



Feministic Analysis of Manju Kapur's *AMarried Women*

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Abstract

In the aftermath of independence Women novelists have made major contributions to Indian English writing, which is now an integral part of world literature. In the fiction genre, in particular, there has been a rejection of such patriarchal practices and prejudices over the last two and a half decades. Nonfiction has been marked by a new sense of independence and declaration of self-sufficiency in the modern age, and it has posed a powerful revolt against patriarchy.

Women's lives seem to be gaining in value by the day. Women have written about patriarchal chauvinism and violence against women. Victims are those who have been victims of massacres committed in the name of religion, tradition, religion, social acceptance, injustice, and man's inhumanity towards his fellow man. For centuries, Indian social mores have emphasized the value of men and their dominance. Women have always been regarded as second-class citizens. Women face many challenges as they live in a male-dominated society. Manju Kapur is one of a rising number of Indian women writers who have been influenced by the picture of suffering yet stoic women finally breaking conventional barriers. Her female protagonists are mainly educated, ambitious women who are trapped in a patriarchal society.

Key words: Patriarchal, Male-domination, Oppression, Inhumanity, Injustice.

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Manju Kapur's novel, *A Married Woman* brings to light the hard facts that will help to de-mystify marriage. Astha is the lead character, while Peepilika is the titular character. The novel explored the tragic storey of middle-class working women. Astha is raised with middle-class ideals, but she feels unfulfilled in her wedding. Her reveals the present divergence and oscillation of the self between the two female consciousnesses through the intimate private lives of her protagonists. This paper discusses the difficulties that the protagonists of the novels have in forming their own identities.

Married Woman, her debut novel, is a wonderfully written, honest and seductive fiction of feel affection for and deep relationship set in a time of political and religious turmoil. A depiction of inner life and subtle interpersonal relationships has been a major preoccupation in recent Indian women's literature. It's crucial to see the representation of cultural migration in a culture rather than just an essential Indian sensibility. Manju Kapur has become one of an increasing number of people who share not only an important Indian sensibility but also a feeling of ethnic dislocation. Manju Kapur has entered the growing ranks of female entrepreneurs who have succeeded in breaking down conventional barriers. It's the storey of a young woman who falls in love with a married man, which was previously forbidden in her narrow social circle.

A Married Woman, Kapur's second novel, is an investigative report that examines the most contentious issues surrounding the Babri Masjid demolition and women's obsession with love. The protagonist of Manju Kapur's novel is torn between tradition and modernity, family and community. In these two novels, Manju Kapur portrays women who are attempting to create their own identities in this way.

Manju Kapur, a Writing as a form of agitation and mapping from the viewpoint of a women's reality is used by this married woman. A practical way and kapur deals with a

variety of questions that arise as a result of her country's socio-political turmoil She has referred to the Indian male conception of women as a holy cow as a young generation writer in an atmosphere of nation-wide socio-political flux. Despite the fact that women are not particularly interested in history, those in positions of authority are attempting to distort and turn historical facts to fit their own interests. Kapur has captured reality in her fictional storey with a desire to change the perception of Indian men. She depicts her female characters' traumas, from which they struggle and die in order to win success.

In today's country, a married woman struggles with women's issues. It's a truthful and seductive tale of love, lust, and set in India during a time of political and religious upheaval. The important character of the storey is motivated by a strong sexual relationship with a much younger woman, and she risks losing her conventional marriage and secure home. In a difficult way, the novel raises the divisive problems of a homosexual relationship. After all, lesbian and gay marriages aren't exactly glamorous. Though we may or may not embrace it, this is becoming increasingly apparent in modern societies.

Her temperamental incompatibility with her corporate-thinking husband forces her to raise her children as both mother and father. This denies her self-fulfillment and leads to the marital institution's collapse. Her anger causes her to revolt and become restless. Instead of inspiring her to share her frustration with her tumultuous relationship, her fear, pain, depression, and isolation contribute to feelings of guilt, negativity, and a lack of self-esteem as she experiences life's difficulties. She loves total isolation, a kind of entrapment by the family, and its overt injustice as a result of her restlessness, and she yearns for liberation. Astha enjoys being a part of a family with its vast minefield of revenue, expenditure, rights, obligation, information, frustration, restlessness, and dependence. Her family's growing needs are suffocating her, and she is continually adjusting to everyone's

needs. Astha believes that a married woman's position in the family is that of an unpaid servant or slave, and that divorce will end her Indian social and economic status. She considers herself to be a married woman who has "a willing body at night, a willing pair of hands and feet during the day, and an obedient mouth" (231). She considers marriage to be a bad decision because it exposes her to a lot of indignation, agony, and indecision. She thinks that a married woman is a mind-fucking thing based on male impressions of women. She argues that a married woman is an object of mind-fucking based on male conceptions of sex. Marriage, she believes, is more than just sex (275), but it also offers interest, togetherness, and reverence. She believes that "a tried woman cannot make good wives" because she is torn between her duties and responsibilities, religion and facts, civic ethos and personal ethics and from the nation's courage, a fight for emotional liberty is waged.

Astha meets the grieving widow of a Muslim activist she admired who died in the violence in Ayodhya. Astha and Pipeelika Khan have a tumultuous relationship, with two women transcend social boundaries to find comfort and empathy in each other's arms. She has a strong physical bond with Peepilika and feels deep empathy for her. For her husband and family, this partnership is a challenge. They share a home and a strong emotional bond grows between them. Astha is on the verge of divorcing her traditional husband. Astha returns to her family after Peepilika leaves India to study abroad.

Manju Kapur portrays a love affair between two women in *A Married Woman*, the author's second of three novels, but this one pays little attention to the relationship's historical and political background. It's an effort to bring artistic and emotional coherence into the mix. A woman's relationship does not pose the same danger to marriage as a man's relationship. The domestic relationship is exposed in the book. Kapur has portrayed

women and the challenges they face on a personal, educational, religious, and sociopolitical level with utmost honesty.

Manju Kapur depicts the shifting image of women in her novel, moving away from conventional depictions of enduring, self-sacrificing women and toward assertive, committed, and self-assured women who make society conscious of their demands and thereby have a forum for self-expression. In Manju Kapur's heroines, new women are emerging who do not want to be rubber toys for people to pass around as they please. They claim their autonomy and strive to self-reliance through education, defying patriarchal notions that push women into domesticity. They cultivate the ability to be self-sufficient and live their own lives. They want to take on roles that aren't only limited to their husband and children. They are brave, vocal, focused, and action-oriented, rather than silent revolutionaries. All of the protagonists realize they can't rely on anyone to solve their domestic problems, so they take action on their own. In the traditional context, a female protagonist does not mature into a modern woman despite gaining an education and liberation. They dare to break down one patriarchal barrier only to be caught in another their individuality is stifled, and they are required to "Adjust, Compromise, and Adapt." Via Astha, the central character in *A Married Woman*, Kapur has revealed that women have always been treated as second-class citizens.

The domestic relationship is explored in this book. Women and the difficulties they face on an intimate, religious, and sociopolitical level are depicted in this novel, Kapur has remained very truthful. Manju Kapur discusses the evolving image of women in her novel, moving away from conventional depictions of enduring, self-sacrificing women and in the direction of confident, assertive, and motivated women who make society conscious of their demands and thereby have a forum for self-expression. After reading this novel, I believe that women's portrayal in Indian English literature, which previously existed as

silent victims of tradition, as well as conventional family and social traditions, have undergone major changes and are no longer portrayed in a passive light. In Manju Kapur's heroines, I see the emergence of the new woman. They cultivate the ability to be self-sufficient and live their own lives. They want to take on all of the obligations that come with being a wife and mother. Even if they dare to step over the patriarchal line. They've been sucked into another world, where their free spirits have been stifled and all they can do now is adapt and compromise.

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