



WOMEN DISCRIMINATION AND SUBJUGATION IN MANJU KAPUR'S *BROTHERS*

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ABSTRACT

Even though women come from different backgrounds, regions, and other things, they always have a family bond. When women are with their “brothers,” they are always different. Kapur's *Brother* (2016) is about how relationships between “brothers” and “sisters” deal with what society expects of them. There's no doubt that women are getting better in this world. Women today know how they live and have begun a new journey, just like men do. But they must live a good life and have real relationships with guys because that's what society wants. Also, there are female figures in the book whose lives grow simultaneously with the movements for women's rights in India.

Keywords: Women's rights, Patriarchy, Marriage Problems, Destiny, and ExtraMarital
Affair

Introduction

Manju Kapur's novel is a complex look at the ties between brothers, diving into the complex themes that shape and define them. Kapur skillfully builds a web of family ties throughout the story, showing tensions and echoes in the dynamics of the brothers. This study tries

to break down and analyze the many levels of relationships shown in “Brothers” to illuminate the themes and social norms that shape these relationships. This study aims to explore the depths of Kapur's portrayal of fraternal relationships, from the larger effects of patriarchy on society to the complex personal interactions and

emotional landscapes. "Middle-class society of India. In fact, the whole fictional world of Manju Kapur is dominated by the female characters whereas the male characters are marginalized" (Sweetline and Senthamarai 231)

This will give a full picture of how characters and the world they live in interact with each other. The purpose of this study is to shed light on the subtleties of these connections, how they have changed over time, and what they mean in the book and the culture as a whole. Kapur's stories are often about complicated family systems, and brotherly ties are often at the center. Bring out the depth of these relationships as Kapur shows them and stresses how important they are to her story. Parul states "Manju Kapur is one of the eminent Indian English writers who portrays the transformation of Indian women from being indifferent to liberated and empathically aware of their individuality" (p, 389).

Women's Status in India

The most important thing that the Indian women's movement helped women who were being left out of a patriarchal society write creatively. As feminism fights to protect women's rights, sexism against women still exists in society. However, racism against women still seemed to be common in some places. Since ancient times, stories that show how

great men are and how women are inferior have been used to teach people about society. A lot of the time, women get together to speak out and show that they are stable in society. Some postmodernists often argue about the feminist call for essentialism. They put out this call to bring all the women in society together to form a group. In this way, they believe that women can speak out, even though they come from different cultures or regions. As a figure of speech, the word "sister" can be used to talk about violence against women. Female participation in the labor force reinforces male domination in firms and households and restrains the labor market decisions of both regarding women

They are not making decisions about their safety. The world around them can sometimes change their decisions, lives, and behaviours. They also have some edges to feel. They are still trying to figure out who they were in their old lives. In *Brothers* (2016) the author shows how women were treated in a real way and how much they suffered because of custom and society. Kapur made a big deal out of it by talking about how women are treated unfairly in villages and towns. The theme of "Brothers" seems to be about two brothers at first glance. But Kapur also shows the women who are important to the story. "Manju Kapur's novels deal with the family bond, middle class, upper-class

people, marital life, sexual life, human relationship and especially women's struggle in life" (Jayajothilakshmi et al, 447).

Through them, the story shows how the woman moves to become whole, and for the sake of their family, they are willing to do anything. It was the goal of liberal equal rights feminism in the 1990s to shift attention from women who were being mistreated to women who were strong and independent. In the 1960s and 1970s, women's groups in India only cared about the public sphere. In the 1990s, they started to care about the private sphere as well. Women's private lives can be good places to talk about having children, current ways of birth control, and a woman's right to choose how she acts sexually.

Tapti Gaina became voiceless under the Patriarchy

Tapti Gaina is the main character in this story about how women are treated unfairly. The author writes about a smart, pretty, modern, working woman who has a lot of self-doubt. The fact that this happened is a strong sign that outside social forces can't fully free women. According to Kapoor:

Tapti Gaina serves as the central character in this tale of the discrimination faced by women.

The author presents an intelligent,

attractive, contemporary, working lady who is plagued by self-doubt. It's a strong indicator that societal pressures from the outside can't contribute to women's liberation. There needs to be an internal shift in her. (Kapoor,189)

Manju Kapur deserves credit for never giving up on showing how bad things are for modern Indian women. The author accurately shows how the women who are stifled are feeling inside. Kapur shows realistically how the main female characters suffer from being pushed to the edges of society. Throughout all of her books, she has written in great detail about how Indian women suffer in marriage. Kapur writes about all kinds of ways that women are dominated and abused, which is interesting to think about. She picks women from the Indian middle class to be the main characters in her books because she is a well-known author who wants to show how badly Indian women suffer. Kapur's works are mostly about problems in relationships, and these problems come up a lot. Personal, cultural, and economic problems between married people often make their problems in the marriage worse. Discord in marriages is common these days, and both the husband and wife see it as a threat to their needs, wants, ideas, values, and beliefs. People see marital strife as a difference in the beliefs

of a married couple. In her works, Kapur also talks about feelings like being alone, feeling alienated, worrying about money, being dominated, being in pain, and not having enough room.

Marriage

According to John, "Whether they try to hide it or not, all writers on marriage are affected by their own experiences" (John 13). Likewise, Kapur may try to show personal experience. Marriage is a special and important part of every society, and it is seen as a separate thing. Marriage isn't just about taking care of or setting up the home; it's about more than that. It holds families together, makes connections between people, and is seen as a holy organization. To have a happy marriage, you need to be able to talk to each other, share, love, and understand each other. Marriage is an important part of everyone's life. It brings together two different people from two different backgrounds. The love and commitment these two people feel for each other should be personal and two-way. "The androcentric male system is what marriage is based on" (Kapur 76). Marriage is a group situation where people can feel either happiness or sadness. No matter what, marriage is based on patriarchal ideas that you can't get away from. Being together is what keeps a marriage together. Mangal Singh Gaina, the main character

Tapti's husband, is in jail at the start of the book *Brothers*. They don't seem to spend much time together or care about the same things.

The Pathetic Life of Tapti

Mangal Singh Gaina, the main character Tapti's husband, is in jail at the start of the book *Brothers*. They don't seem to spend much time together or care about the same things. The main character's state of being alone is shown in this way. Tapti and Mangal Singh Gaina don't get along. The fact that the husband is now in jail will make things even worse for them since they are living alone. Mangal Singh Gaina is in jail because he killed the politician Krishna Singh Gaina, who was his brother. "The murder of Himmat Singh Giana, the elder brother of Mangal who is the CM of Rajasthan. The murder being the "climax", is not of a common man but of a Chief Minister, a political leader as the murders of political leaders in our country has become unusual and rare phenomena" (Mala and Padmaja 511) Mangal Singh Gaina shoots him dead because he is jealous and also because he is having an affair with his wife. "After Himmat Singh Gaina's death, the charges against his brother are updated to murder. There is speculation that Mangal might plead insanity to escape punishment" (Kapur 21)

The short-tempered villager's marriage to Tapti's daughter is seen as bad luck by her mother. The Chief Minister of Rajasthan, Himmat Singh Gaina, goes to the college where the main character, Tapti, studies. As a major guest, he goes there and sees what Tapti can do. She is the one he picks for his brother, Mangal Singh Gaina. Their marriage goes well at first, but later it falls apart because Mangal Singh Gaina is anxious and feels less than others. He wants to get ahead, and he's also been involved in some bad business deals that have cost him a lot of money at his cement plant. It looks like her husband thought about building a cement plant, but now he can't do it. Also, Tapti passes her IAS tests and works hard to become a good IAS officer, which makes Mangal Singh Gaina even more envious of Tapti.

A consequence of Extramarital Affair

In the book, having an affair with someone other than your spouse ends badly for the characters. Himmat Singh Gaina tells Tapti that his brother wants to grow up and be a big man. She doesn't like being bored at home like the other girls in her group do. They get married as Mangal Singh Gaina and Tapti. The head of the family, Virpal, and his wife, Mithari, bless them. "Tapti loved hearing him talk about anything to do with the factory. Her husband was an entrepreneur, full of initiative. He had given jobs to the

poor. He was going to make the desert bloom. Just listening to his wife's praise made Mangal even more determined to succeed." (Kapur 254). But things changed, Tapti cheated on her husband.

Women often cheat on their husbands when they are married because they are carrying around heavy feelings. Tapti is a good example of this. Mangal already has low self-esteem and a lack of confidence. Mangal Singh Gaina kills Himmat Singh Gaina and turns himself into the police when he finds out that his wife is seeing Himmat Singh Gaina. When Himmat Singh Gaina is seen listening to the complaints of the people in his area, he is shot and killed. One brother kills another because he is jealous. Mangal Singh Gaina can't stand it when his wife Tapti does well in life. Also, because he doesn't love or care about his wife, she turns to his opportunistic brother, Himmat Singh Gaina. Tapti cheats on her husband because she doesn't feel loved, and Mangal kills his brother because Tapti won't be faithful. Himmat Singh Gaina, on the other hand, gets a divorce from his first wife so that he can marry Sonal, who is the daughter of his political guru, Bishnoi Sahib. This helps him reach his political goal. Marriage is the only way for two people from two different families to come together, even if they have different ideas and points of view. He sends his brother

Mangal Singh Gaina to get his wife's thumbprint for the divorce papers.

Himmat began to notice a change in the girl. She didn't cry so much, gave herself to him more easily, and once or twice she even initiated their intimacy. He thought he would faint with joy. He began to talk of marriage. He babbled on about how he would slay the demons that lay between them, she was the one he loved, and without her, he would die. (Kapur 134)

Kapur picks women from the Indian middle class to be the main characters in her books. Through their stories, Kapur shows how badly Indian women suffer. As Kapur writes, she goes deep into the minds of abused women and shows how their mental and emotional inequality makes them feel alone and alienated. She cares about family ties, especially those between couples. Her books are about the problems women face. Different things that make the main character's situation worse are her anger and the storm that's going on inside her. Kapur's book makes it clear that women are helpless victims who can't speak out for their rights or break free from their chains. Because of the cruel rules of sexism, they will have to suffer.

Kapur's exploration of fraternal relationships often intertwines with

gender dynamics. Discuss how gender roles, societal expectations, and patriarchy impact these relationships, not just between brothers but also with female siblings or other family members. It shows that fraternal relationships contribute to character development. Explore how these relationships shape the protagonists' identities, ambitions, fears, and moral dilemmas. (Lizy and Kanishkaa)

Even if they think their husbands are unfair, they can't do anything to change that. Kapur's writings give women new perspectives on their lives and help them see how sexism has limited them. She focuses on women's personal experiences in her writing. Because of male control, women don't have a voice and are ruled over. Men should think about how hard things are for women. Whether they succeed or fail in their marriage, Kapur's characters show that women always move forward in their sad lives. In conclusion, taking this meaning into account, it is clear that Manju Kapur's newest book uses the lives of the sisters in the story to connect to the Indian women's movement.

Conclusion

The study of women's freedom through shared sexual self-awareness and

liberty is still new, but it looks like it will be very interesting. But they still have a long way to go because of their history of fighting. The weight of traditional social roles is stopping them from being creative. In no time, women like Tapti would become self-aware. When they did, their physical renewal would make way for their spiritual return. Kapur's characters show in a clever way how women were back then and how they mix their work and home lives now. Even though they are in a lot of pain, they need a way to talk about it or keep it down. They are neither good nor bad; it depends on how people see them. Also, what's left shouldn't be thought about. Everything about their schooling, safety, and work is based on the opinions of their husbands or brothers. The dominant culture had already established all of its ideas. When the women in this story lose everything, it's clear that something sacred wakes inside them. By evoking the lives of sisters who are shown in the tale, it is possible to assert that the current book written by Manju Kapur unquestionably draws a connection to the women's movement in India. It is still a far-reaching goal for women to get together to pursue self-knowledge and liberation about their sexuality. This is something that additional investigation is required to investigate. However, the history of their battle demonstrates that

even though a great deal has been accomplished, there is still a great deal that remains. Their originality is stifled by the weight of the conventional social roles they are expected to fulfill. It would not take very long for women like Tapti to arrive at a state of self-realization, in which their physical body would prepare the way for their spiritual regeneration after they had become aware of their existence.

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