

**AN EXPLORATORY STUDY ON THE ICONOCLASTIC WOMEN CHARACTERS IN
MANJUKAPUR'SHOME**

Dr.S.Geetha , Assistant Professor, Department of English, Dr.SNSRajalakshmi
College of Arts and Science, Coimbatore.

M.Jeevitha, Assistant Professor, Department of English, Dr.SNSRajalakshmi
College of Arts and Science, Coimbatore.

ABSTRACT :

Kapur is one among the most significant and versatile Indian women writers. Her novels explore the psyche of middle class Indian women. With rare sensitivity and depth, she reveals the dilemma of Indian women trapped between her own aspirations as an individual, and the forces of patriarchy which margins her. Kapur's novels focus on the domestic situation, politics and the man-woman relationship within marriage. Kapur's characters occupy a crucial position in her novels. The characters are sensitive, self-conscious, brilliant and creative. They rebel against the traditional parental family, and run away from the suffocated atmosphere of the narrow minded society. This paper focuses on how the characters cope with the opposing influence of conservatism and modernity in their lives. It tries to consider the innumerable counteracting force in any woman's life, which directs her actions and choice to choose between a traditional and modern perspective in her life. Kapur realistically portrays traditional and modern women in her novel, *Home*.

Keywords: *Tradition, marriage, patriarchy, family, culture*

INTRODUCTION :

Tradition is based on a hard and fast of values, belief- structures and social approaches which anchor it and supply it meaning and importance. Social anthropologists regularly use the time period ritual to describe the social procedures and sports through which the structure is formed and rendered seen. Conventional values dominate the minds of women and men even these days. The virtues of ideal wife are encoded. Constancy to her husband, ungrudging carrier, and enduring hardships for his welfare, ready obedience and sacrifice of her own self-interests are the critical responsibilities of the spouse in the direction of the husband. In India, even after seventy five years of independence, the circumstance of woman has no longer changed lots. Suffering and subjugation nonetheless force her to steer a circumscribed life. But schooling has helped them evolve and that they have started out to store their identities and to raise their voice against oppression and suppression. These moral requirements have now been wondered owing to the affect of western education, rapid boom of urbanization, industrialization and globalization. She respects herself and invitations others to treat her with dignity and appreciate. The character and form of Indian fiction in English has gone through a brilliant change with the arrival of the new technology writers. Shaking off the conventionalities of conventional Indian English writing, writers like ManjuKapur, no longer only simply depict the victimizing mindset of the society towards women however additionally offers her protagonists sufficient ethical energy and courage to pop out of their predicaments. ManjuKapur highlights all of the sunglasses of sufferings and dilemmas of knowledgeable middle-magnificence Indian women in her novels. Kapur's fictional global is beaten with the aid of the presence of girls characters stimulated by way of the modern-day schooling and wondering, economic freedom and employment opportunities. They self-assertive, pragmatic and bold sufficient to think freely, take very casually even the extreme issues like love, marriage, circle of relatives and sex. She additionally attempts her pleasant in bringing out the moral and non secular degradation within the modern society. ManjuKapur's fiction displays postmodernist insistence on economic delight and rejection of canonized literature and tradition. Her novels portray the issues that beyond fashion and future route are the creative and distinctive effort to experiment the past history of

women, check the present and its effect within the society. This paper focuses on how the characters cope with the opposing influence of conservatism and modernity in their lives. It tries to don't forget the innumerable counteracting pressure in any woman's life, which directs her moves and desire to choose among a conventional and modern-day angle in her lifestyles. Kapur realistically portrays conventional and current women in her novel, *Home*. Kapur's third novel, *Home*, portrays three female characters - Sona, daughter-in-law of BanwariLal, Rupa, Sona's sister and Nisha, Sona's daughter who declare their identification in their personal approaches. The tale begins with two sisters, the beautiful elder daughter, Sona, is married to the elder son of BanwariLal whilst the more youthful one, Rupa is married to a junior authorities officer of less income. Each sister thinks that the alternative is luckier and each one has more problems than the other. Sona believes that Rupa's problems are insignificant but she has her own pass to undergo. Women's training is considered secondary in the orthodox circle of relatives of BanwariLal's. Krishnaswamy, John Varghese and Sunita Mishra take a look at that postmodernism is "in a nation of flux" (19). Sona, Nisha's mother, compels her to maintain 'KarvaChauth' speedy for the lengthy life of her husband. Nisha increases the question to her Aunti, Rupa, "Why don't you do KarvaChauth, Masi?" (96). Rupa, Sona's sister, may be very present day and doesn't accept as true with any rituals. Madan M. Sharma expresses in "Modernity and Modernism: Society and Literature in nineteenth and 20th Century India": Enlightenment for the Indian followers of modernity intended spreading know-how and combating superstition and backwardness of societies, and popping out of the constraining impact of feudal values and a narrow world view. (48)

Peter Barry costs Habermas' phrases in his *Beginning Theory*, as follows:

The so-called Enlightenment 'project' is the fostering of this notion that a wreck with way of life, blind habit and slavish obedience to non secular precepts and prohibitions coupled with the software of reason and logic through the disinterested character can result in a solution to the troubles of society. This outlook is what Habermas supposed by means of modernity (eighty five). Nisha doesn't care approximately caste and calls "that is the cutting-edge age" (202). The marriage of Nisha's more youthful brother, Raju, to a wealthy and knowledgeable woman, Pooja, adds her distress. Sona, Nisha's mother, offers greater significance to her daughter-in-law, Pooja. Nisha feels homelessness inside the equal house and expresses that "there may be no location for me in this house" (281). Again Nisha says, "If it is only marriage so one can get me out, then marry me off to all of us, I don't care" (281). Nisha is in a determined state. Nisha's internal turmoil or quandary takes the form of a strong motivation within her. So Nisha joins as a teacher within the number one college to break out the torture at *Home*, particularly from her mother, Sona and her sister-in-law, Pooja. She isn't always inquisitive about the coaching career and expresses as follows: next morning at eight Nisha and her father walked down the two and a half lanes to Play-manner, skirting small piles of garbage on the manner . . . 'I have in no way taught' Papaji, remarked Nisha. 'I don't realize if I can do it' . . . As weeks stepped forward, Nisha discovered teaching gave shape to her days, the identical structure that faculty and college had given. (272-273) Nisha defies the social shape and defines womanhood absolutely detached terms that suit her aspirations. With the help of Nisha's father, Yashpal, she starts her own business named 'Nisha's Creations'. First time in her life she feels proud as "Her father changed into trusting her as he might have depended on a son" (291). She receives financial assist from her father however she vows to go back every single penny to her father. Nisha appoints a tailor on month-to-month pay and collects substances for suits from her father's save. Her pals and customers like her fits and dresses. Within the book *Postmodern Literary Theory*, Niall Lucy rates Jamson's words as "This new structure, manufactured from the postmodern and producer of postmodern hyperspace, is already beginning to appearance as supernatural as the avantgardism of high modernism" (357). This certainly marks a new angle on postmodern itself. Nisha, a contemporary commercial enterprise woman, is now economically

emancipated. Nisha proves to be a responsible business woman. Nisha bears no negligence in her paintings and says, “My popularity will be spoilt. Do you know the way aggressive the market is?” (294). therefore she achieves her personal area in business. Lloyd Spencer expresses in “Postmodernism, Modernity and the way of life of Dissent” as “Our postmodern age is quite self-conscious” (one hundred forty four). in the article “Nisha: the brand new woman in ManjuKapur’s domestic”, Mrs. Bindu Jacob says, “consequently Nisha, the brand new woman sticks out, as a female of determination to interrupt loose from the shackles of male domination and patriarchy” (234). Kapur’s *Home*, offers with the problems of Indian women in a male subjugated joint family. Nisha, the protagonist, is a knowledgeable woman. She claims her womanhood bravely due to the fact she is iconoclastic and modern in her technique to existence. Nisha, a cutting-edge woman, rebels in opposition to the old own family machine, yet she by no means thwarts the regulations of morality and values. Anupama comments in “Women at the Margins: Reflections on ManjuKapur’s *Home*”: Nisha, the primary protagonist and the daughter of Yashpal and Sona, emerges as a self-dependent female within the novel. She refuses to reconcile with the patriarchal and male dominated own family structure and tries to make her personal person identification. (87) Nisha’s family is so immersed in tradition. In “way of life and ideology” Moyra Haslett prices Althusser’s theory as “Ideology is inescapable due to the fact our very selves are constituted by it: there is no difficulty outside of ideology” (63). Two months later Sona comes to realize that she has conceived. She gives beginning to a girl toddler. By way of seeing the girl toddler, the nurse says to Nisha, “she will be able to deliver amazing wealth to her own family, be its goddess Lakshmi” (36). right here Kapur shows that maximum of the Indian households accept as true with the female child as a sign of wealth within the form of Goddess. Kapur impartially expresses how a female toddler is sexually careworn and threatened with the aid of the male. The pious attachment of brother and sister courting is shattered. Whilst Vicky and Nisha are playing together at the terrace, the subsequent second he is touching her private components. Kapur goes deep into the psyche of a victim of child-abuse. This incident aids us to investigate the boundaries of human tradition. A set of ideas, principles, beliefs, customs, and behavior imposed on people is usually known as subculture. But many humans fail to stick it. Kapur locates a lot of prominence at the ethnic conditioning of the female child within the Indian gadget. Through the person of Nisha, the novelist investigates the manner in which Indian girls are educated to suit the necessities and imperatives of a patriarchal society from the social and psychoanalytic angle. The core values of the traditional own family is stressed thru Nisha’s mother who desires her to be “groomed within the traditions of the BanwariLal household” (92). Nisha, protests to comply with the non secular rituals on the age of ten. While her mother asks her to rapid for the destiny husband, she states that each one these records and observations are irrational. Kapur weaves established truth approximately the headaches of joint own family and any such is the pull of way of life towards modernity. BanwariLal, the family patriarch, is a firm believer inside the continuity of time honored conventions. With next generation, however, the way of life he embodies is puzzled. The cultural based totally business of selling saris is intimidated by means of the new arrival of present day clothes like denims, salwar kameez and so on. Kapur focuses the changed situation and a particular thing of social reality via the third generation of BanwariLal’s own family. In *Literary Criticism and Theory*, Raymond William quotes Eliot’s definition of subculture ““an entire manner of life”- an entire society” (201). Thus it is not the women along however men too who are sure hand and foot by way of this socially created gender and its aftermath. Within the essay “Gender in ManjuKapur’s *Home*”, Hannah Sophia **Samuel comments:** Her return to marriage, wifehood, and motherhood could not be accurately balanced along with her commercial enterprise and she concentrates on her *Home*, meaning to resurrect her Nisha’s creations any person. Though Nisha is redeemed with a ‘robust woman’ and a ‘fragile boy’ – her obligation being over -the conflict for autonomy and separate discover remains and unfinished

combat. (230) Kapur highlights the dilemmas of women who've to go through trials and tribulations under the impact of the conflicting lifestyle and modernity. Lifestyle and modernity are mingled in the society as a result of the have an effect on of western cultures. Kapur's preceding novels were good at delineating the approaches in which girls attach to and face up to different women. That is her energy in *Home*, too. But, she seems to have extended her art in approaches. Her sketches of the male characters are more convincing than in her earlier novels. domestic belongs to a subgenre of Indian Writing in English in dealing with matters like domestic fiction, testimonies of weddings and deaths, organized marriages and amorous affairs, cooking and bickering in a joint or an prolonged own family in South Asia. Women in Kapur's novels characterize the lack of spirituality that characterizes present day age. Kapur portrays the reputation of women in the present scenario in her novels. Girls are not puppets in the fingers of others; however they try to carve their very own identification within the male ruled international. Her writing reflects the revel in of girls in real world. She writes what these days women can effortlessly relate to and might see her novels as an extension of their personal lifestyles and deals with intermingling spaces of conventional and modernist ethos. Kapur's novels firmly argue for the values like freedom of idea and expression, liberation from oppression and marginalization, and equality. The portrayal of woman in Indian English fiction as the silent victim and upholder of the lifestyle and traditional values of circle of relatives and society has passed through a remarkable change and is no longer provided as a passive character. Kapur's novels create an area where the issues of girl and modernity may be mentioned openly. However nonetheless there may be angst that prevails at some stage in the novels concerning social and gender construct that arise as end result of modernity.

WORKS CITED :

- Anupama, B. N. "Women on the Margins: Reflections on ManjuKapur's Home." *The Indo American Review* 17.4 (2009): 82-88
- Barry, Peter. "Postmodernism." *Beginning Theory*. Ed. Peter Barry. New York: Manchester University Press. 1999. 81-91.
- Batliwala, S. *Empowerment of Women in South Asia: Concept and Practices*. London: Penguin Publications, 1993.
- Burgass, Catherine. "Postmodern Value." *Postmodern Literary Theory*. Ed. Niall Lucy. UK: Blackwell Publishers, 2002. 347-359.
- Haslett, Moyra. "Cultural Studies." *Marxist Literary and Cultural Theories*. London: Macmillan Press, 2000. 126-164.
- Sharma, Madan, M. "Modernity and Modernism: Society and Literature in 19th and 20th century India." *Rethinking Modernity*. Ed. Santhosh Gupta, Prafulla C. Kar and Parul Dave Mukherji. Delhi: Pencraft International, 2005. 42-55.
- Sophia, Hanna Samuel. "Gender in ManjuKapur's Home." *Mapping Territories: Critical Insights into Post- Independence Indian Writing in English*. Ed. Felix Moses and Samuel Rufus. Chennai: PG and Research Dept of English, Madras Christian College, 2012. 219-232.
- Spencer, Lloyd. "Postmodernism, Modernity and the Tradition of Dissent." *The Routledge Companion to Postmodernism*. Ed. Stuart Sim. London: Routledge Taylor of Francis Group, 2005. 143-152.
- Williams, Raymond. "Decentering Modernisms: Newness, Tradition, Culture and Society." *Literary Criticism and Theory*. Ed. PelagiaGoulimari. London: Routledge Taylor & Francis Group, 2015. 175-220.