
The Psycho – analytical undertone in Home by Manju Kapur

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Abstract: Manju Kapur, a well known name in modern Anglo-Indian literature is popularly named as the Jane Austen of India. Her novel major themes deals with marriage, family relationship, separation and alienation. She as a woman novelist write a lot on psyche of human kind that what goes in the mind as the outcome of interaction to the outside modern world. The canvas of Manju Kapur's third novel, *Home* (2006), is larger than those of *The Difficult Daughters* and *A married Woman*; the Psycho-analysis is tridimensional, as it covers the trigon of three woman- Rupa, Sona and Nisha; the novelist has cast off the coil of Herodotus, and like homer, she concentrates upon what may happen in a given set of situation; the depiction of Masculine Psyche in the garb of domineering patriarchy is also given its due place. Her previous novels have been excellent at portray the way in which women connect to and resist other woman. That is her strength in *Home* too. Her sketches of the male characters are more persuasive than in her earlier novels. Manju Kapur's women protagonists not only try to maintain a balance in life but also break the shackles of tradition and prejudices, they seems to be extrovert. This paper throws light on the psychological exploration of joint family members. *Home* is designed about the period of Indian partition.

Keywords: Anglo-Indian Literature, Alienation, Tridimensional, Psycho-analysis, Partition

Introduction: *Psycho-analysis* is a system of psychological theory and therapy which aims to treat mental disorders by investigating the interaction of conscious and unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind by techniques such as dream interpretation and free association. It throws light on the conflicts which goes in the mind due to different circumstances. *Home* is the story of two Meerut born sisters, Sona and Rupa; Sona & husband Yashpal is the eldest son of the family of Lala Banwari Lal, whose family has a shop f saris at Karol Bagh, Delhi. The female psyche has been assigned a servile role, however women in each generation is not the brittle but struggle for their family, contributing to the wellbeing of the family. Sona has been married to a poor, hand to mouth husband, is looked down which leads her to suffer inferiority complex. "The negligible income of the husband and the lack of a child does not bog her down but brings out her resourceful/enterprising spirit and she starts her own business"; the curse of infertility

has remained the cause of age long torment for womankind; both Sona and Rupa are childless and they are helpless to bear the taunts of society and relatives. Rupa is a bit lucky as she has no mother-in-law to jeer at her the husband is not much concerned with her infertility. Sona pray that she may bless with a child of her own. "For the first ten years of her marriage she is childless, which makes her subject of resentment and pity (and some gloating) among the other women in the house- is being understood that a woman's prime function is to serve as the vessel that will bring forth the next generation".

Though Manju Kapur is a woman novelist yet it would be unfair to conclude that the psycho- analysis of the male sex is beyond her ken; the depiction of the patriarchal setup of Banwari Lal through whom the coordination maintained is demonstrated.

"the two sons had been brought up to consider their intrests synonymous with those of the family. The patriarch was keenly aware of any disagreement between them. Neither must feel exploited, but the eldest had to have the final say" (Home 6).

In Elizabethan era it was thought that marriages are settled in heaven but they are celebrated on earth; now the times have changed and as a outcome of the success of psycho-analysis the concepts have changed. Manju Kapur is quite ahead in asking the million dollar question, "What do you think of love marriages?" has been answered with the undertone of psycho-analytical expertise- "They are very bad thing too much of adjustment". A number of different psyche meet together in a joint family-one who believes in old ideologies like women should work within and men work out of the home (Banwari Lal). The psycho- analytical undertone teaches that men are to dominate and women are to suffer but here opposite happen; the two sons Yashpal and Pyare lal follow their father in business and life as well but this state of mind cannot be imposed upon their wives, Sona and Sushila; they have their own ego, the grand daughter Nisha, who symbolize the egocentric psyche of future is determined to walk her own path.

"High quality fiction ... the perfect setting for the playing out of all these qualities" (Home back cover)

The woman ego-oriented psyche is also not ignored in the novel which results into a wave of craving for identity. Nisha, the protagonist revolt against the obsolete family system, she is well aware of her shortcomings too. Her inner as well as outer struggle begins with the maternal notion that a daughter is meant for kitchen only. Lala Banwari Lal dies and Yashpal takes back Nisha to please his mother. Now there is less intrest in school and Sona expects her in the kitchen all time. Nisha is horrified to discover that 'her mother's idea of a daughter was one who helped her everytime anybody ate'. Sona who is always concerned with making her daughter homely and good wife says, 'That masi of yours has ruined your head'. What does a girl need with studying? Cooking will be useful to her entire life. Nisha's psyche is

complex one-traditional plus modern. It's her destiny that she has to participate in all domestic works, an astrologer declares her to be *manglik*, which make her enigma in the family. Sona ask her to observe *Karva Chauth Vart* though she is unmarried. Not only this, the educational psychology is a sealed book for her; she is not sent to Durgabai college to pursue her English honors course which being a psycho-analytical turning point in her life; having met Suresh, she still remains a modern girl with traditional values. She never let Suresh violate her chastity. Her psyche has to bear the pressure of domestic wrath. When their affair is known to her mother, she starts cursing Nisha-

"This girl will be our death. My child, born after ten years, tortures me like this. Thank God your grandfather is not alive. What face will I show upstairs?" (Home 97) The psychology of a motherless child has been focused upon realistically. A woman is made to share her problems with another woman. Rupa marriage was arranged one while Sona and Yashpal, son of Lala Banwari Lal, marry with his love which Lalaji's wife did not like:

"The girl must have done black magic to ensnare him, wailed the boy's mother. Otherwise would he go against his own family after seeing her face for a second? Tell him not to bother leaving the house. I myself will disappear to make way, for the wretch he prefers before us all." (Home 3)

Women can't share their problems openly, they can't express what is going in their mind so they comfort themselves talking secretly. A such conversation of Mrs. Sona Lal, and Mrs. Rupa Gupta The educated, badly paid government servant had to spend much time and money, blood and sweat, on this case. Rupa frequently remarked to her sister, while spending day, 'We are cursed, Didi, what to? It is our fate. Prehaps it is just as well we don't have children that man will trouble us life after life'. (Home 1)

A psycho-analytical approach to what happens in the novel, *Home*, reveals the nuclear dictum that two married women cannot live together; fertility and wealth becomes the dividing factor; it is an irony that poverty is blessed by fertility, while God's plenty is cursed by infertility; the poor woman howsoever tortured and beaten by her husband she be is proud of the fact that, after all, he is her husband; a rich woman, on the other hand, is always suffering from hyper tension that her husband does not love her; there are twenty six chapters in the book, every chapter untolds a distinct layer of human psyche on individual as well as domestic level. Mother did not like the proposal of love marriage on psycho-analytical ground; there is a Sanskrit proverb concerning marriage, "Kanya mrigyate rupam, pita kulam, mata vittam, mishtannamitare janah" (In connection with marriage, the girl looks for beauty, the father for dynasty, the mother for money, and the others for sweets); the mother did not like the proposal, for it was a dowryless marriage. She threatened that she would take poison, if the girl came to her house.

'Better he had asked all his life than stab us in the back like this, muttered the mother. The thought of

her favourite son entrapped by a clever,
manipulative, dowryless creature made
it barely possible for her to look pleasant during the
visit her husband forced
her to make. She looked at the blushing girl and
found nothing remarkable. If it was beauty the boy
wanted,
she found have found a dozen such, accompanied by
similar backgrounds and suitable dowries. (Home 7)

The psyche of bewailing mother has been portrayed with a typical incredibility, in order to console her mother-in-law, Sona asked her to sleep, otherwise it would be ingurious to health but the maternal fury knew no bounds and asked the daughter-in-law if she comprehend the feelings of a mother, without having children of her own. Manju Kapur very effectively depicts the psycho-analysis of such a woman:

All the suffering in the world was not enough to
make
that woman human. Though grieving, she could still
find energy to taunt. She talked of love, but did she
know the meaning of the word? If she had cared for
her daughter could she have allowed her to be
murdered? Could she believe the lie that her clothes
caught fire while cooking? They knew how badly
off she was still they neglected her. If she had a
daughter in bad marriage, she would insist she came
home.
She had so much love to give. (Home 18)

Such a contrast between the psyche of a mother-in-law and that of a girl's mother, can be found only in India and novelist knew it well. Displacement, dispossession, unbelonging, quest for home and resettlement dominate the novel's matrix. This goes on throughout the novel. The story relates how the lives of each get enmeshed in the house and how they feel dispossessed while at the same time staking a claim to the house. Nisha is allowed to start her business only because of her dire misfortune, Yaspal agonises over this thought. Thus while the members physically find a roof in the home they psychologically and emotionally suffer in the very house that is their refuge. It explores how the life in a joint family house is entailed by the broader consideration of the collectivity and downgrade the free play of individualism and open choices. Manju Kapur successfully depicts the fact how a daughter-in-law is discarded and left alone from the family and society only for one reason i.e. infertility. At the same time when it comes to their own daughter they treat it very sympathetically, shows the hypocrisy of society. "One is not born rather becomes a woman." Manju's portrayal of woman inner side particularly Sona and her obsession to

became a mother, seems very touchy. And so is her wonderful transition of Nisha, from an innocent beauty to a strong determined woman. The psycho-analysis leading to puerile loneliness, abandonment and isolation has been presented in no other skillful manner than in the feeling of Vicky somebody after Nisha has born, Sona also realized that the family "Equations had changed, his welfare was no longer solely her responsibility".

"There he is, dark and ugly, leering like a crow over her, that's why I try and keep him occupied...with no one to look after him, he is running wild. For hours he disappears into the galli. If only he weren't so young he could help in the shop". (Home43)

Sona always murmurs that Vicky should be left to his father's care. Poor Vicky is not only neglected but he is made to understand that one had to work hard for everything one got which bring a new phase to Vicky life. And thus the psyche of a agrant adolescent underwent a amend and filled him with an ambition of becoming part of the earning section of the family. It is not an easy task to present the psyche of incestuous relationship in a traditional Indian family, to talk of urinary organs is considered to be abominable thing. Kapur describes the secretive meeting between Vicky and Nisha. "Entranced he put his hand on the inside of her beckoning thigh and whispered, 'How soft you are Nisha.' Nisha resisted and called him 'dirty'. But Vicky is full of frustration or we can say due to his ill-treatment, he fought with different thoughts in his mind and as a result of this ill-treatment he "Pushed his hand inside, touching the place where she did su-su, tracing the slit that divided her. He grabbed her hand. She pulled back and felt the stiff. Once she started looking, she couldn't look away. It appeared weird, repulsive and fascinating. It is usual trend of male psyche to be proud of such possession. Marriage has been treated as a psychological cure for the evils of an adult. Death of a husband before a wife is, perhaps the most cruel torture of feminine psyche. "The whole world should recognize her for what she was, a poor old window, as insignificant and colourless as the clothes she wore. It is an irony of episodic psycho-analysis that the novel begins with an old and stereotyped concept of home, large enough to accommodate a number of members of family, governed by a rehabilitated patriarch, further inhabited by two barren sisters and ends with a new concept of home, basically comprising husband, wife and a female issue; Nisha was married to Arvind. Nisha made an entrance in her 'new home'. She carry twins, a typical Indian mind psyche overpowered Nisha when she said-"Prehaps I have twine because he is being incarnated in our child. They say parents and children have bonds that never break." Manju Kapur's novel, *Home*, is an excellent example of gynocriticism. It is gynofiction, for it deals with diverse roles of innumerable women in a joint Indian family with their changing psyche.

Conclusion: A proper understanding of this theory reveals and justifies what Manju Kapur has achieved in the present book. She has become 'Masculine when she gives the utmost outspoken description of erotic experiences of female characters, such as Sona, Rupa, Nisha. Patriarchy is the bull of psycho-analytical petard; Banwari Lal breathes his last and the

citadel of a large family is dismantled yet, all is not lost, the birth of Nisha's twins, the boy gave a, hope when Nisha echoes 'all mine in the replication of Vasudhaiva Kutumbhakam (The entire earth is my family (Home)). Manju has very effectively deals with the psyche of every character in *Home*.

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