

Delineation of inner life and interpersonal relationship in Manju

Kapur's novel A Married Women

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By

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Declaration

DECLARATION

I declare that the dissertation entitled **“Delineation of inner life and interpersonal relationship in Manju Kapur’s novel A Married Women”** submitted by me for the degree of Master of English literature is the record of work carried out by **S.PAVITHRA** during the period from **December 2020- May 2021** under the guidance of **Mrs C.KAVITHA, ,M.A., M. Phil.,** Teaching Assistant, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

Signature of the Candidate

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CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled “**Delineation of inner life and interpersonal relationship in Manju Kapur’s novel A Married Women**” submitted for the degree of **Master of in English** by **S. PAVITHRA** is the record of research work carried out by her during the period from **December 2020- May 2021** under my guide and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the
Head of the Department**

**Signature of the
Supervisor with Designation**

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Chapter I

Introduction

Introduction

Literature is the main source for our life to know primeval and to enhance knowledge. It grants an equivalent playing field and allows people to project themselves into the world which they never experience in real life. Literature, as an imitation of human action, often presents a picture of what man thinks, says, and does in society. In literature, we find stories designed to portray human life and action through some characters who, by their words, action and reaction, convey certain messages for the purpose of education, information and entertainment. “No matter your feelings toward literature and reading, everyone at some point in their life has picked up a book and felt at least something. That’s because literature has the power to teach us countless lessons and information”.

This aspect of literature reflecting society, when it comes to the Indian English literature is seen in the zenith. English Literature in India has passed through several phases such as Indo Anglican, Indo English, Indian writing in English and recently Indian English literature which manifests modern thoughts, modern life, despite the utterances of fallacious reasoning, patriotic duty and political prejudices, it remains good enough and proves itself.

It facilitates to focus on the readers mental responsiveness and awareness. So many genres in literature expose different views and opinions of different subject of the world. In literature work like fiction, novel, poems and short stories content are passable in the society. The novel originated in the early 18th century after the Italian word “novella”, which was used for stories in the medieval period. Its identity has evolved and it is now considered to mean a work of prose fiction over 50,000 words. Novels focus on character development more than plot. In any genre, it is the study of the human psyche.

“It is only novels in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties the liveliest effusions of wit and humor are conveyed to the world in the best-chosen language.” Such a beautiful and precise definition of Novel by Jane Austen.

A novel is long work of written fiction. It is a modern form of literature and the invention of printing, made this form of literature possible. A novel is the result of print which is a mechanical invention. Improvements in communication were the reason for the emergence of common interests among the readers; they saw themselves with the lives and stories of the characters. The modern novel form developed in India in the nineteenth century, as Indians became familiar with the Western novel. The development of the vernaculars, print and a reading public helped in this process.

Some of the earliest Indian novels were written in Bengali and Marathi. The earliest novel in Marathi was Baba Padmanji’s *Yamuna Paryatan* (1857), which used a simple style of storytelling to speak about the plight of widows. This was followed by Lakshman Moreshwar Halbe’s *Muktamala* (1861). This was not a realistic novel; it presented an imaginary ‘romance’ narrative with a moral purpose.

Novels began appearing in south Indian languages during the period of colonial rule. Quite a few early novels came out of attempts to translate English novels into Indian languages. For example, *A subjudge from Malabar*, tried to translate an English novel called *Henrietta Temple* written by Benjamin Disraeli into Malayalam. But he quickly realized that his readers in Kerala were not familiar with the way in which the characters in English novels lived. So, he gave up this idea and wrote a delightful novel called *Indulekha*,

which published in 1889 and, was the first modern novel in Malayalam. Many novels were actually translated and adapted from English and Bengali, but the first proper modern novel i.e. *Pariksha Guru* was written by Srinivas Das of Delhi.

The Indian novelists before Independence were mainly interested in social, political and historical concerns. But later in 1950s a new kind of novel dealing with the contemporary issues appeared on the Indian literary scene. The psychological novel depicting the human personality and inner realities of life replaced the realistic novel. Makarand Paranjape says (1991: 25), “The novel interprets or creates reality.” But the novel cannot be realistic or completely devoid of social reality; therefore, there should be balance between the personal and the social. The novels written in the post-Independence period successfully render the Indian reality.

A number of novelists like Arun Joshi, Manju Kapur and Anita Desai have explored the psychological and sociological conflicts in the social and the individual’s life. There is a kind of shift from socio-political concerns to the inner life of human being. The modern Indian writers write about the socio-cultural predicament of the modern women. Many modern novels dealt with women alienation from herself, her class, her society and humanity at large. In other words, the centre of their novels shifted from the society to an individual.

Most of the novelists in their eagerness to find new themes renounced the larger world in favor of the inner life of women and continued a search for the Essence of human living. It is this trend that continued in the seventies and it also shaped the novels of the eighties. Unlike 1930’s and 50s, the year 1980s marks the significant stage in the growth and development of Indian novel in English. It is during the 80s that some very promising

Indian English novelists and their novels earned great honors and distinctions in the academic world.

This gave freedom to the authors from financial dependence. As their earnings increased, they began to experiment with different literary styles. The novel came into popular awareness towards the end of the 1700s, due to a growing middle class with more leisure time to read and money to buy books. Public interest in the human character led to the popularity of autobiographies, biographies, journals, diaries and memoirs.

It followed a definite pattern of development making tremendous progress in the eighties and nineties in the hands of old masters as well as the new talented novelists like Salman Rushdie and others. Their achievement lies in finding out the new fictional themes and techniques. In a sense they are contemporary novelists as they deal with the history of the post- Independence India, the predicament of the modern man, the contemporary reality in modern India issue with lesbian, and LGBTI community. They made the novel a medium of global expression.

Lesbian mainly started in west and slowly emerged in all over counter. The Stonewall Rioters a series of spontaneous demonstrations, when members of the gay (i.e. LGBT) community fought back when police became violent during a police raid in the early morning hours of June 28, 1969, at the Stonewall Inn, located in New York City. The crowd was spurred to action when butch lesbian Stormé De Larverie punched the police officer who had struck her over the head, and called out to the crowd. These riots are widely considered to constitute the single most important event leading to the gay and lesbian liberation movement in the US, and one of the most important events in the modern fight for

LGBT rights in the United States.

After the event lesbian cultural started to spread in Europe and slowly in Asian continent. In past, American Commission got information which indicates the aggression against lesbian, gay, bisexual, trans and intersex (LGBTI) persons in the region is fuelled by the dissemination of “hate speech” targeted at this community in different contexts, including through public debate, manifestations against events organized by LGBTI persons, such as pride parades, the media and the internet. United States, men who are anti-gays mostly direct their bigotry toward gay men, while women who are anti-gays direct their bigotry more toward gay men and gay women, the study established.

In recent years, several countries in the Americas have proposed legal initiatives to promote equality, sanction discrimination and prohibit “hate speech.” However, the IACHR has got information that in many cases these legislations do not meet the principle of legality. The growing rules need to ensure that to discourage intolerance of same-sex love people and respond to hate speech against LGBTI persons, are part of a policy meant at promoting the right to freedom of expression of each one, without bias.

Most American literature of the 1930s, 40s, and early 50s presented lesbian life as tragedy, ending with either the suicide of the lesbian character or her conversion to heterosexuality. This has required so that the authorities did not declare the literature obscene. For example, *The Stone Wall*, a lesbian autobiography with an unhappy ending, published in 1930 under the pseudonym Mary Casal. It is one of the first lesbian autobiographies.

Yet as early as 1939, Frances V. Rummell, an educator and a teacher of French at Stephens College, published the first explicitly lesbian autobiography in which two women end up happily together, titled *Diana: A Strange Autobiography*. This autobiography published with a note saying, "The publishers wish it expressly understood that this is a true story, the first of its kind ever offered to the general reading public". However, literary critics have since called the autobiography 'fictional'.

Twenty-first century writer and editor Susan Koppelman compiled an anthology titled *Two Friends and Other 19th-century American Lesbian Stories: by American Women Writers*, which includes stories by Constance Fenimore Woolson, Octave Thanet, Mary Eleanor Wilkins Freeman, Kate Chopin and Sarah Orne Jewett that have been originally published in periodicals of their time. Of these stories, which range "from the explicit to inferentially lesbian."

The best lesbian authors are Ellen DeGeneres appears near the top. The writer, comedian, and television personality came out as gay in 1997, and have written several books including 2011's *Seriously. I'm Kidding*. DeGeneres' partner, Portia de Rossi, published her memoir, *Unbearable Lightness*, in 2010. Ellen taught me to not care about other people's opinions. She taught me to be truthful. She taught me to be free, she wrote.

Alice Walker, born February 9, 1944, is an American novelist, short story writer, poet, and social activist. In 1982, she published the novel *The Color Purple*, for which she won the National Book Award for hardcover fiction, and the Pulitzer Prize for Fiction. She also wrote the novels *Meridian* (1976) and *The Third Life of Grange Copeland* (1970). An

avowed feminist, Walker coined the term womanist to mean “A black feminist or feminist of color” in 1983. Walker’s specific brand of feminism included advocacy of women of color. In 1983, Walker coined the term womanist in her collection *In Search of Our Mothers’ Gardens*, to mean “a black feminist or feminist of color.”

The term was made to unite women of color and the feminist movement at "the intersection of race, class, and gender oppression. Walker states that, “ ‘Womanism’ gives us a word of our own”. Because it is a discourse of Black women and the issues they confront in society. Womanism as a movement came into fruition in 1985 at the American Academy of Religion and the Society of Biblical Literature to address Black women's concerns from their own intellectual, physical, and spiritual perspectives.”

Suze Orman is a two time Emmy Award Winner and the author of six consecutive New York Times bestsellers: *Women & Money*, *The 9 Steps to Financial Freedom*; *The Courage to Be Rich*; *The Road to Wealth*; *The Laws of Money*, *The Lessons of Life*; and *The Money Book for the Young, Fabulous & Broke*.

Gertrude Stein born on February 3, 1874 and died July 27, 1946. She was an American novelist, poet, playwright, and art collector. Born in Pennsylvania and raised in California, Stein moved to Paris in 1903, and made France her home for the remainder of her life. She hosted a Paris salon, where the leading figures of modernism in literature and art, such as Pablo Picasso, Ernest Hemingway, F. Scott Fitzgerald, Sinclair Lewis, Ezra Pound, Sherwood Anderson and Henri Matisse, would meet.

Two quotes from her works have become widely known: “Rose is a rose is a rose is a rose,” and “there is no there there”, with the latter often taken to be a reference to her childhood home of Oakland. Her books include *Q.E.D.* (1903), about a lesbian romantic affair involving several of Stein's friends; *Fernhurst*, a fictional story about a love triangle; *Three Lives* (1905–06); and *The Making of Americans* (1902–1911). In *Tender Buttons* (1914), Stein commented on lesbian sexuality. Other famous writers featured on this list of top lesbian authors include Robin Roberts. Recently half of the people in the country have approached lesbian and gay kind of novel. Some of famous novels are *Fingersmith* by *Sarah Waters* (2000), The book had been critically acclaimed and short-listed for numerous fiction prizes, including the Orange Prize and the Man Booker Prize.

Another famous book was *Annie on My Mind* (1982). Her books for young people differ between the realistic and the fantastic. *Annie on My Mind* was one of the first books for young adults to describe a lesbian love story between two teenagers. The book has a quite tumultuous and controversial history. Her best-known and most controversial novel. This novel got the American Library Association list of 100 books most frequently challenged during the 1990s. Nancy Garden was an American writer for children and young adults, notable work for the lesbian novel *Annie on My Mind*.

One of the most significant lesbian fiction novels of all occasion. Both girls are from completely diverse backgrounds; however, their differences do not stop them from meeting and falling in love. First they meet at a New York museum and then breakthrough of their relationship by school officials, precipitating a calamity. At the end of the volume, in a positive reinforcement of individual values and choices, the two girls reaffirm their feelings for one another. This is the first novel which ends in positive note.

The identity formation of the LGBT student could probably shape positive roots in LGBT literature and discussion that does focus on LGBT characters and issues. LGBT literature is becoming more available for young readers, and K-12 curriculum contains literature with gay and lesbian characters and themes. In spite of blaming them, they ought to focus on how to incorporate techniques to assist disperse prejudices and reinforce positive identities of gay and lesbian literature.

Lesbian literature is worked by lesbian authors, as well as lesbian-themed works by heterosexual authors. Lesbian literature is a subgenre of literature addressing lesbian themes. It includes poetry, plays, fiction addressing lesbian characters, and non-fiction about lesbian-interest topics. The elementary work of lesbian literature is the poetry of Sappho of Lesbos.

From various early writings, historians have gathered a group of young women, who were left in Sappho's charge for their instruction or cultural edification. Not much of Sappho's poetry remains, but that which does demonstrates the topics she wrote about: women's daily lives, their relationships, and rituals. Sappho focused on the beauty of women and proclaimed her love for girls. Some works by lesbian writers don't approach lesbian themes but are still considered lesbian literature.

Same-Sex Love in the world presents a stunning array of writings on same-sex love beginning over 2000 years of Indian literature. Plenty of translated works in more than a dozen languages from Hindu, Christianity, Buddhist, Muslim, and modern fictional traditions, these writings state under oath to the presence of same-sex love in various forms

since ancient times to up to date. Certain works have established historical or artistic importance, and the world of lesbian fiction continues to grow and change as time goes on. This compilation defies both stereotypes of east and west culture.

Foucault's definition of “homosexuality as a nineteenth-century invention, uncovering instead complex discourses of Indian homosexuality, rich metaphorical traditions to represent it, and the use of names and terms as early as medieval times to distinguish same-sex from crosssex love”. From the Rigveda to Vikram Seth, this collection will become a pin in courses on gender and queer studies, Asian studies, and world literature.

Until recently, contemporary lesbian literature has been centred on several small, exclusively lesbian presses, as well as online community. However, since the new millennium began, many lesbian presses have branched out to include the works of transmen and women, gay and bisexual voices. Additionally, novels with lesbian themes and characters have become more accepted in mainstream publishing. Some important lesbian novels in India:

Lihaaf is written by Ismat Chughtai, she is a writer, an educator and an icon of women's empowerment. But, above all else, she is unapologetic and outspoken. She understood complexity of woman's mind and her works reflected the different shades of women in her time. *Lihaaf* a short story, it's still one of the most significant and controversial works of lesbian fiction to emerge out of Indian literature. It documents the relationship between an unhappily married Begum and her female companion in 19th century Lucknow, and is sneaky enough to never make things explicit despite the very obvious homoeroticism.

Lesbians in India are conspicuous by their lack of visibility in mainstream society. If one were to accept the Indian government's stance concerning sexual minorities, lesbians would not exist. Sadly, this is an attitude that resonates with large parts of Indian society even today. Lesbian invisibility has become a deep-seated feature of society and has had a deterring effect on the formation of a lesbian community: as opposed to the visible male homosexual community, lesbian networking has largely taken shape on the peripheries of society's consciousness. This is partly due to the strong patriarchic undercurrents, the male supremacy and the homophobia that have shaped women's lives in India, lesbians have remained largely invisible, waiting in the shadows and hoping for change.

One of the most noticeable aspects about LGBT work done by non-governmental organizations (NGOs) is the fact that even within a community in which definitions of 'gender' are challenged and inverted, male/female inequalities still persist, in the sense that lesbian and bisexual women's organizations seem to be much less publicly known than their male 'counterparts. In some sense, this lack of attention is rather convenient, as it secures the lesbians frequenting such organizations more anonymity. Anonymity and discretion are two highly valued principles that are upheld by LGBT support groups.

Efforts are channeled into increasing the comprehensiveness and inclusivity of programmes for lesbian women at Sahayatrika in Kerala, a support group with a strong rural outreach programme. Identifying lesbians living in rural areas however remains difficult. As a result, the rural space continues to be a highly problematic area for such outreach programmes. Interestingly, the internet has offered a way out of this dilemma; it has become

one of the most accessible ways of offering lesbians help and support without subjecting them to public scrutiny.

The strong taboo against any form of sexuality which is outside the limits of heterosexuality prevents writers from addressing such issues. Daring steps were taken by the Indian English writers to bring out the latent realities in the Indian society and presents sexual behaviours that breach the hetero normative social or symbolic boundaries. With more authors choosing homosexual themes for their work, a 'same-sex story' no longer remains taboo for Indian writers.

Earlier, novels on same-sex relationships were rare in Indian writing in English. But in the past couple of years, this scenario is undergoing a change. *Vanita and Kidwai (2000)* examine the uncharted territory of the Indian archive on homoerotic love. Queer scholar, Ruth Vanita's work on Indian sexualities is both prolific and covers a wide range of queer representations, from historical to the literary and popular culture. Mayur Patel's novel, 'Vivek and I', is about a teacher who fancies a student in his school.

R Raj Rao, a professor of literature in Pune, wrote '*Hostel Room 131*', a novel tracing a budding love story in the hostel of an engineering college. This book is the love story of two young men as they battle society and rampant homophobia to stay together and make a case for the freedom of love. A young outspoken gay man, Siddharth, falls in love with Sudhir, who lives in his hostel, and they become a couple. Divided into four sections, each part covers a different timeline of their story from when they meet and fall in love to when Siddharth faces harassment at the hands of an 'anti-Siddharth' homophobic group from Sudhir's hometown. Comical and poignant at the same time, this novel is a good way

to understand issues facing young gay men in present-day India. Incidentally, his novel, *'The Boyfriend'* (2003) is among the first gay novels written in English in India.

While queer fiction in English flourishes, there is relatively less noise about it in regional languages. Queer theory emerged in the early 1990s out of gay and lesbian studies and feminist studies. It assumes that sexual identities are a function of representations. It also questions the traditional binary constructions of sexuality. Queer theory mainly explores the contestations of the categorization of gender and sexuality. Queer theorists claim that identities are not fixed because identities consist of varied components and to categorize an individual on the basis of just one characteristic is, therefore, wrong. They focus on the problem of classifying individuals on the basis of gender; therefore queer is less an identity than a critique of identity.

In the present study, the term “queer” designates a range of acts, identities, propensities, affectivities and sentiments which fissure heteronormativity. Only the word queer can adequately capture the fluidity and amazing plasticity of the labile categories of gendered identifications and sexual identities. The present study also dispels the myth that alternative sexual orientation is a purely western idea and issues of ‘erotic justice’ are alien to Indian and South Asian cultures.

Queering here is not equated with only protests through queer art, avant-garde experimentation and lifestyle identity politics but includes a ‘critical sexuality perspective’ which foregrounds experiences of subaltern sexual subjects like ‘working class lesbians’, hijras and kothis to map the agenda of sexual transformation and erotic justice. More than the manner in which the queer people are presented in Indian English Literature. It aims at

discussing the changed possibilities of identity, culture and sex and its discourse when the heterosexual couple is no longer the referent of the privileged example of a sexual culture. The hetero normativity which makes heterosexuality the privileged social norm is contested through the discourse of queer sexualities.

Ancient Indian texts are relevant to modern LGBT causes. Religion has played a role in shaping Indian customs and traditions. While injunctions on homosexuality's morality are not explicitly mentioned in the religious texts central to Hinduism, the largest religion in India, Hinduism has taken various positions on the topic, ranging from containing homosexual characters and themes in its texts to being neutral or antagonistic towards it. Indian homosexuality sprouted at the same time as the recognition of homophobia in the colonial rule. Thus, writings on homosexuality in India have had to face the repercussions of homophobic discrimination.

Another blow to homosexuality in India is the seriousness with which family life is viewed. As a result, homosexuality remains an unexplored subject, and when there are references to homosexuality, they often wear a homophobic garb. Thus, in 1947, Vaikom Muhammad Basheer's Malayalam novel *Shabdangal* (Voices) was condemned as immoral, because it depicted male homosexuality. It told the story of a soldier, and his love for a cross-dressed male. At the end, the soldier dies in a sexually transmitted disease.

The studied silence maintained by the Indian academic intelligentsia on the subject of homosexuality can be cited as a reason for the homophobic attitudes represented in fiction. With a few notable exceptions, Indian academics always contributed to the myth that

homosexuality is unknown in India, by ignoring it completely. This leads us to conclude that original studies, on the subject, in India have been done outside academics.

One important book in this respect is *The World of Homosexuals* by Shakuntala Devi. Apart from recounting personal narratives of what it means to be in closet in India, the book goes on to survey the scholarship on homosexuality in history, law, psychiatry, religion, and culture. The book ends with a call for decriminalization as well as full and complete acceptance, not tolerance and not sympathy by the heterosexual population, which will enable homosexuals to come out of hiding and lead dignified, secure lives. But some of genre topic still ends up with preconceptions. From primeval time to current, LGBT literature is being unacceptable in the society.

To follow that many writers have risen to inscribe about LGBT works. Writers believe that through books anything can be changed in the society. In order to fight censorship and prejudice surrounding LGBT literature, young readers as well as society must learn how to transform their views of same-sex love people. Educational organizations have perceived the need for a change in the classroom and have made a call for action; the National Council of Teachers of English (NCTE) approved a resolution (2007) calling for addition of LGBT issues in the classroom in addition to that it has given guidelines for training teachers on such inclusions. Since prejudices do prevail, negative effects are shown to emerge in students during classroom discussion of LGBT issues and literature.

A feminist and a queer activist, Maya Sharma is a writer by accident. She writes in Hindi and English. She has co-authored a book on single women in Hindi, *'Kinro Pey Ugti*

Pehchan'. She is currently working on a book on domestic violence. Her famous novel is *Loving Women: Being Lesbian in Unprivileged India*. This one-of-its-kind anthology, which consists of ten real-life narratives from various queer working class women from North India, gives us a glimpse into the LGBTQ lives which remain underrepresented in mainstream conversations about sexuality. It also looks at the intersections of caste, class, religion and same-sex desire in some extremely radical ways.

Ruth Vanita is an Indian academician, scholar, translator and activist. Her specialization is in British and Indian literary history, with a special emphasis on gender and sexuality studies. She has written extensively on the long history of same-sex relations and has edited numerous excellent anthologies of queer writing from India. *Memory of Light*, published in 2020, is her first work of fiction. Set in Lucknow against the backdrop of King George III's fiftieth birthday celebrations, it is a queer romance and historical fiction novel that has taken place in 18th century India. In a world of royal palaces and glitzy courts, a courtesan and a female poet fall in love with each other. Supported by their friends, they carry out their dalliances in a clandestine manner. The book uses history and wonderfully transforms it into a lush tale about female desire.

Neel Mukherjee's Man Booker Prize Shortlisting and Crossword Award-winning work is a lot more than just a 'queer story'. It is layered, complex, and transverses across sections of societies as well as of time. A young Ritwik goes to Oxford to study, but spends more time 'cruising' in public men's toilets, Mrs. Gilby lives in an India that is transitioning from Colonial rule to independence and Mrs. Cameron deals with the death of her gay son. Combining multiple storylines into one stunning novel, *A Life Apart*, deals with issues of

Colonial India, the violence faced by homosexuals as well as the problems of gay sex work in current times, amongst other topics.

Vivek Shraya's *She of the Mountains* is an illustrated novel that uses art and prose in an exploration of otherness. The book contains two separate narratives. The first is a contemporary love story between a homosexual Indian man and a woman, and the second is a violent reimagining of Hindu mythology. Both stories explore the relationship between a person and his body, the shifting and malleable nature of sexuality, and the struggle to fit within the boundaries imposed by gender roles, social status, and race. With an economy of language that makes the book a quick read, Shraya explores some of the intricacies found at the place where desire, love, and identity meet.

Many writers emerged to write about the LGBT, supporting them and trying to change the society. Many notable female authors are also members of the LGBTQ community. Whether these notable openly gay female writers specialize in fiction, nonfiction, comic books, or comedy, their personal stories resonate with readers. Many of the most famous lesbian authors discuss LGBTQ themes and storylines in their works.

The best author is Manju Kapur born in Amritsar, India. She worked as an English teacher at Delhi University under the name Manjul Kapur Dalmia. She has studied and received an M.A. in 1972 from Dalhousie University in Canada and an M. Phil from Delhi University. Her famous novels are *Difficult Daughters*, which has won the prestigious Commonwealth Eurasia Region Award for the best debut novel of 1999 and a number one bestseller in India.

After that, she wrote *A Married Woman* (2002), *Home* (2005), *The Immigrant* (2008), and *Custody* (2011), and so on. 'Difficult Daughter' novel is about a young woman called Virmati born in Amristar. She belongs to a strict and high-minded household family. The story gives a view on how she suffers between family responsibilities, the aspiration for education, and elicit love affair. She is the most important character of the novel, battles against tradition, and is urged by the own need to feel loved as an individual than as a dependable daughter. Her second novel is *A Married Woman*.

It is the story of Astha, a young woman who grows up in Delhi in an ordinary family. Her parents found a husband to their daughter in the traditional arranged manner. In the bounds of marriage, she immerses to take care of her husband. Later she leads a seemingly peaceful life finding her feet in the teaching profession as well as bearing two children. Yet somehow, underneath all this, lies a life of oppression and anguish.

Against the environment of communal unrest in India with the Hindu-Muslim clash over the sacred ground in Ayodhya, the author develops the turbulence within Astha's life. Her marriage becomes questionable after she involves in the outer world of rebellion and protest. When she meets the inconsolable widow of a Muslim protester, she admires. There follows a torrid affair between Astha and Pipeelika Khan: two women crossing social boundaries to find consolation and acceptance in each other's arms.

The book windups on a note of uncertain compromise as they find their individual path, knowing they can't have a future together. Manju Kapur's writing exposes the experience of women in the real world. She writes about her own consequence and identity crises.

Today's women can simply relate themselves and spot her novels as of their own life. She deals with the traditional and modernist ethos and how women trying to establish their identity. Her works of women characters Virmati and Astha argue for the values like freedom of thought and expression, liberty from oppression and marginalization, and equality as a quest for dignity of chief moves that offer her imagination and creativity. The perspective of a woman in Indian English fiction as the silent sufferer and upholder of the tradition and cultural values of family and society has undergone a tremendous change and is no longer presented as an active character in her novels.

“The tradition that refuses to entertain doubt, or remains impervious to new thoughts and ideas, becomes a prison rather than a sustaining life force.”

- (Difficult Daughters, p.106)

The women of India have certainly achieved their success in semi century of Independence, but if there is to be true female independence, much leftovers to be done. She wrote theme based on marriage, divorce, family relationships, husband- wife relationship, mother-daughter relationship, extramarital relationship, same-sex affair. Marriage is one of the most important themes in her fictions. At present women gets contentment by their own way breaking the rules of conventional society where male domination is in supremacy.

Manju Kapur's another contemporary woman novelist Kamala Markandaya, born on 1 January 1924 and died on 16 May 2004. Kamala Purnaiya was her pseudonym; she was married to Kamala Taylor. She was a novelist and journalist. She has been called as "one of the most important Indian novelists writer in English".

She studied at the University of Madras, later was working as a journalist. In 1948 she settled in England in 1948. Her first novel, *Nectar in a Sieve* (1954), story is about an Indian peasant's narrative of her complicated life, remains her most prominent work. Her important book, *Some Inner Fury* (1955), was set in 1942 during the Indian struggle for independence. It shows the disturbed relationship between a knowledgeable Indian woman, whose brother is an anti-British terrorist, and a British civil servant who loves her.

Her next work *A Silence of Desire* (1960), depicts the story of a spiritual middle-class woman who seeks medical treatment, without her husband's knowledge, from a Hindu faith healer rather than from a doctor. The novel highlights the divergence between Indian spiritualism and Western modernism, between a husband and a wife, and between science and superstition. This novel generated by a tragic vision finds the modern life a fruitful seedbed for conflict.

Her fiction's theme is based on Western values generally which is viewed as modern, worldly and Indian values as traditional and spiritual. Social realism and Cultural realism are well portrayed in her novels, particularly in *Nectar in a Sieve*, *Possession* and *A Handful of Rice*. Other some works are, *The Coffer Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977), and *Pleasure City*.

Another Kapur's contemporary writer is Suzanna Arundhati Roy, born on 24 November 1961. She is also a political activist who involved in human rights and environmental problems.

She is an Indian author; her best known novel is *The God of Small Things*, which received the Man Booker Prize for Fiction in 1997 and the best-selling book by a non-expatriate Indian author.

The God of Small Things is a story about the childhood experiences of fraternal twins whose lives are destroyed by the “Love Laws” that lay down who should be loved, and how. The novel portrayed the differences that the Indian society casts upon its people because of being born under different status; the rights you are supposed to have as a human no matter, the gender or division you are from, and for the only reason of being a human being, that is human rights. She does this through a variety of common and tangible themes, such as self, family, and importantly loves. And other novel *The Ministry of Utmost Happiness*, Aftab, born a male, transition to Anjum, an intersex Muslim woman who strives to protect her community after witnessing communal riots. Not only is this book a commentary on current day India is projected, but it also tackles the complex subject of gender identification.

Shashi Deshpande, born in Karnataka was educated from Bombay and Bangalore. She has degrees in Economics and Law. She published her first collection of short stories in 1978, and her first novel, *The Dark Holds No Terror*, in 1980. She won the Sahitya Academy Award for the novel *That Long Silence* in 1990 and the Padma Shri award in 2009. Her novel *Shadow Play* was shortlisted for The Hindu Literary Prize in 2014. Deshpande has written four children’s books, a number of short stories, and nine novels, besides several perceptive essays, available in a volume entitled *Writing from the Margin* and Other Essays.

Anita Desai, born on 24 June 1937 is an Indian novelist and the Emerita John E. Burchard Professor of Humanities at the Massachusetts Institute of Technology. As a writer she had been shortlisted for the Booker Prize three times. She received Sahitya Academy

Award in 1978 for her novel *Fire on the Mountain*, from the Sahitya Academy, India's National Academy of Letters. She won the British Guardian Prize for *The Village by the Sea*.

Mitrachi Goshta translated as *A Friend's Story* is a Marathi-language play by Indian playwright Vijay Tendulkar. It was first performed in 1981, and had been described as one of the first modern Indian plays dealing with lesbian themes or same-sex attraction. 2001 *Mitrachi Goshta*, had been translated into English and the version of this play was recently performed at Bandra's The Cuckoo Club. This play had been around for a while and staged at London's Globe Theatre.

A Friend's Story revolves around the lives of three college friends, who study in Pune in the 1940s. Bapu through whose eyes we see events unfolding is shy, diffident and unassuming. He has a crush on the headstrong and bold Sumitra, a class mate. But since his love for her is not reciprocated, he settles for a platonic friendship with Mitra, his friend and symbolically the "friend" from the play's title. It is her story that he recounts in a most sensitive and sympathetic manner. "You cannot be dispassionate about a love story, even as you narrate it, it becomes your own", he says both at the beginning and end of the play. Sure enough, through his effortless and natural performance Abhay Mahajan draws us into his world and the audience becomes part and parcel of the events unfolding on stage. Perhaps it is also the intimate nature of The Cuckoo Club's stage that contributes to this immediacy.

Manju Kapur's contemporary novelist are Kamala Markandaya, Arundhati Roy, Anita Desai, Shashi Deshpande, Shobha De and so on lined the way for now-a-days woman's feelings. Indian sexual identities are constructed out of the multiplicities effects and perceptions of tradition, modernity, colonization and globalization that are more often than not in conflict with each other. This study attempts to analyze several contemporary queer

writing in India and creates a starting point for discussions on India's queer sexuality. Sexual minorities are epistemologically constructed as the other to the dominant heterosexuality; that is, the construction of both heterosexuality and homosexuality is contingent upon a binary relationship that upholds heterosexuality as the only way of knowing the world.

Manju Kapur, a vibrant Indian writer voiced her thoughts in highlighting the challenges encountered by women today. The aim and purpose of this thesis is to study the delineation of inner life and interpersonal relationship in the select novel of Manju Kapur's *A Married Women*.

Chapter II

***Rewriting the women: confronting gender issues and patriarchy in
a married women***

Rewriting the women: confronting gender issues and patriarchy in A Married

Women

In the Indian context, while the women's movement is a much earlier phenomenon, the term Feminism is a modern one. Feminism comprises a number of social, cultural and political movements, theories and moral philosophies concerned with gender inequalities and equal rights for women. Any basic definition of Feminism or Feminisms can start with the assertion that at the centre of feminism is the concerns for women's subordinate status in society and with the discrimination encountered by women because of their sex.

The term feminism can be used to describe a political, cultural or economic movement aimed at establishing equal rights and legal protection for women. Feminism involves political and sociological theories and philosophies concerned with issues of gender difference, as well as a movement that advocates gender equality for women and campaigns for women's rights and interests. Although the terms "feminism" and "feminist" did not gain widespread use until the 1970s, they were already being used in the public parlance much earlier; for instance, Katherine Hepburn speaks of the "feminist movement" in the 1942 film *Woman of the Year*.

Furthermore, feminists call for changes in the social, economic, political or cultural order to reduce and eventually overcome this discrimination against women and for creation of equitable society in which gender justice is achieved. This has been achieved throughout the world through movements and the establishment of Institutions.

India has had both. The term feminism seems to have been first used in 1871 in a French medical text to describe a cessation in development of the sexual organs and characteristics

in male patients who are perceived as suffering from “feminization” of their bodies. The term was then picked up by Alexander Dumas, a French writer, republican and anti-Feminist to describe women who behaved in a supposedly masculine way.

The term became widely used in the mid 19th century when the Women’s right movement emerged in the United States of America with the Seneca Falls Convention of 1848. This was followed by the writings of Elizabeth Cady Stanton and Mary Wollstonecraft, who questioned many injustices met out by women. Hence the term Feminism emerged long after the women started questioning their inferior status and demanding an amelioration of their social position.

Many groups were not comfortable with the use of the term feminist and did not identify their struggle for women’s right with this term. Many believed that Feminism betrayed its anticapitalist roots in favor of identity politics: it failed when the focus shifted “from society to the individual.” It was argued that what was once collective action and a shared vision for how women might work and live in the world gave way to a focus on individual history and achievement, and unwillingness to share space with people with different opinions, worldviews, and histories. The same kind of arguments against the use of the term feminism was made in India too.

Today feminist as a term is understood to denote the political stance of someone committed to changing the social position of women. Feminist theories first emerged as early as 1794 in publications such as *A Vindication of the Rights of Woman* by Mary Wollstonecraft, "The Changing Woman", "Ain't I a Woman", "Speech after Arrest for Illegal Voting", and so on. "The Changing Woman" is a Navajo Myth that gave credit to a woman

who, in the end, populated the world. In 1851, Sojourner Truth addressed women's rights issues through her publication, "Ain't I a Woman". Sojourner Truth addressed the issue of women having limited rights due to men's flawed perception of women.

Truth argued that if a woman of color can perform tasks that were supposedly limited to men, then any woman of any color could perform those same tasks. After her arrest for illegally voting, Susan B. Anthony gave a speech within court in which she addressed the issues of language within the constitution documented in her publication, "Speech after Arrest for Illegal voting" in 1872. Anthony questioned the authoritative principles of the constitution and its male gendered language. She raised the question of why women are accountable to be punished under law but they cannot use the law for their own protection women could not vote, own property, nor themselves in marriage. She also critiqued the constitution for its male-gendered language and questioned why women should have to abide by laws that do not specify women.

Nancy Cott makes a distinction between modern feminism and its antecedents, particularly the struggle for suffrage. In the United States she places the turning point in the decades before and after women obtained the vote in 1920 (1910–1930). She argues that the prior woman movement was primarily about woman as a universal entity, whereas over this 20year period it transformed itself into one primarily concerned with social differentiation, attentive to individuality and diversity. New issues dealt more with woman's condition as a social construct, gender identity, and relationships within and between genders. Politically this represented a shift from an ideological alignment comfortable with the right, to one more radically associated with the left.

Susan Kingsley Kent says that Freudian patriarchy was responsible for the diminished profile of feminism in the inter-war years, others such as Juliet Mitchell considers this to be overly simplistic since Freudian theory is not wholly incompatible with feminism. Some feminist scholarship shifted away from the need to establish the origins of family, and towards analyzing the process of patriarchy. In the immediate postwar period, Simone de Beauvoir stood in opposition to an image of “the woman in the home”.

De Beauvoir provided an existentialist dimension to feminism with the publication of *Le Deuxième Sexe (The Second Sex)* in 1949. As the title implies, the starting point is the implicit inferiority of women, and the first question de Beauvoir asks is “what is a woman”? A woman she realizes is always perceived of as the “other”, “she is defined and differentiated with reference to man and not him with reference to her”. In this book and her essay, “Woman: Myth & Reality”, de Beauvoir anticipates Betty Friedan in seeking to demythologize the male concept of woman.

A myth invented by men to confine women to their oppressed state. For women, it is not a question of asserting themselves as women, but of becoming full-scale human beings. “One is not born, but rather becomes, a woman”, or as Toril Moi puts it “a woman defines herself through the way she lives her embodied situation in the world, or in other words, through the way in which she makes something of what the world makes of her”. Therefore, the woman must regain subject, to escape her defined role as “other”, as a Cartesian point of departure.

In her examination of myth, she appears as one who does not accept any special privileges for women. Ironically, feminist philosophers have had to extract De Beauvoir

herself from out of the shadow of Jean-Paul Sartre to fully appreciate her. While more philosopher and novelist than activist, she did sign one of the *Mouvement de Libération des Femmes manifestos*.

The resurgence of feminist activism in the late 1960s was accompanied by an emerging literature of concerns for the earth and spirituality, and environmentalism. This, in turn, created an atmosphere conducive to reigniting the study of and debate on matri centrality, as a rejection of determinism, such as Adrienne Rich and Marilyn French while for socialist feminists like Evelyn Reed, patriarchy held the properties of capitalism. Feminist psychologists, such as Jean Baker Miller, sought to bring a feminist analysis to previous psychological theories, proving that “there was nothing wrong with women, but rather with the way modern culture viewed them”.

Elaine Showalter describes the development of feminist theory as having a number of phases. The first she calls “feminist critique” – where the feminist reader examines the ideologies behind literary phenomena. The second Showalter calls “Gynocritics” where the “woman is producer of textual meaning” including “the psychodynamics of female creativity; linguistics and the problem of a female language; the trajectory of the individual or collective female literary career and literary history”.

The last phase she calls “gender theory” where the “ideological inscription and the literary effects of the sex/gender system” are explored. This model has been criticized by Toril Moi who sees it as an essentialist and deterministic model for female subjectivity. She also criticized it for not taking account of the situation for women outside the west. From the 1970s onwards, psychoanalytical ideas that have

been arising in the field of French feminism have gained a decisive influence on feminist theory.

Feminist psychoanalysis deconstructed the phallic hypotheses regarding the Unconscious. Julia Kristeva, Bracha Ettinger and Luce Irigaray developed specific notions concerning unconscious sexual difference, the feminine, and motherhood, with wide implications for film and literature analysis. In western thought, the body had been historically associated solely with women, whereas men have been associated with the mind. Susan Bordo, a modern feminist philosopher, in her writings elaborates the dualistic nature of the mind/body connection by examining the early philosophies of Aristotle, Hegel, and Descartes, revealing how such distinguishing binaries such as spirit/matter and male activity/female passivity have worked to solidify gender characteristics and categorization.

Bordo goes on to point out that while men have historically been associated with the intellect and the mind or spirit, women have long been associated with the body, the subordinated, negatively imbued term in the mind/body dichotomy. The notion of the body (but not the mind) being associated with women has served as a justification to deem women as property, objects, and exchangeable commodities (among men). For example, women's bodies have been objectified throughout history through the changing ideologies of fashion, diet, exercise programs, cosmetic surgery, childbearing, etc.

This contrasts to men's role as a moral agent, responsible for working or fighting in bloody wars. The race and class of a woman can determine whether her body will be treated as decoration and protected, which is associated with middle or upper-class women's bodies.

On the other hand, the other body is recognized for its use in labor and exploitation which is generally associated with women's bodies in the working-class or with women of color.

Second wave feminist activism has argued for reproductive rights and choice. The women's health movement and lesbian feminism are also associated with this Bodies debate.

Women in particular, have a unique perspective on the oppression; they face both society and gender oppression simultaneously, among other factors. The debate raises the issue of understanding the oppressive lives of women that are not only shaped by gender alone but by other elements such as racism, classism, ageism, heterosexism, lesbism etc. There has been some criticism of feminist movements in India. They have especially been criticized for focusing too much on privileged women, and neglecting the needs and representation of poorer or lower caste women.

This has led to the creation of caste-specific feminist organizations and movements. Feminism in India is a set of movements aimed at defining, establishing, and defending equal political, economic, and social rights and opportunities for women in India. It is the pursuit of women's rights within the society of India. Like their feminist counterparts all over the world, feminists in India seek gender equality: the right to work for equal wages, the right to equal access to health and education, and equal political rights. Indian feminists also have fought against culture-specific issues within India's patriarchal society, such as inheritance laws.

Despite the progress made by Indian feminist movements, women living in modern India still face many issues of discrimination. India's patriarchal culture has made the process of gaining land-ownership rights and access to education challenging. In the past

two decades, there had also emerged a trend of sex-selective abortion. To Indian feminists, these are seen as injustices worth struggling against and feminism is often misunderstood by Indians as female domination rather than equality. Feminist theory is a major branch within sociology that shifts its assumptions, analytic lens, and topical focus away from the male view point and experience toward that of women. In doing so, feminist theory shines a light on social problems, trends, and issues that are otherwise overlooked or misidentified by the historically dominant male perspective within social theory.

Many people incorrectly believe that feminist theory focuses exclusively on girls and women and that it has an inherent goal of promoting the superiority of women over men. In reality, feminist critics has always been about viewing the social world in a way that illuminates the forces that create and support inequality, oppression, and injustice, and in doing so, promotes the pursuit of equality and justice.

That said, since the experiences and perspectives of women and girls were historically excluded for years from social theory and social science, much feminist theory has focused on their interactions and experiences within society to ensure that half the world's population is not left out of how we see and understand social forces, relations, and problems. While most feminist theorists throughout history have been women, people of all genders can be found working in the discipline today. By shifting the focus of social theory away from the perspectives and experiences of men, feminist theorists have created social theories that are more inclusive and creative than those that assume the social actor to always be a man.

Part of what makes feminist critics creative and inclusive is that it often consider show systems of power and oppression interact, which is to say it does not just focus on gendered power and oppression, but on how this might intersect with systemic racism, a hierarchical class system, sexuality, nationality, and disability, among other things. Some feminist critics provides an analytic framework for understanding how women's location in and experience of social situations differ from men's.

For example, cultural feminists look at the different values associated with womanhood and femininity as a reason for why men and women experience the social world differently. Other feminist theorists believe that the different roles assigned to women and men within institutions better explain gender differences, including the sexual division of labor in the household. Existential and phenomenological feminists focus on how women have been marginalized and defined as "other" in patriarchal societies. Some feminist theorists focus specifically on how masculinity is developed through socialization, and how its development interacts with the process of developing femininity in girls.

Feminist critics that focus on gender inequality recognize that women's location in and experience of social situations are not only different but also unequal to men's. Liberal feminists argue that women have the same capacity as men for moral reasoning and agency, but that patriarchy, particularly the sexist division of labor, has historically denied women the opportunity to express and practice this reasoning.

These dynamics serve to shove women into the private sphere of the household and to exclude them from full participation in public life. Liberal feminists point out that gender inequality exists for women in a heterosexual marriage and that women do not benefit from

being married. Indeed, these feminist theorists claim, married women have higher levels of stress than unmarried women and married men. Therefore, the sexual division of labor in both the public and private spheres needs to be altered for women to achieve equality in marriage.

Theories of gender oppression go further than theories of gender difference and gender inequality by arguing that not only are women different from or unequal to men, but that they are actively oppressed, subordinated, and even abused by men. Power is the key variable in the two main theories of gender oppression: psychoanalytic feminism and radical feminism.

Psychoanalytic feminists attempt to explain power relations between men and women by reformulating Sigmund Freud's theories of human emotions, childhood development, and the workings of the subconscious and unconscious. They believe that conscious calculation cannot fully explain the production and reproduction of patriarchy. Feminists argue that being a woman is a positive thing in and of itself, but that this is not acknowledged in patriarchal societies where women are oppressed.

They identify physical violence as being at the base of patriarchy, but they think that patriarchy can be defeated if women recognize their own value and strength, establish a sisterhood of trust with other women, confront oppression critically, and form female-based separatist networks in the private and public spheres.

The important insight is that not all women experience oppression in the same way, and that the same forces that work to oppress women and girls also oppress people of color

and other marginalized groups. In the late 20th century, this strain of feminist theory was extended to account for the globalization of capitalism and how its methods of production and of accumulating wealth center on the exploitation of women workers around the world.

Feminism comprises a number of social, cultural and political movements, theories and moral philosophies concerned with gender inequalities and equal rights for women. According to Maggie Humm and Rebecca Walker, the history of feminism can be divided into three waves. The first wave refers mainly to women's suffrage movements of the nineteenth and early twentieth centuries (mainly concerned with women's right to vote). The second wave refers to the ideas and actions associated with the women's liberation movement beginning in the 1960s (which campaigned for legal and social rights for women). The third wave refers to a continuation of, and a reaction to the perceived failures of, second wave feminism, beginning in the 1990s. Feminist theory emerged from these feminist movements. It is manifest in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism.

Feminist literary criticism is literary criticism informed by feminist theory, or more broadly, by the politics of feminism. It uses the principles and ideology of feminism to critique the language of literature. This school of thought seeks to analyze and describe the ways in which literature portrays the narrative of male domination by exploring the economic, social, political, and psychological forces embedded within literature. This way of thinking and criticizing works can be said to have changed the way literary texts are viewed and studied, as well as changing and expanding the canon of what is commonly taught.

Traditionally, feminist literary criticism has sought to examine old texts within literary canon through a new lens. Specific goals of feminist criticism include both the

development and discovery of female tradition of writing, and rediscovering of old texts, while also interpreting symbolism of women's writing so that it will not be lost or ignored by the male point of view and resisting sexism inherent in the majority of mainstream literature. These goals, along with the intent to analyze women writers and their writings from a female perspective, and increase awareness of the sexual politics of language and style were developed by Lisa Tuttle in the 1980s, and have since been adopted by a majority of feminist critics.

The history of feminist literary criticism is extensive, from classic works of nineteenth-century women authors such as George Eliot and Margaret Fuller to cutting-edge theoretical work in women's studies and gender studies by “third-wave” authors. Before the 1970s—in the first and second waves of feminism—feminist literary criticism was concerned with women's authorship and the representation of women's condition within the literature; in particular the depiction of fictional female characters. In addition, feminist literary criticism is concerned with the exclusion of women from the literary canon, with theorists such as Lois Tyson suggesting that this is because the views of women authors are often not considered to be universal.

Additionally, feminist criticism has been closely associated with the birth and growth of queer studies. Modern feminist literary theory seeks to understand both the literary portrayals and representation of both women and people in the queer community, expanding the role of a variety of identities and analysis within feminist literary criticism.

Women's life in India is an attempt to set the context for others to understand, their struggles and the main issues, which pose distinct challenges for them. Intricately bound

together, these issues arise mainly out of the rigidity of the patriarchal system of social order in India. The first point in question is the denial of an identity. Extremely pertinent to women lives in India, this question seeks to understand the manner in which they perceive themselves and their roles in society, and to regard how these perceptions are shaped by society. Every girl's life intimately linked with the notion of public perceptions and their parents' decision.

Indian society could be regarded as one of the most diverse societies on earth. Created by centuries of internal fault lines along the lines of gender variance, thus created divisions tend to affect particularly women adversely. The confluence of these internal divisions with a highly patriarchal form of state, and social order results in the creation of complex webs of dependencies, and oppression, within which women are caught, bound and silenced.

A Married Women novel represents the inner suffering and family suppression of women achievement. Manju Kapur's second novel A Married Woman is the story of Astha an educated, uppermiddle-class, working Delhi woman. Through her novel A Married Woman, Kapur fully attempt to unfasten this upper-class and indistinct image of women whose cries for freedom and equality have gone and still go unheard in the patriarchal world. The novel offers a fascinating glimpse into the workings of a woman's mind as she struggles to come to terms with her identity in the society.

Astha is such a person who is in search of her identity and the one who could be helpful to her in her pursuit. She represents the whole woman race, the changing Indian society where the upper-middle-class educated woman who, although financially

independent, is still facing the problems of adjustment between the old and the new, between appearance and reality and between theory and practice. It explores the space of such women through Astha and boldly presents a new perspective. Her parents thought about her future, her health, her education, and marriage. In India mostly many people see their children life as burden than responsibilities.

Society marginalizes a norm for girl child, like how she should act, study, walk, dress, speak, and behave with family, friends, and relatives. That norms are not alone for girl those practices for girl parents too. Girl parents take responsibilities to follow the rules for the sake of society and guide their daughters based on that. Even in 21th century many families are passing their life based on the society culture. Oppression for women starts from their own home to affinal home.

Many parents never give attention to the interest of children; instead they insist their own choice or push children to the path of society. Astha's parents force her to study maths but her area of interest is painting, writing poem. Her father said, "you worthless, ungrateful child. Do you know how much money I spend on your education"?. She felt unloved and misunderstood by parents. In India, much family's child hope is their parent. If parents start encouraging their girl child, they will achieve anything in the world with the best hope. "frowns mislead people about one's inner nature"(56).

According to Gopa Mazumder, in her English translation of Subarnalata "Their duties were simple—raise the children, get them married, then perhaps in one's old age, go and visit holy places. And the biggest duty of all was to keep the women under control.

One's mother had to be both respected and feared, it was true. But one's wife? All expected from her was total obedience.”

Another large and influential element in the process of forming women's identities is the institution of the marriage. Marriage has been an important social institution. It is the basis for the family. The functions of marriage include regulation of sexual behavior, reproduction, and nurturance, protection of children, socialization, consumption, and passing on of the race. Hindu marriage is regarded as a means to establish a relationship between two families. Thus most women's marriages are arranged by parents or relatives, even in the educated class.

Girl children are expected to accept their parents' decision with respect to marriage unconditionally, extra-marital relationships, separations, and remarriage have been looked down upon. For most people in India, marriage is a one-time event in life, which sanctified and glorified with much social approval. Marriage is a social necessity; marrying children is the primary responsibility of parents in India. Astha's mother often declares that “when you are married, our responsibilities will be over” (1). She thinks that getting married in life is important and she questions “what is the need of studying and holding rank”.

Daughters should be married as soon as they become young in early twenties and sons married as soon as they start earning. Married couples are accorded respect in the community. Non-solemnization of marriage is a social stigma. Social values, customs, traditions and even legislation have attempted to ensure stability of marriage. The women's marriage in India is to foster, not self-interest, but self-restraint and love for the entire family, which keeps the family united and prevents its breakdown.

Mostly only women's are carrying their marriage vows till her last breath. They are taking the seven steps and seven vows around the fire. They are sacred vows and if it is followed religiously by both the partners, they can lead a happy life with no grudges because it teaches them the principles to lead a happy and caring life taking care of each other's responsibility as their own.

The Groom vows to bride that he will be responsible for providing the nourishment, welfare and happiness to the wife and the children and he will remain loyal and faithful to his wife and will stand by her, throughout the life. He will be with her providing mental, physical and financial stability and security to her and family. The Bride vows to the groom that she will take care of the family and household and will share his responsibility as her own and she will willingly share the responsibility by helping him in every possible way and be ready to endure all with courage and strength.

Women act according to these vows throughout her destiny but men are not constant. Life hits with many troubles, challenges both men and women, but women never thought to leave a child or change her attitude towards family. But men are not responsible of the family all the time, when they focus on works. Men always act as selfish, but whereas women completely devote herself to the family and her children. Men do not carry vows so prolong, as well as not support to women decision. Men prefer women when they need, and not encourage, support for women ambition, they don't even share the society problems. Because the society taught that women should focus on the household works and house issues.

Since independence, the Indian Constitution has provided many laws with respect to equality for women. Even many movements, campaigns, organizations for women

empowerment have risen. There have been changes since then and now according to society if a girl is getting to study, work and earn, she is independent. Is this “equality”?

A woman is getting to work because her husband gave her the “permission to work”.

She is wearing pants, dress, skirts, shorts because her husband “allowed her to wear those”. An arranged marriage, where women asked her possible partner and her possible in laws that whether she will be allowed to work or not and is she allowed to wear the clothes that she wants? They allowed her and it was considered as some great work done by them. It was considered a privilege is given to her by the guy’s family. But what we all failed to see is that she had to ask permission for her basic rights from the so-called authority assigned by society. This happens with the majority of the woman across the whole country.

Kapur details about how women are suffering in the hands of husband, family and society. Astha’s husband Hemant not much cared about family and children and not respects his wife’s choice. Astha has to set up a diverse life after her marriage with Hemant. She is cynical with her husband’s love for her family relationships are not right with her. Her mother-in-law likes her to be a stable and sacrificing woman like customary wives and mothers. She is constantly under stress of work and suffocating with her responsibilities to meet everybody’s need. She is “always adjusting to everybody’s need” (227). She senses that a married woman’s status in the family is always dependent on her husband. She is torn between her responsibility and socio- religious perception.

She has no emotional free will from the domestic relationships. She is exhausted of her responsibility and thinks “A tired woman cannot make wife good” (154). She is reeling under the pressure and dejection of a married woman who is no better than an unpaid

servant. She has to give pleasure to her husband and for pleasing him; she must be “A willing body at night, a willing pair of hands and feet in the day and an obedient mouth” (231). She is marginalized in her own family by sadistic social atmosphere. She thinks of freedom from stress and depression.

She thinks of fine job thinking that “with good job comes independence” (4) so, she joins as a teacher but this job also does not keep her free from distress and trauma of discrimination. In laws family members decide her to send for a teacher job, but she doesn't have much interest on it. Hemant expresses scepticism and said “As a teacher you will earn some money, but you will not only be out half the day so the home will not suffer”. He gives much importance to home than a wife wish. Many women console and adjusting themselves, that's what marriage is all about.

Ashapura depicts in her novel *Subarnalatha* the dissolution and disintegration of the feminine sensibility in marriage. It denotes a collative neurosis which shatters the identity of women in our male-dominated patriarchal society where women longing for love and security are driven mad or forced into suicide. It is the alienated self's frantic and frenetic struggle for a socio-psychic release from the drab reality of existence in order to find a voice and a vision.

Ann Foreman considers women's alienation profoundly disturbing because women experience themselves as fulfillment of other people's needs: “Man exists in the social world [.....] for the woman, however, her place within the home [.....] the effect of it is on even more oppressive form.” Men seek relief from this alienation through their relations with

women; for women there is no relief. For these intimate relations are the very ones that are the essential structures of her oppression.

Indian Society prefers a baby-boy rather than a baby-girl. “Manju Kapur gently digs at the Indian attitude of preferring a baby-boy to a baby-girl in the novel”(107). Astha’s family proves that their need of baby-boy by their superstition belief, “When her daughter Anuradha was four, Astha conceived again. Her mother brought in a poojari to perform special pooja to propitiate the gods to grant them a boy for Astha”(107). Having given birth to Himansha a son, she does not feel substandard to anyone in the society and the family members are thankful to her because they feel “the family is complete at last” (68). Astha also feels happy about her motherhood like a married woman but she does not like the gender discrimination. She obtains an appraisal and sanction of motherhood after the birth of her son Himanshu.

Another large and influential element in the process of forming women’s identities is the institution of the family. It is embedded within a strong sense of communitarianism and represents a tight-knit community within which personal space is seldom respected. In addition, women are often reduced to an infantile status by these family ties, treating them as incapable of taking care of themselves, both economically and socially.

One of the first major adjustments for widows is the realization that the death of a husband breaks up the pattern of interaction in which they formerly engaged. In our society, the widow must begin to realize that there are other roles available that can be just as important as her past role of wife. The amount of disengagement a woman experiences may influence the degree to which her social roles were dependent upon her husband.

In general, the more functional the husband-wife relation is to the wife's role, and the more multidimensional the involvement of her husband in a woman's life, the more disorganized become her other social relations with her husband's death. This is a consequence of his removal not only from the role of husband, but also from her other social circles. His death is likely to remove from her life not only a sexual partner, but the father of her children, the partner in couple-companionate leisure activities, the contributor to management of the home in which she is the housewife, a co-member in voluntary association membership, and a participant in other social roles.

In addition, it can remove her link to the outside world; his relatives, the community, business associates, service personnel with whom he maintained contact, and any other set of interactions in which her involvement was dependent upon him. Role Loss Arling stated that one of the most important forms of role loss is found in widowhood. Arling stated, "This loss of role presents new problems not only because of the loss of a partner but because of the absence of cultural expectations regarding the proper role of the widow." (1976, p. 68)

It has found that there are two ways in which a widow may try to maintain her role of wife. She may try to preserve the memory of her husband through such statements as, "My husband was an unusually good man." She may also feel an obligation to never remarry through such statements as, "One marriage is enough". Even though a widow may try to retain her role as wife, there are still many other choices available to her. These choices are not only composed of role alternatives, but also stages of re-engagement.

There are two stages involved in re-engagement for the widow. The first stage is reengagement of social relations similar to those before the death of the husband. These social relations usually consist of activities with family, close friends, neighbours, and coworkers. The second stage may consist of social isolation.

A widow may find that she has no social group that can replace the functions of her husband; therefore she isolates herself from others. There are new roles open to the widow, but there are also restrictions. These restrictions usually deal with aspects of finances, health, mobility, and ability. Many times isolation experiences by widows may not be a result of choice, but of restrictions on personal achievement.

The widow must completely rebuild herself image. She needs to re-establish her identity as a person and especially as a woman. Her husband's death leaves her emotionally and sexually frustrated, and leads her to question her femininity. She loses esteem for herself as a woman, and is confused about the role and degree of dependence that is appropriate to her position. The widow becomes increasingly egocentric; she suddenly becomes aware that she too may die; she is afraid of being alone, of going out alone. The woman feels there is no one with whom she can share her anxieties and dreams, her worries and hopes.

A woman is usually given her social identity through her husband's occupation, and at his death she must find a new way to reconstitute her identity as a person who was once the wife of a certain man. The widow must also use her later years to integrate her life experience satisfactorily, and to identify herself as a person. Astha's mother became independent after her husband died. Her mother thought to be independent because she didn't want to burden her daughter.

Sometimes the real freedom comes after husband's death. Her mother decides to go for Rishikesh. Astha disagree with her decision. Her mother replies that "In my stage of life one is free from places. Soon I will be retiring. I have to think of what to do- where to go"(87).

This statement clearly discloses that now on she wishes to live for her. She is tired of listening others opinion, and word. She doesn't have time to think for herself. Now she decides to come away from the ozone where she had been locked in the name of love, care and family. These complex webs are most discernible in India's rural regions.

Women in rural India tend to be more vulnerable to longstanding patriarchal and quasi feudal systems husband of repression than in anonymous, urban settings such as in New Delhi or in Mumbai. In accordance to these patriarchal values, a woman's social standing tends to be evaluated in terms of her affiliation with male members of her family, i.e. as being the wife of, the mother of or the daughter of somebody. Constituting further layers of oppression, religion plays an important role in shaping women's lives, particularly those of society faith.

The combination of extreme familial dependence and this lack of personal space have been accentuated in the novel of A Married Women. The enclosedness of the family can amount to a threat rather than offering a safe heaven. This feeling of confinement invites constant fears of being found out and harassed for having the aberrant emotional. Women are truly tied by a strong sense of communitarianism that demands their conformity with the community. So unless these women are willing to pay the high price of becoming social

outcasts, they have to find ways of balancing their identities whilst living up the society's standards and their family's wishes.

The heroine of the novel Astha's conventional views of the society. She anchors her personal identity ignoring the traditionalist thoughts of her family. According to her view, "Religion is a choice as much as other thing"(89). She rebels against her husband for her self- satisfaction challenging than conventional barriers and enforcement of women.

She turns to Pipeelika a Hindu Brahmin girl who has married Aijaz Akhar Khan, a sensitive Muslim Lecturer in History. Astha welcomes Pipeelika's ideas of love and marriage. Pipeelika married a Muslim, being a high caste Hindu against her mother's desires and social sanction. She anchors her right to marry the man of her desire like Ammu of Arundhati Roy's *The God of Small Things* and Saru of Dehpande's *The Dark Holds No Terror*. Astha poses an eye for an eye to her husband Hemant turning to lesbianism in relationship with Pipeelika who is also the prey of social aggression as she turns into a widow after the death of her husband in a riot.

Finding herself trapped in traditional socio-political and cultural system and chained up in hospitable and antagonistic behavior of her husband and in-laws, she starts seeking for her fulfillment and more meaningful life turning to lesbian relationship with Pipeelika who eases her mind from emotional hassle and gives pleasure which she does not acquire in relationship with her husband in the state of a married woman. She is conscious of her self-fulfillment like a postmodern woman tries to break free of dismantling social codes that restrict her from asserting her own womanhood.

Turning to lesbianism and challenging social code, she sanctions herself in association with Pipeelika. In view of Astha as a lesbian, Manju Kapur has pictured a threat to male “egocentricism” which blinds men to the dilemma and pathetic situation of women and challenged the patriarchal ideology which has deprived women from socio-economic and political rights and emotional fulfilment trapping them to be submissive and subjugated.

Manju Kapur has unraveled men’s indisputable dominance in family matters and social affairs. They have focused on the troubles of women in general and Indian women in particular. Kapur has focused on the women’s problem and dug out the possibilities of their liberation from the dreadful authority of male chauvinism challenging man made discriminations. Astha turns to lesbian questing for emotional fulfilment and challenging the ego-centricism of her husband. She finds solace and fulfillment with love and care with Pipeelika. ‘My whole life is a fabric of lies,’ said Astha sadly ‘you are the one true thing I have’ (248).

Being cheated and dominated by their husbands these women fight and rebel against their suppression. In their emotional upheavals they don’t bend down to surmount rather break the rules of society. Astha takes a diverse, secure and protected path of rebellion against male chauvinism. She neither breaks herself nor becomes violent in the violation of conventional notion of society rather she turns into more severe in her attack on the traditional customs of socio-cultural set up of established patriarchal system in turning herself to lesbianism.

She defies male chauvinism of her husband on the one hand while on the other she pleases the emotions of womanhood in her lesbian relationship with Pipeelika. Manju Kapur projects a married woman’s a passion for another woman and creates lesbianism a powerful

component for the fulfillment of woman's emotional urge and sexual satisfaction. Having understood women's tyranny and emotional hunger like Astha and Pipeelika the novelist has put them into the lesbian trace for their self fulfillment.

Both are victims: one is the victim of household violence; the other is the victim of societal violence and becomes a widow when her husband dies in a riot. If there is any violence whether household or social, women are more pulverized in our society. After the death of her husband Pipeelika has lost everything she had. Now nothing is left to her to lose. But she doesn't lose her heart.

Astha also more rebel for her rights. Being possessed with women's manifold problems, Manju Kapur, like other women novelists and some male novelists, has turned to feminism. Prejudice and discrimination are meted out to women in conventional socio economic culture of patriarchy system.

The female characters of Manju Kapur, Astha and Pipeelika did the same. Kapur details about how women are suffering in the hands of husband, family and society. Astha's husband Hemant not much cared about family and children and not respects his wife choice. They deconstruct every possibility of self reliance and struggle towards absolute freedom from social and economic constraints.

Like the new women, Astha becomes a teacher to stand her own and she anchors her individuality. Pipeelika goes to U.S.A for pursuing her higher education to get a PhD degree. Both of them try to release themselves from social restrictions having adopted the means of empowerment. They are always in search of a place of their own where no one will exploit

them. They will have their own identity and they would be able to enjoy physical satisfaction and emotional relationship.

Feminism is an escape mechanism. This we can understand from the lines, Women's voice against injustice and inequality to unravel the fact that feminism is the consequence of the culture or society shaped and governed by men to suit their needs and interest regardless to women's basic needs and happiness. In this man made society everything is meant for the pleasure and profit of male sexuality. Feminist movement has contributed a significant role in this regard, and created the womenfolk courageous and motivated to change the conventional social discrimination against women.

The first women Indian President Pratibha Patil has pointed in this regard: "Beginning with their determined efforts in the days before our freedom, today, our women continue to strive to transform the social order in a more just and equal manner". Women are clamor for freedom from traditional restrictions which distinguish between man and woman. They have been endowed with mental and psychological depression.

Feminist psychology is a form of psychology centered on societal structures and gender. Feminist psychology critiques the fact that historically psychological research has been done from a male perspective with the view that males are the norm. It is oriented on the values and principles of feminism. It incorporates gender and the ways women are affected by issues resulting from it.

Psychoanalytic feminism and feminist psychoanalysis are based on Freud and his psychoanalytic theories, but they also supply an important critique of it. It maintains that gender is not biological but is based on the psycho-sexual development of the individual, but

also that sexual difference and gender are different notions. Psychoanalytical feminists believe that gender inequality comes from early childhood experiences, which lead men to believe them to be masculine, and women to believe feminine. It is further maintained that gender leads to a social system that is dominated by male, which in turn influences the individual psycho-sexual development.

As a solution it was suggested by some to avoid the gender-specific structuring of the society coeducation. From the last 30 years of the 20th century, the contemporary French psychoanalytical theories concerning the feminine, that refer to sexual difference rather than to gender, with psychoanalysts like Julia Kristeva, Maud Mannoni, Luce Irigaray, and Bracha Ettinger, have largely influenced not only feminist theory but also the understanding of the subject in philosophy and the general field of psychoanalysis itself.

A branch of the broader feminist movement, lesbian feminism and psychoanalytic feminism are remained connect to the larger struggle for women's liberation and highly critical of it. Culture and tradition have bound the Indian society since ancient times. The patriarchal system and the gender stereotypes in the family and society have always shown a preference for the male child. Sons are regarded as a means of social security and women remained under male domination.

Many women in India directly and sometimes indirectly knot to their family. Appreciations, care, love with freedom are all the real want of them in their life. A married women novel's character Astha reflects the nature of the women and through her character patriarchal is shown in depth in the story. Due to the family and societal depression, women get psychologically affected.

Chapter 3

Mental anguish elements of Astha

Mental anguish elements of Atha

“*A Married Women*” is set amidst the conflicts of love and has the backdrop as the aftermath of Babri Masjid. The essence of the novel is the entire journey of the protagonist, Astha, in her own life. She wishes to escape from the stings of society and its conventions with her own conflicts. Astha, is depicted as an introspective nature in the beginning, she projects herself in the end and her extroverted self which strives hard to attain success. Her sense of extroversion is revealed through her brave decisions that assist a great deal to find a way out for herself, but at the end, she cared for the society or her own family which hampered her inner self.

First Astha’s life with her husband though was happy externally, she found the inner happiness missing that leads her to soulfully find Aijaz for herself. But even Aijaz’s loss does not turn her spirits down since she is dare enough to get acquainted with Pipeelika, a widow, with whom she finds the peace that was lost. Astha breaks the laws of nature and even society, in her relationship with Pipeelika.

In these ways, her extroverted activities do not imply that she wanted to be superior to man, but she longed for the equality and something beyond that in order to fulfill her duties at home and in all the undertakings. Such thoughts act as an aspiration for her to evolve into a new woman of revolting nature. This can be testified when she says “Really Ma, don’t you think women can be responsible for their own investments?” Manju Kapur’s portrayal of her protagonists, who are being placed rightly in the extroverted continuum, has displayed the ripened comprehension of the female psyche and the inner subtlety and rigidness of a woman’s mind.

Astha, her well determined and action oriented-deeds throws her out as an extrovert. She appears to be the embodiment of extroverted nature, who raises their voice against the stale customs and prejudices of the society. Apart from these external factors, she seeks out for a balance of their inner conflicts caused by both abstract and concrete entities. Manju Kapur's "A Married Women", has thus explored extroversion continuum, which has been an hidden agenda behind their incessant protests against the obstructs of the male chauvinistic and oppressing society and created a platform for themselves, where they will be treated with equanimity.

In this novel Manju Kapur has openly rebelled against social code of marriage in which women are forced to play a passive role in their in-law's house. They have to accept the customary views of male members of the family whether they like them or not. Their husband's ideas are imposed on them without bothering about their emotions and personal needs which bring their lives to unhappiness and restlessness.

They can't voice their agony and discontentment against their husbands over their distressed relationship. Their worries against husbands and in-laws would bring them to total seclusion from social constructs and leave them to the place where they would have no asylum. Kapur has defied such conventional views of Indian society, having turned Astha to a lesbian. Through protagonist, Manju Kapur provides the view that in spite of her education, status and intelligence, a woman does not have any right to choose her own way. Protagonists are from this novel well-known educated society. Still, they are stressed by the orthodox customs and traditions of the society which frightens the protagonists and the result rewards as a disaster in their life.

Apart from that Manju Kapur's female protagonists become independent; the result is rather different than that of it should be. They have to accept the reality and have to return to the morals and values. Manju Kapur has displayed a mature understanding of the female psyche and the inner subtlety of a woman's psychology. She has been highly disturbed by the perseverance and meaninglessness in the traditional society. But the stoic woman in her constantly tries to liberate her female protagonists from their meaningless existence.

Hence we find them struggling continuously against the odds of social and familial system. Though some of them are married, they suffer from the alienation and frustration. There is some fear hidden in them, because of which they do not violently come out from their grief but tolerate every social norm which goes beyond their expected life. The findings discussed in various contexts are as follows: The basic observation is that all the protagonists of Manju Kapur's novels dream of an ideal married life which gets shattered and they find themselves in a perplexed situation.

Gradually, they begin to protest against the male-dominated society which results in a revolt. Their struggle continues for some time. Later on, they realize that they can't bring a change in the present situation. Finally, they end up with a compromise. In the novels of Manju Kapur, patriarchy manifests through different forms of domination and exploitation. The violation of women is also another issue.

The male dominated society tries to control women through sexual aggression, scolding, anger, violence and so on. Though every action has its own reaction which differs from woman to woman, the most common reaction of women to violation is 'silence'. In the

novels of Manju Kapur, every protagonist tries to be independent, but at last she has to survive to the male dominance.

The subordination of woman results from traditional customs, sex-discrimination, unsuitable environment, prejudices, and ignorance and so on. All these factors come together to mould her mind in such a way that she has to accept the subordinate role. The influence of patriarchy on women's lives is found in all spheres of life. Women are brought up by adjusting to patriarchal norms.

They have to become women and becoming happens through cultural norms. They are forced to become women, marginalized and addressed as 'Other' in order to protect the 'Self' of the males. Women are socialized in India to accept the violence of their husbands towards them. Violence can be physical or mental. Mental violence is more complex. It is a general observation that, from the very beginning of marriage, a man marginalizes his wife and this lasts throughout their life.

A man is socially independent; he is a complete individual, while a woman's identity is defined in relation to the man. The female characters of Manju Kapur want to go beyond the boundaries their societies and cultures make for them. They try to create a space beyond the accepted norms. To step on to the new path, women need to have the freedom to make a choice and to experience the present. But the social codes of conduct and the roles they enforce prevent women from experiencing the strength in them.

Women let their oppressors subordinate them by readily internalizing patriarchal values. Such internalizing allows the system to control them through their own beliefs. Self-discovery is the recognition of general situation of domination by the oppressed. One cannot

achieve power unless one knows that one is powerless. Kapur shows that women from childhood are not trained how to attain power and maintain it. They are always asked to behave according to the ethics of the home, as Astha was trained.

Astha in *A Married Woman* finds her prospects absolutely bleak and steps towards reality with a regenerated spirit. All protagonists know they cannot depend on others to sort out the domestic situation and proceed to handle it on their own. They struggle between tradition and modernity. It is their individual effort to carve an identity for themselves as qualified women with faultless backgrounds. The concept of feminism in Indian society varies from the one in the West and therefore, Manju Kapur has tried to evolve her own stream of feminism grounded in reality.

She has her own concerns, priorities as well as her own ways of dealing with the predicament of her women protagonists. Her novels make a significant contribution in this direction. According to the events in the novels, all women do not necessarily want equality with men but they do want to be seen as a subject and in terms of difference, subjectivity has a different meaning for each. Internalized patriarchal values have an important effect on the life of women. If women begin to bring these values to the surface they can move on in their journey towards emancipation.

One of the things that become clear through the analysis of the novels is that women do have the strength in themselves but the problem is that they get caught in the web of patriarchy and forget their strength. They need to move towards self-realization but the process each one goes through is different from the other. Astha had the passions or infatuations of a teenager like any other girl. But those infatuations are turned into oblivion.

She has to set up a various life after her marriage with Hemant. She is skeptical with her husband's love for her family contact is not right with her. Her mother-in-law likes her to be a firm and sacrificing woman like customary wives and mothers. She is frequently under stress of work and disgusting with her responsibilities to meet everybody's need. She is "always adjusting to everybody's need" (227).

She senses that a married woman's position in the family is forever reliant on her husband. She is ragged between her task and socio-religious perception. She has no emotional free will from the marital relationships. She is tired of her duty. She is reeling under the force and dejection of a married woman who is no better than an unpaid servant. She is marginalized in her own family by aggressive social atmosphere. She thinks of liberty from stress and depression.

And she execrate a false notion and discrimination between a daughter and a son, such an outlook of Indian traditional society is injurious to equal status of women who "feel caught up in the web of daily life"(84) and fall a victim to tension and depression that is "the disease of modern life"(76).

Psychologically it's proven that when the person gets sick in home or by a person, he/she gets mentally affected. Comparing to men, women are severely suffering both physically and mentally. Affected person expresses their suffering through their writing, painting or through their speeches. Many people get solace through sharing their sufferings. In A Married Women novel, Astha dominate suffering leads to mentally weak and she started to display herself through painting, and poem. Because of that depression and dilemma she gets terrible migraine.

Author used many symbols in the novel which represents the depression and sufferings of Astha. Symbolism is a literary device that refers to the use of symbols in a literary work.

A symbol is something that stands for or suggests something else; it represents something beyond literal meaning. In literature, a symbol can be a word, object, action, character, or concept that embodies and evokes a range of additional meaning and significance. Symbolism is to convey the hidden meaning to the reader or listener. It tells us about artistic expression and represents abstract ideas. However, it is not limited to poetry and literature. These symbols pointed out Astha's real inner nature and how she affected by her husband, society and family.

Depression is a woman's problem rests mainly on rates and counts of people with depression. Depression is considered a woman's problem because greater numbers of women than men experience depression and because depression is especially common among women. Women psychology is expressed their feeling by their deed. There is a reason behind every writings of women.

Writing alleviated the heaviness within her, a heaviness she found hard to deal with. Writing is the only happiness for Astha, because she thinks there are no true souls for them to listen to their inner feeling. Many authors' portrait women protagonists as writers. Through writing they express their feelings than with anyone. In novel *The Color Purple* written by Alice Walker, published in 1982 she is not allowed to tell anybody (certainly not her mother) but needs to articulate herself somehow to enable herself to cope with her situation.

So Celie starts to write her letters to God, when at the age of 14 years her record of sorrow and pain begins. Celie loses her mother and later on also Nettie, her sister. She writes a letter because she blindly believes that God will read her letter and help her from the difficult situation. She mentally got suffered and she is not willing to share her feelings with family members.

In novel *Subarnalata* written by Ashapoorna Devi, published in 1967. It tells the story of one woman's lonely struggle in search of her identity, amid overwhelmingly orthodox individuals and mindsets. Subarnalatha wrote about her experiences, her dreams, her expectations, her desires, and her sufferings. She has expressed them in the form of writing. The inexperienced publisher and his lack of editing led to a disaster, and the volume which could be the harbinger of some kind of emancipation. But it became a thing of ridicule. It results in the aspiring author face embarrassment. She does not get appreciation for any of her deeds.

None in the family understands her. She does not have an outlet. She manages to control her emotions. With fear and criticism only, she manages to lead her life within that family. Even her husband does not pay heed to her repeated requests to have verandah so that she can get the glimpse of the outer world in order to broaden their mind. She feels that there is no space for ventilation in the house. There is no moving of the air in the house. None understands how she feels helpless within the four walls of the house. She needs to have fresh air by sitting in the verandah.

Like in *A Married Women* novel Astha continued with her sketching, but found scribbling poetry in herself, "she wrote about gardens and flowers, the silent dark faces of

gardeners tending plants but never getting credit” (84). This line emphasizes that the gardener takes care of plants in the garden without getting credit, and the benefit goes to the owner.

Gardener never gets appreciation for his/her works and the owner will not thank them at least once in a year.

Like Astha working hard for her family and their husband, without getting love, affection, and respect. Apart from suffering and depression, she did not experience any joy after her marriage. So unconsciously she wrote poems about suffering, sadness, and changes of life. On the first day of marriage she wrote a happy poem which represented her inner happiness. After that her poems represented sadness, suffering, love, rejection, desire, and longing. In the struggle to express herself she found temporary relief in writing and painting.

Discussing her feelings with Hemant usually led to argument, distance, and greater misery. She decided to express her feelings through her writing. She thought that by reading a poem, he would understand her feelings and sufferings. Instead, he expressed agony and pointed out mistakes from the poem. Her “Changes” poem

“The eventual release from pain
 In the tearing relentless separation
 From those in habit loved
 Can come so slowly
 It seems there will never be a day
 Of final peace and tranquility
 Who promised me, that if I

Did gaze upon reality...
 The darkness grows silently
 To hide me in the break of day”(86)

Men natures is not interested in watching others suffering situations. Usually they focus on happiness in every way. They use everything for their happiness and satisfying their needs. After the thrust quenched, they will not return back to that. Men character is clearly viewed in the novel by Kapur. Here Hemant instill that poem are all about cages and birds, and mice, and suffering in situations that are not even clear. “There is not one happy poem here (104).”

Many women are trying to open up their struggles to the world through their writing but family will not encourage it. He can't able to understand the feelings of his wife. Instead of analysis her feeling in poem, he recommends to change the content of writings. Astha brooding about the poems she wrote and critics of her husband. She didn't mean to write to showcase her inner feeling to the world. Subconsciously she wrote all about sad people. She can't get rid off the suffering, not even she tried to write to think happy poems. Every poet and poetess write about experiencing or experienced feeling, or about admired things, or fantasy. But here Astha can't imagine anything rather than suffering and sadness. Its shows that she was psychologically affected by the society and family.

And she thought writing was one she had considered her best, evocative and moving. And took decision that might be he was right, they were all too alike, she would be exposing herself to the world. So Astha gave up writing and continued rather sadly to draw, sketching

with the soft pencils. And she comes to conclude that nobody could say about painting, like it was negative rather than positive.

Women cannot bear the things when other people ashamed her hard works. Her husband's negative view of poem, she gave up writing. Women trying to show up her identity to the world but family suppress them into wall. Changes poem symbolize that changes should happen in society, family, and within women.

Another symbol is boat. The boat represents a journey, a crossing, adventure, and exploration. It is also the femininity and "sheltering aspect of the Great Mother". It can be viewed as being symbolic of making the journey across life; therefore, a boat can be seen as that which enables us to make such a journey, whether it is faith, education, desire, curiosity, or any other such motivation.

In a general sense, is boat always sailing on water and helping people for many works. In novel boat represents the character of Astha. The boat is important on sea where people can trustfully travel and safely land on to the shore. After the journey people will not see the wooden boat. It has no benefit. Like Astha earned money, she can't use. Hemant is the head of family where everyone should respect him and shouldn't use money without his knowledge.

"Besides if the boat could not be rocked, what need did she have of money, or knowledge of investments? Hands that had grasped money, and felt it pass through their fingers were the ones capable of rocking boats. Hers were not."(104)

Another symbol in novel is sleep, “the state of being most pure. In sleep there is no thought, no emotion, no subject, no object. Sleep is the state where there is no ‘I’. The state in itself no different from death, or previous lives in which we are in identical states – we need sleep not only to survive (you can’t be awake if there is no sleep) but in order to understand reality.” (105)

Sleep and mental health are closely connected. Sleep deprivation affects the psychological state and mental health. And those with mental health problems are more likely to have insomnia or other sleep disorders. Some psychiatric conditions can cause sleep problems, and sleep disturbances can also exacerbate the symptoms of many mental conditions including depression, anxiety, and bipolar disorder.

Research suggests that the relationship between sleep and mental health is complex. While sleep has long been known to be a consequence of many psychiatric conditions, more recent views suggest that sleep can also play a causal role in both the development and maintenance of different mental health problems. Mood changes including increased irritability and anger can make it much harder to cope with even the minor stresses of daily life.

Women who have poor sleep can make it much more difficult to cope with even relatively minor stress. Daily hassles can turn into major sources of frustration. Affected women might find feelings like frazzled, short-tempered, and frustrated by everyday annoyances. Poor sleep itself can even turn into a source of stress. Sleeping disorder is aroused by depression. Insomnia and other sleep problems can be a symptom of depression,

but more recently, research has implicated lack of sleep in actually causing depression. Mostly women get affected in lack of sleep because of family and society depression.

Astha severely suffers by lack of sleep. But Hement does not care about her. In this novel, the author strongly emphasizes that women have severe longings for love and care. And lack of sleep represents her unsatisfied life with Hemant.

“Her thoughts grew darker and darker. Restlessly she tossed to and fro, looking for a position that would force her mind to imitate her closed eyes, and free her into sleep. Hemant snored next to her, and his impenetrability irritated her further” (195).

Darker is symbol of Astha's life. Dark imagery can be used to contrast good and bad, love and hate, or life and death. In other instances, the imagery is utilized to accentuate one of the two concepts. Darkness is a common symbol to show a person's mood or even the deeper meaning in a theme. It usually stands for evil, sorrow, loneliness, death, depression. Robert Frost's description of the woods writes that they are “lovely, dark, and deep.”

The contrasting words here show that the narrator is in a complex place of opposites. While the snowy woods are lovely the word dark here symbolizes that he is in perhaps a depression or is thinking troubling thoughts about his life. Darkness can also mean ignorance or despair. If people are in the dark, it can mean that they don't have a clue about what is really going on. Thus Darkness here indicates Astha's sorrow, loneliness, depression in the society and family. Her life is not surrounded by darkness. Her life is in a mess where none there to support.

She called off her relationship with Pipeelika because she is more concerned about her family. But family is not showing any concern towards her. Even her children do not expect her presence in all the time in the home.

A cloud is one of the symbols this novel. It represents conscience. Grey cloud depicts bad news something terrible may take place in life. Grey cloud pouring heavy rains depicts your crying soul, which is finding it difficult to cope up with the struggles in your waking life. “the sky was rolling with heavy grey clouds” (171). This line indicating her inner grief she cannot explain to her husband.

Another symbol is Arid deserts. It represents with little or no vegetation, deserts are hard places to survive in. Although the stereotype is a rolling sea of sand, deserts can be cold as well as hot, rocks or bare earth as well as sand. Both visually and symbolically, the desert is free of confusion; there is no doubt. Because they are wide, open vistas without covering vegetation, they represent brutal honesty, impersonal struggle and the harsh realities of survival.

There are no distractions, giving deserts an association with clarity, revelation and purity. Because it is such a difficult, threatening terrain type, it represents barriers, obstacles and challenges. There are strong overtones of spirituality and religion bound up symbolically with desert landscapes. These areas are brutal, but they call upon the deepest reserves of a traveller’s will. In these struggles, there is no barrier to the heavens, any distractions or comforts to distract the soul from its communion.

In novel desert represents her. Many men she has been crossed from her teen to now.

But she did not have long lasting lovely relation with all men. Desert will not give fruitful happiness or ice as climate. Like in her life she had not faced any happiness by men. ‘Didn’t you know this man?’ asked Hemant looking through the papers three days later. ‘Which man?’ asked Astha indifferently, her life an arid desert so far as men were concerned (143).

Art is one of the most important elements which give in depth meaning; it can be the color of the painting or the depiction of characters that are significant to symbolic to some specific themes. A painter uses symbolism when he/she wants to put emotions and ideas in the picture which we can’t experience with our five senses. It’s all about showing instead of telling. Here Astha’s painting was an “interior, two women sitting on a charpai. The patches of colour came from a red cushion, an open window, the white of a pillow on the bed, the bangles of one, the bag and chappals of the other thrown on the floor. The figures themselves were indistinct and shadowy, one had a drooping head, the other had her face turned away. The small canvas added to the sense of claustrophobia”(308).

This painting indicate the lesbian relationship of Astha and Pipeelika. They can’t marry each other because of the society and family. Pipeelika stands for her relation to open up with everyone, other side Astha felt that her relation will affect her children’s life and name of in- laws family. She is more comfortable with Pipeelika. If Astha is with her, she will achieve anything in the world. After entry of Pipeelika in her life, she got solace and felt comfortable and got rid off headache. Her all of wish happened because of Pipeelika. Both of the characters are quite similar, they want to voice for the protest and for society struggles.

Marriage considers about understanding, supporting, encouraging, loving each other

endlessly. Marriage is like institution representing a solid pillar of Indian culture and tradition. Even today, (rural) India frowns upon single women who do not conform to these longstanding traditions of arranged marriages. In an attempt to avoid such condemnation, self-acknowledging lesbians do contemplate marrying homosexual men by entering into a marriage contract.

In certain cases where the familial pressure is unbearably high, contracts like these can provide a subterfuge, for lesbian women. But most of the Indian marriages focus only on culture norms rather than understanding. This leads to divorce, misconception, suicidal, separation, single parenting and illegal relationship. Astha feels the same in her life. So she finds her perfect soul mate as Pipeelika. But their relationship ends in unhappy. This shows her depression in the painting. But she drew the shadow of two women. It represents them both and breaks up relationship.

Chapter IV

Conclusion

Conclusion

The finding of the research is the root of women's oppression is patriarchy. A married women novel shows that patriarchy becomes the foundation to oppress women through the inequality treatment between female and male in the family and society. Being a women they become the huge problematic since they born, in household task, economic, education, politics, marriage, and profession. This study also discovers that violence against women is related with the subordinate of women status in society.

It occurs through gender based violence which includes physical, sexual, psychological, and economic abuse. Patriarchy makes a supreme effort to use their domination based on the falsely interpretation of religious tenets, tradition through the cultural practice, norm in the family council to refuse all the matters which probably endanger the existence of patriarchy such as women's limited access to the justice system in the equal divorce rights and early marriage where the doers are men who live with the same house with them as husband, father, cousin, nephew and sibling in the family.

It is almost impossible to disclose when it occurs in a private place and particularly if male family members are responsible for the violations. Women as the victims are reluctant to defend their rights in the name of family reputation. There is no subject position for women to speak up, express their idea and represent themselves. Family women are totally in silence to right for education, illiteracy, dress code and fashion, job, freedom. As the oppressed subject, they need awareness to speak and only the educated people who can help them to speak up and also give them proper education and prosperity.

The results of the study showed that different age groups of women have different kinds of problems and challenges and different categories as married, single, divorcee, widow, separated, and lesbianism have displayed in the novel. Some problems are definitely common, like mental and physical stress, lack of proper balance between employment and family care, unfair treatment by husband, stressful life and discrimination etc.,

In the previous chapter research focused on main character of Astha and her inner sufferings. The first problem formulation stated in the second chapter is about the women identity and the practice of patriarchy. Astha has to set up a diverse life after her marriage with Hemant. She is cynical with her husband's love for her family relationships are not right with her. Her mother-in-law likes her to be a stable and sacrificing woman like customary wives and mothers. She is constantly under stress of work and suffocating with her responsibilities to meet everybody's need. She is always adjusting to everybody's need.

She senses that a married woman's status in the family is always reliant on her husband. She is ragged between her responsibility and socio-religious perception. She has no emotional free will from the domestic relationships. She is exhausted of her responsibility and taking care of families. She is reeling under the pressure and dejection of a married woman who is no better than an unpaid servant. She is marginalized in her own family by sadistic social atmosphere. She thinks of freedom from stress and depression.

She thinks of a fine job thinking that with good job comes independence so, she joins as

a teacher but this job also does not keep her free from distress and trauma of discrimination. She abhors such a false notion and discrimination between a daughter and a son, such an outlook of Indian traditional society is injurious to equal status of women who feel caught up in the web of daily life and fall a victim to tension and depression that is the disease of modern life.

But Pipeelika's characters contrast to her. She throws her own self towards the society, though she faces many conflicts in both phases of life. Though she was strongly caught between the passion of flesh and passion for coming up, instead of being hidden under the darkness of the conventions, she breaks those chains and finds her own identity. The original cause behind this both mental and social success is her extroverted nature which is again evident through her words when she lost her husband.

With such a firm attitude she denies the old social values, which, in the name of custom, compress women into a hollow shell of solitude. In all the phases of her troubles, Pipeelika, with her extroverted temperament never failed to speak out her thoughts, because of which she was able to exercise her right and choices at the point of her family, dignity, identity and self respect.

Women situation in India are conspicuous by their lack of visibility in mainstream society. Lesbian invisibility has become a deep-seated feature of society and has had a deterring effect on the formation of a lesbian community: as opposed to the visible male homosexual community, lesbian networking has largely taken shape on the peripheries of society's consciousness. This is partly due to the strong patriarchic undercurrents, the male supremacy and the homophobia that have shaped women's lives in India, lesbians have remained largely

invisible, waiting in the shadows and hoping for change. Sadly, this is an attitude that resonates with larger parts of Indian society even today.

This research proposed explores the issue of ‘lesbianism’ in contemporary India. Situating them within the socio-cultural and historical context, the report will discuss two main issues that challenge lesbian lives in India today. Although the work has come a long way in improving certain aspects of lesbian women’s lives in India, it has not led to substantial structural change yet; this is particularly the case in India’s more rural regions. However, if lesbians are to become an integral and accepted part of Indian society, a deep restructuring of mentalities is necessary.

Intimately linked with the notion of public perceptions and their impact on women’s own decisions is the issue of marriage. According to numerous LGBT support groups, marriage poses by far the largest problem that lesbians face – second only to matters of identity. While marriage may affect the lives of many women in India, the lesbian case demands special attention, as it includes a dimension of fear of being ‘found out’ that impacts heavily on the quality of their lives.

In addition, women are said to be less hierarchical, meaning they find it less important to be considered in society. Men are considered to be more courageous and persistent. But all too often also women can exert a masculine style and vice versa. Women need to dare more and take their chances for their life. What has been considered a big problem of women is that they

are afraid of failing and fear of unacceptable in society. Women often seek the way of least resistance and avoid difficult situations.

Women should be authentic and self-confident. Sticking to ones goals and pursuing them with ambition and diligence will lead to the desired results. Women become more tolerant with them, often self-critical and hinder themselves from progressing. Women should keep their high standards on the one hand, but they should not let these standards get in their way in life.

Generally, having a career and having a family are not mutually exclusive for women, they need to learn to trust themselves and simply go for it.

Furthermore, women should continue their fight for equality and should actively demand it in every single situation. Women should not let themselves be criticized by our society; they should stand up and demand equality. Politics must create incentives that does not support stereotypes and outdated role models, but rather lead to a rethinking in society as a whole. Ms. Baumgartner also hopes for a change in our society and a breaking of stereotypes.

If women start requesting equality in every aspect of live, it cannot be ignored any further. The view of thesis is women should have an exploratory character. The results provide clues to the various gender-based barriers faced by the families and society. This thesis was touched upon in all struggles of women in this novel. Astha experiences discriminated and disconcerts situation in which she was clearly being in male headed family.

Gender-based barriers and traditional conditions are hindering many women from progressing, but once one has found the courage to oppose to such behavior, women will be the

winner in the life. This thesis has also confirmed that the problems not only happen to a few women, they are a universal problem of our society. The most important change to happen is the change in women's confidence and their active demanding of an equal treatment. Women should no longer be afraid of eventually being lesbian discriminated; they need to stand up and demand equal rights from the society.

This evaluation of the issue in gender-based barriers, individuality and longing for love in family has shown that the hectic situation of women positions in patriarchal society, and traditional arrange marriage women currently can be considered very unsatisfactory. Astha have the ambition to start a career as painter, her expectation would be to participate as political activist, and decision-making positions in her life. However, the progress is not evolving as expected because of her husband. Her role of positions of power is evolving very slowly and rather inconsistently.

As chapter two has proven, unconscious bias, and gender identity expectations have a huge influence on society's perception of typical female roles in family. This not only has consequences for the distribution of roles inside families, but also in the society. Stereotypes still ascribe decision making power and positions of authority to men, while women are expected to care for the children and the household. Consequently, the number of women in decision-making positions should grow further in the future.

Women are losing their dream for family status. Men shouldn't have to take a break for family and society, but women neglect their opportunities in favor of the family. This leads to

the gender-based barrier discussed in this thesis, namely the problem of the compatibility of family and work. Today, more women still work part-time and take over family responsibilities than men. The traditional role model used so far prescribed the role of the housewife and caregiver to women, while men were expected to earn the money for the family. Even though nowadays both partners are working and participating in earning money for the family budget, the woman most often still adopts the task of childcare. Men stepping back from family responsibilities while women do have to care of them.

The consequence of this behavior is that the male-dominated culture is viewed as a roadblock for women will not be diminished even today. The women will have to work harder to even be considered for a wife position in family. Women either needs to surrender herself, devote to their work to her husband, or wait much longer to prove themselves as best daughter in law before her husband's family. Those women who have made it to family management and fulfill every ones need, achieved in role will have to constantly prove themselves in order to succeed in the male-dominated culture and to 'fit in'. But she failed in her passion.

The compatibility of family works, women losses of recognition and acceptance society norms. Women, much more than men, bear the double burden and give up on their career in favor of the family. As a result, part of their responsibility in family, women often diminish their passion. The root cause of the problem is the unequal distribution of tasks within the men and women in society. If family responsibilities were divided more equally among the partners, women would have more freedom in figuring out how to combine the family and the job more optimally. But society teaches differently.

In conclusion, all of the consequences mentioned previously have a much greater influence on women than on men. It was quite clear that women are confronted with a great deal of conscious and unconscious discrimination in the world. In particular, women need to prove their competencies and their right to hold this position and do something to accelerate the progress of equality.

It is not a circumstance with which we have to contend with, it is a circumstance that can be improved through changes in both society and our corporate cultures. Countries like Sweden prove that it is possible to arrive at an equal society, where women and men alike progress in their career and value each other's diverse characteristics. Roles assigned by society to women and men stereotypes against women in leadership. The fact that women have more family responsibilities than men increased double burden that men are often not encouraged to take care for family responsibilities and support women.

The points outlined above hint at the various circumstances that need to be adjusted to allow women to progress in their careers and reach a management position. By looking at the aforementioned problems, it becomes clear that gender equality is not only something to comply with because of political correctness, it can lead to a competitive advantage and should become a priority for every family. Only when the traditional male role model adapts to the new circumstances and women are no longer solely responsible for the family in addition to their jobs, one can speak of equal rights and mutual satisfaction.

The conclusion that a change in our society and our traditional role models needs to take place in order for development towards equality to happen. They did not deny the existence of gender-based barriers but they all are of the opinion that they are about to diminish in the future and another generation to understand the value of women. Complaining about the situation and blaming men will not lead to the desired change in our world. Moreover, societies and the people with decision-making power need to understand that gender equality is more than just something with which to comply.

This thesis will first present a short assessment of women's lives in India in an attempt to set the context for understanding lesbian lives and the main issues that pose distinct challenges. Intricately bound together, these issues arise mainly out of the rigidity of the patriarchal system of social order in India. The first point in question is the denial of a lesbian identity. Extremely pertinent to lesbians in India, this question seeks to understand the manner in which they perceive themselves and their roles in society, and to regard how these perceptions are shaped by society.

Intimately linked with the notion of public perceptions and their impact on lesbian women's decisions is the issue of marriage. According to numerous LGBT support groups, marriage poses by far the largest problem that lesbians face – second only to matters of identity. While marriage may affect the lives of many women in India, the lesbian case demands special attention, as it includes a dimension of fear of being 'found out' that impacts heavily on the quality of their lives.

Lesbians in India could still be described as little more than shadows. Largely silenced and marginalized, these women are not recognized as legitimate part of the mainstream society yet. However, this is not an issue solely pertaining to the Indian society; rather, the overall trend seems to favour homosexual men over lesbian women. This trend suggests, that it may be a structural problem born out of inherent gender inequalities within the global system. In identifying such larger, structural inequalities, it might be advantageous to utilize a multipronged approach that focuses both on local and global action.

Within the current scope of lesbian support action in India, this approach proposes to promote fairer societies by preventing the alienation of lesbians as important elements of society, regarding them as human beings that contribute to the character of a society. how as she has successfully left an indelible mark in the portrayal of women along with their culture and inner conflicts in her novels.

Chapter 6

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