclusively as a child creating machine in huge scale:

Kasturi could not remember a time when she was not tired and when her feet and legs did not ache. Her back curved in towards the base of her spine, and carrying her children was a strain, even when they were very young. (*DD 7*)

Kasturi's unremitting pregnancy had come about in her getting truly exceptionally frail. Without disapproving of her actual depletion, she became pregnant for the eleventh time. There

was a cut off to everything thus to her persistent pregnancy. Just during her eleventh pregnant state, she voiced her displeasure and communicated her independence. She ought to have communicated her anxiety to her significant other yet she didn't. It would be ideal for her to have controlled herself and her better half for continuous pregnancy yet she didn't. Assuming she had kept away from it, "she would have taken herself towards the objective of her opportunity. Her customary raised and her absence of legitimate schooling set her stuck of persistent pregnancy. Kasturi connected more significance to the longings of her body that was loaded up with just shortcoming than to her spirit, which was equipped with solidness. Her shortcoming lay in her delightful sexual requirements of her significant other and so she impulsively experienced persistent pregnancy. Thus, she had no other bliss and any other movement other than being an exceptionally agreeable spouse to her better half during her conjugal life. She ought to have thought carefully to stay away from her very own circumstance creation.

In her social torment, she ended up being irate and she guided her resentment to her most memorable daughter Virmati negligently. She ought to have shown her appreciation to Virmati for going about as the second mother to all her children. All things being equal, she designated her girl and burst out her sentiments on her for every conceivable thing. She stayed just the spouse of her significant other and not the mother of her children. She was additionally a backhanded inspiration for Virmati not to be like her but rather to pick her own particular manner of conjugal life.

Virmati's job as a spouse than as a girl would have been exceptional and more joyful assuming she had been the just spouse of her better half. Since she turned into a second spouse of the Professor, her conjugal life must be a bed of thistles and not roses. She had lost all her confident characteristics when she married the Professor. She was first excluded by her family

for her capricious demonstration. She ought to have gone against the perspectives of her family to her and laid out her uniqueness self-assuredly yet she didn't. Then, at that point, she went unnoticed and attacked in the place of her husband's family. Gridhar, the Professor's child brought into the world to his most memorable spouse, showed his irreverence to Virmati who had gone into his home with the new symbol as the second wife of his father. Calling attention to his finger towards her, he asked his father, "Who is this gandi lady? Send her away" (*DD* 208). On hearing his words, she truly regretted her situation in the house what's more, sincerely annoyed. However she didn't act forcefully as she had acted as a girl.

CHAPTER III

**QUEST FOR SELF IDENTITY IN MANJU KAPUR'S *A MARRIED
WOMAN AND DIFFICULT DAUGHTER***

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 QUEST FOR SELF IDENTITY IN MANJU KAPUR'S
A MARRIED WOMEN AND DIFFICULT DAUGHTERS.

The novel, *A Married Women* presents educated woman's battle between family and society. A Married Woman questions the situation with ladies in a customary Indian culture that sees lady in the job of a respectful little girl, an agreeable spouse and a consistent girl in-regulation. ManjuKapur intensely rebels against such seizing jobs for ladies and stresses on self-poise and freedom for them. She permits the reader to dive profound into the woman's brain research in contemporary India, uncovering that ladies perhaps permitted to move out of their homes, search work and cut out a specialty for themselves yet they are considered more to be capable mothers and spouses in essential job, consigning different jobs as auxiliary. Through Astha's venture, she uncovers how today's women at last follows way to opportunity and pride. This novel moreover illuminates the command over a woman's sexuality inside marriage which advantageously dives her to a status of a lesser being.

The personality of Astha, the protagonist of ManjuKapur's *A Married Woman* is a fitting model of the idea of new lady. *A Married Woman* is the tale of an instructor, writer and craftsman whose material challenges the limitations of working class presence. Astha an educated, working class Delhi lady, raised appropriately, as befits a lady, with huge enhancements of dread enters a conventional Indian organized marriage with Hemant an unfamiliar returned MBA; and a bank worker with a decent parentage and property. Hemant's contending needs drives him to give up his work and enter a business organization with his sister and later on arrangement of a TV producing unit of his own. He turns out to be occupied to the

point that he gets less time for Astha and his loved ones. Astha starts to feel that she has forfeited her own personality while endeavoring to satisfy her familial obligations and customary jobs. She endures depression.

The sensation of dejection and minimization obviously affects her. Astha turns internal and begins composing and outlining an enthusiasm she produced during her school days. She felt better as she vent out her misery and distance through her sketches and poems. Composing mitigated the weight within her and in the battle to articulate her thoughts, she tracked down brief help. One of her poem named 'Changes' communicates her sensation of forlornness and alleviation:

The eventual release from pain
 In the tearing relentless separation
 From those in habit loved
 Can come so slowly
 It seems there will never be a day
 Of final peace and tranquillity.(AMW 79)

Hemant, finds her poems narcissistic and remarks that they would uncover her sensations of misery and forlornness to the world. She quits any pretense of composing and proceeds rather tragically to draw. Astha's married life endures pains on account of the hard treatment of her own people. Hemant is an excellent entertainer in bed yet when the couple becomes guardians of a little girl and a child, the envisioned chateau of their married life creates breaks. Astha finds it challenging to emerge from her own minds. Her developing disappointment is worked out against a foundation of Indian political and social agitation. Her sinking soul unexpectedly rises

when Aijaz, a theater character looks into her and requests that she compose the content of the play to be arranged in the school. Her content on Babri Masjid gets enormous appreciation from Aijaz, while to Hemant, it seemed like a parrot. He shares with Astha, “Please, keep to what you know best, the home, children, teaching. All doesn’t suit you”(AMW 115). Astha feels complimented and an abrupt bit of Aijaz influences her profoundly,

What did it mean, did he want to have an affair with her, why had she been so startled by his hand on her knee, why hadn’t she responded but she was a married woman with two children and those right before her eyes.(AMW 113)

Astha becomes engaged with the political development when Aijaz, the theater character and social dissident she had appreciated is killed in the Hindu-Muslim clash in Ayodhya. At the focal point of the agitation is the undermined destruction of Babri Masjid, a mosque that is evidently based on an antiquated Hindu site. It is in this situation that Astha as a politically cognizant painter, at this point part of the SampardayaktaMuktiManch, goes to Ayodhya where she meets Peepilika, NGO, Aijaz’s widow and a slipped by lesbian. Astha tracks down an admirer in Pipeelika for her rhetorical abilities. They draw nearer and share their insider facts with one another. Astha’s tears and her total disillusionment give Peepilika a protected supporter of her enchanting ways. Here ManjuKapur presents to the lesbian love, Peepilika-Astha relationship as a significant connection.

Astha was the lone offspring of her parents. Her parents took extraordinary consideration of her schooling, her personality, her wellbeing, her marriage and her future. Astha’s mother appealed to God for a decent spouse for her girl. The business of her life was to get her girl married. She prepared her girl to be a conventional lady. She was normal to play out the job of a

spouse, a mother and family obligations. Marriage is the fate ordinarily proposed to a lady by her loved ones. As a spouse, she was instructed to submit to the impulses and likes of her husband all through her life. Yet her father put stock in reinforcing her daughter's hand with the force of schooling. He even slapped her for her brashness and recklessness in examinations. He showed a great deal of worry for her little girl. He took her for a walk through the colonies in the nights. His words and activity demonstrated what a hovering father he was.

He didn't want his daughter to be like him-self, dissatisfied and wasted. You have so much potential, you draw, you paint, you read, you have a way with words, you do well academically, the maths is a little weak, but never mind, you must sit for the competitive exams. With a good job comes independence. (AMW 4)

When Astha turned sixteen, she was thoroughly prepared on the reading routine of soft books and considerations of marriage. Like a champion of her enthusiastic books, she frequently envisions a heartfelt, shadowy youthful man holding her in his solid masculine hug. At the point when she saw Bunty, an attractive boy who was being prepared in the Defense Academy in Kharakvasala and presently home for occasions, she fell head over heels for him. Supporting the fancy of unexplainable adoration, she went through numerous hours writing down her sentiments and sent letters to Bunty at his Safeguard Academy . After some time Astha's guessed relationship reached an unexpected conclusion as her mother detected it.

Some other time when Astha attended an university, again she experienced passionate feelings for a boy of her age. She fostered a physical commitment with Rohan and pondered him constantly, she couldn't eat, rest or study. This relationship too finished inside a couple of days as Rohan moved to Oxford for higher investigations. Astha got enrolled for MA and in her last

year, her marriage was fixed with Hemant. Astha felt complete in the job of a spouse and optimal little girl in-regulation. Astha's conjugal life was shockingly fulfilling, loaded with affection and enthusiasm. She felt a lady of the world, the world that was covered with the film of her craving, and the liquids of their sex.

Following a couple of months of her marriage, bluntness started to demolish her satisfaction. In the past a lady required a person for security yet today she wants an individual for friendship, she wants an accomplice who would discuss her thoughts and feelings. She attempted to get independence from her disengagement by joining as a teacher in a school. She longed to get independence from a prototype daughter in-law's role. She partook in her new job as a teacher. However, things didn't change at home. She needed to battle to get her husband's consideration. Her depression brought about repeating headache. She tracked down escape in her poems and portrays yet her significant other didn't appreciate the poems. Imparting her feelings and sentiments to Hemant generally prompted contentions and further distance between them. Whenever she got pregnant, she ended up being discontent with the society's affection for a baby boy. ManjuKapur delicately censures the man centric mentality of the general public in her books. Whenever her girl Anuradha was four, Astha conceived again. But she was not permitted to fail to remember that everyone, her colleagues, her in laws, her husband's friends, wives, her mother, the cook, the gardener and the temporary assistance all had an assessment on her baby's orientation, and that practically all inclusive assessment was that it would be a son and successor. It is astounding to see that mothers and other old ladies assume an essential part in laying out male centric standards and turned into a mechanism for one more women's enslavement in the general public. Astha was conflicted between her family obligations and work. Hemant ended up being an average spouse, he shared no family liability. He thought about marriage as an actual

relationship and satisfying the social requirements of his significant other as his main conjugal obligation. He had no comprehension for Astha's feelings and situations. He never counseled Astha in the monetary issues. She was often run by the fault of blunder, powerlessness, carelessness and inefficiency by Hemmant. He used to censure her choices and assessments yet Astha rebelled against his unfeeling way of behaving. She would not be a quiet victim in this savage male ruled society. She supported her independence and tested the customary jobs authorized on her.

While conversing with her associates she said that she didn't want to be pushed around for the sake of family. She is taken care of up with the ideal of Indian womanhood, used to trap and prison. She began looking for satisfaction in more than one way. She yearned for a specific reason in her life, other than being a spouse and mother which went equal to the seriously caught background of common turbulences fixated on the disputable Ram JanmaBhoomi. There was political and strict unrest from one side of the country to the other while a conflict among custom and innovation in Astha's house. She turned out to be socially concerned and politically dynamic in the organization of a Muslim teacher of History, AijazAkhtar Khan, who came to her school to lead workshops. In the wake of meeting him, that's what she understood man can be obliging, empowering and respecting as well. Astha was profoundly harmed with Aijaz's passing and Hemant's lack of interest even in such intolerable time fuelled disdain in her. She attempted to assuage herself through other channels. She connected with herself in painting as well as friendly and political exercises which were a calm departure from female servitude. Aijaz's demise invigorated her to join the SampradayaktaMuktiManch. On one of the excursions to Ayodhya with this gathering, she met Aijaz's widow, Pipeelika. She found in Pipeelika an enabled, current lady. Pipee was not administered by cultural principles made for lady; rather she was a free bird.

She married a Muslim, joined a NGO managing elective schooling for slum children and became hopelessly enamored with a young lady at the age of seventeen. During the journey to the Babri Masjid mosque at Ayodhya, Astha and Pipeelika spent peaceful time together. Astha upheld for more common strict personality where all religions were equal.

Muslims were not viewed as enemies of Hindus. She accepted common trust should be created to make agreement in the country. She confronted resistance from her mother by marriage who would not take part in the conversation relating to Hindu resistance. Lesbianism surfaced because of disappointment with man centric standards which controls the female brain and body. Lesbian woman's rights is embodied by the affirmation of contrast and a longing to think outside the box of the laid out request of things. It challenges the festival of regenerative parenthood and the ideals of uninvolved womanliness valorized by the male centric worldview. Lesbian woman's rights honors variety of importance, opposing standardizing groupings and communicating incredulity about the hidden example of control tireless in male logocentrism. ManjuKapur shows how Astha got a sweet payback from her husband by acquiring independence in a lesbian relationship with Pipeelika. She was in a consistent conflict with everything around her. She had been prevented independence from getting articulation. It was a demonstration of resistance to male incomparability. Relationships in India remove a large portion of women's right to be an individual and make them compliant furthermore, conventional despite their desire to the contrary. Ladies are genuinely manhandled and it frequently goes ignored in India. It is particularly extremely upsetting for the ones who don't effortlessly acknowledge to these orientation jobs. Astha was drawn towards Pipeelika subsequent to hearing her liberal thoughts regarding religion and marriage. Her sufferings in the possession of a conventionalist society drove Pipeelika further near Astha. Pipeelika endured

tremendously because of social animosity and strict prejudice, her better half passed on caught in the Matador, suffocating and shouting. The two ladies attempted to facilitate their close to home injury in each other's organization. Astha searched for partnership, love, regard, appreciation and self-satisfaction as a married lady yet she got all that subsequent to turning into a lesbian. Then again it was a frantic endeavor by Astha to break man centric philosophy which denied lady, an option to a free be.

When she was with Hemant she felt like a woman of straw, her inner life dead, with a man who noticed nothing, with whom for that very reason it was soothing to be with. Her body was his, when they made love it was Pipee's face Astha saw, her hands she felt. (*AMW 285*)

Astha and Pipeelika's relationship welcomed more struggles and distance between Astha and her husband. Astha wouldn't be in vicinity with Hemant after she tracked down condom from his travelling bag. On the other hand Pipeelika moved her nearer being more thankful. A woman's right to her own body can't be disregarded in the name of marriage. Marriage doesn't concede command over a woman's body by her better half. The current situation mirrors that the male centric roots are profoundly implanted in our general public. The thought that a lady should play out her wifely obligations and never decline to engage in sexual relations with her significant other mirrors that later marriage, she stops to have any independence over her body, any interests or wants of her own, and that male sexual honor is the crucial rule administering conjugal relations, in which the main job of the lady is to an agreeable one. The inquiries encompassing the command over a womans's sexuality inside marriage are not addressed in light of the fact that they helpfully consign the second sex to the situation with a lesser being. After some time, the labourers of the business line went on strike and Hemant was

analyzed hypertension. He chose to invest energy with her sister Seema in the US during summer excursion which implied a long splitting of Astha with Pipeelika yet her not going would resemble getting divorce and disclosure of conflict with her spouse too which would be advertised quickly. It was the start of partition between them. Pipeelika attempted to cajole Astha to leave her husband who neither comprehended nor esteemed her. She recommended her to arrange her own shows to be autonomously ready to take care of her children.

Astha had encountered satisfaction in Pipeelika's friendship. Pipeelika had been a wellspring of lasting affection for her. Astha had tracked down another personality and freedom with this relationship. She got friendship and appreciation from Pipeelika which she never got from Hemant. "Astha thought if husband and wife are one person, then Pipee and she were even more so. She had shared parts of herself she had never shared before. She felt complete with her". (AMW 241)

Unfortunately, their partition came as Pipeelika's choice to continue on and seek after PhD as she could detect no fate of their relationship. She was more sure and free in her decisions. Astha turned around to steadiness a married woman has, her husband and her children. She couldn't break her youth guzzled man centric conventions. Her excursion towards self-acknowledgment didn't move further to achievement.

Astha gets another way of life as a teacher at St. Anthony's school. She jumps at the chance to change her control of house wife to a working woman. She feels that life was getting down to business pleasantly, with her brain and heart productively utilized. Simultaneously, she attempts to keep a balance among inward and external circles. She plays out the job of a devoted wife serving her husband as each Indian wife does. Above this, she likewise draws in at other

work like kitchen, washing garments and organizes them. Kapur portrays through the protagonist Astha, the place of a spouse considers as docile to her spouse. Her compliant position struck her. She should not be stooping, removing his shoes, pulling off his socks having a delighted outlook on the smell of his feet. Astha needs to deal with each obligation and obligations of a spouse, mother, daughter, daughter in law and teacher without getting any assistance from Hemant. Over this, Hemant frequently faults his wife for blunder, ineptitude and inefficiency too. At times she wants to leave school due to her obligations.

Astha is vexed when Hemant will not keep her father's books with them he makes the choice to give it to a library. Astha cases to her mother for concurring his words yet her mother added that it is Hemant's home and he said there was no room. Astha's anger with her husband, Hemant, is immense as has not counseled her prior to taking up any choice. She anticipates correspondence however Hemant assumes the part of noticeable situation in the family. Kapur features the disheartened existence of Astha who live in servitude with no appreciation and how she beats the battle throughout everyday life. Astha communicates her sentiments in poetry form. Astha's father passed on unexpectedly not long after his girl's marriage. Her widowed status makes her exceptionally devout and takes the choice of moving to an ashram in Rishikesh. So Astha's mother gives up the cash to Hemant, something which incenses her daughter. Astha's Mother says:

Dear child? said Astha's mother, who was in Delhi for the signing of the papers, 'I have given Hemant part of the proceeds of the house. 'Why? The money is for you, Ma. 'I don't need so much. You can consider this your father's legacy'. 'They why give it to Hemant?' asked Astha bridling. 'Why not? He is a man, he

knows about money. He will invest it for you and the children. I have discussed the whole thing with him. (AMW 96)

Such disposition of Astha's mother shows woman regards as a subjected figure of a man.

The social activist, Aijaz urges Astha to compose a content on the Babri Masjid issue. He values her endless composing abilities. This fellowship gives Astha with a brief look at an substitute life, one isn't organized by predominance and subjection. Astha effectively takes an interest in the road theater group drives her to the journey for character. Aijaz, a pioneer behind such venue group, energizes Astha's social soul and mingles her contemplations. She likewise observes new taste participating in friendly issues. She doesn't acquire such appreciation from her husband even after he realizes his wife is an author as well as painter.

Astha is profoundly engaged with studio coordinated by the theater group in spite of her spouse's disturbance. During the workshop, a delicate inclination creates among Astha and Aijaz. Then again, Aijaz and his company individuals are hauled and killed while playing out a play on Babri Masjid Ram Janambhoomi contention. The demise of Aijaz rouses and leads Astha to arise as a social extremist and starts participating in partners for equity, notwithstanding much opposition from her husband and parents in law. Other than this, Astha is occupied in painting for the gift of a display set up in memory of the road theater group. Hemant advises Astha to surrender her occupation as she gives additional time on painting and nothing else. She even neglects to do the obligations of a family. He faults Astha, for her work not at all brought adequate cash for the family. Astha looks for self-autonomy and self-satisfaction also, communicates that she need something of her own. She wishes to bring in cash out of her painting to lease her own workshop one day. In any case, Hemant will not give her interest.

Hence Astha turns out to be extremely furious. Astha is a lady who looks for her own space and partakes in her life inside the house as well as outside the world. She turns out to be politically dynamic and starts to go to the gatherings. Presently she gives herself to a reason past family.

ManjuKapur challenges the male predominance and firmly despises the underestimation of ladies. She doesn't portray her female figures as slaves or just assistants at home. She is a modern Indian lady writer who peeps into the distances of the mind of the modern lady also, her considerations and stresses. She investigates the universe of the modern metropolitan lady as her books are the cut of the modern metropolitan life. They manage the present issues connected with the enslaved also, underestimated ladies. Actually a lady is destined to be free as a man yet she is caught and deceived by the opposite side of local area wherever in man centric culture.

ManjuKapur thinks about the various parts of lady's life and depicts an assortment of Women what's more, this draws out the various ways the ladies are exposed to male authority. In each novel, she centers around the minimization of ladies in Indian culture. It is acknowledged that the greater part of the ladies in the contemporary time are satisfied with their parcel of subjection in the home and society. Being a lady, ManjuKapur through a portion of her lady characters shows extremely striking photos of the imbalance among people. In the current society, she causes us to notice ladies's double-dealing and segregation.

In *A Married Woman*, Astha needs to invest her energy with Hemant, as each lady wants after marriage. Be that as it may, he generally arrives behind schedule, whining about his chief and communicating his dissatisfaction with everything, and never attempts to know Astha's temperament, sentiments and what she needs. Then, at that point, she chooses to go to class as an instructor. It gives an amazing chance to interact with the external world. She connects with

herself in outer exercises and comes to know the limits in general and restrictions around her. She wanted sex and an actual relationship all along and Hemant never appeared to be excessively mindful of this reality. Her parents in law value her for being a persevering and forfeiting lady. She generally seems drained from work and choked by her obligations to address everybody's issues. Meanwhile, she has brought forth two kids. Hemant declines to assist her with raising the kids and he is in the middle of laying down a good foundation for himself as a money manager.

In such manner, he needs to travel abroad four times each year. Astha needs to adapt independently to her concerns children, work and house. Hemant leaves the work and goes into business, which makes him even more occupied and far off. In this association, Astha compose poems to communicate her torment and distance, yet Hemant thinks the poems are an exercise in futility and just that. It influences Astha a ton what's more, she stops composing poems and starts painting, yet her work is upset by such countless things. There were too many interruptions, the servants, the children, the phone, the kitchen, her own restless mind. She requires her own space, which is being denied to her. Her sensation of distance and subjection strengthens when her mother surrenders all of her cash to Hemant to be securely put resources into her youngsters.

Astha is followed through the novel from her young life to her forties. She experiences inadequacy, constraint and pain, which are additionally irritated by her association in the external universe of disobedience and dissent. A married lady might be learned at three levels - feministic level, authentic level and the degree of deconstruction and post-innovation. Astha's folks believe she should find out about marriage prerequisites. Be that as it may, she reads up for opportunity. She marries Hemant, however her appreciation for Aijaz originates from her fatigue with the

routine existence of a married lady in Indian and Hindu society. Her personality, her yearning for opportunity, draws her distant from her family obligations.

ManjuKapur has spearheaded a new area. In her books, a lady is certainly not a simple goddess or a dormant motor or publicity. She goes through a change cycle that plans to change her from servitude to opportunity, from hesitation to self-attestation, and from shortcoming to strength. The requirement for self-revelation and self-understanding is underlined. ManjuKapur's books include female protagonists who are amidst individual strife and very nearly a significant change. They seem, by all accounts, to be the embodiment of new ladies who have been following the weight of hindrance for ages and presently need to end those quiet standards. In the normal practices of her books, she shows the presence of mothers and daughters, and in a similar society.

Astha experiences repeating headaches and afterward a developing deal with issues distance from her husband. She needs to satisfy the requests of developing children, strain at home, quiet dissatisfaction with regards to in - regulation and the mentality of a lethargic and non-figuring out partner . The shows of the male centric culture make her husband go by his desires and Astha isn't treated as an equivalent by him. Indeed, even in cash matters he doesn't counsel her. Anything that Asthaquestion him he basically pulverizes Astha's freedom to talk. She began composing poems however it is not valued by her husband. She meets a social specialist Aijaz at that point of Ram Janmabhoomi - BabriMasjid , who values her gifts as an author and storyteller . This is the defining moment in the existence of Astha . Be that as it may, a blow comes on Astha when Aijiaz's definitive demise in hindu-muslim mobs. This episode gets one more change the existence of Astha . She currently takes part in quiet developments drove by secularists. Presently she got mental fortitude to take part in conventions against

communalism. She additionally starts creating painting and poems that portray her back rubs of harmony. These artwork have a speedy deal and her husband additionally respects her.

Hemant changed into an enemy from a sweetheart. She actually desires for a total cherishing and giving relationship, her requirement for sentiment which is as yet unfulfilled. Later she falls head over heels for a lady called Pipeelika and it additionally felt abnormal having intercourse, companion rather than an enemy. Hemant sees the adjustment of Astha and he attempts to overcome any issues. In any event, when she is actually present he believes he is feeling the loss of her. He is completely dedicated to her however Astha is reluctant to leave her home life. She needs both Pipeelika and her home. Consequently Astha is neither striking nor sufficiently able to live with Pipeelika until the end of time. After some time Pipeelika leaves for the U.S.A. What's more, the relationship separates. Presently Astha spends her opportunity to get ready works of art. Her works of art are solid and powerful explanations to the general public. She begins scrutinizing the laid out standards of the general public for her character. At the point when she carried on with an existence of penance and change she neglected to get appreciation from her husband. At the point when lady communicates some desire as man does, she marked as women's activist. A Married Woman, at its ideal, is a powerless, proto - women's activist novel, and at its most exceedingly terrible is a mash sentiment. This is the incongruity of the ManjuKapur's women in her books.

In this novel ManjuKapur has shown that adjustment of the standards of traditional man centric framework is significant for women's privileges and their uniqueness. Entomb position and bury strict marriage diminish the ladies from conventional limitations. They are generally looking for their distinction. Postmodern ladies can't bear sex concealment and oppression. They need concurrence and equivalent taking care of in socio-political parts of life. They wouldn't bear

social or homegrown hostility. Social or strict issues shouldn't disrupt their singularity. Assuming that their singularity is resisted they would challenge the entire framework.

ManjuKapur has resisted such oppression against women in her books. Astha, the protagonist of *A Married Women* who looks for opportunity, violates the customary idea of women's acquiescence and persistence like the heavenly cow. Just financial opportunity isn't enough for them. Socio-strict culture needs to acknowledge their independence. The specialists need to allow her to let her be what she chooses and allow her to have the respectability which has been disregarded to her for a very long time. They can never again stay accommodating, enslaved and segregated. In *Astha-Aijaz-Pipeelika* episode, religion has been diminished. Aijaz himself is a mainstream and receptive Muslim. He is associated with a venue group which works for the enlivening of society. Pipeelika additionally runs an N.G.O. what's more. Astha is likewise shown associated with a Manch. Her canvases additionally help in completing another sort of political awareness. There are no humiliations for issues, for example, lesbianism, extra conjugal relationship and so on. A post-futuristic pattern has been seen by the author through this book.

Astha's longing for self identity started with her outing to Ayodhya to take part in the development coordinated for Hindu-Muslim amicability. She arose as a social activist. She is exhausted with the situation with a neglected worker and her penance for her loved ones. At Ayodhya she met Pipeelika, Aijaz's widow. Pipeelika made a significant impact on Astha's mission. She was drawn in towards Pipeelika. They shared a cozy love and concern. In Pipeelika, Astha tracked down a genuine sidekick also, the other way around. The two ladies foster areas of strength for a relationship. The force of their relationship impacted the connection among Astha and Hemant. She wound up in problem. She felt the strong presence of Pipeelika in her life that

assisted with beating her tragedies. In any case whenever Pipeelika left for USA for her investigations Astha got back to her conjugal home and her children. The connection among Astha and Pipee is beyond culture and tradition. In any case, their forlornness and yearning for adoration and closeness finishes in one another. Kapur offers us an understanding into the personalities of two ladies. Through Astha, Kapur outlines the problem and injury of the metropolitan working class instructed ladies who experience discontent in their lives despite their material solaces. Astha represents the battle of people for the very presence in the general public. Kapur genuinely depicts the difficulties looked by the ladies on the planet. Kapur has stayed open in introducing the ladies and their injury they face in their own, expert, strict and socio-political circles.

In *Difficult Daughters* the fundamental part deals with Virmati's relationship with the professor and the excess part manages her struggle for acknowledgment of her own independent identity. The novel starts with little girl Ida returning to Amritsar from Lahore with her mother's ashes to meet her maternal family. Kapur lays everything out against the ridiculous background of Partition in Amritsar and Lahore and that's what she reproduces time and the districts wonderfully. This is a strong depict of society where disgrace is more significant than despondency; logic remains closely connected with superstition. It is about ladies who is destroyed by conflictual powers and destroyed by oppositional structures throughout everyday life. The protagonist Virmati is caught between the issue of family obligation and individual cravings. The novel concentrates upon the battle of an educated young working class against the standards of family that treasures old upsides of orchestrate marriage. The story deals with the quest of the protagonist for independence and selfhood.

In female masculinity, appearance is vital, however it's not necessary to focus on what one looks like. We see the sprouting of Another Women in Virmati who would rather not be an elastic doll for others to move as they willed. Challenging male centric ideas that authorize a lady towards family life, she affirms singularity and yearns independence through schooling. She is anything but a quiet revolutionary however is, not set in stone and activity arranged. She realizes she can't rely on the Professor to figure out the homegrown circumstance and continues to handle it all alone. Afterwards, she conclusively maintains a strategic distance from the professor, overlooking his supplication and keeps the power in her grasp. She depicts a wonderful strength of brain in conquering her disheartening. She is solid to bear the torment, quiet secretly. Still up in the air and undisturbed way in which she consumes the Professor's letters shows her goal to close the part and forward to a significant life in Lahore.

Notwithstanding her underlying rebellion against the family and firm stand against the professor, she power to his implorations and energy in Lahore. Loss of virginity pricks her heart however at that point she beats the responsibility by legitimizing it as old fashioned ethical quality. She had come to Lahore to expand her viewpoints however rather she gets engaged with pointless love, dicey marriage and unmarried pregnancy. She needs to spread her wings like Swarnalata, her roommate, who is focused on significant exercises in regards to the opportunity development and ladies's liberation. Notwithstanding, her emotional reliance on the Professor who continually sidesteps the subject of marriage prevents her from doing anything that he objects. She wants to like Swarnalata. At the Punjab Women's Student Conference, she is stunned at “how large an area of life women wanted to appropriate for themselves” (*DD* 144).

In any case, these bigger spaces are not really for her. She burns through her time anticipating the quick gatherings with the Professor despite the mindfulness that there were

bunch occurrences of where she believed she had been feeble or violated. She is being utilized. Professor partakes in the better of the two universes and isn't there even in the most critical time when she goes through the end of pregnancy. With an alternate route of time, Virmati continues to act as a male in the family. In such manner, this examination attempted to demonstrate the theory how the focal character of the novel is credited with manly qualities, how she invalidates the conventional stereotypical masculine. In reality, she ends up being self-assured, proactive and acquires reevaluation the idea of ladies's job and nature in the family and in the work place. As referenced in the text, "these people don't really understand Viru, how much satisfaction there can be in leading your own life, in being independent. Here we, are fighting for the freedom of the nation, but women are still supposed to marry, and nothing else"(DD 17).

Here Virmati would rather not enjoy her family making process rather being a manly character she wishes to take part in opportunity development. In this way we can say Virmati's life moves to and fro like a wheel as time and destiny assume critical part in her life and she become the casualty of antagonistic conditions even subsequent while going to Lahore for her better future. Like the existence of Virmati the entire country additionally get divided into the pieces for the sake of religion as well as race. In the name of solidarity there emerge conflicts among Hindu and Muslim during the hour of Partition.

The novel is set principally in the pre Partition Punjab. The public political occasions of battling expansionism are reflected in the energetic young ladies who are seen opposing the colonization of their own self, and the Virmati is one of them. In this way the effect of national struggle cannot be exiled. The depiction of ladies in Indian English fiction as a quiet casualty and up holder of the practice and customary qualities of family and society has gone through an enormous change and is not generally introduced as an inactive person. Kapur appears to be

mindful of the way that the women of India have made their progress in sixty years of autonomy, yet assuming there is to be a genuine female freedom, an excessive amount of still needs to be finished. We see the rise of new ladies in ManjuKapur's champions, who would rather not be elastic doll of others to move as they will. Challenging male centric ideas that uphold ladies towards home life they attest their singularity and trust confidence through training. They support the craving of being autonomy and driving existences of their own. The protagonist realizes that she cannot rely upon others to figure out the homegrown circumstance and continue to tackle it all alone. Despite getting training and opportunity the women protagonists of ManjuKapur's novel does not blossom into new ladies in the genuine sense. Despite the fact that Kapur considers passing one male centric boundary, they are trapped into another, where their nonconformists are checked and everything they do is changed, split the difference also, adjust. The greater part of the total population the world is made of ladies yet she is not treated comparable to man notwithstanding endless advancements and unrests.

She has a similar mental and moral power, yet she isn't perceived as his equivalent. In such circumstances, the subject of looking through character is supported. In this male overwhelmed society, she is wife, mother, sister and home creator. She is normal to serve, penance, submit and endure every evil against her calm. Her singular self has almost no acknowledgment in the male centric culture. *Difficult Daughters* is the account of opportunity battle. While India struggles for independence from the British raj, Virmati struggles for the opportunity to carry on with life all alone. In the end apparently she could have accomplished all that yet it stops to be significant. During the battle she misfortunes a piece of herself. She is torn in to two parts; one of which is the side she is battling against. This happens when India accomplishes opportunity yet at the expense of Partition at the expense of losing half of soul, at

the expense of a huge number of guiltless lives lost in the fire related accident of public scorn. India's empty triumph is reflected in Virmati's whose fantasy is to carry on with an autonomous and stately life in the stifled culture of Amritsar. She has a fantasy to carry on with a free and honorable life brimming with satisfaction and delight who handles down all the obstacles happened en route to her fantasies. She is emphatic and confrontational enough in nature who could do without to stay inside the four walls of a house that ignores her relatives's recommendation to get married and carry child bearing female orientation jobs expected by the general public. In spite of the assumption for her loved ones furthermore, society, she goes to Lahore for education as well as opportunity and independent life.

Kapur presents the clairvoyant trouble of ladies through the defiant person of Virmati when she frantically broadcasts that everyone need to acknowledge this is our general situation. The novel alludes to the difficult daughter Virmati as well as suggests the other difficult daughters who left the limits of their family and locked in themselves in the public battle for independence.

ManjuKapur presents ladies problem in her book. We can without much of a stretch find out the battle of ladies character for self personality and liberating mentality and depiction of female mind and their organic world. She manages the conventional and present day ethos, ladies attempting to track down their self personality and opportunity. The writer gives the image of war time. It causes us to understand the challenges looked by average folks during the hour of Partition. The characters impacted by war are Virmati, Ganga and Kasturi. Virmati had unnatural birth cycle in view of sadness which existed because of the passing of her own father and grandfather because of the shock of his own Son's passing. In the novel brutality emerges out of Partition review the repulsiveness which brought about plunder and murder of a few million

individuals on the two sides of boundary. Regardless of higher training, Virmati flopped in each job, neither she can be great mother nor daughter.

When the storyteller goes to Amritsar on the train, she feels forlorn there. She eats nothing look outside the window. To isolate from the family is like leaving the world for her. However there are many individuals around her, she feels distanced. It shows the previous memory that her family had. She doesn't know plainly in any case, her previous injury is as yet working.

The quest for ones character to control ones predetermination is reasonable in the sense that this search does not just alludes the freedom just strove for and acquired by the country yet in addition alludes to the freedom longed by women. *Difficult Daughters* is a novel that has a place with the class of Partition novel. It is even called Indo-English novel since it shows how the feeling of distance under the haziness of biculturalism drives one to the social injury. ManjuKapur, just like an observer of the savagery, carnage and killings that overflowed the whole country during the time presents how ladies used to make due for their autonomous character.

The presentation of the manly idea of Virmati appears to be predominant in her disposition what's more, aspiration. She needs to destroy the pervasive normal practices, values and practices to redraw the outline thought among males and females and their particular expected orientation jobs in the general public by the very society. We can see the implications of manly attributes common in Virmati in her vision of life, her mission for opportunity and freedom, her yearning for going to Lahore for advanced education in the hour of segment. It implies set in Amritsar and Lahore all the while, this book gives a courageous woman Virmati

who like male rebels against the society and does not certify the accepted practices, values and practices of the then Amritsar. Maybe she is intense young lady who gathers mental fortitude and set out her excursion for Lahore. What this ramifications recommends is that Virmati is a fearless young lady ascribed with manly attributes like fortitude, aggressiveness and upset who rebels against the social acts of keeping ladies to the four dividers of a house. In the Story, Virmati conquers every one of her tensions and marries teacher yet, the married life again makes her anxious and disjoins her. She feels destitute notwithstanding being married.

Virmati elopes with Professor Harish surprising her family specifically and the general public overall. She marries Harish for opportunity, freedom, and self-poise and for the quest for bliss all things considered. Besides, Virmati is improved with manly nature who feels open to looking and acting like guys. In this respect, she gets married with the individual whom she picks. She prevails to communicate the message to the general public that females can attempt to change the social obstinacy and traditionalism predominant in patriarchal society.

ManjuKapur's protagonist Virmati, for the mission of personality, rebels against custom and her loved ones. Her inward desire urged her to be adored as an individual rather than viewed as an article. Virmati effectively breaks limits and shakes the shows subsequent to going through incredible mental affliction. ManjuKapur's *Difficult Daughters* is a portrayal of a steady struggles of women through ages. Her endeavors have been to understand ladies both as a human being and a female. The core of the matter is that it is through the attention to instruction that a lady can pass the boundary and lay out her way of life as a lady. Virmati was highly affected by Shakuntala and Swarnalata as they came up to the degree of 'New Woman' through training and were liberated from the narrow parochial universe of male centric society.

ManjuKapur deals the topic of struggles in self-personality versus socio-social identity in *Difficult Daughters*. Through Ida, the storyteller and daughter of the protagonist Virmati, the writer unfurls an adventure of rebel against well-established family custom, self-uncertainty, goal and acknowledgment of life. Virmati, the difficult daughter of Kasturi, is the mother of another difficult daughter, Ida. Ida sets out on a journey to know her mother's heritage, after her mother.

At the beginning of the novel, Virmati, the ten year old young lady, the eldest daughter of a conventional punjabi family, was vital to the mother and family since she must be the second mother to her eleven siblings consistently had some work. She, longed for fondness, for some sign that she was unique. She had furious timetable of minding of the siblings, to run the house and aiding her debilitated mother. However she never got love nor was showered warmth, however her heart longed much for it. When she is thirteen, a perchance occasion at Dalhousie with her debilitated mother assists her with knowing the unique, free existence of her informed cousin, Shakuntala. She chooses to truly take her schooling. In any case, her most memorable endeavor that way is vain, as she bombs FA, at seventeen years old. Notwithstanding, she endeavors at it once more and is effective in the subsequent endeavor. She needed to concentrate on further, yet the family organizes the reasonable match of a Canal Engineer for her to be offered. The family moves to a greater, breezy house in Amritsar.

Harish, a Professor of English, married in adolescence, shows up as an inhabitant, with his family, in her auntie's portion. The inhabitant's wife presents Virmati, as the most eldest young lady from nearby, to the professor. An opportunity grieving in the lucky man's home, defers the marriage and Virmati has an opportunity to go for higher investigations. The professor who is additionally her neighbor, teaches her in the college. He becomes hopelessly

enamored with her and wants to have a full oversight of her heart and brain. In her determined requirement for significant life, she yearns for opportunity and love. She responds to the captivation and love of this Charming Professor, for she, who was tuned to poverty, responded to the Professor's need. As far as she might be concerned, the Professor, represented love. Her spirit revolted and disarray expanded to her. In her singular requirement for adoration, Virmati, the protagonist rebels against custom. However she is loaded up with self-uncertainty. She argues for concentrating further and delay of her marriage. She endeavors self-destruction, when confronted with prospect of marrying the Canal Engineer. The family marks her to be anxious, wiped out and egotistical' and secures her. They permit her to concentrate further.

With Indian freedom struggle as the foundation, Virmati is stuffed off to Lahore for higher studies. The impact of the professor proceeds, it forms into an out and out issue which is not socially adequate, yet Virmati couldn't care less, for in new mindfulness she has gone for past the socio-social personality of a decent daughter. After the fulfillment of BT, she lands the lofty position of a head of a ladies' school yet loses it after a brief time, because of the clandestine visits of the teacher. By and by, her way of life as a decent daughter, is in question. In the midst of disarray, the Professor is constrained by a common companion writer to marry Virmati and brings her back home.

At her mother-in-law's home, the mother by marriage feels she is lady who wandered, the step child calls her 'a gandi (awful) mummy', the co-wife doesn't permit her into the kitchen or do the family occupations of really focusing on relatives. The mother thumps her and misuses her, when she endeavors to get back home and visit her siblings. Virmati, the girl isn't permitted into the family's middle even at the hour of her father's demise, while the child in-regulation is recognized considerably. This makes her forlorn and she procures a solidified heart and another

tight grin. She understands she is not pardoned by her maternal and fatherly family, for the mix-up of attempting to place her own requirements first over other's necessities.

There is an unsettled division in the person depiction of Virmati, the female protagonist. While she is solid willed to oppose a wide range of social and family pressure, she isn't sufficiently able to avoid Professor's impact. Maybe, absence of maternal love and loss of familial friendship, makes sense of the protagonist's shortcoming. Virmati required love and identity; she missed it. The Professor, represented the main any expectation of satisfying this need and accomplishing the ideal character. It very well may be conceivable that Virmati was enamored with the idea of love instead of with person vis., Professor Harish.

The defining moment, for protagonist's journey for 'self-personality' accompanies the introduction of, a girl named 'Ida' meaning 'another record and a clear start'. During her life time, her relationship with Ida, was one of interminable misconception, of allegations of living just for oneself, frustrating the father', and a strain to adjust as 'the model girl', though with shocking outcomes, to which Virmati's protective response was one of trouble and objection. It is straightforward here, that Virmati addresses the Indian Woman's mind, which relies upon social endorsement of the family and man.

The title *Difficult Daughters* may be, is a pointer to the message that a lady who attempts to manufacture a self-personality, induced by her novel requirements, is marked a difficult girl by the close family and the general public also. Ida, the storyteller of the novel states at the very start the one thing she had needed, was not to resemble her mother and eventually, in the wake of having followed her mother's heritage, requests that it torment her no more. For this little girl as well, has confronted catastrophes in life for she is husbandless as a result of a separation and she

is childless, as well. The family is sorry for this difficult little girl as well yet put it down to her being Virmati's girl.

In *Difficult Daughters*, as in Indian Women Writing, the quest for identity is take a gander at as a stage either transitory or authentic. It is finished when the lady protagonist eventually corrects to her life circumstance and climate. This mission to get personality, as found in Virmati's endeavors and resulting struggles, is compared with having instruction and being current, in viewpoint. Anyway this picture of having current viewpoint and being different is just an outward catching. The hero, does not, and maybe cannot, infiltrate the quintessence of custom, and henceforth corrects herself, in banishment, yet as a difficult daughter.

Accordingly, *Difficult Daughters* addresses the unrest of a lady who attempts to defeat her social identity and manufacture 'a self-identity', an endeavor which leaves a lady unfeeling, and ruined. Virmati's misfortune is the awfulness of desire, fixation and unacclaimed applause. It is a distressing end no question except for very sensible since its getting late casing of 1940's in India.

In *Difficult Daughters*, ManjuKapur shows empathy, compassion toward the daughters having a place with three ages. In a run of the mill Indian conventional society, daughters have no equivalent privileges and freedom in contrast with their children. On the girls, imbalance and reliance are constrained. For instance, Virmati's mother practices her extraordinary privilege to prepare her girl into social mores so she takes up her appointed job of daughter, wife and mother without cross examination, become familiar with the music of selflessness, nurturance and dedication. Every single girl in India is supposed to be agreeable in proceeding with the well-established customs of profound quality by forfeiting their own opportunity and freedom.

ManjuKapur is generally looking for changed choices of man-woman relationship. In her books, she is engrossed with the topic of women's activist position, particularly in the portrayal of various types of human connections in her book. In practically every one of the books, she is extremely intrigued to characterize the new job, new presence and new manifestation of-lady. She is absolutely strange and goes past in characterizing the new job of woman. She shows her defiant nature in managing the freedom and freedom of woman from which woman have been denied for a more extended period. In her most memorable book *Difficult Daughters*, Virmati is a genuine idea of new woman who violates the practices of the family to give significance to her schooling and likes to marry a married man. She is not prepared to acknowledge the engagement proposition displayed to her by her own loved ones furthermore, she abused the deep rooted custom of her family to pick the marriage of her own preference in the spot of an organized marriage. Indeed, even she does not keep down to find herself mixed up with physical relationship with a man before her marriage. *Difficult Daughters* is by all accounts the sympathetic story of three ages — Kasturi-Virmati-Ida. Positively, the novel has the reason — to show the pitiful parcel of the women of the male-dominated society. The struggles of women are exceptionally normal in Indian culture. Indeed they do not have equivalent status and equivalent right even following various years after freedom. Kasturi experienced less in view of her quietness. Virmati's concerns are likewise less in examination of her daughter, Ida. In this way we find that throughout advance of existence, the issues are going to be more muddled. Unquestionably, the novel illuminates the strengthening of women in the man centric culture in various social setting.

The struggle to command over one's fate, is the vital theme of *Difficult Daughters*, which not just allude to the freedom sought to and acquired by a country, yet additionally to the

freedom longed by a woman and individual from that equivalent activity. Virmati, the courageous woman, looks for human relations that will permit her to act naturally what's more, to practice the level of command over her life which, as an informed woman, she realizes she deserves. Brought into the world in Amritsar in the Punjab in 1940, the daughter of a father of moderate thoughts and a conservative mother, she tries to a more liberated life than that offered to her by everyone around her. Virmati, as such countless other sub mainland ladies, is approached to acknowledge a regular organized marriage. She defies that predetermination, to the enduring disgrace of her family, most importantly of her mother. Demanding her entitlement to be taught, she figures out how to venture out from home to concentrate in Lahore. In any case, she falls in love with an Amritsar educator known as 'the Professor', a married man who first shows up in her life as her folk's inhabitant. After various changes, including a period as a school head in a little Himalayan state, she at last marries the man she loves and gets back to Amritsar to live with him. Be that as it may, he will not leave his first wife, and the consequences for Virmati are brutal for sure: she turns out to be underestimated by her own family and loathed by her significant other. Virmati's story is told, from a present-day point of view, by Ida, who looks to remake her late mother's biography, against the foundation of the Independence development of the 1940s and the resulting injury of Partition. The pages of *Difficult Daughters* talk of Virmati, however of other 'difficult, who succeed better compared to she did in their equal struggle for freedom in their lives. At the focal point of the account, we are gone up against with a woman who battles however drops off the radar; yet at its edges, as no question less delegate yet at the same time representative figures, we experience different ladies, whose family member achievement guides the way toward what's to come.

The most joyful and most appealing period in Virmati's life is, certain that which she spends in Nahan, the capital of Sirmaur, the little Himalayan state run by an illuminated maharaja which gives her asylum for some time as the headmistress of a girl's school. It is there that she accomplishes the best level of command over her life: there are rules she needs to comply and cushioning them demonstrates her fall, yet she can instruct inside an arranged system, and her exhibition earns her a merited favor.

However, the disposition of Virmati's fate, at this phase of her life, is that she needs to practice her obligations altogether without anyone else. In the miniature state to which her fate drives her, she has no family or dear companions. She achieves a close model degree of female independence. For the solitary time, she has her own place to reside, but she falls. She accepts she really wants a man, and she goes with some unacceptable decision, getting back to a relationship that had previously brought her only anguish. The rehashed furtive visits of the deadly Professor lose Virmati her manager's certainty, and she is obliged to stop her school, house and business. Reflectively, the Nahan period shows up as the one idealistic second in Virmati's lamentable life. With everything taken into account, what Virmati finds in Nahan is a sure way of life - work in a detached yet all around arranged state, fit for furnishing her with some level of mental and mental shelter.

Virmati's married existence with the Professor in Amritsar ends up being a catastrophe. She stays under the intractable and unfriendly look of Ganga, her husband's most memorable wife, with whom she needs to live. She loses all feeling of character: the continuation of her instruction, she reads up for a more significant level in way of thinking, yet without enthusiasm, feeds no more longs for autonomy. Eventually, her singular history vanishes what's more, turns into everything except immaterial. However, in spite of this, Virmati has in her day to day

existence's way experienced different ladies, who like her sought to an alternate life, and who succeeded better than she. These ladies are Shakuntala, her cousin; and SwarnaLata, her roommate in Lahore. Both are agents of a specific female sort that repeats in Indian writing: the liberated lady aggressor. In Virmati's more distant family, her cousin Shakuntala shows up from the start as the commendable of the advanced or independent ladies. She studies, instructs, and participates in the political-Gandhian Development: even after marriage, she keeps a strong grasp on her independence and her opportunity of activity and thought. Shakuntala in this manner turns into a post of fascination for Virmati: Virmati tuned in,... drawn towards Shakuntala, to one whose obligations went past a wife and children. ManjuKapur's *Difficult Daughters* follows the various phases of women's advancement in a specific socio-verifiable setting that denotes the meaning of Indocentric women's activist point of view. In the Indian setting, woman's rights is frequently thought of to be a tradition of correspondence of genders acquired from the sacred privileges of ladies, social reformational developments and spread of schooling. The common idea of social practices, verifiable foundation and the assortment present in Indian life itself doesn't acknowledge a uniform arrangement of thought. The particular idea of the customary social ethos and its long history in India doesn't adjust toward the western model of woman's rights. *Difficult Daughters* is a strong articulation of Indian woman's rights and presents it as the most appropriate women's activist situation for the ladies' presence in conventional Indian culture. In this novel we find Indian women pulled in and charmed towards the western considerations introducing enticing conceivable outcomes. Be that as it may, their common social and social foundation practices a keep an eye on them and causes them to investigate certain means to include a feasible space inside the accessible social and cultural setting.

CHAPTER IV

CONCLUSION

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ManjuKapur's key theme in all her works is Feminism. She picturized all her novels with the ideas of feministic perspective. This paper deals with two novels of ManjuKapur, *A Married Women* and *Difficult Daughters*. Both the novels deals with the concepts of marriage, female subjugation, thirst for women's identity and trapping of women in family. Marriage is considered as a social organization which has an endless impact on the lives of both men and women. Marriage is compulsory for a being to gain social reputation. In the orthodox families, girls are brought up with the training for marriage and other family duties. The main concept that the society should understand is that getting married and serving the family by performing all the roles, such as wife, mother, daughter-in-law, daughter etc... is not the only duty of girls in this patriarchal society. Every girl child is born with the same hope, aim, goal and dreams which the boy child have. There are no rules or law for this subordination of women. The male dominated view of the society is reasonable for this unbalanced patriarchal society. Women should have independence and freedom to achieve their goals.

In both the novels, Kapur has accepted composition as a dissent, a method of planning from the place of a lady's insight. Kapur arranges various issues arising out of a socio-political commotion in her country. In a sensible manner, she has depicted the Indian male view of lady as a blessed cow even however ladies are not exceptionally inspired by history and those in power attempting to wander aimlessly verifiable realities to serve their own motivations. As an author of new age in an environment of the country's socio-political motion, Kapur has recorded the truth in her story fiction. With an energy to change the Indian male discernment, she portrays

the injuries of her female protagonist from which they endure, and die in for their win. She is stunned at the development of fundamentalism and the ascent of radicals to inspire and hoist the nation by a campaign and lay out a suspicion by introducing abhorrent as an authentic need. Kapur portrays this governmental issues of annihilation as a significant texture in India's one of a kind encounter of a vote based system. She is earnest and gullible as a social scientist in uncovering the strange mystery of judiciousness that underlines a feeling of unfriendliness shielded under political help and social endorsement. She resounds with her female declaration, scorn for savagery, blood, demise and sick inclination for the sake of God and religion, and her ladylike declarations remain immaculate by history, governmental issues and human translations.

A Married Woman is a novel with a social reason. It bargains with three issues - reevaluation of history, political belief systems and women's activist perspectives in the current setting. The directed references toward life and sensitive managing political exercises of the time are given the verifiable scenery of Babri Masjid-Ram Janmabhoomi episode. This gives the story an unmistakable shape with the explanation of intense subject matters, mutual scorn and ladies concerns. While the political scenery is questionable and not favorable for the secularists, the destruction of Babri Masjid adds substance to the book.

The fundamental thoughts imagined in the novels depend on the day to day life, sexual relationship, orientation segregation, socio-political commotion and the craving for tranquil conjunction. The reason for the writer is by all accounts uni-layered with adoration what can truly drive a lady into such a relationship. Taking into account the intricacy of life, various chronicles, societies what's more, various designs of values, the Woman's Question, in spite of fundamental fortitude, should be handled comparable to the socio-social circumstance. The effect of male controlled society of the Indian society changes ...and hence ... stream of women's

liberation grounded actually. Kapur the communist passes on the message that shared revolt is a horrible illness that kills God in man and carries out murder in the house of prayer while Kapur the women's activist alludes to three types of misogyny, sexism or separation against ladies, man centric society or male incomparability at institutional also, individual level, and phallocentrism or segregation at the calculated level. She wants to demonstrate through her lady protagonists that a lady ought to know, self-controlled, solid willed, confident and levelheaded having confidence in the inward strength of womanhood. A significant change can be brought just from inside by being free in the more profound mystic sense.

She secures the methodology of a whole-world destroying social environment with the ascent of the fundamentalists and devotees in country's misleading legislative issues who take religion to be super enthusiastic. ManjuKapur's *A Married Woman* and *Difficult Daughters* brings into the issue of self-acknowledgment and ladies liberation. In dislike of numerous accomplishments, much still needs to be done to work on the situation with ladies. Equivalent sharing of housework is as yet a fantasy for working ladies. Ladies observe that family errands and raising of youngsters is still to a great extent their assignment. The situation with a lady in a general public cannot be gotten by her monetary autonomy alone. It relies upon customs and customs of the general public as well. Women ought to be engaged with equivalent freedoms in a family. Her choices and assessments ought to be esteemed and followed. Another component of woman in legislative issues has arisen as of late everywhere. A lady is performing various jobs and leaving an incredible influence in the general public. Women's job has changed at an enhancing speed. Previously she was not a piece of any political matter, yet she has progressed in numerous angles. An ever increasing number of women have now been going into governmental issues prompting more unique interest and social reorientation of the country. There has been an

obvious change in the demeanour of individuals towards woman's sexuality. Woman's articulations, sentiments and self-satisfaction that poor person been socially acknowledged according to Indian rules, values and practices are currently thought to be critical for woman's singularity. Astha's reclining on her husband's shoulder might appear to be a back treat yet arousing of a woman's awareness prompting self-fulfilment and joy is an extraordinary advance towards women liberation. It ought to be viewed as a fruitful endeavour by any lady in the multifaceted circumstances of her life which could turn into a wellspring of inspiration for other women to move further towards freedom. It takes boldness and certainty to pursuit for liberation from male centric standards regardless of results. Lesbianism has been actually utilized in this novel to lay out firm connection between two women and it additionally denounces existing types of male centric double-dealing. It isn't simply a sexual inclination yet a personality of a lady past male's area. Kapur has generally recognized social foundations in her books. She presents a liberal society whose texture might change its tint yet will hold its essential nature.

In both the novels, ManjuKapurpicturizes the struggle and battle of women in between her family and society. In *Difficult Daughters*, Virmati get caught in the family norms, cultures and practices of ancestors. She struggled for an independent life. As an elder daughter she compromised her life as a second mother to her eleven siblings. She was not able to travel on her own way and decision. Meanwhile in *A Married Woman*, Astha is the protagonist. Astha wants to marry the boy whom she loved but she didn't get that chance. Due to her parent's compulsion she married Hemant. At first she enjoyed her life but later experienced emptiness in her life. She feels the distance between herself and her husband. She had two children. Astha undergoes many sacrifices for her children and family. To regain her self identity she started her

carrier as a teacher in a school. Both the novels deal with the partition and struggle in which the female protagonists involve themselves.

The women in ManjuKapur's books resemble being the exemplification of new women who have been enduring the encumbrance of concealment, since ages and need to be autonomous. Yet they are oblivious to the things around them and get demolished themselves. The author evidently shows the emergency of ladies who endure the impediments of being female and furthermore the further liabilities of being moms and spouses. In the conventional feel of the books, marriage is seen as the inescapable objective and predetermination from which these ladies can't grow dim. Kapur's female characters are generally taught which lead them to free reasoning that are irate to their families. This prompts the contention between custom and innovation. Kapur depicts the desire of ladies to accomplish their energy.

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