Chapter V

Self-motivation: Full-Fledged Empowerment

Empowerment of women leads to the development of a good family, good society, and, ultimately, a good nation.

- (Kalam; Gender Empowerment and Development, 2008)

Though women try to reach their victory with the help of individual, familial and communal support, they need self-motivation. In this chapter, women’s self-motivation and stimulation gives them the strength to win in the competitive world. In spite of receiving the benefits of domestic and communal help, women should motivate them to escalate their self-empowerment. Women started to participate in politics for freedom. In colonial India socio-cultural and political response were closely related with one another. Kapur states in her novels the few middle class women are not equally transformed but get desire for equal socio-Political rights along with men generation by generation.

British feminists like Annie Besant and Margaret cousins brought Indian women under the influence of western feminist ideologies and spread of women’s education generated new ideas. It has been hoped that British rule would transform India on the pattern of Britain. Woman’s political participation has formed and also the new openings in the commercial and industrial fields.

Nationalist leaders converted the socio-economic struggle against the British into a worship of the motherland, which was in its turn transformed into a mother-goddess. The intellectuals helped the politicians to achieve this transformation in the domain of culture. Rabindranath Tagore also portrayed Bengal as Goddess Durga and he represented India as Bharatmata in one of his famous contemporary paintings. The transformation of nationalism into religion made women’s in Calcutta as well as in
Mofussil towns responded to men’s call in large numbers and joined the movement.

Saraladebi Choudhurani was the first Bengali woman leader in the Indian National Movement. A daughter of Swarnakumari Debi, this remarkable woman made her and sung by over fifty girls assembled from various provinces evoked great response enthusiasm at the congress session in Calcutta. Her summon created the new path for the youth groups to the success of the national movement. Apart from Saradadebi there were a number of women in Calcutta as well as in mofussil towns that were drawn into the political struggle.

Sarojini Naidu was the first Indian Women to make politics her full-time occupation. Gopal Krishna Gokhale was her political “guru” till his death in 1915 he persuaded her to join the congress. Sarojini Naidu was the first Indian woman to make politics her full-time occupation. Born in scholarly family, daughter of a scientist, reared in the refinements of Hyderabad culture, she drawn into the vortex of politics. Gopal Krishna Gokhala was her political ‘guru’. As the member of the Home rule league, Sarojini led a deputation of women in England, members of which were Annie Beasant, Mrs. Herabai Ardeisheir Tata and Miss Mithan Ardeisheir Tata. Sarojini Naidu and Annie Beasant were an exception while women still not active enough in Indian politics during the first two decades of this century.

Women’s participation has started successfully with the freedom struggle. In colonial India socio-cultural and political responses were closely related with one another. Abruptly women never come out of their bondage. Particularly middle class women were not equally transformed but few got desire for equal socio political rights along with men. Mass participation of woman was recognized during civil disobedient movement in 1930 and also during the quit India movement of 1942, when thousands of women courted arrest. Women from various Castes, communities
and religions have participated voluntarily and together to raise their voice an
important issues. Manju Kapur’s women characters raise their voice while the
unbearable situation comes in their family or outside world. During the freedom
struggle and Ramjanmabhoomi Babri Masjid issues women characters join with great
involvement.

The struggle for legal equality has been one of the major concerns of the
women’s movement all over the world. Whether in the internal situation of requiring
education, skills, profession, empowerment, etc. all these involve the law. In India the
first movement of women’s right centered round the three major problems of infant
marriage, enforced widowhood and property right for women.

The concern of social reformer at this stage was primarily a concern for as a
part of the patriarchal Hindu Joint Family. Their endeavours were to ensure that
women were better equipped socially to undertake the roles of sisters and daughters
before marriage and mothers, sister-in-law, daughter-in-law and wives after marriage
in the new social condition which was emerging. On the other hand, the concern of
women activists such as Pandit Ramabai was to focus attention on the gender based
oppression of women.

A central theme of the women’s movement is against the violence against
women, both in their homes and outside, and directly linking it to their unequal
positions in the society. The first categories of violence focused on were rape and
murder of young bride for dowry. It was realized that these were the most brutal
expressions of a wide spread phenomenon of domestic violence, which included wife
beating, cruelty, torture and humiliation. The future status of women well depend on a
clear understanding, by larger sections of women of the constitution and their
wittiness to utilizes law and legal process towards fulfilment of constitutional
promises. Kapur expresses the empowerment of women against the violence. The changing social structure in India has started violence and crime against women. Education has not brought an increase in awareness only a shallow superiority. The fact is that India has often legislated for women rights before several western nations in cold comfort, when the law is looked at very little practice. While Nehru explained her mother in the freedom struggle, the scene has been described by him:

In Allahabad my mother was in a procession which was stopped by the police and later charged with lathis. When the procession had been halted someone brought her and chair and she was sitting on this on the road at the head of the procession. Some people who were especially looking after her, including my secretary were arrested and removed and then came the police charge. My mother was knocked down from her chair and was hit repeatedly on the head with canes. Blood came out of an open wound in the head; she fainted, and lay on the roadside, which had now been cleared of the precisionists and public. After sometime she was picked up and brought by a police officer in his car to Anand Bhavan. (An Autobiography: Nehru 335)

At the beginning of the nineteenth century, Indian women were ignorant, illiterate and superstitions. Even Kailasbasini Debi said that women were like “best”, unable to voice their feelings it is well known that the National movement for the improvement of women’s condition was started in the mid-nineteenth century’s that its leadership was provided by men. Specifically in this period Sati was abolished, window remarriage permitted, and women’s education introduced, slowly reform movement made the lives of women and men also allowed women as their equal partners in the societal and economic roles outside the family. The “traditional”
qualities of Indian women changed slowly.

Women followed the ancient rules and morons but also they liked to follow the modern way of life. Kapur’s protagonists also follow the conventional familial norms as well as they admire the modern trends of the society. Indian women were expected to combine in themselves the womanly qualities prized both in the modern west and in the ‘ancient’ east. In practice, the age-old Indian norms were not rejected, but the often it was referred the about the western women were refused. These contradictions were continued in the twentieth century and the influences were increased among. Women with effective consciousness make them fresh.

Women’s political participation had created the new opportunities in the commercial and industrial fields. Nationalist leaders converted the socio-economic struggle against the British into a worship of the motherland, which was in its turn transformed into a mother-goddess. The intellectuals helped the politicians to achieve this transformation in the domain of culture. Rabindranath Tagore also portrayed Bengal as Goddess Durga and he represented India as Bharatmata in one of his famous contemporary paintings. The transformation of nationalism into religion made women’s entry into politics easy. Women in Calcutta as well as in mofussil towns responded to men’s call in large numbers and joined the movement.

Legal status of women was an integral part of the general movement for the emancipation of women and was inspired by the equalitarian idea. The social reformers and in the later phases women themselves realized the obstacles in the way of full freedom and free development of women and therefore they advanced demands for inspiring their legal status. If they dislike his/her partner, they disconnect their relationship.

In the Islamic marriage agreement, they allow divorce to both the parties on
different conditions. The husband can divorce his wife without even assigning reason and without resorting to the court. He only utters the word “talaq” or divorce three times. The Islamic religion expected woman to observe fidelity towards her husband when this obligation of marital union was not fulfilled, *A Married Woman*, though Pipeelika as a Brahmin cultured woman, she lives a Muslim man Aijaz. The two different, contradictory cultural doctrines join together in the name of love. Unfortunately, the life ends in its starting point.

Legal status of women was an important part of the freedom movement for emancipation of women. With the help of social reformers and campaigners and slowly women they realized the obstacles in the way of getting liberty and unrestricted development of women. Women in Kapur’s novels are outspoken. So they participate in many political movements. In *A Married Woman* Astha shows her boldness while participating in the Mukti Motcha. A. R. Desai says in *Social Background of Indian Nationalism*.

This was unique in the entire history of India, the spectacle of hundreds of women taking part in political mass movement, picketing of liquor shops, marching in demonstration, courting jails, facing lathi charges and bullets. (279)

Among the Hindus, the unit of social life is not the nuclear but the joint family. The basic aim of the Hindu Law givers was to preserve the joint family in changing condition. The orthodox family structure expects the joint family and its unity without disparity. The theme of political participation of women has raised a major dilemma. It is in fact, the citizen’s duty as well and is leased on the presumption that each member has adequate means and conditions to achieve a full realization of his or her personality as an entity in society. Women’s participation has covered a range of
activities including movements protests and support meeting on all issues connected with labour, dowry, rape, domestic violence, raising price, food adulteration and deforestation, as also movements for the promotion of peace. There are several socio-economic constraints by which women have been marginalized the number of women in leadership positions at the local, village, district and national level is still not commensurate with their numbers in society.

Women’s participation in politics is praised not only at present but even in the Indian classics. Women of Mahabharata are very powerful and political. They do not first sit behind and watch and their men do something. When Pandu dies between the two wives, Madri commits Sati but Kunti does not. Women are not portrayed as menial characters in Mahabharata. They command, respect and are sought after for advice on the act of statecraft and matters related to war. Century after century, from Mahabharata to the period of Mahatma Gandhi, women have been reformed in their character. Mahatma Gandhi induced women to participate in the freedom struggle of they are not only participating in the freedom struggle but also in politics and administration. Women in Kapur novels are portrayed as clear as crystal.

Manju Kapur is a sagacious narrator. Her simple language is easily interpreted by the readers. Kapur could read the emotions of women and portray in her novels with a touch of empathy. The opening lines of her first novel Difficult Daughters holds us back when we find the protagonist, Ida revealing her aversion on her mother thus: “I had wanted was not to be like my mother.” (Difficult Daughters 1) In her second novel, A Married Woman, Kapur depicts the protagonist as innocent mother who speaks to her unborn child in her womb that would rather be born a male child instead of a female who does not have any importance in this male chauvinistic world.

In Difficult Daughters, as a traditional woman, Virmati considers about public
and its consideration. Thoughts of men and women are different while they contemplate the problems to find its solution. While comparing her with her mother Virmati is too bold to deliver her thoughts. Early marriage at the age of three, Harish and Ganga could not understand the significance of marriage and its divinity. They are not made for each other. No matches, no maturity and no desirability between them. Unsuccessful married life of Harish makes him to select Virmati as his better half in his mind. To share his intellectual ideas Harish needs a literate companion like Virmati. Coincidentally, she loves him. Women of Kapur do not hide their thoughts. They are outspoken.

But women often forget their boldness. Virmati attempts to commit suicide when her mother compels her to marry an engineer. Fortunately she escapes from death and her marriage also stops. Harish says: “A man who is already married and a traitor to his wife can never give happiness to any women. He is a worldly person caught in his own desires nothing solid” (Difficult Daughters 93) Virmati understands Harish Chandra’s affair very well. Though he has wife at home, he needs Virmati also. So in her future she would choose somebody while he feels better that Virmati.

So her parent’s attitude is correct and Virmati writes in her letter:

……. You must do your duty to your family, and your wife, so too I must do my duty to mine….People blindly trust my father in business our community respects us. I am proud that I belong to such a family, and I must keep up its traditions. (Difficult Daughters 107)

Though Virmati to the orthodox family, she is very bold to abort her child. She knows very well the seriousness and its dangerous consequence. She plans to kill her foetus. Kapur portrays the bold as well as the mean act of her character Virmati:

Everybody was sleeping peacefully, everybody except for her. She
picked up the knife and slowly slashes at the soft skin on her calf. If she could brand her name there, that would mean she could survive the pain of tomorrow. But by the time she had carved out ‘V’ there was too much blood for her to finish.  

(Difficult Daughters 172)

Virmati manages everything independently without Harish's help. It shows her strength to bear the agony silently without anybody knowing. She is irritated while Harish enters into the cottage stealthily, Virmati debates with him harshly: “Why have you come? First tell me. Why have you come? Is it going to be the same story all over again?” Harish starts to beg her: “Whatever do you mean, darling? Let me in, will you?” Virmati is very strong her point. “No, I won’t. Not until you answer me. All this time you have never been straight with me. I want to know where I stand before anything else”. (Difficult Daughters 188-189)

She expresses her disappoints through her harsh words. Even after her marriage, Virmati tries to fulfil wife’s role with Harish. Virmati accomplishes her household duties and she is not satisfied just being a wife in bed. She struggles with existential crisis. Virmati complaints about Ganga, thus: “She continuous to wash your clothes. ‘And? And – what? As your wife, am I to do nothing for you? Just be in your bed?” Harish consoles her: “You are my other self. Let her wash my clothes, if she feels like it. It has nothing to do with me. I don’t want washerwomen. I want a companion”. (Difficult Daughters 217)

Harish’s honey-tongued words make her silent. He fulfils her expectation. Kapur compares the two generation women. While the first generation woman Kasturi fears to talk to her husband about her delivery, Virmati frankly requires him to marry her as early as possible. While Virmati hesitates to join in freedom struggle, her roommate Swarnalata encourages her. As Swarnalata continues her political
activity after her marriage, she expects the same boldness from Virmati and says: “We have plenty of married women working with us. I’m married, aren’t I?” (Difficult Daughters 252) Normally Indian women get experience with many conflicts between traditional rules and their personal desires to follow modernity.

Kapur emphasise the importance of women in house and politics. Virmati participates in the social movements with her cousin and roommate that lead up to independence. Virmati expects equal in all the social activities with men. First she hesitates to participate but slowly she chose them as her role model to emancipate Virmati. Virmati is not like her mother but she boldly decides her future with Harish without any hesitation. Even in a complex zigzag social status, Virmati fights for her rights.

As Virmati is an elder sister in the family, she has more responsibilities than other siblings. Kasturi feels sad about her daughter’s love with Harish. While Kasturi says furiously: “Protecting your sister, are you? You think she loves for you? For any one besides herself?” (Difficult Daughters 221) Virmati boldly live with Harish. As she knows he got married, she continues her relationship. She takes bold decision in her personal life. Education gives strength to take bold decision in Virmati’s personal life. Like Harish she has family. Virmati learnt knowledge from Harish Chandra as she becomes educated she boldly says:

    Just as you must do your duty to your family, and your wife, so too I must do my duty to mine. My people have always been straightforward people, Pitaji and Bade Baoji have always been known for their honesty and high standards. People blindly trust my father in business, our community respects us. I am proud that I belong to such a family and must keep up its traditions. (Difficult Daughters 107)
Swarnalata’s boldness is unbelievable while she partaken in freedom struggle.

I was clear that I wanted to do something besides getting married. I told my parents that if they would support me for two more years I would be grateful. Otherwise I would be forced to offer Satyagraha along with other congress workers against the British. (*Difficult Daughters* 118)

She joins in social and political conspiracy. Swarna helps Virmati to empower, he also brings forth many condition while her marriage is fixed. With the conditions she agreed her marriage concert. Swarnalata consoles Virmati while Harish delays their marriage hopeless love:

Marriage is not the only thing in life, Viru. The war- the satyagraha movement- because of these things, women are coming out of their homes. Taking jobs, fighting, going to jail. Wake up from your stale dream. (*Difficult Daughters* 151)

Kapur points out the braveness of Virmati while the doctor refused to abort Virmati, she chooses dai (aaya) to terminate the foetus without panic. Even though Swarna warns her to avoid abortion, Virmati is ready to face risks in abortion her life without fear and precautions. She is a stubborn woman who kills her unborn baby in her womb. Swarna’s marriage is fixed with many conditions. Kapur remains her thought:

Swarna’s note saying she was married. He had accepted all her conditions. She was going to be allowed to continue her other activities, remain treasurer of the women’s conference go on working for the Party. (*Difficult Daughters* 188)
Without fear of death and nobody’s help a single woman fulfils her child. Not only in abortion, but also in growing her child Ida, she needs no help from others she tolerates all the hurdles. The sufferings of Virmati follow throughout of her life. She faces the conflict between her emotional traumatic feelings and reality of life. Virmat’s loss of virginity often pricks her conscience but she overcomes her guilty feelings and ponders with her rationality. She understands that the opportunities are waiting for women to empower.

In Kapur’s *A Married woman* Astha likes to get economic freedom. Even her mother-in-law helps her to go for the job so that she works as a teacher for fifteen years. With the support of her mother-in-law, she continues her job. Although Astha is engaged her in her profession, she could not avoid her passionate hobby painting. She earned twenty thousand rupees as a reward for her painting in Yatra and she collected two lakhs of rupees on her painting in an exhibition. Kapur exposes the absolute truth of women’s independence and its experience through her protagonists. While disappointing in love, even woman seeks another one to satisfy their needs to compensate the earliest.

Astha starts her passionate painting career and she earns twenty thousand rupees for her painting. Then in the exhibition she earns two lakh of rupees in the excursion. Woman’s empowerment makes the family members to live sufficiently. The role of women outside the home has occupied an important portion of the social of economic life of the country. Hemant forces her to resign her job but Astha likes to continue it. Astha is unable to bear it while he rejects her desire to buy a silver box and with the confidence she murmurs:

“I want something of my own”. Hemant asks,

“What?”
“My own money” *(A Married Woman 148)*

Employment of women makes changes in society. Kapur expresses her thoughts while Hemant restricts her to use her property say: “Please, Hemant. I am thirty-six. I need to be independent. I am always adjusting to everybody else’s needs”. *(A Married Woman 227)* Astha feels happy with Pipeelika. She shares her ideas with her. As she is a good artist, she shows her interest in act.

In *A Married Woman*, both Pipeelika and Aijaz Akhtar Khan have possessed the similar interest in upliftment of social and political awareness among people. Pipeelike reads paper on the effect of communalism on the education of Muslim children. She shows her interest on discriminated people. They are ill-treated as backward in the society. Aijaz always concentrates on the street theatre in propagation of social and political awareness in educational institution. Likewise Pipeelika concentrates interest on the effects of communalism on the education of Muslim children who discriminated by other.

Asta plays dual role as a house wife and a teacher. Astha excerpts her all familial activities happily and involves herself in various responsibility in her job also. She shows equal importance to family and job. She possesses the immense capacity of love, patience and talent with which nature has produced. As Astha’s mother-in-law do not provide her separate room for her painting works. She decides to earn money for rental studio on her own. Astha could understand restricted lower middle class women’s condition. In her Ayodhya trip she involves in her attempt to appeal the middle class women’s mind about the actualities. She took part in Ramjanmabhoomi-Babri Masjid circumstances. Manju Kapur expresses in *A Married Woman*, her religious concept and national xenophobic view through the character of Sita with Astha.
Kapur depicts the religious synthetic characters in her novels. So she reveals the artificial distinction between Hindu- Muslim religions. Pipeelika and Astha are portrayed as an emancipated political activist. Though by birth Pipeelika is a Hindu, she marries a Muslim, Ajiaz. Being an activist, she is unbearable to tolerate the murder of her husband by the Hindu fundamentalists. Both Astha and Pipleeika start the association for Hindu-Muslim resolution. Their doctrine is against the violence of religious tyranny.

Even Astha renders her service on Ramjanmabhoomi controversy through her paintings. It creates awareness among the people. Astha plans to draw a picture of the Hindu Rath yatra to the unity of country. She often attends a large canvass and taking inspiration from the Ranjasthani miniatures some lines of her picture describes:

…… She sketched scenes of violence, arson and stabbing that occurred in towns on the way, people fighting, people dying; she showed young men slashing their bodies, and offering a tilak of blood to the Leaders; she showed young men offering even more blood in a vessel; she showed the arrest of the Leader as he approached Ayodhya. *(A Married Woman 158)*

Though Hemant explains her about the violence of Ramjnanma bhoomi, Astha continues her association with the march and goes to Ayodhya to deliver an address on the violence and insists on women’s emancipation. On the occasion of the anniversary, Astha speaks about the assassination of activists of the street Theatre Groups. As Hemant dislikes her participation in politics, he warns her to avoid the Yatra. He cursed her without conscience if she goes to Yatra, she could be raped. Her husband’s words hurt her. Astha’s depression makes her to shout at him boldly. Her all kinds of mental and physical agony come as poisonous outbursts. She becomes
violent verbally.

The politics of nation starts at home also between Hemant and Astha. Hemant suspects that Astha is a supporter of the Muslim and so she worries about the demolition of, the Babri Masjid. In the first two novels, Kapur highlights the societal problems. In *Difficult Daughters*, India- Pakistan controversy and in *A Married Woman* Ramjanana bhoomi Babri Majid controversy is exposed. Astha expects her husband to help her in household women are the passionate mother like Kakar’s statement explains the motherhood:

Motherhood as per traditional patriarchal definition is a nature and role of mother which is associated with reproduction and nurturing the children. The assumption is that she stays at home and cares for her family, produce sons and obey her husband. She is assumed to take these duties willingly and enjoy them and should believe that motherhood is her nature or faith as the society always expect from her. (Kakar 81-82)

In *Difficult Daughters* Kapur depicts the Muslims’ attack on the Hindu and in *A Married woman*, the Hindu’s attack on the Muslims. She brings forth the lively situation in her novels. Swarnalata and Astha participate actively in the national politics. Kapur symbolizes the familial problem with the national politics. According to Astha, the sexual contact between men and women is like master-slave relationship. In *A Married Women*, Astha says that she enjoys the relationship with Pipeelika. Astha derives more sexual pleasure with her friend than her partner. Astha and Pipeelika both try to drive self-discovery towards psychological freedom but they choose uncommon path lesbianism, a taboo and socially unacceptable relationship.

Asth’a’s familial satisfaction helps her to achieve societal empowerment. Society
will be flourished only with women and their development. The position of the society could be judged by the position of women. In the third novel *Home*, Rupa’s cottage pickle business not only helpful for her family but also it increase the societal income. Sona praises her dutiful work:

Yes, Rupa had. She was now supplying pickles and sweet chutneys to local restaurants as well as shops, and had hired a woman to help her. She wished to purchase a car, she wished to go on more holidays, above all she wished she had enough money to buy out the tenant who was causing her husband and father-in-law so much tension. More than an elusive baby, Rupa focused her attention on financial successes. (*Home* 32)

In spite of her childlessness, Rupa wins in her pickle business. Rupa has no jealous on her sister. While Sona builds a new house, she blames her fate. She is also not so fair like Sone. Sona’s luxuriousness does not create envious on her. But Rupa’s self-motivation makes her to empower in her business. Like Rupa, Nisha starts her business ‘Nisha’s Creations’ with her father’s full cooperation. Though her mother discourages her, she doesn’t give up her idea to empower.

In *Home*, Asha is another bold woman, who fights for her rights. Asha insists her husband to provide her adequate facilities. Asha stays in the house without any facility. So she compels her husband to give sufficient living place and salary for his work. Asha expects to live independently without expecting from his uncle’s hand. Without fear she questions the elders of the family to provide the equal facilities to her family like others. She knows that no answer would be given without raising the questions. Asha asks Vicky: “Why can’t they pay you a decent salary? You can still work with them and live elsewhere”. (*Home* 104)
Asha’s husband Vicky explains his position to his wife but she does not understand his words. She queries one by one about her needs that why she has to live this kind of sorrowful life while others are living comfortably. Her depression bursts out with the tears. She boldly expresses her needs and cries finally. Asha asks the basic needs of her as a housewife. She knows her husband’s economic condition. To uplift the societal status, she motivates her husband to earn money and reveals his economic status. Kapur elucidates her notions through her characters.

Though Asha comes from a poor family, she empowers herself with her shrewdness. Asha slowly changes Vicky’s mind to know the familial needs and points out the present situation of her living place barsati. While Vicky suggests her to have second baby, Asha becomes infuriated: “Where will you keep them? On my head?” (Home 105) Asha never keeps silence. She replies for her husband’s questions. While they discuss their plan for new business, she supports enthusiastically. Asha motivates him and finally they have mentioned the same idea to start Baba suits business in Barailly. Asha encourages her husband to start new business while she behaves differently everywhere.

Kapur insists that women’s empowerment could be judged by their financial position at home as well as outside. Though women offer much to the society, they are treated as “other”. Ida in Difficult Daughters thinks marriage is not essential in her life. Having good education, she thought that she could live separately and got divorce from him to overcome her problems. The empowerment of women does not come suddenly or easily or within a day. Issac Jebastine quotes in Indian Journal of Postcolonial Literature:

Virmati was obedient and submissive in the early years but her acquaintance with the English professor makes her take u-turn in her
It is a long process with progress to empower women. Women travel a long to reach their goal with sacrifice. They have faced many hardships to reach empowerment. Women in Kapur’s novels are educated. Their participation in freedom struggle shows their thirst of freedom. They are accorded a position of dignity and respect in the family and society. Social reformers emphasize that women in ancient India had participated equally in all aspects in family, religious ceremony, communal ritual and political activity.

The evolution of women’s role from a private to public life was influenced by westernization, directly and indirectly. The leaders and traditionalists argued that many movements designed to protect and provide the needs of women. They protected women by modifying conventional practices to advancement of education. Societies such as the Brahmo Samaj and the Arya Samaj established schools for girls. They motivate the girl children. The first school for women in India started and supported by the Christian missionaries who attempted to popularize schooling for girls and successfully attracted students from the lower castes and classes.

In Hindu and Sikh religions, a woman be separated from her husband is death. After the concept of Talaq in Muslim religion and the influence of western culture, the divorce rate has been increased. Woman in Kapur novels are cultivated, educated, sophisticated, refined, cultured, stylish, classy, bold enough, more than that they are employed. So their financial independent makes them empowered.

Arya Samaj reformers give right education to women. As an Arya Samaj family, Kasturi allows her daughter to study. In A Married Woman, Trivedi sends Pipeelika abroad for PhD. Astha is also allowed to get education and get job after her
marriage Mrs. Trivedi, after her husband’s death, takes care of her children Ajay and Pipeelika. Mrs. Trivedi moulds her children to prepare for the competitive world. Trivedi’s suffering bears fruit. Ajay stands in the first position in schooling and with MIT scholarship he gets the chance to go US. A windowed mother’s sacrifice affords settlement for her son and her daughter Pipeelika also fulfils her mother’s hopes on their native soil. It shows the empowerment of an individual mother’s toiling and her success. A man does not rear the children as much as a woman can do it. It is an antique concept that the poem lines of Tennyson, thus:

Man is the hunter, woman is his game:
Man for the field woman for the hearth:
Man for the sword and for the needle she:
Man with the head woman with the heart:
Man to command and woman to obey. (*The Princess*, V 427-430)

The protagonists of Kapur are bold. While their husbands give them trouble, they rebel against them. The suicidal attempt of Sunita is merely foolishness in *Home*. Sunita is an exemption in her women characters. Women in Kapur are aware of their privileges and precautions to face the subsequent issues. Unsuccessful married life of Sunita leads her to die. Dowry issue makes her to attempt suicide instead of living with him.

The gradual change of women is reflected in the fifth novel of Kapur. The backward position of women has been changed for the past recent years and the degraded condition is rehabilitated gradually through the development of women. Social media gives more awareness to women to recognize their rights. Government is also introduced many favourable laws for women to get their privileges.

In Kapur’s first novel Sunita attempts suicide as she gets trouble in marital life.
On the other hand Ida instead of thinking suicide gets divorce from her husband and lives lonely. In *Home*, mother-in-laws become the dominating women due to their daughter-in-law’s childlessness while not getting enough dowries from them. Some women like Sona whom they think their sufferings as their fate. Like these many issues, women induce their husbands to live separately like Asha in *Home*.

Another great problem of women is extra-marital affair of their husbands or their own. Kapur exhibits the truth that some married men and women have post marital affairs. Due to their misunderstanding between husband and wife, they want to live with someone illegally. Even though the first marriage is arranged or love marriage, they seek better life partner after their first marriage. For the two reasons women or men need another. One is their better half’s character is contradictory to them or they are not satisfied with their behaviour.

Indian culture has much restrictions, rules and regulations. These constrains are partially followed at present by Indian women. Women bound by the religious conventional ideas. Gradually the condition has been changed now days. It has been analysed to know the differences between the previous of centuries and existing situation of women. Home is a place where the members of the family getting the different experiences of happiness and sadness, good and bad, fortune and misfortune, friends and enemies, supporting and opposing, caring and neglecting, loving and hating, forgiving and punishing etc. All possessions are available there in the family. Kapur brings these all the features in her five novels.

Education gives special designation for Verbatim. Harish chooses Verbatim to fulfill his intellectual needs. Due to Vibrato’s educational upliftment, she gets higher position. Virmati’s daughter Ida leads an independent life. She learns that her mother and grandmother are the victims of the particular primordial system in which
women’s suffering continues century by century in a different way and they have courage to face in the male-dominated society. Ida decides her life and not allows others to take decision. Ida is not straggling against oppressiveness instead she starts asking question about herself. She motivates herself and never permits other to overrule her though she is isolated. She empowered in her mental strength to come out from the boundary and runs her life with self-confidence. Ida ponders less about society but herself. Ida’s mother Virmati considers the both sides of life like family and society. She is torn between the ancient with modern and the long-standing rubrics with new-fangled rules. Kasturi considers only the family and its needs but Ida does not consider anything or anybody whether the destructive faces of outside or the peaceful happy life at home.

In Kapur’s third novel Home, Nisha’s internal conflicts take the shape of a strong motivation within her. She does not want to escape from the problems but she is equipped herself to face it, as it is experience from her childhood (sexual abuse). She explores her strengths and weakness and decides to overwhelm them with her father’s influence. She convinces her father and gets loan to start her garments: “She would not only be the daughter of prosperous man, but be responsible for wealth herself. After all, her father’s blood flowed in her, the blood of traders” (Home 286)

Nisha begins to define her independence and express her liberation in her every activities. She wants to come forward and her first action to change her trend is to cut her hair short for which her mother gives values “for the specialty of womanhood”. Nisha gets success in her educational field and plans to utilize her education with values. Her forbearance in every issue makes her shine in the family: “Higher studies were just a time pass; it was not as though she was going to use her education. Working was art of question, and marriage was around the corner”. (Home 141)
When comparing with Sona, her father Yeshpal trusted Nisha. With education she has confidence to develop her business in an artistic appeal. She orders five hundred labels. First she starts her business in a small scale and then she develops it soon. She pays the rent and gets more order from outside. First phase her mother never allows her buying the materials and she rejects her to go out alone. The second time she releases her restriction slowly and accompanied with Raju. In the third tenure, she becomes the salesperson from her shop without telling to her mother. She identifies her strengths and limitations. She realizes that her business is not being run by other’s but by herself. Then she regularly visits there without other’s permission. Slowly she learns the business and its tricks. She introduces different designs and patterns. Mohseen Masterji is a generous man who helps her in business next to his father with his guidance and support she developed her business. Finally she learns all the techniques to improve her business. Her life style is changed upside down. In an isolated world, she lives as a proprietor with her garment ‘Nisha’s Creations’.

Nisha has taken an independent division to get relief from her depression. She leaves her inferiority complex. First she starts her work as a time pass and hobby but later she become “the maker and seller of suits” (The Immigrant 285) She asks help from her father to start her business. He helps her initial investment she starts her business with twenty five thousand as loan from him, with the master tailor, and workers, she buys sewing machines and necessary loots and begins her ‘Nisha’s Creations’ within a year. Not only Nisha develops the garments business but also she is developed by it. The business becomes very renowned; she gains profit and repays the loan. Her investment becomes more in her business and she develops her business and gets relief from her mental depression or trauma. Manju Kapur proves that the importance aspects of women to get financial independence and economic
development. There is a saying in Sanskrit: “Grihini Griham Uchyaie” means “Home is but a synonym for wife”.

Rabindranath Tagore, in his translated work *The Home and the World*, through the character Sandip says:

> We are men, we are kings, we must have our tribute. Ever since we have come upon the Earth we have been plundering her: and the more we claimed the more she submitted […]. The one delight of the earth fulfil the claim of those who are men […]. Likewise, by sheer force of our claims, we men have opened all the latent possibilities of women

(152)

Nisha also delivers the news of her love affair (with Suresh) to her uncle Prem Nath boldly: “Uncle this is the modern age. What harm is there if first we got to know each other? How can I tell him to send his family to talk to my family if I don’t know him first?” (*Home* 201) Prem Nath feels surprised on seeing Nisha’s speech because she learns to argue with others. Nisha shares her notion and never hides anything. She frankly says:

> I will kill myself if I can’t marry him. ‘Why is he not suitable? Give me one reason. Do we live in a village? If we do, why don’t you just throw me down a well and be done with it? They can’t force me to me to marry someone I don’t want to. (*Home* 205-206)

At home the family members are planning to arrange marriage for Nisha’s brother Raju. Nisha understands Raju’s selfishness. Raju opposes her love while she loved Suresh but he accepts and ready to marry before her marriage. Raju stops his sister’s love marriage and spoils her life. After her mother makes arrangement of his marriage before his sister’s marriage, he agrees. Nisha’s skin disease has increased
due to her love failure, late marriage and her mental depression. She is irritated with itches. While Nisha is in the hospital for treatment, she interrogates with him. Through the women characters of Kapur one can see the societal partiality between men and women in the society:

Tell me, Raju, now you are getting married, you must be glad that you destroyed my happiness with Suresh. Your Fancy Furnishings wife will not be related to such a goonda, no-what was the word you used?

Yes, saala, chutia. Or am I misremembering? (Home 250)

Raju’s supremacy shows his ruling tendency. Postcolonial feminists argue that the gender oppression is the chief supremacy of patriarchy. Postcolonial feminists object to the depiction of women of non-Western cultures as passive and unrepresented victims as opposed to depiction of Western women as modern, cultured and enabled. Between East and West, women of Kapur confuse themselves. Nisha is not able to overrule her brother in marriage but she expects to do.

Formerly, Nisha had fear for his brother but her continuous disappointments make her to fight against him. While Nisha goes with her brother for treatment, with rage she steps outside from the hospital. She starts avoiding his brother completely. Her brother breaks her love affair with Suresh but he marries a girl who is younger than Nisha. Without any guilty feeling, Raju starts his married life. After starting the business, Nisha’s painful memories are slowly healed. She gets happiness than her business. Despite of her marriage complication, the drastic changes in business provides her happiness:

Within a year she had increased the number of her tailors, invested in an inverter, and an ari machine for zardozi. A wooden frame, enabling sequins and beadwork, was now permanently installed with the
craftsman specialising in this sleeping under it in the night. (Home 295)

Nisha proves her strength and changes her mother’s wrong beliefs about her. She becomes a successful business woman with several workers under her and the products of ‘Nisha’s Creations’ being sold in all the leading stores of Delhi. She feels proud herself. She engaged her mother too in her absence. Even Pooja’s friends like the products of ‘Nisha’s Creations’ and Nisha supplies her good to Pooja’s friends’ circle. The real victory is that her sister-in-law starts asking her: “I could help you in any way you like” (Home 294) The same woman disliked her while she was in crisis. At last her parents find Arvind, a widower as her life partner. Her mother informs that Arvind likes to see her alone. But Nisha doesnot agree this: “Why? Raju didn’t meet Pooja alone. Why does he want to see me?” Her mother replies: “Arre, Raju was a child, he knew nothing. This man is thirty-four, he has been married, he has certain ideas. What is the harm? We will be in the next room” (Home 297)

Not only in business but also in matrimonial area, Nisha demands her freedom. She puts a condition before her marriage that she would continue her business after marriage also. Unfortunately, after her pregnancy Nisha is unable to continue her business. She concentrates on her physique and her family. So she is away from her garments ‘Nisha’s Creations’. She has to get permission from her mother-in-law for each and everything. She fights with her husband Aravind, while he is not so intimate with her. In an angry tone she shares her despair: “If you are never going to talk or share things with me, why don’t you take me back to my mother’s house? You have done you duty, married and made me pregnant. When the baby is born you can collect it”. (Home 329) Nisha’s verbal fight attacks him to understand his mistake and realize it.
Arvind does not like her to continue her business during her pregnancy. Nisha learns her poring and empowers herself. Any way it cannot be continued after her delivery. It happens like that. She becomes a mother of twin babies a boy and a girl, filling her life with the hope of happiness. The last two lines of the novel are emotionally touching: “Surrounding her were friends, relatives, husband, babies. All mine, she thought, all mine” (Home 336). Nisha stands out as a woman of liberty to overcome the obstacles she can clearly know about herself and confident on her work. That reliable life gives her success. It gives the full stop to her sufferings. Nissim Ezekiel says about home: “Home is where we have to gather grace” (Enterprise, 30)

Kapur’s portrays her other women characters in her novels also as the empowered women. In Home, Vicky’s wife Asha notices her husband’s family members keenly and their characters. They are very lovable towards them and also she knows that her husband has the rights to get share in their family property. Though Vicky is silent, she proves her portion in the joint family: “Yes, yes the people who didn’t let us build a room on the roof, the same people will give us a flat. We can refuse to vacate the roof. This is our home, we have rights over it”. (Home 174)

Asha is very audacious not like Sona, her mother-in-law. Even Vicky feels proud of his wife. He is not bold enough to inquire about share with his uncle Yashpal. But his wife Asha reveals her problem of living in barasati and her need. It is unbelievable to Vicky but his wife’s bold act bears fruit. Even he has no strength to talk about the possession of the roof. While she debates with his uncle he notices inaudibly. She gets triumph in her argument finally. Vicky looks at her with fear but she cunningly laughs at him with the victory. Vicky is really surprised about her talking.
Women could talk anything but they hesitate to discuss about sex. In Kapur’s novels the women characters are outspoken. In *Difficult Daughters*, Virmati lives with Ganga’s husband, in *A Married women*, Astha has lesbian relationship, while the misunderstanding produces with Hemant, in *The Immigrant*, Nina has an affair with Anton, in *Custody*, Shagun boldly chooses Ashok Kanna as her second husband to raise her social status and also her ambition to live in abroad.

In *The Immigrant*, Nina does not feel uncomfortable. Kapur describes Nina’s outspoken and candid character, thus:

> For the first time she had a sense of her own self, entirely separate from other people, autonomous, independent. So strange that sex did not make her feel guilty, not beyond the initial shock...Her first lover had taken her virginity and her hopes, her second lover had been her husband, her third had made her international. (*The Immigrant* 260-261)

For men and women, the need of life partner is essential. Anton’s impotency makes Nina to have the relationship and sex with Anton. Though she feels nervously, she consoles herself that it is quite natural. Like food her physical need is also essential to live. Marriage is an essential cultural commitment for every man and woman which offers either pleasant or unpleasant result. Even Simone de Beauvoir says; “Marriage is a destiny traditionally offered to women by society”. (*The Second Sex*, 444) The unsuccessful marriage bond creates uncomfortable situation more to women than men.

Women are not easily permitted to join in politics like men. But women in Kapur’s novels empowered with Gandhian ideology they engaged them in politicalal involvement with the leaders in freedom struggle. Pundit Jawaharlal Nehru says that
the role of women in the national struggle and their treatment by the government as:

The most striking was the part of the women in the national struggle. They came out in large members from the speculation of their homes and through unused to public activity, threw themselves into the heart of their struggle. The picketing of foreign cloth and liquor shops, they made their preserve. Enormous processions consisting of women alone were taken out in all the cities and generally, the attitude of the woman was more unyielding than that of the men. (214-215)

It is also emphasis the character Chitra in Tagore’s the English writings of Rabindranath Tagore:

I am no goodness to be worshipped not get the object of common fruity. To be brushed aside with indifference keep me be your side in the path of doing and danger allow we to share the great duties of your life, thenYou will know my true self. (Sisir, 50)

Women empowerment starts from Vedic period. Reformation Movements for women spread all over the areas increase its strength to control the oppressions against women and their empowerment the main idea of the organizations is to strengthen the power of women to recover them from the problem of dowry in marriage, polygamy and they increase equal rights in property and in legal power. Women’s remarkable participation in independence also creates many reformations in the society.

In Custody, Shagun desires freedom. She likes to come out of her misunderstanding and unpleasant familial life with Raman. As she loves Ashok, she repels against suppression and lead to freedom. Shagun’s love makes her to forget her position as a wife or a mother. She dares to oppose her family and break the smooth
situation. Her adamant activity troubles the life her children Arjun and Roohi. They become the undesirable being between their father and mother. Shagun’s character is revealed as selfish woman in Custody; she is not able to leave her children easily. Her courageous breaks the rules of Indian culture. As she becomes a business woman she enters into the commercial world.

In Kapur’s novels, both men and women earn money to run their family. In the materialistic world, both husband and wife need to earn sufficient money to maintain the family. Shagun does not satisfy herself by the income of her husband. She expects a luxurious life and desire to visit abroad. Since the economic position is not satisfied, she drops her marriage consent. With the mutual understanding, she plans to choose a better life partner. The couple considers that money as an essential source leading peaceful life. The couples become strangers to one another while they lost their consistent and reliable relationship. Virmati and Ida in Difficult Daughters and Shagan in Custody dislike enduring them as wives in their husbands’ house. In an article: “The bitter battle between the parents makes the children feel sensitively concealed” (53) If the marriage life is bitter, it is better to live separately. Virmati goes with her child; Ida has no child, Shagun troubles for her children. The life of the children changes after the divorce of the parents. The children never get a permanent living place. Simone de Beauvoir says in her The Second Sex:

The independent woman of today is torn between her professional interests and the problems of her sexual life; it is difficult for her to strike a balance between the two; if she does, it is at the price of concessions and sacrifices which require her to be a constant state of tension. (38)

Shagun is torn between her materialistic thoughts and her affection towards her
children. Shagun is not hiding her love or swallowing her desire but she boldly exposes her love towards Ashok Kanna. As Raman gives less care for his family, his wife chooses another person, Ashok Kanna. Shagun breaks down all the conventional norms and strict traditional dogmas of the society to live as her wish.

Woman in Kapur’s novels: Virmati, Shakuntala, Swarnalata and Ida in Difficult Daughters, Astha and Pipeelika in A Married Woman, Nisha in Home, Nina in The Immigrant, Shagun and Ishita in Custody show their individuality expressing their emotions outspokenly. They do what they think. Even though Shagun missed her family and family members, she tastes her liberty. Protagonists of Kapur search their happiness inside and outside and outside of the family.

Mrs. Rajore, Ishita’s mother- in-law tries to send her outside. She thinks Ishita is not suitable for his son because her childlessness makes her family barren. For that Ishita boldly says: “he is coming with me to do that test. Mummy this is our problem, we will manage”. (Custody 59) The test reveals that TB in her infancy creates her infertility. Ishita becomes angry, while Mrs. Rajora, talks about her infertility and loss of normal anatomy. First Ishita shocked about her divorce and then she discloses it. After knowing Shagun’s affair, Raman avoids her to face but Shagun roams without guilty feelings. Without conscience, she boldly says: “Is anything wrong? You seem upset”. (Custody 87) The Lovely Detective Agency sends Raman an envelope there his wife with his boss Ashok Kanna. He does not believe his eyes and even he admires their boldness. He knows their relationship. While they work for planning the Mang-oh! Campaign past months, Ashok Kanna was screwing Raman’s wife and destroying his family Raman has lost his two relationships, his wife and his boss. With the angry tone he says: “Fucking the boss what did he promise you?” Shagun shouts, “How dare you talk like that? What kind of husband are you?” he continues,
I have had you followed for one month. There are picture prove it -do you want to see them, or should I show them to Ashok’s boss instead? Have him deported? Then what will you do, you and you precious lover? His career in the company is finished, finished. I will see to it, see to it, do you understand? (Custody 88)

After Raman knows about her affair, Shagun feels guilty and hates him. She never feels that her relationship is wrong. According to her, she does no mistakes. She dissatisfies her husband’s economics so that she chooses another man as her companion. She explains about her husband’s annoyance to Ashok Kanna:

He was sure I was having an affair. He said he had photographic proof. Anyway, he knows, and I- I did not want to deny it. You know I hated all this hole-in-corner stuff. If you have to divorce, fight for custody, let’s start now. (Custody 90)

Shagun never considers about the society, culture, parents, relatives but she needs her children to be with her. Her selfishness makes her away from her familial circle. Shagun’s talks with self-pity and frustration, Shagun speaks with her mother:

No- it is only me that is wrong. Me, my whole life, from this stupid early marriage, to – to having Roohi so late- Arjun is old enough. I can explain things to him- but Roohi? What can a two- year old understand? (Custody 90)

The early child marriage creates this chaos in her life. She is not responsible for her child marriage. Often Ashok tells her that woman has the right to decide her own life but she has to consider her children. Shagun comes out of her house and stays with Ashok. Her mental stress becomes increase with horrible guilt such as her children’s behaviour, her mother’s pressure, and Raman’s unspoken hopes. She is a
sufferer from every side. So she has come to say good bye feelings; she never likes to have dealing with her mother-in-law and father-in-law. She will give anything for her beginning of new life. Shagun seldom feels guilty for her deeds while Raman is hospitalized. So she cries for her mistake, she pleads him not to say about her affair. Children would averse her if they know about her morality. Shagun leaves her family and boldly divorce Raman by mutual consent.

As she takes decision to leave them, she never considers Raman’s words. Raman asks: “What about you children? Even if you don’t care for me, you should be concerned about them. Suddenly no mother. Gone, vanished”. Shagun does not change her mind for her husband’s pleading but she replies: “Don’t make this harder. I have left you the best part of the marriage. Surely my freedom is not too much to ask in exchange?” (Home 109)

As Shagun feels that she has lost her freedom, she wants to come out of the prison. Shagun’s boldness makes her children to think their father as a criminal she wrongly informs them about his father: “It is little message from your father he is trying to kill me.” (Home 137) Shagun wants to keep her children with her. It is her plan her children should never go with their father but she frankly agrees: “Why do I have to say all this? It’s not true, and he can call witnesses to prove he never beats me, or denial me money or insulted me in public” (Home 149) Shagun’s mother feels suspiciously and questions her about her love affair but Shagun never considers her words. Raman asks his wife about the new wrist watch which is the gift of Ashok Kanna. Shagun dislikes his enquiry and scolds Raman while he reveals her mistakes. She shouts at him. “Why do you make such an issue of everything?” (Home 47)

The protagonists of Kapur in fact raise their voice to find their identity in all their activities. Genderless society has to be formed. The women characters in
Kapur’s novels are not submissive or subordinate to others. Though they are adjustable, they are outspoken and express their views frankly. Family is played an important role in society. The familial development of women only could be produced the bright future society. After learning morality and etiquettes from their parents at home, the children could practise it. Susheela Kaushik mentions in *Women’s Oppression – Patterns and Perceptive*: “Gender identity is created in the family, this gender selections have to be analysed in the context of the household, while at the level of relations of production class structure is to be analysed”. (50)

Kapur exposes the discrimination of gender difference in her novel *Home*. The expectation of matrimonial area, women should be pretty with wealthy economic status. Women of Kapur are aware of improving their economic position. Rupa selects pickles business and continue her trade well. Nisha and Shagun engage them in commercial world and empowered. In her interview, Kapur says:

I teach in a girl’s college (Miranda House). Home was first conceived in response to the Home situations of some of my students who came from conservative background. The family, I write about has had to rebuild its prosperity, having lost everything in the partition. This makes them especially vigilant that much of the family ethos is dominated by the market place. (*The Hindu*, Jan 5, 2003)

Shagun is not a submissive woman. She is too courageous to choose her second life partner whole heartedly, though she has already got married and has two children. Without humiliation she leaves her house and goes with Ashok. She deceives her family members specifically the two small children. Society has been empowering with woman. The surrounding makes a woman feel in feverous and takes away her confidence compulsory registration of marriage act can be useful to prevent the
injustice in marriage life. Woman are playing higher role in that entire ownerships responsibility from workers to investors.

Economic independence changes women completed women like (Shakuntala & Pipeelika) feel that there is more to life than marriage women can get monthly income social status, and their individual identity without marriage it they get these frailties their marriages is delayed. Their expatriation their bridegroom’s expectation and have are satisfied. Ishita’s childlessness creates her in-law to say, “For money is not as important as family. But beta, it is essential that Suryakanta have a child. As the only son, he has to make sure that the bloodline of his fore fathers continues”. (Custody 22)

Ishita becomes happy while she stays with Roohi as a step mother but Shagun dislikes it and fights for the children. Both women fight to set them in their custody finally Raman has Roohi and Shagun has Arjun. Ishita at least wants to be a step mother but her separation of the children creates desperation in her life. Shagun suffers because of her unsuitable marriage even though she has a dutiful husband and two children. She fights for her own freedom. Shagun shares her feelings: “My life is a nightmare. It’s hard to be a wife when your heart is somewhere else. If only I were not a mother. How easy it would be. To leave him, to live with you, just be happy”. (Custody 84) In abroad, Shagun lives happily. She attains whatever she expects economic status, success in business and she waits for her children. She shares her happiness in a letter to her mother:

Sometimes I fell so happy, Mama, I wonder how I am among the lucky ones. Ashok and I danced too, he said he would never have gone to such a tamasha if it hadn’t been for me …. say I have given him and new lease if life. (Custody 272)

In her second marriage, Shagun lives with satisfaction. Women’s higher education is
essential to reduce the fender gap. Education quality and economic development give empowerment in women’s life. According to Kumud Sharma:

the term empowerment refers to “a range of abilities from individual self-assertion to collective resistance, protest and mobilization that challenge basic power relations. For individual and groups where class, caste, ethnicity and gender determine their access to resources and power, their empowerment begins when they not only recognize the systematic forces that oppress them, but act to change existing power relationships. Empowerment therefore is a process aimed at changing the native and direction of systematic forces, which marginalize women and other disadvantaged sections in a given context.”(29)

All the protagonists of Kapur understand their sufferings and come out of the problem. In Difficult Daughters, Virmati knows the situation of Harish’s house and so she comes out of it. In Home, Nisha identifies her physical and mental disease, and involves her in business. In Custody, Shagun starts her import business and empowered in it.

Kapur states based on biological features of women, their duties were prearranged by their family members before and their personal interest also never be cared by themselves. Kapur’s protagonists Ganga, Sona, and Shagun get married in their childhood so that they are immature. They were ignorant to choose their right life partner. As it is a child marriage, they started their married life without sexual awareness. While they attain maturity, they could identify the truth whether their partner is suitable to them or not. After they realized their rights, they are unable to remove their bondage and also it is strongly opposed by the society.
Evil practices are banned by women while women engage themselves in professional and economic development. The attitude of women is revamped and reached better than before. Kapur exposes those things in her novels. The protagonists of Kapur try to break their obstacles one by one but still they have to break remaining. In Shashi Deshpande’s *That Long Silence*, she says: “Two bullocks yoked together- it is more comfortable for them to move in the same direction. To go in different directions would be painful and what animal would voluntarily choose pain?” (11-12) Without the cooperation and coordination of the couple, woman could not live peacefully. Life becomes entertainment, if forgiveness and adjustment is there. Kapur’s protagonists are adjustable and flexible.

The success of the society is measured by the emancipation of women. Women need self-motivation which is the only trump card to get their enhancement. Women characters of Kapur tried all the arenas to reach attainment. They do not want to fail in their efforts and no field they left untried. Women in Kapur’s novels oscillate between the aspirations with goal, dependence with independence, physical with physiological etc. The idea of the society has changed and it emancipates women to get success. In a sensible way it is implemented and strictly followed. Women in her novels come out of their web to affirm their and success in their way. It has been taken a long period of time and even centuries. Among the hurdles they mould them as a strong being. To throw their sufferings, they come out of the house.

Modern women are achieving a lot at present times. Women characters of Kapur have mental strength to face the following problems of malnutrition, poor health, and maternal mortality, lack of education, mistreatment, and lack of power, marriage issues, dowry system, female infanticide, foeticide, divorce, and recreational activities. Beside these whirlpools, they empower them whole-heartedly: “Success in
family life comes not from avoiding difficulties or problems, but rather facing them squarely and coping with them effectively” (Aparajita Chowdhury 2011)

The Western impact changes the mode of Indian’s life style. It is completely influenced by the food habits and way of dressing. It leads their cultural changes and societal chaos. The two types of cultural impact merged in India and the dilemmas of following the culture. Women empowerment is course of development that qualifies women to identify about their self-confidence, consciousness, flexibility, adoptions and management power. This chapter justifies that the empowerment of women is not only possible with the support of individual, familial and communal but also with their self-motivation. The self-motivation comforts women from their oppressed position to empowerment and it controls over their jobs, work environment and enhance the contribution to their society.