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## **Feminine Sensibility In Manju Kapur's: 'Custody'**

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### **Abstract:**

Women situation and battle inside male overwhelmed society turned into the common topic of practically all Indian women writers. They have endeavoured to investigate the various issues of women in the male overwhelmed society. In any case, Manju Kapur's portrayal of woman hopelessness appears to be seriously convincing and moving like that of Anita Desai's as she focuses more on internal conflict and psychograph of women reality. A feministic investigation into the books of Manju Kapur shows that her books reflect comprehensiveness of the sufferings and hopelessness of women. Her books not just form information and acknowledgment of the issues of women and their expected arrangements; however, they likewise address the requirement for their need for their mature understanding. Manju Kaptur's fifth novel Custody (2011) appears stand on a piece different balance by virtue of projection of an obscure protagonist Shagun and her unconceivable absurd problems. Kapur's all women protagonists- Virmati in Difficult daughters, Astha in A Married Women, Nisha in Home, Nina in The Immigrant and Tapti in Brothers face subjugation and sufferings imposed on them by their males or patriarchal social set-up of male dominance. Be that as it may, in Kapur's Custody, there's no doubt of male predominance; rather it's a story of female matchless quality. Manju Kapur projects the force of the extramarital issue, which can obliterate even areas of strength for a Shagun represents a modern new woman who advocates independence at all costs. Through this, Manju Kapur has projected how the conjugal organization is gradually weakening and there is not really any expect a splendid future as everybody contemplates their own bliss by overlooking their families, local area and obligations.

**Keywords:** Manju Kapur, Custody, Women Issues, New Women, Shagun.

### **Introduction**

Popularly known as the Jane Austen of present day Indian English Writing, Manju Kapur makes a structure on two creeps of ivory outlining the topic of upper centre class families in her books. She examinations the issue of women in the customary man centric culture wherein their mind is upset causing conjugal strife. Her protagonist battle against such friendly shows and restrictions of the conventional society. Virmati in Difficult daughters, Astha in A Married Women, Nisha in Home, Nina in The Immigrant battling against the

regular standards arise as new women with free belief system and complete change. Her books are the depiction of women freedom and independence. The modern women have emerged from the thin socio-social spaces and worldview. Being mentally ready she is undeniably more developed than her ancestors. Consequently, the protagonist in Kapur's books don't submit to the well-established customs and customs of male centric culture. Her books are accounts of the Indian working-class families wherein she examines issues like lesbianism, unfaithfulness, barrenness, separate, reception, sexual maltreatment and some more.

Manju Kapur's books are set with regards to a few significant political occasions. Her original Custody was set in the flood of unfamiliar authentic or speculation. Globalization and monetary advancement attracted brokers, industrialists, officials and, surprisingly, the corporate in the financial and monetary development. Normally the heroes in Custody are in the futile way of life of the materialistic pursuits. She expresses: "I obviously write about the things I know well- I wouldn't be able to write about them otherwise. But my novels are imaginative reconstructions. I feel uncomfortable writing about recognizable situations. The one exception was my first novel when I used some of the details from my mother's life, but that was with her permission." The story of "Custody" is set against the backdrop of a Delhi in urban middle class family that is wealthy but morally bankrupt. The two female protagonists, Shagun and Ishita, have been portrayed with two characteristics of feminine perspectives: infidelity and barrenness separately. Kapur additionally portrays the existences of the metropolitan working-class Indians who long for abundance, opportunity and success. It is likewise a story of child custody and sluggish Indian legal system. Manju Kapur investigates the void of present-day life through the four grown-ups characters: Raman, Shagun, Ashok Khanna, and Ishita, a childless divorced person and two children : Arjun and Roohi. The writer portrays how the marriage set up is broken down finishing off with separate and legitimate authority.

Raman is a father and a husband however to him his expert profession is a higher priority than his better half and youngsters. He is wedded to his profession and is in the rat-race

of making money. Shagun looks after children and shoulders domestic responsibility

Raman's folks likewise accept that a women selfhood, status and decency lie in wifhood and parenthood. Shagun, the delightful wife of Raman, falls in love for Ashok Khanna, the attractive manager of Raman. Shagun is somewhere down in affection with Ashok Khanna and thusly he likewise continues overcoming her whole self like a marketeer. She, being a mother, a spouse and simultaneously a lover, is in problem and in consistent struggle yet as the undertaking becomes enthusiastic and searing, Shagun regrets nothing in deceiving Raman and her mom. She passes on youngsters to her mom and goes off ends of the week with her lover. Not just this she goes on conditioning her youngsters against their own father. She at long last chooses to go for separate. Raman responds brutally as

his male self-image is harmed. Kapur reveals the power of extramarital undertaking which can separate the actual groundwork of a strong wedded life. Moral and morals don't make any difference with regards to adore. Shagun's mom gives a valiant effort to persuade her to be devoted to her significant other. Thusly she is unsettled and cautions her mom that she could never trust in her. Shagun needs to emerge from the defensive climate of the quiet family set up. She rebels for opportunity which was for some time denied to her. The author creatively winds around the plot illuminating the destiny of the kids in such broken relationships. Kapur says:

"And here I have been thinking that although none of the characters come out wholly shining, you do sympathise with them all! Misery, anxiety, tension does bring out

the worst in us- that would apply to any conflictive situation. Where concerned, one's deepest feelings are at stake, and provokes all kinds behaviour."

Family structure disintegrates and self-destructs into pieces as a fallout of separation. Shagun needs to bear a great deal by the separation of marriage only for acquiring opportunity of will and independence. The story moves nearest to the general public's customary standards and shows yet women like Shagun pass the boundary of conjugal status being formed by unfamiliar effect like extra conjugal undertakings, materialistic pursuits, etc. Here the

children become the material stakes. It is through Arjun and Roohi show with respect to how an amazing adolescence can get wrecked in light of the guardians' self-image and their assumptions work upon the blameless personalities of the kids. Without taking in to thought the kids would be in, Shagun dissidents to satisfy her cravings as she had been highly mistreated and stifled in the male centric set up since her life as a child. In any case, reality stays that the corrupt homegrown debate ruins the existences of the two guiltless children. They are conflicted between two moms, two homes and two nations. Yet, Shagun neither really focuses on friendly legitimacy nor does she conceptualize family disgrace. Manju Kapur has brought out in a reasonable way the absence of comprehension of the perspectives on children by the safe guardians. To Raman, receiving the rewards of period of prosperity of the monetary market costs him his better half and the division of children. Kapur states: "The family is where I see the impact of what is happening in Indian Society. In my earlier novels it was who negotiated this relationship. Here it is everybody-the children, the father, the wives. If you live here, you pay the emotional price." How pitiful it is the point at which the couple becomes aliens to each other in the novel! It brings to surface the void the modern families experience in the materialistic world.

In Authority lined up with Shagun's story runs Ishita's, who has been denied of her conjugal status. Kapur uncovered the shallowness of intimate life where a woman is derided due to barrenness. She is oppressed to extreme mental torment particularly by her mother by marriage who embodies the common male centric culture. The clinical

report uncovers Ishita's lack of ability to consider satisfies the parents-in-law as not their child is bumbling to sire however, she. The unfeeling mother by marriage neglects to regard a similar orientation. The main driver is the man centric culture where a male overwhelms however here a woman threatens another. The issue of women mistreatment has been dubious all around the world. Karl Marx in his Communist Manifesto mentions that the origin of women's oppression is in the rise of class society. A woman is a mere instrument of production and is to be exploited in common.

Kate Millet in her Sexual Politics asserted: "One of the effects of class within patriarchy is to set one woman against another creating a lively antagonism --- between a career woman and housewife. Through the multiple advantages of the double standard the male participates in both worlds empowered by his superior social and economic resources to play the estranged women against each other as rivals---."

Simone de Beauvoir draws conclusion: "One is not born, but rather becomes woman."

A woman has been decreased to a quiet individual to whom home is a critical site of persecution. Men in the entrepreneur class address women work as non-useful and neglected. Women subjection is a component of class mistreatment kept up with in light of the fact that it serves the interests of capital and the decision class. Some communist women's activist accept that it is put together with respect to monetary framework as well as on both man centric society and private enterprise. Ishita is just body and that's it. Simone de Beauvoir in her 'The Second Sex' states: "Women have always been man's dependent if not his slave, the two sexes have never shared the world in equality. And even today woman is heavily handicapped though her situation is beginning to change."

Kapur's Custody is a story of female hardship, enduring as well as the satisfaction of them yearnings and wants. The novel is a progression of occasions and occurrences including topics like partition, separate, remarriages of the four grown-ups and with it follows a progression of legitimate method on the issue of custody. Manju Kapur has very much depicted the aches and the dejection of the two children in the novel. The novel can be named as a legitimate show of the Indian culture. Kapur's women characters are sufficiently striking to confront the savage also, slow turns of Indian legal executive and the manner in which its capabilities.

Manju Kapur's female characters have emerged from the customary qualities and try to go against the traditional insights and regulations of the male centric obligations of discordant marriage. The trying female heroes are introduced as genuine women of flesh having feelings and opinions of their own. Aside from this they likewise long to be a piece of the scholarly development to lay out their personality. Shagun rebelled against the wedded life to win her affection. Disregarding being hitched and having youngsters, she

goes on to appreciate new love life. Ishita however trashed of fruitlessness, separated, she connected with herself in friendly help to top off vacuum in her life.

She desires to track down another life in Raman's wrecked family and restores it by wedding him. She unhesitatingly acknowledges Raman's girl Roohi as her own child and showers

adore her. Shagun and Ishita are contrasted in this portrayal. Ishita is content to look after someone else's child, whereas Shagun, despite becoming a mother, strives for her own independence and sense of self.

The subjects of Kapur's works centre on female issues, and she explores how women might rise from a position of marginalisation to independence by carving out a niche for themselves through abnormal behaviour. Therefore, Custody is a novel about the breakdown of a marriage and the gruesome and heart-breaking consequences that follow. The novel, however, goes a step farther disadvantages of a predominantly male society. They no longer possess their uniqueness, independence, or objectives.

A riveting novel called Custody depicts a new generation of young, intelligent, successful female protagonists who have the freedom to choose how their lives will turn out, regardless of the moral ramifications. In Kapur's Custody, she portrays the disintegrating marriages, social hypocrisies, and child custody battles that are a global reality, signifying possessiveness and unequal power relations in typical patriarchal families where there is violence, oppression, constraint, possessiveness, and disintegration.

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