



**International Journal of English Literature and  
Literary Theories**

**International Peer Reviewed and Refereed English Journal**

**INTERNATIONAL JOURNAL OF ENGLISH LITERATURE AND LITERARY THEORIES (IJELLT)**

ISSN: 3107-6505

Vol.:2: Issue: 5: 2026.

(International Peer Reviewed and refereed English Journal)

**Editorial Board:**

Dr. R. Gobinath

Prof. Sharif Atiquzzaman

Dr. Dr. Aravindan Balakrishnan

Dr. Athisayaraj Jebakumar J

Dr. P. Dinakar

Dr.P.Chitra

Dr. M.K. Praseeda

Prof. D. Deepikadevi

Dr. K.Usha Savithri

Dr. D.Solomon

Dr. S.Subash

Dr. K.M. Keerthika

Dr. B. Lingeswaran

Mr. B. Damodhara Prasath

Ms. P. Sherli

**International Journal of English Literature and Literary Theories (IJELLT)** is a peer-reviewed, open access academic journal dedicated to promoting research and scholarship in the fields of English language, literature, and literary theories. Published monthly, IJELLT provides a platform for academicians, scholars, educators, and researchers to present their original work to a global audience. The journal upholds the highest standards of editorial integrity and academic excellence through a rigorous double-blind peer-review process. We welcome a wide range of submissions from theoretical and critical analyses to practical research, creative writing, and pedagogical studies related to English literature and language.

**Literary Theories**

### The Domestic Fate of Women in Manju Kapur's Home

S. Lavanya, Ph.D. Research Scholar, Chikkaiah Government Arts and Science College, Erode.

Dr. S. Subramanian, Assistant Professor, Chikkaiah Government Arts and Science College, Erode.

**Abstract:** This paper investigates how patriarchy and women are portrayed in Manju Kapur's novel Home. Despite being well-known for her feminist issues, Kapur's portrayal of women in Home mostly follows rather than defies conventional norms. It examines how the patriarchal Banwari Lal family portrays marriage, motherhood, domesticity, and sacrifice as the ultimate goals of a woman's life. The work illustrates the constraints placed on women with regard to dowry, appearance, childbirth— particularly the delivery of sons—and adherence to family customs through characters like Sona, Nisha, Asha, and Rupa. The paper also emphasizes how women, especially mothers and mothers-in-law, uphold patriarchal ideals in addition to males. Although the story seems to support traditional gender norms, Kapur's satirical tone and subtle irony highlight the restrictive systems that restrict female identity and autonomy. According to the study, Home represents the social reality of women who are socialized to think that marriage and motherhood are the only paths to fulfillment. In the end, the study comes to the conclusion that the book challenges the deeply ingrained patriarchal mindset that limits women to the roles of mothers, spouses, and caregivers.

**Keywords:** Patriarchy, Marriage, Motherhood, Feminism, Domesticity, Women's Identity.



IJELLT

International Journal of English Literature and  
Literary Theories

Manju Kapur is a well-known author who focuses on women and their problems. Women writers like her contributed to the resurgence of feminism in India. Because of the subjects' familiarity and simplicity, her novels are frequently read. Women's issues are frequently seen as the themes that she continuously considers in her writing, and they are approached from many angles. This feature of Kapur's writing in *Home* is also revealed in this study. *Home* addresses the lives of various generations of women, as is typical of Manju Kapur's prior books.

*Home* doesn't have the same feminist elements as her earlier books, such as *Difficult Daughters*. *Home* depicts the typical traditional women who view marriage as their ultimate goal in life, whereas *Difficult Daughters* shows women who defy convention. It takes a traditional view of women, and after reading this novel, one is misled into thinking that women are only meant to get married, prepare meals for their in-laws, and bear children—especially sons. Nonetheless, the author's sardonic tone reassures the reader that, in reality, she is viewing everything satirically and attempting to laugh at this patriarchal society. As a result, she ironically expresses her disapproval of the patriarchal system, which is effectively controlled by its female hierarchy. It is noted that the females' only goal in life is marriage.

Manju Kapur may have considered endorsing this notion. If so, she wouldn't have spent so many pages recording every aspect of these marriages and narrating so many nuptials. Sona, one of the main characters in the book, is at the top of the list. The Banwari Lals' family tree is described at the beginning of the book. They have a combined family as well as a business family. Two sons and a daughter make up the Banwari Lals' three offspring, and the narrative goes into great length about their weddings. However, Manju Kapur takes great pleasure in recounting Yashpal's marriage to Sona, the older son.

The first chapter goes into great detail about Sona's encounter with Yashpal. It is reported that she first went inside Banwari Lal's shop with her mother during the marriage season. She was in her final year of education at the age of seventeen. She traveled from Meerut to her uncle's wedding with her parents and sister. "It was necessary for marriageable girls to blossom during such occasions, it being likely that among the guests a boy, or better still his parent... then it was hoped subsequent enquiries would yield results" (2) is how Kapur outlines the significance of bringing young girls to such wedding ceremonies.

The parents of a girl kid have marriage as their only goal. A girl's horoscope is examined at birth with an eye toward the likelihood and success of her marriage and married life. It is discovered that "the configuration of the planets at her birth made her a mangli. That was not good news, manglis were horribly difficult to marry off"(39) when Sona's horoscope is examined after giving birth to a daughter after years of penance. The family prepares to purchase "sets of silver glasses, cups, spoons, and rattles... gold chains that hung around her neck and reached her knees. With this gold Nisha's dowry was begun" (40) on the fourteenth day of Nisha's birth.

This is the best way to express the idea that a female is born just to marry. Nisha is prohibited from playing outside. The explanation provided by Sona, the mother, unquestionably establishes the meaning or purpose of a girl's life. She asks her, "how can you be me if you get dirty and black playing in the sun?... who will want to marry you" (52). These questions are passed down from elders to younger generations, and as a result, the notion that a girl's life is only complete when she marriage is successfully reinforced throughout time.

The girls are taught to fast and make sacrifices for their future spouses from an early age. Sona worries, "What kind of wife are you going to make if I can't bear to fast one day a year for your husband," when her daughter Nisha objects (92). The tale of how a woman caused her husband's death due to her disregard for fasting and how her strict fasting later brought him back from death serves as a reminder of how crucial it is for a woman to look after her husband and that protecting his life should be her top priority. Nisha is taught the value of sacrifice and penance through the tale of Savitri, a good woman who rescued her husband from certain death.

The implication "see... this what you must be like" invariably concludes the story (133). Sona believes Nisha has been pampered by her education. "Nisha needed to be grounded in the tradition that would make her a wife worth having. The art of service and domesticity should shine in her daughter so brightly" (128), so she should make up for her carelessness. She tells these customary tales, which are actually passed down through the generations to impart the lesson that a wife's role is to make sacrifices and that she has no existence apart from her husband's. The idea that a female can only find fulfillment in marriage makes Kapur laugh. They can only enjoy the luxury of education till they are married.

Throughout the book, this concept is emphasized more. Pyari Lal's younger son, Sunita, "was in her first year of college, but marriage provided enough reason to discontinue her education, (12)" according to her description. "A pity a girl should benefit and the boy be neglected, but each family has a kismet" (98) is the statement made by the members of the traditional Banwari Lal family after Nisha outperforms her brother Raju in school. A girl's dreams are limited by such views and discouraging remarks, and she is forced to view marriage as her only source of solace. It is not surprising that no woman from a respectable household is permitted to work since education is such a luxury.

Even Nisha's businesswoman aunt Rupa opposes her when she says she wants a job. "Nisha must understand that women's work was allowable only in unconventional situations (no children) and that respectability demanded it to be avoided as much as possible, (211)" she says after considering her niece's request.

Nisha's father, who assisted her in starting a textile company, is thrilled and proud of her success compared to his sons, but his delight is incomplete because she is not married off. Kapur writes: His daughter was growing, not in the way he had anticipated, but growing. Sometimes it occurred to him that she was more intelligent, methodical, and independent than Raju. Still, it was his duty to see that she married. Her fulfilment lay there, no matter how successful her business was (295). Her entrepreneurial career comes to an end when she is eventually married off to a man as his second wife. Beauvoir's assertion that the "tragedy of marriage is not that it fails to assure woman the promised happiness... but that it mutilates her; it dooms her to repetition and routine" (496) is supported by Nisha's life. In keeping with this assertion, Nisha also represses her desire and assumes the persona of a conventional woman whose sole objective is to satisfy her husband's and his family's wants.

In actuality, the woman's ability to cook at home is the only expertise she should anticipate having. Sona is really concerned that Nisha, who is pursuing her education, lacks this ability, which could negatively impact her future as a wife, in the wedding industry. She sneers, "What is there in happiness. A girl has to be happy everywhere," and laments that "she is hopeless at cooking. Her real education is in the kitchen" (134), demonstrating that she is not at all concerned about the girl's interest or happiness. People in the marriage expect the girl to be "shy, sweet, caring, homely, devoted, and trained to put the interests of her new family above everything" (135), so we can't blame Sona for stating this. Since Kapur writes that "People are suspicious of brides that are very educated.

Too many ideas make it difficult to adjust" (139), education may be detrimental to these attributes. The book reiterates this concept numerous times. It is also believed that Vijay's bride is pure because she decided to get a B.A. in Correspondence. Her culinary prowess is also much commended. Like her other daughter-in-law Seema, she is praised by her mother-in-law for being "so sweet, so unspoiled, so loving... homely that girl never says a word" (160). In a nutshell, this supports the ideal of what a bride ought to be. The fact that these discriminatory attitudes are prevalent and practiced by women is the most horrible and distressing aspect.

Home also looms large over the difficulties a girl faces inside this cultural institution, since marriage has been portrayed as the only goal and ambition of a female. A married woman's success is determined by numerous things. The destiny of girls is heavily influenced by their financial situation. Yashpal fell in love with Sona after their first meeting, and when he told his parents that he wanted to marry her, they immediately condemned him since they believed it was wrong to marry a poor girl. They chastised their son, stating, "Falling in love was detrimental to these interests." They asked, "How was it that their son, so sensible, had forgotten this?" (3) because, "The bride had to bring a dowry, come from same background. " A bride should at least be attractive, if not stunning.

This concept is unquestionably brought forward by the number of marriages that Kapur describes. Sona is able to marry into a wealthy family because of her attractiveness. This is demonstrated by the marriages of girls like Asha and Sushila. Everyone in the bridegroom's party remarks on Sushila's low stature, which she must compensate for by wearing high-heeled shoes. Though Nisha looks like a movie star, she was born with a bad star, is expected to earn a fantastic deal. Sona, who has been anxious since Nisha's birth, "silently comforted herself by believing that her daughter's likeness to Suriya might compensate for her poor performance in the marriage market" (150).

The mother frequently reprimands her to cease scratching when her anxious mental condition results in eczema. She shouts: "stop it Your skin will become as black as buffaloes, then nobody will ever marry you" (228). This reveals the significance of beauty in influencing a girl's happiness and marriage. However, one thing—money or material possessions—can make up for a lack of beauty. The choice of Raju's wife, Pooja Arora, who has a large scar on her face and neck, effectively conveys this reality. That is compensated with money, it is regarded as a minor flaw in her beauty. "The girl had a scar, and scars had to be paid for. Pooja was bringing quantities of cash, a car, a fridge, an air-conditioner. A T.V" (253) is Kapur's rather cynical registration, and the list goes on and on

In response to Raju's initial statement that "he did not like her what was that thing on her neck and cheek," his parents and other family members swiftly intervened on her behalf, claiming that "It was nothing, in time he would not notice it; besides, she was an only daughter. " The type of living a lady expects in her new home is partly determined by her economic standing. Because her parents furnished their son-in-laws' chambers, Pyare Lal's wife has a lot of freedom and enjoyment at Banwari Lal's household, but Sona feels degraded because of her low socioeconomic standing. In a similar vein, brides like Rekha and Seema have their own place simply due to their stable financial situation. Because of her wealth, Pooja, Raju's wife, has burn scars that are invisible to everyone, including her husband.

Furthermore, it allows her to subdue Sona, the mother-in-law who otherwise intimidates everyone, especially Asha, Vicky's wife. Due to her poverty and marriage to Vicky, an orphan and outsider in the family, Asha must endure hardships. She feels extremely insecure because of her weak husband and her lowly upbringing. As a result, she constantly asks her spouse "where do you belong, tell me so I can place myself there" (102). This illustrates the anguish of a married woman who, while living a pitiful and wretched existence, can never imagine returning to her parents' house. She "laid the duty of her daughter-in-law at her feet. Her link with this woman would make place in the house stronger, and in establishing her usefulness Asha was planning her future" (102).

As a bright young woman, she soon realized that Sona was somewhat responsible for her safety. Despite her strong desire to have additional children, she was forced to decide against it due to her uneasiness, lack of room in the household, and marginal status. As a result, she longingly remarks, "Maybe one day. if they had their own place " (104). Additionally, Kapur describes the limitations and seclusion.

Asha is forced to live in her in-laws' house, which is sufficient to declare her marginal status, but she hopes for better times when her husband will be financially secure so she can dream of "An independent place. Her mother and sister could visit her, something inconceivable at her in-laws" (104).

The aforementioned phrases capture the extent of Asha's marginalization in her husband's household, where she is denied even the most fundamental right to see her parents and siblings just for being a woman born into a low-income family. "From morning to night she was in the kitchen, chopping, cleaning, cooking meals, making drinks and snacks" (112), as though she was born to work, and her entire life is now being wasted in the cramped and uncomfortable home. Like other women, Asha finds no comfort even in motherhood. She laments "when her son Virat was born, she didn't feel the importance that should have been hers. She had borne the first grandchild, still there was no appreciable increase in her status" (103). She is deeply wounded and her marginal status is reinforced by the fact that she and her kid are neglected and that no naming ceremony or other customs are observed. "Would they behave the same if one of those other sons produced a (male) grandchild?" she found herself wondering (103).

The psychological suffering of a wife who is doubly excluded cannot be expressed more clearly. The son's family views the girl to be married as a means of achieving happiness for the man and his family. She shouldn't consider her own preferences. Banwari Lal gives Sona a critical glance when he goes to perform the marriage ceremony. "Did all this portend simplicity? Homeliness? Dutiful service to elders? Was this girl destined to make his son happy, while at the same time understanding that the interests of a business family came before personal concerns?" he asks, acknowledging that she has a lovely body and hair (6). Such ideas are not exclusive to men. Mothers even instill this belief in their daughters. Sona has this mindset as well. "I don't want to leave Baoji and Maji, said Sona, trained from an early age to love, serve, and obey her in-laws," she says in response to Yashpal's original proposal to move upstairs (9). Even though she is thrilled at the prospect of moving upstairs with her husband, she understands that, as a faithful wife, she should not support such a move, therefore she would rather stay behind and take care of her in-laws.

A woman's life is only assessed and approved in relation to marriage, and once she is married and sent away with her spouse, her family becomes her husband's, her own parental home is no longer hers, and she is no longer under the care of her parents or brothers.

The family of Banwari Lal exemplifies this concept. Lala Banwari Lal, the father is only reminded of his married daughter when her husband begins mistreating her, and he only appears to be engaged in her life when she is defenseless. However, the brothers appear disinterested even at this point. The brothers were hesitant because they believed that "their sister's life was the result of bad karma and there was nothing anyone could do," despite the father's insistence that "though she was married, her unhappy situation made her their responsibility, now and after his death" (16).

Because she believes that "Let her present miseries expiate the sins of her past lives" (17), the sister has also given in to this negative karma.

The ability to have sons is the next obstacle that a girl who has been successfully married must overcome. Only when a woman becomes a mother is her life worthwhile. If not, she is merely a tool that will be used by anyone in accordance with their desires and whims. Until she has a child, preferably a son, she will never be able to find a place of her own in her new house. Manju Kapur uses Sona, who is childless for a long time, to let her readers comprehend this harsh reality. She is a faithful wife to all members of her husband's family and performs various acts of penance to appease the Gods. Even now, her mother-in-law treats her with extreme coldness and cruelty. The mother-in-law's "Every gesture suggested the daughter-in-law had no right to exist, and if she had to live, why was she doing it in the house?" (11) is how Kapur carefully describes the situation.

Yashpal comforts Sona by saying, "patience, my life patience. Once we have children, you will see how she changes. Inside she is all love" (11). Despite his love for his wife, Yashpal perpetuates this belief that women will find love once they become mothers. Additionally, Kapur implies that Sona must cry a lot to win her husband's attention, illustrating the miserable situation that women generally face. She worries about not having children in the future, which keeps her up at night. "She was humble, easy to mold, and ready to please. Sona was gold, like her name. but what use was all this if the Banwari Lal blood did not pass on its expected quantity"

(14) describes her loss of faith and frequent doubts about the advantages of her husband's family accepting her as the daughter-in-law. She feels choked by the "fecundity of life upstairs, falling through the floor and pressing upon her heavily, that for nights and nights she could not sleep" and is envious of her sister-in-law, who lives upstairs and has "delivered with so much promptness" (15). She also acknowledges that she "cannot bear the emptiness in my heart" (19). This portrays the psychological suffering of a mother without children in a patriarchal society so vividly.

She loses her innate compassion for other family members due to the anxiousness.

Sona considers getting medical help when her pregnancy is delayed, but it could be embarrassing to portray herself as a damaged person. "How willingly she would have put herself in the hands of modern medicine, suffered thousand tests. But strangely her in-laws have never suggested this. Perhaps they wanted to punish her, perhaps they felt she was not worth the money," she muses if her family had encouraged her to seek medical assistance (24). As Chatterji correctly points out, every Indian girl believes that a "girl is brought up to think that the least fulfilment out of life can be attained only through wifhood and motherhood" (6). Sona's self-examination supports this idea.

Sona's lack of room in her new home is demonstrated by the psychological and physical suffering she experienced. But as soon as she becomes pregnant, everything changes drastically. "Sona's diet, her rest, her activities were treated with greatest of care. Vitamins, minerals, iron supplements, almonds, butter, and milk were showered on her" (34). She becomes the center of attention for everyone, even to her mother-in-law.

At this point, Kapur's feminist quality shatters the screen and emerges through Rupa. She sarcastically comments: "That's very convenient", remarked Rupa, 'to change from poison to honey just like that'" (34). The author records her angst against the women who entertain this habit of being valued only when becoming mothers. She pens on her pages how Sona who had been blaming and despising the cruel ways of her mother-in-law soon changing her colour once she is capable of conceiving a baby. She defends the mother-in-law: "Oh, she wanted a grandchild. It is understandable" (34). The author records her protest through Rupa: "But that is hardly fair to you" (34). Sona's willingness to bear any amount of pain also highlights the point how childless women suffer greater degrees than the physical pain of delivery. It is so stupendously narrated thus: "Let her take her time, let it be as long and as difficult as possible" (34). Sona is not the only woman who gets special attention while pregnancy.

Her daughter-in-law Pooja also receives the same kind of attention from her mother-in-law. Till she becomes pregnant, Pooja is considered an intruder, one who separates the son from mother but once she conceives, mother-in-law is all concerned about her health; do not allow her to even walk or bend: "no, no, you lie down, you will be tired, and Nisha take this food to her, so she can rest and eat at the same time" (278). The message that sons alone bring atonement to a woman's suffering could also be witnessed in Home. In spite of giving birth to a beautiful child, Sona feels unhappy as she could not bring forth sons and only when Raju is born, she attains the fulfilment of motherhood. The importance of delivering sons is articulated more than once in the novel.

Whenever anyone blesses a girl, they bless as an old woman did to Nisha: "Live forever, bloom, be fruitful, have sons and grandsons" (128), thus recording the belief that a woman's life is fruitful only if she begets sons. They are in fact proven to be the tools to run the women characters and most often her women are portrayed machinery of patriarchy and inflict suffering and agony to their fellow sex. When Yashpal is adamant enough to marry the poor girl Sona whom he loves, his father is worried if the girl is capable of making them all happy whereas, his mother is very furious and felt if it is the beauty of the girl that attracted her son then she should have shown him many such pretty women who could also bring handsome dowry along with them. And the thought of marrying a "dowryless creature" makes her feel that "she could tear the girl's eyes out" and calls girls like Sona as "mischief makers" whom she wished "to tear them out with her bare hands" (7).

The mother-in-law never misses the opportunity to hurt Sona. She is apathetic towards her sufferings, and adds to her mental agony through her callous words whenever possible. One such instance is narrated by Kapur so skilfully. When Sona tries her best to console her mother-in-law when she tears her heart over the death of her only daughter, she spits venom: "What can you know of a mother's feelings? "She talked of love, but did she know the meaning of the word? All you do is enjoy life, no children, no sorrow, only a husband to dance around you" (18). Kapur takes advantage of this to question or criticize the callousness of such women. Would she have permitted her daughter's marriage if she had taken care of her? [18].

Readers may feel sympathy for Sona because she is childless and experiences emotional suffering as a result, but this empathy is fleeting because Sona also exhibits cruelty. Vicky, Sunita's son, is returned to their family home following her passing.

Sona hates the boy and harbors resentment toward him when everyone forces her to adopt him as her son, but her husband is shown to have a kind heart. "A borrowed child? Ten years old? From another woman's womb?" she erupts when he tells her, "The boy is orphaned. He needs a mother's special attention. Let him be your child" (22). "Why didn't he die with his mother?" she asks cruelly, as no woman should ever, seeing him as a rope around her neck (27). Sona's younger sister Rupa is the only female character who exhibits some virtues, or more accurately, humanity. She is a businesswoman. Despite being childless and not as attractive as her sister, she does not lament like Sona.

Additionally, she consistently supports Sona and offers assistance when she is in need. Sona offers to take care of Vicky after feeling insulted and embarrassed by raising him. Rupa does not get envious when Sona eventually becomes pregnant; rather, "Her mind leaped to the little baby in her sister's arms" (32). In contrast, Sona, who constantly turns to her sister Rupa for support during her hardships, changes color after being blessed with a child. When Rupa asks her to accompany her to the temple that is thought to have given Sona the ability to conceive, she ruthlessly declines, telling her sister that she should learn to be self-sufficient. "Always she had been like that, getting her way in everything because she was pretty" is how Rupa gracefully handles her sister's lack of thanks.

Kapur better captures her anguish when she says, "If Sona wasn't her only relative in the city, she would never bother with her again" (33). Even so, she spends hours during her sister's birth "pressing her cold feet, giving her little sips of iced water, wiping her forehead, and listening to her groans" (35). Although Rupa was constructed with a certain amount of compassion compared to other female characters. Kapur does not bestow upon her all the attributes that certain men are described in the book. This is conveyed during her sister Sona's housewarming ceremony. Kapur records this thus: "Rupa did her best to find fault as she sat with others before the sacred fire. How hot they will feel in summer, the ceilings are so low, no open space, only a small balcony in front" (185). But deep down, she longs to own such a home, and this makes her jealous. "Why did her sister always have all the luck"? she wonders (185).

By portraying Rupa as having vices like jealousy and envy, Kapur attempts to prove that these are typical feminine characteristics or that they have a patent for these vices, from which no woman could escape. This is a very depressing and demeaning portrayal from a female author. Home does not stop at describing marriages and the problems associated with them; it also goes so far as to illustrate the difficulties faced by women without husbands. If a woman manages to survive in her husband's home while dealing with several issues, she should consider the situation of women whose husbands die. In order for everyone to "recognize her for what she was, a poor old widow, as insignificant and colorless as the clothes she wore," they are robbed of their jewelry, mangala sutra, and colored dresses (119). The situation of a young woman who was unable to get married is the worst.

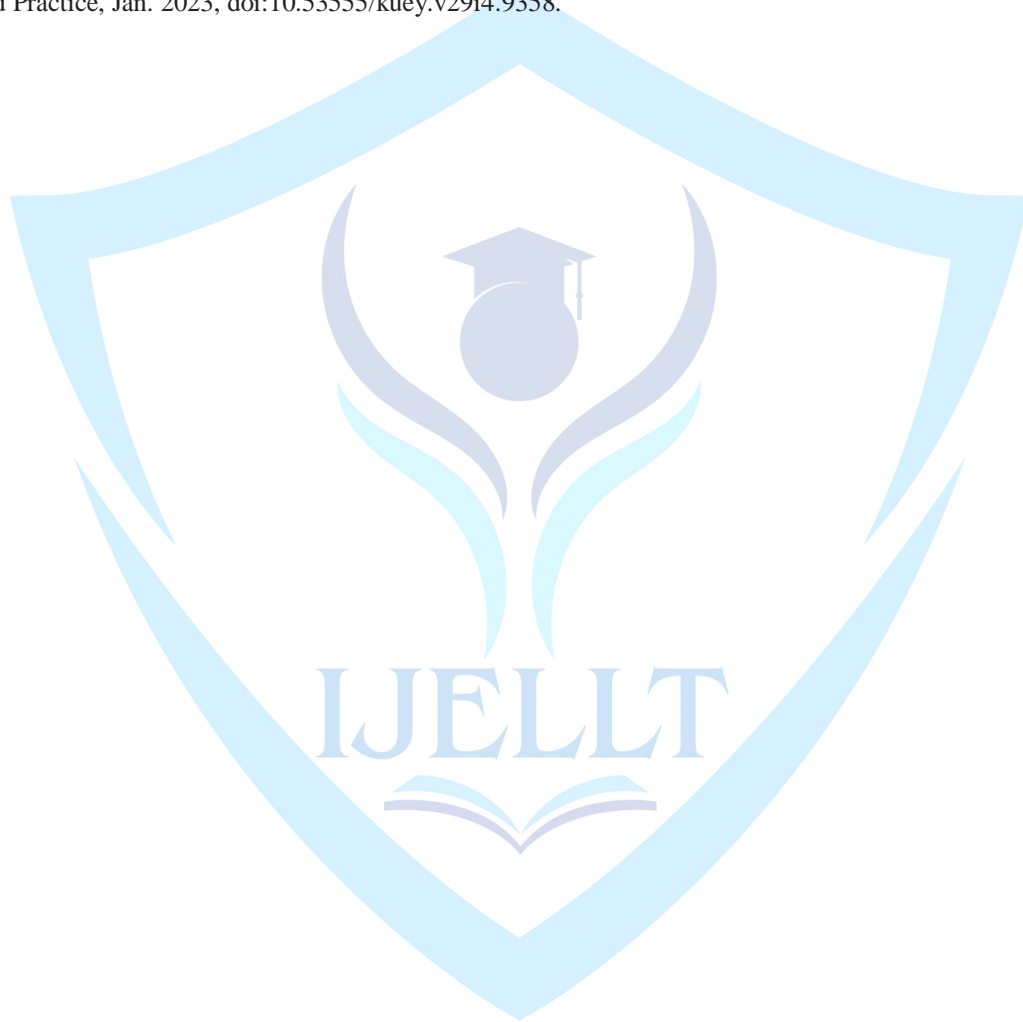
As Kapur writes "It is no secret how her parents have been worrying, daughter getting older by the minute, son's future blocked because of this" (241). The parents, particularly the mother and sister-in-laws, become antagonistic toward Nisha due to this concern. Even in her own home, the girl feels like an unwelcome foreigner in such a setting, which stifles her. Thus, she claims that "she wanted a relaxing and enjoyable way to pass the time in a location where no unfavorable factors could exploit her" (268). The stifling atmosphere causes a skin condition for which marriage appears to be the only cure. "Once she is married, it will be alright, doctor. Her sister-in-law is younger than her, she feels tense," declares Sona, Nisha's mother, in response to the doctor who checked her asking if she experiences any mental stress (283). Because she notes that Nisha's eczema and itching go away after her marriage, the author attempts to convey through this scene that women feel hopeless in their single status and that their lives can only be tranquil after marriage.

It supports the value placed on marriage. The aforementioned incidences and situations support and validate the current study, which holds that women are only born to marry and bear the burden of the family and their offspring; they have no other importance or identity of their own. She is only known in relation to her husband and his family; otherwise, she is merely a shadow. Rupa is the only woman who opposes this viewpoint and is somewhat different from other women. Even Nisha, the representative of the younger generation, disappoints the readers by succumbing to the patriarchal system although exhibiting certain feministic tendencies.

Nisha first decides to confront the system after witnessing discrimination against women. "She would talk, laugh, sing, smile. There would be no need for her to be silent or demure. Hers would be a modern relationship. Gone were the days when women needed to be silent" (160). However, in the end, she too turns into a typical traditional duty-bound bride who sacrifices her career and aspirations in order to join the many women who are born solely to marry and take care of the household duties. After giving birth to the child, Nisha feels that "Her duty is over. God had been kind, however hard it was to believe" (335), which is where this belief is rooted and echoed. It seems like there is nothing left for a woman to do or accomplish after having a boy and a girl twin. Indeed, a disappointing and disillusioning move from a feminist such as Manju Kapur. All of these investigations ultimately lead to the conclusion that marriage is the most important aspect of a girl's life and that her dreams should be restricted to bearing children and taking care of the family.

**Works Cited**

1. Kapur, Manju. Home. Noida: Random House, 2007
2. The Indian Women's Search for an Identity. By Shoma a. Chatterji. New Delhi: Vikas Publishing House, 1988. 256 Pp." The Journal of Asian Studies, vol. 48, no. 4, Nov. 1989, pp. 898–99, doi:10.2307/2058196.
3. Beauvoir, de Simone. The Second Sex (trans. and ed.) H.M. Parshley. London: Random House, 1997
4. Babu, Adi Ramesh. Indian Women Literature: A Montage of Leitmotiv. 2016.
5. Maheshwari, S. Uma. "A Study of the Gender Discrimination in Manju Kapur's Home." www.psychosocial.com, July 2020, doi:10.61841/g2j26p67.
6. Sujata, N., and K. Ahalya Sundari. "Role Of Women In Manju Kapur's 'Home.'" Educational Administration: Theory and Practice, Jan. 2023, doi:10.53555/kuey.v29i4.9358.



**International Journal of English Literature and  
Literary Theories**