

WORK CITED

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CHAPTER 7

CONCLUSION

The foregoing study reveals that both Shashi Deshpande and Manju Kapur have treated the variegated aspects of gender inequality and gender bias in the contemporary Indian socio-cultural practices. Through the in-depth study of the novels, the researcher finds that the women characters like Virmati, Kalyani, Rupa, Sona, Sumi and others have although not adopted a stiff

confrontationalist stance against the long settled patriarchal practices of the society, however, they have evinced a response to experience that is revolutionary. Their perceptual struggle to wriggle out of the mire of stifling socio-cultural historical setting of the contemporary society is noteworthy. The characters are represented as getting impatient with the prevalent practices of male dominance in all the spheres of life, however, they attempt to resist the male hegemony through the subtle and imperceptible at times the ways of non-compliance in the everyday acts in the family & society.

The novelists under study have drawn a comparative picture of the resistance evinced by the female protagonists of different generations in order to portray how male centred traditional society is being made to assimilate the changing patterns of selfhood assertion by the females in different social settings. The silent ways of resistance to the male hegemony are being replaced by the bold questionings of the dynamic new women of the present century.

The place of women today is not any more an issue confined to the position of women inside the family or their rights to equity with men in various aspects of social life. It is a piece of the aggregate, far more extensive domain regarding the direction of progress that our general public is accepting, for example, economic, social, political, and the intellectual perception and an examination of that procedure. It is mostly in this context that the job of women is examined bountifully in the books of Manju Kapur and Shashi Deshpande. Deshpande's contribution to the universe of fiction goes back to the 80s. In her books she has endeavored to extend a realistic picture of the white collar class educated women who are financially independent and who speak to a bigger piece of the contemporary Indian culture. Her books manage the problems of the adjustment and conflicts in the psyches of female protagonists who eventually submit to the customary standards in the transitional society.

Kapur has a place with the class of Indian women authors, who live in India and compose like Deshpande. The writer exhibits in her works the realistic social, economic, and political conditions, which are extremely unique to the Indian life and culture. The endless class, position, ethnic, religious stratifications, which can't be effortlessly observed, require a typical sensibility, the molding of aggregate awareness and furthermore the mentally shaped cognizance of the different indigenous impact of epics, society stories and so forth. Possibly an Indian sensibility in its actual sense is open just to such Indian authors.

The thought that all women are intended to get hitched and be accommodating to their spouses is energetically tested in the books of Kapur. While Kapur's first novel, *Difficult Daughters*, is a family adventure which is set against the verifiable setting of segment. Her third novel *Home* explores the intricate setting of the Indian family and uncovers numerous issues that are profound established inside the family like the rebel against the well established customs, mission for character, the problems of marriage, and in conclusion the women's battle for her survival.

Kapur, in her books, has endeavored to disclose the different manners by which man controlled society relegates lady to the outskirts. In the entirety of her works she has rendered the various plans created by the men to control female opportunity and autonomy. The discriminating examples of training offered before the children and the little girls are most confounding and instruction for a girl is viewed as a substitute choice of marriage. A little girl is educated not to go out and take up a vocation. In actuality, her training is a trap to chase down a decent spouse and turn into an impeccable wife and girl in-law speaking to typical Indian womanhood. In this manner, marriage is a definitive establishment where all women ought to enter after the fruitful completion of instruction.

In *Difficult Daughters* Virmati is discovered bragging before Ganga about the family pattern of instructing the young ladies. The impediment of women's training is a revile and it is exhibited realistically when Virmati herself attempts to go for higher investigations. Her mom Kasturi laments sending her to class which she feels has denied Virmati of her reasons through and through. Amid the pre-autonomy time, a young lady going to class had been a benefit, not to be abused by conflicting with one's folks. Bhagabat Nayak has befittingly commented that "Kapur appears to offer tribute to the nation's festival of fifty long stretches of Independence in her novel as her hero, Virmati is anticipated as a religion to revile the set standards and taboos imposed on women in male ruled Indian society".(Nayak198)

Kapur's *Home*, exhibits the training of the little girls from another point as Sona and Rupa are two sisters having a place with a white collar class family situated in Meerut. At the point when a proposition to be engaged sought Sona from the BanwariLal Cloth Shop in Karol Bagh, her folks ended up uncertain of the rich coalition. They fear offering their girl to a business family yet Sona's demeanor stunned her folks and in addition the pursuers. As the child had completed just

highschool, she would not like to think about any more, as she needed to stay on indistinguishable level from her better half. The final destination of a girl – whether educated or not – lies in marriage. This idea has been such a great amount of soaked up in the little girl ideal from her introduction to the world that she effortlessly surrenders her training the minute she gets a proposition to be engaged. Allowing instruction to damage the marriage has dependably been entirely denied. Indeed, even before her folks could state anything, Sona herself ventures out of the instructive framework.

Kapur's books secure a noteworthy new significance when one peruses from the perspective of confuse doctrines of social basic reasoning. Her books outfit precedents of an entire range of attitudes towards the import of custom. Notwithstanding, she is especially mindful of the way that the women of India have in reality made their progress in sixty long periods of Independence. Women under the man centric weight and control are subjected to substantially more weight and social shunning. They are oppressed and are regarded with predisposition as they are frequently considered as weaker sex. The existence women lived and battled under the oppressive mechanism of a shut society are reflected in the books of Kapur. Considering the many-sided quality of life, distinctive accounts, societies and disparate structures of qualities, the women's inquiry, in spite of essential amicability should be handled in connection to the socio-social circumstance. The effect of male centric society on the Indian Society fluctuates from the one in the West.

A noteworthy distraction in the ongoing compositions of the Indian women has been a description of inward life and unobtrusive relational connections. In a culture where independence and challenge have frequently stayed outsider thoughts, and conjugal euphoria and the lady's job at home is the focal center, it is intriguing to see the rise of not only a basic Indian sensibility but rather a statement of social displacement. Kapur has joined the developing number of women essayists from India on whom the picture of the suffering yet stoic lady in the end breaking customary limits has had a huge effect. Her first novel, *Difficult Daughters*, was set against the recorded foundation of India's parcel and shows the end result for a young lady who begins to look all starry eyed at a wedded man, an until now censured passion in her restricted social circle. Kapur's *Difficult Daughters* is a women's activist talk not on the grounds that she is a lady expounding on women but since, as Jaidev puts it she "has comprehended a lady both as a

lady and as a man pressurized by a wide range of obvious and undetectable contexts". (Jaidev 68)

In portraying the inward nuance of a lady's brain, Kapur shows a develop comprehension of the female mind. The greater part of all, Kapur figures out how to mix the individual with the outside she talks as somebody who has survived the distress of the communal riots, which somehow influenced the lives all things considered.

Kapur's compositions uncover the life of women, their battle for fundamental rights, mission for identity and survival. With training they end up mindful of their independence which is demonstrated in worry with new women. Simon de Beauvoir finds man– lady nexus very unsymmetrical and uncomplimentary for man speaks to both the positive and the nonpartisan, as is demonstrated by the regular utilization of man to assign individuals by and large; though lady speaks to just the negative, characterized criteria, without correspondence. Kapur bolstered this thought a lady is never viewed as a self-sufficient being since she has dependably been allotted a subordinate and relative position in our general public. Man can consider himself without lady yet she can't consider herself without man and she is basically what man proclaims as she shows up basically to the male as a sexual being. For him she is sex total sex, no less and she is characterized and separated with reference to man and not he with reference to her; she is the coincidental inessential instead of the basic. (Beauvoir 54)

Deshpande explains a topical and technical maturity as well as effectively communicates an intensely captured ladylike sensibility. She has evidently infused another awareness, offering fluctuated interpretation of imperishable Indian qualities and additionally featuring our social heritage and included another profundity and another measurement to Indian English fiction.

A top to bottom investigation of Deshpande's books demonstrates her profound understanding into the situation of Indian women, who feel especially smashed and subjugated in a patriarchal society. She examinations her women characters through their expectations, fears, aspirations and their dissatisfactions. Her protagonists are very much aware of their merits and limitations, however are plainly overwhelmed by the predominant man controlled society. Women protagonists are casualties of the common uncultured sexual orientation preference, basically as little girls and later as spouses. They are aware of the considerable social disparity, yet they battle against the oppressive social standards in their restricted limit as a spouse.

The female protagonists in the books of Deshpande and Kapur stand separated from their partners in the works of numerous contemporary women journalists. Sandwiched among custom and modernity, illusion and reality and the cover and the face, they lead an existence of anxiety. Advancing along the hub of delimiting restrictions, self-investigation, protest and self-revelation, they endeavor to make both physical and in addition mental space for themselves to develop without anyone else. Like the model New-Woman, Kapur's and Deshpande's protagonists are altogether educated, proactive and dynamic, proceeding onward unflinching. Transgressing the socially molded limits of the body, they frankly and often go into a dialogic association with their bodies, both inside and without; speak to qualities, convictions and thoughts which are present day and remain in contradistinction with the traditional ones. Being the agents of the new age of self-actualizing women, they look to test better approaches for managing their problems, rather than fleeing from them and understanding that the arrangements exist in themselves. They have an adjusted, down to earth way to deal with their problems.

The New Woman is essentially portrayed by the soul of resistance, obviously practicing its effect on all connections. This soul is showed through different means and modes. A lady's dismissal of her doled out job inside the family and society, refusal to take after the traditional ways, inalienable repugnance to the vision related with typical physical elements of the body, for example, monthly cycle, pregnancy and labor which frequently go about as impetuses for sexual colonialism, antipathy for the act of favoring the male youngster well beyond the young lady child and lack of regard for the social taboos concerning the human body are a portion of the testing issues that Deshpande grabs to demonstrate how the New Woman behaves. Abilash Nayak appropriately watches: "Deshpande's protagonists utilize it as one of the approaches to freedom, to set up independent identity and 'separate of shackles that chain women's inventiveness and individual ability". (Nayak 3) as is introduced in the books *Roots and Shadows*, *That Long Silence*, *The Binding Vine*, *Small Remedies* and *A Matter of Time*.

The story is manufactured at two levels in *That Long Silence*. The first speaks to the inward universe of Jaya's cognizance mirroring her discontent of individual life and on the other; Deshpande considers the different measurements of the problems of women in the traditional society of India. Mohan, the spouse of Jaya is a designer by calling whose worry is essentially with the facades, for example, cash, status and material solaces.

A Matter of Time uncovered how Sumi, an abandoned spouse is dauntless in her affliction in the manner in which she advances herself from absolute desolation and intensity, which was in accordance with the unmistakable chains of patriarchal weight and other family obligations. It records how Sumi has achieved a phase of independence and self-satisfaction with courage, dignity, obligation and independent soul, even in the wake of being betrayed by her significant other.

The investigation of the books of Deshpande and Kapur uncovers that every one of their protagonists experience extraordinary suffering in marriage, and are mortified by men in the general public. Them two are women's activist authors with incredible humanistic viewpoint and uncover the shades of malice of the patriarchal family set-up in their books. On a nearby investigation of their books, their genuine worry for women is clear as their protagonists are intensely mindful of their smothered and shackled presence in an orthodox male overwhelmed society, got among custom and modernity and go looking for identity inside marriage.

A top to bottom examination of the female characters of Kapur and Deshpande demonstrates the direction of the physical, intellectual and mental growth of the New Woman through their constant resistance, struggle and achievement. The obvious disappointments at various periods of their lives don't endanger their inalienable quality; in actuality they stir their prevalent selves and give them the driving force to search forward for more up to date methods for living their lives. Despite their enhanced financial position they generally attempt their best to keep up an adjusted social relationship. From the issue of their inconveniences and tribulations, they generally rise triumphant, not vanquished, revived, and not enslaved. Deshpande, not at all like the women's activists, doesn't make her characters unsurpassed renegades against patriarchic hegemony. She permits them develop with their restored learning of their own selves, that is the world they live in.

Deshpande is particularly impacted with the psycho scientific characters of Virginia Woolf. She uncovers the subliminal and oblivious mind of her characters. Her female protagonists are delicate, unsure, splendid and innovative and they revolt against the traditional parental family and flee from the choked out climate of the extremist society.

A Matter of Time opposes man controlled society through positioning the three female characters in disadvantageous conditions. Sumi and her three little girls come back to the house

possessed by her mom Kalyani after she was left by her significant other Gopal. Sumi acknowledges Gopal's choice serenely not on account of she does not have the courage to counter him but since she knows the purposelessness of remonstrance. As against Sumi's controlled methodology, Kalyani's procedure of insubordination is unquestionably formidable in its impenetrable quietness. She is the casualty of the power amusement and she has persevered through the anguish of dismissal. To start with, Manorama, her mom, dismissed her rationally to be conceived a young lady child and she had adopted the system of resisting her mom's dominance by her stoic quiet. Besides, Shripati, her significant other stopped all types of communication with her as far back as his solitary child was lost on the Bombay Railway station and he rebuked his better half for the misfortune.

Kalyani and her better half chose to have isolate existences throughout the previous thirtyfour years by keeping up a stoic quietness in their relationship. Quiet can be a persuasive device of resistance when it rehearses an absence of investment in the social power relations. It fills in as a task of intensity instead of weakness. As it withholds communication, it creates a sort of wonder and turns into a strong apparatus of resistance. Arundhati, the excellent girl, voices her resistance more vociferously than the others. Her father's desertion carries with it social shame and bunch unanswerable inquiries. She is provoked with her mom for not standing firm against Gopal. In Aru's resistance there is the more youthful age's impatience and fretfulness to acquire equity. Their mom Sumi as well as even her grandma goes under searing rebuke. Aru and her sisters can't take in their grandma's accommodating state of mind and refusal to clarify the conditions under which her child was lost. In spite of the fact that the three women are casualties of patriarchal dominance, they recover their identity by their demonstrations of resistance.

The books of Kapur and Deshpande thoughtfully record the lives of such women as one of their topics for they have attempted to transmit the essential uneasiness, forlornness and defenselessness of their circumstance. They delicately stress that the presence of women is confined inside the domesticity and how all types of mistreatment propagated on her are convincingly legitimized creating a shut personality disorder.

Both Deshpande and Kapur have their own particular feministic belief systems and styles of introduction. Their protagonists take distinctive ways to achieve their particular destinations and their self-identity. Deshpande's female characters regularly navigate inside their own limits. Only

occasionally do they cross the obstructions, and regardless of whether they do, they come back to their own room. The characters endeavor to oppose patriarchal standards, yet they are compelled to control their taking off spirits. Then again, the women in the books of Kapur are intense and are daring as well. They are certainly the portrayals of the New Woman of India. In her books, Kapur plainly expresses that instruction is simply the main weapon through which women achieve independence and accordingly live proudly and self-identity. The two scholars unite in marriage and go amiss in revolt for Deshpande is traditional while Kapur is progressive. The account style of the two scholars is extremely straightforward and lucid.

Any great essayist's work should hold out extraordinary guarantee for the future research. Obviously Kapur and Deshpande's collection of composing too buys in to this thought. These two scholars loan themselves to transcultural investigations in so far as correlation among themselves and American women authors, for example, Toni Morrison, Alice Walker and Canadian essayists like Margaret Atwood, Margaret Laurence and Judith Wright. Assist Kapur and Deshpande can likewise be contrasted and other Tamil essayists, for example, Lakshmi, Sivasankari, Vaasanthi and Indumathy.

The depiction of lady in Indian English fiction as the quiet casualty and up holder of the custom and traditional estimations of family and society has experienced a huge change and is never again displayed as a passive character. One could see the development of New Woman in the courageous women of Kapur and Deshpande who would prefer not to be elastic dolls for others to move about however they see fit. Challenging patriarchal thoughts that authorize women towards domesticity, they attest their uniqueness and try for independence through instruction. The characters of Kapur and Deshpande sustain the longing of being independent and driving existences of their own. They need to bear obligations that go past a spouse and youngsters. These women are not quiet renegades but rather are strong, straightforward, decided and activity arranged. All protagonists realize that they can't rely upon others to deal with the household circumstance and continue to handle it all alone. Notwithstanding getting instruction and flexibility the women protagonists of Deshpande and Kapur bloom into new lady in the genuine sense. In spite of the fact that they set out to cross one patriarchal limit, they are gotten into another, where their free spirits are controlled and whatever they do is modify, trade off and adjust with their ladylike sensibilities as per the conditions. Both Shashi Deshpande and Manju

Kapur imagine the universe of the new lady with female sensibility in the state of continuous evolution.