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Portrayal of the Changing Faces of Women in Manju Kapur's *Home*

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Abstract:

In this research paper, the researchers propose to study the portrayal of the changing faces of women characters in *Home*. Manju Kapur portrays image of woman who caught in orthodox Indian family, but her female protagonist Nisha does not remain silent and mimic, she revolts and elevates her enunciation against patriarchal Indian society and established her own identity as a successful business woman and as a successful wife, daughter-in-law and as a mother. Manju Kapur's *Home* (2006) tells the story of the patriarchal family of Banwari Lal who believes in old Indian customs and traditions. The present paper critically examine the story of orthodox Indian family and saga of three generations women and try to explore how Kapur represent new women who fight against patriarchal conventions and notions that are not hopeless, feeble and reliant.

Keywords: Feminism, Faces of Women, Manju Kapur, Indian English Literature.

Manju Kapur (b.1948) is one of the most renowned and esteemed contemporary Indian English woman novelists. She depicted in her all novels new appearances of women. She has introduced new women in her works who tries to equilibrium between society and self. She projected her women characters who are self-reliant, rebellious and independent Manju Kapur discovered the intricate environment of the Indian domestic family and exposes various problems that are deep entrenched within the family, the rebellion against the ancient customs, quest for identity, the dilemmas of marriage issues which are prevailing in Indian society from old age and finally the women's fight for her existence to establish her own identity. Shashi Despande has projected the silent women who suffers in their life and achieved success in crucial way while in the contrary Manju Kapur's protagonists in her all novels lives within the area of realism and successfully confers their Home. Manju Kapur's novel reveals her perceptions of considerate of human characters which leads her as mellowness Indian woman writer.

Manju Kapur's *Home* is about the intricate dance of manners that is joint family life. Their marriages augmented, their habit conserved, this is the principle upon which the family home

is built. Children are brought up to protect the same values. All is well as they fall in line. For those who rebel, justice is swift and accurate: knives that wounded, and once then damage had been done, gestures that reconciled." In her emblematic new novel, the seemingly tranquil world of a joint family is coming apart. Banwari Lal, a patriarch of cloth business in the middle class New Delhi neighborhood of Karol Bagh, is a believer in the old ways. Men work out of the home, women within. Men carry forward the family line, women enable their mission. His two sons unquestioningly follow their father in business and life, but their wives will not. Neither will his grand-daughter, who makes choices considered unavoidable to the women of the family.

Home published in the year 2006, the central figure is a woman Nisha who is third generation woman in Banwarilal's family. The novel explores the portrayal of an Indian joint family of the Banwari Lals who runs their cloth shop in Delhi. The two sons of Banwari Lal, Yashpal and Pyare Lal are well settled in business and are married the former to Sona and the latter to Sushila. Banwari Lal's daughter Sunita married to Murli, an unemployed man having irritable nature believing in dowry and liable for the burning of Sunita at the age of 32, and leaving after her only son, Vicky, a slant and slender boy of timid temperament who under take care by maternal uncles and their parents. Speaking about the Banwari Lal's family Kapur writes: "The Banwari Lal family belonged to a class whose skills had been honed over generations to ensure prosperity in the market -place. Their marriages augmented, their habits conserved" (*Home*).

Home is the saga of three generation women which explores different views of each generation women. The first half part deals with Banwari Lal's family saga and Nisha's childhood to her college life. The latter part is exposures of Nisha's struggle for maintaining her relationship with Suresh, her broken relationship with Suresh, mangli issues which build hurled in her marriage, her patchy skin marks and her long success journey after so many difficulties and circumstances which resulted in her successful business of suit stitching. In this novel Kapur has described protagonist Nisha who caught in patriarchal threshold in her home. Nisha is the protagonist of the novel, who struggles against the traditions of the society to establish her identity. Nisha fights for her rights at some point of time she was disappointed but Kapur holds upon her protagonist. In Nisha's life journey her aunt Rupa always stands up with her to encourage her. Nisha emerges out lucratively all hurdles and circumstances of her life. With each difficulty of her life she grows more and stands affirm in life and her ability makes her thriving woman from ordinary girl to a successful business woman. The novels end happily with Nisha's marriage with Arvind and her two twins a baby girl and a baby boy. Kapur mentions in the novel: "Her duty was over-God had been kind, however hard it was to believe" (335).

Kapur explores the demonstration of woman's subtle ways of negotiating with her life in sort to achieve autonomy over her body and psyche to have the liberty to decide her own identity liberated from all conditionings, freeing her from sex-determined roles and performances, in spite of what she has to many times countenance as consequences. Manju Kapur's heroine struggles till end to break free from traditions abhorring signs. Manju Kapur's women

characters are in betwixt of women who struggle for their own identity in urban milieu and discovers women psyche. New woman's concept is about the women's fight for their rights and establishment of their own identity with educational and financial independence. In Nisha, Manju Kapur has implemented such a potential character that fights against social evils of patriarchal Indian orthodox society.

Manju Kapur has depicted in her women characters like Nisha, Rupa and Pooja who stand for a new women. Sona didn't want that her daughter will go for further studies in college. In her opinion for girl, marriage is end point of her life. So, she wants that Nisha learns household duties which help her after her marriage. Rupa takes stand for Nisha. Rupa mentions that in today's world the scenario has been changed, we don't know about girl's future, the studies makes her individual and independent after Nisha's marriage. As Kapur have states in the novel:

If anything happens in the girl's later life, she is not completely dependent, interposes Rupa. She knows her views should be confined to her sister, who would recycle them as she thought fit. But she couldn't help herself. In this day and age there were still people wondering whether girls should get education. And this a girl whom her husband had salved over for years. How could they let all that go to waste? It would be a shame to not to educate her further, she continued in a careful, unemotional manner. (139-40)

There was a time when rule of men over women was accepted everywhere as just and even women made no complaint about it. But now everything is topsy-turvy. Many women now have understood their value and have started protesting against the harassment and abuses. Kapur has openly stated that 'new' women developed their skills and jumped into the battlefield of life fighting against all sort of social constraints, emotional ties, religious boundaries and cultural clutches. She is not only equal to men but one step ahead of them. As compared to suppressed women modern women has achieved a lot but in reality they still have to go a long way. Although they faced lots of trials and tribulations they overcome those obstacles and started raising their voice for their space, share and identity openly against the patriarchal society. Nisha has joined DCB College near to her house. She has only one best friend Pratibha who is a determined girl. Pratibha wants to join NCC programme with the hope of that it will be helpful to her for getting Government job in the police. Kapur represents in her a new woman who wants to establish her own identity and a self-determining existence in the economic field. Meanwhile Nisha meets a boy named Suresh, on her way to college. Pratibha makes Nisha conscious about this boy and asked Nisha to know about his family background and caste and says: If you are going to be a modern girl you have to be thorough (146). Nisha just pretends and says: "You think girl and boy can't be friends" (147). She is modern girl with modern views and does not deficient through biologically, they are equivalent creature beings.

After several meetings both Nisha and Suresh fall in love with each other. Nisha develop into a valiant girl and she amble with Suresh with University lawns, seating with him in coffee houses. Now, it has turn into her daily routine life part. Suresh recommend her to cut her hair

like Suraiya, a well-known film actress of those days. She did the same, but Nisha is equally conscious about her studies and when her exam days are coming near she was worried about her good results and refused to meet him. Suresh supports in her studies by giving her St. Stephens Tutorials which outcomes in securing first division. At the end of the second year of college, she adopts modern dressing and her salwar, kammez replaced with jeans and T-shirts. In her looks and temperament, she accomplishes with a forward girl. Kapur depicted in Nisha a girl, who wants to create self quest with own capability and establish her own and individual identity. During her third year in the college, her affair molded into commitment with her boy friend Suresh and she is not as a shy girl who afraid to talk about her marriage, she firmly asks Suresh: "When is your family going to approach mine with proposal?" (187). At the end of the year, her parents received a letter from college authority about her lack of attendances in the college and at this stage her affair with Suresh come up into renown. She faces many questions from her parents' side, but in this difficult circumstances she wants to meet Suresh only for once. But her parents do not allow her and her brother abused Suresh and also he dubs her as trustworthy person. She rebukes on this action of her brother by stating: "Who you are to decide whether I am trustworthy" (199). This defiant statement echo her modernity. She wants to live on the same footing with men, constructed her own individuality. She declines to confess any inequity between men and women. Her mutinous temperament occurs from time to time. When Suresh, on the other hand, strives to convince her family that his intensions are pure and he only needs Nisha. No dowry, no fancy wedding, he doesn't even be bothered if she is a mangli. On description of this, she is stirred by his dignity. Nisha snubs to go after the age-old conventional marriage. She no more needs to be a puppet to be sold in the market. Nisha's search for identity and liberty as an individual being considerably articulates Manju Kapur's feministic approach. Nisha is in the thought of that her parents did the love marriage so they allow her for marriage with Suresh, but she is wrong at her side and she kept imprisoned inside her home. She regrets to her uncle Premnath, who tells her "Suresh's family should have met your family" (201). This is the way which comes from the past decades in Indian society, but Kapur portrayed Nisha as a modern and leading girl, as she says, "Uncle, you don't think I am doing wrong? If the boy is good what is harm there?" (201). Meanwhile she meets Suresh, but he refused to marry her and Nisha is in thoughts of that his brother is right from his side and her opinion of Suresh is now proved to be wrong.

Manju Kapur's *Home* search through three generations, the life of her characters in a joint family structure representing pragmatically the trivial supremacy efforts initiated everywhere. Women in each generation are not the brittle human beings wicker by fable but resists for their family and allocate in the destitutions, causative to the comfort of the family. Women are portrayed as an awfully adaptable communal component, extensively hunted after to accomplish an infinite assortment of social and professional occupations. As mother, daughter, wife, grandmother, business partner or in any other place – she appears out as astounding persons, with comprehensive abilities, fragile and susceptible in convinced conditions, and potent, pliant and remorseless in others. All look out for higher elevations in life. Differences occur only through varying levels of education, upbringing, social

influences, and introspective wisdom. The story centers around Sona, the elder daughter-in-law of the Banwarilal household and the other characters and events revolve around her.

The first generation of women, as represented by 'Maji,' the mother-in-law, is deeply rooted into irons of the male approach, efficiently dependent on the men, first her husband, then her sons, she is incorrigible in her domesticity. The mother-in-law absorbs the vital place in the family and is analyzed with awe and followed by the next generation. Pregnant during partition, she facades destitution in carrying up a growing family. She handles her family economy, however skimpy, with vigilance and composes sure her sons and especially the daughter-in-law is persistently reminded of this. The influx of the daughters-in-law, who increase the concentration of the sons, formulates her undergoes with marginalized. She represents a woman who has accepted patriarchal system of old Indian orthodox society. In her views male child is very necessary for her family when Nisha was born she is not so much happy and she talks about another boy child to her daughter in law Sona. When Raju born, she feels very happy and she states about the boy child that "carry the name of the father and grandfather forward" (49). When the first male grandchild is born to Maji, the family exults that "the male line is augmented.....A boy brought up within the nurturing ambit of the shop would in turn ensure its continuing prosperity when he grew up" (15).

A true matriarch, Maji ensures the well being of all in the family, indulging all the grandchildren Vicky, Nisha, and Raju. She holds the family together the brothers eat at the same table and meals are cooked in the same kitchen till the mother is alive. It has been ingrained in the family that the "most basic principle of a successful joint family is all for one and one for all" (109). Controlling the reins of the household even when old, she skillfully sees to it that Vicky is looked after by the family. When Nisha sleeps with her, "her nights were tinged with care and wakefulness: felling useful she clung to the sleeping child" (64). The dissolution of the family after her death is quick with detach flats being built for the two sons.

The second generation women have swallowed the cultural qualities and compound from the first generation women in the novel. The revolve of their lives is marriage and children. The birth of a baby boy Raju to Sona gives her joy- "The mother of a son, she could join Sushila as a woman who had done her duty to the family, in the way the family understood it. Gone was the disgrace, the resentment, gone with the appearance of little Raju, as dark and plain-featured as his father, but a boy, a boy" (49) Marriage as a resources of increasing communal and financial mobility make both Sushila and Sons search for daughters-in-law from wealthy families who not only fetch heavy dowries but also facilitate their business to flourish through the links that are made with the new relatives. Sushila, the younger daughter-in-law, was chosen as greatly for the dowry she obtained as for the reality that her father was a whole sale cloth dealer and this would advantages for the business in the family. Later her own daughter-in-law and even Sona's daughter-in-law came from prosperous families and were preferred not because of any other feature but the large dowries they carried and the consequent profits of business links made with relatives and friends. Ajay's wife was apparently accepted because she "was simple, flexible, timid, sweet, caring, homely, devoted, and trained to put the interest of the new family above everything"(135). Having internalized

the social customs and prospects which are seem to match with their sex, they are probable to be more submissive and calm than the men. A good – looking daughter will also help to amplify the escalating sphere of suitable links in gaining more business chances.

Sona and Rupa have had the same upbringings; the difference in their attitudes is by reason of the education they have received. Married at young age into a conservative, uneducated and superstitious family, Sona's own cultural heritage is reinforced by the tradition loving Banwarilal household. Not being competent to conceive a child, she resorts to prayer and fasting in placed of taking up the more modern ways of medicine. Rupa suggests to her elder sister to confer with a doctor meet with deception "if I want something as badly as you do, I would do everything, not just rely on puja and fasts" (25), says Rupa. With the childless sons frequently regretting her states as it is Rupa, also childless, who relieves her sister. Not as beautiful as her sister, she completed her B.A and was married to an "educated badly paid government servant" (2). The minute incomes of the husband and the lack of a child does not swamp her behind but conveys her innovating courage and she establishes her individual business, with ample help from husband, father-in-law and brother-in-law. Craving for her own child, Rupa admits stoically her infertility and is pleased with the help provided by her husband to his sister's children and later to her own niece. The business started by her fulfils her. "More than an elusive baby, Rupa focused her attention on financial success" (33). Though, cultural customs are outside time and again before being invalidated in everyday duties. "She sighed and gave her karma a gloomy though before concentrating on the provision that needed to be brought tomorrow" (38).

The third generation of women in the novel strives to rupture from the restraints of repression and inequitable traditions. The recommend to budge forward and accomplish the statures of success is as deep as desire for home a family. Nisha, is sheer in the culture and mores of her family, "pretty, precocious and petted, there was not a lap in the house Nisha was not familiar with. And in those laps, as she was fed, cuddled, and bounced, words flowed around her, and into her, informing her of the ways of her house before she could even think "(57). She is educated from childhood to be obedient, docile, courteous and ready for marriage, the chance to live with a more flexible aunt, which give confidence her for education and reading helps to cultivate into a self-governing person. She was taught into the habits of the family from a very infantile age- "from time to time Nisha's mother insisted her daughter come home to be groomed in the tradition of the Banwarilal household" (92). From a young age she arguments and questions, yet is still too young to get her own way. Her aunt wavers as to the nurture of a "traditional and a modern girl" (97). The chance to go to college and experience liberty releases a new world to her. The development of acculturation seizes in place with her communication with the friend Pratibha, a girl from a poor family who is determined and needs a job with the police and other college students. She ventures into unknown territory, meeting a boy and going out with him. "She returned to college feeling adventurous, daring and modern. For the first time she had interacted socially with an unrelated male" (145). She states her freedom by cutting off her locks of hair, which were considered a "family treasure, oiled all her life by loving hands, first vigorously to establish growth, then lightly to keep it tidy" (148). During a college degree, she experiments new boulevard and eventually

discovers her own niece— that of designing clothes. She does not want to be “only the daughter of prosperous man but be responsible for wealth herself” (287). A successful business gives her financial autonomy. Her father soon seized her to be “more intelligent, methodical and independent than Raju” (296). Later marriage happened as a part of social modification and it was converted into the turning point of her life. She was in two wits then a mother-in-law to take care of, a husband who himself was struggling with his business and her won well established business. She opted out of a career for some time and chose the mundane comforts of home instead; postponing her dreams for sometimes. Asha, Vicky’s wife, is also a practical, sharp woman. She having comprehend untimely the subsidiary place that Vicky had in the household, she “laid the duty of a daughter-in-law at Son’s feet” (103) making a shrewd move to win over Sona, in the firm belief that it would secure her future. With humbleness, conformity and a obliging temperament she tries to win over the family. This girl from a meager family is also wiser than the credulous Sona, who did not even confer with a doctor when she did not conceive for ten years. Asha, though she arrives from the “gullies of Bareilly” is elegant sufficient to confer with a doctor once she chooses not to have another child. She having her dream to have a house of her own, “an Independent place, where her mother and sister could visit her, something inconceivable at her in-law”, (105). She recoils when her husband talks about departures “I am not leaving. Where will we go? What about Virat’s education” (107)? With the only reason of protected a better prospect for her family she “pounded sense into his (Vicky’s) head, advising him against leaving the house. She refuses to leave the household knowing full well that “once out of sight, out of mind” (113), ultimately make safe a good quantity of money for her family before parting from the house.

Changes in ideas lead to friction between members in each generation. Nisha who wants to marry Suresh, stumbles on her family objecting because he was poor and of another caste. She thought, “if they didn’t approve, why couldn’t they just let her go, her life was her own. Suresh and she were educated, they could both work” (206). Sona, who alleged that affability, insisted that it be evaded as much as potential, anxiously tells her sister that “if something happens, God forbid, she (Nisha) has her family, her brothers, her aunt and uncle. What is the need to look for a job, as though you had no one to protect you? You might as well live in the streets” (124). Rupa in annoyances conjectures “God knows what use an education would be to a girl from a trader family, one who was only going to marry and produce children” (125). Manju Kapur detects the function of the family in creation significant decisions to advantage the whole family. The career of a person is considered and implemented by the family. Marital associations are completed through family associations; and family also gives stability between generations through inheritance and sequences. Satisfying diverse requirements of the family in the distance of three generations, the women in the novel come out as sturdy characters. The evolution of the women in the first generation performing household duties to women in the third generation, who fulfill more convincing professional ones, is inclusive. The novel which in progressed with the disheveled life of two sisters ends with the birth of twins to Nisha. The birth of a daughter may be the birth of a new sunrises and she may comprehend all the dreams of her mother.

Finally Nisha anchored her own business called business woman of stitching the suits which went till her own children came in this world. She is the best example of the heroine who suffered a lot throughout her life but lastly the novelist seemed to prove that it never rains but it pours. That was why she got married and also blessed with two issues. The main protagonist of the novel-Nisha-the mangli, around whom the whole novel revolves- finally gets rid of the parental home and claustrophobia and takes home in a new home of her own dreams after getting married with Arvind another mangli of the same cast-a home in which there is no chorus, no tension rather intention and too much care of the mother-in-law for her twins - boy and girl. The novelist shuts the curtain of the novel happily with these words:

Ten months after Nisha's marriage, twins were born. One girl, one boy. Her duty was over - God had been kind, however hard it was to believe. Forty days later, during the naming ceremony, Nisha sat in front of the havan, and through the smoke gazed at her tiny babies. Their color was the way hers had been before blemishes had come upon her. The mother-in-law sitting next to her held the fragile boy in her lap. Just like his grandfather, she murmured as she caressed his cheek, a statement she made every day, to the approval of all. The more robust girl lay balanced on her mother's knees, eyes shut, cradle cap stuck to her scalp. Her milk began to spurt and strain her blouse. She quickly adjusted her palla and looked up. Surrounding her were friends, relatives, husband, babies. All mine, she thought, all mine. (336-37).

In few, with unswerving attention, Manju Kapur follows the members of this traditional family into the uneasy world they come to inhabit. From the frenetic sensory overload of modern urban India, she constructs a story as intricate, quite and dazzling as the fabric produced by the family. Told in a sustained colloquial voice, *Home* is startling in its sweep and unerringly accurate in the bleakness and hope it presents. With penetrating and keen insight the novelist webbed that story of her novel and hatched it with full size and shape and with much hammering on the anvil tuned to the family voices of Lala Banwari Lal, patriarch of cloth business at Karol Bagh in New Delhi. Diwendi rightly observes: "As the title indicates, the novel centers around the concerns of womankind more than those of males, and some of the dominant concerns of womankind as discussed in it are: dowry (and marriage depending on it), bareness, and education and financial independence"(Diwendi 45).

Manju Kapur goes away a stride further and reveals that women have been sufferers not only of patriarchy dominant Indian society, the containment arrives from many quarters. In doing so, she defies the gigantic arrangements and insight concerning link between of men and women as encouraged by feminist literature. Women in her novels have subjugated not only by men but by the components of their own groups i.e. women themselves only. In *Home* Manju Kapur has represented the attitude of women in relationship with further women very deviously. The mother-in-law, daughter-in-law correlation, mother-daughter connection, sister-sister bondage divulge in *Home*. The focal peak is indicates in the truth that men are rather compassionate of their wives. This certainly symbols the next segment in the escalation of Indian Novel in English and the era extensive critiquing of the husband-wife hostility covenanted at length by Anita Desai, Nayantara Sahgal, Kamala Markandaya etc. This drift has now been reinstated by a more unprejudiced, rational and diverse approach. In the 1990s

one can see coherent preferences towards the beliefs of divergence as presented by post modernism in Indian writings in English by women. These feminist writers are not apprehensive with female strives for equivalent rights but rather with the inherent conflicts and constraints in implementing these privileges in society which still control snugly to the conventional prototypes. Thus a rather long phase of strives has learn them to deem in themselves, to have self-reliance in their capabilities and supremacy to convey about revolution. The first consciousness that strike them was require to eloquent and carry to attention the harsh regions that source troubles, for occurrence, the prejudice extensive to them. It auxiliary skilled them to accept a restrained middle approach to maintain themselves lively and obtainable. It was a consciousness to guardedly shun edges – that has hoarded the feminist movement from being departed and perished. *Home* therefore undoubtedly falls in this sort of post modern feminism. The covering recommendation of the novel stands a witnessed to it. Nisha refuses to reconcile with the patriarchal and male governed society and tries to establish her own individual identity. Since the establishment of the society, woman is stamped as the weaker sex, denied full justice, social security, economic liberation, and political awareness. In this context, Beauvoir comments, “humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being” (*Second Sex* 44).

Finally, this search for home conclude when she gets happily married, having two twins children and finds a home which she can describes her own in the true sagacity of the sense. Feminism can be construed as a discussion of supremacy politics. But at one more stage, it is described by an escalating consciousness of the standard of ‘difference’ and a persistent rescheduling of connotations. It gives to assortments, plurality of female acquaintance. All the women characters in *Home* interpret the notion of selfhood in their own distinctive comportment. They espouse diverse approaches of self affirmation too. Sona espoused disregard; Rupa absorbed her concentration to economic accomplishment. Pooja revolves to disobedience and revolt, while Nisha slithers towards optimistic and positive ways of self contention. The agitated women in Kapur’s *Home* can be taken as one in a pattern. The story of three generations of Banwari Lal family portrayed on great images provides a historical outline to the novel which is typical of post-modernism.

Home quite fascinatingly, if not very expressively, shows the choking closeness and destructive limitations of Indian family values. It is a closet dark world where any hint of individual expression is swiftly trampled to death, to be substituted with deadened conformity. This novel is about the family of Banwari Lal. The shop owner Banwari Lal, his sons Yashpal and Pyarelal and their wives and children and it explores the world of joint families. This world of joint families is not the large happy make believe families of films. It is a world trying to grapple with complexities of adjusting your aspirations and individualities with those of the others inside closed walls of the house, facing challenges of generational changes, trying to accommodate growing children in narrow personal spaces and even narrower working spaces. This world of joint families does have altruistic, elders, a mutual support system and intimacy that makes joint family living such a pleasure and pain, but the novel does not dwell much on these aspects, it rather focuses on tensions and rivalries, almost

a Darwinian struggle of finding your own space for catching the sunlight and growing up, escaping the shadows of the others, who came before you or who have more rights than you. The novel *Home* is a portrayal of Nisha, as a new woman, a more assertive, self-assured; and confident one. By equally footing with men, she proclaims her womanhood in a bold manner. As a young college girl, she applies her power to work as a businesswoman. The woman is either silent about her sexuality as in *Home* or defiant as in *Difficult Daughters* or rebel as in *A Married Woman*. For a woman, sexuality is a domain of restriction, danger and repression. It can also be argued that sexuality becomes of a site woman's oppression grounded. Hence, Manju Kapur comments: "This is the life of a woman to look after her home, her husband, her children and give them food she has cooked with her own hands" (127).

In novel *Home*, Kapur brought new face of woman. She has designed new woman in her society. She mostly wrote on male and female relationship. How modern married, educated and conventional woman of India sacrifice for tradition? How a daughter, mother, sister and wife plays role in our society? How woman change their human images in our conventional boundaries? She brought woman with self identity, rebellious views and independent. She did not deal with helpless woman who is suffering from male oppressed world. Manju Kapur explored the complex terrain of the Indian family and reveals many issues that are deep rooted within the family the revolt against the age-old traditions, quest for identity, the problems of marriage and lastly the women's struggle for her survival. Unlike Shobha De's women, who are quite dreamy and who run after Hollywood and bollywood, Manju Kapur's protagonist in the present novel lives within the sphere of reality and successfully finds her Home.

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