CONCLUSION

The arts are the supreme form of communicative activity. Hence, every author conveys a hidden and inner meaning. Both Manju Kapur and Rama Mehta are webbing a world for women where there is really ‘neither joy, or love, nor light’. For centuries, woman in her initial stage of life lives in the desert of disbelief, always wandering hopelessly to find her true self, struggles but fails.

Like Regional novel, though Rama Mehta focuses on Mewari customs, taboos of Udaipur but Inside the Haveli novel, abounds more than three hundred pages, appears classic and universal as this microcosmic condition acts as macrocosm revealing the condition of tradition-bounded women in India. Thus, the novel can be hailed as synecdoche. The Purdah Practice is also found in most parts of India especially in Muslim community in the form of burqah and also in upper class Hindu community.

Through the character of Geeta, Rama Mehta probes into the mind of a girl who acts as pendulum between tradition and modernity. Woman always pines for ‘self’. Her condition is like a skylark as in Shelley’s Ode to a skylark –

We look before and after, and pine for what is not . . .

(Shelley’s Ode to a skylark)

Thus, the novel is utopian in intent. Women are limited to domestic and familial tasks and ideological identity frame. Geeta’s journey to find self-syndrome occurs in cyclical nature. She tries to take the women of the haveli out of conventionality but herself adapts these rules and finally becomes the mistress to hold these deep-rooted norms. She becomes the savior of tradition. Thus, she sacrifices her ‘self’ identity for
the sake of family. Thus, her work reflects the whole gamut of Indian cultural issues. The process of socialization is a process of making males and females different from each other – differences that are normative culturally necessary and natural even in their respective language. Women and men communicate with the languages of their respective planets – men employ the competitive language of hierarchy and domination to get ahead; women create webs of inclusion with softer, more embracing language that ensures that everyone feels alright at home, men are the strong silent types, grunting monosyllabically to their wives, who want to use conversation to create intimacy.

As the purdah system is explored in *Inside the Haveli*. Purdah remains a reality in India even to this day when the question of issuing identity cards to women with or without photographs has once again come to the forefront — as expressed in *Sunday Express*. It is universally acknowledged that women have been denied existence as complete human beings though they are mentally and physically equipped to perform at par with men. As Sushila Singh puts it in *Feminism and Recent Fiction in English*:

> Human experience for centuries has been synonymous with the masculine experience with the result that the collective image of humanity has been one sided and incomplete. (Singh 7)

This difference is based on gender difference regarding their bodies. Women and girls experience the world through their movement and orientation in spaces by developing specific body competences. The young girl acquire many subtle habits of feminine body comportment – walking like a girl, tilting her head like a girl . . . the girl learns
actively to hamper her movements . . . thus she develops bodily timidity that increases with age. In assuming herself to be a girl, she takes herself to be fragile. Donna Haraway takes Simone de Beauvoir’s (1989) famous dictum that ‘One is not born a woman’ and translates it into ‘Bodies are not born; they are made’ (Haraway 7). Denied physical, personal and spiritual apace, many women in India must learn to live within the system without any legitimate space for the self. However, while women living within patriarchies in South Asia are still fighting to earn access to male public space, Many feminists today believe that the goals of earlier generations of feminists who sought greater access for themselves and for ‘others’ to this elite male-dominated public sphere need to be reformulated. We now recognize that there can be no pure public spaces in which the liberal ideals of equality, impartiality and universality are achieved.

Parikh and Garg argue that a woman’s “search is for a place where she can be without being pushed around or without having demands made on her. In the absence of such a place, she often hides behind her prescribed role-idealism . . . or tend to fantasize” (Parikh and Garg 36). According to critics, Geeta gains the positive appreciation of some Indian readers as not denying the long-term traditions whereas Virmati is characterized with negative tint due to her illicit relationship with married Professor, her rejection of social norms, her decision to do love marriage against the will of her family – all such her own decisions lead to be a pejorative image in some Indian Readers.

Though for some, Virmati poses the role of new woman who has broken the fetters of traditionalism and conventionality, who has dared to go with her desire against society who always denies woman’s freedom. For some Readers, Geeta remains a passive character who has executed her modern identity on the altar of tradition.
Virmati is criticized for her own hamartia i.e., her inclination towards her heart and body. Though in her journey to self syndrome, she gains her individuality in the commencement of novel but looses her self after being married to Harish. Ashok Kumar says:

The astringent and conical social web constrained women to obliterate her ‘self’, her eccentricity and separate identity. In modern era the self finds it intricate to come to stipulations with the social web because the central values natured by the self and the outer social demands are incompatible. This helplessness to formulate the self familiar with the social web results in the alienation of the self. (Kumar 163-164)

Myths and Literary texts naturalize this distinction between man and woman. Meenakshi Thapan in *Embodiment: Essays on Gender and Identity* talks about the popular writer Colette Dowling in her best-selling 1981 book *The Cinderella Complex* describes that women really are waiting for Prince Charming to rescue them and carry them off into a romantic sunset, a future in they can be as passive and helpless and they secretly want to be. Although, the quest for self, especially in the life of woman has become a much debatable phenomena, as long as this term is growing old, it is losing its authenticity. It is occasionally misinterpreted by literature of the world. No one can deny the fact that women are treated as no entity several times in their sentiments and emotions are mostly ignored but as far as their honesty to themselves is concerned they must be vigilant for their chastity and responsibilities. Even today, thousands of girls sit within the four walls of their houses and wonder
why they do not have the right to close their own lives, decide for themselves whether they want to be homemakers or move. Marriage is still the reason for their birth.

Rowbotham emphatically “denies any knowledge of the past when woman might have been free, she concludes by saying we are to ‘rediscover’ ourselves. In order to ‘rediscover’ we must have the faintest of faint notions of our ‘discovered’ self and proceed along, albeit haltingly and stumbling” (Rowbotham 127). Alongside the theme of identity through journey motif, both the novels focus on man-woman relationship, social taboos, blinkered existence of woman, motherhood, socio-cultural ideology, binary opposites. Both the novels present pre-independence and post-independence time span revealing the western influence. With the western influence and a galaxy of social reformers, Indian women felt an inner urge of consciousness and showed will and determination to attain the goal of emancipation. Their active role in the nationalist movement and the momentum they gave to their struggle were matchless in the form and precision. “Women realized that their mission in life did not end with becoming ‘good wives’ and ‘wise mothers’. They aspired to become ‘useful’ members of body politic of a civilized community. Jungian psychoanalyst, Clarissa Pinkola Estes, urges woman to listen to the consciousness to come out of the dilemma” (Pinkola Estes 49).

Through the character of Kasturi, motherhood is revealed. This motherhood is equalized with Earth’s vegetation. Like mother Earth, she is a perennial source of fruition. For Erikson, woman is destined to bear the offspring of chosen men and with it, a biological, psychological and ethical commitment to take care of human infancy. Anatomy decrees the life of a woman. Through the man-woman relationship concept Manju Kapur has explained the exploitation of woman by Man in the name of Love. For centuries, there is “the explicit description or exhibition of sexual activity in
literature . . . intended to stimulate erotic . . . feelings” stated in The Concise Oxford Dictionary of Current English on the use of pornography in literature. She is seen as an object of lust and ideologically, it is framed that female has a passionate ardor of a male lover and she always seeks to satisfy that ardor. The use of this pornography should be checked as it has become a commodity for capitalistic consumption.

Both the novels show that traditionalism still functions. A transformation at the ideological level was imperative in order to change the primitive ‘mind-set’. Betty Friedan speaks in The Feminine Mystique that it is not just “the problem that has no name that our feminists must deal with, but the effective means by which to first discredit the tenacious hold of tradition on a society that still functions and operates on the principles of religion and dogma” (Friedan 102).

Both the female protagonists go under the painful inner voyage to search for their individuality but find themselves on the altar of patriarchy, to achieve self-actualization, assert their ‘voice’ in their own different ways to fight for independence. But there is still inescapable cage. As Clara Nubile has pointed out in the in the Danger of Gender (2003): “Being a woman in modern India means to be entrapped into the escapable cage of ‘being a woman-wife-mother . . .’” (Nubile 12)
WORKS CITED


