

# Women in the traditional and social situation in Manju kapur's home

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**Abstract-** Manju Kapur's Home (2007) is her third novel. This novel points out the traditional belief of the rural women and the various traditional stories in this novel we find Manju Kapur has beautifully portrayed the women characters in general and Nisha the protagonist in particular. Nisha has to struggle for establishing her identify and to survive in their male dominated world. The novel explains the patriarchal society and one of the daughter, breaks the rule with the hanging social equations. This novel deals with various issues related to women and their traditions are discussed. The social situation in which Indian lead their life are also presented. Home is undoubtedly a mastery novel, which tells about kindness compromises and secrecy which is present at the heart of every family.

Key words: Tradition, social situation, culture, survive, patriarchy.

## INTRODUCTION

Manju Kapur is a novelist of international repute with five critically acclaimed novels to her credit – Difficult Dughters, A married woman, Home, The Immigrant and custody, she stands out from the rest of the writers of her age. She was awarded the prestigious common wealth Award for first fiction from the Asian region in 1999 for Difficult Daughters. A married woman, Home both shortlisted to the Watch crossword prize for fiction, and the Immigrant was shortlisted for the Dsc prize. Manju Kapur's is a prominent women writer in India English literature. kapur's female Protogonists are mostly educated aspiring individual caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society becomes intolerant of them. They struggle between tradition and modernity.

The present paper presents the women in the traditional and social situation in the novels of Manju kapur very adroitly presents women that belong to the colonial and pre-independent India who are well-stepped in tradition. They are nothing if not traditional to their backbone. The traditional women brought up in the spirit of tradition takes it for granted that her status as a daughter wife or mother is safe and secure and the pattern of family set-up, termed as patriarchal system safeguards her interests as an individual in society. In such tradition where women takes everything for granted the thought of rebelling against that system sounds absurd and irrational. Womens elastic sense of adjustment, and her shock-absorber like patience and, above all, her deep sense of dedication and devotion to her family fortify the traditional system. The reason for all this is not far to seek! Hindu ethos has instilled certain ideals into her consciousness even from her girlhood and this sense of dedication to her family with a genuine sense of self sacrifice, no more can make her go against the existing traditional system. And the patriarchal mode of hegemony, especially in India, fortifies that system.

Tradition, indeed, is tyrannical and is quite impervious to ideas new that come from outside.

## WOMEN IN TRADITIONAL AND SOCIAL SITUATION

This paper is entitled women in the Traditional and social situation it discusses about the traditional and social situation in the novel Home. Women play a vital role in tradition especially Indian women. Though these women are least bothered about their health they pay more attention to the traditions which the ancient people have left behind.

The fiction is clear for its focus upon the better off of women's position in a household as well as in a society kapur has evoked several societal evils which may include caste based prejudice, classism, superstitious beliefs, prohibited female education, eradication of child marriage etc. The institution of marriage is an intimate oppressor to marginalize women within the society. A girl is never needed to discuss about her marital decendants Love marriages are preferred as a social sin and worthy of shame while arranged marriages are viewed with the eyes of respect and hope for dowry negotiations. To break the male dominance shackles a woman requires to question the popular prejudices and to reinvent their identify. However it is not education only that is needed. It is that women who should have liberty at experience that they should differ from men without fear and express those differences openly be encouraged to think invent imagine and create as freely as men do".

Manjukapur presents in their novel the changing image of women moving away from traditional portrays of enduring self-sacrificing women towards self-assured assertive and ambitions women making society, aware of their demands and in this way providing a medium of self expression. Sona is one of the major woman characters of the novel 'Home'. She is the wife of Yashpal and the daughter-in-law of the patriarch,

Lala Banwari Lal. Theirs is a love marriage. Sona is presented as a restless woman and the reasons, of course are obvious. In the first place she enters the Lal's traditional family through love marriage without any dowry and it entails a continual taunting by her mother-in-law. Secondly, Sona's being childless for a long period incurs the deep displeasure of her mother-in-law. As a traditional woman, sona feels her womanhood is incomplete without her being a mother. And this is much more so in a traditional family. Sona leaves no stone unturned and becomes stricter in the observance of rituals. Every Tuesday she fasted. Previously she would eat fruit and drink milk once during this day, now she converted to a nirjal fast. No water from sun-up to sun-down. She slept on the floor, abstained from sex, woke early in the morning, bathed before sunrise. For her puja she collected fresh white flowers, jasmine or chameli, unfallen, untrodden, from the park outside the house". (H-15) She appears to be fatalistic in this regard when she even believes that "there must be some deficiency in her prayers or a very bad past karma that made her suffer in this life" and to make amends for her deficiency she prays to lord Krishna most earnestly; "Please, I am growing old, bless us with a child, girl or boy, I do not care, but I cannot bear the emptiness in my heart." After Banwari Lal comes back home with Vicky the latter is thrust upon in the care of Sona, the reason for which is her childlessness according to Yashpal. "The boy is orphaned. He needs a mother's special attention. Let him be your Child". He says further adds that Vicky is the gift of God given to us. Sona looked at her husband with heart full of pain. Sona day by day becomes weak and her childless situation irritates her even more. Her mother-in-law tells her that, Bechaara he has only us now. We have to make up for his sorrow in life. It was your kismet not to have children so you could be a true mother to your nephew. Finally she accepted to become the real mother of her nephew. The reason for which is her childlessness and he being orphaned. Sona is quiet unhappy towards her grown up adopted child but in her inner heart she longs for her own child. After several years passed Yashpal tries to make a visit to a shrine at Chitai, near Almora. Sona and her sister's family visit the shrine. After two months Sona gets conceived and says "I feel it is because of Devi" After ten years she gives birth to a child and the baby is declared a mangli. Nisha started growing and she is not allowed to play outside the house. Being a traditional family they restricted her from playing outside the family. Her parents feel that it is better for girl children to remain inside the house. Nisha is the princess of her family. Sona followed almost all the traditions seriously and she makes her daughter realize the importance of wifehood in tradition and also makes her follow the good old traditions. Women generally are given more attention in the media. This kind of media attention has increased the issues related to gender discrimination. Women, when compared with men have strong potentials. Mirror of life that is literature helps these women to prove themselves in a male dominated society. A tradition is considered as a custom, practice or story that is remembered and passed down from generation to generation. Manjukapur's third novel 'HOME' beautifully weaves "conflicting loyalties intrigues triumph" as well as the "small rebellions and intense power struggle" which constitute the

universal human experience. In this novel we find Manjukapur has beautifully portrayed the women characters in general and Nisha the protagonist in particular. Nisha has to struggle for establishing her identify and to survive in this male dominated world. The novel explain the patriarchal society and one of the daughters breaks the rule with the changing social equations. Initially Nisha and Vicky are introduced as brother and sister. He expresses pain and difficulties in life and says that he lives like a poor boy in this house. Later Vicky's character gets changed and he takes some sexual interest towards Nisha. At that time Nisha is a small girl and Vicky is just a fifteen. Often Nisha gets angry with him. After a long gap Vicky again meets Nisha. At that point of time she was along in the upstairs. Once again Vicky inflicted sexual torture to Nisha and she felt like dying. Nisha gets physically and mentally affected by Vicky's torments she did not share this situation with her parents. She did not concentrate over her daily routine work. During the nights, Nisha is not able to sleep. She did not go to school. Her mind is upset by Vicky's torments. Sona advised Nisha to go to sleep in the upstairs, but Nisha objects and in the evening her aunt Rupa comes to her house. Nisha then leaves to the house of Rupa aunt Rupa comes to know that Nisha is sexually tortured by Vicky. Nisha is happy in her aunt's house because her aunt and uncle show extreme affection towards her. Rupa takes care of Nisha as her own daughter. Nisha's grandfather suffers from a disease and after six months he passes away. Nisha's grandmother is very much upset towards her husband's death. Yaspal tells his wife, that if Nisha comes back home.

During this transfer Nisha's couldn't concentrate in her subjects and is not at all interested to go to school. Every weekend her uncle and aunt visit Nisha and the former enquire about her studies. Nisha joins her BA in Durga Bai College. Nisha goes to college by bus and there she happens to meet a boy called Suresh. He is an Engineering student. Their friendly relationship day by day develops into too. Nisha often skips her classes and tells lies to her family members. Nisha is how left with only 37 percentage of attendance. Finally she is not allowed to attend has examination. The family finally finds out the secret in the life of Nisha that she is in love with Suresh. Nisha is now restricted from going to college. Her family members did not like suresh as he belongs to some other caste and that his status and family both are poor.

Nisha felt like prisoner in her own house. A few days later a meeting between Nisha and Suresh is arranged by Premnath her uncle. But Suresh shocks her saying that "We cannot get married, "if your family does not approve, I will be standing in the way of your happiness" Nisha tells her aunt that if she is not allowed to marry Suresh, she will commit suicide and her aunt replies that these dialogues are suitable only for films and not for real life. Finally Nisha begs her parents for another last chance to meet Suresh. Once again Suresh gives the same reply and adds. I couldn't marry you "You will always be the princess of my dreams". He leaves the coffee house, as well as Nisha's life.

Nisha suffers from eczema. Her condition is very pathetic. The family members are trying to survive her into pleasant look she shocked to listen her marriage to another person. But after sometime, she thanks as her family is also a matter of her importance. There is an effort about Nisha's marriage also. She sets-up a shop of Nisha's creations where she bridal suits. Ther novelist expresses the notion of survival in relation to Nisha. She did a lots of work to stand herself in the society and tried to get a home of her own has been materialized. Hearing all these troubles at back, Nisha moves ahead with studies of her choice.

Manju kapur's home summarizes the idea of women's liberation and the protagonist nisha emerges as a new woman in novel. Earlier in various socio-cultural situations, women were discriminated more on the bias of sex. Hence Manjukapur mentions. "This is the life of a woman to look after her home, her husband, her children end given food she has cooked with her own hand. This has been in practice with women as their duties to we domestically under the pressure of patriarchal notions and confides. Betty Friedan views that for woman, as for man, the need for self-fullfillment the autonomy, self-realization, independence individuality, self-actualization – is as important as the sexual need. As Nisha is mangli, and destined to match her horoscope with a similar mangli, she shout wait unless mangli could find. Ultimately Nisha is at the centre interest with an issue of her college education.

#### CONCLUSION:-

Towards the end of the novel Nisha excels in establishing herself as a designer. However, she is married to thirty six year old widower who can hardly respond to her passions. It is in marriage and childbearing that she is forced to find ultimate happiness and fullfillment as the society refuses to give her achievement in profession recognition and identity. So all the protagonist of Manjukapur in Home ultimately returns to the traditional mode of life perhaps with the realization that 'Home is where we have to together grace". Sona Rupa and Nisha are placed within the threshold of patriarchy. Manjukapur's Home is the best chronicle of urban middle class in India. Manjukapur's depiction at her heroine, her travelling the labyrinth of rules and regulations of traditional middle class milieu is sincere and realistic. A woman in India family is whining under the burden at patriarchy. She strives to establish herself in her own family and explore for herself Eventually the most of the women folk to see satisfaction by fitting themselves within the threshold at patriarchy.

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