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Cultural Stance on The Notion of Tradition VS Modernity in Manju Kapur's Contemporary Fiction

Hassan Bin Zubair

PhD Scholar (English Literature), Department of English,
National University of Modern Languages, Islamabad. (Pakistan)
hbz77@yahoo.com

Syeda Sughra Naqvi

Department of English, Govt. Postgraduate College Sahiwal, (Pakistan)
punjtani512@ymail.com

Iqra Khadam

Lecturer in English, Department of English Literature, University of Okara (Pakistan)
iqrakhadam0900@gmail.com

Abstract

This research explores Manju Kapur's Home from the perspective of modernity. Tensions between tradition and modernity, represented in the novel can be viewed against the influence of a western culture that has taken place in the 21st century within the lives of people in India. Ideological stance on the notions of tradition vs. modernity in respect to the conflicting issue, through the characters as Nisha, Rupa, Yashpal, Ajay, Vijaya, and Raju, where they almost abandoned their parental business style, traditional thinking and moves ahead of their way either in their business or in the family life. Characters in the novel are deviated from their social norms and values due to the influences of western values on Indian society is a sign of modernity. This research is qualitative in nature. This research approaches Kapur's Home from the theoretical perspectives of modernity that have appeared in the studies of Jurgen Habermas, Immanuel Kant, Michel Foucault, Peter Wagner, Dilip Parmeshwar Gaonkar, and Ziauddin Saradar. This research finds that joint family divides into a single settlement, characters start to adopt modernity, forgetting their traditional norms and values for their benefit.

Keywords: South Asia, Tradition, Modernity, Identity, Conflicts, Tension.

Introduction

This research analyzes the tension of tradition and modernity between the old and new generations in Manju Kapur's *Home*. In this novel, she shows the traditional orthodoxy of Indian

people which gradually changes by modern ideas and perceptions. Kapur uses the family to show the ups and down in Indian society after the post-independence. Through the family, she wants to show the tension between tradition and modernity that is existed in society. In transforming Indian society there appears a generation gap, the old generation's beliefs regarding family structure, business style, marriage system are not viable to a new generation. The new generation is different as they are guided by the western way of life and business style. They want to create their identity and settle life in their ways where the old generation's thinking act as a blockade to the new generation's ideas and strategies. Hence, there comes a conflicting situation of the new and old generation in terms of social norms and values. There comes a tension between old and new generation people in due to the impact of modernity. The researcher claims that education, family background, and personal experiences help the female characters to struggle and create their identity within family and in society by challenging traditions, norms, and values, which is the basic feature of modernity. Kapur is an Indian female writer of the late twentieth century, who writes fiction on different issues of Indian people. She writes mainly on the female issues of urban Indian middle-class families focusing on man and woman relationships, the impact of modernity on females, females suffering, marriage, divorce, education, migration, partition, tradition, culture socio-political condition of Indian society, and female individuality, identity and economic independence after independence of India.

According to critics Honey Sethi and Seema Dhillon “ManjuKapur being a novelist primarily concerned with the problems of the newly emerging urban middle class. The female protagonists of her novels protest against male domination and the marginalization of woman” (Sethi and Dhillon 2012, p.57). Indian society is a traditional society; it follows traditional Hindu orthodoxy which gives priority to the male and secondary role to the females. Even when females are compared with Devi and goddess, they are treated as evil than human beings. Another critic H. Uma Maheswari critically analyzes her writing. According to Maheswari Kapur novels “throw light on the various shadows of Indian social life and culture. Her novels have a typical Indian outlook, and she doesn't write to please the western readers” (Kapur 2015, p.256). Through these lines, it is clear that Kapur writes on Indian society, life and culture. She realistically presents the social-political condition of Indian society in her writings. Maheswari further states “She selects the Indian background, characters, and themes. She loves to present the Indian way of life which respects moral values” (Kapur 2015, p.256). Her observation proves

that Kapur's writing is based on Indian social background, characters, and themes that present Indian moral values, culture, and lifestyle. Kapur writes on the issues of Indian women with different thematic perceptions in her novel. *Home* is Kapur's novel which was published in 2006. It is a story of a family who was migrated from Lahore, Pakistan to Karol Bagh, New Delhi in India during the time of partition between India and Pakistan. Banwari Lal, his wife, son Yashpal, and daughter Sunita came to India, and later another son Pyare Lal was born. Banwari Lal starts a business, where he sold readymade sari. Later both sons continue the family business and progress by raising the family status from a poor to a middle-class business family. Yashpal married Sona, who came as a customer in the cloth shop. After ten years of marriage, Sona had a daughter Nisha and a son Raju.

Pyare Lal married Susila who was the daughter of a business family, had two sons Ajay and Vijay. Sunita was married to Murli and had a son Vicky. There is the parallel story of Rupa sister of Sona, who is married to a low-paid government job holder, Premnath. Rupa with her family support had done pickle business which gave her identity and financial independence. The protagonist of the novel is Nisha and the story is about her struggle in the family and society for her identity, education, and economic independence. Other female characters are Rupa and Pooja, the wife of Raju who searches for their identity and independence. The struggle of characters between tradition and modernity and their need for self-identity in the family and society is the key theme of the novel. Kapur's novel *Home* after its publication, many native and foreign critics review it, appreciate the issues raised by the novel regarding its style, story, and the plot of the urban Indian middle-class business family. The novel has been reviewed from different perspectives by many critics in different research journals. Critic N. Padmamma has reviewed the novel through its structure and elements of a popular novel. The elements of the popular novel are formulaic plot, stereotype characters, and cliche language, which carries the interest and give entertainment to the readers. Critic Romika Batra Sukhija studied the novel from a postmodern feminist perspective which describes the pathetic condition of females in India. Females are dominated by males and they are limited to perform traditional gender roles, limited within the four walls of the house which control their freedom and individuality. Critic Tabish Khair also analyzed the novel from a female perspective. The socio-economic and political changes in Indian urban society don't bring a drastic change in the life of women, due to the patriarchal social structure, which is governed by traditional religion, norms, and values.

Other critics Kale Savita T. and Arvind M. Nawale also study the novel from the same perspective of female suffering due to infertility, which is related to female issues based on feminism theory. Another critic Purneet Kaur studies the novel from the perspective of Nisha, the protagonist's emancipation. The protagonist of the novel is Nisha, who struggles for her self-identity and individuality within family members and society. Another critic James Joseph reviewed the novel from the concept of joint family. He argues that the Indian tradition of joint family is changing its structure and there is the practice of single-family which has parent and their children only. This new structure of the family gives personal freedom and respect to individual choices than in a joint family.

RESEARCH OBJECTIVES

- To highlight the main characteristics of South Asian Ideologies.
- To present the real picture of traditional and conservative trends in society.
- To analyze the subjects of identity and Modernity.

RESEARCH QUESTIONS

1. How has Manju Kapur presented the notions of tradition vs. modernity in respect to the conflicting issues in his novel *Home*?
2. How has the writer highlighted the issues of identity and Ideological stances in his novel *Home*?

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

This research is qualitative in nature. This paper is an attempt to study Kapur's *Home*, it presents the tension between modernity and tradition. The forces of modernity appear in the text through the characters like Nisha, Pooja, and Rupa, while the older people like BanwariLal, Grandmother, and mother Sona resist the aspiration and quest for novelty in them. The younger generation finds it difficult to cope with the contemporary situation. The tension exhibited through the interaction of the characters shows the ways modernity penetrates through tradition. This study examines three major responses rejection, resistance, and appropriation in the encounter between tradition and modernity. Modernity refers to western culture, modern education, science, and technology. It further refers to the revolt against traditional culture and adoption of a new culture, norms, and values which ensures personal freedom and autonomy for

the progress in the life of a person in any society.

For this study, tradition refers to the Indian Hindu religious culture, norms and values, and traditional gender roles performed by characters in the novel. This study approaches Kapur's *Home* from the theoretical perspectives of modernity that have appeared in the studies of Jurgen Habermas, Immanuel Kant, Michel Foucault, Peter Wagner, Dilip Parmeshwar Gaonkar, and Ziauddin Saradar.

Textual Analysis

Kapur's novel deals with the subject matter of the Indian lifestyle in changing scenario. It has been approached through three key themes: a popular novel, a socio-economic approach, and middle-class female status in Indian urban society. *Home* has been studied from the point of view of popular literature, which has the features of a popular novel. The elements of the popular novel are formulaic plot, stereotype characters, and cliche language with powerful ideologies which carry the interest and give entertainment to the general readers. It is the story of a family and shows the daily life after forceful migration to Karol Bagh, New Delhi India from Lahore, Pakistan. It shows that how the people in the hand of fate are compelled to survive is beautifully woven in the thread of popular novels and gives social ups and downs through the character in the novel. N. Padmamma reviews the novel through its structure and elements of the popular novel. He states: "Manju Kapur's novel *Home* (2006) is replete with elements that can be regarded as one of the popular novels. *Home* is perhaps the story of the struggle of lower-middle-class people who have come to India during the time of partition from Pakistan after losing their wealth and property to finally struggle and rise like the stories of rags to riches wherefore the characters rise by saving each penny they have . . . The opening page of '*Home*' tells of the theme of the fiction that it is a tale that moves around two sisters Sona and Rupa." (Padmamma 2015, p.54)

Padmamma argues that the opening page of the novel tells the theme of the novel, which is the feature of popular literature. In popular literature, the writer uses certain elements, features, and strategies to capture the attention of the readers. In the novel, Kapur raises the issue of middle-class people who were migrated from Pakistan to India during the time of partition. It is the story of people who were migrated to India with their bare hands, their struggle from ordinary to middle-class social recognition, their pain and agonies they devour. Regarding the

issue, Padmamma argues: “It is through depicting the social life, the culture, marriages, festivals and functions that Manju Kapur adds a lively vividness to entertain the reader, a necessary element of popular literature” (Padmamma 2015, p 57). He strongly argues that *Home* deals with the issues of popular fiction as it incorporates the features of popular literature. The features of popular literature are it gives a detailed picture, the liveness of events and characters to entertain the readers. Women in Indian urban society as described in the novel are facing pathetic conditions. Females in Indian culture are dominated and their subordination is continue in modern India. Hindu culture is dominated by a male-centric ideology where women are compelled to follow social norms and values. Time has changed, the perception of people is different from the old ones but patriarchy has maintained its codes and conducts to control women in post-modern Indian society in a new way. Regarding the issue, Romika Batra Sukhija approaches Kapur’s novel from a postmodern feminist perspective. She states: “Manju Kapur's *Home* displays the intertwining of postmodernism with feminism aptly and subtly the multiplicity of ways that the female characters have adopted to assert themselves, the presence of history, in the form of the generational sweep, and the complex terrain of a joint family with all the characters having relatively different experiences, though caught up in almost similar situations” (Sukhija 2013, p.228). Sukhija argues that female characters adopt multiple strategies to assert themselves.

Home is the story of a joint family headed by Banwari Lal and the story ends with the third-generation family member Nisha gives birth to the twin children. The situation of female members in Indian urban society is somehow different but their situation and identity are not equal to males. Patriarchy has developed its discourse to maintain its post-modern feminist mould" (Sukhija 2013, p.229). As insisted by Sukhija, the female characters in the novel Sona, Sushila, Pooja, and Nisha adopt a balanced way to resist the traditional patriarchal society. Postmodern feminism tries to question the existing norms and values. It tries to break the stereotypical and traditional gender role practice by female characters. Another critic Tabish Khair judges Manju Kapur's novel with the issue of socioeconomic and political change in Indian urban society where the situation of women is not satisfactory. The responsible factors of women's hindrances as the second class citizen under the patriarchal structure of the society is governed by religion and traditional norms and values. The female characters are marginalized and victimized in the family. Tabish Khair sees the novel from a female's perspective. He argues:

“The joint family and even the business are fragmenting; the price of both cohesion and fragmentation being paid in different ways by different characters. Of these, Nisha, Yashpal and Sona's beautiful daughter, bears then brunt of the tensions that are tearing at the family, making home a site of manipulation, repression even sexual abuse.” (Khair 2018, p.17)

Khair analyzes the novel from females' perspective as they are under exploitation, suffering, and their position in Indian urban society. He further analyzes that female suffering, exploitation, marginalization, and their status in society is miserable due to patriarchy. Patriarchal society attributed women by different stereotypical attributions such as submissiveness, docility, kindness, cowardice which are the core symptoms and weak points of female character suffering. In the novel too, Bareness of Sona is taken as a matter of shame and the suffering caused in her life which does not let ahead her life smoothly. Supporting the idea of Tabish Khair, Kale Savita T. and Arvind M. Nawale also review the novel from the same perspective, raising the issue of females suffering due to infertility. As they state, "Barrenness is still the big hurdle in woman's life. In Indian society woman has no value if she is childless" (Nawale et al. 2016, p.3). Female suffering because of infertility and bareness is the social problem in a traditional Indian family. In the novel at first Sona is unable to give birth to the child leads her to a miserable life, where she faces mental torture from her mother-in-law. Her status and identity are also lower in the family. Similarly, another critic, Purneet Kaur studies the novel from the perspective of emancipation of the protagonist Nisha. He states, "Nisha defies the oppressive mechanism of a closed society and assert her individuality. She nurtures her desire to lead a life of her own" (Kaur 2016, p.20). Kaur raises the issue of female protagonist emancipation which is the main idea of feminism. He shows her struggle with family members to establish self-identity and be able to be financially independent. Kapur's *Home* is the story of a joint family incorporating the story of an Indian urban middle-class family. In a joint family, females perform traditional gender roles, childbearing, and limited themselves within the household affair. James Joseph analyzes the novel through contextualizing the concept of joint family. He mentions, "*Home* presents the relationships and conflicts that usually appear in any joint family. The beauty of the novel is in giving a balanced view of the troubles, pains, joys, and jubilations experienced by every member in the joint family" (Joseph 2015, p.61). Joseph uses the concept of joint family and its changing nature in Indian society to review the novel. He argues that the writer has present the suffering and troubles of every member of a joint family in

a balanced way. But he is unable to show the relation and conflict among the family members by giving concrete evidence in the study. Kapur's novel *Home* deals with the issue of urban society in Indian. Banwari Lal's family hardly escapes from Lahore during the time of partition of India and Pakistan and deals with the issue that how Banwari Lal adjusts to his family in urban society. Although in the past India is an agricultural country but it rapidly changing its identity as an industrial nation. In changing scenario of India, Banwari Lal's children get trained to maintain their urban life, marriage, their habits to maintain the family and status on urban foundation and uplift themselves into middle-class urbanism they receive, imbibe and alliances with modern phenomena. The influence of western culture, socio-economic change, development of education, science, and technology bring changes in their perception on different issues are the fundamental elements to establish Banwari Lal's family from traditional poor to modern middle-class urban people as well.

Modernity is a term to describe the condition of being new in human thinking, in doing a task, or in human behavior. It is a radical change in any tradition. Tradition refers to old, religious doctrines, myth, culture, norms, and values, which are transmitted from one generation to another by their practice of them in daily life. Whereas modernity refers to rationality in thought, modern education, innovation of science and technology, industrialization, capitalistic social order, democratization, and material prosperity. Modernity is used to describe the condition of being modern. The term 'modern' is used to describe new, innovative or change in old one to make more in advanced level. In another sense modernity is the byproduct of rational thinking, scientific and technological development. It is dynamic, multi-dimensional, and complex which has plural meanings according to the context. Modernity is the progress of societies from primitive civilizations to more advanced ones. It is achieved through the application of modern thinking in every sector of human life. In the political sector through democratization, in the economic sector through capitalism and industrialization, and the social sector promoting through secularization and personal individuality, modernity will flourish. Through the development of power and authority modernization will be applied. "The term 'modern' was used in the late fifth century to distinguish the present, which had become officially Christian from the Roman and Pagan past" (Habermas 1983, p.3). Modernity refers to the historical period of the sixteenth-century renaissance, eighteenth-century enlightenment period to late twentieth century western Europe.

Jurgen Habermas in his essay "Modernity: An Incomplete Project" states: "Modernity revolts against the normalizing function of tradition, modernity lives on the experience of rebelling against all that is normative" (Habermas 1983, p.5). For him, revolt against the tradition and experience of it is known as modernity. During a certain period person questions the existing tradition due to rational thinking. The result of it on a personal level is that he starts to revolt against the existing tradition. Habermas argues that: "Modern, again and again, express the consciousness of an epoch that relates itself to the past of antiquity, to view itself as the result of a transition from old to new" (Habermas 1983, p.3). He argues modernity as a transformation from old to new social structures. Modernity is achieved through the modernization process where every attempt is directed towards logical justification and collective happiness. In the novel, Banwari Lal's grandson opens a luxurious franchise that provides him ultimate happiness. Everyone by their power of reasoning can help to understand things in totality. Modernity assures everyone with a better life and its focus on rationality, which is the subjective potential of an individual to achieve emancipation through the power of logic and reasoning. This is the concept developed by Immanuel Kant who focuses on rationality for emancipation. According to Kant, "Enlightenment is man's release from his self-incurred tutelage. Tutelage is man's inability to make use of his understanding without direction from another" (Kant 2010, p.1). Kant focuses on personal rationality which guides the person to be modern. The shifting process from tradition to modern comes through reason. Michel Foucault defines modernity as an attitude of people that comes on him/her. As opinion by Foucault such attitude appears on different characters is a transformation from tradition to modernity. Foucault further states:

“Modernity rather an attitude than a period of history. And by "attitude." I mean a mode of relating to contemporary reality, a voluntary choice made by certain people, in the end, a way of thinking and feeling, away, too of acting and behaving that at one and the same time marks a relation of belonging and presents itself as a task.” (Foucault 1984, p.39)

In these lines, Foucault perceives modernity as experience and exploration of one's innovative self-practice with contemporary thinking, act, and behavior and relates it with present reality. The certain behavior, thinking, and acting of the person on his/her own choices lead towards modernity. During the time expansion, certain types of change are inevitable and drastic change

takes place gradually and slowly. He further states, "I prefer the very specific transformations that have to be possible in the last twenty years in a certain number of areas that concern our ways of being and thinking" (Foucault 1984, p.46). In these lines, Foucault's perception is that drastic change is not possible but gradually changes come in the behavior of the people.

Kapur's *Home* is the story of an underclass business family who was forcefully migrated from Lahore, Pakistan to New Delhi, India during the time of partition between India and Pakistan. Banwari Lal with his wife, son Yashpal and daughter Sunita came to India and started the business of readymade sari by selling the jewelry of his wife. Later, another son Pyare Lal was born. Both sons also help the family business after they complete the school-level education. Their business was growing up due to the hard labor to make customers satisfied by the family members, both father, and sons. Banwari Lal was a strong devotee of the god who would worship and believe in traditional religious culture, norms, and values. Due to the progress in the business, the Lal family raise their status from underclass to the middle-class business family. There is a conflict of tradition and modernity between different characters, due to their understanding and believes in their mind. In the novel, the relation between family members, their thinking, and the way of life has gradually transformed towards modernity. Indian traditional norms and values get changed as they intermingled with modern social ethos. It is a basic element of tradition and modernity when its elements intermingle, there comes a kind of tussle. Regarding this feature of tension of tradition and modernity, Jurgen Habermas argues, "Modernity revolt against the normalizing function of tradition, modernity lives on the experience of rebelling against all that is normative" (Habermas 1983, p.5). Due to rational thinking and the power of logic or reasoning, a person used to revolt against existing tradition and culture.

As the story starts from Lahore to Karol Bagh, New Delhi incorporating the Banwari Lal's family, who is the survivor of partition victim of India and Pakistan. Banwari Lal was a shopkeeper, "Before partition, he had been one of the largest cloth shops in Anarkali, the famous commercial district of Lahore" (*Home 4*), but after partition reign of terror falls on his family. He "with his seven-year-old son, two-year-old daughter, pregnant wife" (*Home 4*), traces the painful voyages of the family. Transformation is inevitable in the lives of human beings which seems fit in this world "nothing is permanent" (*Home 4*) rather transitory. In this changing world, human beings have no alternative than to change according to the society within its norms and values

are always in the changing process. Banwari Lal believes in god and is strongly devoted towards Hindu Indian culture where marriage is decided by their parents. But his son Yashpal keeps somehow has different viewpoints regarding the marriage. As by profession they are shopkeepers run a cloth shop in Karol Bagh, New Delhi. Yashpal discontinues his graduate level of education to promote the family business, one day he meets with Sona in his cloth shop. Yashpal, as he sees he has good feelings in his heart for Sona, he wants to marry her. Yashpal falls in love because of her physical appearance, "and contemplated a future with this beauty by his side" (*Home 2*). BanwariLal as he guided by traditional norms and values and does not allow to marry a customer.

Sona does not like old fashion and is not ready to follow traditional customs too, her thinking, dressing, and makeup show that Indian girls are slowly and gradually change themselves as modern. The following lines of the novel show the specific transformations: "She had been dressed in the latest fashion. Chudidar Kurta tight around the knees, two large flowers applied across the front. Her fringe sweeps her eyebrows, highlighting her long brown eyes. She had a little bouffant, and down her back hung a long, glossy, thick plait with reddish tints. Did all this portent simplicity? Homeliness? Dutiful service to elders?" (*Home 6*).

In these lines, Sona breaks the traditional way of customs and moves healed towards modernity. Modernity in terms of her physical appearance and dress up which is deliberately questions by Banwari Lal when Yashpal desires to marry her. Indian Hindu society expects the girl to be docile and submissive but Sona seems quite different challenges traditional society by applying modern getup. She prefers Chudidar Kurta and trimming her eyebrows to become stylistic. She wearing Kurta decorated with two big flowers in her chest also signifies she is not a traditional one, whom Yashpal wants to marry, but Banwari Lal goes against modernity, he wants his future daughter-in-law submissive, docile and traditional. Due to the ideology of traditional and modernity between father and son, there occurs a kind of familial tension. Yashpal does not believe in old tradition rather he strongly presents himself in front of his father and mother. Yashpal challenges his parents "if he could not marry her he would leave the shop and spent the rest of his life celibate, by the banks of Ganges" (*Home 3*). In these lines, gradual changes and their impact on the young generation makes compel to perceive modern ideas, when Yashpal determines, if he could not marry Sona, he would celibate his life as a saint, his parents are also compelled to fit themselves in modern trait and let him marry with Sona, is the change

occurs in certain areas. Here, Yashpal challenges his parents and married a customer, his own choice who is economically poor than him. Marriage became a personal matter rather than a family affair. On the other hand, Sona transforms her wearing a modern and fashionable dress of her personal choice, which is against old age tradition. According to Habermas modernity is the revolt against tradition and experience of a new culture which is practiced by Yashpal and Sona.

Michel Foucault, argues that transformation is a historical attitude that is changeable and experimental. During the time expansion, certain types of change are inevitable and drastic change takes place gradually and slowly. He further opines, "I prefer the very specific transformations that have to be possible in the last twenty years in a certain number of areas that concern our ways of being and thinking" (Foucault 1984, p.46). In these lines, Foucault states that drastic change is not possible but gradually changes come in the behavior of the people. As behavioral change on Yashpal's parents and their thinking change on some specific tasks i.e. they are ready to accept Sona as their daughter-in-law, who is educated, modern in terms of dress and gesture, whom they firstly reject. Critic Dilip Parameshwar Gaonkar critically observes the modernity theory and develops the theory of Alternative Modernities. Modernity is based on different national and cultural sites that have certain unique features. The result of modernity is somehow similar and some differences in different countries. Due to the cause of different national cultures, history and traditions that didn't seem to converge. Gaonkar states modernity as:

“Modernity always unfolds within a specific cultural or civilization context and that different starting points for the transition to modernity lead to different outcomes. Under the impact of modernity, all societies will undergo certain changes in both outlook and institutional arrangements. Some of those changes may be similar, but that does not amount to convergence.”
(Gaonkar 1999, p.15)

Gaonkar clearly define alternative modernity as modernity with a different feature where certain changes do not converge. There are multiple modernities within a specific location, culture, and civilization. Indian society is purely traditional as it deals with its antiquity norms and values, which are barbaric. The responsible factors of such traditional rules and regulations are

maintained by the religious people. Sona gives birth to a female child. "The baby's horoscope was cast: the configuration of the planets at her birth made her Mangli" (*Home 39*). In the Indian old generation, there is believes in traditional norms and values. According to pundit, Mangli is "horribly difficult to marry off" (*Home 39*). To avoid such an evil fate, Banwari Lal seems so "protective towards his baby granddaughter" (*Home 39*) and requests pundit to avoid such an ill fate. Pundit calculates his mathematics and gives "the auspicious letter taken out was 'a' (*Home 39*). From the letter 'a' her name given to her as 'Anandlaxmi' on which Yashpal does not believes and seems a bit modern and "said he did not believe in such nonsense, there were mangalis in this world who led perfectly decent lives" (*Home 39*). In these lines, it shows that Indian society has deep faith in mangali, which modernity cannot eradicate. Though Yashpal challenges it, cannot truly ignore which is the feature of alternative modernity as stated by Gaonkar. Yashpal is not ready to follow traditional rules and regulations, rather thinks in a new way. Mangli system is famous in Indian traditional Hindu society, but Yashpal thinks differently as he is guided by modern norms and values which is the voluntary choice he made as Foucault suggested in terms of modernity.

Modernity is that every entity is achieved through the transformation from traditional norms and values. In such a process, one has to be free from traditional social barriers. Everyone by their power of reasoning can help to understand anything in totality. Modernity in thinking with regards to Yashpal as he is free from socially incurred tutelage and challenges pundit declaration as his daughter is mangli, who is unlucky, in this world there are many Manglis and they are perfectly leading this world. Such a type of thinking is transforming from tradition to modernity.

Here Yashpal used reason to be free from tutelage as Immanuel Kant suggests which helps to adopt modernity in the thinking process. Modernity focuses on rationality which is the subjective potential of an individual to achieve emancipation through the power of logic and reasoning. According to Immanuel Kant transformation of a person leads to emancipation through the power of reasoning. Kant states, "Enlightenment is man's release from his self-incurred tutelage. Tutelage is man's inability to make use of his understanding without direction from another" (Kant 2010, p.1). In these lines, Kant gives priority to human being rationality. He focuses that if human being deals with the motif of emancipation from all sorts of tutelage then the shifting process from tradition to modern comes through reason. As possessed by Kant *Home* offers a

sociology of modernity which can be seen in the lives of three generations people of Banwari Lal's family. Yashpal mother who is strong in her traditional faith wants to make the marital relationship of her son in a traditional family take dowry and choose a girl who is submissive, docile, and has a similar family background. Sona's family does not believe in traditional norms and values and is not rich enough to provide a dowry for their daughter's marriage as well.

The discourse of modernity is based on the idea of freedom and autonomy. The quest for autonomy is for scientific innovation and freedom for political democratization, which promotes personal individuality. There must be rapid changes in the social structure of the society that insure individuality, autonomy, and freedom in the life of a person. Wagner in his book *Theorizing Modernity* defines modernity as:

"Modernity generally is a situation in which a certain double imaginary signification prevails. The two components of this signification, ambivalent on their own and also tension-ridden between them, or the idea of the autonomy of the human beings as the knowing and acting subject, on the one hand, and the idea of the rationality of the world, i.e. its principled intelligibility on the other." (Wagner 2003, p.4)

Wagner's concept of modernity is based on the autonomy and rationality of the person in society. It always deals with the behavior of human beings' new and sophisticated life spanning roadways. The discourse of modernity is based on the idea of freedom and autonomy at the personal level of any society. Wagner's concept of modernity is based on the western context that gives priority to the individual self, which gradually transmits through different means of communications in the Indian people. In western society, women are free than in Indian society. Due to globalization and its effect through education, mass media and multimedia Indian women are aware of their rights and duties. They are aware of their individuality and personal identity that is created by doing creative works in the society, leaving the four walls of the house. Human innumerable necessities are always in the way of betterment, as described by Wagner always seek for better lifestyle, individualism, and liberty.

In the novel *Home Rupa* by adopting pickle business gives the message of her shift from tradition to modernity. Education is that very eye that opens up human beings' knowledge.

"Better education would allow people to overcome the rural attachment to the soil and to recognize the advantage of the modern times" (Wagner 1994, p.92). Wagner in this line theorizes that education helps us to overcome traditional orthodoxies. In the novel too, Nisha is too much eager to perceive English honors that help to understand the world with a different perspective of knowledge. Indian culture is gradually engulfing by western culture i.e. Indian cultural values are increasingly infected by western education values. Nisha is fascinated towards English education, as "it would be a shame to not educate her further. . . let her do English honors, not too much work" (*Home 140*). These statements expose that if Nisha does not study English it would be a shameful matter in Indian society. Fascination towards international language has been taken as a prestige, it will create more courier opportunities and instruments to increase the knowledge of reasoning and rationality.

Ziauddin Sardar's critics of western modernity focusing on modernity based on own history and culture which gives the perspective of multiple modernities. According to him, modernity oppresses and marginalizes all nonwestern, ethnic cultures and voices where post-modernity seeks to represent other cultures and voices. Sardar argues modernity as:

“Modernity that emerged as the consequence of the discoveries of the 'new world' and the instrumental reason was monolithic and oppressive. It posited western civilization as the norm, the sole repository of truth, the yardstick by which all 'others' are to be measured. It saw history as linear progress towards western capitalism and liberal secularism, concluding with the transformation of the world into a single, global, western civilization.” (Sardar 2003, p.122)

In the above line, Sardar defines the nature of modernity that is based on western culture. Modernity is a movement that has western roots but it flourished in all parts of the world. It takes footstep from west to other parts of the world. Modernity is based on rational thought, modern thinking, use of science and technology.

FINDINGS

As modernity has various approaches. It has manifested in these lines differently. Her mother wants to stop her study because she thinks of her marriage and settle her house, but Nisha thinks

differently, she wants to stand on her own. After finishing her BA degree, she wants to do a vocational course i.e. fashion designing which is a completely western wing of modernity. It will create her identity and gives economic independence within the family and in the society. It will increase personal autonomy which is the main idea of Peter Wagner's concepts of modernity. In the current Indian Hindu culture, the trend of marriage has been gradually changing in urban areas. Late marriage, inter cast, love, and court marriage are increasing in Indian society. Several marriage bureaus and marriage advertisement agencies have been established to facilitate modern youth's quest for suitors and life partners. However, Indian traditional Hindu culture and lives might be, is too affected by the fever of modernity. People of India are taking a shift from tradition to modernity.

This is an advertisement of marriage seeking a suitable groom for Nisha. There are some cultural constraints for Indian people because modernity is an ongoing process, that is unfinished for seeking innovation and experience. In this advertisement, certain limitations and constraints are demanded but trace worthy point can be taken as the traditional system and technique of seeking life-partner is taking different i.e. modern. The limitation such as mangalik boy of the same caste shows the continuity of tradition deeply rooted in the mind of parents. At the same time, they continue tradition and modernity as the critic stated by Dilip Paremeshwar Gaonkar on alternative modernity based on their tradition and civilization. In the current Indian Hindu culture, the trend of marriage has been gradually changing where several marriage bureaus and marriage agencies have been established to facilitate modern youth's quest for suitors and life partners. Therefore, Indian traditional Hindu culture and life might be, affected by the trend of modernity. People of India are taking a shift from tradition to modernity due to the rapid change in the social structure of the society that ensures individuality, autonomy, and freedom in the life of a person. Education, the impact of self-sustainable and personal identity of her aunt Rupa, Nisha wants to do something and create her own identity in society. Nisha expresses her desire with her father that she wants to work in the shop like her brother Ajay, Vijaya, and Raju. "I have seen girls working in shops. Why should it be only Ajay, Vijay and Raju? There must be something I to can do" (*Home* 267). Through these lines, Nisha expresses her desire to work in the shop. It shows that she wants to break the tradition limiting the female within four walls of the house. Later she got a chance to teach in a pre-primary school arrangement made by her father. "Nisha was given the

three-year-olds; being used to school, they wouldn't cry" (*Home* 272). After few months she was disappointed with the teaching job because she wants to do her own business that will give satisfaction to her. "She saw herself the maker and seller of suits. She had the background, she had the resources, it would be far more satisfying than teaching nursery children" (*Home* 284). It was the business idea that came to her mind that she wants to do and establish her identity in the family and the society. It helps her to be financially independent that insures more freedom in her personal life.

Nisha asked her father to help and support her business idea "I want to do business, papa" (*Home* 285). Yashpal, the father of Nisha gives twenty-five thousand to start the business through the other family members were not supportive of that. They thought if it is gone on loss it will be bad for the family. "She who had been earning six hundred a month, to be responsible for twenty-five thousand. Her father was trusting her as he would have trusted a son" (*Home* 290). This line shows the modern thinking of the Yashpal, father of Nisha who supports her to establish the boutique business 'Nisha Creations' as her father suggests. "Sometimes it occurred to him that she was more intelligent, methodical, and independent than Raju" (*Home* 295). This line shows that she became a successful entrepreneur which creates her identity in society. According to critic Peter Wagner, the concept of modernity creates individuality and rationality in the individual, which gives more freedom and rights in the daily life of a person. Marriage is a tradition that cannot be ignored in the name of modernity that has a great influence on the life of Indian people. Personal freedom, independence, and autonomy is exercised within it maintaining a family. The person believes in group support and in collective identity to sustain in the society, which is the common feature of Indian society. Nisha became a successful entrepreneur in does court marriage with Arvind, who was a businessman, who is mangalik. She keeps the promise "I would like to continue" (*Home* 302), with him about the business after marriage and he agrees to do that. "I marriage" (*Home* 302). These lines indicate her desire to continue her business after the marriage. She didn't want to leave the business which gives her identity and financial independence. Late marriage and court marriage are practices of western values which are not popular in the traditional society of India. Continue towards business after marriage is a western value that helps to create personal identity and self-independence in the society for the female. Modernity creates more freedom, opportunity and leads the female to enjoy individuality self, which is the basic feature of modernity as stated by the critic Peter Wagner concept of

modernity. Even Nisha and her father are modern characters, they couldn't reject the mangali tradition. At last, she marries with mangali boy is continuity of Indian tradition which is the feature of alternative modernity as critics Dilip Parmeshwar Gaonkar and Ziauddin Sardar argue that Tradition cannot be ignored while adopting modernity because tradition is an identity of the people that have deep faith in the mind.

The depicted society in the novel is changeable and while taking change there comes a kind of tussle in the society. Kapur has interwoven the fiction incorporating the story of a Hindu family who migrates from Lahore to Karol bagh, New Delhi due to the partition of India and Pakistan, writers intend to show how traditional Indian Hindu society is gradually transforming into a western way of codes and conducts. While making a judgment in the novel *Home* through this lenses, Banwari Lal's family first seems completely traditional but slowly and gradually there comes change as the family members of different generations. In the novel, there is a tussle between the old generation and the new generation. Banwar Lal wife always keeps herself within four walls of her house, but her granddaughter Nisha, who is academic sounds does not follow the demands of her parents rather directly rejects cannot give it up, she confided. This was the only thing she could visualize in any of their proposals. She refuses to do fasting in the name of God for her future husband and tries to focus on education than in the kitchen. While she was studying in college, she had a love affair with a low caste and economically poor boy, she enjoys freedom, goes on dating, sharing everything with him which is unethical in traditional Indian society. Even Rupa is childless, she had a pickle business that gives economic independence and identity in the society. She doesn't do worship or fasting in the name of God that will bless children for childless rather believe in business. Yashpal also has modern thought so, he does marriage with a customer, don't believe in mangali rather support her daughter to start her business even other member are not supportive at first. Ajay, Vijaya, and Raju applied modern techniques to do the business. The impact of modernity can be visualized in the characters of the novel. The tussle between tradition and modernity is seen through different characters in the novel. BanwariLal, grandmother, and Sona are the representative character had deep faith in the tradition who resist change. Whereas other characters Nisha, Yashpal, Rupa, and Premnath adopt modernity, but they can't completely ignore tradition, because tradition is an identity that has deep faith in the life of people. Education, family background, and personal experience helped to develop consciousness to be independent and create self-identity in society. Rupa and Nisha both

of them struggle and create their identity as an entrepreneur.

Conclusion

Modernity is the rejection, leap, and change of traditions, which are based on superstitions, blind faith, and false belief. Person challenges reject and resist the tradition, culture, norms, and values which are against the spirit of modern society. Yashpal, Nisha, and Rupa challenge reject and resist the age-old tradition. Yashpal chooses the life partner according to his choice rather than a family member. He challenges the belief of mangali and supports the daughter to do the business financially and morally. Rupa and Nisha do graduate, start business and reject fasting culture is the challenge to traditional Indian society, is the impact of modernity in Indian society. In this way, Kapur's novel *Home* shows the impact of modernity in Indian society. They can't completely adopt the modernity that ignores Indian tradition and culture that creates tension among the people in Indian society. They want to create self-identity and enjoy the personal freedom that modernity insure in society, which helps to increase gender equality. When the person is educated, develop the consciousness, start to question existing tradition, and start to adopt modernity in thinking and behavior. To sustain in society we have to accept the changes and act according to them by maintaining our tradition and culture. Society is not traditional, nor completely modern, certain traditions and modernity go side by side because tradition and culture are the identities that cannot be ignored in the name of modernity.

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