

Insurgence of Women in Manju Kapur's Hospice

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Abstract

In 1950, the typical role of the female in affluent countries includes keeping a house clean, attended to the children, cooking meals for the family and attending to the male of the house. The women in society are always advised by men and she owns nothing and therefore women does not enjoy the dignity of being a person. They were not permitted to go to any places without the permission of their husbands and were not allowed to make decisions on their own. The status of women was in a deteriorated condition. Indian writers like Shashi Despande, Arundhati Roy, Githa Harharan, Anitha Nair, Manju Kapur and many others narrated the view of women's culture and status in their novels. All the major works voice their concern on social tradition that binds women. The main purpose of this research paper is to acquire an understanding of the character Nisha in Manju Kapur's Home. Nisha's protests in Home show that she belongs to the class of emerging Indian Women for whom resisting against norms of tradition become vital to survive and exist. Her crossing over to the sphere of business woman confirms that women are rising and their questions and revolts have shaken the hegemonic norms under the patriarchal structure to a greater extent.

The space provided to women in this world is not equal to men instead they are secondary and their status marginal. In society space of women is always decided by men and she deserves nothing and therefore women's not able to enjoy the poise of being a person. They have been underprivileged of their basic rights, their hope of individuality and self-reliance. The women are quiet and remain only as rubber dolls for others to move as they want. Because of the tradition of hush, reveals their fatality. They are shut out from hoisting their vocal and the wrongdoer remain hidden and unscathed. A number of women writers made a hefty impact by portraying the changing surface of femininity in their works. Women are repelling protocols and social standards in order to fabricate a better society for their genre. They are maintaining their self -sustaining status by rejecting patriarchal supremacy. Chhaya Jain rightly says, "Women's

oppression and suppression is now being thrown gradually to the margins by the marginalized creatures itself” (171).

Indian English novelists of present scenario have focused on suffering, status and condition of women in patriarchy society. In the past decennary, the feminine novelists had traversed silent and imitate women who relented under masculine influenced Indian society. They have narrated women who are enlightened, profession oriented, responsible and latest but abused psychologically by the power of mastery. But writers like Shashi Deshpande, Arundhati Roy, Githa Harharan, Anitha Nair, Manju Kapur and many others portrayed the focus of women’s culture and status by describing brave, ungovernable and brand new woman in their novels. Craving for self-identity, the women novelists voiced against the oppressive institutions of patriarchy through their protagonists. All the major works of the women writers voice their concern on social tradition that binds women. They rebel against male hegemony or sexual politics within the institution of marriage.

The present paper explores the portrayal of breaking of the tradition of silence in Manju Kapur’s *Home*. The voice of calm and confrontation run as an overtone in almost all the novels of Manju Kapur. Manju Kapur is a world applaud writer. Her first novel, *Difficult Daughters* (1998) won her the commonwealth prize. She followed her inception with four other novels. *A married woman*, *Home*, *immigrant* and *custody*. All these novels high spotted the women personality that caught up in a personal confusion and on the projection of acute change. All the women protagonists scuffle to split the age old silence against gender based rule and barbarity in patriarchal Indian society. Manju Kapur’s women wish for liberty and individual identity. In this context Kavita profound that “Manju Kapur put up the story on the notion that women of present day society stand on the doorstep of socio change in an undesirable position”(179).

Hospice is the story of three women: Sona, Sona’s daughter Nisha and sona’s sister Rupa. Sona is charming and wedded to Yaspal, the son of Banwari Lal. The family of Banwari Lal is orthodox and paterfamilias. They trust that men work exterior and women in interior. Rupa was wedded to prem Nath, a junior government officer of less admiration. Sona is sterile even post decades of her marriage and compelled to take care of Vicky, son of Sunita who is the

daughter of Banwari Lal. Sunita is blended, abused, tormented and exploited and finally one day she was killed by her husband for not borrowing money from her brother. As Sona is arid Vicky is given to her for bringing up the child. Sona's inner self cries whenever her fruitlessness is being mentioned by her mother-in-law, the female patriarch in the home. She could not blatantly rebel to the comment of her mother-in-law. But her observation shows her fuss. "Then as she had so often, she stay awake at nighttime, going over her mother-in-law's words, munching at them, rented out of them the last shred of bitterness"(kapur 19).

Rupa is also fruitlessness throughout the story. But she is sufficiently blessed that she is not exposed to haul taunts of in-laws for having no child. Childlessness is considered as a curse to women. Rupa once commented, "It is our fate. Perhaps it is just as well we don't have children..." (Kapu 2). Sona is made to recognize the vanity of her presence. Kapur truthfully portrayed the persona of such arid women. Sona's power as a woman is re-imposed to her only after she rolls motherhood through Nisha and later through a son, Raju.

Nisha, the main protagonist, appears as a self-sustained women. She declines to conciliate with the patriarchal and male dominated family fabric and society and aims to make her own identity. Nisha is brought up with all preservation at home. Right from the childhood Nisha is mandated not to go out in the sun, mix with boys or play in the streets like boys. She is given with nice clothes and everything else but, "Unfortunately her attire did not suits her impulse, 'I want to play in the park,' She whined periodically" (Kapur 53). The germ of chauvinism are broadcasted into her right from the origination. Even her mother never gives Nisha that kind of motherly love and affection after Raju was born.

Manju Kapur has pictured growing up years of Nisha in a heart sundering manner as she is sensually abused by her cousin Vicky. In so many families the female was swindled by the relations inside the safe walls of home. Nisha's was psyche was brutally wrecked. She grows calm and she began to screech at night. So, she was sent to live with her aunt Rupa. There she becomes the center of interest, covered and attention. Her aunt's love and her uncle's care and composition's taste are the shaping influence on her. Nisha has been influenced by her Rupa Maasi's updated thinking of life. So Nisha has a modern thinking and did not believe in

traditional beliefs. When she was told by her mother to observe fasts for her future husband. Nisha resisted and says, “Why should I? That’s for older women (Kapur93). The mother wanted her daughter to be rooted in tradition.

Sona and Rupa, though born in the same homestead, are totally contrast in thinking because of the social situations under which one survives. Rupa examined working women as unconstrained, while for Sona it is ignominy. Rupa objects, “Times are different now” but Sona contends by saying that “we are traditional people. Tradition is strong with us. So is duty” (123). Nisha crop up as new women in Rupa’s home. After the demise of Banwari Lal, she returns her home. Its distress her self-satisfaction and shudders her into reality of a gender based home.

Nisha rebels against the protocols of marriage. The patriarchal family set up trust in exhibited marriages. Nisha dissents against all the tradition-framed impression of her family to wed a low caste boy, Suresh, whom she loves. When her relationship with Suresh comes into public eye, she faced many questions and her brother condemned that she is not ethical. So she protests, “Who are you to decide whether I am trustworthy” (Kapur199). This vocal showed her modernity. She wants to live on equal foothold with men and women. Due to the compulsion given by her family, Suresh avoids her. She feels downhearted, shattered and exasperated. Eventually, she relents to the family pressure in silence to accept a groom of their choice. She feels herself as exiled and untouchable in the family.

Nisha, now initiates her voyage towards emancipation. She asks her father to help in starting a business of salwar suits. This escorts in another thunderstorm in the family because the women in their family never set foot into business. Nisha is not granted to work like her brother. She is the evidence of gender inequality. But she pleads her father, “if only you could take me with you papaji”, she continues, “I have seen girls working in shops. Why should it be Ajay, Vijay and Raju? There must be something I too can do” (Kapur268). She was allowed to join a play way school. Soon, fed up with the children, Nisha leaves the job. Kapur has shown that it is not easy for a feminine to choose a job of her choice.

Anju Kapur describes the passage of complete equality, scuffle for economic independent existence of Nisha and her equality with men shows her footslog towards modernity. Nisha spoils the social structure and describes feminine hood in various terms that fits her desire. With the assistance from her father, she begins her own business, a boutique named 'Nisha's Creations', she gets bulk orders and becomes a successful and known business woman. She is now financially not dependent. She trashes the social conventions and wants to show case her brilliancy and ready to accept any challenge.

In the meanwhile, Nisha's wedding is fixed with Arvind. She gives her assents for wedding on the state that she has to be granted to continue her business. She wants to continue her individuality and freedom. Like a modern woman longing to spread her sphered beyond traditional limits of women, she also lounged for bigger space in her partner's heart and mind Than what she gets. Arvind is not realistic to realize it. Nisha becomes more confident to demand her right. She says, "If you are never going to talk or share things with me, why don't you take me back to my mother's house? You have done your duty, wedded and made me pregnant. When the baby is born you can collect it" (Kapur330). The institution of marriage thus offers no space for a woman to vivid her desires. Nisha blessed with twins, a boy and a girl, and becomes a complete woman according to the frame of society. Malti Agarwal, in "Manju Kapur's Home: A Chronicle³ of Urban Middle Class in India" Says.

Manju Kapur's narration of her heroine, her travelling the maze of rules and regulations of traditional middle class environment and walk out to start earning for her existence are superb. A girl in Indian family is fretful under the burden of patriarchy, she while pull out of in her home feel herself homeless-shelter less. She struggles to explode space for herself. She tries to be self-dependent in order to live.

Home relays the picture of the female revolt against the strong foundation traditional family, to break the silence against her own annihilation. Nisha's protests depicts that she belongs to the class of raising Indian women for whom resisting against rules of tradition becomes vital to survive and exist. Manju Kapur through Nisha vocal the trials and grief of the Indian women. Her crossing over to the sphere of business woman confirms that women are

emerging and their questions and mutiny have trembles the hegemonic rules under the patriarchal structure to a greater extent. Kapur ma her womanhood in a bold manner. Woman has to pull herself by breaking the age old silence of suffering. She has to resist against the mental torture that she has suffered through the ages by creating a separate identity and space for herself.

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