Chapter II women Predicament and Status in Society

For ages Women become victims of the patriarchal order. These women see themselves as unworthy to rebel against male domination. Woman is wise and intelligent and has anger for the cage treated around her by the society. She understands the hypocrisy of the male dominated tradition. Many times she rightly interprets the life of women praised by the tradition and elevated to divine status. She is sometimes looked down upon only as a bed-partner and an object of enjoyment or merely as a slave and sometimes respected as a mother and even worshipped as a goddess. On the other hand, her time related problems and changing status, as well as role in society is depicted. Woman represents all the feminine sorrows. This woman gets battering from her husband, toils hard and faces hunger. On the other hand, as a woman she exploited by the male dominance in a very cruel manner and she struggles to bring up her children. She looks after every child as a blessing of God. The traditional image of woman is as home-maker. Woman demands an existence outside the family but within the social framework. So many years, women were dominated by men in every field. They were denied education, social freedom and political rights for long time. It is only from the 19th century that there is a lot of improvement. The woman exerts a dignity and a maternal compassion which makes her the motivating force within a society. Freedom movement catapulted Indian women into the forefront. Women came to the front and the four walls of the home widened and broadened into the boundaries of the country. The feminine psyche disturbed in a period of transition from tradition to modernity. The dream of political emancipation also implied the dream of the social emancipation of women. Women dared to go out for pleasure outside wedlock. They often tend to deviate from the traditional pattern and seek for their identity as well as status in the society. Women are also the victims of circumstances. The clash between the traditional and the modern is present everywhere. It was perhaps in a society where we find the pressure within the husband-wife relationship and tensions of working environment. We have no doubt seen many advances. Indian woman has come a long way from the days she was told what to do and how to do it. Women have continued to be subjected to such a painful predicament and the same pattern of male reactions and attitudes have persisted to the present day.
The traditional Indian attitude to women is one of reverence and esteem. Mother is always adored. Woman is also symbolized by the devoted and loyal wife who considers her husband as God. We Indians are conditioned by this idealism of womanhood from the earliest times. It was realized that woman was the victim of multifarious social injustice. She was a slave of the world dominated by man. As the literature and the society are inter-related, we see that in every stage the outlook of society regarding the woman and the status of woman is in some way reflected in literature. We find that specially in the post 19th century literature, this reflection is more distinct. The phenomenon of accepting the woman as a human being started in India in the 19th century when the religious and social reforms stormed up along with the concept of personal liberty which accompanied modern education. Women experienced an awakening and an awareness of their existence, identity and their status, role in society. The nationalist adopted several components from the tradition. Under the new name of classicized tradition, signs of inherent native cultural identity were retained. There are some new conditions in the previous days that was solved as well as reformed. It happens to develop various types of social as well as cultural conditions to the new patriarchy. The modern female was the product of such type of new system of patriarchy. It happens because of the impact of western female. Such advanced female characters finds in middle class society. They were the maid servants, washer women, pedlars, prostitutes etc. The nationalists took upon themselves the task of reforming these degenerated women. But they did not succeed in providing a better life. Since most of the reformers belonged to the middle class, they were quite detached from the problems and conditions of the lower classes. Though the general condition of women was oppressive, certain peculiarities distinguished women of different classes from one another. Without being aware of these differences, the nationalist reformers embarked upon an uplift programmed, which no doubt bettered the lot of the middle class, but left a vast majority behind. When the woman from middle class knows about the benefits of education, they tried their level best to achieve the goal. Arya Samaj also played a major role in championing the cause of women’s education. It has already been stated that the British missionaries and the Indian social reformers formulated the theory of golden age, when women enjoyed a high social status. The same theory was applied in promoting female education in
order to attract women to attend schools and colleges. The newly educated woman considered herself superior to and more privileged than the western woman. These women thought that education for western women meant merely acquiring such type of skills which gives them lessons of competitions with men. So they were losing out on their essential feminine virtues. Educated women developed a condescending attitude towards preceding generations of women, who were confined to the boundaries of their homes. By virtue of education, the position of the new woman did not change drastically since the basic attitude towards women remained the same. Indo-Anglian and Hindi writers’ emphasizes the treatment of the basic human condition that remains almost the same, despite the day-by-day changes. Indian literature has its own significance since in this way literary classics in regional languages become available. Frustration, isolation, alienation, loneliness are the different types of predicament of women. From the beginning women were frustrated in the society. It has spread almost all over the spheres of human life in our age. As far as Indo-Anglian and Hindi fiction is concerned the women predicament refers to the frustration has a special significance. The women feels totally frustrated in social, practical, economic and religious fields which have developed a highly destructive tendency. The rapid growth in industry, science, technology accompanies an increasing awareness of alienation in human life. Woman feels lonely in the face of vast external world. Her loneliness is intensified when she feels the sense of belonging nowhere. The cruelty of time can also be a cause of frustration. Frustration has been highlighted in modern literature on account of certain factors like urbanization, the dehumanization etc. that changed woman’s attitude. Indo-Anglian and Hindi writers emphasis the frustration of major characters and the grief resulting from their frustration. The woman in their novels was frustrated before universe. The grave problem is that the conditions of practical life arise in woman a sense of frustration. Hence frustration is a predicament element in Indo-Anglian and Hindi fiction. The term such as frustration, isolation, alienation, and loneliness is synonymously used in our discourse. Yet, they are different from each other as they depict woman’s different mental reactions and physical conditions. Psychologists refer to an extraordinary variety of psycho-social disorders, including frustration, loss of self status, despair rootlessness, loss of beliefs or values. In short, frustration
is a feeling of being alienated from others. Isolation is outcome of being lonely which has been a permanent feature of entire humanity. The race of woman has always desired the company but frustrated from it. Frustration has a certain place in Indo-Anglian and Hindi fiction. It can be seen as a significant aspect. Frustration refers to nature, society, family and self. As the effect of it all women has become frustrated which presented in Indo-Anglian and Hindi fiction at all levels of these four facts. Being more rooted in the Indian tradition the importance of the social institutions is accentuated again and again. In reality, women lead a life of conformity either out of personal choice or out of compulsion. Women want libration from the glossy and attractive trapping of womanhood, since they have experienced the limited space within the trap. This is not peculiar to the Indian woman. It is a condition prevalent all over the globe. In spite of much struggle, women even in the West can hardly claim to be liberated. Woman is confused between idea and action. For the majority of Indian women, it is a question of sheer survival. The patriarchal system affects both urban and rural women in different ways. Both women are victims of feudal and patriarchal structures and norms. Her attitude for status as well as pleasure throws her into adverse action. She revolted and struggled for acquiring status in the society. The clear understanding of the bondages resulted in a conscious struggle for attaining equal status as a human being in a male dominated society. This struggle has its own repercussions, sometimes mild, sometimes intense which were echoed both in the family as well as the society. In Maharashtra, Dnyaneshwar and all other saints consider woman as a human being. Their movement gave equal status to women from all castes and class and even those from the class of prostitutes could create their own place of honor in the sect of devotion. The limited specific sphere of devotion further aggravated the tragedy of social status of the women. The dawn of 19th century saw glimpses of a phenomenon wherein the women could be thought of as human beings. The struggle for remarriages of widows, the protest against child marriages, women education, the beginning of sex education of men and women, the fight for legal equality and other sorts of social reforms loosened the restraints binding the woman. She tries to free herself from the monstrous clutches of tradition. For the social as well as individual development men and women are most important. Female after marriage plays very important role of
wife as well as mother. When there are so many hurdles for women in the society then it is shameful thing because the woman who pays very much attention to the family as well as members. The society also does not care about the female and their development. Women are also very much responsible for the growth of society. We have to give respect to them like the respect given to the god and goddess. Freedom for every possible subject will be given to them. Society has to pay attention to the various factors like dowry system which is very criminal activity which happens in various rural areas. They have to emphasis on the problems like less education as well as early marriage. The society must pay attention towards the girl child who always under the burden of responsibilities beyond her capacity. They supposed as very weaker that the male. This type of situation finds in every section of the society. Every type of hard work also given to her but always she is ready to face such problems. There is distribution of work, food and social activities. So that she to face many obstacles in the process of development as well as growth. Always female are ready to face the obstacles and try to overcome the problems in their way. After knowing the various solutions they go very near to their goals. They come to know the various ways for their positive change and one of them is freedom of education. Now days we find the females who are working in a various fields with male. Society must pay attention towards the gender equality. They will be good atmosphere as well as status to the female in the society. The system of dowry must be discarded by the people of each section of the society. Because of such activity, there are so many events happened relates to the decline of female babies. From the patriarchal days there is no such type of status given to the females. The works beyond their capacity but no body praises her work. In Indo-Anglian literature, Mulk Raj Anand, Raja Rao and Anita Desai have portrayed women in varying shades. Raja Rao recreates the archetypal image of the women conforming to the norms of society. Anita Desai portrays the lives of women continued to be the same as earlier generations in the post-independence period. Woman has been regarded an inferior, yet somehow meant to be man’s spiritual guide, half-divine, intermediary between God and man, but looked as temptress or sinner as well. Woman is designed by nature to bear, nurture children, and act as her husband’s helpmate. She also helps him fulfill his potential, and resign herself to her limitation. Female feticide is truly a curse on
the Indian society. God dwell where due respect is given to women and they are worshipped. It just signifies that the women in Bharatvarsha were actually worshipped and were considered a symbol not only of tenderness and sobriety but of strength too. When ancient Hindus gathered their might to fight the enemy they named their united strength as Kali or Durga. Sena and Vahini are feminine so are the names of many arms and ammunitions. There have been some famous women warriors and great scholars like Saraswati who sat as a judge between two great scholars Shankaracharya and Mandan Mishra, her husband. Ahalya, Aditi, Maitreyi, Arundhati, Vidula and Sanghmitra, the sister of Ashok are some famous scholars of ancient times. The later period gave some very great women and scholars in the South and the West like Chennamma, Rudramba, Mayannalla, Yakka, Jijabai, and Ahalyabai. Since eleventh century India has seen a continuous downfall in many areas. The compulsions of Hindu society due to foreign attacks brought down the position of women too. To save their dignity and chastity they were generally kept in door. The loss of liberty meant a loss of education, of valor and chivalry and of scholarship. North being more vulnerable to the attacks of Muslim invaders saw the worst change in the status of women. The introduction of Purdhah system reduced women to the position of a slave, in Maharashtra and Gujarat, in tribal areas and in the North Eastern region is comparatively fortunate in this respect. The times have brought down the status of women to a stage that they are more or less second class citizens in this divine land. The panegyrics sung in their praise all seem hypocrite. Like any other backward country it too is a country of male superiority. Even in the most highly educated families girls are looked down upon and are considered a burden on the family. They are discriminated and are shown less favor than their privileged brothers. It seems strange but is true all the same that the torture and murder of females starts not during their rearing up as children or after their marriage but even before their birth. Although the constitution provides equal rights to women, and there are laws against dowry and rape, their execution is very poor. The rural poor women, even today are at the mercy of landlords, moneylenders and petty officials. Flesh trade belongs to almost all regions of the country. Some of the open prostitute markets in various parts are controlled by mafias who pay rent of the land to the corporation. There have been a large number of women business magnates. They all belong to the
upper stratus of society. The fate of the needy among educated is sealed in the lower ranks of school teachers and clerks, or they being satisfied with the status of a house wife. Many responsible women officers chose to be the house-wives only at some stage or the other. If that is the status of educated urban ladies belonging to the upper strata the status of poor women in rural areas can just be guessed. They are worse even than the domestic animals in the family. The society is meant to be the most vital support system of a human being. Norms of society itself has victimized and endangered the very existence of female child. In the male dominated society only the respect given to the male but less importance given to female. There are so many incidents of committing suicide happened relates to the dowry system. The male dominated society does not peep into the factors relates to the decline of girl child then it is very dangerous situation in future life. One important problem relating to women who has been greatly ignored and shunned is the problem of bad incidents which happened against women. It happens because of the superiority of men. Male earlier does not give more freedom to the female because they think that it is against their tradition. The factors which happened against female that was very much responsible for decline of women from the society. Men try to control everything on their side and they think that women are unable to do that work. From the earlier period female child seems as a weaker as well as she wants the protection. The member of the family does not give the permission immediately to a girl child for any type of activity. The home where she feels secure, there also some type of harassment happened to the female character. Therefore it would be cleared that there were so many types of predicament existed in the society. The harassment to female characters is really happened and not a single type of self satisfaction happened in the life of women. There are various types of evil events which change the bright life of women into the darkness. In all areas of life women are overthrown and suppressed by men with their power and masculine behavior. Women are harassed on the streets, in buses, trains, public places or at work place, irrespective of their age, class, dress or status. There are various forms of sexual harassment like harassment that seeks sexual favors in return of work benefits like promotion, less pressurized work, and increase in salary. This is pitiful situation to women who were tortured and burnt alive for meeting the requirements of dowry. The tradition of giving money to the
groom’s family in marriage was attributed to the feeling of love and affection infused within the bride’s parents. Parents of the bride used to give money, jewellery and various other sources of comfort to ensure that their daughter lives a happy and joyful life after marriage. Sadly this love and affection got transformed into a selfish motive. The tradition became a burden on bride’s parents but a source of joy and contentment for the groom or their parents. The agility, self respect, humbleness and innocence of women are measured by the component of dowry. The change in law and protests by women’s organizations has not affected the practice of dowry. Even the education of girls has proved futile because professionally educated grooms are far costlier than the other categories. Eve teasing is an extensive social evil that has taken away the right of women to live a dignified life. The issue has become persistent making women the victims irrespective of their age, caste, creed and facial features. Be it anywhere at a beach, restaurant, on the roadside, or at any educational institutions, eve teasing is noticed everywhere. Glorification in movies is one of the major causes of eve teasing. Acts like hooting; ogling, loud commenting and whistling have become the most common way of eve teasing. It is just a crude and cruel way of acquiring female attention and it’s not something to feel proud of. Many parents because of the few of eve teasing don’t allow their girls to go for parties, outings and other such outdoor activities. It’s just that men have their own beliefs and through generations a mindset is created that they are stronger and more powerful than women both physically and emotionally. Therefore, it is very important to educate people on this issue and create awareness amongst people so that women of our society can live a free life. Women are reaching high peaks with number of achievements and accomplishments. Unfortunately, even then they are living with an atmosphere of threat, terror and fear. In broad category, molestation, eve teasing and sexual harassment are all similar types of harassment that kills the inner soul of women. Molestation is nothing but the sexual exploitation of women that definitely satisfies the sexual desire of men but kills the hope of living for women. Any killing of sexual abuse including fondling, sodomy and forceful relationship is a form of molestation. The major causes of molestation are loss of virtues and values and degradation of morality. Even internet, violent movies and indecent magazines are the major cause of such an uncivilized out. Many even treat women for commodities to be used in
order to fulfill personal desires. It is truly alarming to report that just to have one short lived moment of enjoyment and sexual pleasure men rob the integrity, dignity and even virginity of women. Therefore it’s necessary to pull women out of the molestation trap and give them a safer environment to live in. The society has so many invisible evil activities because of the lust as well greediness. So many barriers are created only the close relatives as well as intimate relationships. It happens in every sections of the society in the rural as well as urban areas. The women from orthodox area has to face such type of violence as well as girl child to mother has to suffer in their whole life time. The homely problems which happened in every section of the society would solve within themselves. It relates to the psychological harassment to the female character by the elders of the family. They also humiliates by wicked characters of the society. So that the female characters always try to remain aloof from the family members. After marriage the husband does not pay attention towards her then it is big hurdle before her. Her husband is only person who cares about her. If she fails to acquire the love of her husband then it is a big gap in between them throughout of her life. The harassment will be converted in to the big quarrel in between husband and wife. Besides these types of violence against women the other types of violence include auction of women for prostitution, mental torture by husband, traditional violence like sati, child marriage that reflects the pitiable condition of women. The low and undignified status of women is the direct result of poverty, illiteracy, and deep rooted false ideas, emotional and economic dependence of women upon men, and the general tendency to promote male dominance which makes women weak, meek, submissive and slavish. In a world where woman, as a helpless creature, is targeted by a man who fights tooth and nail in order to get advantage from her and gain control over her in a specious way, all attempts for woman's rights and her emancipation seem to go astray. Mulk Raj Anand has also pictures conventional women but in Gauri he portrays a defiant protagonist, who defies patriarchal authority to lead an independent life. He has depicted the predicament of the Indian woman who is a victim of the social injustice. The Patriarchal system affects both urban and rural women in different ways. Gauri is a victim of patriarchal society. The novel opens with the marriage of Gauri to Panchi, a poor peasant. When Panchi, the
robust young man of Chota Piplan, gallop to Piplan Kalan with all enthusiasm to own Gauri, he muses:

“The prospect of the prize of a girl- a girl,

Whom he could fold in his arms at night and kick during the day,

Which would adorn his house and help him with the work on the land…?”(p.5)

She has the reputation of being as gentle as cow. In her mother’s house she has very little to rejoice for. She is fatherless and this adds to her woe. Though she has never seen her father, at his memory tears came to her eyes and she was filled with a sense of belonging to her family. Her role in her mother’s house is very limited. She is the meek and obedient daughter who acts according to the wishes and orders of the elders. Years of tradition has conditioned her to show undue respect to the elders. Her thoughts and actions have been enriched with examples from religious scriptures. Like a dutiful daughter, she helps her mother in performing the various rituals. This is done in the implicit faith and trust that Goddess Gauri, her namesake, would protect her during difficult times. The significance of the rituals does not bother her. She knew that by not observing the rituals she would bring the Devi’s anger upon herself. The goddess is the only source of solace and protection for Gauri. Laxmi, Gauri’s mother is not always kind towards the daughter. Though she loves her daughter she does not exhibit it. Gauri on her part remains the dutiful daughter despite lack of love and affection from mother. Gauri hopes to find this love and affection in her husband’s home. But here, her situation is none the better. Given her rural background and upbringing, Gauri serves both her husband and her mother-in-laws whole heartedly. Initially, Panchi is also loving and considerate towards Gauri. At the same time he does not hesitate to beat her up at the mother-in-laws’s instigation, without any fault on Gauri’s side. Panchi justifies his beating thus:

“…..the husband has to chastise his wife,

If she goes wrong” (p.49)
Gauri fails to understand this behavior of her husband. Panchi is also caught up in a situation where he has to show undue respect towards the elders. He has also his own frustrations. He expects Gauri to be at his back and call for his sexual gratification. He is incapable of giving her love sans carnality.

Gauri’s mother, Laxmi had prepared her for the alternation of calms and storms in married life:

“He fights during the day and during the night he is full of thick talk….” (p.93)

The Indian social system does not allow freedom to the individuals even after marriage. Both men and women are under the control of elders in the family. Even where the married couple stays away from the joint family, they cannot escape the pressures exerted by other family members. The mother-in-law becomes aggressive in her attitude towards the daughter-in-law due to a feeling of insecurity and fear of being overthrown from her superior position. Prior to marriage, a mother exercises power and control over her son. The son reciprocates by being obedient and fulfilling her wishes. This control of the mother over the son extends even after the son is married. The inherent fear makes her hostile towards the daughter-in-law. The only way she can continue her hold over the son and ultimately the daughter-in-law is by exercising authority. The whole system becomes burdensome and does not give any scope to individuals to function normally. Gauri in her position as daughter-in-law puts up silently with the ill-treatment meted out to her and the indignities heaped upon her. She craves for love and attention from Panchi. What she wants is a little understanding from her husband. But Panchi fails to show any sign of concern, on the other hand he advises her to be patient. Panchi’s failure to respond to Gauri’s needs breaks her patience-barrier. She could no longer suffer in silence. When Panchi beats her up at the provocation of the mother-in-law, Gauri says that how long she can be patient against the nagging of that woman and his shoe beating on her behalf. The faint sign of rebellion against the unjust treatment by her husband’s family become clear. Being still the traditional woman she does not break away from the husband that is for fear of society and also because of the ingrained inability to strike back. Panchi is the conventional husband who fails to understand his wife and reciprocate her feelings. He lacks
individuality and hence fails to act independently. Even after moving out of the ancestral home along with Gauri, he cannot escape the stronghold of his mother on his life. In order to regain her control over Panchi, the mother instigates the son to the extent where he starts mistrusting and doubting Gauri. When she discloses her pregnancy, instead of being happy, he is dismayed. He charges her of identity and adultery and asks her to prove her chastity. The prospect of a child binds the spouses together and the bond between them is strengthened. But Gauri instead of coming closer to her husband gets distanced. She is shocked and bewildered at her husband’s behavior. Panchi’s mistrust shatters Gauri. Turned out of her husband’s house she makes her way to her mother’s home. In the Indian context, a daughter has no place in her parent’s home if she leaves her husband’s house. Gauri’s mother is not prepared to bear the burden of her daughter. The news of her pregnancy sets her thinking since it means an additional mouth to be fed. Fate takes Gauri to Hoshiarpur, where she meets Dr. Mahindra. It is here that she discovers herself. She makes an attempt to reunite with her husband but fails utterly. At least for the sake of her unborn child, she seeks reunion with Panchi. The attitude of Panchi continues to be the same. But Gauri has no more patience to bear the insinuations heaped upon her quietly. She has undergone a lot of suffering but each time renewed her faith and prayed for better days. Though shocked, she does not weep. She says that Panchi is a weak creature who pretends to be a lion among the men of the village, but really he is a coward. She further says,

“I am not Sita that the earth will open up and swallow me.

I shall just go out and be forgotten of him….“ (p.263)

She decides to leave her husband and has no regrets about her decision. The relationship with Panchi had no more meaning. She is not the docile Gauri to suffer silently. She has gained courage and confidence to face the world and deal with her life in her own way. Gauri frees herself from all traditional trappings. She is not ready to compromise on any account. For a moment though the memory that the earth would open up to receive her as it did for Sita, crossed her mind. She recovers:
“The ground was hard and soil under her feet and showed no sign of opening up to prove her innocence.” (p.264)

Years of tradition and conformity make it difficult for her to shed the burden of Sita. But with a wave of her hand she forgets Sita and takes the road to the town. As Yashoda Bhat points out, “Anand’s Gauri is a blend of Sita and Ibsen’s Nora. Gauri protests against a more ghastly exploitation and has been described as the modern version of Sita.”

Women are still tied down by the old values and systems of society from which escape becomes a near impossibility. Given her social background, Gauri is able to take a quick decision. She does not want to be exploited any further. Apart from that, she also gets hold of a job, small though it might be. Modern education has only helped women to review their situation. They have learnt to be good wives and mothers, adapt themselves to any condition and become better housekeepers. No alternative way of life is shown to women. No matter how well educated a woman is, marriage is the ultimate thing and that cannot be skipped. The Indian woman’s economic dependence and her parasitic existence are well highlighted. The problems and the predicament of the working classes are entirely different from the other classes. The working class came into prominence due to their association with the emerging new middle class during the national movement. There was a perceivable change in the economic and religious fronts. The social structure was also affected. The joint-family system started disappearing and nuclear families came into existence. This generated confidence and a feeling of freedom among both men and women. Women were no longer bound by the parameters of the house. Their activity and presence was felt outside the home- in public life. Apart from being a wife, mother or sister, a woman was forming her own independent identity. This was very evident in women belonging to the middle class. The women of the lower class, when compared to them, were already more independent and autonomous in this regard. The lower class woman has always been an active participant on the economic front. She does not equal wages and recognition as a worker, when compared to a man. The peculiar social and economic conditions of this class force the woman to take up some job or the other. The aims of the reformers of the nineteenth century to uplift the degenerate women were not fulfilled. Their
schemes bettered the lot of women of their own class. The vast majority of women from the lower class were left untouched. They did not receive any benefits of the reform movements and life continued to be the same. Mulk Raj Anand places the character of Gauri when for a brief period sexual discrimination disappeared in reality as well as literature. Anand has shown great sensitivity in his characterization of Gauri. Gauri does not compromise with her situation. She is able to stand on feet and dictate her future. Through Gauri, Anand questions the ideal nature of man-woman relationship-that of the dominant male and submissive female. The novel shows the shift of the author’s sensibility towards women in fiction. Raja Rao’s Kanthapura has pictured the widowhood in the vivid manner. Woman should be slighted by the orthodox set, for she becomes a widow for no fault of hers. She is hated in an inhuman manner. Rangamma is hated by the Waterfall Venkamma. Ratna is hated by the village women. She became a widow when she was a child, her marriage being a child marriage. In the name of humanity it is required that this evil must go. Immortality is attributed to the widows if they just talk to men. The village women have the perverted view of the widowhood. Venkamma diatribe against Rangamma is due to her false ideas. In her opinion a childless widow has absolutely no right to live in a big house. Rangamma is labeled as a shaven widow. In the name of humanity a widow must be accorded the respect she deserves in any society. A Kanthapura widow is a curse. Waterfall Venkamma says:

“Ah, you widows,

You will not even lick the remnant leaves in the dust-bin,

And you polluted widows.....”(p.84)

Ratna defies the public opinion. She gives vent to her spleen to chide society for having dismal ideas about the widows. When a widow wears a good sari or bangles, she becomes the target of the foul mouthed married women of the village. Ratna roams about the street like a boy alone. The village women cannot digest all this. The stream of humanity is dirtied by the foul minded village women. The social opinions of the traditionalists make the stream of life tardy. It is difficult to the widows to live in the atmosphere of perfect human
dignity. The tragedy of ‘Kanthapura’ is both of mental and physical suffering. It is the tragedy of the simple people of the village. It is an economic tragedy for the poorer section. It is the tragedy of the traditional bondage. It is the tragedy of human exploitation. It is the social tragedy of widowhood. It is the hardly a psychological tragedy of deeper human emotion. It it’s the tragedy of human superstitions. The sources of tragedy are of several descriptions. The most acute from of a tragedy is that of human exploitation, which is both localized and foreign. On viewing the tragic aspects the necessity for reform arises, hence the parallel involvement of the didactic element. The novel rise and falls at different stages in accordance with its tragic intensity. At places the human suffering elicits pity from us and at places it is so mild that we look at it with a compassionate eye.

When the women went to cut the grass for the calves, they sang:

Goddess, Goddess, Goddess Kenchamma,

The mother-in-law has wicked eyes,

And the sister-in-law has hungry stomach,

Betel-nuts never become stone,

And a virgin will never become pregnant,

Red is the earth around the Goddess. (p.98)

Certain tragedies are the accepted at ones in society, for instant the tragedy of the caste-division giving rise to the divisive hatred by one class of people for another. There may be the personal tragedies, for instant that of Rangamma who does not have ‘even the luck of having a bandicoot to call her own’. Thus life goes on with all its agony, suffering and torture. The least tragedy is that of the hero, for he is only excommunicated. There is imprisonment also for him but that is only the national happening at the historic period of the country. Raja Rao has no thesis of sex to expound as the former does in his psycho-analytical novel. Waterfall Venkamma and Bhatta manifest the suggestions of mental agony. It is the agony of their defeat in life. This type of agony in the novel is more latent than manifest. The mental agony is in fact
the result of the psychological situations but in this novel we have a rough material level. The absence of the real psychological tragedy is responsible for the absence of the poignant dramatic element in the novel. The pariahs take the traditional hatred of the caste-Brahmins as something granted and they least murmur against the evil. Waterfall Venkamma is a woman of a petty, jealous nature. She cannot bear to see others success. There is no end to her spite, jealousy and vindictiveness. She is jealous of Rangamma because she has a much larger house and constantly rails against her. She would like to put lizard poison into her food and thus cause to death.

Waterfall Venkamma roared to her:

“Ah, my daughter of daughters,

You think the cock only crows because of you, young woman.

I listened to you as though I didn’t know of it. But to tell you

the truth I knew it long ago…..”(p.40)

She is against Moorthy because he refused to marry her second daughter. It is she who spread the rumor that Moorthy is to be excommunicated. In this way, she also hates Ratna for her progressive views and constantly hurls abuses at her. Waterfall Venkamma again roared:

“Ah, you will eat blood and mud I said,

You widow, and here you are!” (p.86)

In the afternoon there was much beating of drums. The new beadle announced that if the revenue was not paid according to law, every man, woman and child in Kanthapura will have to pay a punitive tax of one rupee and three paisa. The government was determined to rule the country and those who created trouble shall be sent to jail. During the night Moorthy, Rangamma and Ratna went from door to door telling the people that the fight had begun and if any policeman entered the house they should ring the temple bell and at once they would come to their help. The whole village was full of policemen. Everywhere one turned there were policeman and policeman. The pariah women and their children
flowed into streets and stoned the policemen. They picked a little boy up by his leg, turned him upside down and beat him so violently. The policemen saw the women watching, they chased them, threw stones at them and whipped and kicked them. One policeman got hold of Puttamma and we heard her shout, ‘Ayoo, Ayoo’. Seethamma rushed to her neighbor and the house was full of policemen. They caught her but she shrieked, tore herself free, and rushed to find a hiding place. The best place to hide is the temple. So they ran that way. They could see Rangamma’s house. There was an elephant on the verandah. The policemen were getting the elephant to push down the door. Up by the temple corner there was a group of about twelve women being whipped and kicked by the policemen. Among them was pregnant Radhamma. She was trying to run with the other women. Fortunately she saw them as they were passing by. They wanted to get her to a safe place. But she collapsed and twisted with pain. Her baby slipped out of her there and then, screaming and yelling, although she was only seven months gone. One of us tore the cord and put the child in her sari fringe. Just then we heard cries from the post-office-house. It’s the voice of Ratna who was on the kitchen floor, with her ankles tied together and her bodice all torn. The policeman was still there...Ratna cried and told them how she had scratched and beaten and fallen on her stomach. One of them went back to fetch Radhamma and her baby. They all sat in the kitchen for a while to recover their breath. When Ratna was up and washed, she said:

“Now, sisters, this is no safe place;
Let us find a refuge.” (p.158)

They were just going out through the bathroom when Ratna shouted, ‘Fire, fire, Bhatta’s house is on fire.’ They knew the pariah women must have set it alight. They could hear the heavy thumps of the elephant moving up the street and the shrieking of the pariah women and their children. As they ran and then crawled at the back of the temple, they heard a terrific crash. At last they were in the safety of the temple. Bhatta, of course, did not take kindly to the formation of the congress committee. He must put an end to the nonsense, otherwise the trouble will spread. Moorthy’s fast had its effect, and despite the ex-communication he was still respected and followed by the villagers. He thought
and thought over the matter, and by way of revenge, decided to charge much higher rates of interest from thus who joined the congress. He would ruin them by attaching their farms for non-payment of his debt. In order to break up the movement he needed some powerful supporter in the village. In the city, he had the swami, but so far he had none in the village. He thought long and deep, and finally decided that waterfall Venkamma would serve his purpose best. She had a daughter, Ranga, of marriageable age, and he would earn her gratitude by arranging the marriage of Rana with Advocate Seenappa who had just lost his wife. No doubt, he had three children and was over thirty years of age. But all this did not matter, for he was rich and Ranga would have all possible comforts in his home. Waterfall Venkamma was tempted by the offer and the marriage was soon arranged.

She cries out:

“Oh, Bhattare, you will save my honor and the honor of my family,

If you manage it (p.83)

The womenfolk of the village were delight, for Venkamma promised that there would be feasting and marry making for a week. Even for ten days. They would wear their best saris and it would be great fun. But when the marriage procession came they were disappointed, for the bridegroom was middle- aged man, with fallen teeth and a big twisted moustache. But all this was soon forgotten in the feasting and merry-making that marked the occasion, and the ornaments and saris that were brought for the bride. Ranga was really lucky to have married so well. It is to be noted that the marriage of Ranga described so vividly and at such length, in no way contributes to the action of the novel. But a whole chapter has been devoted to it. Such superfluity has exposed the novel to the charge of formlessness. Ratna said:

“I shall part my hair to the left,

and wear just a tiny kumkum mark,

and wear the sari till it reaches the toes and it will float and

Flutter so well.”(p.109)
The woman’s quest for a self of her own is a post-independence phenomenon. As the country formed a national identity of its own, the woman also tried to establish her identity. Waterfall Venkamma cries out, “That’s it, sister. You forget it. But this stomach that has borne eight children cannot forget it, would you?” Due to the Freedom Movement, there was a change in the sensibility of the society that gave impetus to women’s aspirations. In the literature of this period, the disturbed feminine psyche in a period of transition from tradition to modernity has been well portrayed. Satanna and Sundarayya, who brought their women with them, and had sworn before goddess, Goddess, break my legs if ever we seek the toddy booth. For once you get there, the white frothy toddy rises to the eyes, and as Tim-mayya’s Madayya beats the drum and everybody sings:

Laugh, laugh, and laugh away,

The King of Heaven is coming,

He, the King of Heaven is coming,

Say, Bodhayya,

The King of Heaven is coming. (p.58)

For ten years deaths, births and marriages have taken place, and no one that came from the Godavari has ever gone back to it. And the old sahib is dead and the new one, his nephew, has not only sent away many an old maistri and man, but he has bought this hill and that, and more and more coolies have flowed into the Skeffington Coffee Estate. He is not a bad man, the new sahib. He does not beat like old uncle, nor does he refuse to advance money; but he will have this woman and that woman, this daughter and that wife, and everyday a new one and never the same two within a week. It’s only when it is a Brahmin clerk that the master is timid, and that since the day Seetharam wouldn’t send his daughter. The master got furious that he came down with his revolver, and the father was in the back yard and the young son shouted, ‘The Sahib is there, the Sahib,’ and as Seetharam hears that, he rushes to the door, and the Sahib says, ‘I want your daughter Mira. Then Seetharam says, ‘I’m a Brahmin. I would rather die than sell my daughter.’ (p.60) Anita Desai seriously sets herself to voice the
mute miseries of married women tortured by existential problems and predicaments. She explores the emotional world of women as well as psychology. She is more interested in the interior landscape of the mind than in social and political realities. Her protagonists are persons for whom aloneness alone is the treasure. She uses the stream of consciousness technique to explain the cause and the growth of her despair. Most of them are women characters. Maya in ‘Cry, the Peacock’ is always obsessed with death. Maya always tries to know the happening in her future life. She also wants to know the prophecy of her husband. There is a big communication gap in between Maya and her husband. Because of the dissatisfaction, she tries to remain aloof from the family members as well as from her husband. The symbolism of the peacock signifies that the dance of joy is the dance of death. The psychic drama of her characters can be seen in almost all her novels barring a few. Because of her consciousness, there is melancholies’ spread in her whole life. Her unhappiness is to some extent, related to the process of her growing up. She has led a protected life and has been brought up on fantasies. When she faced with realities, she comes to know about disappointment. She is not able to face it. Toto’s death is but an event which triggers off a set of responses and becomes a reason for her present misery. She mourns over the death of Toto. It is not tears which relieve her but a fit of furious pillow beating, kicking, everything but crying. She is aware that her relationship with the adult world is tenuous. When surrounded by her husband’s family she is quite aware of this and accepts being left out of many discussions:

“For they know I would not understand a matter,

So involved and I know it myself,

They spoke to me……only when it had to do with babies,

Meals, shopping, marriages, for I was their toy, their indulgence,

Not to be taken seriously, and the world I come from was less,

Than that- it was luxury considered it a crime to suffer,

And so damned it with dismissal” (P.48-49).
With a child’s desire for consolation, she wants to be assured that all will be well. But this kind of assurance is not forth coming. Her father would have said “accept” with the attitude of a fatalist but Gautama tries to comfort her with a cup of tea. (p.54) He helps her by attending to the needs of the dead Toto. However when he is called away by a visitor she is hurt. She feels that she is lonely and neglected and nobody understands her. Maya imagines that her loneliness is his creation. But is it so? He does care; he himself attends to Toto and sees to it that “they lifted him with care as a protector and guide”. He is not insensitive to her sorrow and wipes away her tears and philosophies with her on the merits of emotional intensity (p.21). He is able to sense her tension and helps her relax and:

“I relaxed then, like a foolish baby I sat down a pillow and saw,

Opposite to me, a round faced child in a white petticoat,

Gazing bleakly out of the silvered mirror” (p.66).

In her moments of lucidity, Maya acknowledges that Gautama is an ally and that it is in her love for him that he had experienced pain and reflection and that he had enlarged her world. Toto’s death fills her with a fear of the unknown; “…….something slipped into my tear-hade vision, a shadowy something, that prodded me into admitting that it was not my pet’s death alone that I mourned today, but another sorrow, unremembered, perhaps as yet not even experienced and filled me with despair” (p.8). Maya tries to analyze her feelings and examines her memories of the past so as to reach the source if this disturbance. She gropes for some kind of meaning, and this comes to her in flashes, first during a conversation with Gautama, the world ultimate reminds her of a specific evening in her past and then in the stillness of the night when the moon acquires for her a demoniac appearance.

“I was aware of a great, dead silence in which my eyes opened to a vision, that appeared through the curtains of the years, one by one falling back till I saw again that shadow, a black and evil shadow…. It was I remembered it now, Fate” (p.28).
Along the memory of the astrologer’s prophecy, what pushes her towards her insanity is her brother Arjuna’s letter which mentions the horoscope. After that there are a number of incidents which force her to remember the prophecy. The tension within her gives rise to her severe headaches which are symptomatic of her desire to elude issues. V.S. Gulati says that the present and the past are juxtaposed to highlight the temperamental incompatibility between Maya and her husband Gautama. Reality can no longer be eluded and her fears and thoughts cobweb her mind. Maya and Gautama go out one evening to attend a dinner party, she feels wretched because the party, the host as well as the guests did not measure up to her conception of refinement. This reaction, Gautama observes, is the result of her excessive involvement in the party. Mr. Lal, the Sikh friend of Gautama was also his classmate once. He made a reference to the word fate saying he had wanted to meet the brilliant lawyer Gautama but it was not written in our fate to meet again, till tonight. She is unable to persuade Gautama to accompany her to the hills. Maya’s emotional responses begin to fluctuate between involvement and apathy. Her inability and unwillingness to confide in Gautama lead to her obsession with her fears as well as her hallucinations and finally her insanity. When she looks around for some guidance, the advice available to her, clashes with her inclinations. Her father, as she recollects, had always recommended acceptance. Besides her father, she has her present circle of friends and among them there is Leila who is nursing a dying husband. She had married him knowing that he was patient of tuberculosis. There is another character Pom who submits meekly to her mother-in-law where the birth of a son is concerned. Her friends, her surroundings and her father’s fatalism all these lead her to feel trapped in the shadow of the astrologer and the belief that she is condemned to die. This certainty leads her to value very moment of Gautama’s company only life is so very unaccommodating to her demands. In her need for comfort, Maya turns to Gautama’s advice of detachment which is difficult to attain and attachment leads to self-destruction. The clash between Maya and Gautama is highly significant throughout the novel. Gautama is the representative of the second attitude to fate in the novel. He does not believe in fate at all and he is of the view that no educated person ought to believe in such things. Maya reveals the first kind of attitude to fate. She believes the albino astrologer’s warning regarding her
future. She lives a life of horror and fear at the prospect of the astrologer’s prophecy being fulfilled. Her heart craves for love and understanding, solaces and support from her husband. Gautama tries to lay his finger on the exact problem that bothers her but Maya is too secretive to allow him to learn the cause. He is a normal gentleman interested in his profession of an advocate, perhaps too practical and materialistic to allot time for expressing his love. Maya does not tell him about the albino’s prophecy for fear of hurting him. Maya goes through very strange experience in her life. Her hallucinations and the repetitions rearing to and from sanity and insanity are responsible for her unhappiness. She feels frightened because she recognizes a demoniac creature dancing to the deafening rear of silent drums. She thinks it is the mad demon of Kathakali ballets. Maya says:

“Lord, thou hast dealt me so many sorrows,

To bear them, couldst thou not also have lent me another heart?”(p.89)

Then she identifies the white body of the dancer. The strange part of it is that her hallucinations are essentially solipsistic and consequently she cannot share her thoughts with anyone. The alienation between Maya and Gautama is rooted basically in his philosophical detachment and imperviousness to the beautiful yet tremulous beauty of the natural world. Maya had always believed in the perfection of her world but after learning Gautama’s views on astrology and fate she felt that her life was tainted with fate-fatality. The mental conflict that resulted gets reflected in her physical conditions as well. Although he talks of the basic in life, he remains absolutely untouched by the basics conducive to a successful man-woman relationship. After marriage female feels miserable for some days like the main character that faces such type of problems. She engaged in various kinds of activities of the family that creates joyful atmosphere in her life. The main character Maya maintained the martial relationship which creates a big hurdle before her. Her husband Gautama tries to discard such type of nature of his wife. So there is communication gap in between Maya and Gautama. He every time dismisses Maya’s desire to go to see the Kathakali dances. Her obsessive loves the beautiful and colorful life in sharp contrast with Gautama’s philosophical detachment in life. It serves an immensely significant
purpose in the novel. The whole novel replete with numerous highly poetic descriptions of the outer world which serve as important objective correlative of Maya’s moods and changing psychic states, creating an unusual textual destiny. Maya’s world is full which appetite for the real, the close, the living is insatiable. But Gautama, a thick skinned creature, is unable to appreciate the pulsating richness of life. Anita Desai have been very artistically employed various images in this novel, Cry, the Peacock. The image of the albino-astrologer creates a terrible commotion in Maya’s consciousness. It surfaces in Maya’s consciousness at certain critical moments and helps a lot in developing the central theme towards its climax. The image of a rain rushing crazily through the countryside in the dark night evokes the world of loneliness which assumes an added significance in the context of Maya’s inner agonizing loneliness. She feels very hot in her bed as she turns over in her mind the experiences of childhood. She avers, “Upon this bed of hot, itching sand, I summoned up again the vision of the tenebrific albino who had cast his shadow like a net across me as I fled down the corridor of years.” (p. 94). The image of caged monkeys on the railway platform again signifies Maya’s existentialist loneliness and loss of freedom. The image of Kathakali dancer have been conveying a sense of growing fatality in Maya as well as adding to the very rhythm of the novel. In this novel there was significance to the dance of the peacock that really a familiar the dance of Shiva. It also signifies that the main character Maya trapped in the predicament. Gautama does not think that his wife has been harassed by him. He also fails to listen to the pathetic cry of her anguished soul.

Maya says:

“One change—grows, Draws nearer to the climax?

Yes, death, what a climax? (p.140)

Maya heard the peacock and imagined that she could feel the mortal agony of their cry for lever and for death. She is afraid that she will also die like the peacocks. She weeps for the lot of the peacocks and also her pathetic
conditions. She becomes of the fact that she is gradually going insane. She says that she is moving further and further from all wisdom, all calm, and she should be seen mad if she is not that already. Her brother Arjuna’s letter comes as a reminder of what she wanted to forget. It refers to the absurd fuss over a horoscope that she remembered. Gautama wants to know the significance of her brother’s words. Gautama tries to clarify things by quoting from the Bhagavad Gita. He thinks that it relates to the different type of objects. His wife Maya fate will play the wonderful role which leads to his downfall. Premchand inspired by the literary work in Persian and tried his level best to read and write the classics of Persian. Already he had a great passion for Urdu novels. Prem Chand did his early education in Persian and Urdu. He influenced by the writings of the most popular novelist in Persian and Urdu. He wrote about the social problems in his novels which seems as his prime duty. Firstly Prem Chand gives importance to the problems in society then to the stories, entertainments and religious factors. There are so many a writer of that period does not pay attention towards such activities in the society before Prem Chand. There is no realism as well as idealism finds in the writing of those writers. They failed to write such novels which emphasis on the specific problems in the society. He saw various social problems as well as the predicament relates to women. His approached such problem in his novels that are faced by people in the society. Prem Chand gives better ways for the development of the novel who knows very clearly the form and purpose of the novel. So that he recognized as the novelist who gives correct direction and progressive movement to the novel. He signified the specific standards for Hindi literature and later on the Hindi novels which are based on the distinct literary characteristics. Thus it is Prem Chand’s valuable contribution to the Hindi novels. The Hindi novel was in a state of evolution in the nineteenth century. Before Premchand, it revolved around magical or tales of deception, entertaining stories and religious themes. Thus the Hindi novelists before Premchand could not fulfill the precise purpose of the novel as they were either only didactic or only entertaining lacking the didactic element. They failed to blend both of them satisfactorily and even could not benefit from the development of the novel in the West. Premchand for the first time understands the form and purpose of the novel and blends idealism and realism with the Indian themes, issues and worldview in this western form. He not only enriches
=लमा माने =लमा, बणा ने सोच-समझकर नाम रखा था, कहते थे =लमा नहीं मरती। (p.347)

Alma, kidnapped girl doesn’t have the capacity to ease his pain. Santoley will understand neither the enigma of this girl’s disgust and stubbornness, nor his problems. He will visit the punishment for both on the girl, while he wants no noise, no lamentations. He has lost his manhood. The perception and attitude of the writers, both male and female, differ from each other. Men writers like Anand and Premchand stick to traditional image of the mother. Since Laxmi and Kesaro in Gauri do not confirm to the conventional portrait, Aaand leaves them without allowing them to grow. Laxmi is discarded quite early in the novel, though Kesaro in the role of the mother-in-law succeeds in showing her power and control over Panchi and Gauri. Premchand also leaves the character of Suman’s mother without commenting much about her. Since Suman leaves her mother's home in her adolescence, the relationship between the mother and daughter does not become clear. Very early in her life, Suman feels the thrust of the responsibilities of her new role as a wife. We have full-fledged mother characters with their potentialities and short-comings. Anita desai’s mother character is an independent woman who leaves her children to lead a life of solitude. She does not reject motherhood, but she finds the duties of mother very burdensome. Mudula Garg’s Manju feels the burden of motherhood and wants to step out of the traditional mould. But the thought of leaving her children forces her to stay within the system. The Indian mother is pulled between two poles. On one hand, there is rejection but again there is also acceptance of the mother’s role. An independent woman like Laxmi repeats in the end for having left her children; even she regrets her heartless behavior. Manju knows that the other family members in her house are not bothered about her, but her children need the mother’s support and guidance. This compels Manju to stay on. Her mind does not accept that there is the death happened to Toto. This death of her pet dog changes the life of Maya. She becomes the victim of loneliness after the death of her pet dog. Gautama, her husband is cold to her desires. ‘Gautama,’ she says, ‘Giving me an opal ring to wear on my finger, did not notice the translucent skin beneath, the blue flashing veins that run under. As tension
Dheeraj babuji, educated and well bred, is nursing the grand ideal of being a fully fledged, proper wage slave. He certainly has reaped the fruits of his ideals in full!

मगर =त्मा =पति बन नही छोडेगी। मेरे या रहे?
मैं दारा का गालिब था, तकदीर में जिंदा था,
जैसे गुले मिलता, जो हके शाही की था,
यह मर्द बलद मिला, जिसकी मिल गया,
हर मुदवई के वाले दारो रसन नहीं…. (p.306)

No one was saying anything to anyone, no one listening to anyone. Alma the
naive, was yearning for a sprig of sympathy, and here everyone was like a
beggar, begging only for his own self, begging for kindness, sympathy and pity
only for his own self. He was ready to lick soles or feet for saving his skin.
Alma was surprised. These well bred ones and these cocky low castes both have
come here for the sake of their stomachs. Tie them up, grind them under foot,
they want money, nothing else. Nathu has left his village, considering this a life
of dignity. Compared to hauling dirt this was respectable work, dignified work.
He would have to dig his feet in against the police. Ram Singh kaka is putting Rana’s shoulder gently. Kaka has patted his shoulder so many times in the past. Today the same hand is tearing the skin off his shoulder. Would his mother have sent him here if she had known of kaka’s double dealing? How easy life was for people like kaka! Look like one thing and be something else. That’s why these people live in comfort. To commit crimes and look criminal - this transparency has been the undoing of the Kabutaras. Rana kept sitting in front of Alma, still as a statue. Eyes boring into the darkness spread outside. Seeing him silent thus, Alma said in a low voice. “Shall I serve the food?” When Rana paused he could barely collect himself. His spine had cracked when the first piece of reality was unveiled to him - the death of Ram Singh. With the second piece of reality unveiled - of the mortgaging of Alma - his heart imploded. Rana says:

Rana was surprised: could a man eat after striking a deal about another man’s life? Alma set his plate before him and put her roti too on it. Today she was neither shy of her father’s presence, nor in terror. Rana felt that this exaggerated intimacy exposed fully the conspiracy of father and daughter. Rana tore off a piece of roti and Alma also eating from his plate, seemed a receding figure. He wanted to place his faith in Alma, but wavered. The memory of that day stung him today like a scorpion. Memories of Alma had just risen and warmed his heart. Dheeraj could present many things with evidence, for he had the diary of his father used to sing in a voice choked with grief.
Ram Singh kaka returned after eight days, nor after two days, as he had said. Alma went wan waiting for him after cooking the food. That the house would change like this, no one had ever thought. Where was Alma who laughed with her father and made Rana laugh? She stayed sad, irritable and in pain she would huddle in his arms. Rana gave her shelter like a cloud in her sun-scorched world.

His mind filled with clouds like the sky. Some eight days passed by when a blaze of understanding flashed through him. Ram Singh kaka was being pressurized by the police into something he could not fall in line with. Alma’s shadowy form came lurching into his mind. Before going she had clutched Rana’s shoulder. He felt that a story of rank disrepute was going to be unfolded. Kehar Singh laughed softly with spellbound lips. Seated on the cot decorated with a fine five-colored durries, he gave his laudations to Mansararn on his thriving fieldom. He was impressed by the full and fruitful life of his friend. And so he recited: “The first happiness is a healthy body, the second he whose home has wealth, the third he who has a virtuous wife and the fourth who has the son and heir.”
went on in the house just as before. Ram Singh kaka went out as well as Rana and Mogha Guru went out to gather medicinal herbs. Alma began laying special claims over him, just as a wife over her husband. The alacrity with which Alma had hid the facts about her father from him; she was now beginning to show a frankness of equal measure in her love for Rana. Rana at times went tongue-tied with shock. Her last sentence made Rana’s heart shiver. He looked at her without blinking. Alma’s face reddened and the small space about the mole near her lips fluttered. Her eyes moistened so that she went into her room. Rana stood shivering in the cold, shell shocked, a sense of futility coiled in his mind. Now Rana was in an inner universe. Alma gave a loud scream and fell silent. Pain and throb lay caught between lips. In a few minutes both were swash. Alma’s sweet coquettices captivate Rana. Both drink every drop from the pool of poison and nectar. The drums of victory are beating around Rana. The union soaked her spirit and sparkle and Rana raised his face to look at Alma. Both their faces seemed equally clear of conflict, composed, without fear. Even the fear of Ram Singh kaka didn’t hover round them. When a man and a woman unite does such strength rise?

Rana’s thoughts took new forms. Alma says:

=ब तक तुम्हारी =दुनी ताक्त नही देखी थी,
Rana returned without the herb and could have found it in the jungle of Chandrapur, but he had no time. He was restless to meet Alma and come back from Moghia Guru. The search for the herb irked him; he felt he’d been searching for herbs all his life, never found them. To see Alma gave him comfort. When he enters the room of Alma, he sat down near to her. He took Alma’s hand in his hand and placed it on his head. Rana says that he will take a vow by his head. But Alma broke out crying, her head between her knees. He stayed sitting with his hand on her back. He wanted to wipe her tears but how could he unless she raised her head? So that ha says that if she cries she will see his dead face. Alma couldn’t keep sitting and rose to her feet unsteady. Rana suddenly recalled the dream that he had dreamt last night. It was because of the dream that he had come running up here without the herb. His heart was torn, where was he to go for tearing out a herb? In deep sleep at Moghia Guru’s house, he had seen four policemen bending over his face. Their breaths smelt of gunpowder. Flames shot out of their eyes. Alma came in and they sprang to seize her. He cried out, “Almaa!” Alma stood close to the wall and looked on dazed. Her face stayed bent over the fire. A white dupatta was slung over her shoulder. The red of her kurta was hidden in the smoke. They drank their tea sitting together but nothing thawed. The warmth of the tea went up in vapor. The air became cold again. Rana realized that Alma was not talking because of Kaka’s presence. And something in the air stopped him from insisting. Spats and squabbles, sulks and face-offs- these are utterly natural to Rana. Everything
Kadambai, who had lied in the presence of her husband’s corpse, now shrieked like a maddened she-elephant. Sarman, who had kept all his tears pooled in his eyes, now came down to open lamentation. Malia said in his voice that if the body had come here we would have rained flowers and grains on it and covered it with new clothes. Our children would have put their hands on the body of their uncle, their brother, when the bier rose. In the night kinsmen and well wishers came from bastis far away. From the bastis of dancers, magicians and animals tamers they came to mourn. The mourning for Jangalia, the husband of Kadambai spread over the settlement like the sky. Mansaram couldn’t stay at home because he knew that the kabutara’s could descend on him in the night. Kadambai negated Jangalia’s death. Sarman declared publically that if brave hearts like Jangala die, the kajias would have crushed us alive and drunk us down by now. Mansaram stay hidden among the soya plants of his fields. An unmarried girl was made to whicewash the pavilion. Incense and candles were burnt. To make the alcove of the devta, unbleached cotton cloth was slung at a raised level. One by one the people came and they were handed the sacrificial knife. Each one made a mark on the shrine. Like a holy chant they said that Jangalia has not dies, the kabutara never dies. The lineage of Rani Padmini never ends. Even in death the family members never die. The kabutara women sobbed and sang:
him from the good deed of his. Mansaram had been a lad of the purest conduct. The first far sprouted over his lips and he turned into a shy, well mannered youth. But before getting the past thirty, his own silly romantic heart had plotted and enacted his own downfall. He was perhaps atoning for the sins of all society. Kadambai's honey sweet caressing voice and her doing look wins the heart of Mansaram. But he wouldn't be able to talk with Kadambai for the fear of the family and the spitting eyes of the villagers.

At least they would be near each other and he wanted a fleeting moment with Kadambai. Just Mansaram says:

मैं तेरे साग हूँ, कदम।

सौंगध नहीं खाता, गग्नजली नहीं ऊठता।

बस दिल से कहता हूँ,

भोजसा करेगी न? (p.9)

Always Mansaram would think that he would prove himself the worthy son of family and his prases would be sung within and without his community. No act would be he ever does to disgrace his father and forefathers. But the situation now is that he flees from the eyes of the people. Chance respect comes from someone, somewhere and he rejoices blindly. The barest fragment of love melts him. His load of pain borne on his head even the dog tramping the lane commands more respect. Angrily he says:
Richard. She wants to know whether she is capable of loving and being loved. In this process, she does not neglect her family. The extra-marital relationship helps her in realizing her potentials and inner strengths. Though discontented and unhappy, she reconciles to the limitations of her married life.

=त्र वर्ष तक मैंने एक दिन भी,

खुद को =पल्ली नजर से नहीं देखा, =और शायद महेश को भी नही। (p.96)

The term family holds different meanings to the writers as well as their characters. The women characters in Indo-English fiction set out to seek alternatives when they realize the farcical nature of the institution. In Hindi fiction which is more native in tone, the women characters try to find solutions by compromising and reconciling to the demands of the family. Alma in Maitreyi Pashpa’s Alma Kabutari (2000) comes alive to the problems facing the semi-savage. The question of caring for Alma fettered her father’s legs. When frenzy goes, helplessness is born. Everything, mind and body, went cold like the ash from the pyre. Light was still left to the eye, and in it Alma’s face swam. This is the cycle of our life. The ways, in which our mothers and fathers broke, we understand only when we become parents ourselves. Her father put her on the stake that plays like a defeated gambler. Ram Singh, her father is a hypocrite and Alma was under mortgage. So that Rana says:

.........=र्या तु मर्दीं धरी है, समझे रहना।

भाला! इसमे बुराई भी नही।

हम कबुतरा=वे मे तो यह चलन खा है।

जेबर-गहना-बासन =और बेटी मुसीबत के समय काम ना ले है। (p.244)

The landowner Mansaram of the kajjas is ruined by Kadambai. His life has gone into the keeping of the woman of the Kabutara tribe. He has earned the horror and abhorrence of the whole neighborhood. But Mansaram has become his own master. Of course he knew that not praise but disgrace abounding would flow to
encouragement from her husband, stop her from pursuing her desires. Her sense of duty and responsibility towards the family and children also hamper her ambitions. Mannu knows that children are entirely her responsibility. Mahesh does not extend cooperation in housework. But he wants his wife to entertain his friends and be a good host to them, exhibiting her culinary skills and her artistic and aesthetic sense in house-keeping. Mannu wants to break free from the conformed patterned like existence. She is vexed with the boring routine of everyday life of cooking, taking care of the children, keeping the house and attending parties. She finds all this waste of energy and creative capabilities. Mahesh’s absolute unconcern towards his family becomes evident when he decides to go on a holiday alone. Mannu gets irritated and energy and bursts truth:

क्या! तुम दुनिया भर मे घूमोगे,
—हर मे हिलकर मे बैठकर तुम्हारे बच्चे देखने ! (p.96)

In order to break the dull routine and monotonous existence, she seeks escape from the situation by undergoing metamorphosis like Kafka’s Gregor who transforms into a bug:

=घर मैं काफ़का के प्रेगोर की तरह किंडा बन जाऊँगा....... (p.114)

But Mannu knows that her transformation will not lead to any change in the attitudes of people around her.

Even in the form of a bug she will be alone as she is now:

मेरा तूल्य मेरे खूबसूरत जिसमे से है | (p.114)

Transformation into a bug will give Mannu the necessary freedom to live as she pleases. She can lead a life from everybody’s notice due to the ugly appearance and insignificant existence. This way she can also escape from being praised or censured for her accomplishments or shortcomings. The sudden outburst shocks Mahesh. He did not expect his wife to revolt against his decision. In order to bring meaning to her life, she enters into an extra-marital relationship with
मैं चुपचाप उसे वह सब देने में
जुट गई थी जो बंधे ख़िलात से
एक तैसत पति पत्नी से चाह सकता है।
सुन्दर-सुंदर घर गृहस्थी।
साफ़-स्वाभाविक बनने, सन्तोष-सवधी पत्नी,
दोस्तों की भस्मूर खालीरदारी..... (p.97)

Her existence becomes doll-like and mechanical. She ceases to exist for her own self and lives for others –satisfying their demands and attending to their needs. She craves for love from Mahesh. Mahesh is an inexpressive person. This lack of love in her life troubles her a great deal. Mannu becomes a passive entity surrendering her body to the husband. She loses her personal identity and is identified by the many roles she acts out, which she greatly dislikes and detests. She records her experiences but does not talk about it. Mannu finds her situation very oppressing and tries to look for consolation elsewhere. Her thoughts are constantly occupied by this pertinent question:

बही प्रश्न... मुझे जिस्माहता रहता है---
क्या महेश मुझे प्यार करता है? (p.98)

Mannu realizes the futility of her existence. This is not what she had asked for in marriage. She makes many attempts to renew her faith in the marriage set up, but in the end wants to break free from all this. She traces to divert her attention to other things. She engages herself with a theatre group still; she has a lot of free time on her hands, and wants to make good use of it. Being a resourceful person, she ponders over many ideas – to become an actress, to do her Ph.D., to teach in a college, to engage herself in the affairs of the factory and many other things. Lack of positive response, intersect and
this from Mahesh. The only difference is that, she had known this earlier. She would have been shattered and shocked. But now she has stopped expecting love and has accepted the loveless life of her marriage.

The truth of it does not affect her any more:

मैं हमेशा जानती थी हूँ…….. जब
उससे विवाह किया था, तब भी
जानती थी ………। (p.97)

For Mahesh, marriage is nothing beyond a comfortable and a worry-free life. He does not share the troubles and problems of his wife. nor does he express his worries and anxieties. Mahesh is the modern man who is highly individualistic and independent. He does not like anybody’s interference. This attitude is suitable for his professional life. The same cannot be applied to his personal relationship as well. He fails to understand that his wife needs his attention and concern. For Mahesh, marriage is nothing beyond the fulfillment of a social obligation. He wants a house-keeper who can look after his needs cook, take care of the house, etc. In order to match his social status, he needs an educated woman. The wife has to be educated to improve his position in social circles. When Mannu tries to find meaning in her life by doing house-work, Mahesh thinks that it is an expression of love towards him.

……जब हमारी शादी हुई तो तुम
मुझे प्यार करती थी =ैंदे वह सब
कुछ करना चाहती थी जो तुम्हारे
ख्यात से =म हिंदुस्थानी =ैंैंरत
पति को खुश करने के लिए करती हैं। (p.96)

Mannu ceases to exist as a ‘person’ and tries to mould herself to the liking of her husband and his family.
मैं प्रमाण से बिना कर रही थीं कि मुझसे देखा जाता। (p.100)

Mannu in Mrudula Garg’s Chittakara (1979) is an educated and intelligent woman. She is a very resourceful and thoughtful person. The novel does not focus much on her life in her parent’s home. The story of the novel deals with the events of Manu’s life after her marriage with Mahesh, an industrialist. The relationship between Mannu and Mahesh is built on incompatibility. Mannu is interested in the finer things of life whereas her husband is bothered about accounts and official matters. He does not share the happenings in the office with his wife. He does not consider Mannu as capable enough to take part in his hopes and despair at the office. Like many married couples who are dissatisfied with their life, Mannu and Mahesh fail to developed love and understanding in their relationship. The essential ingredients of a successful marriage are missing in their life. Mannu is aware of the absence of love in her relationship with her husband. Being new to the family, she hopes to find it slowly, but despite her best efforts, she fails miserably. But experience makes her stronger and she faces life boldly. Mahesh is quite clear about his attitudes concerning love and the finer emotions. Blatantly he discloses that he did not love her. He Says,

मैं लो लुम्बे स्वार नहीं कहा था, मनु। (p.97)

This statement of Mahesh does not shock or hurt Mannu.

कितने = “इस तरह के हैं, वहे, बात की सुनने पर, वह साल पहले, मेरा इतना ख़ाल्कार कर उठता,
=इस तरह के प्रयोग की स्वीकृति की तार मैंने गुज़र - भर ली है। (p.97)

She listens to Mahesh and accepts the truth without reacting adversely to it. Experience has taught her to be complacent in such situations. She had accepted
There will be some steps taken for the development of the female who wants to change their life. Premchand also creates some incidents that give indication of such thinking. Old system does not forward to the new modern society. A picture of feudal which values of an earlier age continued into a decadent. People’s attitude towards courtesans had always been at best ambiguous. First the old system of patronage continued they chose not to interfere, but the takeover of princely states, the loss of this patronage and the arrival of more women saw a hardening of their attitudes. The change in the status of female finds in the various cities. Females now found themselves secure in most of the areas where they get mercy. When Gajadhar told about mercy that time Suman says:

तुम्हारे कोई = पराध नहीं है,
जो कुछ हैं = सब मेरे कर्म का फल है। (p.74)

When the female get education about various types of arts to achieve their goals then they also respected by the higher society. The society also pays attention to the good atmosphere for them. The changing concepts of morality have not only revolutionized our attitudes to the female who are now seen as victims of the social forces. When Premchand had written this novel, he makes a lot of changes in the incidents relates to the social affairs. He emphasizes the character like Bholibai who become the guide for the character like Suman. She advised her to prepare herself for classical as well as fashionable songs. It means that Suman totally becomes the prey to Bholibai. When Suman reaches at kuti of Gajadhar, he says that she has been victimized. That time Suman quotes:
एक मैं हूँ की यहाँ बैठी हुई,
=पनि नसीब को से रही हुई। (p.20)

In the novel Suman faces so many problems when she deeply indulged in her bad profession. Society does not give respect to the female as well as the daughters from such families. The people try to kick out them from the city. Bholibai who adopts the evil path expressed that the ways of teaching the women is highly tormented by the society. She tries to give lessons to Suman that the females must acquire the way to achieve her satisfactory life. The woman can marry according to their wishes. If husband gives bad treatment, she can give divorce to him. Shanta also lessoned about virtue of love marriage. Premchand also gives some important guidelines by using the correct language within the characters. The girls who born in such families that will be protected by society and get educated. The lessons of good manners also are given to them to cultivate their routine life. They are able to write various events which happen in their life. Some of the characters think that it happens in their life because of fate. Premchand gives various types of remedies to them for better achievements in their future life. Because of fate, Suman says to Subadra:

=राम से सोना ही लिखा होता,

तो क्या ऐसे कुपाल से पाला पडता,

=ब तो तुम्हारी शरण =रिही हुई,

शरण दोगी तो रहुगी, नहीं वहो मृत में कौतिख लगाकर हुँगे मरुगी। (p.23)

There is no perfect certainty in the future of the female characters who indulged in the evil activity. After some days there was a decline in the patronage. Society also tries to discard such families who previously accepted the bad path. When Vithaldas suggests her about the devaluation of caste, Suman says:
Prem Chand always pays attention to the literature which has good quality. It does not give mental as well as spiritual satisfaction. There is no creation of strength as well as beauty. There is no solution to the problems which arise in the society. In the earlier days there is no change in literature. The whole incidents are away from reality of life. And that affects the characters as well as the life style of the characters. Prem Chand had faith that the incidents which presented in the novels that relates to real state of affairs. The modern literature does not cross the limitations. The writer must peep into the psychological views of human beings which relates to reality. The creation of incidents does not depend on the imaginary views. It must be relates to the real experiences. The writer has to use the correct as well as common language for the characters in the novel. So that Prem Chand tries his level best to change the concept of the novel. Not all of the women in this novel became prostitute, but there was invariably a binary approach of the virtuous woman who had a respectable place in society against the fallen woman, and in particular the prostitute. This attitude toward prostitution, born largely out of puritanical factorial morality, was not one which had always existed in society. In many societies and cultures, from the hetaerae of ancient Athens and the courtesans of the renaissance to the geishas of Japan, courtesans occupied a position of prestige. Highly educated in poetry, music and drama or dance, and skilled in the art of conversation their function extended well beyond mere sex.

Looking at Bholibai Suman quotes:

मैं कैसी हताहासिनी हु। एक वह हिथया है जो अगाम से,
	तकिये लगाये सो कही है,

66
mind of the people. For this reason, Prem Chand’s novel ‘Sevasadan’ became very famous in Hindi literature and influenced on the readers of Hindi literature. So such type of writing became one of the best media for social reformation. Women came to know the real status for them in society as well as poor people raise their hands against tyranny. In this novel ‘Sevasadan’ Prem Chand play the dual role as author and narrator. All incidents as well as the role played by each and every character that relates to city life. The main character of this novel is going to teach various activities to their real life as well as she tried her level best to read and find some changes in her. When Sadan sees her at the river, however, it is apparent that she is far from happy. An incident which happened in the garden that report by Suman to Subadhra:

कुछ नहीं, मैं ईस बेच पर बैठी थी,

यह मुझे उठाना चाहता था।

=भि दो बेश्याएं ईसी बेच पर बैठी थी।

क्या मैं ऐसी गई बीती हू कि मुझे बेश्याएं से भी नीच समझो? (p.17)

Prem Chand shows some events of village life as well as town but there is no such enthusiasm relates to urban life. In the main plot of the novel, Suman totally discarded the sordid reality of life. The second plot where minor characters removed from the real events that lose their ends. Sadan and Shanta married and reunited with Sadan’s family, and a suitably repentant Suman safely installed in the orphanage for the daughters of courtesans. The story of this novel has some slowing up in the second part that the novel does succeed in maintaining the reader’s interest throughout. The novel contains a large number and variety of characters most of whom are drawn from the new urban middle class. Characterization is achieved through a good mixture of dialogues. When Sunan gives indication of real situation:

मेरे पारों में बेहड़ाया है। उसकी दुकान खुली है।
The novel ‘Sevasadan’ becomes very famous in Hindi literature because of various aspects used by Prem Chand. After the skillful writing of Prem Chand, Hindi studies became worthy in literature. Some critics’ points out that the writings of Prem Chand gets appearance in literature because of the incidents which creates by him on the real base. It was the real novel where various types of characters shown from society that filled with problems relate to women. So that this novel became very famous and got success immediately. When Gajadhar angrily says that she again makes relationship with Bholbai, then immediately Suman roared:

उसमें कोई छुट्टी तो नहीं लगी है।
शीत-स्वभाव में वह किसी से घटकर नहीं,
मान-मर्यादा में किसी से कर नहीं,
फिर उसमें वातधित करने में मेरी कहा हेडी हुई जाती है?
वह वाहे तो हम जैसे को नैकर रख ले। (p.14)

The reader of Hindi literature also overwhelms by the novel where they found the real incidents which happens in their society. So that such type of readers attracted towards this novel but some critics pointed out that the incidents that criticized by them in various angles. In the middle part, there is no such type of incidents which does not give enthusiasm to the reader. In this novel there some incidents which ordinary but very big hurdles to the life of ordinary people. Some events given by Prem Chand are happened in anyone’s life. So that such events make deep impression on the readers mind. Prem Chand very minutely pays attention to the minor as well as major events that really touches to the
But our literary taste is rapidly changing. Now literature is not only a means of entertainment but has some other objective too. Now not only does it narrates the story of union and separation of the hero and the heroine but also discusses the issues related to life and attempts to provide their solutions. Neither does it derive inspiration from the amazing and astonishing incidents nor does it investigate the assurance. But it is integrated in those issues that influence the society and the individual. Premchand believes in framing high standards for literature. He believes that, “literature that does not create good taste; does not provide spiritual and mental satisfaction; does not provide us strength and progress; does not arise the love for beauty – does not provide us the determination to triumph over difficulties is useless and does not deserve being called literature.” (“Sahitya Ka Udeshya”, Kuch Vichar p-11) Prior to the age of Premchand, the change in literary taste from escapism to realism goes even beyond the incidents of magic and deception such as depicted in Chandrakanta Santati. It even finds its influence in characterization and their authenticity. He believed that the activity of the presentation of real state of affairs in modern literature is so much on the rise that the contemporary story does not cross the limit of the probable direct experiences. Just the resemblance to human beings from the psychological point of view too does not content the readers and unless the author has provided us an authentic biographical delineation, they are not influenced by the actions and views of the imaginary characters as they do not have faith in people created by imagination. The reader should be assured that the creation of the writer is based on direct experiences and it is the language of the common man that the character speaks. Premchand changes the concept of novel that existed prior to his age. Suman’s mother Gangajali was a very brilliant woman who always suggests Krishchandra. When Gangajali comes to know about her son-in-law, she cried loudly.
it by his valuable contribution but also provides the literary form a specific figures direction and growth. Thus Premchand is considered one of the most revered in the field of Hindi novel and progressive movement. The demarcation of the Hindi novels as Pre-Premchand age and Premchand age is not only chronologically based but is based on these distinct literary characteristics. Similarly Premchand age and Post-Premchand age too represent two distinct streams of literature. Thus Premchand placed between his proceeding and succeeding age seems to signify specific standards for Hindi literature. The Hindi novels witnessed a sea changes after the arrival of Premchand, had access to the talismans- aviary and the detective novels. Historical romances too were no different. Santana dharma was available. These works either espoused or opposed the Purdhah system, the unconditional fidelity of a wife to her husband, coeducation and child-marriage according to their social affiliation. Premchand intervenes at this place and provides a direction of realism to the Hindi novel by salvaging it from such confusing and reactionary conditions and emphasizing on the issues faced by our nation and society. He is the flag bearer of this new literary consciousness. With his comprehensive reading of Western literary works of Dickens, Henry James, and Lord Chesterton among others, Premchand arrives at definite literary conclusions, that are to be comprehensively discussed in this chapter, and sets a blue-print for the Hindi novel. With a specific view regarding novel, he rejects the earlier talismans and aviary works as unfit for his age, as they focused on romance and were escapist in nature. Premchand believes that the “objective of poetry and literature is to further intensify our perceptions; but human life is not limited to the love of the opposite sex.” (Sahitya Ka Uddeshya, Kuch Vichar p-9) He questions that “can the literature that considers it important only to escape from the harsh realities of life, fulfill our requirements concerning ideology and expressions? Shringarik disposition is one of the parts of life. It serves neither as a matter of pride nor an example of good taste if the majority of literature of a particular race associates with it.” (Sahitya Ka Uddeshya, Kuch Vichar p-10) Premchand perceives the change of the literary taste among the contemporary readers and appreciates their tilt towards realism. Elaborating on this change in literary taste, he remarks:

परंतु हमारी साहित्यिक रूचि बदही तेजी से बदल रही है।