Chapter 4

Portrayal of the Changing Faces of Women in *Home*

In Indian society women have occupies signifying spaces and they are most valuable subdivision of our country. Younger has contributed at large level in progress of our country; their part can't be neglected in the progress of our country. Women's duties played vital role in the any progressive country, It is depends on harmonious family relationship and its constancy depends upon women as wives and house wives, she as a mother carry up her children and she has contributed her immense role in the progress of her children and their future. "Although, the quest for self, especially in the life of woman has become a much debatable phenomena, as long as this term is growing old, it is losing its authenticity. It is occasionally misinterpreted by literati of the world. No one can deny the fact that women are treated as no entity several times in their life, their sentiments and emotions are mostly ignored but as far as their honesty to themselves is concerned they must be vigilant for their chastity and responsibilities" (Rajput 124).

Since the beginning of the feminist movement in 1960s in the West, much has been written on women. Only a few feminist writers made their contribution to the women’s movement against this oppression. Margaret Drabble, Doris Lessing, Iris Murdoch, Marilyn French and Margaret Atwood have contributed greatly to the movement and have been internationally acclaimed as feminist novelists. They announced a rise of a new wave of feminism across the world. Their influence on India resulted in a new breed of Indian feminists. The prominent feminist novelists in the breed are
Nayantara Sahgal, Anita Desai, Shashi Deshpande, Namita Gokhale, Shobha De, R. P. Jhabvala, Kamala Markandaya and Arundhati Roy. They occupy a prestigious position in Indo-English fiction. Their writings reflect a variety of shades, colours and visions. The assertion of identity in their writings deserves a better treatment at the hands of their male counterpart. They protested against the cruelty perpetrated on the women by portraying their responses and reactions. The spirit of revolt against mechanical life, mismatched marriages and wayward ways of their life partners was obvious in their writings. The protagonists of their novels are women of a typical Indian society. The plot of their story is woven around the women who negotiate the oppression of a patriarchal society. Indian English novelists of present scenario have shift their focus on women's suffering in patriarchy society from women's fights for their individuality, their identity and as well as in their novels relationship have central focal issue. In present era novelists like Anita Desai, Shashi Despande, and Manju Kapur have explored human relationship and trap their emotional and mental springs. We can observe any character's psyche by inspected through relationship and communication with family members which modules their future.

Indian women novelists are gaining grounds worldwide and winning critical review and international recognition. Now their work is no more considered as something critical, melodramatic or sub-stuff. The glaring cause of their success as novelist lies in the fact that they are born story-teller and they are endowed with the gift of delving deep into the workings of human mind and heart with sympathy, sensitivity and understanding. But there is also the common element of conflict of values and fighting between different ways
of life. Among the prolific women novelists like Kamla Markanday, Nayantara Sahgal, Anita Desai, Kiran Desai, Shashi Deshpande and Jhumpa Lahiri, Manju Kapur is also a distinguished figure in the world of novels. Society, morality, values are like bondage to them, so all of them are leading forward in an ambiguous manner in the midst of relentless urbanization and the far reaching western influences.

Manju Kapur's *Home* (2006) is her third novel. The novel deals with patriarchal family of Banwari Lal who believes in old Indian customs and traditions. Manju Kapur gave her magnificent magnanimous in the field of Indian English fiction writing. She depicted emancipation of new pretense of Indian woman in her novel. It is believed that Feminism is the movement which sustain woman to dissent against man inclination world. It was the movement for equal rights and privileges in the field such as social, political, and economical despotism of society. *Home* is the story of orthodox Indian family and saga of three generations women. Kapur represents new women who fight against patriarchal conventions and notions that are not hopeless, feeble and reliant. She accomplished woman who struggle for self identity and self dependent. Manju Kapur’s *Home* represents of new woman who strives between tradition and modernity to ascertain her own identity by being economically independent without relies on male support. Manju Kapur is the Indian women novelist who characterizes the suffering and divergence of the modern educated women that fight between tradition and patriarchy on the one hand and individuality and independence on the other hand. Women characters in her novels are conscious about the predicament and prefer to struggle and revolt against the traditional and culturally accepted norms and
existence. They also countenance the duties and try to reshape themselves in the socio cultural manners of the changed society. Manju Kapur in her novel describes the portrait of rebellious women who search for self-discovery, self-esteem; self-sufficiency and self govern as they are caught between feudal principles and the hasty impending new life. At the same time, the women characters in Manju Kapur’s *Home* are trying to sustain the stability between family and society. Her women characters are the embodiment of new women who effort between tradition and modernity. Manju Kapur's novel deals with lives and troubles of woman only. Her work keenly focused on the predicament of women and men are pushed towards periphery. *Home* provides a pinter to the catatonic position of women in the tradition-bound, male subjugated middle-class society of existing India, in which they are struggling to defeat the contracting predicaments of pre-fixed descriptions and pre-set rules, and thus endeavoring to redefine their position. *Home* explores struggle of the protagonist to delineate and achieve a self-hood, thus placing it in a constant and sharpen concrete to specify the changing dynamics of man-woman relationship.

Kapur's narratives bear legitimacy of a woman's mark. She rebels against the masculine parlance and the masculine notions of calibers, relationship and substance, and laid exposed before to contemporary society dissident role of customs in enabling the secondary role of woman, accentuating necessitate of discrediting its legacies if women have to rise as enlightened and boundless creatures. Very genuine problem of one female being reflected by another females is the outcome of the novel and the novelist only gives the message to the society that female being reflected by
another female is the outcome of the novel and the novelist only give the message to the society that female are not always at the fault as they are treated and rejected. It is very rich and intricate novel and each successive reading reveals new significance and new layers of meaning. Its complexities are endless and so equally are the interpretation it has received at the hand of critics.

With unswerving attention, Kapur follows the members of this traditional family into the uneasy world they come to inhabit. From the frenetic sensory overload of modern urban India, she constructs a story as intricate, quite and dazzling as the fabric produced by the family. Told in a sustained colloquial voice, home is starting in its sweep and unerringly accurate in the bleakness and hope it presents. With penetrating and keen insight the novelist webbed the story of her novel and hatched it with full size and shape and with much hammering on the anvil attuned to the family voices of Lala Banwari Lal, a patriarch of cloth business at Karol Bagh in New Delhi.

Manju Kapur's superb novel Home is about the intricate dance of manners that is joint family life. Their marriages augmented, their habit conserved - this is the principle upon which the family home is built. Children are brought up to protect the same values. All is well as they fall in line. For those who rebel, justice is swift and accurate: knives that wounded, and once then damage had been done, gestures that reconciled." In her emblematic new novel, the seemingly tranquil world of a joint family is coming apart. Banwari Lal, a patriarch of cloth business in the middle class New Delhi neighborhood of Karol Bagh, is a believer in the old ways. Men work out of the home,
women within. Men carry forward the family line, women enable their mission. His two sons unquestioningly follow their father in business and life, but their wives will not. Neither will his grand-daughter, who makes s choices considered unavoidable to the women of the family.

*Home* published in the year 2006, the central figure is a woman Nisha who is third generation woman in Banwarilal's family. The novel explores the portrayal of an Indian joint family of the Banwari Lals who runs their cloth shop in Delhi. The two sons of Banwari Lal, Yashapal and Pyare Lal - are well settled in business and are married the former to Sona and the latter to Sushila. Banwari Lal's daughter Sunita married to Murli, an unemployed man having irritable nature believing in dowry and liable for the burning of Sunita at the age of 32, and leaving after her only son, Vicky, a slant and slender boy of timid temperament who under take care by maternal uncles and their parents. Speaking about the Banwari Lal's family Kapur writes: "The Banwari Lal family belonged to a class whose skills had been honed over generations to ensure prosperity in the market-place. Their marriages augmented, their habits conserved" (*Home*).

Lala Banwari Lal, the family head, had a deep belief in fate. Before partition, his had been one of the largest cloth shopes in Anarkali, the famous commercial district of Lahore. However, the fate had been fit to teach him that in this world nothing is permanent. His shop had been one of the first to be destroyed, but amid slaughter that raged, his family survived, and grief for material loss assumed a less significant place in his scheme of life. With his seven - year old son, two year old daughter, pregnant wife, and wife's jewellery, they crossed the border into Amritsar, then Delhi, to finally arrive
in Karol Bagh. The jewellery was sold, a house bought, and a shop rented with walking distance on Ahmal Kahn Road. It was a good thing because Banwari Lal was not about to waste money on even a cycle in the early days. All his profit was poured back into the shop. The family never took holidays, their main entertainments were eating and an occasional trip to the local cinema. The clothes they wore had everything to do with shop leftovers and wholesale prices. Once settled in Karol Bagh, Lala Banwari Lal became a devotee of a holy man, a Baba, who lived near the house. His faith needed an anchor, and the holy man combined astrology, palmistry, spiritual guidance and reassuring predications about the future: "Pray to the Devi, everything will be all right, feel the cows, feed the Brahmins, everything will be all right" (6).

*Home* is the saga of three generation women which explores different views of each generation women. The first half part deals with Banwari Lal's family saga and Nisha's childhood to her college life. The latter part is exposures of Nisha's struggle for maintaining her relationship with Suresh, her broken relationship with Suresh, mangli issues which build hurled in her marriage, her patchy skin marks and her long success journey after so many difficulties and circumstancies which resulted in her successful business of suit stitching. In this novel Kapur has described protagonist Nisha who caught in patriarchal threshold in her home. Nisha is the protagonist of the novel, who struggles against the traditions of the society to establish her identity. Nisha fights for her rights at some point of time she was disappointed but Kapur holds upon her protagonist. In Nisha's life journey her aunt Rupa always stands up with her to encourage her. Nisha emerges out lucratively all
hurdles and circumstantialities of her life. With each difficulty of her life she grows more and stands affirm in life and her ability makes her thriving woman from ordinary girl to a successful business woman. The novels end happily with Nisha's marriage with Arvind and her two twins a baby girl and a baby boy. Kapur mentions in the novel: "Her duty was over-God had been kind, however hard it was to believe" (335). Researcher in this chapter focuses on portrayal of female characters in *Home*. Manju Kapur portrayed image of woman who caught in orthodox Indian family, but her female protagonist Nisha does not remain silent and mimic, she revolts and elevates her enunciation against patriarchal Indian society and established her own identity as a successful business woman and as a successful wife, daughter-in-law and as a mother.

In conventional societies like India’s, for woman to free herself from the imperious patriarchy and to discover her own voice to articulate her views, to create her own ways to cope her ‘self’ is a lengthy and arduous voyage against female-subservience, self-sacrifice, and self-restraint. Manju Kapur's fictions are apprehensive not only with social and psychological dilemmas affecting middle-class Indian women, but also about the obscurity of their status and their changing approaches and their capabilities in tackling those circumstances. Kapur explores the demonstration of woman’s subtle ways of negotiating with her life in sort to achieve autonomy over her body and psyche to have the liberty to decide her own identity liberated from all conditionings, freeing her from sex-determined roles and performances, in spite of what she has to many times countenance as consequences. Manju Kapur's heroine struggles till end to break free from traditions abhorring
signs. Manju Kapur's women characters are in betwixt of women who struggle for their own identity in urban milieu and discovers women psyche. Manju Kapur represents the picture of a modern mutinous woman of the contemporary society through the protagonist Nisha, who can raise voice to accomplish her desires. Nisha’s struggle is to strive her identity as an independent women. New woman's concept is about the women's fight for their rights and establishment of their own identity with educational and financial independence. In Nisha, Manju Kapur has implemented such a potential character that fights against social evils of patriarchal Indian orthodox society.

The opening of the novel introduced to Banwarilal's family who resides in the Delhi and running successfully their cloth business. Sona, the elder daughter-in-law of Banwarilal's family remains childless since years while the younger daughter-in-law Sushila, is blessed with two sons named Ajay and Vijay. Sona after a long period conceived and after ten months, she delivered a girl, named Nisha. Nisha is growing within healthy environment of joint family. The tragedy has been taken place when she at the age of six victimized of sexual-harassment by his cousin brother Vicky. This incident turns in her life as a dreaded nightmare. After that she was not able to eat or sleep well. Nisha is too small to understand what has happened to her. But, with the request of her aunt Rupa, Sona send her to her aunt's residence. Nisha is central attraction at Rupa's home was a childless woman. Nisha was educated at her aunt's home and taken better care of her studies by her uncle Premnath. But, she has to return at her own home after ten years due to death of her grandfather Banwarilal. Nisha called back to her home to fulfill
emptiness in life of her grandmother. There is no peaceful surrounding atmosphere in joint family. So Nisha's study is not taken care of. Nisha got seventy percentage in tenth standard in Humanities, the family wedding did not affect on her percentage as previously her studies was so infinitely taken care by her Uncle Premnath for last ten years. The new woman is an educated and liberated woman who squabbles explicitly that the detach spaces ideology for man and woman is an accumulated of society and culture rather than biological regulate. She stipulates equal opportunities and assortments as man have in the society. She is not only escalating her educational and career probabilities but is also becoming economically self-reliant. The new woman is not agreeably accepted to go through in the marriage which enforced on her by social and economical forces. Inspite she plunks with full potency raising man to reside in the same ethical values as is vital of woman. The new woman is fully conscious of the preference before her is not between going on and reuting still, it is betwixt advancing and receding, and she does not at all consider in diminishing. She is aware that she has accomplished at this status today after ephemeral through the blizzard of deride and scorn, and years of indifference and abandon. So, she stands with full potency and audacity to face any obstacle to preserve her individuality and self-esteem.

Manju Kapur has depicted in her women characters like Nisha, Rupa and Pooja who stand for a new women. Sona didn't want that her daughter will go for further studies in college. In her opinion for girl, marriage is end point of her life. So, she wants that Nisha learns household duties which help her after her marriage. Rupa takes stand for Nisha. Rupa mentions that in today's world the scenario has been changed, we don't know about girl's
future, the studies makes her individual and independent after Nisha's marriage. As Kapur have states in the novel:

If anything happens in the girl's later life, she is not completely dependent, interposes Rupa. She knows her views should be confined to her sister, who would recycle them as she thought fit. But she couldn't help herself. In this day and age there were still people wondering whether girls should get education. And this a girl whom her husband had salved over for years. How could they let all that go to waste? It would be a shame to not to educate her further, she continued in a careful, unemotional manner. (139-40)

There was a time when rule of men over women was accepted everywhere as just and even women made no complaint about it. But now everything is topsy-turvy. Many women now have understood their value and have started protesting against the harassment and abuses. Kapur has openly stated that ‘new’ women developed their skills and jumped into the battlefield of life fighting against all sort of social constraints, emotional ties, religious boundaries and cultural clutches. She is not only equal to men but one step ahead of them. As compared to suppressed women modern women has achieved a lot but in reality they still have to go a long way. Although they faced lots of trials and tribulations they overcome those obstacles and started raising their voice for their space, share and identity openly against the patriarchal society. Today's women have realized their capabilities and have started to question the injustices done to them. They have also learnt to decide on their own without anyone’s guidance. They want to have full control over their destiny. They simply do what they want to do and enjoy life to the
fullest. For them nothing is important then their own self. Women have set a perfect example that they can achieve and reach their destination without crutches. Although the progress may be slow but it is definitely sustainable. Kapur in her fictions with vigor portrays ‘New Women’ which includes positive characters such as Rupa and Nisha. Nisha is a woman of many devices. Nisha is very motivated girl could go to any scope to fulfill her dreams and desires. Nisha has joined DCB College near to her house. She has only one best friend Pratibha who is a determined girl. Pratibha wants to join NCC programme with the hope of that it will be helpful to her for getting Government job in the police. Kapur represents in her a new woman who wants to establish her own identity and a self-determining existence in the economic field. Meanwhile Nisha meets a boy named Suresh, on her way to college. Pratibha makes Nisha conscious about this boy and asked Nisha to know about his family background and caste and says: If you are going to be a modern girl you have to be thorough (146). Nisha just pretends and says: “You think girl and boy can’t be friends” (147). She is modern girl with modern views and does not deficient through biologically, they are equivalent creature beings.

After several meetings both Nisha and Suresh fall in love with each other. Nisha develop into a valiant girl and she amble with Suresh with University lawns, seating with him in coffee houses. Now, it has turn into her daily routine life part. Suresh recommend her to cut her hair like Suraiya, a well-known film actress of those days. She did the same, but Nisha is equally conscious about her studies and when her exam days are coming near she was worried about her good results and refused to meet him. Suresh supports in
her studies by giving her St. Stephens Tutorials which outcomes in securing first division. The same comportments continue in next year and Nisha commences to miss her classes. At the end of the second year of college, she adopts modern dressing and her salwar, kammez replaced with jeans and T-shirts. In her looks and temperament, she accomplishes with a forward girl. Kapur depicted in Nisha a girl, who wants to create self quest with own capability and establish her own and individual identity. During her third year in the college, her affair molded into commitment with her boy friend Suresh and she is not as a shy girl who afraid to talk about her marriage, she firmly asks Suresh:”When is your family going to approach mine with proposal?”(187). At the end of the year, her parents received a letter from college authority about her lack of attendances in the college and at this stage her affair with Suresh come up into renown. She faces many questions from her parents' side, but in this difficult circumstancies she wants to meet Suresh only for once. But her parents do not allow her and her brother abused Suresh and also he dubs her as trustworthy person. She rebukes on this action of her brother by stating: “Who you are to decide whether I am trustworthy” (199). This defiant statement echo her modernity. She wants to live on the same footing with men, constructed her own individuality. She declines to confess any inequity between men and women. Her mutinous temperament occurs from time to time. When Suresh, on the other hand, strives to convince her family that his intensions are pure and he only needs Nisha. No dowry, no fancy wedding, he doesn’t even be bothered if she is a mangli. On description of this, she is stirred by his dignity. Nisha snubs to go after the age-old conventional marriage. She no more needs to be a puppet to be sold in the
market. Nisha’s search for identity and liberty as an individual being considerably articulates Manju Kapur’s feministic approach. Nisha is in the thought of that her parents did the love marriage so they allow her for marriage with Suresh, but she is wrong at her side and she kept imprisoned inside her home. She regrets to her uncle Premnath, who tells her “Suresh’s family should have met your family” (201). This is the way which comes from the past decades in Indian society, but Kapur portrayed Nisha as a modern and leading girl, as she says, “Uncle, you don’t think I am doing wrong? If the boy is good what is harm there? ”(201). Meanwhile she meets Suresh, but he refused to marry her and Nisha is in thoughts of that his brother is right from his side and her opinion of Suresh is now proved to be wrong.

Consequently Suresh evaporates from her life and now she is staying at home, this incident cause on her third year exam result and she got third division in third year. Nisha has no option and she elevates her future on the hands of her parents and became a bird in a cage and tries to comprise in her thoughts with the other man instead of Suresh. Her family now discussing about her marriage, and she feeling tortured by meeting boys and sitting idle at home waiting for proposal. Nisha rebels to her mother about her marriage proposals when she sees that her family has given an advertisement for marriage of mangli girl. Her arguments with her mother: "I want to study fashion designing. Lots of girls do it, why can’t I? Why should I sit at home every day waiting for proposals?”(227). Nisha is graduate from English honors and she does not want to seat in home instead of this she wants to focus on her career and wants do some career oriented course. Nisha finds
dark patchy spots on her skin. She is now suffering from skin diseases which add more pain in her life. Her mother underwent for many skin treatment like aroma therapy and homeopathic treatment. Her brother has married Pooja, her sister-in-law neither try to adjust with Nisha or Sona. Nisha is suffering from loneliness, now there is a no more marriage proposal waiting for her. She is self reliant girl, and she wants to stand upon on her own feet. Her father Yashpal understands the feelings of his daughter; he finds a job of teacher in playgroup near to their home. Nisha for few days mange to go there, but after few days she is tired of this job. She likes modern girl, dare to do the business like her brothers. She says in tone of request to her father I have seen girls working in shops. This divulges her internal quest for self-determining subsistence. It also searching for equality of sex i. e. Nisha and her brothers belong to diverse genders. She rejected the patriarchal organization in a very calm, quiet and serene approach, with a rational and calm manner. After seven months of marriage, Pooja conceives and delivered a baby girl. As there is increasing supremacy efforts between Pooja and Nisha, Pooja does not permit her to touch her baby owing to dark brown patches on her skin. Meanwhile she acquires a thought to establish business of salwar-suits. With this inventive thought she strains a year from her father to show her capability. Here, as a new woman she emerges to be self-confident and self-assured. She provokes to assert her desire and assurance. Yashpal handles to organize a place for work and twenty-five thousand rupees to start her business in order of return. He confectioned her without making dissimilarity between his son and daughter. Both are indulgences equally. This places a prominence on egalitarianism depiction of Nisha. Nisha organizes tailor masterji Mohseen
Khan and consigns significant matters with Rupa Masi. Her father proposes entitle her line, 'Nisha’s Creation'. As a conscientious working businesswoman, finally, Nisha anchored her own business called business woman of stitching the suits which went till her own children suffered a lot throughout her life but lastly the novelist seemed to prove that it never rains but it pours. The protagonist of the novel- Nisha-the mangli, around whom the whole novel revolves—finally gets rid of the parental home and takes haven in a new home of her own dreams after getting married with Arvind another mangli of the same cast—a home in which there is no chorus, no tension rather intention and too much care of the mother-in law for her twins—boy and girl. Nisha as an individual character could produce detach room for herself in home and society. She, as an educated and determined new woman, could reject to be delighted as a purpose instead that strives to create her own individuality.

Manju Kapur’s Home search through three generations, the life of her characters in a joint family structure representing pragmatically the trivial supremacy efforts initiated everywhere. Women in each generation are not the brittle human beings wicker by fable but resists for their family and allocate in the destitutions, causative to the comfort of the family. Women are portrayed as an awfully adaptable communal component, extensively hunted after to accomplish an infinite assortment of social and professional occupations. As mother, daughter, wife, grandmother, business partner or in any other place – she appears out as astounding persons, with comprehensive abilities, fragile and susceptible in convinced conditions, and potent, pliant and remorseless in others. All look out for higher elevations in life.
Differences occur only through varying levels of education, upbringing, social influences, and introspective wisdom. The story centers around Sona, the elder daughter-in-law of the Banwarilal household and the other characters and events revolve around her.

The first generation of women, as represented by ‘Maji,’ the mother-in-law, is deeply rooted into irons of the male approach, efficiently dependent on the men, first her husband, then her sons, she is incorrigible in her domesticity. The mother-in-law absorbs the vital place in the family and is analyzed with awe and followed by the next generation. Pregnant during partition, she facades destitution in carrying up a growing family. She handles her family economy, however skimpily, with vigilance and composes sure her sons and especially the daughter-in-law is persistently reminded of this. The influx of the daughters-in-law, who increase the concentration of the sons, formulates her undergoes with marginalized. She represents a woman who has accepted patriarchal system of old Indian orthodox society. In her views male child is very necessary for her family when Nisha was born she is not so much happy and she talks about another boy child to her daughter in law Sona. When Raju born, she feels very happy and she states about the boy child that “carry the name of the father and grandfather forward” (49). When the first male grandchild is born to Maji, the family exults that “the male line is augmented…….A boy brought up within the nurturing ambit of the shop would in turn ensure its continuing prosperity when he grew up” (15).

A true matriarch, Maji ensures the well being of all in the family, indulging all the grand children Vicky, Nisha, and Raju. She holds the family together the brothers eat at the same table and meals are cooked in the same
kitchen till the mother is alive. It has been ingrained in the family that the “most basic principle of a successful joint family is all for one and one for all” (109). Controlling the reins of the household even when old, she skillfully sees to it that Vicky is looked after by the family. When Nisha sleeps with her, “her nights were tinged with care and wakefulness: felling useful she clung to the sleeping child” (64). The dissolution of the family after her death is quick with detach flats being built for the two sons. The continuously changeable relationship, to accomplish one’s own self-interested trimmings in the family, is represented well in the novel. An alteration takes place in the relationship at home once Sona conceived. She always criticized by Maji for not deportment a child, the moment she does, the mother-in-law gives her adore and concern.

The second generation women have swallowed the cultural qualities and compound from the first generation women in the novel. The revolve of their lives is marriage and children. The birth of a baby boy Raju to Sona gives her joy- “The mother of a son, she could join Sushila as a woman who had done her duty to the family, in the way the family understood it. Gone was the disgrace, the resentment, gone with the appearance of little Raju, as dark and plain-featured as his father, but a boy, a boy” (49) Marriage as a resources of increasing communal and financial mobility make both Sushila and Sons search for daughters-in-law from wealthy families who not only fetch heavy dowries but also facilitate their business to flourish through the links that are made with the new relatives. Sushila, the younger daughter-in-law, was chosen as greatly for the dowry she obtained as for the reality that her father was a whole sale cloth dealer and this would advantages for the
business in the family. Later her own daughter-in-law and even Sona’s daughter-in-law came from prosperous families and were preferred not because of any other feature but the large dowries they carried and the consequent profits of business links made with relatives and friends. Ajay’s wife was apparently accepted because she "was simple, flexible, timid, sweet, caring, homely, devoted, and trained to put the interest of the new family above everything"(135). Having internalized the social customs and prospects which are seem to match with their sex, they are probable to be more submissive and calm than the men. A good – looking daughter will also help to amplify the escalating sphere of suitable links in gaining more business chances.

Sona and Rupa have had the same upbringings; the difference in their attitudes is by reason of the education they have received. Married at young age into a conservative, uneducated and superstitious family, Sona’s own cultural heritage is reinforced by the tradition loving Banwarilal household. Not being competent to conceive a child, she resorts to prayer and fasting in placed of taking up the more modern ways of medicine. Rupa suggests to her elder sister to confer with a doctor meet with deception “if I want something as badly as you do, I would do everything, not just rely on puja and fasts” (25), says Rupa. With the childless sons frequently regretting her states as it is Rupa, also childless, who relieves her sister. Not as beautiful as her sister, she completed her B.A and was married to an “educated badly paid government servant” (2). The minute incomes of the husband and the lack of a child does not swamp her behind but conveys her innovating courage and she establishes her individual business, with ample help from husband, father-in-
law and brother-in-law. Craving for her own child, Rupa admits stoically her infertility and is pleased with the help provided by her husband to his sister’s children and later to her own niece. The business started by her fulfils her. “More than an elusive baby, Rupa focused her attention on financial success” (33). Though, cultural customs are outside time and again before being invalidated in everyday duties. “She sighed and gave her karma a gloomy though before concentrating on the provision that needed to be brought tomorrow” (38).

The third generation of women in the novel strives to rupture from the restraints of repression and inequitable traditions. The recommend to budge forward and accomplish the statues of success is as deep as desire for home a family. Nisha, is sheer in the culture and mores of her family, “pretty, precocious and petted, there was not a lap in the house Nisha was not familiar with. And in those laps, as she was fed, cuddled, and bounced, words flowed around her, and into her, informing her of the ways of her house before she could even think ”(57). She is educated from childhood to be obedient, docile, courteous and ready for marriage, the chance to live with a more flexible aunt, which give confidence her for education and reading helps to cultivate into a self-governing person. She was taught into the habits of the family from a very infantile age- “from time to time Nisha’s mother insisted her daughter come home to be groomed in the tradition of the Banwarilal household” (92). From a young age she arguments and questions, yet is still too young to get her own way. Her aunt wavers as to the nurture of a “traditional and a modern girl” (97). The chance to go to college and experience liberty releases a new world to her. The development of
acculturation seizes in place with her communication with the friend Pratibha, a girl from a poor family who is determined and needs a job with the police and other college students. She ventures into unknown territory, meeting a boy and going out with him. “She returned to college feeling adventurous, daring and modern. For the first time she had interacted socially with an unrelated male” (145). She states her freedom by cutting off her locks of hair, which were considered a “family treasure, oiled all her life by loving hands, first vigorously to establish growth, then lightly to keep it tidy” (148). During a college degree, she experiments new boulevard and eventually discovers her own niece—that of designing clothes. She does not want to be “only the daughter of prosperous man but be responsible for wealth herself” (287). A successful business gives her financial autonomy. Her father soon seized her to be “more intelligent, methodical and independent than Raju” (296). Later marriage happened as a part of social modification and it was converted into the turning point of her life. She was in two wits then a mother-in-law to take care of, a husband who himself was struggling with his business and her won well established business. She opted out of a career for some time and chose the mundane comforts of home instead; postponing her dreams for sometimes. Asha, Vicky’s wife, is also a practical, sharp woman. She having comprehend untimely the subsidiary place that Vicky had in the household, she “laid the duty of a daughter-in-law at Son’s feet” (103) making a shrewd move to win over Sona, in the firm belief that it would secure her future. With humbleness, conformity and a obliging temperament she tries to win over the family. This girl from a meager family is also wiser than the credulous Sona, who did not even confer with a doctor when she did
not conceive for ten years. Asha, though she arrives from the “gullies of Bareilly” is elegant sufficient to confer with a doctor once she chooses not to have another child. She having her dream to have a house of her own, “an Independent place, where her mother and sister could visit her, something inconceivable at her in-law”, (105). She recoils when her husband talks about departures “I am not leaving. Where will we go? What about Virat’s education” (107)? With the only reason of protected a better prospect for her family she “pounded sense into his (Vicky’s) head, advising him against leaving the house. She refuses to leave the household knowing full well that “once out of sight, out of mind” (113), ultimately make safe a good quantity of money for her family before parting from the house.

After the death of Maji, the family destroyed the old house and builds two large flats to residence for the increasing families. The kitchens are detached yet the business continues together with more accompaniments as per the requirements of the grandsons who had wanted to enlarge the business in maintenances with the altering times. The place of the men was someway delinked from routine proceed as nurturing children or looking after household responsibilities. They only bring pronouncements and from strategy procedure for women. It is the women who convey in modify and also negotiators of cultural diffusions. The newly married Sona has been “trained from an early age to love, serve, and obey her in-laws” (p. 10) yet each generation append, deducts or changes what it inherits. Sona wishes her daughter to be educated while waiting for the right proposal for marriage. Gradually changes are received when Nisha is firm on working, when Raju wife carries a servant with her in dowry to do all the family responsibilities
and also when Pooja tries to help Nisha with her work. The changing era have made the elder generation agreed to that girls have to be educated, though they also anticipated them to be homely. By now the family has received the thought of women working. If a daughter can work, how can a daughter-in-law not be allowed to work? Though the men are believed to be the masters and bread-winners, the women are able to manipulate and manage them.

Changes in ideas lead to friction between members in each generation. Nisha who wants to marry Suresh, stumbles on her family objecting because he was poor and of another caste. She thought, “if they didn’t approve, why couldn’t they just let her go, her life was her own. Suresh and she were educated, they could both work” (206). Sona, who alleged that affability, insisted that it be evaded as much as potential, anxiously tells her sister that “if something happens, God forbid, she (Nisha) has her family, her brothers, her aunt and uncle. What is the need to look for a job, as though you had no one to protect you? You might as well live in the streets” (124). Rupa in annoyances conjectures “God knows what use an education would be to a girl from a trader family, one who was only going to marry and produce children” (125). Manju Kapur detects the function of the family in creation significant decisions to advantage the whole family. The career of a person is considered and implemented by the family. Marital associations are completed through family associations; and family also gives stability between generations through inheritance and sequences. Satisfying diverse requirements of the family in the distance of three generations, the women in the novel come out as sturdy characters. The evolution of the women in the first generation performing household duties to women in the third
generation, who fulfill more convincing professional ones, is inclusive. The novel which in progressed with the disheveled life of two sisters ends with the birth of twins to Nisha. The birth of a daughter may be the birth of a new sunrises and she may comprehend all the dreams of her mother.

Finally Nisha anchored her own business called business woman of stitching the suits which went till her own children came in this world. She is the best example of the heroine who suffered a lot throughout her life but lastly the novelist seemed to prove that it never rains but it pours. That was why she got married and also blessed with two issues. The main protagonist of the novel-Nisha-the mangli, around whom the whole novel revolves-finally gets rid of the parental home and claustrophobia and takes have in a new home of her own dreams after getting married with Arvind another mangli of the same cast-a home in which there is no chorus, no tension rather intention and too much care of the mother-in-law for her twins - boy and girl. The novelist shuts the curtain of the novel happily with these words:

Ten months after Nisha's marriage, twins were born. One girl, one boy. Her duty was over - God had been kind, however hard it was to believe. Forty days later, during the naming ceremony, Nisha sat in front of the havan, and through the smoke gazed at her tiny babies. Their color was the way hers had been before blemishes had come upon her. The mother-in-law sitting next to her held the fragile boy in her lap. Just like his grandfather, she murmured as she caressed his cheek, a statement she made every day, to the approval of all. The more robust girl lay balanced on her mother's knees, eyes shut, cradle cap stuck to her scalp. Her milk began to spurt and strain her blouse.
She quickly adjusted her palla and looked up. Surrounding her were friends, relatives, husband, babies. All mine, she thought, all mime.

(336-37).

In few, with unswerving attention, Manju Kapur follows the members of this traditional family into the uneasy world they come to inhabit. From the frenetic sensory overload of modern urban India, she constructs a story as intricate, quite and dazzling as the fabric produced by the family. Told in a sustained colloquial voice, Home is startling in its sweep and unerringly accurate in the bleakness and hope it presents. With penetrating and keen insight the novelist webbed that story of her novel and hatched it will full size and shape and with much hammering on the anvil tuned to the family voices of Lala Banwari Lal, patriarch of cloth business at Karol Baugh in New Delhi.

*Home* deals with Banwari Lal’s family where personification of middle class family, their tradition, their living and their views on societal aspects are well described. Of course it shows the new instincts in women who carries the burden of inhibition since ages and wants to be free now. The writer Kapur clearly shows the dilemma of the characters to have their fight to be firm with their self. Crisis is been shown regarding their identity where in family and society characters tries to carve a niche for self. Kapur is even successful in presenting the real picture of women in male-dominated society. Kapur is very intelligent writer who dealt with both female and male psychology and problems in their life. The male characters and their thinking are clearly presented. Even education made it a point for characters to think independent, differently. The struggle depicted between tradition and
modernity. Though the novelist portrayed her protagonist as women caught in the conflict between the passions of the flesh and the yearning to be a part of the political and intellectual movements of the day.

In the fitness of the things it can be quoted that very genuine problem of one female being reflected by another female is the outcome of the novel and the novelist gives the message to the society that female are not always at the fault as they are treated and rejected. When Manju Kapur makes a little fish speaks like a whale. When she discusses a point, she lectures like a stern teacher and stares her readers in the face. It is very rich and intricate novel and each successive reading reveals new significance and new layers of meaning. Its complexities are endless and so equally are the interpretation it has received at the hand of critics. Diwendi rightly observes: "As the title indicates, the novel centers around the concerns of womankind more than those of males, and some of the dominant concerns of womankind as discussed in it are: dowry (and marriage depending on it), bareness, and education and financial independence" (Diwendi 45).

Manju Kapur goes away a stride further and reveals that women have been sufferers not only of patriarchy dominant Indian society, the containment arrives from many quarters. In doing so, she defies the gigantic arrangements and insight concerning link between of men and women as encouraged by feminist literature. Women in her novels have subjugated not only by men but by the components of their own groups i.e. women themselves only. In Home Manju Kapur has represented the attitude of women in relationship with further women very deviously. The mother-in-law, daughter-in-law correlation, mother-daughter connection, sister-sister
bondage divulge in *Home*. The focal peak is indicates in the truth that men are rather compassionate of their wives. This certainly symbols the next segment in the escalation of Indian Novel in English and the era extensive critiquing of the husband-wife hostility covenanted at length by Anita Desai, Nayantara Sahgal, Kamala Markandaya etc. This drift has now been reinstated by a more unprejudiced, rational and diverse approach. In the 1990s one can see coherent preferences towards the beliefs of divergence as presented by post modernism in Indian writings in English by women. These feminist writers are not apprehensive with female strives for equivalent rights but rather with the inherent conflicts and constraints in implementing these privileges in society which still control snugly to the conventional prototypes. These novels convey vigorously that although the divergent forces from all surfaces, the women in India have learnt not to submit and in this progression, they have encouraged towards self discernment and development. These women deal with to be diverse within apparently parallel milieu and conditions, thus fetching influential in conveying alteration gradually but definitely, without constructing many undulations. Thus a rather long phase of strives has learn them to deem in themselves, to have self-reliance in their capabilities and supremacy to convey about revolution. The first consciousness that strike them was require to eloquent and carry to attention the harsh regions that source troubles, for occurrence, the prejudice extensive to them. It auxiliary skilled them to accept a restrained middle approach to maintain themselves lively and obtainable. It was a consciousness to guardedly shun edges – that has hoarded the feminist movement from being departed and perished. Manju Kapur’s *Home* exhibits the interlinking of post modernism with feminism in
an appropriate and restrained manner - the diversity of approaches that the female characters have accepted to avow themselves, the existence of the past in the shape of generational flounce, and the multifaceted atmosphere of joint family with all the characters having comparatively diverse occurrences, though trapped up in almost parallel circumstances. *Home* therefore undoubtedly falls in this sort of post modern feminism. The covering recommendation of the novel stands a witnessed to it. Nisha refuses to reconcile with the patriarchal and male governed society and tries to establish her own individual identity. Since the establishment of the society, woman is stamped as the weaker sex, denied full justice, social security, economic liberation, and political awareness. In this context, Beauvoir comments, “humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being” (*Second Sex* 44).

However, Nisha’s build up can be deduced in a further approach if she seizes the emblematic analysis of ‘Home’ which is the title of the novel too. From her childhood, Nisha could not have an occurrence of a sweet home that gives protection and contentment to a person. Her own home was unable of giving that her protection and she had to be shifted to Rupa masi’s her aunt's home. Though she flourishes at Rupa’s home and all her insecurities and intuitive chaos are place to reprieve but she persists to trundle betwixt Rupa’s home and her own home. The stable sensitivity that this was not her real home and her own home couldn’t hold her dispossesses her of a sense of rootedness. Finally, this search for home conclude when she gets happily married, having two twins children and finds a home which she can describes her own in the true sagacity of the sense. Feminism can be construed as a
discussion of supremacy politics. But at one more stage, it is described by an escalating consciousness of the standard of ‘difference’ and a persistent rescheduling of connotations. It gives to assortments, plurality of female acquaintance. All the women characters in *Home* interpret the notion of selfhood in their own distinctive comportment. They espouse diverse approaches of self affirmation too. Sona espoused disregard; Rupa absorbed her concentration to economic accomplishment. Pooja revolves to disobedience and revolt, while Nisha slithers towards optimistic and positive ways of self contention. The agitated women in Kapur’s *Home* can be taken as one in a pattern. The story of three generations of Banwari Lal family portrayed on great images provides a historical outline to the novel which is typical of post-modernism.

Indian women writers have started questioning the prominent old patriarchal domination. They are no longer puppets in the hands of man. They have shown their worth in the field of literature both qualitatively and quantitatively and are showing it even today without any hurdle. A major development in modern Indian fiction is the growth of a feminist or women centered approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. Indian woman writer portray this complex, dual and ambivalent identity of women engendered by a clash of tradition and modernity in their women characters. Their works no longer represent woman as a mute sufferer and upholder of traditional values but an individual who fights hard to free herself from the cages of conservative society.
*Home* quite fascinatingly, if not very expressively, shows the choking closeness and destructive limitations of Indian family values. It is a closet dark world where any hint of individual expression is swiftly trampled to death, to be substituted with deadened conformity. This novel is about the family of Banwari Lal. The shop owner Banwari Lal, his sons Yashpal and Pyarelal and their wives and children and it explores the world of joint families. This world of joint families is not the large happy make believe families of films. It is a world trying to grapple with complexities of adjusting your aspirations and individualities with those of the others inside closed walls of the house, facing challenges of generational changes, trying to accommodate growing children in narrow personal spaces and even narrower working spaces. This world of joint families does have altruistic, elders, a mutual support system and intimacy that makes joint family living such a pleasure and pain, but the novel does not dwell much on these aspects, it rather focuses on tensions and rivalries, almost a Darwinian struggle of finding your own space for catching the sunlight and growing up, escaping the shadows of the others, who came before you or who have more rights than you. The novel *Home* is a portrayal of Nisha, as a new woman, a more assertive, self-assured; and confident one. By equally footing with men, she proclaims her womanhood in a bold manner. As a young college girl, she applies her power to work as a businesswoman. The woman is either silent about her sexuality as in *Home* or defiant as in *Difficult Daughters* or rebel as in *A Married Woman*. For a woman, sexuality is a domain of restriction, danger and repression. It can also be argued that sexuality becomes of a site woman’s oppression grounded. Hence, Manju Kapur comments: “This is the
life of a woman to look after her home, her husband, her children and give them food she has cooked with her own hands” (127).

In novel *Home*, Kapur brought new face of woman. She has designed new woman in her society. She mostly wrote on male and female relationship. How modern married, educated and conventional woman of India sacrifice for tradition? How a daughter, mother, sister and wife plays role in our society? How woman change their human images in our conventional boundaries? She brought woman with self identity, rebellious views and independent. She did not deal with helpless woman who is suffering from male oppressed world. Manju Kapur explored the complex terrain of the Indian family and reveals many issues that are deep rooted within the family the revolt against the age-old traditions, quest for identity, the problems of marriage and lastly the women’s struggle for her survival. Unlike Shobha De’s women, who are quite dreamy and who run after Hollywood and bollywood, Manju Kapur’s protagonist in the present novel lives within the sphere of reality and successfully finds her Home. The novel presents Manju Kapur’s understanding of human characters and her maturity as a novelist.

Indian English novelists, since its beginning, are discovering innovative and new themes in literature, particularly the women novelist like Nayantara Shagal, Shobha De, R.P Jhabvala, Arundhati Roy and Manju Kapur stay to the searching of internal identity and its need which accordingly resulted in rebels against their male counterpart. These women novelists have prolifically transcreated Indian era of revolt into their well-knit saga. In this way, they became more transcendent, qualitative and vigorous than male fictionist of India. Manju Kapur is primarily a feminist writer of our times.
She largely deals with the essential anxiety of womankind, such apprehensions as love and marriage, women's worries and expectations, their wishes and pining, their familial errands, their education and training foremost to financial autonomy and freeing from societal taboos arid patriarchal hierarchy, the imps of dowry demolishing many of them, the annoyance of infertility, the stratification of caste-system distressing the itinerary of their lives, and even lesbian relationship. Manju Kapur has successfully depicted the divergence of convention and modernity in her characters. The sphere is that her women characters are only implicated in collide against male-dominated conventional world but they have also endured this variance in the form of generation gap. Kapur's treatment of such a multiplicity of subjects revealed the enthusiasm of her mind and the extensive assortment of her comprehensions. Manju Kapur records her apprehension for Indian women in this novel. She dwells on assortments feminist issues in this novel like-female education and their empowerment, economic autonomy, annihilation of mangli nuances and marriage, etc. She recites significant issues of class and nationhood and appended them to the rising sagacity of women identity in post-colonial India.
Works Cited


