

Position Of Women In The Works Of Manju Kapur

Dr. Ramandeep Mahal

Assistant Professor, Department of English,

Lovely Professional University

Punjab, India

Abstract

The paper intends to analyze the wide range of human feelings in the books of Manju Kapur with exceptional spotlight on relationship between man and woman and her liberation. Shaped by social and social implicit rules, the man-woman nexus has been the point of convergence in various artistic writings. Aside from these variables she centers on different components that shape the man-woman relationship like physical conditions, individual aspirations, financial status, lewd want, passionate reliance and so on. The works of Manju Kapur are for the most part took a wider look from the focal point of women's liberation and the fair portrayal of the assessments of men and women in the upper middle class works isn't completely investigated. The perusers locate a point by point depiction of the complexities of man-woman bond particularly of the urban middleclass in her books. Manju Kapur is one writer who makes her heroes one stride in front of the others with the consuming issues of present day world fluctuating from lesbianism, treachery, barrenness, separate, reception and so forth.

Keywords: woman , man, upper middle class, liberation

Introduction: Manju Kapur is a standout amongst the most celebrated Indian English authors during the nineties. Kapur's works reflect relationships between man and woman, human want, yearning, body, sex separation, underestimation, resistance and dissent. The heroes are gotten in the ceaseless division between the individual needs and the institutional and social commitments and obligations in Kapur's books.

Manju Kapur is generally lauded as the best of her age of Indian scholars in English. She is known for the troublesome assignment of embellishment the English language and

expression to her motivation without an unsure endeavour of sounding Indian. Her works like some other significant masterpiece, have been made not in a condition of vacuum, however are invested with the endeavours of the creator who is intensely aware of her social milieu and reacts to its different perspectives in an imaginative way. Her works offer an expanding calming discourse on the human conditions while centering the mind-boggling and apparently incomprehensible intensity of family and society. In the well-weave Indian social framework, the person as a piece of the family exists in association with others as dad or mother, as a child or little girl, as a spouse or life.

Manju Kapur is a widely praised Indian author who has five books amazingly, *Difficult Daughters* (1998) *A Married Woman* (2002) *Home* (2006), *The Immigrant* (2009) and *Custody* (2011) She ponders the blending of customary and present day ethos. All ladies writers base their fiction around the encounters that they have had in their own lives and in this manner intentionally or unwittingly diminish in the domain of women's activist statements of either kind. The works of Kapur constitute a talk that does not simply aim at subverting the man centric ideas overseeing a ladies' life yet she likewise gives a profound understanding into relationship of man and woman. She offers a nearby view on the relationship between a man and a woman enmeshed in constrained masterminded relational unions, relationships that are not acknowledged by the society (ranging from additional conjugal undertakings to gay connections), betrayal, sexual brokenness, reception, separate and so on. The ladies hero or 'female saints' of Kapur's books go through these confounded relationships and develop into independent and self-sufficient elements.

Manju Kapur's first novel *Difficult Daughters* (1998) is composed against the foundation of India's parcel. The tale is the account of Virmati seen through the eyes of her little girl Ida, the storyteller and a divorced person, from whom her mom's past has dependably been stayed quiet. Virmati's desire for instruction had hints of her having an autonomous wish. She needed to have her won space, her own character. Virmati, who winds up in a bind in view of her exhausting family obligations and the craving to think about, is made up for lost time in the snare of an unlawful undertaking which from one perspective, satisfies her scholarly thirst while on the other, traps her into a whirlpool of miseries. It is her inclination to set up herself as a person that captures her in the terrible methods for this

world. Virmati battles and sets up her will to have advanced education. She doesn't have faith in organized marriage especially early marriage which she feels is huge obstacle to instruction, in this way she gets ready to remove the framework and what might be its results.

She is misled by conditions. However, she thinks about her enduring as destiny. Virmati's wants to change her destiny from being a simple spouse and mother in a customary family, yet her adoration with the Professor makes her select the demonstration of coming back to a relationship that has just brought her only untold misery. Virmati's anguish portrays her as a sincerely starved being. The Professor's affection fulfils her passionate needs and it makes her rebel against her proposition to be engaged, with the goal that she could concentrate further.

Manju Kapur expounds on hopeless predicament of ladies sufferings under their harsh and rude spouses. So man-lady relationship brings characters into estrangement, withdrawal, androgynous issue, forlornness and absence of correspondence that often happens in her books. Kapur's *A Married Woman* depicts the pressure between a delicate spouse Astha and the normal husband Hemant. It stresses the triumph of life over confusion and of workmanship over life.

The substances of ladies' lives appear to increase more prominent hugeness step by step. Ladies authors have investigated the position of male bullheadedness and monstrosities submitted against ladies. Exploited ladies advocate for themselves in various ways as indicated by their view of good and bad which itself experiences a change, bringing about changed frame of mind towards ethical quality and modalities of life which come to be called present day. Unfortunate casualties are those against whom outrages have been submitted for the sake of culture, custom, religion, social acknowledgment, false reverence and man's in humankind towards pursue individuals. The significance of men and their predominance has been a piece of Indian social mores for ages.

A house is a physical structure which is utilized for dwelling or obliging spot by the general population however a house can be called as a home just when it incorporates unlimited connection, support, sustaining and insurance of relatives towards one another. *Home*, (2006) the third novel of Manju Kapur is an immersing story of family life, crosswise

over three ages of Delhi Shopkeepers. It has three female characters-Sona, her sister Rupa and Sona's girl Nisha, who guarantee their voice in their own particular manners. In one of her interviews Kapur said that, maybe it would be increasingly suitable to state that she investigates the space that women involve in local connections. It is a world she knows and comprehends the numerous signs of the Indian women's jobs. She is a spouse, a mother, in reality there are such a large number of parts of a lady's life that regardless she has to expound on that.

The Immigrant (2009) manages the subject and region which is moved from India to Canada. At its most profound the novel dives profound into man-lady relationship. A lady needs to adapt to society and family to the extent her free presence is concerned and Manju Kapur has been attempting tenaciously to make her female heroes striking and reluctant. Nina is on our concentration on the off chance that we break down relationship between the male and the female as she is the person who has distinctive association with various men at various occasions. Brilliant, youthful instructed young ladies are eager to be rushed off by some more unusual and after that getting really frustrated when things don't turn out true to form. Nina obviously, makes a life for herself and that is really charming so far as the topic is concerned. Nina's first relationship started with Rahul, Rahul was, "15 years older than her, a teacher in the English Department of Arts Faculty" [p.6]2.

Therefore she could just pick her forlornness at better and bargain with her destiny. Relationship of Nina began very aerogram with enthusiasm and warmth. The primary letter enkindles a flash of sentiment in Nina yet at the same time some suspicion of disappointment in assumed relationship was in her mind keeping her destiny in record. Be that as it may, she appeared to have traded off with it having less open doors in her karma. At any rate the correspondence promoted to closeness. Sweet talk began, both made each other commonplace of their individual universes and works which thusly prompted their thoughtful yearning to meet. Energy followed in Anand's psyche to exhibit some blessing and desire in Nina for the equivalent. Warm blessing offering function was trailed by contacting, complimenting and energetic trade of comments.

The first night demonstrated to be the defining moment in their recently hitched relationship. It was the evening of satisfaction of Ananda's bodily love and for Nina it

demonstrated to be the evening of thunderclap on desire. Ananda's sexual brokenness left an awful impact on her. Ananda appeared to offer joy to himself instead of thinking about Nina and Nina automatically begun contrasting him and Rahul, her past lover. "As she lay in bed she tried to transform reality into a scenario that would not confuse or upset her. Togetherness was the important thing. To be critical of how it was achieved was against the spirit of marriage." [p.91]5

The story of *Custody* (2011) is set in the scenery of urban upper white collar class group of Delhi who in spite of being wealthy are ruined in qualities and ethics. Kapur investigates the void of present day life as the story rotates around Raman and Shagun who are couple alongside charming Ashok Khanna, Raman's manager and Ishita, a childless divorced person. Kapur utilizes the foundation of marriage in this novel to show the tale of four grown-ups and two youngsters. A progression of question tracks with arguments, warmed discourses, uncovering the malevolent side of separation.

Kapur uncovers without agreeing with anyone's stance the intensity of the extramarital undertaking which can separate even a strong marriage. Ethics and morals don't work or to say have no spot with regards to cherish. Ashok Khanna is a genuine advertiser who has never failed. When he understands he is enamoured with Shagun, he ends up savage to accomplish his target, Shagun at any expense. He feels this sort of adoration he had never experienced with any other individual. He continues to catch the psyche, body and soul of Shagun and feels glad like a pleased conqueror regardless of whether it intends to devastate one's is by all accounts upbeat wedded life. With the flavor of affection Shagun rebels for opportunity which was for quite some time denied to her. She battled for the opportunity she had since a long time ago needed yet it was at the expense of her kids and an upbeat wedded life. She sets out to leave the defensive condition of the tranquil family setup. Kapur in all respects masterfully weaves the plots and the sub-plots and illuminates the destiny of the kids in such relational unions.

Kapur is effective in uncovering the reality of how a little girl in-law is disposed of from the family unit and the family for just one reason. Ishita needs to hold up under the expense of her barrenness. The topic of forlornness in marriage is running all through the novel in each plot and subplot. Generally ladies need to tolerate the weight of depression

throughout everyday life. Simone de Beauvoir reaches the determination, “One is not born, but rather becomes a woman.”

Conclusion: The women of Manju Kapur are never again bound to the four dividers of the family and conventional qualities. They set out to separate the ordinary discernments and authoritative opinions of the man centric culture or the obligations of contrary marriage. As they continued looking for personality the striking ladies characters of Kapur are displayed by her as genuine ladies of fragile living creature and blood who have their own feelings and conclusions. They additionally long to be a piece of the scholarly developments of the day, attempting to set up their character.

References:

1. De Beauvoir, Simone. (1983) *The Second Sex*. Trans. & ed., H.M. Parshley. Harmondsworth: Penguin,
2. Kumar, Ashok. (2010) *Novels of Manju Kapur: A Feministic Study*. New Delhi,
3. Kapur, Manju. (2002) *A Married Women*, New Delhi: India Ink (p) Ltd, 2002.
4. Kapur, Manju. (2008) *The Immigrant*, Random House New Delhi.
5. Kapur Manju. (2001) *Custody*. Noida: Random House India.
6. Kapur Manju. (1998) *Difficult Daughters*: New York: Penguin.