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## FRENZY OF A LESBIAN IN MANJU KAPUR'S *A MARRIED WOMAN*

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### ABSTRACT

*Manju Kapur's A Married Woman presents quest for identity and lesbianism. The novel centres on the serious domestic problems of women in the current days. It is the account of affection, sex, desire, emotion and unsatisfied union with a woman. It raises a profoundly disputable issue of gay and lesbian relationship. It is an honest affirmation of a woman about her own life and the difficulties that women generally face in their own, proficient, strict and socio-political levels. The present research paper deals with lesbian relationship from Manju Kapur's A Married Woman and how society marks on it.*

**Keywords:** Lesbianism, problems of women, marriage, love

Indian women writers uncovered inner feelings of women in their works. Dehumanization, concealment and abusing are the main themes in their anecdotal works. Anita Desai, Shoba De, Kiran Desai, Manju Kapur, Shashi Deshpande and numerous writers wrote about quest for identity of women. Among them, Manju Kapur has additionally been attempting to show the sufferings of women in the cutting edge India. Her works take out the inward clashes of ladies about affection, fascination, desire, enthusiasm, marriage, individual life and lesbianism. Saharan (5) rightly says that Kapur's novels can be read as a record of woman's struggle for control of her body, both in social and biological sense." Kapur has written five novels so far. Those are *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008) and *The Custody* (2011).

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Manju Kapur's second novel *A Married Woman* depicts the relationship between two women. She presents the changing picture of women from customary life to current life and gives various issues developing out of a socio-political unsettling influence in her country. She depicts male psyche and female appreciation for another woman. The tale clarifies the domestic relationship. Kapur composed the women challenges that they face in their own and expert lives. She taught for degree students, she understood the feelings of young girls. She (2006: 01) says:

I am interested in the lives of women, whether in the political arena or in domestic spaces. One of the main preoccupations in all my books is how women manage to negotiate both the inner and outer spaces in their lives – what sacrifices do they have to make in order to keep the home fires burning – and at what cost to their personal lives do they find some kind of fulfilment outside the home.

The epic clarifies a married woman's problems unmistakably. Kapur knows the sufferings of Indian women before their marriage and post marriage. A woman ought to be hitched and should comply with the expressions of her significant other however it is correct or wrong. After she gets kids, she needs to follow their words or her family elders. She might not reserve the privilege to take a choice of herself. In this cycle, she loses her personality and genuine romance. On the off chance that she gets personality and independence from other co-women, she generally moves with her to discover autonomy and sincere fulfilment. That is called lesbianism which is utilized in the novel.

*A Married Woman* presents various stages in the life of a woman. The novel is translated into Spanish and stays dubious in Indian basic circles. It starts: "The novel is translated into Spanish and remains controversial in Indian critical circles." Astha, the main character in the novel, is the girl of working class Indian parents. Her life is constrained by her mom who is difficult and consistently takes choices for Astha. Her mother compels her to do the things as her mom likes. Asha is married to Hemant who has concentrated in America and sets up an assembling production line for creating TVs. He is liberal in his mentalities to women, eager and explicitly brave. Since he is occupied with business, Astha assumes a customary female job. She is acceptable at tormenting yet keen on instructing.

As time passes by, their marriage gives indication of needing in affection and sex. As things occur in each woman's life, she turns into a decent spouse and mother to two children, Anuradha and Himanshu however she feels that she has lost something in her life. She can't get her character and she isn't perceived. She starts to feel choked with routine obligations as spouse and mother. Like any Indian women, she also looks for harmony and genuine affection yet she can't discover. Her significant other doesn't see any of her feelings and sentiments. Shockingly her mom upholds Hemant. "When she was with Hemant she felt like a woman of straw, her inner life dead, with a man who noticed nothing" (287). She realizes that a woman's place in the family to be that of an 'unpaid worker' or a 'slave' She feels for

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herself: "A willing body at night, a willing pair of hands and feet in the day and an obedient mouth," (231) are the requirements of a married woman like her.

Astha feels depression until Aijaz comes to school where she teaches. She prefers his company. He is a street play artist. One day he requests that Astha help him to make the screenplay for a show, topic of the dramatization 'Babri Masjid Chaos.' That was the first time, Astha converses with an outsider man. As the play is controversial with respect to Ram Janambhoomi, Aijaz is violently killed. Indeed Astha wants for friendship and genuine affection. Despite the fact that she makes due among her husband and two children, she feels dejection. In a couple of days, she meets Peeplika, who is called as Pippe and she is Aijaz's wife, a history lecturer and "political activist in her own right" (120). Pippe is a Hindu and Aijaz is a Muslim. In spite of the fact that Pippe is cautioned by her mother not to wed Aijaz, she weds him. There is an energetic sexual joining among Astha and Pippe. Their relationship affirms how profoundly they value each other. She goes with Pippe to Babri Masjid and goes through certain days there. Be that as it may, when Astha is with Pippe, she generally contemplates her children. She is suffocated with the developing needs of her family and "always adjusting to everybody's needs" (227). Astha and Pippe spend together. They have desire one another. Toward the end of the novel, Pippe leaves for the United States to pursue Ph.D on communalism and says "I don't figure, she could take it, and I was unable to take her not taking it" (303).

Lesbian refers to female homosexuality or sexual fascination in different females. Lesbian isn't just about the physical fascination and includes similar needs all individuals need to cherish someone else and be adored in kind. Sex and fascination are naturally broad among male and female. At the point when two women work together for their needs, there will be acceptable impact on one another from the two sides. The impression becomes fascination and passion for sex. Feelings, sensations and sexual emotions are regular to all irrespective of gender. Lesbian has in fact emerged like this. What kind of exercises do they do? Despite the fact that they are making due in the society, they think in their world. They may be viewed as they are intoxicated. Their life is totally not the same as would be expected life. Saharan (5) says that "the lesbian pair creates their own world within the larger mainstream heterosexual world; thereby effecting a crucial reversal in the subject position." Can we use the word 'lesbian' in the society? There is hardly any discussion of lesbianism in any public forum. Chandra (02) says "the struggle for decriminalising of homosexuality is being waged by the couple of gay non-governmental organisations (NGOs)—Naaz Foundation and Voices against 377." There are a few authors who compose the lesbian themes. The writers who compose the subjects about lesbians are called Lesbian scholars.

Because of society's reluctance to admit that lesbians exist, a high degree of certainty is expected before historians or biographers are allowed to use the label. Evidence that would suffice in any other situation is inadequate here . . . . A woman who never married, who lived with another woman, whose friends were mostly women, or who moved in known lesbian or mixed gay circles,

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may well have been a lesbian . . . . But this sort of evidence is not 'proof'. What our critics want is incontrovertible evidence of sexual activity between women. This is almost impossible to find. (Norton 184)

It is in every case exceptionally quarrelsome issue. It's not possible for anyone to state if there is sex between two women. The companionship among them may be called lesbian.

Numerous books manage the lesbianism yet they are advertised to hetero men. In *My Story*, which is the autobiography of Kamala Das, portrays Lesbianism. Kamala Das wants for her companion. Her fascination towards to her companion is found in her work. Lesbian women's activist Suniti Namjoshi specifies comparable topic in her self-portraying work *Goja*. Her sexual decision isn't a man, it is a woman. Shobha De gives that lesbianism is a perilous thing through the character Minx in her novel *Strange Obsession*. Samuel Taylor Coleridge's poem 'Christabel' presents lesbianism with vampirism. (Faderman 277) All these works deal with female homosexuality. That is why Terry Castle (15) rightly says that lesbian is to be a "woman whose primary emotional and erotic allegiance it to (her). own sex." It is an undeniably introspective idea that a woman is lesbian or not. How can one girl say that she has affection and love on some other woman? It is not possible. To tell such type of ideas outside, one should have courage. Namjoshi (110) daringly and courageously says:

I should like to point out to all the queens and princesses that ever there were that no woman is a first-class human being. She's second-class. And anyway I was a lesbian so presumably, I would have been a third-class human being in any society, wherever it was in the wide world.

Manju Kapur depicts lesbianism through the characters Astha and Pipee. It is not acceptable in Indian domestic society. Of course, it was an old term in America and England countries. Lesbianism is not at all tolerable in conventional society. About using lesbianism in this novel, Kapur (2011: 1) says:

I wanted to explore female friendships. Women both support and harm each other. For example, in *Home*, we have a more traditional joint family, where women are not necessarily supportive of each other. In *A Married Woman*, I was looking at how women relate to each other. It turned out to be sexual, only because of the plot's exigencies. Female friendship didn't seem to look very interesting when I was writing it; but when I changed it into an affair, it developed its own dynamics, disappointments, expectations . . . . So, to that extent perhaps, I wasn't true to my initial theme. Some people tried to ask if I was trying to emulate "Fire", the movie, and that made me very angry.

Astha is Kapur's new woman "conscious, introspective, educated, wants to carve a life for herself, to some extent she even conveys a personal vision of woman hood by violating current social codes" (Malik 171). Astha's physical relationship with Pipee is viewed as

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lesbian bonding between two women. Obviously the word isn't utilized appropriately. She is pulled in by Pippe. She violates male centric love laws that rule a hetero relationship inside the rule of marriage. As she generally considers Pippe, she can't focus on her family. Hemant says: "Mummy said you are neglecting the children, you do not sleep in the afternoons, you are exhausted in the evenings, you are spreading mess in the house, everything smells of turpentine. And all for what?" (148). She likes to be with Pippe. In the absence of Pippe, Astha reminds her and her activities and desires for more sexual love. She recollects her sexual life with her husband Hemant: "Now sexually involved with another, (Astha) realized how many facets in her relationship between her husband and herself reflected power rather than love" (233). Opposite sexual love is considered as real sex because it gives productivity. Two same genders are not received wrongly. When Astha visits Pippe, her husband does not hesitate to send her to Pippe. Astha and Pippe enjoy themselves. They want to be each other. It is a passionate sexual union between two women. Regarding passion of women on women, Kumar (165) says:

Manju Kapur has exposed a woman's passion with love and lesbianism, an incompatible marriage and ensuing annoyance. With passion to revolutionize the Indian male sensitivity, she describes the traumas of her female protagonists from which they suffer, and perish in for their triumph.

Kapur tries to focus on internal sufferings of women. Astha symbolizes many women who search for equality and freedom in male dominated society. Her decision to move with Pippe and spending time with her sexually is a revolutionary revolt against male patriarchal society. Mentioning Astha's role, Sharma (2) says:

Astha's growing and evolving at various stages through various relationships and she becomes the first Indian novelist who highlights woman's desire for homosexuality. The roots of tradition, living up to the benchmark of the Ideal Indian Woman, sacrificing for the family, putting self behind, devaluing herself, being content to live in the safety and security of the husband, home and family continually come in conflict with her post modern sensibilities that lend her wings to question established norms, to search for her identity, to long for a soul mate, to develop, to enter socially forbidden relationships.

Thus the novel is deals with male chauvinism, suppression and oppression of women and the lesbianism. Kapur has depicted that women under patriarchal pressure come out and may take the revolutionary path, may be that is lesbianism or any other way. It provides us that lesbian means that it is not about sex only; it offers emotions and feelings of women. The controversial theme makes one to think regarding the traditionalism, modernism and lesbianism.

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