



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

FEMINIST READING ON MANJU KAPUR'S HOME AND THE IMMIGRANT

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Abstract:

The last decade of the twentieth century saw the sudden emergence of women's writing in English mythology. A group of Indian female novelists in their compilation, mix of ideas and multiculturalism, multilingualism and multiculturalism have contributed to a particular context. Although gynocritics think that most women in most countries speak the same language of peace, other Indian female novelists such as Gita Hariharan, Shashi Deshpande, Arundhati Roy, Meena Alexander and Manu Kapur have sincerely and honestly tried to deal with physical, psychological and emotional stress - women's syndrome.

Keywords:

Compilation, multiculturalism, Multilingualism, gynocritics, emotional stress.

Introduction:

Women are an integral part of human civilization. No society or country can prosper without the participation of women in its overall development. Although women's place in society has varied from culture to culture and from an early age the one common truth in almost every society is that women are never considered equal to men. Women are highly respected in India. They are called Devi by men. All of this sounds very impressive again - It's funny too. Depression and emotional trauma forced her to shrug her shoulders and stand up to fight the chauvinistic male society. Women are considered inferior to men because it is believed that they were created by men.

Manju Kapur's female actors challenge the outside world and its social norms and in the process, they succeed in discovering their personalities. This is what femininity means to them. The eruption of stereotypes can also be seen as protests against male domination and discrimination against women. In the case of Indians in particular, women are more culturally and socially focused. They should resign from all the positions they have been given by the community and make a place for themselves in the struggle to record identity behind family, culture and society.

The female characters in Manu Kapur's novels have ever changed the world inside and out. Their equality or independence requires a change in the mindset of the person reflected in his novels. To date women have been portrayed as playing a gentle, submissive and submissive role to father and husband in many novels — Kamala in R.K. Narayan's *The Dark Room* and Rukmani in Kamala Markandya's *Nectar in Sieve*, for example, such characters. It was in Manu Kapur's novels that women refused to be rubber dolls for others to play with and tried to have power over them, Freud, quoted by Susan Ratcliffe, asked in her life "What do you want a woman for?" (Oxford 300) seems to be the answer to his character in their attempts at commitment, individuals. Only their personalities lead them on the path to freedom.

The Immigrant, published in 2008, is the fourth novel by Manju Kapur who received the Commonwealth Award winner in 1998 for his first novel *Difficult Daughters*. The novel features a marked departure from his three previous fiction books on changing landscapes especially in Canada, as India sees only partially as the background. The critical responses expressed by this novel vary. Sushila Singh states in her review of the book *The Immigrant*, "With this fourth novel, Manju Kapoor proves himself to be a critic of the complex life of the Indians" (337). Ruth Scurr in the *Telegraph*, UK, praises Kapur as a well-known author of middle-class Indian culture and compared her to Jane Austen for her portrayal of the characters with "sharp eyes". But reviewers like Lesley Mason and others have expressed Kapur's absurdity and sense of humor.

The newcomer is narrated by a third-person narrator who walks up and down, initially to places - India and Canada - and where the narrative continues, to Canada - and where the narrative continues, to Canada, in particular. The narrative seems to focus more on Nina, a female character than her male counterpart, Ananda. Although Christopher Rollason, one of the reviewers of *The Immigrant* text for *Immigrant* to use Nina and Ananda in reference to both their performance by Kapur, I think the title is more closely related to Nina than Ananda. Ananda imitates her Canadian-based uncle as an established dentist and joins her adoptive country by marrying a Canadian girl.

Although the Canadian civilization initially shocked Ananda, she soon came to terms with the changing circumstances of her life. Besides, her involvement in dental work keeps her too busy to find her place of birth. The accidental death of her parents in Dehradun, where she was living, tormented her in India and that is why she is in India and as a result she happily accepted a distant land trying to prove herself superior to India. It just so happened that he was married to an Indian girl like Nina. Her lack of sex makes her unfit to form close relationships with the girls she doesn't always meet at Halifax. Her premature ejaculation Kapur narrates in detail creates complexity in her mind and she thinks an Indian girl could be a good partner who would not want to force sex like her Western counterparts. This is the reason why she came from Canada to New Delhi to meet and eventually marry Nina.

The newcomer opens with Nina who lives with her widowed mother in a filthy apartment in Jangpura in New Delhi. He is a pastor at Miranda House where he studied. She feels frustrated with the poor life she is living. Nina's frustration is largely due to her realizing that the prospect of getting married and having her own family darkens every year as she turns 30. Besides, the painful memory of an abortion by Rahul, a professor who was ten years older than she was, who betrayed her despite having sex with her, bothers her. Her mother, like all Indian mothers, is growing anxious to marry a respectable boy and feels happy to have Ananda as her son-in-law.

The last part of the novel introduces a remarkable development that brings about a dramatic change for Nina, who, to a certain extent, as a young man of Joyce "Araby", attains maturity in his vision of his life. She finds blonde hair wavy near her pillow while she prepares it in the morning after her return the night before. The narrator enters Nina's mind with these shocking findings:

Hair meant a lot - distance, peace, a two-month ticket to India, her extraordinary carelessness combined with the sensitivity, flexible appearance that was evident in her (327-8).

Manju Kapur is an Indian Novelist in English. Kapur's next novel, *Ikhaya*, portrays Nisha as a person who desires to have a good job but is forced to wait for marriage. Dedicated to Manu Kapur's children - Amba, Maya, Katyayani and Agastya - the novel *Ikhaya* (2006) continues through cultural and modern conflicts, poverty and prosperity, the concerns of men and women. The novel depicts a close-knit family - Banwari Lal - who pursues business with all their heart. The family cannot think of job opportunities for their sons and grandsons. Banwari Lal's two sons - Yashpal and Pyare Lal - are well-off and married, the first with Sona and the last with Sushila. Banwari Lal's daughter, Sunita is married to Murali, an angry working-class man who believes in lobola and is responsible for the burning of 32-year-old Sunita, leaving her only son, Vicky, a thin and emaciated boy with a shy nature, in the care of uncles, mothers and parents. . Commenting on the Banwari Lal family, the author writes: "The Banwari Lal family belonged to a class whose skills were revered for generations to ensure prosperity in the marketplace. Their marriages were extended, their habits maintained" (98)

In this rich and prosperous family, Sona is a beautiful but restless woman. He has no problem so far, although his younger sister is blessed with two sons, Ajay and Vijay, who are married to Seema and Rekha respectively. This fact also adds to Sona's mental and emotional well-being. Although Sona's younger sister, Rupa (who is married to Prem Nath), also lives a normal life, the latter does not lose her temper and the happiness of her spirits.

Both of these sisters are victims of 'birth defects' but take them for granted. For ten long years, Sona has been practicing revenge and, after that, has been blessed with Nisha (daughter) and Raju's son. On the contrary, Rupa does not seem to care about the baby. Instead, the comedian saved Sona and Yashpal while they were very worried about Nisha's nightmares and her deteriorating health. Rupa carries Nisha to her house and gives her a normal life. Rupa's husband, a busy clerk in the Central Government (Department of Defense) office, arranges for Nisha a proper education, even teaching her even her non-working hours, and makes her a smart student. With the power of his teaching, Nisha can do his BA (more about Nisha over time).

His cruelty is actually fueled by his sense of security and purity. He has set his sights on marriage with Suresh, and before that, he can't enjoy the 'forbidden pleasures'. She has decided to marry Suresh: "I will marry her or have no one" (201), but two things pose a serious problem before her family and poverty. Under pressure from Banwari Lals, Suresh and his parents' wish. Suresh despite being injured internally does not have the courage to announce his marriage vows to Nisha in front of his people. Instead, he says, "I will do whatever is best for everyone. I cannot meet Nisha against her family's wishes, no matter what my inclination may be" (205). There is a clear suggestion in the novel that Suresh and his parents should be privately paid good money. So because of compulsion and privacy, Nisha's self-sacrificing love for her boyfriend Suresh is silenced, and her marriage is quickly arranged with a middle-aged widow.

Home Situation reminds us of the same for Arundhati Roy, *The God of Little Things* (1997), who also favored Velutha, a lowly boy, Parvana. Ammu, a "divorcee with two children," is a high-ranking official and his passionate love for Veluth is unacceptable in his parents' family. in the end. Ammu also meets his most frightened conclusion. And how. And how dangerous it is for two truly loving souls. Although Nisha is fleeing from the source of death at the hands of her people, she has sacrificed her true, pure love out of respect for the false family.

Manu Kapur is the English novelist most talked about and highly regarded. Manju Kapur's third novel, Home is about the home and the institution, about women, and their roles in the Banwari Lal family. It manages not only one home and center but also many others, including those of Sunita and Murli, Rupa and Prem Nath, Nisha and Arvind. But all these houses are connected to the home of Banwari Lal. The novel thus moves on to a well-connected, heartwarming Banwari Lal story. As the title suggests, the novel focuses on women 's concerns more than men', and one of the main concerns of women as discussed: "lobola (and marriage depends on), infertility, education and financial independence. According to the feminist expert, Simone de Beauvoir, the two requirements for women's liberation are: "economic independence and liberation from the common culture of society" (44). those born into education training and the liberation of women from social ills are sadly lacking. Overall, Home is an exciting novel to read, coming out as it happens in the depths of its author's experience.

The novel Home also highlights the role of women in family, marriage and relationships. Women have a lower profile than men. A key element of the philosophy of freedom was self-determination, which means that one has the freedom to do what one wants without being disturbed by others. In particular it manifests itself in many different ways, but in all such forms, the means of power are in the hands of men.

Manju Kapur's home embodies the concept of women's freedom and the main character Nisha emerges as a young, self-confident, confident: and confident woman in the novel. Equally equal to men, she boldly proclaims her femininity. It is important to note that you belong to a middle-class family in a big city, born and raised in India, where the social and cultural environment is very different from that of western countries. His quest for self-determination, the struggle for economic independence, and equality with men depended on Indian social norms. The author of the novel wants to find the complete freedom of the young woman in India social and cultural. As she, she also studied at Halifax for a few years in the early 1970s, presenting the portrait of a new woman and respecting Indian culture very well. She maintains Nisha's character, in order to raise awareness of women 's freedom and equality with men, who are not fully blissful but at least visible.

Manu Kapur's novels best express the feelings of women and their self-examination. The women in Manu Kapur's novels seem to be the stuff of young women who have carried the burden of ban for years and want to be free now. The author clearly highlights the problem of women taking on the responsibility of being women and the added responsibility of being mothers to their sexual organs. In the normal social setting of a novel in which mothers and daughters are present, marriage is regarded as the ultimate goal and destiny of these women who cannot escape. Manju Kapur succeeds in presenting a true picture of women in a male-dominated society. Her female characters most of them are aspiring educated people who are locked up in law-abiding communities. Their education leads them to independent thinking, which their family and community do not tolerate. They struggle between tradition and modernity. They are not silent rebels but are courageous, outspoken, determined, and focused.

The author portrays her characters as women who are caught up in a conflict between the desires of the flesh and the desire to be part of the political and intellectual institutions of the day. Manju Kapur says writing in India often involves family and community on a much larger scale than in the west. All the main characters know that they can not rely on others to fix the home environment and continue to deal with them on their own. But do these heroines flourish into young women in a real sense? Although they dared to cross one of the patriarchal boundaries, they were caught up in another, where their free spirits were restrained and all they did was fix, compromise and adapt '. It is their struggle with the family and community as they embark on a dedicated effort to make a name for themselves as trained women with flawless backgrounds.

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