

Analyzing the Feminism Consciousness in the Novel of Manju Kapur

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Abstract – Manju Kapur is the prominent ladies author in the field of Indian writing. She is considered to be the most splendid star of Indian ladies essayist of English. She is the developing figure in the field of writing, who has essentially contributed her work in Indian fiction. In the entirety of her works she manages the issue of ladies languishing. The principle undertaking of the women's activist literary pundits appears to stand guard against the checking man centric standards which have been inhaled ceaselessly. The minimizations of ladies, their scrape, struggle for identity, finding their own space, praising the female body are the main subjects of this pattern. This article endeavors at looking at the socio-cultural evolution of ladies after some time in India and where they stand now as delineated in Manju Kapur's novels.

Keywords – Feminist, Struggle, Identity, Marginalization, Women

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INTRODUCTION

India is a general public in transition, and the societal roles and duties are advancing among people. While conventional role-playing is still observed in numerous families, there are some intriguing profiles developing among present day Indian women. After India's freedom in 1947, as the nation made its own identity, its residents, particularly the women, started their own one of a kind change. From women taking an interest in nationalist developments, to being driven into the residential family space, to their resurgence as superwomen today, women in our nation have seen everything. While on one hand, India has seen an expanded level of proficiency among women, and women are presently entering professional fields, the acts of female child murder, unexpected frailty conditions and lack of training despite everything endure. Indeed, even the man centric philosophy of the house being a lady's genuine domain and marriage being her definitive fate hasn't changed a lot. In the event that one glances at the status of women, at that point and now, one needs to see different sides of the coin; one side which is promising, and one side which is somber.

The socio-cultural evolution of women has been a tangled street. Over the historical backdrop of time the discernment and roles that women were intended to encourage has transcended from the nurturer to the supplier. There has been a consistent development of nuclear family homes. This trend has gained speed with fast urbanization and migration looking for work.

The idea of nuclear families in itself changes a portion of the elements of the home. The antiquated idea of the karta' or the top of the family unit is not, at this point common in a huge level of homes. All these are empowering the lady of the house to do much more than she has ever do. The role of the lady in India has now extended past the home and the kitchen and all the while; the Indian lady has reclassified her role in her own eyes just as those of the general public everywhere Women in India have gradually begun perceiving their actual potential. She has begun scrutinizing the guidelines set down for her by the general public. Accordingly, she has begun breaking hindrances and earned a decent situation on the planet. Today Indian women have exceeded expectations in every single field from social work to visiting space station. There is no field, which stays unconquered by Indian women. Regardless of whether it is legislative issues, sports, diversion, writing, innovation all over the place, its women power from the beginning. Today, the advanced lady is so deft and independent that she can be effortlessly called a superwoman, shuffling numerous fronts without any help. Women are presently savagely aggressive and are demonstrating their backbone on the home front, yet in addition in their respective callings. Women in India are coming up in all circles of life.

Kapur said she doesn't lament the way that she has made a late start. She started composing the novel just at 42 years old. Difficult Daughters was first dismissed by distributing houses in Quite a while so

she had to distribute her novel first abroad. The writer further offers with perusers her composing style too. The women of India have accomplished their triumphs in 50 years of Independence; yet on the off chance that there is to be a genuine female freedom as well, much stays to be finished. The battle for autonomy for women stays an incomplete battle; and it is from this point of view that, in her subsequent novel, *A Married Woman*, distributed five years after the fact, Kapur, comes back to the portrayal of women's issues, sending a methodology that, as in *Difficult Daughters*, figures out how to be, all the while, both Indian and universal. What's more, that, as well, is 'an incredible accomplishment'. Her acclaimed books are *Difficult Daughters* (1998), *A Married Woman* (2002) and *Home* (2006). They manage the mental, sociological and physical issues of Indian women.

In the novel *The Immigrant* she explores the difficulties anticipating the youthful migrants in the remote nations. Nina the hero discovers she isn't just not well arranged for the cultural bay she experiences yet additionally the vast separation (scholarly, passionate and physical) in her desolate relationship with her accomplice. Sexual insufficiency transforms into disillusionment and afterward disloyalty. Kapur explores in this novel the modifications and a dissatisfaction of current marriages. Her next novel *Custody* was distributed in 2011. It isn't only a social critique, however a novel against present day marriage, with its weight of individualism. Consequently, Kapur gives a thumbnail image of the lives of Indian women who are oppressed not exclusively to physical torture yet mental likewise in a male dominated society. She has richly utilized in her books her aptitude in anticipating the anguished brain of abused women. Her depiction of women characters in her books perpetually bears credibility to her women's activist viewpoint and point of view, testing the male dominated world.

Origin of the Term

The term 'feminism' has its beginning from the Latin 'femina' signifying 'lady' and in this way alludes to the backing of women's privileges, status and force at standard with men on the grounds of 'fairness of genders'. The term got famous from the mid twentieth century struggles for making sure about women's suffrage in the Western nations and the later efficient socio-political development for women's emancipation from male centric abuse. The political extent of feminism has been widened by the impact of Marxist ideology that made women's activist test sexism alongside capitalism, for both encouraged the man centric arrangement. Feminism, other than being a political campaign, endeavors to consider and take care of the different sex based issues. It questions the pre-imagined suspicions about the roles that people ought to have throughout everyday life. In literary content, feminism brings to examination the depictions of sexual orientation roles, which will in general force social standards, customs, conventions, laws and desires on the grounds of sex separation. It tosses a

test on the age-long custom of sex separation and endeavors to investigate and locate another social request. Feminism, with its push on sex and sexuality, has assumed a fundamental role in contemplating the construction of manly and ladylike identities and the construction of heterogeneous sexuality, homosexuality, bisexuality and the suggestive arousing quality.

The Female Characters of Manju Kapur

The female characters made by Kapur are described by the appropriation of a basic and reflexive demeanor that question their position and as an outcome endeavor to reclassify cultural and social generalizations and qualities so as to make their very own space, which brings a redefinition of their identity just as a discussion and encounter to the social setting and a common and incredible male centric ideology. Kapur features the components which controls the opportunity of the female to live, develop and complete herself the manner in which men do. The manner wherein religion, tradition and myth are misused to condition women into an acknowledgment of their auxiliary status making them lead claustrophobic and circumscribed lives. The female hero oppose and conquer the ideological concealment and reshape standards and existing worth frameworks to re-concoct themselves in a significant manner. In this sense, her books are a noteworthy commitment towards the domain of Indian English fiction and women's activist psycho investigation in India.

To Cultivate Support for Female Cause

Since the circumstance of women in India is very hopeless and an extraordinary arrangement should be done for their sake, it is significant that Indian women's activists comprehend the Indian setting completely. The need of this hour is to transcend the impediments and to deconstruct patriarchal structures through individual questionings. Just through this process of reevaluation and cross examination new pictures will be made and new narratives composed. So as to increase monstrous help for the "women's motivation", Indian women's activists need to expression and edge their reactions, their contentions and their requests remembering the delicate issues and estimations identified with the Indian culture. In this way our needs ought to be to "elevate" the women's issues and keep up parity inside the socio-monetary and political situation of India. To end discrimination and push ahead with dreams of a superior life where the two people will live as liberated individuals.

Feminism in Manju Kapur's *Difficult Daughters*

In the most recent decade of the twentieth century, there are numerous women authors who have enriched the Indian English writing. Among them an outstanding author is Manju Kapur. She has introduced the issues of the Indian women in a joint

family in a male-dominated society. She has given another vision of Indian women in her fiction. Manju Kapur's first novel, *Difficult Daughters* (1998) was granted the Commonwealth Writers Prize for the Best First Book in 1999. In her novel, *Difficult Daughters*, she explores her women characters, some of them who are modern in their standpoint. The principle hero of this novel is Virmati who is a traditional lady however her cousin Shakuntala is very surprising from her. She is a westernized woman. Virmati is propelled by Swami Dayanand's idea of women's training. Manju Kapur uncovers the traditional thought of marriage which is essential for each lady. Along these lines, she delineates intentionally the characters of Virmati and Shakuntala having two unique mentalities. The previous is of traditional standpoint and the last is of modern viewpoint.

Shakuntala is M.Sc. in Chemistry working at Lahore. She is a smart independent modern and an advanced young lady who doesn't have confidence in the idea of marriage and responds unequivocally to this traditional thought. She addresses Virmati with the accompanying words "however women are as yet expected to wed and do nothing else". She recommends her to live like a free fowl and says "times are changing and women are moving out of the house, so why not you?" This response of Shakuntala gives her mentality towards marriage. Along these lines, Manju Kapur delineates this lady character as her own representative and offers significance to opportunity and instruction for India women. In any case, the writer features her thoughts of women and their relationship with others, women's sexuality, love, fixation, desire, marriage, sex roles, self disclosure and different issues. We find that Virmati is a strong and increasingly vocal character and mindful of the rights for training and monetary freedom. Through the character of Virmati, Kapur shows the issues of modern women, their sufferings, and issues confronted and so forth. She is torn between family obligations; want for training and illicit love with the teacher who is as of now married with two youngsters. She cherishes her folks, family, training and sentimental educator. Like a modern lady, she imagines that, "Study implies building up the psyche to support the family" in light of the fact that "a young lady lives for other people, not for herself". In this manner, Kapur has contemplated the issues of Virmati as a socialist women's activist for her circumstance and struggle for identity and self articulation. Alongside the conversation, the significant piece of the novel features the issues of Virmati as a difficult little girl for her folks. Toward the start of her affection, she realized that Professor Sahib wasn't imposing yet later she discovers her life in difficulty remaining between „educations versus marriage. She gets insubordinate for the educator's reluctance to wed her. She endured the traumatic experience of her fetus removal in Lahore and realized her dad passed on without pardoning her. In this novel, we discover Virmati's issues and clashes are existential and her struggle for self-attestation prompts self-distance

Feminism in Manju Kapur's Home

In "*Home*" Manju Kapur elaborates on the oppressive modes in raising a female youngster. The kid discovers that she has just auxiliary spot in the public arena and she can in no way, shape or form act like a kid. According to the contemplation of Manju Kapur, this is where persecution begins. The story focuses on the female character Nisha, the little girl of Yashpal and Sona, who endures the worst part of pressures bearing at the family. The discontinuity of a joint family and its mayhem also encroach on this character in various manners. Sick impacts of the misuse of a severe home, constraint and sexual maltreatment additionally debilitate her self-will. *Home*, the third novel of Manju Kapur, is very not quite the same as her initial two books, since they grandstand how women oppose or get associated with other women.

It is *Home* which represents the narrative of a lady who outperforms all the chances by her self-assurance and solid will. Along these lines, this novel is a lot of not quite the same as her different books. Regardless of the way that Manju Kapur has made her male characters more persuading and giver than in her previous books, she has expressly shown the complexities that an ordinary Indian lady would go up against in her own life and furthermore how society assumes a significant role in making her obstacle. Nisha gradually perseveres all and succeeds. In this manner, she turns into the most winsome character of this novel. Indeed, even at the hour of attack, she doesn't crack by any means, however endures quietly. She communicates her fury in coming up throughout everyday life. She picks the field of business for that. In spite of the fact that her family thinks about that her demeanor ruins the notoriety of the family, Nisha doesn't prevent.

In *Home*, the hero speaks to the post frontier Indian women who don't struggle with the male, however are set up to take duties. Their differing issues like pressure, sentiment of segregation, distance and journey for identity are depicted strikingly in this novel. She utilizes two sorts of women. Women of the main kind are the delegates of the traditional society. Typically, these characters are either the relative or the mother of the heroes who will in general repress women under men for the sake of custom. The other kind alludes to their daughters who get changed their innocent stage into yearning people. For accomplishing their balance, they are venturing out of their inflexible familial unit so as to achieve distinction. Manju Kapur utilizes the mother picture as the exemplification of cliché values and the daughters break them.

Home's Nisha is the reproduction of the post pilgrim women. Sona perseveres through all exceedingly persistently. Nisha, on the opposite side of the image, doesn't move to the tunes of strengthened patriarchal codes. She is the main little girl of Sona who endeavors to begin her own business. In any

case, it isn't at all encouraged by her better half. Nisha is seen battling despite seemingly insurmountable opposition. Her powerlessness, struggle for identity and freeing disposition are communicated well in the novel. Jananbandhu concentrates in this context: "Nisha was explicitly mishandled as a kid because of Vicky, her youthful cousin. Again tradition plays for the sake of destiny. Nisha is pronounced 'mangli' and she is compelled to watch horoscope. This destiny tortures her and she is compelled to wed a man who is ten years senior to her. He is a single man and this match is settled at long last and Nisha weds him as the consequence of this marriage procedures. Arthi, S watches, "It features how the standards of womanhood provided again and again in the various myths and legends that that structure the Hindu aggregate oblivious treacherously enter, catch and form the brains of women in this nation leaving them covered in obliviousness and careless in their optional status. In the perspective on Purneet Kaur, 'Home' communicates the station based preference, classism, offbeat convictions, denied female training, and so on. Their identity is ceaselessly in division between their internal desires and social systems of reconnaissance". Additionally, love marriage of a lady is considered as an untouchable, in light of the fact that most definitely, it very well may be accepted uniquely as an issue of disfavor.

All the female characters in this novel are battling among tradition and modernity and Nisha is the main character that has the guts to battle against the backward disposition of the family. On the off chance that she has not endeavored in this way, she could simply be one among the female individuals whose activity is only cooking tasty menus in excess of five times each day. Gone are the days when women were viewed as inactive victims and solid upholder of old qualities in a family. Kapur's Home appropriately portrays women's diligence in suffering dilemmas and discovering space to come out of the repressions.

The women focal characters of Manju Kapur really uncover the social, patriarchal persecution against women. They are not the quieted animals but rather are sufficiently intense to speak loudly for their selfhood and restrict the injustice and compulsion. Sona displays herself as the common Indian women who bind themselves to four dividers with their divulged agony. Being in the auxiliary spot, Sona doesn't appear to battling against the chances and stay as the uninvolved victim. However her sufferings uncover the inexplicit situations of women. In actuality, Nisha stays as a rebel until the end without quelling herself under the lashing grasps of male centric society. The previous sticks to reliance of her home, the organization that gives her haven and security. The last mentioned, despite what might be expected, lays her trust in instruction and self-reliance by which she inevitably turns into an effective and furthermore a confident businessperson.

CONCLUSION

In the entirety of her books, Kapur features on how women are abused for the sake of man controlled society or tradition in the Indian culture. Kapur's the germinal issues of women in a befitting manner and the wiped out, unfortunate state of Indian women. In the books of Manju Kapur, mother's mastery is noticeable than that of the dad. To summarize, Manju Kapur's books empower us to get a thought of the women's activist struggle against predispositions. While perusing her books, one can get the feeling such women's reality is much the same as the adoration for a country which is going through different hardships.

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