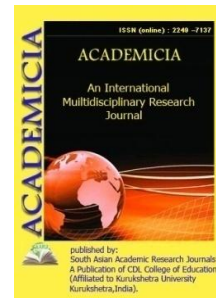




**ACADEMICIA**  
**An International  
 Multidisciplinary  
 Research Journal**  
 (Double Blind Refereed & Peer Reviewed Journal)



**DOI: 10.5958/2249-7137.2021.00999.X**

## COMMUNALISM IN DOMESTIC NOVEL

**Komal Yadav\***

\*Research Scholar,  
 Khaira, Najafgarh, New Delhi,  
 INDIA

### ABSTRACT

*A Married Woman is a domestic novel by Manju Kapur. She is a notable Indian author who accentuates ladies' life in her books. She cries against sexual orientation, segregation and supporters for sex correspondence for an even society. Her second novel, A Married Woman is a genuine portrayal of the life of an Indian wedded lady. The tale contemplates Astha's battles to migrate herself opposing the male centric standards. Astha emerges from the male centric limit by partaking in the public issues. She reclassifies herself by rising above man centric limit and recovers her singularity by turning into a fruitful painter. Through the representation of her character Astha, Kapur distinctively shows the conceivable outcomes of lady's liberation from conventional servitudes by fusing different issues in her day-to-day existence. The paper is an examination of the writer's endeavor to revamp the tale of a wedded lady from 'an insider's perspective'. It examines the complex issues of the novel featuring the brutal real factors of a wedded lady as reflected in the novel. The goal of the investigation is to locate the unconventional attributes of Kapur as an author. It additionally targets finding the legitimacy of the author's contentions and ideas with respect to Indian culture and its ladies' lives. Manju Kapur is one such Indian lady author who manages a few issues in her books. Her second novel A Married Woman is a striking novel engraving her greatness in scholarly world. It contemplates the battles of Indian wedded ladies in their undertaking to reclassify themselves.*

**KEYWORDS:** Domestic novel, liberation, legitimacy, man centric, sexual orientation.

---

**BIO-NOTE**

Komal Yadav is a Research Scholar from New Delhi-110043. She is post graduated (2020) and NET qualified in English Literature (2020). She belongs to a middle-class family. She was awarded by Khaira Gaon Sudhaar Samiti in 2017. She had a keen interest in Basket Ball and played in various schools and stadium on the behalf of Sri Krishna Public School. She also published and presented her papers in various National and International Webinars. She currently resides in New Delhi with her family.

---

**INTRODUCTION****DISCUSSION ON THE TITLE**

Through the representation of the hero of the novel, Astha the author profoundly investigations Indian ladies' dilemmas, servitudes, bargains and forfeits, self-destruction and endeavors to declare their characters. The epic clearly portrays the multi-layered and multi-shaded existence of an Indian wedded lady. Specifically, the novel gives a definite record of Astha's battle to attest her selfhood. It is in the Bildungsroman structure as it records Astha's excursion from adolescence to adulthood archiving her change. It shows how Astha creates as an effective painter and individual outperforming different obstacles in her manner to progress. It describes Indian customary mores that relegate a fixed picture to Indian ladies and the battles of Indian ladies to undercut that generalization. Astha's folks carefully follow the codes and leads of Indian Hindu family in sustaining up her. They would prefer not to face any challenge that will imperfection her character. Her schooling, her character, her wellbeing, her marriage, these were their weights. She was their future, their expectation so they monitor her cautiously. In one of the occurrences where Astha's mom discovers Astha's sentimental dreams which she communicates in her diary her folks become much stricter in preparing her to be an ideal spouse. They bring her books of good and scholarly substance and demand her to understand Gita, Vedas and Upanishads with the goal that she gets temperances of convention and right lifestyle choices. They train Astha in such a manner to befit her to her future jobs.

Astha assimilates each exercise through her blood and skin to satisfy her folks' desire. After her marriage with Hemant, she is in the deception that she can satisfy their fantasy. She proclaims herself to be the most honored animal on the planet. She has all that each hitched lady wishes to have - a wealthy family, strong and modern parents in law, a caring spouse and two kids a girl and a child. In any case, sooner than later over the span of her wedded world she understands that she has optional situation in her family. Each choice is to be taken by Hemant. Her assessment in the family matter is practically irrelevant. She is treated as a teddy bear, a toy that needs to follow Hemant's directs. She has the ladylike persona looked by wedded ladies in their wedded life as pronounced by Betty Freidan in her age making book *The Feminine Mystique*. Like each wedded lady Astha likewise attempts to characterize herself comparable to her better half, her youngsters and family. She looks for her personhood in her purported wonderful family. She looks for a friendship with her significant other with a desire for acquiring fulfillment in her life. Be that as it may, she is baffled by her subordinate and enslaved position in her wedded world. On numerous occasions, through different activities and exercises Hemant helps her to remember her minimized position. She can't guarantee anything of her own in her wedded life. She lives as a sad remnant of Hemant. Her reality is outlined to homegrown issues. Distinction

has no room in her life. Regardless of whether Astha wants to delete this non-presence and break this reliance for a daily existence of a freed being she can't vocally communicate her inclination as a slight tumult against the fixed standards implies destroying her easily running wedded life.

Manju Kapur shows her ability in the specialty of characterisation. Her heroes are round characters having their own eccentricities that bring an energetic, exuberant and interesting personality to them. Astha, in *A Married Woman* also shows changes a lot as a part of her character as per the changing existence. She, however introduced as a normal Indian spouse at the underlying phase of her wedded life, builds up her character speaking to herself as an Indian wife who grasps both conventional and modern-day esteems in her day-to-day existence. Regardless of whether she maintains the conventional estimations of her family she can't thoroughly smother her inclination for selfhood. She can't disregard her desire for self-distinguishing proof for long in playing out her commitments to the family. By and large she shows her fomentations against the man centric standards and endeavors to move herself. Astha perseveringly plays out her obligations to the family yet doesn't have any desire to live as an accommodating and self-destroying lady bargaining her individual wishes and maintaining glorification.

“In this rapidly progressing world they [women] are redefining their proper place. They have revolted against their exploitation, victimization and marginalization. They are questioning the sexual politics in which they are always victimized. They are busy reshaping themselves in a more humanistic mould, emphasizing thereby the need for a thorough re-examination in depth of marriage and man-woman relationship for a better understanding and sharing of mutual love and respect.”

Kapur presents Astha as the model of the New Woman, a picture of current lady that numerous Indian essayists both male and ladies depict in their works. She is the encapsulation of the difficult lady who opposes male predominance and looks for ladies' liberation from customary servitudes. In Astha's excursion of self-acknowledgment the creator gets an alternate shade the plot of the novel. As referenced above Kapur shows her adaptability in the treatment of complex issues in her works. She interlinks the sub-themes with the fundamental topics in this manner getting consistency the surface of the novel. Kapur compares changed sub-themes with the main subject in this novel as well. Through such medicines of the sub-themes, she dives into the mental and philosophical substances of human brain. One of the significant issues in the novel is the Babri Masjid issue. The questionable issue that has been as of late settled somewhere near the summit court of the nation gives an alternate shade in the novel. The petulant issue pulls in concerns from the nation as well as from the world. It requires numerous a very long time to give a decision looking into the issue of Ramajanambhoomi and Babri Masjid. To arrangement a particularly touchy issue in an incredible detail by the writer is important. This is one of the components in the novel through which Kapur shows her dynamism as an essayist.

The author investigations outlook of each Indian with respect to the destruction of the mosque in the nation to give a socio-strict note in the novel. Her introduction of opposing viewpoints among Hemant and Astha with respect to this exceptionally touchy issue gives us a stage to examine assorted perspectives. Astha voices for compassionate qualities through her perspectives and acts with respect to the destruction of the masjid. She joins meeting, walks and fights to show her fortitude for an assembled country. Her dissent against communalism gives us

an unadulterated understanding with respect to humanities, its qualities and convictions. Astha plays out her obligations of a wedded lady attempting to satisfy all the assumptions for her family, yet she, as a resident shows her individual sentiments and feelings towards the country by communicating her socio-political and strict mindfulness for the improvement of the general public. She approaches rising above her exacting and occupied familial obligations, jobs and duties to battle for the secularism of the nation. She alongside the Sampradayakta Mukti Manch weeps for the respectability of the country. They look for equity for the heartless executing of Aijaaz and his group who battle for secularism of the nation. As a piece of her commitment to the battle against communalism Astha catches the call of the country by painting the pictures of the fights in her material. She crosses the fixed worldview of a wedded lady by taking an interest in the public issues. She attempts to reexamine herself through her familiarity with socio-strict issues by going past her homegrown jobs. Astha wants to get free beyond her home.

Simultaneously, she is limited by her obligation as a "great" mother, girl and the other homegrown jobs she epitomizes. Hemant, nonetheless, downgrades her commitment for the solidarity of the country. He helps Astha to remember her obligations as a spouse. Rather than empowering Astha's inclination for the country he rather regards her as an unreliable spouse. He even ridicules at Astha's strict mindfulness. Hemant underestimates Astha's work as well as that of the Sampradayakta Mukti Manch as well. Astha looks for that comfort in her female bond with Pipee. She finds an alternate world in her connection with Pipee. There is love, regard and common comprehension in this relationship. There is joy of a closeness that was finished and total, communicated through psyches as much as bodies. The unity and fulfillment that Astha looks for in her wedded life is accomplished in her female bond with Pipee. Regardless of whether Astha wants to live with Pipee she is caught by her obligations and duties to her family. Her failure to leave her family stops her relationship with Pipee. Her hesitation with respect to her connection with Pipee fulfills the finish of her reality. She can't spurn her duty as a mother to satisfy her individual longing. This is a proof of Manju Kapur's giving more significance to day-to-day life than the individual one. She makes Astha tired in her relationship with Pipee. Astha sidelines her individual cravings and sexual longings in playing out her bigger duties. It very well may be said that Kapur maintains Indian familial qualities with sexual orientation value. She makes her champion emerge from the worldview of man-controlled society looking for her personality in this way turning into an effective painter without relinquishing her obligations of a spouse and a mother.

Another magnificence of the novel is the utilization of images in the novel. Images are utilized by famous authors to communicate their thoughts in the base words. Manju Kapur uses images in the entirety of her books. Her development in dealing with images in her composing upgrades the excellence of her composition. Kapur shows her dominance over the utilization of images in this novel as well. Kapur's utilization of images is one such strategy. In the novel, Astha is contrasted with a teddy bear that follows the directs of her better half. The political distress of the nation due the shared uproars can be viewed as an image of Astha's internal agitation in light of the chains of jobs and duties that limitation her will. Another strategy Kapur uses in the novel is the utilization of letters. Kapur presents her philosophical thoughts in the novel through letters. In the greater part of her books, she utilizes letters as a medium to communicate her philosophical thoughts and contentions. If there should be an occurrence of Difficult Daughters it is through the letters of Harish to Virmati she presents her ideas with respect to schooling. In

Custody Shagun communicates her troubled existence with Ashok in her letters to her mom implying that she laments for wrecking her family.

In this novel Kapur shows profound viewpoints through the letters of Astha's mother to Astha. Kapur depicts Hemant as a striving industrialist. Through the term of Hemant and his dad Kapur shows the materialistic voracity of person. As opposed to this Kapur presents otherworldly existence of Astha's mom. After the end of Astha's dad her mom lives in an ashram spurning every single common longing and giving to the desire of the God looking for internal harmony. Astha considers her move as an extreme method to bargain in her existential battle as she has no child to secure and watch her in her mature age. In any case, her mom sees it as a mechanism of acquiring salvation from common longings and insatiability. The philosophical thoughts passed on through one of the letters of Astha's mom. In this manner, Kapur presents her philosophical thoughts in the novel. Through letters she passes on her contentions with respect to human covetousness and how to control it for a tranquil life.

Strict issue is exceptionally touchy. It is worried about sensations of numerous individuals. Religion is subsidiary to the ethos, convictions and character of the individuals and that of the country on the loose. So, the examination of strict issues of the country gives us a provocative knowledge to contemplate on the veracity of its authority. Kapur through different occasions digs into the unpredictable strict circumstances of our nation and features its muddled ideas. In the midst of this discussion and circumstance Kapur incorporates the lesbian relationship in the plot of the novel. The female connection among Astha and Pipee gets an alternate taste the novel. The lesbian scene in the novel is introduced rather than the hetero connection among Astha and Hemant. Astha in her hetero connection lives at the fringe. Her reality is observed and screened by her better half. She can't guarantee anything of her own in the relationship. Along these lines, Kapur delivers a scope of issues in the novel giving assortment in its surface. She is skilled in keeping up consistency in the plot of the novel by causing these differed issues to rotate around the life of Astha and interlinking them with the main topic. Depicting Astha's existence with a numerous of issues creates her allgenuine and lively, so every Indian wedded lady can characterize herself with Astha's life. It clearly explains the muddled mind of an Indian wedded lady. To put it plainly, it tends to be inferred that the novel genuinely checks Kapur as a fruitful essayist. The creator intensely clarifies the harsh man centric codes that urge Indian wedded ladies to carry on with a daily existence of penances and bargains and the plausible answer for the revolt of ladies against the sex one-sided standards.

#### **WORK CITED**

Kapur, Manju. *A Married Woman*. New Delhi: India Ink, 2002.

Kapur, Manju. *Difficult Daughters*. London: Faber and Faber, 2010.

Kapur, Manju. *Custody*. Haryana: Random House, 2011.

Singh, Chandra Bhushan. *Women's Perspectives in the Novels of Manju Kapur*. Jaipur: Aadi Publications, 2016.

Beauvoir, Simone de. *The Second Sex*. Tran. and Ed. H.M. Prashley. London: Random House, 1999.

---

Friedan, Betty. *The Feminine Mystique*. New York: W.W. Norton and Company, 2001  
www.pdfdrive.com. Web. 3 July 2018.

Selke, Archana. "Socio-Historical Context of Ramjanmabhoomi-Babri Masjid Controversy and Hindu-Muslim Riots of 1992 in Kapur's *A Married Woman*." *Novels of Manju Kapur: A Critical Study*. Ed. Farzana S. Ali. Nagpur: Dattsons, 2015: 104-10.