The Vedas or the Puranas say women and men are equal. There is no discrimination in the creation. One cannot live without the other. It’s not that one should think of equality but certainly think of living together. We are fortunate to have a handful of women in politics. We have seen many women ruling the country. Were they not successful? Are we not proud of them? Whether it is a man or woman, they need to have a happy life. It doesn’t come from the domination of sex over the other. It surely comes from the real love that makes them to live together. One cannot achieve success in life without the help of others. We need the support of a family. So if a family is to be strengthened, individual should be strengthened. Care for emotions, cater for individual needs. Everything can be achieved by every individual.

The study of the research in the **First Chapter**, under sub-title, *Remapping Indian Literary Past* explores the literary background of the Indian writings in English since its inception. It randomly makes the survey of its origin, growths its implications and ramifications. They are discussed at length giving importance to Indian-Women writings with special reference to the works of Manju Kapur.

**The Second Chapter**, under sub-title, *Tradition Vs Modernity, Difficult Daughters by Manju Kapur*, made further attempt to expand women argument by attempting to traverse the theme of gender representation within the discursive frameworks of a nationalistic discourse. The novel may be considered as an autobiography, which traces the destiny of its female protagonist through the flight of nation’s history, presenting a postcolonial critique of imperialism through the collective experience of freedom struggle in the Indian nation, as and how it refracted through the novel of discrete women’s lives. The chapter explores the question of women’s assurance and subjectivity in context of the cultural and political formulation of a nation in process.

**The third Chapter**, under sub-title, *A Unique Feministic Perspective, A Married Woman* highlights the purpose of this study analyzing the issues related to the middle class or upper middle class women. The Chapter further explores how Kapur has stepped into the shoes of the suffering women to protect them. Kapur shows how the Nation’s struggle could affect a family and in turn the women in the family. The research focuses on sensitive issued related to woman in joint families. A traditional woman brought up under safety aims the same for her succeeding generations. She fails to understand the impact of the modernization on the new generation people.
The present chapter on *A Married Woman* deals with women’s issues in the present context. It is a family saga mixed with the impact of political chaos in the country. The story presents a vivid picture that there would be a number of reasons for a woman to break up the traditional roles as she is not a puppet but a human being with feelings. Astha Vadera, a simple-minded woman starts her with simple expectations but as the distance between the wife and husband begins to grow, she searches for her solace in the company of another woman. Though the element of lesbianism is not too popular, she clearly portrays how the relation makes the protagonist a new woman.

The fourth chapter, under sub-title, *A Home Succumbs to Traditions, Home* focuses on the complex treatment of home. It deals with home as the locus for its dwellers the loss of the living space of home; search for a home due to loss of the older home; and a non-symbolic passionate sense of belonging to a home. *Home*, invites a critical reconsidering about the nature and existence of home. The lived reality of the characters fissures the allegory of home being a safe site for living in every circumstance, by all its inhabitants and at all times. The sacredness of home, the novel further expounds contaminated by the very inmates who are supposed to guard and protect it. Further it foresees that home is never a permanent and stable site as it is not immune to the changes and cracks occurring within it. Its disintegration and complete revolution symbolises the eroding away of old familial ties and traditional values. As the old home is disassembled and new one built, there is a sense of materialistic advancement but a gradual loss of emotional ministration and mental consolation.

Lived in by members with varied penchants home no more remains a unifying site but becomes an arena of contesting claims. Displacement, temperament, alienated quest for home, and resettlement dominate the novel’s matrix. The family’s home is shifted from Lahore to Delhi explains how women leave their natal homes to settle in their married homes. Nisha is shifted to her aunt’s house, and returns back after more than a decade to ultimately budge herself in her husband’s house. Vicky leaves, “the house his mother’s death had made hateful to him” (77), to live in Banwari Lal’s house where he is loathed. Finally he leaves his grandfather’s home to settle elsewhere. Individuals are thus, uprooted from their environs and are forced to house themselves in new places. Ancestral ties are severed and new attachments made while struggling to cope with the isolation and unhomeliness that track the people.
The fifth chapter, under sub-title, *Identity Experiences on Alien Land, the Immigrant* reflects how Kapur relates the story of an Indian couple, Nina and Ananda, who marries after great struggles in their pre-marital life and also had to continue the suffering in their post-married life. The novel is based on the concept of migration through an arranged marriage; it discusses common themes of alienation, dislocation of Indian culture, Diaspora and quest for identity. It aims at exploring the issues of alienation. In fact the issues of patriarchy and changing transnational lives among immigrants are often stereotypical in such fiction. India was suffering its post-independence growth pangs, and in the west gender roles and attitudes.

*The Immigrant* is ultimately about a character like Nina. It reflects the loneliness and the search of self being focused on the world at large. In this regard, the emotional fulfilment that male like Ananda has a few sexuality issues of his own to contend with the theme of alienation. However, *the Immigrant* throws light on the realities faced by immigrants, and particularly, immigrant Indian women. The chapter gives an insight about the inner emotional disagreement and the loneliness that creates certain amount of impact on personal identity. In *the Immigrant*, Ananda and Nina are tied together under the umbrella of arranged marriage. Nina agrees to this marriage because she has turned 30, and it would also please her mother and it would give her a chance to get out of her disastrous and monotonous life. Her husband, Ananda is a dentist with a private practice in Canada.

Ananda agrees to the marriage because he is unable to find a white girl in Canada mainly due to his sexual problems. On the bridal night, Ananda hides his sexual problem, but Nina could make out, as she had an experience with Rahul. With the help of his dental anesthetic spray, he consummates his marriage. For Nina, it is a different consummation, entirely different from her imagination. This chapter is an examination on the efforts of Nina to establish her self-identity. She has liberated herself from the patriarchal constraints and designed her future. Thus, Nina is the embodiment of unconstrained Indian women who are now portrayed as more assertive, more liberated in their views, and more articulate in their expressions than the women of the past. Instead of accepting the fate and suffering in the hands of her husband or lover, she wants to search for identity and lead a life of her dreams.

In the sixth chapter, under sub-title, *Marriage Vs Family Dissolution, Custody*, the focus is on two themes, first was infertility and the other infidelity. The novel turns around the upper middle class and middle class families in Delhi where the problem does not arise with
money. The educated man dreams for a colourful life. But he fails to understand that the designing should consider the old types as they are the roots for foundation. He misses the logic and falls into the trap of an extremely colourful world. He forgot that colour can be faded. So life becomes pale. The story revolves around marriage, divorce, fight for custody and a woman’s pain to become a mother involving all the three generations of people in a family.

From the research of her five novels, the following things were observed. Kapur’s protagonists were all educated. From Virmati to Ishita, all have done their graduation. Virmati, Astha, Pipee and Nina had done their M.A. Virmati studied after her marriage in Lahore, leaving her husband and family. She had also worked as a principal before her marriage. In 1940’s where women’s education was not given much importance, Virmati, Swarna Latha and Shakuntala had done their post graduation and also participated in the freedom struggle. Astha in *A Married Woman* and Nina in *The Immigrant* were well educated and were also voracious readers.

Asta worked as a teacher for the twelfth standard students and Nina worked as a lecturer for the college students in Delhi and did her library course in Canada. A part from her education, Astha was blessed with skills like painting and writing poetry. Nisha in *Home* and Ishita, Shagun in *Custody* had also finished their graduation before their marriages. Ishita and Nisha worked as teachers for some time. Nisha worked for the kindergarten students and Ishita worked for the slum children. Nisha and Shagun entered to prove themselves in business. Nisha was a successful business woman. Much was not explained by the author about Shagun’s business, except that she started an import business with the help of her new husband. Pipee and Nina had crossed the oceans to pursue their higher studies.

The concept of joint families was common in all her novels. From her first novel *Difficult Daughters* to her fifth novel *Custody*, she showed joint families giving utmost importance to sentiments and traditions. In her first novel, she shows the family of Lala Diwan Chand, his two sons, their families and his widowed sister. In her second novel, Astha stays with her in-laws’s, who were on the upstairs enjoying the love and security given by the elders. In her third novel, we see another joint family of Lala Banwari Lal, his two sons with their families and their grandson Vicky staying with them. In the fifth novel, we come across the family of the two brothers, the Kaushiks, who stayed in different flats in Swarag Nivas. The eldest brother could continue the tradition of joint family, as his son and daughter-in-law were rather simple and conventional. As the story of the fourth novel moves from India to Canada, we don’t find the
joint family system in it. She shows two brothers, who are traders in cloth and Jewellery business in the joint families of Virmati and Nisha.

Virmati’s father was obedient and loyal to his father, but his brother was not much shown in that way. We don’t find him after a few chapters. Nisha’s father and uncle supported their father. Kasturi, Virmati’s mother and Sona, Nisha’s mother were too traditional and for them marriage is the only destination of a girl. Lajwanti couldn’t do anything because her daughter, Shakuntala refused to marry and became a part of the freedom struggle. Sushila, Nisha’s aunt was blessed with fortune, that her two sons followed their parents and married girls from their community and supported their parents inside and outside the house. Lajwanti was a little bit arrogant. Though Sona, Kasturi and Sushila had some internal feelings, they didn’t openly show them in their family like Lajwanti. The elder Kaushiks were fortunate than the younger ones as they didn’t have any problems with their son or daughter-in-law.

Kapur also shows her protagonists as a single child to their parents. Except Virmati, Pipee and Nisha, Astha, Nina, Ishita and Shagun are the only daughter’s of their parents. Virmati had ten siblings, Pipee and Nisha had a brother. Virmati, Nisha and Ishita had enjoyed the love of both their parents. Pipee, Nina and Shagun are single parent children brought up by their widow mothers. Astha’s father died only after her marriage. The author mentions about Nina’s father but nothing was told about Shagun’s father. Virmati’s father and grandfather died after her marriage on the same day. Nina also lost her mother after her marriage. Except Nisha’s mother and Ishita’s mother, others didn’t have their husbands to share their burdens. Pipee, Nina and Shagun couldn’t taste the love of their father.

There are many characters in her first novel. She introduced many friends and families. Virmati’s parents, her siblings, her friends, her daughter Ida and her husband, Lajwanti, her son and daughter, Professor Harish, his mother, wife, sister and two children, his friends and so on make the story fine with their sophisticated roles. In *A Married Woman*, though the story weaves between two protagonists, Astha and Pipee, there are a number of characters like Hemant, his parents, his sisters, Pipee’s mother and her grandparents, Aijaz’s family, Hemant’s friends and so on make the story readable, as they are given equal roles to make the story more interesting. *Home* includes three generations of Lala Banwari Lal’s family, added to Rupa, Sona’s sister, her husband, Sunita, Yashpal’s sister, her husband and so on. The next generation is also added as
Vicky, Ajay, Vijay, Raju, Nisha were blessed with their children and their marriages added their partner’s family to the Home.

Compared to the first three novels, there are few characters in the fourth novel, Nina, her mother, friend Zenobia, Ananda, his sister Alka, her family, their uncle Dr. Sharma’s family and Gary’s family and a few friends in Canada. Unlike the other stories, the other characters are not found throughout the story. The story weaves concentrating more around Nina and Ananda. The fifth novel Custody involves all the characters equally and each character has to pay for their actions. Ishita, her parents, her first husband and his family, Raman, his parents, uncle and his family, Shagun, her mother, Ashok Khanna her second husband and a few residents in Swarag Nivas.

Each protagonist has her own suffering. Virmati wants to free herself from the traditional rules and marry the professor, who is already married and is also a father of two children. Astha develops a lesbian relation with Pipee and finds suffocated that she cannot continue the relation as she was tied up with the family sentiments. Nisha, sexually harassed by her aunt’s son, Vicky and also lost in love with a low caste boy suffers with eczema. She searches for identity, challenging her position as a business woman. Nina married after thirty years moves to Canada, hoping for a bright future, bears her husband’s sexual inadequacy but couldn’t tolerate his illicit affairs and leaves him to find a space of her own on the alien land. The only success she could attain was her degree in Library science. Shagun wanted to become a model, but her mother didn’t want her to go for anything, as she thought protecting her eye catching daughter was too difficult for her. Bored with the monotonous life with Raman, she moves according to her will, with her husband’s boss Ashok, crossing the seas looking for her happiness. Ishita, whose marriage failed on the grounds of infertility, craves to foster love on Roohi, whose mother left her and had gone to search for her independence.

Manju Kapur shows the husband characters as modern in thoughts, trying to understand their partners, showing their male domination and trying to maintain peace in the family. Virmati’s husband, Harish was a good man. He tried to maintain the peace at his house by balancing the family equation between his two wives. He also adored his mother and sister. He loved his children. He says Virmati not to show her anger on the poor kids. Though he doesn’t give much importance to his first wife Ganga, he never tortures her. Hemant and Astha’s married life was happy. The author shows how they loved each other and enjoyed their life. He was an
affectionate father and son. He always wanted to spend his time with his family. Though he shows his male domination to stop his wife, he never hurts her. Aijaz cared for Pipee, but couldn’t live with her for a long time.

Aravind, Nisha’s husband was also a sensitive man. He understands her feelings and tries to support her. When she feels too tired, he takes her for an outing. He also suggests her to leave her business to Pooja and she has the calibre, she can start after sometime, may be, when her kids grow. Ananda also waited for Nina’s acceptance to marry him. He didn’t burden them for the marriage expenses. He did whatever he could do to make her happy. He helped her to complete her Library Science course. In spite of his illicit relations, he loved his wife. Surya Kanta also loved his wife Ishita, till he found that she could not produce children. The next minute, he obeyed his parents and sent her away from his life. Raman was a good husband. His only life was his family. He gave much importance to his wife’s feelings than to his parents. But, the result was he was left to struggle with courts and custody. All the men were educated, Virmati’s husband was a professor, Astha’s husband was a foreign returned M.B.A, Aijaz had done his post graduation, Ananda was a dentist, Raman was gifted to be the product of IIT and IIM institutions and Surya Kanta was an Engineer.

Mother’s played an intrinsic role in their daughter’s life. Kasturi, Sita, Sona, Shanti and Ms Rajora were very keen about their daughter’s future. The way they approached towards the goal was different. Kasturi and Sona were too conventional and didn’t shower much love on their daughters and also didn’t give importance to their education. Though Shanti was a working lady, she was conscious about Astha’s teenage problems and carefully observed her. Her intention was to send her to an affluent family. Though Pipee’s mother’s was a love marriage, she didn’t agree Pipee to marry Aijaz. Sona always wanted her daughter to be a good daughter, wife and mother. She imbibed the rules of patriarchal family in her daughter’s mind. Shanti and Ms Sabharwal were different from the other mothers, as they gave much importance to their daughter’s emotional feelings rather than imposing strict rules upon them. Ms Rajora was also considerate to her daughter, trying to understand her inner conflicts.

The role of mother-in-law’s is also a vital element in Kapur’s novel. A woman should leave her parents and stay with her in-laws. A mother-in-law becomes the second mother for the daughter-in-law. Harish’s mother was quite considerate to Virmati. Though she could not digest her son’s second marriage, when his first wife was still alive, she tries to pacify both her
daughter-in-laws to have peace at home. She leaves her son, as he was already burdened with two families. She takes care of Virmati, when she was carrying, but unfortunately it was a miscarriage. Astha’s mother-in-law takes care of her grand children in the absence of Astha. They were the true supporters of her family. She gives equal importance to her daughter-in-law along with her daughters. Though Aijaz was no more, his mother didn’t want to leave Pipee. She gave all her jewellery to her daughter-in-law.

Aravind’s mother was so keen about having grand children. When Nisha conceived she gave much importance to her health, taking care of her diet. For Sona, her life was her son and Pooja. She cared for Pooja and treated her like a princess. There were no indifferences recorded in the attitude of Sushila and her daughter-in-laws. But Sona suffered in the hands of her mother-in-law, as she was married against her will. Till Sona had Nisha, the terms between them were not amicable. Nina had no in-laws, but truly she missed Ananda’s mother, who was submissive and tolerant. Surya Kanta’s mother was also an adorable woman. But her only aim was that they should have a legal heir. She was optimistic in the beginning and took Ishita to the hospitals for check-ups. Once, she knew it was difficult for her to become a mother, without hurting Ishita, she spoke to her mother to take her daughter. The terms between Shagun and her mother-in-law were not admirable. They tried to find faults in each other. Except Sona and Shagun, others were happy with their mother-in-laws.

Kapur shows the political back ground in all her novels. She writes about the freedom struggle in her first novel, Babri Masjid issue in the second novel, the effect of Partition on a simple family in her third novel. In her fourth novel, she mentions about the congress presidents along with venerable Jayaprakash Narayan also thrown into prison. The fifth novel throws light on the emergence of Janata Party into power, which was seen as a protector of both national capital and Indian manufacturers. The art of writing letters technique was followed in her novels. In her first novel, to fill the vacuum in her caged room, Virmati and the professor communicate through letters. Shagun stays close to her mother with her letters from U.S.A, sharing all her joys and sorrows.

Manju Kapur shows how the religious rituals are followed in all her novels referring to the festivals like Deepavali, Karva Chauth and so on. She gives a clear picture of North Indian families, their food, their dressing and celebrations. She introduces different types of schools in Delhi, Dehradun and South India. All her protagonists are either rich or had a comfortable life.
None of her protagonists are below the poverty line. She portrays them as pulchritude woman. Virmati, Astha, Nisha, Nina and Shagun stand for their comeliness. Her novels are filled with the places in and around Delhi.

The author tries to show how the traditional families rely on horoscopes. She focuses these concepts in her novels. The professor’s family knew that he was going to have a second marriage and the fate couldn’t be changed. In Home, the family believes in Babaji. Though Babaji was consulted, Sunita’s fate couldn’t be changed. The family follows the tradition of consulting Babaji before the marriages at their home. Except for Sunita, for others Babaji’s blessings worked well. The astrologer’s words have come true in the case of Nina. In Custody, according to the prediction of an astrologer, Ishita becomes the mother of Roohi. She also shows how her protagonists Virmati and Ishita distribute the possessions of their husband’s first wives to the needy.

As far as the father’s role is concerned, though the patriarchal powers are dominated, all the fathers adored their daughters well. Virmati’s father was not much projected in the story as her mother. May be he was always busy feeding a big family. Though, he knew that there was some strange reason for his daughter to commit suicide, he doesn’t torture her with words or actions. When she asks for bangles for aborting the foetus, he never questions her for selling the bangles. He only says to his wife, if we send her far, maybe she will forget him. Ultimately he dies swallowing the agony created by his daughter. Astha’s father was not like her mother; he gave importance to her education, encouraged her talents and also gave her a chance to decide her partner in an arranged marriage alliance. His only aim was that his daughter should achieve something in life, without making it a mere waste. Soon after he fulfils his duties, he leaves the world. Virmati’s and Astha’s fathers die in the middle of the novel.

Nisha’s father, Yashpal was a generous man. He was the only person, who could understand and encourage Nisha. When Nisha suffered in the hands of Vicky, he was the only one who knew the truth. He sent her to her aunt’s house and took care that when she came to her house in the weekends, Vicky was away from her. As Vicky is married and his mother needs Nisha’s company, he calls her back. When she loves a low caste boy, without hurting his daughter’s feelings, he buries the love by bribing the boy with money. He feels sorry for her eczema and spends a lot of money for her treatment. He talks to his brother and arranges for her business. He wants his son and daughter-in-law also to take care of her. He also says to Aravind
that they would send a maid servant for his daughter, as she should not do the household work like cleaning and washing. Even the wedding saree was brought by him. Without her father, Nisha could be nothing. Unfortunately, Nina, Pipee and Shagun missed their father’s love not knowing how a father would safe guard and shower love on their daughters. Nina and Pipee had at least some reminiscences about their father, but Kapur doesn’t mention a word about Shagun’s father.

Ishita’s father was also a caring and loving father. He always supported Ishita. Both the daughter and father were sweet and silent. He feels sad, when she wants to adopt a child of her own, because he could imagine the burning internal volcanic eruptions in her mind. He reminds his wife that they need to follow their daughter’s conscious rather than following the rules imposed by the society. As they failed in giving her a suitable family, he feels his daughter should be given freedom to decide about her life. He is rather optimistic and never feels nervous like his wife. Hemant’s and Raman’s father were also generous and supported their son’s families. Hemant’s father was always anxious about his son’s health and sends him to U.S, so that he would be free from tensions. Raman’s father also acted according to the minds of the youngsters. He always pacified his wife, so that his son’s family would be happy. As the head of the family, may be sometimes they have to dominate over certain things. But, they were careful that it is not going to harm their own blood.

Kapur shows arranged and love marriages. Virmati and Pipee married against their parent’s will. Astha, Nisha, Shagun, Ishita married according to their parent’s wish. Kapur doesn’t stand on any side of these two marriages. Though Nina’s, Ishita’s and Shagun’s were arranged marriages, they were failures. Nina’s marriage failed as she found her husband’s illicit affairs, Shagun’s was a failure as she had an illicit relation with her husband’s boss and Ishita’s failed as she couldn’t produce children. Whatever were the reasons the dreams and hopes of the parents were shattered. Though Nina’s and Ishita’s marriage was a failure, they alone suffered. In the case of Shagun, the children were disturbed, had an experience of part-time parents and were dragged to courts to be with either their mama or papa. Virmati and Pipee were happy with their love marriage. Pipee lost her husband but Virmati had a blissful life with her husband. The love between Astha and Hemant made her to return to her family leaving her lesbian relation.

May be Kapur has followed a criteria in naming the characters. In her first novel, it was Harish, second novel Hemant. Both started with letter ‘H’. Nisha’s husband was Aravind and
Nina’s husband was Ananda. It was letter ‘A’. In the fifth novel it was Raman with letter ‘R’. Kapur shows the protagonists with names starting with letter ‘S’ are stunningly beautiful than others. She mentions Sona and Shagun as the eye catching beauties. Nina and Nisha are also beautiful but perhaps not as much as Shagun or Sona. Virmati was also gorgeous. After making a research on her novels, the only question that haunted me was what was Kapur’s idea behind showing Ashok Khanna and Harish as negative characters? What was the message she wants to give to the modern woman? Will all their lives be like Virmati and Shagun if they break the traditional rules? Or can they lead a life like Nina? Or can they opt for a safe and secured life like Astha and Nisha?

The sixth novel *Brothers* (2016) justifies the title. Throughout her five novels she has shown a good relation between brothers. The brothers in *Difficult Daughters* or the brothers in *Home* stand as the best example for ideal brotherhood. In the first novel though she doesn’t show much between the two brothers, in her third novel she shows that Yash Pal and Pyare Lal were together under the massive protection of joint family till the end of the story. Not even a single incident shows the difference between the brothers. Though the younger one was a little greedy, her brother tries to adjust and so there were no hurting incidents recorded in the family. The same tradition continues with the younger generations of their family. Pyare Lal sons continued the inheritance of their parents and enjoyed the tradition of living and working together.

As in all her novels she shows her protagonist is educated and beautiful. She shows Tapti Gaina a bit high than all her other protagonists. She cracks the competitive exams and works in the Rajasthan Rural Development Board. Though Raman finds out his wife’s extra marital relation, he silently swallows the grief. May be his education made him to be calm and tolerant. In this novel Mangal Singh Gaina comes to know the relation between his brother and his wife. He kicks his wife and tries to kill her. But he thinks of his daughters and moves back. But the fire in him starts burning and he kills his brother. He doesn’t even feel repented as he was prepared to face the consequences.

Virpal and Dhanpal hail from a small village in Rajasthan. Virpal the elder one runs away from home and reaches Ajmer to serve the country. He wants to work with Gandhiji and fight for the freedom. He was saved by a philanthropist, Gaur Sahib who takes care of his education and makes him a real man. After his death he establishes a business and succeeds in it. He sends money to his home. It was quite interesting that for the past many years, they were not even
informed about their son. The traditions in the rural areas are so rigid that he got married before he ran away from his house. After he was financially settled he goes to his village and they send his wife, Mithari to the city with him.

Virpal’s brother Dhanpal was forced to join the army and he fights for the country. When he returns after the war he loses his strength and energy and becomes weak. Like every traditional mother, Dhanpal’s wife also expects a son, though she was already the mother of three daughters. The pathetic condition of women in 1930 moves the readers. Woman were married at a young age and made to stay in their maternal home until they attain the age of puberty. Once they come to their mother-in-law’s house, they have no chance to go back to their parents. Another disgusting thing is sex is not something which is considered as a part of love between the wife and the husband. It is only that the husband never looks into the face of his wife but makes her a mother.

Gulabi was worried when her husband went to war, she thought if he doesn’t return from the war how she would have a son. At last she has given birth to two sons, Himmat Singh Gaina and Mangal Singh Gaina. Kapur shows the same relation which she has shown in the other novels between Virpal and Dhanpal. Dhanpal sends his Himmat to his brother Virpal, when Virpal’s son Kishen Singh dies in a road accident. Though Gulabi does not want to leave her son to the city, her husband does not care her. He wants his brother to be happy and come out of his grief. Himmat was sent to city. His uncle sends him to school, college and he completes his law.

His interest in politics begins as a student at the Government College. He takes the help of the minister Bishnoi Sahib to win in the college elections. He is very intelligent and he plans for his future and helps Bishnoi Sahib in his political career. Mangal was also driven to city. Mangal was crazy about his brother’s intervention in politics and he helped his brother in the election canvassing in Jaipur. Himmat changed the boy’s fate. He made his brother a toy in his hands.

Mangal was not married like the other boys at his home. It was Himmat who protected his brother from an early marriage. Himmat returned to his village after many years and his mother forced to accept his wife. He makes her a mother but doesn’t bring her to the city. He had his own plans to marry Bishnoi sahib’s daughter. He knew if he has to enter politics it is necessary that he should have a godfather. He selected Bishnoi Sahib and after him he became
the president of the IPPP. Mangal wanted to follow his brother’s footstep and enter politics but Himmat was intelligent to curb his brother’s intention.

Mangal completed his degree and worked as a cement dealer. Maybe the training of his brother made him to be more ambitious. He constructed a cement factory and had run it successfully for few years. Tapti Ahlawat was a bright student of her college and was selected to welcome the chief guest, Himmat Singh Gaina. Attracted by her charm, he followed her and made his brother to marry her. Mangal was happy that his brother had given him a bright future with a beautiful wife and a cement factory. His life went on smoothly until he had become the father of two daughters.

He was always optimistic that he would have a son. Tapti could understand that she cannot go on produce children. He compares her to his mother and village girls, “My mother had to try many times before she gave birth to a boy that lived” (266). Tapti was wise enough that she had a tubectomy after her second child which she never told to her husband. On one hand Mangal was depressed that he had no son and on the other he had many problems to sort out with his factory. Finally the factory turned into a sick unit. Upon the request of Tapti, Himmat used his influence and sold it. Mangal knew he needed money to computerise his factory. He expected help from his brother. But he didn’t receive. The factory was his dream. Naturally after that he became lost. Again Tapti requested Himmat and he gave him a petrol pump.

When we lose something not everyone has the courage to face it. Mangal could not accept his defeat. Though he was making good money in his petrol pumps he was not satisfied. He stayed away from his wife, as she was working elsewhere in the Government sector. Tapti would visit him, but he was afraid it was a secluded place. As a wife she wants her husband to be happy but he was always worried about his business. He wanted to expand his business and with the help of his wife he purchases the land and starts to construct a big mall. But as the capital was not sufficient he approaches his brother. His brother, who was then the Chief Minister of the State, was prudent enough not to help him.

Himmat Singh Gaina was a real politician in life too. He was actually attracted by the charm of women. He first enjoys with the widow of his brother, Kishen Singh. What happens to that woman is not clearly shown by the author. May be she becomes pregnant and leaves the house. No one cares about her. Though he is not interested in his wife, he makes her life distressed and finally divorces her using his law brain. Bishnoi’s daughter, Sonal was not upto
his expectations but his future was in her hands. So he cleverly trapped her and married her. When he was attracted to the charm of Tapti, knowing her poor background, he carefully devised a plan and made her to marry his brother. He made his brother weak but encouraged her to continue her studies.

He made the wife and husband to be far and slowly he developed an intimate relation by bribing her with a costly diamond pendant. Tapti vexed up with her husband could find solace in her brother-in-law and continued the relation. Though her brother and mother warned her, she was more interested in Himmat than her husband. But she tried to manage well near Mangal. Mangal never suspected his wife. He smelled a rat only when he needed money to complete the project, he wanted to take his wife’s jewellery and found the diamond pendent. The cat was revealed out of the bag. He planned to kill his brother and killed him. He even refused to see his wife when she came to meet him in the jail.

When the attitudes of both the brothers were considered Mangal could be placed on high pedestal. Mangal cared for his brother’s first son, Rambabu. Himmat didn’t want to attend his son’s marriage. But Mangal took the pains and went to village. He wanted to construct houses and school for his workers in cement factory. He allowed his wife to continue her education. He wants her to live like a queen. He realises that his brother used him like a paper and thrown him out when he was of no use. He was only a puppet in the hands of his brother. He feels sorry for his bhabhi in village. He at least wanted to bring Rambabu to city but he knows his brother would never accept it.

What did Himmat do? He never cared for anyone in the family. He was only worried about his success in politics. He knew it is his duty to see that his brother is well-settled like him. He stays with his wife, but separates his brother and his wife. He plans in such a way that his brother is too far to interfere in his wife and matters and he enjoys with his family as well as his brother’s family. He brother rightly feels about him, “As a politician you had to be skilled in pretending after all didn’t you perform for lakhs, crores of people? What was a brother? It would be child’s play to deceive one who had spent a life time looking up to his older sibling” (368).

Kapur focuses simple issues in this novel. She shows family sentiments and relations are always sensitive and become powerful when ignored. The formula in politics cannot be applied to life. However intelligent one may be they should not forget that others would also be smarter than them. Himmat born and brought up in a small village could be appreciated for his success in
life. But how can he forget his family? Is his brother not his blood? How could he think he could play with the lives of women? He could escape two times but third time he had to receive the punishment.

What did he learn from his uncle and father? How did his uncle care for his father? And how did his father care for his uncle? What did he do for his brother? Ultimately what did he achieve? His sportiveness and zeal in politics was not seen in maintaining family relations. A normal village man who could become a Chief Minister could not guess what would happen to him if he is going to be caught by his brother. Maybe by the time he could doubt his life was in the hands of his brother. “The pistol’s snout glints as it is uncovered. Their eyes meet” (376). The story starts with a sad tone and ends in a sad tone.

Kapur’s women are new woman. From Virmati to Tapti they strive for their happiness. They enjoy their freedom but at the cost of suffering. She shows her protagonists are brave enough to face the consequences. She continues the tradition in her sixth novel. She shows all the women characters in this novel are too innocent living a hard life in the pre-independence. Their life is something different from the life of Tapti in eighties. She shows how the life of woman changed from past to present.

A few things need to be clarified from the thorough observation of the characters. Kapur’s shows all her protagonists are gorgeous, educated but suffer with one or the reason. Sometimes suppression, other times inner torments. When she refers to the other characters like Virmati’s sisters, Ganga, Astha’s sister-in-laws, Rupa, Sushila, Alka, Mithari and so on she doesn’t show much sufferings in their lives. One thing needs to be made clear. Is it that they are not beautiful? Or is it that they are not much educated or is it that she left them because they are not the main characters?

If a food item is to be tasty, the ingredients should be mixed in required proportions. Even a novel needs sentiments, comic scenes and so on to make the readers amusing. Kapur’s novels have all such qualities, which give a fine taste to the reader. In the last chapter, Summation I arrived to a logical conclusion giving Hypothesis to the problems discussed in all the chapters at length. Manju Kapur says in *Shaping the World*, “As from 1 August, I cease to be a teacher. Teaching has been my professional life for so many years that I bereft, separated as I am from my alma mater and my subsequent place of work” (*Shaping the World*, 2014, 138). She became a writer to amuse literature lovers.
Maybe Kapur’s deep investigation gives a clear picture of the places she has used in all her novels. Amritsar, Delhi and Halifax were the places which were familiar to her as they were either her birth place or the places where she studied and worked. She gives a good description of South towns, cities and schools in her second novel, *The Married Woman*. In her sixth novel, *Brothers* she gives a vivid description of the lives and places of Rajasthan. One can really experience the places and life styles of people in Rajasthan that we feel it happens just in front of our eyes. The life of women in Rajasthan, the desert areas, the uneducated youth and children married at a young age makes the readers distressed about the past of their neighbouring states.

The feminists aim for equal status of both the sexes. Kapur has concentrated on the areas where women feel they lack independence and want to attain it. Through her protagonists she makes clear that women can be happy when they are free from domination. No individual on this earth likes to be dominated. From a baby to an old person, they want their individual freedom. Women do agree to the point that they have to follow the norms of society, traditions and cultures but at the same time they cannot sacrifice their liberty. They have to be recognised as a human being, followed by the recognition of their status as a woman. They feel they can achieve anything and make their lives happy, if they are not denied of their independent status.

The study explores how Manju Kapur deals with everything that is related to the modern family and the patriarchal society. The study has presented the contemporary picture of today’s woman who is eager to break free from the domestic walls of their house to build a world of their own. The study of this research presents to the readers how a new woman wants an identity for herself. The research viewed that by the late seventies and eighties many women writers emerged with the issues related to woman dealing with their family problems, domestic violence, the law, the household, health care, education, their work and their working conditions.

The research has seriously identified how novelists like Manju Kapur takes up her protagonists step ahead of others with the burning issues of modern world varying from lesbianism, infidelity, infertility, divorce, adoption, the invisible issues involved in partition and effected families under patriarchal system have been explored. The research has explored further, how Kapur has enriched her fiction with the literary device of parallelism and significant use of symbolism. The research explained how Manju Kapur has added a new dimension while defining feminism. Finally I arrived to a logical conclusion giving proposition to the problems discussed in all the chapters at length.