Chapter 7
Conclusion

To conclude, this research is an attempt to lime light Manju Kapur’s effort to draw new face of women in old aged traditional Indian society, with special reference to her significant novels. In her five novels Difficult Daughters, A Married Woman, Home, The Immigrant and Custody, Kapur highlights those issues of feminism that are endemic to the situation in India in order to help us understand how difficult it is for women here to arrive at an evolved state of mind being trapped within the matrix of religion and tradition. Her novels manifest women’s struggle for emancipation from economic, political and social bondages. She has tried to evolve her own stream of emergence of new women grounded in reality. Kapur’s novels significantly add to the growing tradition of Indian women’s literature in English. Her women characters put marks on history of women writing. It is straight picture of contemporary image of Indian society, the values, ethics and morals are become secondary, now self-satisfaction prevails. First of all its clearly shown that writers like Manju Kapur, Shashi Deshpande, Anita Desai, Jhumpa Lahiri and Shobha De, condemn this Indian patriarchal hegemony in their works, there is direct attack on male dominance, so all these changes automatically shows revolutionary change came into the photo frame of women. She brings new woman, who is self independence enough to all years’ old plight and traditional bondages. Modernity and tradition clashes
at many times in her novel but she has interwoven Indian taste in her novels, that shows women getting new face but still she attached with her social and cultural tradition. Researcher takes valid observation is that definitely, Manju Kapur add new face of women in the bouquet of female world but somewhat there is sacrifice of cultural ethics and morals.

Kapur has projected in her five novels *Difficult Daughters*, *A Married Woman*, *Home*, *The Immigrant* and *Custody* the portrayal of woman in Indian English fiction as the not hushed victim and up holder of the convention and customary ideals of family and society has undergone a remarkable transformation and does no longer exist as a submissive disposition. However, Mrs. Kapur seems conscious of the fact that the women of India have indeed achieved their success in sixty five years of independence, but if there is to be a true female autonomy, too much remains to be done. The emergence of new women has estimated in Manju Kapur's heroines in five novels *Difficult Daughters*, *A Married Woman*, *Home*, *The Immigrant* and *Custody*, who do not want to be puppets or dolls for others to progress as their determination and rebelling patriarchal ideas that implement women towards domesticity, they avow their independence and desire of self dependence through education. They cultivate the longing of being autonomous and leading lives of their individual. They want to bear responsibilities that go ahead of a husband and children. They are not mute dissenters but are brave, blunt, firm and of accomplishment leaning. All protagonists distinguish they cannot depend on others to sort out the household circumstances and carry on to handle familial duties on their own hand. Kamala Markandaya, Rama Mehta, Nayantara Sahgal, Anita Desai, Shashi Deshpande, and many others women
writers as an individual revolting against the conventional responsibility, breaking the stillness of anguish annoying to shift out of the enslaved life and avowing the individual self portrayed of Indian women in their novels. Their women protagonists are trying to be themselves and yet do not longing to shatter up the family ties. Since many social reformers facilitated the women to annoy the threshold of family existence and shift them into the external world of independence fight and social reform, the woman is represented with diverse prospects not only today but also yesterday during independence movement.

In the past, efforts by the Indian women writers have always been underestimated because of some patriarchal conjectures. The Indian women novelists, mainly of the 1980’s onward have achieved global gratitude. Women writers have moved away from conventional depictions of continuing, self-denying women toward divergence women characters searching for individuality, no longer portrayed and defined simply in provisions of their victim position. In contrast to previous novels, women characters from the 1980s onwards emphasize themselves and rebel marriage and motherhood. Modern women writers have uttered woman’s desires, her professional endeavours, her newly shaped relationship with man and the changed views of sexuality in their fictions. Women novelists such as Shashi Deshpande, Anita Desai, Arundhati Roy, Manju Kapur, Namita Gokhle, Githa Hariharan, Anita Nair, Shobha De and even the diasporic writers like Bharti Mukherjee, Shona Ramaya and others have presented diverse approaches of confrontation to patriarchal standards in their novels. The surfacing of women novelists in India has significantly inclined amends in the approach of the patriarchal
Indian society. These, women writers have, very successfully, portrayed the female consciousness — her dogmas, her anguish and finally her liberation. Women writers like Rama Mehta, Githa Hariharan, Shashi Deshpande, Arundhati Roy, Shobha De and Manju Kapur are noteworthy for their representation of an embryonic woman in their fictions. They portray the recommends, ideas, wishes and boundaries of a woman. Woman describes as in their works, an individual creature with liberty of selections. Woman is on her journey to revolution from the dumb and reliant person to self-esteem and self-assured creature. Thus these writers have endeavors to construct a new picture of woman in their works. Manju Kapur describes new image of women in Indian society in her fictions works. According to Sunita Sinha, "Manju Kapur displays a mature understanding of the female psyche. Striking a balance between a neutral coexistence and unfettered freedom and space on the other, Kapur's eloquent narration of women's issues is nevertheless, both Indian and universal" (Nitonde: 1).

Manju Kapur also deals with the position of woman as a daughter, a wife and a mother. All her female protagonists hailing from middle class status challenge the existing social-cultural patriarchal system. In the social milieu, they are educated, modern intelligent, bold and assertive. Even though they try to transcend the social hierarchy by demolishing it, they often undergo serious psychological traumas in the absence of an alternative, planned feminist ideology that may give them freedom, security and peace of mind. By analyzing the two fiction of Manju Kapur, researcher has seen that the position of women in Indian social structure has been marginalized. Manju Kapur has however created women protagonists who have tried their
best to liberate themselves from trap of patriarchal culture despite being subjugated and dominated by male chauvinism. She has exposed the existing irrationality in the patriarchal metaphysics in respect of women’s status in society, through their exposition of the ills in the society. Women protagonists in these novels do not accept the definition given to them by patriarchy. As their identity suffers from a male bias due to male dominance, they seek to demolish the existing myths of womanhood as prescribed by the male ideology. These new women are obsessed with total fulfillment rather than accepting the submissive domesticity. In her attempt to raise the consciousness of women, these novelists provide a glimpse into the female psyche and deal with the full range of women experiences. Demolishing the existing myths, they have tried to bring in a new social order which is congenial to the physical, social and psychic well-being of women. By that they will be in a position to lead their lives with dignity and enjoy the full right of their free conscience to create their own values. As we look at the entire corpus of Indian women’s writing in English we noticed that it is primarily “a literature of the elite, for the elite and by the elite.” Her characters are basically middle class and upper middle class women and novels are continuously looking for freedom from social and moral constraints.

Manju Kapur, in her five novels *Difficult Daughters, A Married Woman, Home, The Immigrant* and *Custody* characterized women protagonists who try to establish their own identity. The female characters Virmati, Astha Nisha, Rupa, Nina, Shagun and Ishita formed by Kapur are exemplified by the implementation of a vital and reflexive manner that question their position
and as a consequence effort to redefine cultural and social stereotypes and ethics in sort to construct a freedom of their own, which conveys a redefinition of their identity as well as an argument and disagreement to the social perspective and a prevailing a dominant patriarchal dogma. Kapur highlights issues which restrains the autonomy of the female to live, cultivate and actualize herself the way men do in Indian society. The mode in which religion, custom and myth are misused to circumstance women into a receiving of their inferior positions causing them to lead claustrophobic and constrained lives. The female protagonist Nisha in novel *Home* defy and defeat the ideological restraint and reform principles and existing value structures to re-invent her life in an evocative manner. Kapur highlights those concerns of feminism that are widespread to the circumstances in India in order to help and recognize how thorny it is for women here to arrive at an evolved state of mentality being ensnared within the medium of belief and custom. Her women protagonists are perceptible with women's fight for liberation from economic, political and social ties. She has attempted to evolve her own stream of emergence of new women ashore in realism. Kapur’s novels considerably add to the rising tradition of Indian women’s literature in English. The notion of new women in Indian society varies from the one in the west and therefore Manju Kapur has endeavored to go forward her own stream of rising of new women grounded in veracity. She has her own anxiety precedence as well as her own ways of dealing with the dilemma of her women protagonists. Her novels formulate a noteworthy contribution in this way. Kapur’s novels are a momentous input towards the sphere of Indian English fiction.
Difficult Daughters is a novel set in pre-partition scenario of India. It is partially based on the life of Kapur’s mother, Virmati. Novel is written across three generations. It’s the story of 20th century Punjabi family. The protagonist Virmati takes birth as a granddaughter here. The political and social issues are effectively woven in the story with the issues regarding women, education versus marriage. The novel opens with Ida, the daughter of Virmati who tries to find out the past of her mother which was always hidden from her. Ida comes to Amritsar to her relatives from where she is able to get all the past details. In Difficult Daughters, the protagonist Virmati, the eldest, is burdened with family duties because of her mother's incessant pregnancies. Belonging to an austere and high minded Punjabi family, she grows up with the conditioning that the duty of every girl' is to get married' and woman's shaan is in her home and not in doing a job. She is already engaged with a canal Engineer, Inderajeet. However, the seeds of aspiration are planted in Virmati when she sees Shakuntala, her cousin, tasting the wine of freedom and leading an independent life as a college student.

Virmati falls in love with her professor, who is already married and has two children. Even though he married Virmati and takes her to his home. Virmati’s parents cut off all relation with her. Even at her new home she obviously had bad term with professor’s first wife. Soon she finds her way to get little freedom, by having further education with M.A at Lahore. At the end of the novel one can see India achieved freedom and even Virmati too was happy with professor at her home. She even had reconciliation with her family. Thus with the freedom struggle at the backdrop of the story, Virmati
too had to fight for her study, her desire for marriage with her lover, and last she even felt the taste of wine of freedom, mentally and socially.

Virmati fell in love with professor, who too was in search of partner who will share intellect talk with him. Professor an unhappy with her married life, his want and his emptiness drag him towards Virmati. Even Virmati too was happy to be with professor who used to pamper her, take care of her. Virmati and professor got emotionally closed to each other. Virmati called of her engagement with Inderjeet for her love. She was given punishment by the family members to stay in store room itself day and night. Even though she used to have her conversation with Professor through letters. By the time she receives the news of pregnancy of professor’s wife. This news was the last stroke on her back to take some important decision with the life. She felt as if she was cheated, and considered herself emotionally fool. It was intolerable for her to see Professor enjoying worldly life while she called of her marriage and suffering the punishment. She decided not to have any further relations with him.

In the college that the Oxford returned Professor, her neighbor, notices her, "flower like against a backdrop of male student". The love affair is on a high and Virmati learns about the pregnancy of Ganga, the wife of Professor Harish. How could it be true? Man professing his love for own one hand, making his wife pregnant on the other. At this juncture, decisively and brusquely, she cutes him saying: "you think you can do what you like so long as you go on saying your love". Thus far we see a budding "New Woman" in Virmati who does not want to be a rubber doll for others to move as they willed (Difficult Daughters 85). Defying patriarchal notions that enforce a
woman toward domesticity, she asserts her individuality and aspires for self reliance through education. Gradually she coolly and decisively shuns Professor, ignoring his plea and keeps the reins in her hands. The determined and unperturbed manner in which she burns the Professor's letters shows her resolution to close the chapter and look forward to a meaningful life. Virmati is found to be wasting her time on furtive meetings with the Professor in spite of the awareness that there were "myriad instances of where she felt she had been weak or wronged" (Difficult Daughters 129). She is being used and Professor wants to have the cake and eat it too. He enjoys the best of the two worlds and is not there even at the most crucial time when she undergoes termination of pregnancy. Even afterwards when the Professor marries her reluctantly she is given a pariah status and faces exclusion from hearth etc. Virmati lives in a cramped space and is forced into submission though in a very subtle manner. Thus, though she dares to cross one patriarchal threshold, she is caught into another where her free spirit is curbed and all she does is "adjust compromise and adapt". The concluding lines of the novel reiterate Ida's rejection of Virmati, not as a mother but as a woman. "This book weaves a connection between my mother and me, each word a brick in a mansion I made with my head and my heart. Now live in it, mama, and leave me be. Do not haunt me anymore"(258). Thus we find that Manju Kapur is able to present feminism at its most sane, keeping in mind the Indian context.

The novel deals with feminist discourse not because she is a woman writing about women. Difficult Daughters is a skilful, attractive first novel by an Indian writer who prefers reality to magic realism. Manju Kapur's sensuous pages re-create an intimate world where family groups sleep in the
open air on the roof and wash themselves in the yard in the dewy cool of morning, where love-making is furtive and urgent because another wife may be listening, and women’s lives move to a complex choreography of cooking, washing, weaving and mending, growing, picking, chopping and blending. This book offers a completely imagined, scented, complex world, a rare thing in the first novel. Manju Kapur presents the yearning for autonomy and separate identity in her women protagonists in this post-modern novel in a traditional thread. Today is but the day following yesterday. Things might have changed, but how much really? Even today thousands of girls sit within the four walls of their houses and wonder why they do not have the right to choose their own lives, decides for themselves whether they want to be homemakers or more. So simply it is a picture of today’s scenario. Marriage is still the reason for their birth. Freedom is more than just being aloud out for shopping with friends. Manju Kapur presented women’s emancipation and striving for some space in such a manner that we read not just with our eyes but also with our heart. Kapur portray her character with full of self confidence, who believe in herself only. They have qualities like, self assertiveness and have rebellious spirit. Kapur has presented her woman with rebellious spirit.

When I first heard, how I suffered, I cried. I thought this is the real punishment for what I have done. I had to be strong to bear the pain, silently, without anyone knowing. I did not want them to believe I was so stupid that no matter what you did, I would go on fighting with them over you. (Difficult Daughters 109)
Manju Kapur’s second novel talks about different phase in women’s life, after and before marriage. The protagonist Astha, born to an educated mother with traditional thought and father with modern thoughts. Mother always had just one wish to get her daughter married to some nice guy. This can be clearly depicted in the novel, “when you get married our responsibility will be over. Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?” (A Married Woman 1). Astha’s father, senior bureaucrat, wanted her to study well. He had views, “...her future lay in her own hands, and these hands were to be strengthened by the number of books that passed through them”(A Married Woman 2). But Astha’s life since childhood had been controlled by her mother, even her decisions were imposed upon her daughter. After having two short affairs, Astha got married to Hemant, an M.B.A from U.S, an arranged marriage. Astha become an enduring wife, having good husband and two children. Still she had some inside craving for something else, which made her feel lacking something. The point in her house which belittles her was no value or ear given to her ideas and opinions. She was not allowed to take any financial decision. She only had one duty to look after her family and husband and fulfill their basic needs. She grows suffocated with growing needs of her family and always “adjusting to everybody’s needs” (A Married Woman 227). Being torn between her duty and responsibility, she thinks tired women cannot make good wives, and struggle for emotional freedom. Meanwhile she encounters a young street play artist, named Aijaz. He approaches her and appreciates her talent for being a good painter. He even asks her to write down the script for a play centered on Babri masjid turmoil, which is the
Manju Kapur boldly represent woman with her desire and aspiration under patriarchal society. In her novel *A Married Woman* Manju Kapur has taken writing as a protest, a way of mapping from the point of a woman’s experience. *A Married Woman* has the issue of Babri Masjid- Ram Janmabhoomi and the frenzied reaction of the people as the focal point. The political dissatisfaction of this issue and Astha’s attempts to present it on the canvas are somehow sidelined due to Astha’s sexual forays. Kapur negotiates different issues emerging out of a socio-political upheaval in her country. The novel is a sincere confession of a woman about her personality trendy in the personal allegory of a bad marriage. In a realistic way, she has described the Indian male perception of woman as a holy cow even though women are not very interested in history and those in power trying to twist and turn historical facts to serve their own purposes. As a writer of new generation in an atmosphere of the nation’s socio–political flux, Kapur has recorded the truth in her fictive narrative. With zeal to change the Indian male perception, she describes the traumas of her female protagonists from which they suffer, and perish in for their triumph. *A Married Woman* deals with women’s issues in the present context. Manju Kapur frankly depicts the love affair between two women, but less attention has been paid to the historical and political context in which that relationship develops. She brings new turn in women’s writing.
The novel throws some light on the proper age of marriage for girls. Astha’s mother uses fruit image to describe the maturity of her daughter. Here is a brief dialogue between Astha’s parents. There is a time for everything, went on the mother. The girl is blossoming now. When the fruit is ripe it has to be picked. Later she might get into the wrong company and we will be left wringing our hands. If she marries at this age, she will have no problem adjusting. We too are not so young that we can afford to wait. Manju Kapur’s novels enable us to get an idea or the feminist struggle against biases. While reading the novels one gets the impression that a woman’s life is like the life of a nation which is passing through various trials and tribulations. Just as Ida struggles to place the Babri Masjid, Ram Janmabhoomi episodes in the correct perspective. As the narrative skeins together the different strands one realizes that Manju Kapur is a skilful wordsmith. Actually a relationship with a woman does not threaten a marriage as much as a relationship with a man. The novel exposes the domestic relationship. Kapur has remained very truthful in presenting the women and the challenges they face in their personal, professional, religious and socio-political levels. Manju Kapur present in her novel the changing image of women moving away from traditional portrayals of enduring, self sacrificing women towards self assured assertive and ambitious women making society aware of their demands and in this way providing a medium for self expression. Kapur writes, “She knew this was impossible, and that people who expect the impossible are setting themselves up for misery and Astha would rather die than be such pathetic woman” (*A Married Woman* 159).
In *A Married Woman* Manju Kapur once again underlining and articulating the central concerns of Indian woman. In this novel Astha, the young heroine, is the representative of the woman striving to gain their space in life and socio-cultural domains. The protagonist is shown as an educated and fiery young woman, who dares to venture into uncharted waters and is comfortable with the tag of iconoclast. The daughter - mother conversation is just an opening gambit. Astha goes too far in her quest for love and sexual gratification. There is sex in a house boat in Kashmir on their honeymoon; there is sex in a hotel bathroom at Disney World, Florida. The images in the novel of Manju Kapur are so oppressive that they leave you feeling completely on the edge. This is despite the fact that, yes, Astha gets her act together-she finds temporary respite in the arms of Peeplika, a social worker for an NGO named Ujjala. There is no doubt that many women who have sought to be independent through their work will recognize this situation very clearly. Certainly, the despair that Kapur describes is also real. What is depressing is the way in which her heroine wallows in it. It is not even that she is obsessed with herself or that she is an object of passivity that she enjoys being trampled over. It is the contradiction in her wanting something more and settling for less because that is all she is worth it. Beside the feminist term some oblique references are given to the contemporary events concerning socio-political sphere like-the demolition of Babri Masjid and Rajiv Gandhi’s assassination. However, it is found that *A Married Woman* is predominantly the story of an artist whose canvas challenges the constraints of middle class existence.
Asthya is the woman of 21st century. She has calculated everything very clearly. She might have calculated that where she will get more freedom, honor, economical safety, and power of taking her decisions by her own self. Astha legally belongs to the place of her husband, and she has a lot of rights there. But if she chooses to live with Pipee, she will have to live there on her own risks. Because living with Pipee, there is no legal rights and security on the part of Astha. It may also be assume that Astha's life is a search for totality of experience in which one's body and spirit are simultaneously satisfied. In which one's body and spirit are simultaneously satisfied. In all her affairs with men she finds that her body is the fulcrum of those relationships and her spirit remains unsaturated. Her lesbian relationship with Peeplika can be regarded as an experiment in which she fails again. Therefore, she is disillusioned with all human relationships and ultimately gets solace in the world of art epitomized by the painting exhibition organized by her husband.

Asthya is really a very courageous, smart and intelligent woman. She possesses almost all the characteristics of a 21st century rebel woman. And Manju Kapur, through the character of Astha, has proved that increasing education, better job opportunities and awareness of rights bring the woman out of their threshold, so that they can take care of their individuality and self-respect. At the same time they should be conscious of the fact that their postmodern sensibility and self-centeredness may make their life as well as of their family. One's responsibility begins.

Kapur's third novel *Home* represented of the still prevailing parochial outlooks towards the nurturing of the girl child in India. Kapur traces the
excruciating journey of the heroine Nisha's from childhood into adulthood. 

*Home* minutiae Nisha’s seek for a home i.e. seeks for a place of asylum and protection. Unfortunately to women in India, home is not a place of console and repose and it does not make certain them any poignant safety, nevertheless, it sometimes does not give them any physical protection. Kapur unties the picture of an ordinary middle class joint family’s life in Delhi.

Nisha, the central character and the daughter of Yashpal and Sona, appears as a self-dependent woman in the novel. She declined to merge with the patriarchal and male subjugated family structure and tries to create her own individual identity. She splurges a congested childhood where she is not permitted to play or go out by her own will. She is granted with good dresses and everything else yet, “unfortunately her outfits did not match her inclinations,’ I want to play in the park,’ she whined periodically” (*Home* 53). Focusing on the change of women’s situation, Manju Kapur has represented the changes in the ethical basics of the Banwari Lal’s family. 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, quiet and dazzling as the fabric produced by the family. Told in a sustained colloquial voice, *Home* is startling in its weep 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, patriarch of cloth business at Karol Baugh in New Delhi. The protesting breeze of search for identity also keeps on flowing in Manju Kapur's third
novel *Home* where Nisha, the single protagonist revolts against the old family system. But she never crosses the boundaries of morality and values. The large portion of her life has passed under the shadow of her aunt Rupa. Rupa is also much conscious of her freedom and identity. The power struggle among minor characters like Sunita, Sona and Pooja can be glanced at many places but it is insignificant matter.

Manju Kapur has well depicted the annoyance, suffering and travails of Indian middle class-woman who are at a slaughter to revile social principles and customs. Although she tries her best to find her consign in family and society. The wielded of cry for identity also continues on elegant in Manju Kapur’s third novel *Home* where Nisha, the sole protagonist rebellion against the older family structure. But she never crosses the limitations of ethics and ideals. The huge segment of her life has passed under the shade of her aunt Rupa. Rupa is also much conscious of her freedom and identity. The power struggle among minor characters like Sunita, Sona and Pooja can be glanced at many places but it is insignificant matter. First, Nisha has to struggle against the ideas of her mother who regard as her daughter a meager helper in the kitchen. In *Home* another perspective is described about the education. Once Nisha joined her school she in progress coming off with soaring colour in all her exams. It revealed out that Nisha had brilliance for studies. Prem Nath and Rupa were dogged and prepared every arrangement to make certain her bright recital in school. When Prem Nath was busy teaching Nisha about books and all, Rupa didn’t consider it essential to commence the little girl to the lessons of upcoming womanhood. Neither did Rupa teach her to keep fast for some intangible future husband, nor did she tell her about menstruation,
since such outlawed were not so stern in her house. Irrespective of all probability at home Nisha accomplished her board exams with a talented seventy percent in Humanities. With no forthcoming bridegroom at hand, the entire family thinks about over Nisha’s next step to future. With much conjecture it was resolute to let her opportunity of education a bit more. Thus Nisha was divulged to Durga Bai College, an all girls’ college, with English Honours. “The family felt that it would do nicely for a girl waiting to get married” (Home 140). Nisha was timid since she was very much conscious of the real purposes of her family. Higher studies were just a time pass. She was not going to or be allowed to use her education. Working was out of the question and marriage was around the corner. Nisha was bright in studies and was very carefully tapered and kept under control.

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 females are not always at the fault as they are treated and rejected. When Manju Kapur makes a little fish speak, it 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. In the post-colonial era, the modern outlook of women as well as their potent protest against the age old tradition, norms and customs that have been governing and even oppressing them in the closed society of ours is chiefly tackled by most of the novelists. Manju Kapur seeks to establish in the patriarchal Indian society that
there are women like Nisha and Rupa who due to their inclination towards protest against male dominated world constantly struggle between the physical and the moral and if they prefer the lives of their own, they will have to bear with the travails of illicit relationship, social antipathy and defame and also have to run against the currents of social and moral dogmas. First, Nisha has to fight against the notions of her mother who considers her daughter a mere helper in the kitchen. Nisha turns into a business woman who deals in Salwar Suits. She decided to be successful in this business and feels:

She would be better than Pooja. She would not only be the daughter of a prosperous man, but be responsible for wealth herself. After all, her father's flowed in her, the blood of traders. *(Home 287)*

*Immigrant* is the fourth novel which again is set in 1970’s, and talks of the lives of a newlywed NRI couple. Nina, a 30-year old, an unmarried college lecturer at Miranda House College, Delhi. Her childhood was spent in Brussels, where her father was at the foreign office. After his death, the mother-daughter both returns to India. Her mother believes Nina deserves a better lifestyle. Nina continued to see the dark end of the tunnel. Ananda, Halifax-settled NRI dentist, had left New Delhi after his parents were killed in an accident. Ananda’s sister and Nina’s mother take the initiative and soon, Ananda and Nina meet and later, corresponding via letters. Nina finally consents to the marriage. Soon after marriage, she leaves India to join her husband. The story starts from here and explores the emotional and physical aspects of a married relationship. Ananda goes all the way to make Nina feel comfortable by helping her with household chores, attempting to help her find
a job, gave her the freedom to do multiple things she liked and so on. Marriage is all about adjustment and compromises, but Nina wasn’t keen on adjusting much like her husband. She was searching for her identity in Canada. The romantic notion which she had for arrange marriage eventually swept away, which created rift between the couple. The first half story holds value and Indian identity. In second half Nina returns to school for post graduate studies at the local University. She even left Ananda after knowing his infidelity. Here she eventually finds her own identity and independence in Canada. Manju Kapur has well-explored how people change to adjust to a new culture, their turmoil at such circumstances etc.

Tradition is deep-rooted in India and in the traditional system Indian society is organized around gender division giving more space to male for dominance. Right from the marriage, the bride’s incorporation into the family begins. She is guided and trained into the lifestyle of her husband’s family. But despite of her all efforts to devote herself sincerely to the wellbeing of the family she is considered an outsider. A close study of Manju Kapur’s novels makes us observe that through the story of her female protagonists in her two novels she also projects the view that when an Indian woman, in spite of her education, status and intelligence, tries to marry according to her own choice is likely to spoil her prospects in both the worlds- the one that she revolts against and the other she embraces. But she portrays her woman as to be outspoken, bold, determined and action oriented. Kapur rightly says:

She didn’t care so much about having a child now. These walls, This room was inimical to it. She wanted to be outside, she had had enough of inside. Slowly she left the apartment block, and
started walking. The sky grey, a few brown leaves still clung
To trees otherwise bare. (*The Immigrant* 172).

Manju Kapur's protagonist Nina in the present novel lives within the sphere of reality and successfully finds herself in foreign land. The novel presents Manju Kapur's understanding of human characters and her maturity as a novelist. Manju Kapur's novel reveals the life of women, their struggle for basic rights, quest for identity and survival. With education they become aware of their self reliance which is proved in concern with new women. Manju Kapur not only in *The Immigrant* but in her other novels also deals with some parochial and some universal issues, relating to the middle-class Indian society. She in particular takes up the cause of the females who are victimized on account of conservative and traditional mind-set of the Indian masses. Kapur explores the special challenges facing immigrant wives: the way a young woman’s life, already so pressured in professional and reproductive terms, becomes an even more impossible balancing act inside a foreign culture. When Nina hears over the phone that her mother back in New Delhi has died suddenly, she breaks down and howls with unrestrained grief. That grief throws into stark relief the muted resignation with which she has set about her marriage in Canada. Her mother had always promised to follow her abroad when she became pregnant. Nina had envisaged an idyllic future: mother, daughter and grandchild united at last in a Canadian home. But instead she is left adrift and alone to make sense of the compromises that have uprooted her. “Some Indians become immigrants slowly,” Kapur writes. Nina is a convincing example.
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. The literary geniuses who were born and nourished in the invisible shackles of traditions tried later on to break them and voiced their notions in a more liberated and out spoken manner in their literary works under the influence of modernism and Manju Kapur comes under this category of geniuses. The women characters in *The Immigrant* and *The Custody*, are having imaginative mind, longings and aspirations to soar high and high, the impressionism of new education and teaches and incessant urge to establish her identity, have been the potent causes of the revolt against tradition. Manju Kapur has focused on two contradictory characters of women protagonists in her fifth novel *Custody*. Shagun who runs after her desire and love while Ishita who is living happy marriage life with Suryakant and she granted divorced for her infertility. *Custody* redefines the varying parenting picture in middle class Indian homes. Shagun, the gorgeous wife of Raman, cascades in love with his enigmatic, attractive boss Ashok Khanna, who has never been in love before and is resolute to seize the woman he now loves. It does not issue to him how but he goes about exultant Shagun's mind, body and soul like a veteran, convincing dealer. He stands for everything that a woman of today would find complicated to refuse to accept. The novel’s description of Ishita is refreshingly enlightened of the prescriptions that are connected with the wrong stepmother pattern. Despite Manju Kapur's careful neutral tendency, what puts out as severe reality is the isolation and utter emptiness that Raman, Shagun and Ishita suffer. Manju Kapur's *Custody* demands a insightful reading and it proposes readers with many significant
phases of indulgent how matrimonial life in India is fast decayed and being formed by foreign rudiments such as extra marital affairs, money-oriented quests, and subsequently going on. It also suggests important impending into the susceptibility of children of broken marriages and new gleefully divorced and remarried statuses of Indian couples.

In *Custody* Ishita’s awaiting job applications were brushed sideways to respond to the good propose in the marriage front. Ishita’s ambitions with her BA and B. Ed degrees were at chance with the beneficial offers of a husband ominous great and overwhelming her in totality. Even her parents undergoes that marriage is more necessary than any small job. For them, educational degrees and job prospects are a substitute when marriage unsuccessful to work which looked to be a quiet propitious notion to be cultivated. Ishita too pursued the footsteps of any common Indian woman. Shagun’s was not astonishing either. Mrs. Sabharwal, Shagun’s mother had nurtured her only one child daughter without help of anyone after the death of her husband. Shagun has preference in her career of becoming a model was met with a frozen accusation from her mother. She was sturdily divergent to a career that would permit all types of lechery near her pretty daughter. Thus once out of the college Shagun was married off to Raman. With all her degrees close, the preserves of husband, family and friends made a career rigid to substantiate, particularly since money was not a matter. Manju Kapur’s fifth novel *Custody* is not presents a social annotations, but a novel that is proper to the universal trouble of modern marriage, with its encumber of individualism. It is place in the prosperous, upper middle class colonies of Delhi in the mid-nineties, aligned with the milieu of the preliminary surge of foreign venture in India.
Shagun is a modern woman who fulfills her entity dreams as a substitute of familial implementation. Shagun is a determined woman who is over-ridden by independence and her own happiness. The novel employs the life of a changing woman in a period of amplified globalization. It records the diverse details around the termination of marriage and a family in modern India. The novel illustrates that a childless marriage is despicable. The responsibility is endorsed to the female. Female infertility is accepted as argument of divorce. The new women are sexually liberated and feel no qualms of conscience in establishing premarital or extra-marital relations as in the case of Shagun. The new women often refuse the ethical principles connected with sex just as both of them have done. It is felt that a woman can avow her individuality and at the same time follow her interest without intimidating the family composition as far as feasible. What she should essentially endeavor at is superior inter-dependent partnership. She can lift her voice if she feels subjugated and stifled. A new woman should be conscious and self controlled self dependent and self-contained. Kapur projects emerge of new woman in her protagonists Shagun and Ishita, Shagun who dare to cross threshold of husband's home revealed as a modern woman and Ishita who rise after her broken marriage emerge as a strong and independent woman in Custody.

As it is crystal clear to mention that prominent Indian women writers like Toru Dutt, Cornelia Sorabji, R.P. Jhabvala, Anita Desai, Shobha De, Kamala Das, and Manju Kapur have been primarily concerned with the issue of man-woman relationship, which is nothing but a sad and realistic tale of a persecuted mind and physical and psychological torture in male-dominated society governed by rigid traditions and restrictions. The sole, objective of
these novelists has been the portrayal of the new image of woman, who fight against dejection, anger, oppression, exploitation, seduction, betrayal, rebel, longings, search for happiness, ironic social system and paradoxical tradition. Kapur has presented the women of the 1940s, when women had no voice to assert their rights, most importantly the voice of the protagonist. She raises the voice against male chauvinism to claim the rights of economic independence. Kapur makes the woman a cult figure that fights against taboos, social and joint family restrictions and constraints laid by patriarchy in the tradition. A major preoccupation in recent Indian Women’s writings has been a delineation of inner life and subtle interpersonal relationship. In Indian culture and heritage, individualism, quest for identity, protests and concepts of rebelliousness have often remained alien ideas, as far as women were concerned. Women were not supposed to raise voices for their rights, protest against injustice or question the already existing beliefs, customs, rituals and superstitions. They have to merely exist subjected to the patriarchal system. Women have to be obedient, quiet, submissive, and passive not claiming any of their rights neither as women nor as human beings. Even the earlier Indian women novelists have been portraying woman as the silent sufferers, the upholder of traditional values and ethics, a strict observer of social taboos, an essence of tolerance and patience, an exemplar to their successors, a being with no space for herself, a woman without an identity, a worshipper of their counterparts, unfortunate and ignorant about their rights as human and so on.

Manju Kapur is affected by her surroundings because we can see in some of her works. To look at women’s lives from a feminist perspective is something, that's when imagination comes into it. Jane Austen is using a small
microcosm to reflect every issue under the sun. Often, women's fiction is called domestic or family-focused. It is a label that is not derogatory but a bit condescending.

There is also discussion on her style of writing. We can get the idea of her writing, how she adds Indian spices in her writing. The stylistic charm of this novel is evaluated by some scholars, like Genette (1972) and Leech and Short (1987). McCutchion (1969), a very important and old critic of IWE remarks about the use of the English language, the fascination of Indian Writing in English lies in the phenomenon of literary creativity in a language other than the surrounding mother tongue. There is also one aspect is necessary in language and style is readability. This is very much important in any literary work. Manju Kapur’s novel is full of instances of Indenisation of vocabulary, loan translation, use of repetition and linguistic creativity as discussed above with regard to Indian English. She voices her joys and hopes by using colourful words of colloquial Punjabi and creates a wonderful cultural context for her novel. She shares her opinion about Indian Writing in English.

Manju Kapur through the dealing of the language and demarcation of the characters represents a realistic depiction of the society and this is what astonishes the readers. Manju Kapur is one of the most prominent women writers of the contemporary period in India. She not only describes the vulnerable situation of women in the Indian society but also describes how they are being kept uninformed about education and liberation. In her novels she puts voice to the gender prejudice still blatantly widespread in the ground of education. An examination of few feminist theorists has also been
integrated to rendering how patriarchy forms chaos in the life of women by rejecting proper education. With the British assault, Indian men became conscious of women education but the zeal died out half manner. So even after sixty five years of Indian freedom, the situation of women has hardly changed. Manju Kapur’s novels confine the position of women education since freedom till the present time. In all her novels Manju Kapur highlights on how women in the Indian society are bereft of proper education in the name of convention. Throughout in her novels Kapur elevates the decisive problems of women in a very relevant method and describes the harsh and feeble reality of Indian women in present day. She has supporter the conceivable realism that education brings self-esteem, reputation and supremacy. Hence development and growth of a society depends on the liberation and empowerment of both the sexes male and female. In Random Reads interview when Kapur is asked about her characters, she says,

These are the lives I observe around me. Women's lives - at least here - I can't really speak with authority about other places - are complicated and a source of endless interest. In India women are often caught between the traditional and the modern, caught between the family and their individual desires. As a novelist this is where I place my stories.(Kapur, Random Reads)

Manju Kapur being novelist twentieth century of Indian English fiction writing has consciousness which appears because of her ample association with the gradations of life in the East as well as the West. Her high educational and academic principle has kindled her examination of life and has conveyed a psychological intensity in her writings. Therefore, Manju
Kapur has been competent to produce remarkable female protagonists who successfully describe the tyranny imposed on women in society. Her women protagonists symbolize life and escalation as well as malfunction, abandonment, collapse and slaughter. Feminism, a swiftly increasing considerable dogma, represents chief fragments of the existing writings. It has appeared as a notion that included both a philosophy and association for socio-political revolutionize based on a critical examination of male freedom and women's inferior position within a given society. Feminism in literature is basically concerned with the depiction of women in society and their equivalent flowing place. Mainly of the endeavors to describe what it is to be a woman, suppose a universal implication; in that, the woman is measured more as a creation of cultural customs and contains rather than as a formation of nature. Manju Kapur pampers in discovering the feminine consciousness of the women characters in her five novels *Difficult Daughters, A Married Woman, Home, The Immigrant* and *The Custody*, their development towards an inspire conscience and how ultimately this escorts to enhancement of their internal self in a male subjugated society. Self introspection and self sighting help the women characters to comprehend their implied inner potency. When the women characters pampers in self-introspection that escort to self sighting but the consequence are anecdotal.

The term Indian English refers to the variety of English which is learnt and used by a large number of educated Indians as a second language Indian English has the status of an Indian Language, serves the international role of communication with the global community of nations and intra-regional roles of link language among people of diverse linguistic backgrounds. Manju
Kapur has used them widely at the lexical and syntactical levels to express herself in a better and satisfying way. Her use of these devices seems to be governed sometimes by the non-availability of an equivalent word in English and at other times to make the context or narration more realistic. In the sentence, “A woman’s shaan is in her home” (*Difficult Daughters* 13).

Kapur’s choice of ‘shaan’ instead of ‘pride’ lends this expression a homely and realistic touch. Her use of Hindi/Punjabi words represents a vast area of experiences, but it is remarkable that these Hindi/Punjabi words are mostly concrete ones as opposed to abstract ones. Manju Kapur shares her view with simple and satirical way.

For the first time she had a sense of her own self,

Entirely separate from other people, autonomous,

Independent. So strange that the sex did not make

Her feel guilty, not beyond the initial shock. Easy,

She was amazed it was that easy. Her first love

Had taken away her virginity and her hopes, her

Second lover had been her husband, and her third

Had made her international. (*The Immigrant* 264)

Manju Kapur, being a novelist primarily concerned with the problems of the newly emerging urban middle class. The female protagonists of her novels protest against male domination and the marginalization of woman. Man has subjugated woman to his will, used to promote his sexual gratification but never has he desired to elevate her to her genuine rank. He has done all he could do to database and enslave her mind. A woman is a woman, and a woman she must remain but not amen’s shadow self an
appendage, ‘an auxiliary and the unwanted and neglected other’. A woman is held to represent the otherness of man, his negative. Manju Kapur supported this idea that a woman is never regarded as an autonomous being since she has always been assigned a subordinate and relative position in our society. The fight for autonomy, the attempt to maintain relationships is an unfinished attempt of Virmati. She realizes that it is useless to look for answers inside the home. A woman should be aware, self controlled, strong willed, self reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense. The women of India have indeed achieved their successes in half a century of Independence; but if there is to be a true female independence too, much remains to be done. The fight for autonomy remains an unfinished combat. She mention in all her novel about self independence. All Manju Kapur’s novels take shape in the family background. In one of her interview Manju Kapur told that Literature by women, about families, always has these larger considerations, with years of studying texts, it becomes almost second nature to look beneath the surface at social and economic forces, gender relationships and how they are played out in an arena that, in my writing happens to be the home. But then, all sort of things happening outside do affect what is happening inside the home. Manju Kapur seeks freedom for the Indian woman but within the Indian socio-cultural values. She always bears the process of oppression and gender differentiation within the institution of the family and the male centered Indian society.

In all her novels, Kapur emerges as a great supporter of woman cause – voicing the tales of middle-class women who struggle hard to find their
identities. Whether it is Virmati in her maiden novel *Difficult Daughters* or Astha in *A Married Woman* or Nisha in *Home* or Nina in *The Immigrant* or Ishita in her latest novel *Custody*, all come up as the spirited women who have learnt to live for themselves. They dauntlessly march towards their liberation and often while fighting for themselves, they challenge the false notions of the conventional middle-class society. They crave for recognition for their work and when society seems apathetic and uninterested toward their work, they do not leg being in defying the long-established traditions of the middle-class Indian society. Kapur present the frustration of women through her character like, “Well, Astha was a woman, and she was sick of sacrifice. She did not want to be pushed around in the name of family. She was fed up with the ideal of Indian womanhood, used to trap and jail. Excuse me. Stop the juggernaut and let me off. I have had enough” (*A Married Woman* 168).

She portray new woman, who change her identity from delicate darling to determined, independent and belligerence self. By analyzing the fiction of three novelists in English, they have created women protagonist, who have tried their best to liberate themselves from the trap of patriarchal culture. Despite being subjugated and dominated by male chauvinism. All the writers have exposed the exciting irrationality in the patriarchal metaphysics in the respect of women’s status in society. Throughout their exposition of the ills in the society, the novelists have tried to raise feminist, consciousness thereby aiming beginning in new social order. Women protagonists in these novels do not accept the definition given to them by patriarchy. As their identity suffers from a male bias due to male dominance, the sick to demolish exciting myths of womanhood as prescribed by phallo centric ideology. These new women
are obsessed with total fulfillment rather than accepting the submissive domesticity. In their attempt to raise the consciousness of women, these novelists provide a glimpse into the female psyche and deal with the full range of experience.

The women’s question today is, therefore, no longer an issue restricted to the position of women within the family or their rights to equality with men in different aspects of social life. It is part of the total, far broader question regarding the direction of change that our society is taking - economic, social, political, and the intellectual perception and analysis of that process. Feminism as a social movement sought to redress the imbalance in society by providing women with same rights and opportunities as men, in order to be able to take their rightful place in the world. After the feminist re-awakening in the 1970’s feminist began to realize that equal rights alone cannot free women from sexual and social subordination. Intellectual starvation, economic expression, commercial exploitation, domestic domination, physical abuse, sexual harassment and lack of personal freedom continued to affect the lives of women in spite of laws to the contrary. Indian women novelists have been portraying women in various manifestations. But recently, the remarkable range of India’s most accomplished women writers of post colonial strand has brought a tremendous change in the trend of depicting women characters. Women writers as Kamala Markendaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Bharathi Mukherjee, Manju Kapur, Githa Hariharan and the others have intuitively perceived the gender issues upsetting women and presented women as an individual who fights against suppression and oppression of the patriarchy. Recently,
fortunately there is a tremendous change in this trend, with the advent of feminism. Indian women writers have brought incredible transformation to conform a specific genre to explore the unexplored array of maladies; to reveal the explicit reality of the society and the plights of Indian women in the society. Women are no longer characterized to surrender, submit and suffer to martyrdom. The novel exposes the domestic relationship. Kapur has remained very truthful in presenting the women and the challenges they face in their personal, professional, religious and socio-political levels. Manju Kapur present in her novel the changing image of women moving away from traditional portrayals of enduring, self sacrificing women towards self assured assertive and ambitious women making society aware of their demands and in this way providing a medium for self expression.

The theory of the feminism when applied to such novels for the proper critical evaluation may lead to different results. Portrayal of Shagun’s character clearly shows the triumph of feminism. Beauvoir suggests, “the young girl has hardly more than her body which she can tell her own: it is the hardest treasure; the man enters her takes it from her; she is overpowered, forced to compliance, conquered” (405). A close study of Manju Kapur’s novels create new vision on the world of female, in her all novels female protagonists projected as , an Indian woman in spite of her education, status and intelligence, tries to marry according to her choice, is likely to spoil her prospects in both the worlds, the one that she revolts against and the other she embraces. Any step taken by her choice condemned and rejected. These bring disastrous effect on lives on women. Her female protagonists are trapped between tradition and modernity in her middle class status. In her social
setting they appear educated, modern, intelligent, sophisticated, courageous, and assertive. Their maladjustment in rapidly changing world makes them carve for more space for themselves. Hence they try to surpass the social norms. But mere efforts without clear objective, strong will power and planned action are not enough. She portrays the irritation, anguish and trails of Indian Middle class Women, who condemn social conventions and traditions. It clearly indicates the educated women have their own choice of career. Such women take divorce from her husband’s and do not regret the outcome, because they find that there is so much in life apart from married life married life is not everything. One can do a lot service even a single woman or as a single parent.

The female characters created by Kapur are characterized by the adoption of a critical and impulsive attitude that question their position and as a consequence attempt to redefine cultural and social stereotypes and values in order to create a space of their own, which brings a redefinition of their identity as well as a controversy and disagreement to the social context and a common and powerful patriarchal ideology. Kapur highlights the factors which curbs the freedom of the female to live, grow and actualize herself the way men do. The manner in which religion, tradition and myth are misused to condition women into an acceptance of their secondary status causing them to lead claustrophobic and circumscribed lives. The female protagonist resist and overcome the ideological suppression and reshape ideals and existing value systems to re-invent themselves in a meaningful way. In this sense, her novels are a significant contribution towards the realm of Indian English fiction and feminist psycho analysis in India. The portrayal of woman in
Indian English fiction as the silent victim and upholder of the tradition and traditional values of family and society has undergone a tremendous change and is no longer presented as a passive character. However, Mrs. Kapur seems aware of the fact that the women of India have indeed achieved their success in sixty years of independence, but if there is to be a true female independence, too much remains to be done. We see the emergence of new women in Manju Kapur's heroines, who do not want to be rubber dolls for others to move as they will. Defying patriarchal notions that enforce women towards domesticity, they assert their individuality and aspire self-reliance through education. They nurture the desire of being independent and leading lives of their own. They want to shoulder responsibilities that go beyond a husband and children. They are not silent rebels but are bold, outspoken, determined and action-oriented. All protagonists know they cannot depend on others to sort out the domestic situation and proceed to tackle it on their own. In spite of getting education and freedom the women protagonists of Manju Kapur's novels do not blossom into new woman in the real sense. Though they dare to cross one patriarchal threshold, they are caught into another, where their free spirits are curbed and all they do is adjust compromise and adapt. Manju Kapur supported the idea of Beauvoir that a woman is never regarded as an autonomous being since she has always been assigned a subordinate and relative position in our society. Man can think of himself without woman. She cannot think of herself without man. And she is simply what man decree she appears essentially to the male as a sexual being.

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. 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 Kamala Markandaya, 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 is the muscular in current Indian English women novelists. She is trend setter and she brought woman protagonist from the suffering of woman to daring and dashing woman. She has given woman a
new image of boldness and dearness. Through her novels she emerged a new woman in Indian English literature which was not seen up till now. This anthology is a modest effort to study and explore all her novels like Difficult Daughters, A Married woman, Home, Immigrant and Custody. In Indian writing Manju Kapur has prominent place. Tradition, transition and modernity are the stages through which the woman in Kapur’s novels is passing. Woman in her novels seems to be a personification of a ‘new’ woman who has been trying to throw off the burden of inhibitions she has carried for ages. We note a remarkable change and more confidence in her walking, talking, working and almost everything. This remarkable changing image of women to support the feminist viewpoint runs as an undercurrent in all the novels of Manju Kapur. This is the irony of Manju Kapur’s women. There comes a transitional phase in their life and they tend to become different from a traditional woman and want to break out into new paths. However, the change is more of theoretical in nature. When it comes to reality after boldness to them they lack courage and resume to patriarchal hegemony.

A Feministic tradition is strongly apparent in Manju Kapur’s novels. When one reads her novel, a new significant meaning can be viewed of crisscross dogmas of cultural critical thinking. The aware of the fact, after sixty years of independence women of India though achieved their success. Still there is true female independence, remains to be done. The conflict of separate identity and self rule remains unfinished battle. The life women lived and struggled under the oppressive mechanism of a closed society are reflected in the novels of Manju Kapur. Taking into account the complexity of life, different histories, cultures and different structures of values, the
women’s question, despite basic harmony needs to be tackled in relation to the socio-cultural situation. The impact of patriarchy on the Indian society varies from the one in the west. Manju Kapur has her own concerns, priorities as well as her own ways of dealing with the predicament of her women protagonists. The portrayal of woman in Indian English fiction as the silent sufferer and up holder of the tradition and traditional values of family and society has undergone a tremendous change and is no longer presented as a passive character.

Kapur’s female characters wish to be themselves, accepting themselves in whatever stature they are. Their willpower to countenance the circumstances and their reliance only on the self demonstrate them the approach to tackle the catastrophes in their lives. Although their troubles remain uncertain, their approach towards the problem endures change with their indulgent of the self. Once they initiate standing on their own feet, the women characters of flight settle on to stop running away from one asylum to another from the study of the three female protagonists, Virmati, Astha Nisha, Nina, Shagun and Ishita, it becomes apparent that it is the authentic base of Manju Kapur’s novels, which makes her feminism typically Indian. Kapur progresses a feminist understanding of the woman’s dilemma out of an entirely Indian milieu. Kapur’s feminism is not only a copy of the western feminism. It is very much entrenched in the Indian soil; her reading of western feminists has only facilitated to put her views on feminism in order. The term feminism is applied to Manju Kapur in the broadest sense here to submit to the writer’s deep consciousness of her identity as a woman, her significance attention in women’s predicament, and not in the sense that she
constructs an encouragement for women’s privileges in her novels. In fact she does not hold the burn down of women’s freedom beyond constructing the woman recognize herself. If she embarks with the feminist formula of the patriarchal approaches of prejudice to women; she goes one step auxiliary also and conveys the discrimination caused by man or woman. She rationalizes a normally Indian dilemma and also tries out with a classically Indian feminist resolution to it. What is developed through her intense consciousness of the Indian woman’s condition is a manner of narration, where the woman is at the core, conjecturing and working out the hitch positively.

In the novels of Kapur, women are not represented as goddess, her women characters are coming from contemporary Indian society and they progress towards from repression to independence, from vacillation to self-assertion, from inadequacy to potency. Kapur's female characters effort to modify the present society's principles and lead in novel order, where there is no consigned for pretence and double integrity. Her novels projected women as flattened and subjugated because of their reliance towards men and the traumatic incident they have to face in their resist to move toward of the repression and plunk on their individual feet. Isolation, anguish and annoyance in marriage sometimes reasons dissolution and constructed women for rebellious. They asserting themselves or fighting against the odds, they easily not accept the role traditionally offered to them. Kapur in her novel by projecting protagonist Ishita, she is severely concerned with the collapse of matrimonial relationships and the solitude of existing of woman in present society. Kapur represents post-colonial outlooks and vouches for a new
feminine integrity and a new humanism in her five novels *Difficult Daughters, A Married Woman, Home, The Immigrant* and *The Custody*. Her female protagonists from Virmati to the mother stature Ishita grow aligned with the stultifying culture which holds up women’s evolution and revolt against all efforts to elide women’s essential duty in the family as well as in society. Her women are sufferers of a traditional and orthodox society which does not allow women to seize their individual and deems the very problem of identity-crisis as outrageous concerning women. Kapur expresses sturdily about female mistreatment and male cynicism towards the concern of women’s identity crises. Kapur depicts new integrity, according to which woman is not regarded as a meager puppet or doll, an entity of envy and temporary contentment, but man’s equivalent and privileged partner.

The present study is an attempt to Kapur's portrayal of changing attributes in her women protagonists with changing scenario of modern Indian society with covering in her five novels *Difficult Daughters, A Married Woman, Home, The Immigrant* and *The Custody*. Manju Kapur has definite competence to discover the psyche of the contemporary modern, urban, educated middle-class woman who is enchanted in the betwixt tradition and modernity in Indian society. Kapur's female protagonists, as depicted by her in her all five novels, with a vision to comprehend and understand their assessments and troubles under the conflict of the contradictory persuade of tradition and modernity and to critically examine their comeback to the emerging circumstances in life so as to fit themselves in the present-day society. It also explores sincerely into the novelist's belief of what would provide as the idyllic solution for the diverse sorts of challenges
countenanced by her women characters. Kapur's women characters in both novels well explore who reflects on the daring and wishes of the Indian women. Being a woman novelist, Manju Kapur expresses all aspects of a female, the internal voice, sappiness of a woman, melancholy, annoyance, sentiment of control over some one, the optimism of accomplishing aim, the contentment and mourning, the patriotic emotion, the motherly nature and all feminine quality in her women characters in her five novels Difficult Daughters, A Married Woman, Home, The Immigrant and The Custody.

Manju Kapur is contemporary feminist writer so she is well aware with the current tradition of society. She largely deals with the essential concerns of womankind, such concerns as love and marriage, women’s fears and hopes, their desires and longings, their domestic responsibilities, their education and training leading to economic independence and detachment from social taboos arid patriarchal hierarchy, the demon get through many of them, the curse of barrenness, the stratification of caste structure affecting the cores of their lives. Kapur’s such presentation shapes new vision in the women fiction. Women writers today are talking about sex, about men and are expressing their feelings in no certain terms. Women’s writing in the 20th century moved towards a medium of modernism in which womanist and the feminist statements were combined with political messages. In contrast to the constant orientalist of the English woman as a passive victim, of women and restricting the multiple patriarchies that determine and shape their lives. The issues of today writers are no longer feminist chauvinistic, but there are everyday issues faced by women, question of identity, exploring the wide range of female experiences. New woman does not walk of the same conventional road
they create their own road. The focus of woman gets changed from women rebellion against society shackled in tradition, torn between the duty and desire and to explore the position of woman. Research carves new way towards the image of women, Manju Kapur, as being prominent figure in Women fiction, add new dimension for woman. There is sprouting of positive vision in man-woman relationship and it carried sweeping change in faces of women with due course of time, from pre-independence to modern era. Kapur does an amazing job analyzing the everyday of an extraordinary life, showing how even the ordinary in this generation can be claustrophobic. Kapur’s women were made to believe that anything outside the small created for them was not normal.

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