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THE QUEST FOR FREEDOM AND INDEPENDENCE IN MANJU KAPUR'S NOVEL *CUSTODY*

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Abstract

This paper delineates part of ladies in local Indian culture and their yearning for freedom and it peeps into the issues of ladies investigated with a view to find and bolster women's battle for freedom in the patriarchal society. Manju Kapur is showing the issues like female liberation, their physical goal and their endeavors in relocationing themselves in the present social condition in her novel *Custody*. The novel is built around the women's journey for self character, self satisfaction and self acknowledgment. This paper additionally looks at how Kapur investigates the troubles in the family life of middle class Indian ladies with their goals and longing for an existence outside. Manju Kapur is one of the prestigious Indian ladies essayist is broadly known as the Jane Austen of India.

Key-Words

Endeavors, Investigated, Liberation, Patriarchal, Prestigious.

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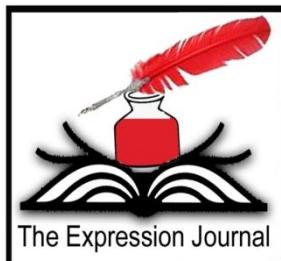
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Manju Kapur's books manage everything that is identified with the cutting edge family and the patriarchal society and she likewise expresses the stoic female characters enduring, their desire for liberty. She has mostly cited with regarded contemporary Indian English lady author like Shashi Deshpande, Arundhati Roy, Gita Hariharan, Anita Nair, Shobha De. Manju Kapur is one of the emanant Indian lady journalists in English who live and write in India itself. Inspite of a few interferences, heroes of Manju Kapur's books speaks to ladies of middle class families who bear on mien towards strengthening and lead them to their very own universe individual, without any preference. Disclosure of one's self is the key topic of the novel and alludes to the yearning for flexibility furthermore, freedom accomplished by a person and additionally by a lady staying in the middle of family and self is fundamentally considered in Kapur's novel *custody*. She is women's activist as in she is strongly worried with the issues identified with lady. Kapur's fiction weights on the woman's requirement for self satisfaction, self-governance, self-acknowledgment, freedom, uniqueness and self completion

Manju Kapur's authority manages both Indian and Widespread. The post pioneer essayists of Indo-English books settle with another training and warmth have shifted recognitions of the portrayals of lady in their works. In the post frontier period opportunity and freedom thought was done in the nation and it was additionally spread by western

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instruction. The lady authors were responsible for the new picture of womanbeset against the exploitative social traditions of the male represented society. The photo of the lady in the post provincial novel is a solidified figure of two assorted cultures. The picture of lady in mission of her character has turns out from the model picture of lady ever.

Manju Kapur's most demanding novel depicts the contention between the guardians for the ownership of their youngsters and the routes in which present day Indian ladies aim for freedom. It manages both Indian and General. In the post provincial period flexibility and freedom thought was conveyed into our nation and it was likewise scattered by western training. The lady writers were at risk for the new picture of lady immersed against the abusive social traditions of the male administered society. Kapur strikingly portrays the distresses and comforts of two ladies characters, Shagun and Ishita, and their different endeavors to accomplish fulfillment. Shagun the hero of the novel is sufficiently intense to pick a luxurious way of life, so as to make her own particular space on the planet. She is a middle class lady, the spouse of Raman, a corporate promoter. Feeling exhausted, distanced and pulled in towards advancement, Shagun the mother of two youngsters, builds up an additional conjugal undertaking with Ashok Khanna, Raman's more appealing manager and hot shot deals executive. Since her teens, Shagun had an interminable number of young men and she was anticipating the flexibility marriage would provide her a luxurious life.

Manju Kapur speaks about two clashing element of female embodiment, betrayal, and sterility. Kapur looks at how lady has begun to develop as an individual and the fundamental center of struggle for her transforms into the relationship of marriage which has so far structures the confinements of her freedom. Shagun the character in the novel mirrors that lady now has animated to the center and has turned into a vital part in the general public. Kapur demonstrates illegal relationship between Shagun and her husband's supervisor Ashok Khanna. In her novel, she uses this sexual flexibility as an instrument of imperviousness to upset patriarchal myths and qualities. She portrays a female character, Shagun who cheering her sexuality and reappropriates its generative conviction through a consciousness of patriarchal principles. Her sexuality is a vault of joy and outfit in which she is enabled to utilize her body for herself.

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She resists the male enslaved and patriarchal arrangement of perception and control. She assembles Ashok Khanna, a specialist who is pulled in by her excellence. Raman and splendid prospects" (Kapur 2011, p.14). The moment pregnancy makes her the focal point of all attention, and as a conscious little daughter in-law, she gave birth to a baby boy. "Her child had acquired her looks and colour,a additionally wellspring of satisfaction." (Kapur 2011, p.16). However things get changed when she brings forth her little girl, that she was not arranged rationally and physically prepared. Besides, Roohi, her girl is a duplicate of her father (Kapur 2011, p.18)

Shagun is likewise tempted by her delicate words and genuine grace and deserts the fundamental imperatives of marriage and mocks its hallowedness through sexual pass. Yet, as a wedded lady she stressed from her relationship. As Kapur mentions in the novel, "before all else she had so overcome and matter-of-certainty, now she was more fearful" (Kapur, 2011, p.80). She experiences with negation as she neither maintains the solid stoic and benevolent figure of her antecedents nor limits her unsafe female wishes. She is confounded whether to surrender herself to social customary or turned out as dissenter is an issue for her. Her mom who having patriarchy dreams, her mom demands her little girl that not to pass on disfavor to the family and be a reason to abhor with her additional conjugal relationship. Her comments indicate social viewpoint and treatment towards a female in extramarital connections additionally mean that the bolster relationship for the female is inadequate in material world as society transmits a resentful framework on the stronger female.

In this novel *Custody*, Kapur states that Shagun has lost her self respecte in her earlier marriage existence with Raman now looking for the missing self identity in her relationship with Ashok. This gives her an engaging background and makes her to be autonomous, persuaded, capable, self-overseeing and motivated as her pursuing sexuality accord and confident. She duplicates her individual personality with strongly and afterward shapes suitable identity. Shagun depicts her desire, inclination and sexuality as she inspects, separates and recognizes herself. She considers in Ashok. As he states: "Traditonal versus current values, individual versus society" (Kapur, 2011, p.81).

Shagun's spouse Raman is demonstrated his most extreme enthusiasm for his business and going with way of life of his work. This non-minding and lukewarm demeanor in marital relationship and Ashok Khanna's style rolled out sensible improvements in

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shagun. Now she ends up attempting to characterize her part as spouse, mother and lover. Her dissatisfaction is apparent in her words. "... was it genuine he was a showcasing virtuoso? Had he figured out how to create comes about up until now? Where was his spouse? Why he was not hitched?" (Kapur 2011, p.11). Their incessant gatherings stirred her furor and energy. Surprisingly Shagun begun to make the most of her opportunity and her genuine love, Ashok is additionally especially excited. "... he knew he had been bound for .In her shading, her greenish eyes and mien, she was an ideal mix of east and west."(Kapur 2011, p.4)

Ashok is especially pulled in towards Shagun, which is evident in tending to her as his "little spouse"(Kapur 2011, p.113) Shagun feels that she would effectively pay vigorously for this upbeat life given by Ashok. She wishes that she would discover satisfaction that she never had it some time recently. "If she somehow happened to kick the bucket tomorrow, it would be as a satisfied lady" (Kapur 2011,p.113). Shagun "points the finger at Raman for her scrape, thinking about the years she had been happy with his affection making, delicate mindful, person on foot thus much exercise in futility"(Kapur 2011, p.34-35). Ishita is second driving courageous woman of this novel who needs to flexibility her somberness and speaks to with licentious stepmother condition. Ishita however a casualty of wrong marriage, does not begin to look all starry eyed at some other man. Through family esteems she needs to accomplish joy also, opportunity. Her folks are furnished with her a decent training and they wished Ishita to get a plum salary from the administration job. Here Manju Kapur pulls the consideration of the perusers the reality in present day India ladies ought to have a vocation and pay of their own .It's much the same as *Virginia Woolf* in her definitive essay, *A Room of One's Claim* expresses that " a lady must have cash and her very own top in the event that she is to compose fiction"(12). Kapur appears the authenticity of present day relational unions in which the characters like, Raman, Shagun and Ishita feel at some emphasize vacancy and separation in their life.

Ishita is sweet and simple looking Indian young lady, has confidence in conventional marriage and needs to surpass a tranquil existence with her better half Suryakanta. Ishita is casualty of Indian patriarchy ideas as her inlaws needs excellent youngsters for their family. After the eighteen months of her marriage life with her significant other Suryakanta, Ishita did not persuade. She confronts an exceptionally troublesome question "Why haven't you imagined" (Kapur 2011, p.56) She is condemned by her in-laws and society for that

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reason. In Indian culture, after opportunity, society has not changed their perspectives yet. In Indian culture, barrenness appears as women's obligation and not the difficulty of the couple. While Ishita truly appeals to God for a pregnancy, the second pregnancy turns into an apple of conflict amongst Shagun and Raman. Shagun considers it as the most exceedingly awful piece of her life and begins to despise her better half. Interestingly, Ishita rouse of her powerlessness to bring forth a kid, keeps up dependably that everything ought to be imparted to her significant other Suryakanta. Shagun tries hard to screen things from others. Her excitement and energy for Ashok drives Shagun to that head on crash amongst yearning and obligation. She feels irritated in light of the fact that she must be "continually cautious, constantly design excuses, convincingly legitimize nonappearances from home, telephone calls even a distracted expression" (Kapur 2011, p.35). According to Shagun adore with Ashok is an affair to satisfy all her unfulfilled goals of her school days. Ishita went to healing facility for analyzed her issue of infertility, her relative is cognizant about her childless issues. Ishita push from healer to sooth sayer, cultivator to clinic anxiously searching for some choice, fixated on good faith, uncertainty and destruction. In this way, the best part of her earliest stages is broken in the pursuit to finish parenthood. A Gynecologist looks at her and extreme blockage of her fallopian tubes "is pronounced and she ingrained, a childless woman". She gathers exact moment sympathy, especially from her in laws, who consider themselves the troubled party. Her barren issue makes in her marriage with snowed under her uneasiness, social disfavor psychological mistreatment and mental stress. Ishita feels that her cheerful life will end. Kapur cites, "As of now mists were entering her spirit and shedding substantial drops of unworthiness, and such was the weight she couldn't even hold his hand and reveal to him that she adored him more than life itself" (Kapur 2011, p.35). Ishita was the dear little girl in -law in the past. Now she was dealt with as undeserving and barren .In the healing facility she feels that, littler than the ants on the ground, littler than the bits of the tidy in the sunlit air, littler than the drops of dew gotten between pieces of sod in the morning, Ishita sat in the gynaecologist's office with her mom in - law, looking as the specialist portrayed out the messages hidden in her body. (Kapur 2011, p. 65).

Ishita's marital existence with Suryakanta is not going well because of Ishita's Infertility. Her loving relationship gets lost. Kapur depicts the truth that in an ordinary society lady confronts disfavor because of her infertility issues. Suryakanta prepared to

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give her out from her in-law house. She experiences with ethereal as she is punished for her defective body. Ishita feels add up to dismissal rather than adoration around her. "In bed all she saw was his back. And the previous evening he moved into his parent's room. She felt corrupted, a non-individual absolutely a non lady. She had decided there ought to be nothing left between them". (Kapur 2011, p.71) women of completely diverse characters Shagun and Ishita are compelled to confront the same reality, divorce. They are gainful and unproductive, pleasure seeking and torment getting.

Shagun discloses to Raman which obviously demonstrates her aching for flexibility in her life, "Don't make this harder. I have done you the best piece of the marriage. Doubtlessly my flexibility is not very much to ask in exchange?" (Kapur 2011, p.109). Shagun leaves Raman she feels suffocated. It is the conflict of the identities that prompts their partition. As per Raman was that, she couldn't proceed with this strain .It was ideal to make a total separation"(Kapur 2011, p.112). Ishita additionally concurs separation and feels, "I can't go home, I can't remain here". (Kapur 2011, p.73). This difficulty of Ishita like Smrit's in Nayantra shagal's *The Day in Shadow*. Smrit is likewise constrained by her conditions to break the seventeen year old relationship. She had thought at the time ,nothing important,nothing to squabble about, yet incorporating up with an alarming circumstance herself a gear-tooth in a machine – with which it had progressed toward becoming difficult to live"(*The Day in Shadow*, 38)

Separation makes Ishita's lifemiserable, discouraged and forlornness and she started to feels detect of disappointment in her life. Ishiita's what's more, negative understanding of marriage life. Presently, she tries to overlook her unsuccessful marriage life. She takes her father's name and gets on another campaign. She likewise tries for further ponder which feels her unemployment issue of her life. At first separation brings numerous issues to Ishita. Yet, when she takes up social administration she turns into another lady loaded with expectation. Her coincidental meeting with Raman and thinks about the reason of his separation, servitude of relationship built up among both split hearts winds up in their marriage Ishita has confronted in her body with just of self expel, self concealment and observing just indigenous patriarchy also, now with association with Raman she obtains freedom with her body. Ishita stifles her failure and gives her protective love on Roohi, a motherless and relinquished young lady. With Raman she feels common and complex, however he has been second man to her. She feels that regardless of

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the possibility that their closeness arrives at an end that night, she would at present see herself as wealthier. Raman additionally feels the same and secured in the organization of Ishita which he never experienced with Shagun. Raman makes correlation between his previous spouse Shagun and the present Ishita.

Similarly, Shagun likewise encounters a charmed mind-set when she joins with Ashok in New York. She imparts her satisfaction to her mom , "In some cases I feel so cheerful mother, I think about how I am among the fortunate ones ... Everyone was shouting and moving Ashok and I moved too,he said he could never have gone to such a tragedy on the off chance that it hadn't been for me". (Kapur p. 284-85). In the fight amongst yearning and assurance, the heroes of Kapur, who were once worshiping and sentimental, at last make reasonable concession. As a persevering and dutiful woman Ishita wants to be a decent spouse and dear mother to Raman's girl, though Shagun needs an existence of opportunity and adaptability. The ladies in the books of Manju Kapur are the exemplification of the new ladies. Kapur's *Custody* is about infertility as well as the issue of separation, division of present day society, and connection amongst guardians and youngster and yearn for flexibility are woven by Kapur. It is completely portrayal of Indian present day lady, who tiled new way in the fringe world. She exhibits the new lady is ascending in present day Indian culture. Kapur tires to demonstrate that lady ought to endeavor to acknowledge and keep herself as a person what's more, not similarly as a connection to some male life.

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