

## The Depiction of 'New Woman' in Manju Kapur's Home

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### Abstract

It is impossible to overestimate the significance of Indian English Writing in the commitments made by its female pupils. ManjuKapur is one of many who strive to speak to the realities of Indian women, who endure a variety of hardships and tribulations as a result of the city's tradition and modernization have opposing weights. She illustrates the difficult decision-making of middle-class females who transform from quiet victims to ultimate agitators, challenging the male-dominated society's age-old customs, morals, and constraints. ManjuKapur's Home is a great example of self-assurance. ManjuKapur's Home exemplifies this type of self-assertion. The work is situated in a downtown neighborhood, and the key hero Nisha is shown as a lady who fearlessly confronts and overcomes the limits of being a

woman. She ultimately achieves her determined journey towards becoming herself. ManjuKapur acknowledges illiterate intellectual Indian women's ability to recognize their impulses for self-discovery in their adolescence as a 'new woman.'

**Keywords:** Traditional Cultural Pattern, Patriarchy, Persecution, Contemporary Woman, Self-Identity.

Time has passed, and the status of women in the public eye has changed as well as seen by women's devotion to writing. Ladies in the twenty-first century are more likely than ever to contribute to suffering discussions. They have evolved from the past and are speculating on what's to come. They compose not only to discover the world and express their anxieties but also to perceive themselves. On the one hand, they deal with topics of sexuality, relationships, love, and individual experience, while on the other, they discuss governmental concerns, imbalance, and monetary security.

As the world is dominated by males, literature is frequently handled from a masculine perspective. Nonetheless, Female authors have made significant contributions to literature. Language has been exploited by men to showcase their superiority over women. The goal of a women's activist writing is to establish a female voice in this male-dominated culture. Women's activist literature might be fiction or nonfiction, but it always highlights women's equal social, economic, political, and cultural rights. It commonly admits disparities in people's employment, especially in Indian society. In historical order, the term "Indo-Anglian" refers to genuine exploratory writing in English by Indians who do not speak English as their first language. Indo-Anglian Indo-English Indian Writing in English, and, most recently, Indian English Literature, have all been milestones in the development of Indian English Literature. In English, it is presently classified as Commonwealth Literature.

The narrative is a well-established genre in Indian English literature. scumbag Raj Anand, R.K. Narayan, Raja Rao, Kamala Markandaya, Arun Joshi, and Anitha Desai are

among the few individuals who have made an unfathomable dedication to it. The critical involvement of female essayists is a notable breakthrough in the realm of Indian English literature. Several Indian female writers have endeavored to properly represent the predicament of Indian girls who confront varied difficulties as a result of the conflicting effects of tradition and innovation.

ManjuKapur and Shobha De, like many other female essayists such as Anitha Nair, Anitha Desai, Shashi Deshpande, and Bharathi Mukherjee represent Indian culture effectively. They demonstrate a deep understanding of the feminine psyche in their work. The established standards of a male-dominated culture are defied by these female journalists. They expose the harsh realities of women's lives. They represent the agonizing consciousness of an urban working-class woman who, in search of her identity, changes from a passive victim to a complete rebel, fighting deeply rooted traditions, conventions, and social conventions.

Furthermore, Anita Desai's design parallels the hunts for character, objectives, and desire of the rising girls. Her art questions the fundamental assumption of norms and is a reflection of her time. Lady's imagined agony might manifest in sexual separation or extra-marital relationships which she strives to build her identity to find herself.' Such self-affirmation is key to ManjuKapur's epic *Home* (1998). The current study attempts to investigate the emergence of the new lady suffering from the sickness of self-declaration and acquiring the freedom to lead a specific form of energy decision. *Home* by ManjuKapur illustrates the psychological struggle of a liberated female hero caught between an individual and a cultural self. As a result of modern women's rights, the new woman emerged during the twentieth century.

The New Lady breaks free from traditional constraints, changing her views on marriage structure and sexuality. The New Lady defies long-held traditions and standards,

and their approach is unique. Nisha, a new character in ManjuKapur's epic *Home*, valiantly confronts the horrible realities of her circumstance bravely. ManjuKapur is a renowned Indian novelist who advocates women from the working class. Her five works are *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2009), *Custody* (2011), and *Brothers* (2012). The Commonwealth Writers Prize granted her permission to publish *Difficult Daughters* as her debut novel. In a male-dominated culture, She is the one who decides the traits and vision of feminine existence. ManjuKapur's third novel, *Home*, tells the story of BanwariLal's family over three generations.

"Writing by women about families always incorporates these broader considerations," ManjuKapur said during a conference, and after long periods of evaluating writings, it turns out to be natural to go behind the surface of cultural and financial power, sexual orientation links, and how these play out in a field that, in my writing, turns out to be the house." In any event, what happens outside has an impact on what happens within the house at that moment." The epic is about LalaBanwariLal's relatives. He is the patriarch of the family and operates a sari business in Karol Bagh with his two sons, Yashpal and Pyarelal. Nisha, Yashpal's daughter, develops into a self-subordinate woman as the story progresses.

BanwariLal is from a patriarchal and male-dominated household. They adhere to the idea of men working outside the home and women working within. In any case, the new woman Nisha attempts to forge her own identity while seeking to fit in with the male-dominated family association. She is accompanied by a horrible child, and She is never allowed to play outside with her siblings. Nisha's traumatic encounter with sexual molestation marks a turning point in her life. Nisha, who is academically and sincerely impacted, is sent away from her auntie Rupa's house. She also enjoys Rupa's undivided attention and regard, as well as that of her significant other, Prem Nath. In contrast to the established approach to young girl's education, the two of them encourage Nisha to excel in her exams.

Rupa's ideas have a strong impression on Nisha, and she begins to question the firmly established picture of a male-dominated society. As ManjuKapur puts it, "There is consistently an ideal opportunity to pick up cooking, yet just one chance to consider." (Home 125) Nisha lives with Rupa, who can change her thoughts. She had a strong preference for Rupa, who has a pickle company and desires to live a life of freedom like her. Sona refuses to recognize her daughter's transformation and strives to revert her to their family's normalcy. ManjuKapur satisfies that here, "We are conventional individuals. Custom is solid with us. So is an obligation." (Home 123).

ManjuKapur seeks to disclose many unpleasant certainties about a home that exists in our general public throughout the novel Home. Nisha is distraught after her three-year romance with Suresh is destroyed. The resolution of the problem brings an end to her admiration and expectations. Nisha opted to begin her journey toward self-sufficiency at that time, and she wishes to accomplish incredible feats in her daily life. She wants to consider style planning as well as financial independence. It is her first endeavor while on her way to strengthening that is openly opposed by her normally settled-in mother. In her wisdom, she rejects the male-centric paradigm and views herself as equal to her brothers. Instead of going to her father's store, for a brief time, she attends a play path school near her house.

She quits her job since it is too difficult for her. She realizes that it is not easy for a woman to choose a career freely. To fulfill her purpose, she must struggle hard and overcome the common population's restraints and prohibitions. ManjuKapur illustrates the evolution of the BanwariLal family's moral foundation in real-life events. Nisha claims she hasn't seen the shows and desires to live a calm life. She opens a boutique called 'Nisha's Creations' with the help of her father. According to ManjuKapur, "Her dad believed her as he would have confided in a child." (Home 291) this gives her confidence in the present.

Nisha obtains funds from her father and devises all business strategies. Nisha's clientele gets devoted to her suits and gowns, clearing the route for major orders and transforming her into a powerful and perceived 'money manager.' She becomes an exceptionally successful finance manager in her area. She quickly refunds cash or credit to her father. She never admits to being a slacker. As ManjuKapur puts it, "My standing will be spoilt. Do you know how aggressive that?" (294). Nisha's family expects her to settle down and marry when she has successfully built her character via her venture. They are in charge of arranging Nisha's marriage to Arvind, a single man.

Nisha's fate begins to change as she joins the marriage creation process. She is imprisoned within the house's four walls tending to the needs of her significant other and parents-in-law. Her independence fantasy was shattered when she became pregnant within a month of her marriage. As a result of her marriage, Nisha feels like a flier trapped in mundane, man-centered, and cultural conventions. He is unable to grasp her aims and ambitions. Her relatives, especially her advanced auntie Rupa, do not invite her throughout her pregnancy, and she contemplates leaving to deal with her business. "You know beti; you can generally begin a business if you have shown a style for it," Rupa soothes her. In any case, this time with your infant, this won't come again "(Home 334). A marriage is only complete if parenting desires it according to the typical male-centric mindset. Nisha gives birth to twins, a young woman, and a child, establishing herself as a well-liked lady in traditional society.

ManjuKapur beautifully illustrates the predicament of today's girl who seeks to stabilize her calling and wedded life in the man-centric culture by having. Because she is entirely occupied with her family's obligations, Nisha resigns her own business to Pooja, her sister-in-law. Nisha, the protagonist, tries to get financial independence to demonstrate her independence. She is attempting to emphasize the value of force's fairness by doing so. Her

opinions on marriage are based on men's inability to tolerate women's minds and intense needs. "The clairvoyant discontinuity transmitted, through female figures in ladies' compositions is considered as the fundamental signal of their sexual subordination more interesting and, in the end, more significant than their social subjugation," writes Cora Kaplana ManjuKapur's novel *Home* illustrates a woman's innate desire for attachment, reliance, the intelligence of having a place, and physical and strong enjoyment. The epic provides a thorough examination of evolved Indian culture in which a lady is exhausted amid her autonomy and obligation. Similarly, Nisha does something to a certain extent in gaining self-character but falls short of reaching the level of self-realization. ManjuKapur, via her hero Nisha, develops the skill of the newly taught Indian lady to prioritize self-development. As a result, Nisha stands out as a lady of extraordinary certainty, to the point of defying the restrictions of male-enslaved society in pursuit of her self-personality.

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