



Analysis Of Tradition & Modern In The Novels Of Manju Kapur

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Abstract

This article aims to examine Manu Kapur's novels published so far, most notably *Difficult Daughters* (1998), *Married Girl* (2003), *Home* (2006), *The Immigrant* (2009), and *Custody* (2011) with a view to looking at culture and modernity in Manu Kapur's novels. This research paper is an effort to learn how Manju Kapur describes the war between the traditional and modern life through her novels using her characters and how her novels observe the presence of privileged Indian women who challenge their simple rights to education, identity and life. All the characters of Manu Kapur's novels in particular, Virmati in *Difficult Daughters*, Astha in *A Married girl*, Nisha in *domestic*, Nina within *Immigrant*, and Shagun within *Custody* rebelled against tradition and tried to satisfy their desire for independence following modernity.

Introduction

Imitation, Indianisation, and Experimental writing in English were all developed in India. Bankim Chandra Chatterjee, S.K.Ghose, Toru Dutt, and Ramesh Chandra Dutt were pioneers in the field of Indian writing in English. Despite the fact that mythology would become the most popular genre in English literature, it was the last to emerge. Indian English writers have made significant contributions in this area. Every epoch bears witness to the conflict between tradition and modernity. Scholars of Indian English Fictionists, from R. K. Narayan to the present, have heard of the growing internal tension between cultural consciousness and modern knowledge. Most female novelists have also used their books to publicly expose cultural and modern tensions.

Women's writing changed dramatically in the 1970's, when female writers broke the writing agreement and began to translate their experiences as women, and their gender, into literary expressions. The 'new lady' replaced Sita, Savitri, and Shakuntala with suffering and submission. Indian women writers showcase the movement of Indian literature from culture to modernity. This study shows how

cultural representation emerged, the conflict between traditional and modern, why female writers moved from traditional portraits of tolerant, self-sacrificing women to conflicting female characters who wanted to be, who are not, and how, compared to previous novels, female characters are self-absorbed .

Discussion

Difficult Daughters (1998) tells exciting stories about the mother-daughter relationship established in India in the 1940's. Kasturi was introduced as a traditional symbol that believes that marriage is a major goal for girls and that education is a basic need for marriage, and Ida is introduced as a modern symbol that believes that marriage is a major goal for girls and that education is a basic need. on marriage. However, Virmati, the symbol of civil strife, is highly literate and eager to learn, and rebels against traditional representation. On the other hand his love for a married professor causes him to lose his job, and his marital life is disastrous, as he has to deal with the anger of being a second wife, separated from his mother-in-law, his wife, and adopted children. She is using higher education as a way to move. "His education led to independence and loose conduct.

Married Woman (2003) is a myth about anti-cultural, true history versus history. The novel shows how mythical work deals with the context of history while cleverly discussing the subject of lesbianism. Astha is a unique combination of cultural upbringing and western schooling. He is in a boat, trying to find out who he is. The traditional view of a woman is that she only has a place at home. Although she is married to Hemant - Foreign Return, who initially appears to be a modern thinker, she gradually reveals a different picture of the birth of a boy. Gender inequality in India is highlighted. Exploitation of women is represented; her health is considered the only way to work. Astha could no longer bear the emotional pain that caused her to suffer from headaches. He takes a job so he can escape his normal life and financial security, but he does not get praise at home. Aiyaz, who praises his writing skills, becomes his friend, but is killed by rebellion. His wife closed the gap, and they both developed a same-sex relationship. But, in the end, he has to go back to his native United States.

Nisha is a perfect example of traditional and contemporary ideas in the novel *The Home* (2006). Her mother forced her to choose a traditional method. However, his business power encouraged him to start a successful retail business. Nisha is portrayed as a strong woman who tries to make her own place in the home and in the community. She is an image of a modern woman who

wants to be like men and uses her strength and ability to be a successful business woman. Her life ended with her marriage to Arvind and the birth of twins. In the end, you are satisfied. Traditional and modern symbols are discussed. The novel *Home* follows a man and a woman as they wander through the streets of modern culture, poverty, and wealth. It takes an in-depth look at the united Indian family system and investigates common problems such as lobola, the astrological system associated with a person's day, the curse of infertility, and a solid structure of sorts.

The issue of the second sex is presented in *The Immigrant* (2008), where two themes are presented: the first is the sexual part, and the second is the psychological aspect. However, the sexual aspect comes first. If it does not draw its life force from the main river of our culture, western imitation of sex is inevitably powerless and powerless. Adultery is not modern. Nina, a symbol of the struggle, represents an educated woman who can break free from her cultural upbringing. He emphasizes the image of a middle-aged woman caught between culture and modernity. Nina's love for the countryside was sacrificed at the wedding altar, but she soon discovers that her wedding is not what she expected. He will have to move to Canada, where he will be a foreigner. She is familiar with various cultures, fashions, and foods but cannot find sexual fulfillment. Anand suffers from a lack of sexuality, and distance separates them, resulting in marital stress.

She explores how a modern middle-aged woman fulfills her different desires than the fulfillment of a family in her novel *Custody* (2011). The novel explores many of the complexities surrounding the separation of marriage and family in modern India through the lives of a changing lady in a time of growing global trade. Shagun, a modern icon, leaves his family and children to pursue his own interests, unaware that he has two children, Arjun and Roohi. The two children are being used by their parents as puppets to vent their anger on each other. Children become the toys of anyone who is willing to take them, and in the novel *Custody*, custody of two children is discussed in court, revealing the legal system of our country. The traditional symbol of Ishata's marriage is disbanded because of infertility, which symbolizes a terrible curse, and the woman is considered a tool to procreate if necessary in some way. Her encounter with Raman makes her believe that they are in the same predicament, and a spark of love blows between them, with the added benefit of having her mother feel satisfied caring for Roohi. She is the epitome of tradition, a true representation of love and self-sacrifice.

Conclusion

Tradition vs. Modernism has found that in India, modernity has not completely eliminated culture altogether or completely. Indian culture is long, intricate, and obscure. Many western and eastern spiritual peoples and organizations have given Indian culture and customs a new life through appreciative translations. Manju Kapur does not deliberately resolve conflicts between culture and modernity because it is still an unanswered question among scholars about who is right or wrong in our society. However, there is no denying that the one who raises his voice against challenges should suffer, and the one who is willing should also suffer by acknowledging their misfortune.

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