

AT SOCIAL AND ETHNIC CHALLENGES AMIDST CULTURAL EROSION

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ABSTRACT

Social and ethnic difficulties in the midst of social disintegration are one of the highlights of metropolitan life. Metropolitan life is an unpredictable existence with a scope of social and ethnic challenges. Manju Kapur in her books 'A Married woman' and 'Home' has emphasized that it is difficult for a woman to initiate a tour towards progress; she needs to battle brutally, in light of the complexities of life. In any case, time is changing, and our general public is tolerating the equality of woman with man, still so much is left to be achieved. A child gets power, directly from the birth, though a young woman battles and forfeits from birth till the very end, to achieve her privileges as a free person.

KEYWORDS: *Ethnic, Metropolitan, Erosion, Challenges*

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INTRODUCTION

Writing is viewed as the impression of life, and the new women of metropolitan India and their mission for individuality is the key concern. Manju Kapur has made a significant commitment in this field, by depicting the certain yearning, venturesome and individualized women of metropolitan urban communities through her books; who call for consideration, equality and harmony. The author draws the pictures of the metropolitan women, who are developing in force and quality and guaranteeing obligation regarding their life and pronouncing what society will be. She examines the mind of Indian women, living in joint families under male control and expounds on the multilayered Indian involvement with metropolitan urban communities.

LITERATURE SURVEY

Table 1: Primary Sources

| Sr. No | Name of the Novel | Author/Authoress | ISBN No |
|--------|----------------------------|------------------|---------------|
| 1. | Home | Manju Kapur | 9780571260652 |
| 2. | A Married Woman | Manju Kapur | 9780571260669 |
| 3. | Custody | Manju Kapur | 9780571274048 |
| 4. | Love and Longing in Bombay | Vikram Chandra | 9780143414179 |
| 5. | Sacred Games | Vikram Chandra | 9780002008518 |

Table 2: Secondary Sources

| Sr. No | Name of the Novel | Author/Authorress | ISBN No |
|--------|------------------------------|----------------------|--------------------|
| 1. | 2 States | Chetan Bhagat | 9788129115300 |
| 2. | One night at the call centre | Chetan Bhagat | 81-291-0818-6 |
| 3. | Human geography | Majid Hussain | 9788170337232 |
| 4. | Difficult daughters | Manju Kapur | 7998-9780571192892 |
| 5. | Music for Mohini | Bhabini Bhattacharya | 9780892530717 |
| 6. | The dark holds no terrors | Shashi Deshpande | 9781933372679 |
| 7. | Narcopolis | Jeet Thayil | 9781452610368 |
| 8. | Q & A: A Novel | Vikas Swarup | 9780743267472 |
| 9. | Lost flamingoes | Siddharth Shangavi | 9780312593490 |
| 10. | Ravan and Eddie:The Extras | Kiran Nagarkar | 9789350294246 |

K. K. Sinha communicates his perspectives about the place of a woman in the public eye-

“In modern times even she works but that hasn’t shifted her responsibilities, she has become the joint bread winner for the family but her lord has not come forward to share her responsibilities. (It is taken for granted that a woman’s duty is to run a good home, man is for taking rest and making others slog for him at home) She is supposed to do everything at home in order to maintain harmony in the family. Things are changing though not at desirable pace. A stray woman asserts herself here and there, but the moments he decides to be her male counter parts, preferring it the other way round, ganguptocry, Foul! Foul!”¹

In this section of my postulation, I will break down the lives of the main characters of three books by Manju Kapur: Astha and Pipee in *A Married Woman*, Nisha in *Home* and Shagun and Ishita in *Custody*. I will concentrate on the social and ethnic challenges faced by these characters in the select novels and how disintegration of culture and qualities have taken place. Our society is changing with the reviving of woman through education. Kapur portrays the free, emphatic and even rebellious new woman in metropolitan cities. Many Indian essays it is like Shashi Deshpande, Nayanatara Sehgal, Anita Desai and so on shared this view in their various books, during the 1970s and 1980s. They seem amazing for their depiction of the fluctuated features of Indian womanhood both conventional and present day and their testimony of the privileges of women in rebellion of the customary social practices.

Manju Kapur is one of the most popular Indian English authors during the 90s. Kapur's works reflect man-women relationship, human wants, yearning, sexual orientation isolation, sarcasm, defiance and dissent. The main characters are trapped in the ceaseless splitting up between the individual needs and the institutional and social commitments and responsibilities.

Social and Ethnic Challenges in ‘A Married Woman’

This part analyzes the character of Astha, central character in *A Married Woman* (2002). It follows the social and mental changes and difficulties faced by Astha right from her adolescence to the maturity of a woman by means of lesbian relationship with Pipeelika. It assesses a woman’s own space inside and outside her married life. It likewise centers around Astha challenging to oppose her family and its outcomes. In the male centric social order the job of a woman and the moral measures in regard to sexual conduct are clear and any deviation from this relegated job is seen with frustration and quickly barred. Any freak sexual practice is announced in opposition to nature thus must be halted. Woman having sexual relationship with another woman isn't viewed as concrete and such women are consistently compelled to break their ties. Astha and Pipeelika in *A Married Woman* are such women. They attempt to demonstrate that the men are n't too significant in their lives. They appear to infer more sexual delight when they are together than when they are with their

male accomplices. The novel presents a record of the life of Astha from her young initial years to adulthood. In the process she dates several youngsters voluntarily like her western partners, marries a man with her family's decision and finds the delights or closeness with her husband, brings forth kids, yet develops distance from him, and battles to turn into a painter. Much against the wishes of her husband and her other relatives she turns into a social lobbyist, and begins to get involved with another woman.

Astha's Childhood

Astha is a young Indian woman from a middle class family in South Delhi. Her dad is an administration worker and mother is a housewife. The larger-than-life novel portrays the job and duty of parents in the advancement of a young lady into a lady. It opens up with depicting Astha: Astha was raised appropriately, as befits a lady, with enormous enhancements of fear. One fall may locate her alone, powerless and unprotected.

The vast manners by which she could be hurt were not indicated, however Astha retained them through her skin, and later was attracted to the sheltered and secure. (Manju Kapur, *A Married Woman* pg.1)

Astha is a shrewd, clever and loquacious young lady. Gayatri, one of her school companions portrays Astha's physical highlights:

Impartially, you are not awful looking. You have no figure, yet your highlights are sharp, you have clear skin, and high cheekbones. In the event that your hair was styled rather than pulled back, it would help, yet at the same time it is thick and wavy. You are on pass on short side, yet tall men like short young girls that is one thing I have seen, on numerous occasions.' (10)

Astha is the lone offspring of her parents, so they minded her definitely. Her instruction, her character, her wellbeing, her marriage, they minded all these. She was their future and expectation also. She was their valuable fortune. Despite the fact that she didn't care for them to watch their valuable fortune so cautiously, yet they did. Indeed, even her folks dealt with her body which was sustained before dawn strolls that began each morning at five.

Astha's Mother: Sita

Astha's mom Sita is an ordinary lady. She accepts that if the parents pass away without marrying their daughter, they would be bound to everlasting rebirth. She prays to God for a decent husband for her daughter. In any case, Astha distrusts so much stuff. Astha's dad needs his daughter to be learned. He didn't need his daughter to be such as himself, malcontent and broke. He believes that Astha must peruse great books to formulate her future. He accepts that Astha has more potential. She can draw, paint, and read. She has particular talent with words and does well scholastically. He thinks however her maths was weak, still she can show up for competitive exams.

He knew 'with a great job comes independence'. (4)

Astha-Desires True Love

Astha, being a pre-adult is brave. She fights and communicates her anxiety and hatred by fuming inside at whatever point she believes she is being smoothened by her parents. She longs for genuine romance.

"When Astha is sixteen, she is prey to inchoate longings, wants pretty much every boy she sees, at that point stands extended periods before the mirror wondering about her ugliness. Would she ever be glad? Would genuine romance ever discover her?" (Manju Kapur, *A Married Woman*, p. 8).

She stew herself when she is excessively constrained by her family.

CONCLUSIONS

Social and Ethnic Challenge by Astha-An Element of Metropolitan Life

Astha oversteps man centric love laws that direct a hetero relationship inside the shows of marriage. She enjoys an equivalent sex relationship with Pipee as an approach to get away from the mastery inside the family. Hemant and his family likewise tyrannize Astha. Astha's monetary opportunity gets limited due to bringing up of children. Hemant and his family at that point make it understood to Astha that her essential obligation as a married lady was to her family and her kids, while working outside in the open domain was an impermanent circumstance. To get away from such persecution, Astha develops her relationship with Pipee. Through Astha, Kapur files the disguise of men-centred world in metropolitan life.

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1. Sinha, K.K. "The Rising Woman." *Indian Woman Writers*. Ed. R.K. Dhawan, New Delhi: Prestige Books, 2001, p.12.
2. Kapur, Manju, *A Married Woman*, New Delhi: India Ink, 2002; Print