



Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande's The Dark Holds No Terrors And Manju Kapur's Difficult Daughters

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ABSTRACT

This brief study discusses various dimensions of the mother-daughter relationship in Shashi Deshpande's *The Dark Holds No Terrors* and Manju Kapur's *Difficult Daughters*. Through the study of the characters, this study explores the social and personal fabrics of the mother-daughter relationship. Shashi Deshpande's *The Dark Holds No Terrors* centres on gender inequality as Saru, the protagonist, is repeatedly made conscious of her gender; even as a child, she is deprived of motherly love and affection. She is treated as a playmate and caretaker for her brother Dhruva. She constantly craves the unconditional love of her mother. Manju Kapur's *Difficult Daughters* is a story of a daughter's journey back into her mother's painful past. It spans the genres of fiction and history and falters in both. This novel is a pointer to how a mother's influence could be unsettling to the daughter under different circumstances.

Keywords :- Mother-daughter relationship, motherhood, dimensions, familial bonding, patriarchy.

Introduction

Indian fiction in English has developed itself throughout the long term. It has become more expressive and exploratory, both specifically and elaborately, than any time in recent memory and has laid a good foundation for itself as a native part of world writing. With the progression of time, novels in English became perceived as a powerful means of human connections in Indian culture. Since the early stages of this classification, writers have been investigating the human connections in the perplexing Indian culture. R.K. Narayan, Mulk Raj Anand, Raja Rao, Anita Desai, Shashi Deshpande, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, Geeta Mehta, Githa Hariharan, Manju Kapur and so on, have delivered social books which

2821 | **Rati Arya** **Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande's The Dark Holds No Terrors And Manju Kapur's Difficult Daughters**

manage the hypothesis of human connections in the traditional and temporary Indian culture. Women novelist are possessed with god gifted quality of story telling K.R.S. Iyenger very aptly puts it, “women are natural storytellers even when they don’t write or publish” (435).

Shashi Deshpande, the Sahitya Academy Award-winning author, was brought into the world in 1938 in Dharward, Karnataka. She is one of those mysterious essayists whose works have gotten earnestly tribute by numerous critics. Shashi Deshpande is not only a writer but also a scholar, a weaver of stories, an educator, and a popular scholarly figure among the artistic craftsman of Indian writing in English. She is a notable scholarly virtuoso among contemporary women writers in Indian writing in English. One can undoubtedly comprehend Indian life, its social strict legendary and social qualities in the wake of understanding the idea of connections, which is a strong binding of strength for a component for every one of the Indians having a place with various projects and beliefs. Shashi Deshpande has introduced different elements of individual connections through rich and complex characters with empathy.

Her books are brimming with man-woman, man-man and woman-woman connections. Shashi Deshpande has given these connections full consideration and genuineness. She has shown how man-made geological, social, semantic and social hindrances interfere with agreeable connections. Accordingly, her books are the complex trap of individual connections. Deshpande has portrayed in her books different highs and lows in man-woman connections, particularly husband- wife relationships. Shashi Deshpande, in her books, has given individual connections at various points.

A woman-woman relationship is another expansive division of individual relationships after man-man and man-woman connections. Mother-daughter, grandmother-granddaughter, aunt niece, sister-sister and sister-in-law to sister-in-law and so forth go under this umbrella of man-woman connections in immense space of individual or, on the other hand, relational relationship. The mother-daughter relationship is the centre of one individual to another relationship. The Dark Holds No Terrors is additionally the story of a mother-daughter relationship that, for the most part, exposes the faulty patriarchal system responsible for an unhealthy mother-daughter relationship. Saru is a well-known doctor living in Bombay. However, she holds a good pace with the working class. She has a modern attitude towards life. She tied the knot with Manohar, a professor in a college. Saru has two kids, Renu and Abhi. The surface of the truth is that Saru has a complete family, with a caring spouse and two children. Expertly, she is very much settled, and all is great. However, the hidden truth is that Saru is a tormented soul attempting to seek shelter. As she is more successful than her husband professionally. In some way or other, this harms the male self-image and Manu becomes a perverted person. Saru has nobody near to let out her sentiments

2822 | Rati Arya Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande’s The Dark Holds No Terrors And Manju Kapur’s Difficult Daughters

and agony. During this emergency snapshot, she considers returning to her dad's home, which she had left a long time back. Her mother is, as of now, dead. What's more, this is the explanation that she thinks of returning. The mother-daughter had a very stressed relationship right from Saru's experience growing up. Their relationship depends on orientation biases. Saru's mother is a fine example of the patriarchal society which gives inclination to a male child over a female. Consequently, Dhruv, Saru's more youthful sibling, was generally the focal point of care, concern and nurturing love. Saru was denied this multitude of feelings and was disregarded. Kamala Tai, a mother from a customary Brahmin family, addresses the universe what is more, good for nothing customs of the Hindu society.

Such women never let their girls break this form and emerge as evolved characters. Instead, they attempt to check their development and smother their fantasies and wants. Furthermore, when the girl forcibly rebels, they some way or another, are mentally debilitated. Since the revolt alienated them from their moms, Kamala tai continuously attempts to impart to Saru the orientation-based job. She persistently endeavours to make Saru comprehend that she is a young lady and sub-par compared to her sibling, every which way. Being a customary mother, she is primarily concerned with her little girl's looks, which would sometime draw a man to wed her. Saru is treated as a pawned object, which should be taken into significant consideration, as sometimes it would be inquired to return. She is committed to her family, and they would feel significantly better when she gets hitched. When Saru was playing with her sibling and companions in the sun, her mom admonished her. She cautioned:

Don't go out in the sun. You'll get even darker.

Who cares?

We have to care if you don't. We have to get you married. (Deshpande 45)

When Saru was growing up, her mother told her that she should be cautious about how she acted. When she arrived at the pubescence age, her mom made her excessively cognizant and embarrassed about herself. She was treated as unapproachable. However, when Saru went to clinical school and read life systems, she began tolerating things as straightforward organic realities. Before her mother, she felt restrained, but later, because of her investigations and self-information, she acquired certainty and subsequently accomplished progress throughout everyday life. This self-information was an incredible figure Saru's rebel against her mom. Another occasion that impacted Saru profoundly and caused a spat in the mother-daughter relationship was Dhruv's unexpected passing. As Saru was available with Dhruv around then and as she was senior to him, she was considered the fundamental guilty party by her mom. Saru was caused to feel at legitimate fault for what she hadn't done intentionally or unwittingly. Her mom, irritated with outrage, shouted:

"You killed him. Why didn't you die? Why are you alive, when he's dead?" (Deshpande 191)

2823 | Rati Arya Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande's The Dark Holds No Terrors And Manju Kapur's Difficult Daughters

These expressions of her mother kept tormenting Saru all through her life.

She had the same repetitive dreams related to Dhruv and his death. Charu Chandra Mishra points out:

Throughout the novel this guilt consciousness seems to act like a fatal flaw at times driving her to a mental state bordering on schizophrenia. This is the turning point in the novel that brings the mother daughter conflict to the forefront. (97)

The last lethal disaster for the stressed relationship of the mother and daughter was conveyed by Saru's decision to wed Manohar (Manu). Saru, a neglected child in the family was given attention, love, and concern from a college friend Manu. Saru was a denied youngster at home. This hardship impacted Saru so much that she was attracted by the consideration she was given outside. That is the reason behind her simple respecting Manu. At the point when she tells her family of her wish to wed Manu, a boy from a low caste, her mother responds furiously. When she asks Saru about Manu's caste, Saru, unbotheringly replies that she does not know but his father keeps a cycle shop. Her mother counters, "Oh, so they are low caste people, are they? (Deshpande 98).

Such snide and conventional expressions of her mother infuriated Saru so much that she became unyielding just to wed this man. Tragically, this hasty choice of Saru, later, turns into an explanation for her troubled wedded life. Be that as it may, this choice brought the last break between the mother and daughter. Saru's mother additionally became disenthralled with this choice of Saru's. She was loaded with disdain and hatred that when she was dying of cancer, some relative proposed her to meet her daughter at least once before dying. But Kamala Tai replied :

.....Daughter ? I don't have any daughter.

I had a son and he died. Now I am childless. (Deshpande 196)

Her resolution for wedding Manu was, ironically, more affected by her mom's dissatisfaction for the marriage, than her adoration for Manu. She remembers,

"If you hadn't fought me so bitterly, if you hadn't be so against him, perhaps I would never married him." (Deshpande 96)

It becomes evident that the man centric philosophy obstructs the appropriate development of a woman. Unconsciously, ladies help decay their condition, consequently making their endurance troublesome. The impact of the philosophy is so solid that it breaks even in the nearest close to home holding of a mother and daughter.

Manju Kapur is possibly one of the most celebrated female essayists in Indian Writing in English. She is the beneficiary of the Commonwealth Writers Prize for the Best First Book (Eurasia Section). In *Difficult Daughters*, she talks with extraordinary persuasiveness of the possibility of freedom tried to and acquired by India, despite its horrible segment with Pakistan. Figuratively, she features the predicament of the Indian women in the post-

2824 | Rati Arya Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande's The Dark Holds No Terrors And Manju Kapur's Difficult Daughters

freedom time. The novelist has procured an extremely significant financial achievement in India and abroad. Mother-daughter connections are long-getting through affiliations that have the potential of affecting grown-up advancement in critical ways. It is a relationship which requires the language of feeling ought to stream between them.

Women writers additionally examine the possibility of female holding and show how daughters can accomplish much by following their mothers' customs. Be that as it may, the mother-daughter relationship fluctuates in various social foundations and more often than not the more youthful age views the more seasoned as being hostile to its advantage and thusly won't adjust. The novel's opening lines shock the peruser:

"The one thing I had wanted was not to be like my mother." . (Kapur 1)

This vague assertion is made by Virmati's only daughter, Ida, who is a childless divorced person. Ida couldn't foster her understanding with Virmati during her lifetime and after her mom's demise this acknowledgement immerses her with culpability. She says:

"I am guilty I don't. The rawness I feel after my mother's death doesn't allow me to do anything that is not, in some way, connected with her" (Kapur 48)

and at another place, she says" ...I (am) associated with my mother, Without her, I am lost. I look for ways to connect"(Kapur 4).

At long last, she recognizes herself with her mother and weds Prabhakar with the assent of Virmati. Nonetheless, her conjugal life is loaded up with problems. Ida covers this from Virmati for two reasons. To begin with, she would rather not give her any pressure by sharing her conjugal issues and furthermore, she doesn't believe that her mom should meddle in her own life. She says:

Mother, I never told you this, because you thought Prabhakar was so wonderful, and I was glad that in the choice of my husband I had pleased you. Why should I burden you with my heartaches when you had enough of your own? (Kapur 156-157)

As the account unfurls, we understand that Virmati, the oldest girl of a stark and noble Punjabi group of Amritsar, is troubled with family obligations due to her mother's relentless pregnancies. She is key to her mother Kasturi and a second mother for her more younger sibling. She grows up with the molding that the obligation of each young lady is to get hitched and a lady's "shaan" is in her home and not in doing her job. Virmati gets admission in A. S. College in spite of her mother fights. Here she fosters her relationship with Professor Harish Chandra, her neighbour who sees her especially,

2825 | Rati Arya Understanding The Intricacies Of Mother-Daughter Relationship: A Study Of Shashi Deshpande's The Dark Holds No Terrors And Manju Kapur's Difficult Daughters

"flower like, against a back drop of male students"(Kapur 67).

With the entry of time, both understand that they are made for one another, Virmati won't wed Inderjeet, a canal engineer to whom she is pledged. She attempts to end her life yet is saved by the workers of her granddad Lala Diwan Chand. Kasturi's response to this is regularly enlivened by the male - situated climate. She is bigoted of her girl's silliness:

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

Kasturi fails to comprehend how girls have changed so much in a generation. She realizes:

"Really, I give my daughters too much freedom. And this is the result!"(Kapur 79)

Jaideep Rishi rightly remarks:

Kasturi unknowingly becomes the voice of patriarchy. She holds those values as ideal which patriarchy has taught her to be so. And when her daughter rebels against such values she takes it to be a rebellion against her ownself...

The story of *Difficult Daughters* talks of Virmati and Ida, however of other 'difficult daughters', Shakuntala and Swarna Lata who succeed better compared to the former did in their equal battles for freedom in their lives. Shakuntala is an exceptionally instructed young lady. Marriage isn't her point and even she gets no reasonable match. With the section of time she accomplishes command over her defects. She takes on schooling as her vocation and succeeds in scholastics all through her life. Her mother Lajwanti stays in wretchedness as no proposition comes for her main girl. Obviously, she doesn't show her feelings and consistently adulates her girl's accomplishments which she has never truly perceived or really focused on, however deep down, sobs for her. Last however not the least Kasturi and her mom's relationship is additionally depicted momentarily. Kasturi seems a capricious young daughter to her mother since she is drawn to another religion. Kasturi is hitched at twelve years old as she begins venerating Christ at the time of seven. In her mom's eyes, she has committed blasphemy by venerating the prophet of another religion. Like every one of the cliché moms, she stresses over Kasturi's marriage and training is the optional thing for her. Virmati her girl needs to break customs.

The end that arises out of these novels is that for one explanation or different mothers and daughters are not viable and it is just everything considered that the girls create an understanding for their mothers' disposition.

Hence, the selected novels for the study centres around how a mother's impact could disrupt her daughters under various conditions. How steadfast love and warmth could be supplanted by disdain and harshness, how a mother, customarily and exemplifying penance and goodness, could turn into an image of self-centeredness and disdain to her children.

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