

# Women Empowerment in Manju Kapur's *A Married Women*

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## Abstract

*This paper entitled Manju Kapur's "A Married Women" manages the ladies strengthening through the voice of heroine Astha. It uncovered the situation of contemporary ladies in customary man centric culture and bad habit for ladies' freedom from biased male-strength. It criticizes victimization lady and disassembles the conventional male centric develops to recoup their voice against concealment and sexual enslavement. The female protagonist of the novel, **A Married Woman**, Astha who is the daughter of an education father and an education father and an orthodox mother, has an earnest desire for peaceful co-existence in the family. But she is discriminated against and subjugated at her in-law's house. There, she is supposed to have a willing body at night, a willing pair of hands and feet in the day, and an obedient mouth. Her marriage to Hemant, the son of a government official in Delhi, does not prove to be based on mutual co-operation and understanding. She is compelled to be an enduring wife and sacrificing, other, like a holy cow in the status of a married woman. It leads to her physical exploitation and emotional starvation. Being deprived of her emotional fulfilment, she frantically searches for the fulfilment and turns to lesbianism. **Manju Kapur** in this novel, **A Married Woman**, through the protagonist Astha, advocates inter-religious marriage and female-female bond contrary to the patriarchal norms of traditional society.*

**Key Words: Marginal society, Lesbianism**

Postmodern reasonableness is reflected in Indian writing in English which is the result of new socio-social and political circumstance and conditions that pushed the minimal or the outrageous minor to the middle stage. Woman's right is the result of such a reasonableness. It has been gotten from the Latin word 'Femina' which implies lady. As a matter of first importance, it was examined by Alice Rossi, an American, in a Book Review distributed in the Athenaeum in April 1895. Women's liberation went in a different direction since the distribution of The Feminine persona by an American female writer, Betty Friedan in 1962. Be that as it may, it took upward flood in 1980s and was held at the inside stage. It looks to make another universe of lady liberated from conventional separation and sexual oppression. It uncovered the situation of contemporary ladies in conventional man centric culture and bad habit for ladies' freedom from preferential male-strength. It decries victimization lady and destroys the customary male centric develops to recoup their voice against concealment and sexual oppression.

Astha who is the little girl of educated father and a standard mother, has a sincere want for serene concurrence in the family. Be that as it may, she is victimized and enslaved at her in-law's home. There, she should have a willing body around evening time, a willing pair of hands and feet in the day, and a respectful mouth. Her union with Hemant, the child of an administration official in Delhi, doesn't end up being founded on common co-activity and comprehension. She is constrained to be a suffering spouse and yielding, other, similar to a heavenly dairy animals in the status of a wedded lady. It prompts her physical misuse and passionate starvation. Being denied of her enthusiastic satisfaction, she wildly scans for the satisfaction and goes to lesbianism. Manju Kapur in this novel, *A Married Woman*, through Astha, she advocates between strict marriage and female-female bond in opposition to the man centric standards of customary society.

Astha has the fixations of young adult period like some other young lady. Yet, they are illusive, so she needs to begin an alternate life after her union with Hemant. She is completely frustrated with her significant other's

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Affection for her. Family undertakings are not directly with her. Her relative likes her to be a suffering and yielding lady like customary spouses and moms. Astha is consistently under tension of work and mistreated with her duties to address everyone's issue. She feels that a wedded lady's status in the family is consistently subject to her significant other. She is conflicted between her obligation and freedom. She has no enthusiastic opportunity from the residential undertakings.

She is reeling under the pressure and dependency of a wedded lady who is no superior to an unpaid worker. She needs to satisfy her better half. She is underestimated in her own family, buttressed up by social and good codes. She considers opportunity from stress and sadness. So she takes to instructing yet this activity can't liberate her from misery and worry of segregation, after certain level.

Astha likes her parenthood to certain degree since it gives her another feeling of pride. Be that as it may, she is stunned at the apathetic reaction of individuals from the family and society to her little girl, particularly on Anuradha's birthday.

Astha gets an examination and endorsement of parenthood after the introduction of her child Himanshu. She despises the notion and segregation between a little girl and a child. Such a demeanor of Indian conventional society is inconvenient to sexual orientation uniformity.

The biased socio-social convention is liable for such a situation of ladies in our general public where we should perceive the critical pretended by mainstream society in strengthening preferences against ladies. It instructs ladies to be lenient like earth as opposed to conferring them equivalent status like men. Manju Kapur has responded strongly against in equivalent treatment of ladies in our family and society. The impression of a male predominant society where lady must have their equivalent status like men in financial set-up of our general public. We need to change our conventional preferences against ladies and treat them as equivalent accomplices throughout our life.

Astha needs to lead her life in a pitiable condition. She feels choked with her duty to the developing needs of the individuals from her family. Her condition turns into the least fortunate of poor people however she is an instructor. Her better half is likewise particularly not interested in her sentiments and perspectives. This demeanor of lack of concern uplifts her desolation. Her status becomes docile like that of unpaid workers. Socio-political, financial and social issues are duty regarding her wards and enslaved condition. Kapur says:

It appears ....the community allows women to do only unpaid work within her home and forces them to be utterly dependent on their husbands. But these husbands are often irresponsible men, her father being one much. (Frontline, 79)

Astha responds against men's inhumane demeanor towards ladies' predicament. She opposes conventional mentality of the moderate society that expects lady ought to resemble the earth. She should bear the weight of the family and act carefully as per the conventional standards of the general public. She ought not open her mouth against outrages delivered on her by her significant other or her parents in law since strict doesn't permit her to criticize her better half and her parents in law, anyway frightful they might be. She can't stand up her own complaints. The statement of her own complaints is seen as the offense of conventional standards. Lady, similar to untouchables have no spot in their plan of accomplishment and endurance. Whosoever violates will undoubtedly confront dismissal. In any case, the hero of psyche of the passionate pressure and gives delight which she doesn't get in relationship with her significant other. She gets aware of her self-satisfaction, as she cuts out a life for herself, against the social codes that limit her from advocating for herself and womanhood. Going to lesbianism and opposing social code, she engages herself with the help of Pipee like: "many of these lesbians identified themselves as lesbian feminists to emphasize their connection to all women and many of them identified as lesbian separatists to stress the connection they felt to lesbians everywhere and the strength they got from being with other lesbians" (Chandra 110).

Anticipating Astha as a lesbian Manju Kapur has represented a danger to male inner self anti-extremism which blinds men to the predicament and pitiable circumstance of ladies. She challenges the male-hawkishness, which has denied ladies of social-monetary and political right and enthusiastic satisfaction. She is against every single

convincing power of compliance and enslavement. Post-pilgrim authors like Shashi Deshpande, Arundhati Roy, Bharati Mukherjee, Anita Desai, Kamala Markandaya Nayantare Sahgal and Manju Kapur have unwound men's undeniable prevalence in family matter and parties. They have concentrated on the situation of ladies when all is said in done and Indian ladies specifically. Manju Kapur like Shashi Deshpande has concentrated on the ladies' concern and investigated the potential outcomes of their liberation. They split away from terrible grips of male haughtiness, challenging man-made biases.

Be that as it may, in contrast to Deshpande's heroes of her novel, Manju Kapur's Astha, the heroine of *A Married Woman* is unique. She turns lesbian looking for enthusiastic fulfillment and testing the personality anti-extremism of her better half. Not at all like Manjari of Deshpande's "Moving On", she doesn't look for hetero love outside marriage for her self-satisfaction. Manjari utilizes sex like drinking water. Astha is distinctive even from Virmati of Manju Kapur's first novel *Difficult Daughter* who breaks social code having hitched her preferred man against the desires of her mom like Ammu of Arundhati Roy's *The God of Small Things* and Saru of Deshpande's *The Dark Holds No Terror*. Being cheated and oppressed by their spouses, these ladies oppose their enslaved. In their disobedience they don't go as far as vanquish, rather they defy the norms of society. Ammu penances her life on the special stepped area of conventional oppression ladies who stay denied, discouraged and enslaved for age. Be that as it may, Astha of *A Married Woman* takes an alternate, however more sheltered and secure way of insubordination to male pettiness. She neither breaks herself nor gets rough in restricting the customary idea of society. Or maybe she turns out to be more extreme in her assault on the set up standards of socio-social set up of customary man centric framework in going herself to lesbianism. Along these lines she shoots two winged animals with one bolt. She challenges the male pettiness of her better half from one perspective, while on the other she fulfills the feelings of womanhood with lesbian sexual life: Slowly Pipee, put her arms around her. She could feel her hands on the narrowness of her back ...feeling her back with the palm. They were enclosed in a circle of silence, the only sound, the sound of their breaths close together and mingled (230-31).

Manju Kapur builds a married lady's enthusiasm for another lady to show that lesbianism is a ground-breaking part for the fulfillment of lady's passionate desire and sexual joy. Lesbianism gives as much joy to a lady as hetero intercourse. Having understood the torment of ladies' persecution and enthusiastic starvation, as in the utilization of Astha and Pipee the author thinks about lesbianism as an instrument for self-satisfaction. It additionally represents a significant test to male hawkishness. Astha and Pipee like are casualties; one is the casualty of aggressive behavior at home, while the other is the survivor of social viciousness. The last turns into a window when her better half passes on in an uproar, while the previous is estranged from her significant other. Whatever be the viciousness, local or social, ladies are typically the people in question. After the passing of her significant other, pipeelika loses all that she has had. Presently nothing remains to her to lose. However, she doesn't lose her heart. Astha, dissimilar to Monisha in Anita Desai's *The Voice in the City*, doesn't care for continuance and inactive affliction. She doesn't take self-destructive endeavor like Monisha. She is extremely forceful and defiant to accomplish her right.

Being fixated on ladies' complex issues, Manju Kapur like other ladies writer goes to women's liberation. Foul play and disparity are allotted to ladies in customary financial culture of our male centric culture.

Manju Kapur has proposed in her novel *A Married Woman* that the post-present day ladies will never endure disparity, bad form and separation like a blessed dairy animals. "Blessed dairy animals" is an idea of the customary families in India. Presently ladies are aware of their status in the family or in the general public and in the event that they discover any segregation, they rush to take up the bludgeon for affirmation and acknowledgment. They are to challenge socio-social codes or the strict confidence. They are prepared to violate the conventional laws, in the event that they are constrained to be famished genuinely and denied socio-monetarily.

Astha violate the customary laws when she finds that her better half never takes care to fulfill her feeling or energy. Her significant other Hemant has never acknowledged or regarded her more profound self. He doesn't show a lot of his affection for her:

Being sold out by her better half and separation by her parents in law, she discovers her life suffocating and anxious. Be that as it may, she can beat the sentiments of discouragement and segregation, when Pipeelika fulfills her enthusiasm for adoration, and they trade the feeling of comprehension.

Strict and legislative issues assume a significant job in human life however their jobs ought not be adverse to the improvement of any individual. Be that as it may, the socio-political codes have consistently end up being unsafe and impeding to lady's character. Man centric society acquires block the method of lady's satisfaction. Men have developed the codes for his own prosperity, and for the most part at the expense of ladies. Along these lines, the ladies are the victims for the main explanation that they are not men but rather the others. Astha and Pipeelika neglect to discover joy and opportunity as they are destined to endure. Astha endures because of segregation socio-political culture and Pipeelika for her devotion. They are denied their individual right. Such socio-political circumstances are answerable for the predicament of any lady. Taslima Nasrin, who herself is a casualty of male hawkishness, is a force like representative of woman's rights.

In this novel, Manju Kapur straightforwardly opposes the socio-social code of marriage. In like manner, ladies are constrained to assume a detached job in their in-law's home. They must choose the option to acknowledge the perspectives on male individuals from the family whether they like them or not their suppositions or acknowledgment. At long last, ladies' life is the whole of uneasiness and bafflement and dissatisfaction. They can't voice their spouses. In the event that they speak loudly against their better half and parents in law, they will be completely confined. In the social develop they could be glad in the event that they are compliant and carry on with an existence of displaced person. They are constrained to be suffering and giving up spouses without the consideration for their own prerequisites. Manju Kapur has tested such customary perspectives on Indian culture, having gone Astha to lesbianism. Nayanthara Sahgal has additionally criticized such states of Indian ladies in her novel Rich like Us. She has scrutinized the harsh demeanor of man towards his better half. In this novel Ram Swoop weds Rose however he is now hitched to Mona. Be that as it may, he isn't fulfilled still at that point. He builds up a relationship with Marcella and unveils it to Rose. It carries her to tears and dismissal. She endures significantly after this episode. She is anguished; and there is a hurricane inside her, taking steps to blast. Sahgal's ladies additionally respond against the oppression of their spouses. They bubble with defiant perspectives against male hawkishness however they do as such inside the edge work of the male centric arrangement of society.

Like the new lady, Astha turns into an educator. It excuses her from monetary strain. Pipeelika goes to the U.S.A in quest for advanced education to get PhD degree. Them two attempt to free themselves from the social requirements by looking for business and training. They are the methods for strengthening. They are consistently looking for space of their own where nobody will abuse them. They trust that lesbianism will present to them their character and they would have the option to appreciate physical joy and enthusiastic security.

In this novel, Manju Kapur has recommended that adjustment in the standards of customary man centric framework is basic for ladies' privileges and their character. Between position and entomb strict relationships mitigate ladies of customary limitations. These new ladies won't endure sexual oppression and separation. They need concurrence and equivalent treatment in socio-political parts of life. They would not endure social or abusive behavior at home. Social or strict issues ought not meddle with their journey for character. In the event that their personality is tested, they would challenge the whole framework.

Manju Kapur's novel is the talk on sexual orientation segregation. Astha, yearns for opportunity, and all the while, she resists the conventional idea of lady's acquiescence and oppression. Simple monetary opportunity won't liberate them. Socio-strict culture ought to be favorable enough for the advancement of their character. Her peripheral state ought to be turned around. We need to permit her to leave her alone what she chooses, and let her have the equity which has been denied to her for a very long time. They can no longer stay stifled, enslaved, and smothered, in the advanced time.

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