INTERCONNECTION OF NATURE AND ENVIRONMENTAL SUPREMACY IN 
MANJU KAPUR’S BROTHERS

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ABSTRACT

It is based on how the different sociological categories like gender, race, and class interaction multiple dimensions mirroring the systematic social inequalities. Manju Kapur characterizes her men and women with ‘matrix of domination. She implicitly portrays how the men and women try to possess one another emotionally and finally becomes the victims of fate and destiny. Marginalization, liberalization and victimization are the quintessential features of men and women in her novels. Though she is well argued as a feminist, she changes her stance partially and reflects how the brotherhood is carried for two generations with sacrifices, admirations which in turn shape then over towards power struggle and finally honor killing. The present paper makes an attempt to observe how the novelist has reflected the predicaments of men and women in the changing trends of Jat culture.

Keywords: Existentialism, Jat culture, Liberalization, Matrix of domination and, Predicaments, Marginalization, Stand point and Victimization.

Introduction: A standpoint is the point where we see the world around us. Men and women in the novels of Manju Kapur set their goals and move on to take accountability for their lives and deal with selfish motives and self-interests. They are autonomous individuals who pursue their own happiness. Readers admire the way they live their lives to the fullest, without guilt or apology. In Brothers, the virtue of self-interest and egoism are radically different from the conventional sentiments of brotherhood. The novel has layers of brotherhood spread across two generations with the saga of Jat brothers in Lal bangla, near Ajmer portraying the complexities of familial emotions and responsibilities narrated against the backdrop of World War II, Freedom Struggle and Post Independence years during the Emergency period. The novel Brothers begins with the assassination of the chief minister of Rajasthan, Himmat Gaina, by his brother, Mangal Gaina. His wife Tapti Gaina, the girl of aspiration, intelligence and an independent mind explores the new horizons of her life but cannot save herself from eventual victimhood. Kapur is keen to undermine the notion that success is due to destiny rather than character. Himmat, Mangal and Tapti represent the matrix of domination.

The first generation of brothers Virpal and Dhanpal are separated from each other in their own ways of participating independence struggle. If Virpal reaches Ajmer to join Gandhian protesting against British rule, Dhanpal joins the British army to fight the Germans in Africa. After Virpal’s disappearance from the village, it is Dhanpal who shoulders the burden of his father’s wrath. Virpal involves himself in the freedom struggle. He even goes to jail and manages to send a word to his family that he is happy to even die as a martyr. After eleven years, Viral comes home figures his absence. Virpal narrates how he has been sheltered by Gaur Sahib and his kindness. He describes his experiences in the school, the city, the pandit, employment, his own shop, the money he makes and the room he lives in. Nancy Chodoro win her Feminism and Psychoanalytic Theory maintains that psycho - analysis is first and foremost a theory of femininity and masculinity, a theory of gender inequality, and a theory of the development of heterosexuality. The readers understand the novel Brothers through the eyes of their wives Mithari and Gulabi. They are like slaves whose duty is procreation till they produce on to carry on the Gainaline. Mithali, parting from her husband in the name of child birth, and later her husband actively participates in the
Indian freedom struggle, understands to retain the power of a wife. He returns to the village to bring his wife and his son Kishen Singh. Virpal’s intimacy with his wife after ten years and during the physical intimacy she says, “It hurts, these are her first words to him, words of distress and intimacy” (82). Though the line depicts the difficulty of sexual intercourse after ten long years, the inner meaning reflects the difficulty of psychological adjustment between them. He does not even remember her name. He takes Mitharito Ajmer along with him. He gives her his warmth of love and affection. They give birth to a son named Kishen Singh who meets with an accident. The young widow of Kishen Singh is paralyzed by desolation. She is deprived of protective presence. Dhanpal understands the agony of his bereaved brother and sends Himmatto accompany his brother. Himmat is handed over by his father to his brother Virpal to bring up as his own son. Himmat grows out of his village ways into a confident, meticulous, ambitious city lad. Himmat’s story is an example of perseverance and determination. He is good-looking, persistent and single-minded elder brother. Himmat develops intimacy with Kishen Singh’s widow. They meet at the staircase. In a moment of miraculous passion on a full moon day, she does not prevent him “Each tear was now an invitation to enter her life, no matter how sad the process. That was what he wanted that access, that invitation” (132). Plight of a widow beautifully draws the attention of readers. “What happiness can I possibly have? [...] He feels if he had lived in the time of the great Hindu reformers. He was willing to marry her; he had read of widow remarriages in the history books” (133). Himmat having a wife, bound to the principles of Dhaka, he had to discipline himself from the fear of abuse. He even thinks of marrying her though she is older to him. She fears that the members of the house will throw her out when they hear of their marriage. He feels that he is protecting his brother’s widow. The next days he vanishes giving an impression that she has run a way to die somewhere. It is only after her disappearance he comes to know her name as Guddo. Himmat’s loneliness takes him to the edge of agony. He thinks in many ways about her going away. He even doubts if she is pregnant because he knows that he has sexed her countless times. Virpal analyses the reason of Guddo’s disappearance, “She is a woman who has not stepped out of the house even once. What could have driven her out? Is it courage or desperation? In his words “Was it a pregnancy? A pregnancy, when there had been no sign of open in her three years of marriage” (138). He puzzles of her going to a brothel, a morgue, to Benaras to hide her degraded self in an ashram for the destitute. He feels that his own home is a good illustration of what could go wrong with the life of a girl. She remembers, “At political party meetings, the agenda for female empowerment had been frequently discussed”(138). Himmat cannot even enquire anybody about her because “What use would any description be when her face was covered?” “(139). Women like Mithari (Himmat’s wife) Gulabi (Virpal’s wife) and Guddo (Kishen Singh’s wife) are the silenced women of Jat culture. Himmat makes it clear that there is no question of her daughter-in-law leaving the house and says that the grandson is their blood. She remarks that God only knows where the two brothers end up. Himmat gets a divorce, chooses a bride himself, and saves lakhs by doing registry and then moves in with his in laws to benefit even more.

Conclusion
Manju Kapur mentions Karmic yoga very frequently in the novel. In her words “Fate destiny karma, have to accept. Who knew what was in his mind? For year she must have felt small in the shadow of his brother such things matter to men” (19) continuous failures in his financial endeavors and his wife’s professional prosperity prone him to stab his brother. Mangal becomes a murderer because his male ego is hurt on account of his wife’s intimacy with his brother. When the levels of chastity are challenged, he becomes angry and confused. Finally the preconditioning of his brought up in Jat culture of honour killing takes a new dimension of killing his brother rather than his wife or both of them. Aradhika Sharma is of the opinion that, “Kapur knows that families can equally harm as much as they support each other” (The Tribune).Manju Kapur is skillful in capturing the unwritten silences of the helpless women of Jat culture. Except Tapti Gaina, all the other women in the novel are represented as mere breeding machines, working slaves and live the life in the absence of their husbands. But Tapti is totally different as an educated woman with staunch ambitions and clarity of expectations from life. In her words, “In life you have to develop a
thick skin or you are dead (36). Kapur’s women protagonists follow Foucault’s viewpoint that where there are sites of domination, there are also potential sites of resistance.

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