Chapter-IV
The Second Phase (1976-2000)

4.1. Preliminaries

Amitav Ghosh is postmodernist Bengali English writer explores the national issues like freedom, multi-racial and -ethnic problems including migration, refugees, colonial hegemony, dying of human relationships, blending of facts and fantasy, socio-economic and cultural problems of caste and class, etc. in his writings. He rejects influences of Western ideology on values, beliefs, ideas, culture and behaviour. Shashi Deshpande, Arundhati Roy and Manju Kapur are feminist women novelists explore mainly women issues with their emancipation and empowerments. Shashi Deshpande focused on man-woman relations, love, marriage mythology with gynocentric vision and culture, traditions, modernity and socio-economic transformations. Arundhati Roy is political activist presents marginalized and oppressive status of women with inequalities between and within caste, class and gender through different issues. Her women characters challenge to traditional customs, laws and values. These women are hard worker but some of them are sentimental, submissive and suppressive. Manju Kapur handled the issues of women from upper middle class families with status before and after marriage in the family, her self-identity and struggle for survival. Therefore, The novels written by Indian writers i.e. ‘The Shadow Lines’ (1988) by Amitav Ghosh, ‘That Long Silence’ (1989) by Shashi Deshpande, ‘The God of Small Things’ (1997) by Arundhati Roy and ‘Difficult Daughters’ (1998) by Manju Kapur are selected for feministic analyses.

4.2. Man-woman Relations

Feminist writers like Arundhati Roy, Shashi Deshpande, Manju Kapur and Amitav Ghosh depict free and liberal sexual relationships before and after the marriage in their novels, TGST, TLS, DD and TSL, respectively. Chacko, Christian man and Margaret Kochamma, English woman in TGST have sexual relationship before marriage (TGST: 245). Then she married with Chacko and further, established relationships with Joe when she is pregnant from Chacko (TGST: 247, 248). There are liberal relationships between them which Margaret
Kochamma divorced from Chacko and live with Joe. She returned to Chacko when Joe died in car accident (TGST: 35). Ammu also established relations with Velutha after she left her husband (TGST: 257).

Chandumama in Shashi Deshpande’s TLS has affairs with all kinds of women, once even with ajji’s own trusted maidservant, Kashibai (TLS: 83). She also describes free interactions between two men and a girl at the bus shelter like laughing and fondling her breasts, grabbing cigarette, etc. (TLS: 175). Amitav Ghosh also presents free and liberal man-woman sexual relations i.e. May and the narrator in his novel TSL (TSL: 156, 157, 158, 173). Nick has extra-marital affair with other women for ‘just likes a bit of variety’ (TSL: 208).

Manju Kapur explores the pre-marital and extra-marital relationship between the protagonist, Virmati and Professor Harish in her novel, DD. A Muslim actor bought a flat for his Hindu mistress (TLS: 44). Makarandmama bought this flat from a Muslim actor in cheap because he is in hurry to get to Pakistan before partition (TLS: 44).

**Mechanical Husband-wife Relations**

Manju Kapur presents typical mechanized relationship between husband and wife. Professor, Harish cares his family to bring back domestic harmony and ignore the blames of wife for her suffering. He performs relations with wife mechanically even though she became pregnant from him and establishes lovely relations with another girl, Virmati (DD: 106). However, Virmati deeply look into the matter as a woman and come to the conclusion that they have enough love between themselves and she should keep away in such circumstances (DD: 107).

**4.3. Patriarchy: A Basic Feature of Indian Society**

Shashi Deshpande, Arundhati Roy and Manju Kapur present different aspects of patriarchy in their novels, ‘That Long Silence’, ‘The God of Small Things’ and ‘Difficult Daughters’, respectively. Shashi Deshpande portrays typical patriarchal Brahmin family in which, Mohan is head of the family and Jaya served meal to all family members with love and care (TLS: 4). Mohan is a dutiful son, father, husband and brother (TLS: 9). However, he refuses to believe and interfere in family quarrels. Women carry patriarchal views, approaches and thoughts through their culture, behaviour, communication, etc. Jaya’s mother ruthlessly informs
her about Kusum’s death. Kusum was of ‘no use to anyone and after she went crazy nobody needed her’ (TLS: 22). Mohan explains the episode of story of his mother with his own interest that ‘waiting for husband and his hot and fresh meal to maintain the husbandness’ (TLS: 35).

In patriarchal families women have no right to own property but they are property of men. Virmati, protagonist in DD by Manju Kapur is beautiful girl from jeweller’s family. Kasturi, Virmati’s mother says that Virmati need not jewellery but she is jewel.

‘She is a jewel, that is enough!’ (DD: 206)

Roy refers mythical stories in Hindu literature i.e. *Mahabharata* shows women exploitation, Draupadi in patriarchal society. Pandava put their wife, Draupadi in the game of dice as a property.

The man who had tried publicly to undress the Pandavas’ wife, Draupadi, after the Kauravas had won her in a game of dice. (TGST: 234)

Further, Arundhati Roy presents negligence for girls in property rights even though they worked equally to sons. Ammu and Chacko are sister-brother working together in their own factory, equally. However, Chacko, refers as ‘my factory, my pineapples, my pickles’ whenever he deals with food inspectors or sanitary engineers, etc. Legally, Ammu is daughter and Chacko is son but she has no claim to property (TGST: 57).

‘What’s yours is mine and what’s mine is also mine.’ Chacko said. (TGST: 57)

‘Thanks to our wonderful male chauvinist society,’ Ammu said. (TGST: 57)

Arundhati Roy presents the patriarchal control over not only women but also property. Here, Chacko said to his sister, Ammu to leave maternal home because it is property of men and not to women.

‘Get out of my house before I break every bone in your body!’ *My house, my pineapples, my pickles.* (TGST: 225)

Men names are suffixed by ‘*nath*’ i.e. Kailashnath, Gopinath, Krishanath, Prakashnath and Hiranath. The suffix ‘*nath*’ indicates the power of men. They are the proprietor of Kailash-means heaven and richness, Gopi-lovely women, sometimes Gopi called to Krishna, but here it is
nath of Krishna, Prakash - the light and Hira- the diamond. Women’s names are suffixed by ‘mati’ and ‘vati’ i.e. Virmati, Indumati, Gunvati, Hemavati, Vidyavati, and Parvati. They indicate the intelligence of women (DD: 4).

• **Husband Control over Wife**

  The patriarchy and men control over women have long history. Jaya realises men command over women passes through generations when her husband, Mohan calls repeatedly, Jaya...Jaya...Jaya…. She recalls her memories of another experience. Mohan informs Jaya,

  My mother never raised her voice against my father, however badly he behaved to her. (TLS: 83)

  Lajwanti in DD presses her husband Chander Prakash’s feet (DD: 12). It shows not only women slave but men control over women through generations. Jaya learnt to control her anger and other things too. She says,

  ‘I had found out all the things I could and couldn’t do, all the things that were womanly and unwomanly.’ (TLS: 83)

  She learnt sharp defined woman’s role at Mohan’s house when she visited first time (TLS: 83). He commands over Jaya many times (TLS: 75, 76). For instance, Mohan reacts to Jaya when she is talking about Mohan’s hostiles with Rahul and love for his brother’s daughter, Revati.

    That’s your writer’s imagination running away with you.’(TLS: 79)

    Don’t for God’s sake bring that habit of exaggerating into our life, keep it for your stories.’ (TLS: 79)

  At the beginning, Jaya thinks about the words like disaster, wrongdoing, retribution are irrelevant to their lives. However, Mohan changes her sophisticated picture about life with bitter truth. Jaya says her husband gave her a gift of ‘special disaster. It came like a prize packet, neatly tied with coloured ribbons,’ (TLS: 4). She loss everything and doesn’t understand what to do with this gift.

  Kapur presents the power of decision and selection is accumulated with men in all respects in her novel, DD. Harish, the professor is not taking into consideration to his first wife, Ganga in his decision about second marriage with Virmati. It is not mean that he gives value to
second wife. He chooses red sari for Virmati for marriage ceremony. It indicates not only the powers of selections with men i.e. groom but not with women i.e. bride. She is an under control of her husband from marriage (DD: 202).

Harish marries with Virmati for companion and conscious about her physical appearance. He possesses her as property and regulates her appearance.

Her hair scattered easily, she knew, and now it was almost all out of her plait. Harish would not want her appear untidy. There were so many eyes watching her. (DD: 218)

- **Son Essential**

Shashi Deshpande shows the essence of son in women life in her novel, TLS. Kusum has three daughters and expect the fourth be a son. Being a mother of daughters, Kusum treated as no use for her family as well as no use to anyone. Nobody consider her motherly feelings and her need to daughters. She feels nervous and blank future promotes her to suicide. However, Jaya looks after Kusum in her illness (TLS: 20).

Deshpande’s another woman character, Nayana also more conscious about son. She has two girls and two boys are died soon after birth. Nayana whispers to Jaya ‘that this time I will give birth to a boy child’ (TLS: 27). However, she is exploited and always feels unsafe. She whispered when males are around her because she feels they would listen to her voice. Nayana is not expecting the dark future for girl child like herself. Her mother provides her all kind of luxurious and loves but she is facing curse of being a mother of girl child by the men - her husband, brothers and father. Her husband is as wasters, good-for-nothing and drunkard (TLS: 28).

Normally, husband in patriarchal family demands son child from wife otherwise he punish her. Nayana’s husband says her that he will throw her if she has another daughter and he will take another woman for son (TLS: 28). Similar example is depicted by Kamala Markandaya in her novel, NIS. Details are given in previous chapter.

Patriarchal concepts, approaches and views also adopted by women willingly or unwillingly, especially, of about son. Kishori Devi in DD is talking with son, Harish as,

‘Don’t worry. First pregnancies are like this. And with boys it is even more difficult.’
‘How do you know it is a boy?’ (DD: 244)

Kishori Devi thinks that Virmati will give birth to a son. She develops her guess using some signs, face and movements, the shape of her belly, the things she craves (DD: 244). It indicates the women conscious about the son. They care more Virmati for this cause and Harish not allow her out of house in pregnancy (DD: 274).

The youngest son of Ramukaka and Shantakaki always wants her mother. She tries to keep away him as possible. But her mother-in-law and other women whispers like ‘She is ashamed of him, her own child,’ (TLS: 29). Here, it shows that not only men established command on women but also women support to men for patriarchy (TLS: 29).

- **Sake of Husband**

    Gandhari in Mahabharata is a famous idol of ‘wife sacrifice’ for husband. She becomes artificially blind for the sake of husband’s blindness. Jaya compares herself with Gandhari as an ideal wife (TLS: 61, 62). She says to Mohan,

    ‘I’ve sacrificed my life for you and the children.’ (TLS: 120)

Here, Mohan insists Jaya to buy couple of good saris to herself not to maintain her status but to satisfy his ego (TLS: 61). Similarly, professor, Harish in DD of Manju Kapur wants to teach her illiterate wife. He felt shame about her illiteracy at his status as professor. This is not acceptable for man (DD: 40). Here, one thing is remarkable that Kishori Devi, mother of Harish says,

    ‘Beta, you are very good. How many husbands encourage their wives to study after their marriages? She has got a diamond- a diamond from heaven! (DD: 260)

Jeeja scolds her daughter-in-law, Tara for do not blame her son because he keeps the kumkum on your forehead. ‘What is woman without that?’ (TLS: 53). Jeeja’s step son, Rajaram is a drunkard and tortures them. Jeeja tries to protect her son in quarrel between Rajaram and Tara (TLS: 53). Jeeja says children would be fatherless and Tara’s kumkum smashed, if Rajaram will die. Jeeja’s further claim gives information about victimised women conscious. She felt Tara will be foolish by the people (TLS: 160).

Traditionally, men have choice not only about life but also sex and it is undercurrent that women should accept it willingly. Vanitamami advises Jaya before her marriage like,
‘If your husband has a mistress or two, ignore it; take up a hobby instead—cats, maybe, or your sister’s children’. (TLS: 31)

Manju Kapur portrays the competition between co-wives, Ganga and Virmati to maintain their husband, Professor Harish. Ganga is elder typical wife routinely works for him i.e. washing his clothes, etc. Virmati feels uncomfortable for not to serve Harish. She is jealous about Ganga as co-wife and wants to do everything for Harish before her. Harish keeps illiterate Ganga for look after the home but feels unsuitable companion. Therefore, he says to Virmati,

‘You are my other self. Let her wash my cloths, if she feels like it. It has nothing to do with me. I don’t want a washerwoman. I want a companion.’ (DD: 217)

• Hands of Gold

The husband as well as in-laws expect beautiful bride with expertise in housekeeping including cooking, washing, cleaning, etc. and hands of crafting including needlework, embroidery, paintings, etc. for decorations. Sometimes women have special qualities like education, writings along with source of earnings are proud of their husbands and in-laws. Feminist writers call to these women as ‘Hands of Gold’. Deshpande’s Mohan is proud of his writer wife, Jaya. He often introduces her as ‘My wife is a writer’ (TLS: 119). However, Jaya wrote the story about middle-class family and their relations, realistically. Mohan felt that Jaya should not criticise men like him in her writing which may society taken into consideration him as the man in the story. The things are not kept up to only this kind of criticism and replies but the seventeen years marriage is broken. Therefore, husband and in-laws expect the wife or daughter-in-law with hands of gold but she should not criticise them. Mohan wants to write Jaya humorous pieces about the travails of a middle-class housewife. ‘Nothing serious…..oh no, nothing serious’ (TLS: 148, 149).

4.4. Views on Women

In views of traditional society, the girls’ should marry at certain age. Kasturi states that marriage is the duty of girl.

‘Still, it is the duty of every girl to get married,’ remarked Kasturi mildly. (DD: 15)
Unmarried women and delayed marriages are considered as the risk to family status. Traditionally, all Indian women are married and therefore, unmarried daughter is shame to the mother (DD: 15). Kasturi believes that marriage is not only important but also essential to girls’ instead of education and their career. Virmati’s mother, Kasturi felt that spending her time to practice English is waste of time. She says, ‘don’t waste your time’. In her point of view, work at home i.e. looking after the children is more important (DD: 20) than Virmati’s education. Kasturi said to Shakuntala,

‘Hai re, beti! What is the need to do a job? A woman’s shaan is in her home. Now you have studied and worked enough. Shaadi.’ (DD: 16)

The daughters are over loaded for family works especially in joint families. In many of the families, girls left their education due to home responsibilities like looking after children, cooking, washing and serving meals, etc. as well as conflicts between parents. Virmati blames her mother for her failure at first year of degree. She claims that mother engaged her in too much work and home responsibilities as the eldest daughter (DD: 21).

Arundhati Roy presents discriminative views of men towards the women education in her novel, TGST. Manju Kapur also presents similar views of society towards women education. Society believes, their sons should be educated, but not their daughters (DD: 103). There is no need to educate girls’ because it is waste of money. The girls must do household work, help their mothers and wait for marriage proposals. It happens with Ammu when she completes her schooling at Delhi and returned to Ayemenem. Ammu’s father, Pappachi thinks like,

A college education was an unnecessary expense for a girl. (TGST: 38)

Another man in this novel, Mr. Hollick also suggests to Ammu’s husband that ‘Ammu be sent to his bungalow to be ‘looked after’ (TGST: 42).

Kasturi’s eyes glistened with emotions for their daughters’ future. There is specified sequence of marriage for daughters in the family. The elder daughter should marry first and simultaneously the next one, otherwise elder unmarried considered faulty. Therefore, Kasturi worried about not only her daughter, Virmati but also elder daughter in family, Shakuntala.

‘After you get married, Viru can follow.’ (DD: 16)
Shakuntala’s mother, Lajwanti prefers education and career for her daughter instead of getting marriage.

‘She lives for others, ........ And with all this reading-writing, girls are getting married late. It is the will of God’. (DD: 15)

Thus, Manju Kapur explores the complexities between traditions and modern views towards marriage of girls’. Kasturi follows the traditional ways of living for daughters’ comfort whereas Lajwanti adopts modern approach for better future of daughter. However, Manju Kapur depicts the challenges and limitations in the way of better future of girls’ through education. Kasturi explains the failure of expectations regarding career opportunities for Shakuntala after her degree. She says,

What good are Shaku’s degrees when she is not settled. Will they look after her when she is old? demanded Kasturi irritably. (DD: 22)

Kasturi tries to explain her daughter, Virmati about following the views of traditional parents as she was. Kasturi marries at seventeen and looking after their home (DD: 205). She insists Virmati to follow her obediently but not to fight,

‘At your age I was already expecting you, not fighting with my mother.’(DD: 22)

The child marriage of girl is bad product of patriarchy. Kasturi’s uncle says that the child marriage is evil for girls. The women have no right of remarry and she has to live as widow. It is very difficult for child widows especially when she marries with aged man.

Suppose her husband dies- her life will be over before she knows anything. (DD: 61)

Manju Kapur presents the views of traditional women about the need of men for protection. Traditionally, women believe that they are weak and helpless. Harish says, ‘Some women are weak by nature’ (DD: 246). Lonely girl is treated as a risk and therefore, she should be with close men relatives i.e. father, brother, uncle, cousin, etc. Virmati comes to meet Kanhiya at his home lonely. Kanhiya’s mother is talking with her husband about Virmati’s lonely visit to Kanhiya (DD: 165). She says,

The girl is alone, no brother, uncle, cousin, nobody. So shameful!
The poor boy must be protected from her. (DD: 165)
Appa, Jaya’s father always tells that she is different from the other girls who performed *pujas* came to school with turmeric-dyed threads round their wrists and necks. The girls perform these for being good wives and mothers (TLS: 136).

Appa assured Jaya that she would get the Chatfield Prize, or the Ellis Prize, go to Oxford after her graduation…. ‘You’re going to be different from others, Jaya.’ (TLS: 136)

Deshpande presents exploiter men attitude in her novel, TLS. Men want that women should not speak about their exploitations and spoiled relations. Jaya wrote a story about the relations between man and woman. Jaya’s husband, Mohan is not angry with the story of Jaya but the story of couple. A man in the story not reaches out to his wife except through her body. Mohan felt that people might think about this couple in the story as they are, Mohan and Jaya. Therefore, the man in the story ultimately presents Mohan and their spoiled relations and exploitation of Jaya. Jaya thinks that Mohan believes that she is, 

I had been no writer, only an exhibitionist. (TLS: 144)

Mohan’s views about women are not normal but suspicious. He is looking abnormally towards blind beggar woman like,

She could be a fraud that someone may be paying her to beg, it’s an easy way to make money, possibly the children aren’t hers at all….. (TLS: 161)

Deshpande portrays deep women conscious about women exploitation in the situation privileged in patriarchal family structure. Manda is grand-daughter of Jaya’s servant Jeeja learnt all necessary skills from her grandmother like, rubbing pots, cleaning, washing, etc. The daughters from such poor families victimised and smashed their lives. Jaya becomes conscious and looks into the dark future of Manda i.e. early marriage, a drunkard husband, children, more children, poverty, ill health, cruelty, work, more work……(TLS: 163).

Widows are facing number of problems and in need of help for survival. Kamat in TLS helps Mukta after her husband, Arun died. He gives courage to her for teachers training for job (TLS: 185).

Religious ideology says that women are not capable to be evidence or a justice. Similarly, Ammu’s father, Pappachi not believes on his daughter but on Englishman, Mr. Hollick (TGST:
42). Ammu’s husband wants to send her to Englishman, Mr. Hollick for the sake of his service. She returned to maternal home. Further, Roy presents another view of the society that a married daughter had no position in her parents’ home (TGST: 45). Here, Baby Kochamma explains that a divorced daughter have no position anywhere at all. As far as love marriage especially, intercommunity love marriage is concern the divorced daughter thrown away from maternal home (TGST: 45, 46).

Illiterate women feel soft and honoured position in their minds for skilled and educated women. At the beginning, Professor’s wife, Ganga surprised with Virmati’s knowledge about the nature before Virmati’s marriage with her husband, Professor.

It’s good the girls of today know so much,’ remarked the woman wistfully. Out of her kitchen, out of her house, the kinds of knowledge she had left her ill-equipped even in a garden. (DD: 39)

4.5. Culture and Religion

Manju Kapur depicts the rituals, traditions, and customs of Indian families especially at marriage. The men are support to women education but not adopt modern views about marriage. Virmati’s grandfather, Lala Diwan Chand wants to find an educated and homely boy from their Samaj only (DD: 23). There is no harm in second marriage of men and have co-wife. It is acceptable in case of men but not for women and the part of social traditions. Professor, Harish says to Virmati,

‘Co-wives are part of our social traditions. If you refuse me, you will be changing nothing. I don’t live with her in any meaningful way.’ (DD: 122)

Kapur’s rebellious active social worker, Swarna Lata informs to Virmati about futileness in more marriages of men and plight of victimized women and their children.

‘……. In my work I hear so many stories of men taking two or more wives, and the women left helpless, often with small children.’(DD: 151)

Indians have typical cultural traditions and essentials of marriage like pundit, kanyadaan, seven pheras, etc. (DD: 202). Virmati is a girl from Punjabi family and Harish from Hindu family (DD: 210). They perform marriage rituals as,
The poet’s parents did the *kanya-daan*, the seven *pheras* were taken, the couple pronounced man and wife. (DD: 202)

Married woman has to wear *mangalsutra* as a symbol of marriage (DD: 263) and touching feet of elders is a ritual that indicate respect and obedient nature towards them. They prefer son right from marriage ceremony through blessings given by elders like,

‘*Jeeti raho, beti,***’
‘May you be the mother of a son,’ (DD: 256)

Women are not allowed to look into the matters related to traditions and customs. Kasturi makes bedding for Virmati to give her at marriage but Virmati felt it not essential. However, Kasturi instructs her,

‘It is not your job to decide how much bedding you want and don’t want. This is a question of marriage.’(DD: 58)

Kapur depicts the plight of brides left their maternal home and relatives i.e. father, mother, brothers, sisters, etc. which is not taken seriously but it considers as the part of culture and traditions.

She is part of the tradition of weeping brides, and her sorrow is not taken seriously. (DD: 203)

Swarna Lata’s mother lives alone but believed strongly in the convention that a mother has no place in a daughter’s home to stay (DD: 157). However, Roy and Kapur present multicultural marriages in their novels, TGST and DD, respectively. Ammu married with a Bengali. That is love marriage broken for his inhuman behaviour like he sends her to Mr. Hollick. Rahel and Estha are Half-Hindu Hybrids, fatherless waifs (TGST: 45). Ammu’s brother, Chacko married with Margaret Kochamma without their family’s consent (TGST: 246). However, they are unhappy with Ammu return to maternal home and believe that this property is only for son, Chacko. Further, professor Harish Chandra is a Hindu secondly marries with Punjabi girl Virmati without their family consent. These marriages show rebel against the religious bounds but they are not came out from bars of inhumanity.

- **Crisis Between Modernity and Orthodoxy**

Manju Kapur presents the crisis between the generations i.e. daughter and mother. The daughters are willing to accept modern approaches of marriage i.e. love marriage and delayed
marriage. They deny traditional ways of marriage like arranged marriage. However, the mothers insist daughters to follow the customs and traditions of marriage (DD: 59). Swarna Lata thought about hospital and advanced technology whereas Virmati thought about dai (DD: 167,168).

- **Men Modernity and Women Orthodoxy**

  Kasturi’s mother is against meeting and speaking the girl and boy with each other before marriage i.e. Kasturi and Suraj Prakash (DD: 64). However, Swami Dayanandji believed that the young people should not get married without knowing each other (DD: 64). Thus, Manju Kapur portrays the men modernity and women orthodoxy hand in hand. Men adopt modern approaches towards life than women. Virmati says,

  Nobody can escape their karma. (DD: 92)

  Manju Kapur explores the universal principle, as,

  A man who is already married and a traitor to his wife can never give happiness to any woman. He is a worldly person caught in his own desires. Nothing solid. (DD: 93)

  Professor’s mother and bua wants to get his horoscope by more learned astrologer than our pujari. He not believes in all this nonsense things (DD: 101). However, his ten years old sister knows all those things and its meanings also. He surprised as,

  ‘The Moon and Venus are together in the seventh house-’

  ‘What does that mean?’

  ‘You don’t know, Bhaiyaji?’ she exclaimed. ‘Why, the seventh house is the house of marriage- among many other things!’

  Even this ten-year-old girl knows such a thing. How we fill our children’s heads with rubbish! (DD: 101)

  Swarna Lata is quite bold girl want to complete her MA and not to marry for two years. Her mother wants to marry her and not to educate furthermore and father agreed for two years education (DD: 117, 118). Manju Kapur shows the similar views of mothers towards the daughters’ education and marriage. The views of daughters are about education and desire for to do something is grateful. Similar traditional views about daughters’ education and marriage are adopted by mothers of Virmati and Swarna Lata whereas, fathers adopt modern approaches. Kapur presents the crisis between men and women as well as generations for modernity and
orthodoxy. Further, Virmati’s father ready to accept her job as Principal whereas mother is not ready to send her away from family and want to get marry (DD: 180). Kasturi’s mother wants her daughter be expert in housekeeping,

……. cutting, peeling, chopping, slicing, pounding, wrapping, mixing, kneading, baking, roasting, stirring and frying… (DD: 205)

Further, Kasturi’s father-in-law, Lala Diwan Chand gives importance to education,

‘Education is very important …’
‘Only an educated bride would do for his son.’ (DD: 204)

Professor Harish also follows modern approaches about education and day to day activities like keeping a ghunghat. He furiously says to mother about traditional behaviour of Ganga,

‘………Who cannot even read. Who keeps a ghunghat in front of my friends.’ (DD: 209)

However, his mother tries to maintain these false traditions about daughter-in-law, Ganga.

‘She is a wife, not a showpiece,’ retorted his mother sharply. (DD: 209)

Further, Kapur shows equality in maternal home through a separate room for unmarried Shakuntala in newly built house by Somnath (DD: 34).

‘………we wanted more equality between men and women, and we were against, totally against, segregation on religious lines.’ (DD: 137)

4.6. Matriarchy: A Subconscious Presence

Patriarchy demands visible and declared name of father of any child. The feminist writer, Arundhati Roy rejects this assumption of father essential for child as long tradition. Ammu in her novel, TGST denies the public opinion about need of father and explain to her children, Estha and Rahel indirectly about unnecessary enforce of father in their lives.

‘Everybody says that children need a Baba. And I say no. not my children. D’you know why?’ (TGST: 149)

The prominent historians and writers like Robert Briffault, V. K. Rajwade, Iravati Karve, Sharad Patil, Sharmila Rege, etc. explore matriarchy, pre-marital relations and their children
from mythical and religious literature. These children have no visible and identified father. They are the evidences of matriarchy in the period of Mahabharata in India. Arundhati Roy presents an example of Kunti and her son, Karna from *Mahabharata* to present matriarchy and unnecessary enforce of father (TGST: 232).

Another feminist writer Deshpande also gives some description about fatherless child, plight of that mother and views of the society. Nilima is a fatherless child since birth. Nilima is mismatched dark baby like a crow in a family of fair-skinned swans (TLS: 62). Her grandmother often muttered, ‘None of our people are dark’ (TLS: 62). Her auntie also talks like “she is as fair as milk” or “as dark as a crow” (TLS: 63).

### 4.7. Feminine Symbols and Sensitivity

Literature is one of the cultural aspects has crucial role in inculcation of human beliefs and their behaviour. There are number of stories defines the man-woman relations e.g. the story of ‘Sparrow and Crow’. Deshpande gives this story in her novel, TLS to define the role of woman i.e. sparrow as cautious, self-centred, worldly-wise, dutiful, shrewd and crow as foolish, improvident, irresponsible and gullible (TLS: 17).

The protagonist, Jaya rejects this story to tell her children at bed-time. This is victim of the crow, a male and victorious is sparrow, a female (TLS: 17). Jaya rejects the woman victory against male for the sake of humanity. She believes that such kind of stories played the major role in building of subconscious mind of children. Women are half of the human population exploited, depressed, suppressed and supportive. Therefore, they remember these stories deeply than the men. These stories make women self-centred, cautious, worldly-wise, dutiful and shrewd and they keep themselves aside from the rest of the world. However, Jaya knew the truth that she is never safe (TLS: 17).

Decoration remains a part and partial of women beauty and appearance. There are number of things women using for self decoration i.e. bangles, clothes, jewellery and other ornaments. Professor wants to give a sari and a lipstick to Virmati on Diwali occasion,

He liked a little make-up on women. (DD: 126)

Virmati demands her father that she wanted a pair of bangles. (DD: 166)
This is not only for pleasing men but also each and every thing has special feminine symbolic meanings. Estha, Rahel and Sophie Mol in TGST try to pass the Hindu ideas. They wear saris, red bindi on their foreheads (TGST: 189). There are specific symbols of wifehood i.e. kumkum, green bangles and black beads (TLS: 47). Jeeja instructs to Tara that wife must accept her husband what he is and put kumkum on her forehead.

‘Stop that! Don’t forget, he keeps the kumkum on your forehead. What is woman without that?’ (TLS: 53)

Manju Kapur gives difference in symbolic colour in Punjabi families. Harish choose red sari for Virmati to wear in marriage. Whereas, Virmati wanted the red ivory bangles like the married women of her family (DD: 202).

Grandmother in TSL wears a gold chain which is given by her husband. Widows are not allowed to wear the symbols of wifehood i.e. kumkum, green bangles and black beads. Therefore, grandmother, a widow is not wearing any kind of jewellery, like a girl in respect of her husband instead of her secret fondness for jewellery (TSL: 257). She worried about, her son would think like this and the relatives also gossip (TSL: 260). Therefore, she stopped wearing jewellery publically, after she was widow and gave all jewellery to her daughter-in-law (TSL: 258). She loved to see her daughter-in-law with bangles, necklaces and other jewellery whereas, daughter-in-law does not interested in jewellery. However, grandmother insists her to wear jewellery for the sake of her wifehood and their customs. She says to daughter-in-law,

So you are going to wedding with your bare neck?.......you’re starving here? (TSL: 258)

Kochamma’s make-up, lipstick and wearing Rahel’s dead grandmother’s jewellery i.e. winking rings, diamond earrings, gold bangles and flat gold chain like a young bride (TGST: 21, 22). Wearing dead grandmother’s jewellery is a symbolic transformation of femininity through the generations.

Roy used kunukku as a symbol of cook. Kochu Maria’s right earlobe had split open once and sewed together again by Dr. Verghese Verghese. But she doesn’t stop wearing her kunukku because she thinks that how would people know her lowly cook’s job (TGST: 170).

Women names are also used as symbol of their beliefs, expectations, etc. Shashi Deshpande arranged name, ‘Jaya’ means ‘Victory’ to present rebel against patriarchal women
suppression. Appa gives this name to his daughter (TLS: 15). Virmati also presents ‘winning intelligence’ in DD. However, in patriarchal family structure expectations of in-laws are remain key element in women life. Mainly, many of these kinds of families look towards daughter-in-law as child bearing machine, especially of son. The ‘Suhasini’ means a flowering woman. Mohan, Jaya’s husband changes her name after marriage as ‘Suhasini’. Daughter-in-law not only expected for child but she should be hands of gold. This goldenness also combined in slim beauty i.e. Swarna Lata means golden creeper (DD: 117).

Women are always dependent on men as father, husband and son for their survival including to fulfil their needs and protection. Therefore, women felt men especially ‘a husband is like a sheltering tree’ (TLS: 32). Women believe that they are meant for pleasing their husbands and in-laws. Virmati remarks that ‘A woman’s happiness lies in giving her husband happiness’ (DD: 227). They perform the different kind of rituals like, puja, fasting, etc. Vanitamami speaks to Jaya when she returns from tulsi puja, ‘a husband is like a sheltering tree’ (TLS: 32) and women ‘have to keep the tree alive and flourishing, even if you have to water it with deceit and lies’ (TLS: 32). Women in TLS are fasting for live and betterment of husband i.e. Mukta says ‘I’m fasting today, Haritalika’. The girls came to the contact of modern views and approaches and like to come out from these bars of customs i.e. Nilima wanted shira to eat. However, the traditional impacts on elders like old women, grandmother, Mai tempers for adopting rebellious views by new generations. Grandmother says,

“The girl should be fasting today, not eating sweets,” (TLS: 133)

Women are suppressed for different reasons i.e. barrenness, mother of only daughters, tempered husband, etc. These things are far out of her hand. Women are finding their magical and supernatural ways to flow out their problems and allied expectations. Vanitamami habitually fasting for children even after her uterus had shrivelled and her ovaries atrophied. From early childhood girls are prepared for cultural and traditional conventions for their future husbands i.e. fasting, Haritalika (TLS: 133). Mukta has more fasts than the normal meal. Jaya said that it is meaningless. The purpose of all Hindu women’s fasts is avoidance of widowhood (TLS: 67). Jaya reminds Vanitamami’s fasts, her rituals circumambulations of the tulsi puja and even the peepul tree still the hope in her mind of having children (TLS: 67).
There is *haldi* and *kumkum* on the picture of coloured Lakshmi in the calendar. It shows typical traditional Indian culture which is specifically related to women. Goddess Lakshmi is also woman, known for money and wealth. Kusum made these stains on it (TLS: 19).

Saptagiri *ajji* treated girls from childhood ‘as arranged the tiny pots and pans, put a few grains of rice in one, some *dal* in another, and, in a third, bits of crudely chopped vegetables that the boy cousins we had been able to coerce or cajole into becoming ‘father’ had ‘bought’ from the market’ (TLS: 30). But the girls are waiting games starts from early in childhood as,

> Wait until you get married. Wait until your husband comes. Wait until you go to your in-laws’ home. Wait until you have kids. (TLS: 30)

The girl wants to support her mother at house work rather than the boy. ‘Twice the girl pleaded, ‘Avva, let me do it.’(TLS: 36). Jeeja’s grand-daughter, Manda follows her *ajji* i.e. rubbing vessels action. Manda helps from early childhood to deliver the milk, stood in the queue for the rations, for kerosene, with her two younger brothers sat and peeled and boiled potatoes, the onions, the flakes of garlic, ran to serve to the customers, etc. (TLS: 53).

Deshpande tries to present extremities in patriarchy influencing womanhood e.g. tempered husband. Mohan explains the episode of the story with his own interest that women in those days were tough. They bear the tempered husband who throws the plate on the wall for simple reasons like absence of fresh chutney (TLS: 35-36). However, the modern woman, Jaya is not accepting the views of the male, Mohan. Mohan saw the strength of woman in sitting silently in front of fire whereas, Jaya found desperation of woman. Deshpande shows silence is only weapon with women to struggle against the temperament but further she should be surrendered (TLS: 36). It shows women silence and men violence.

**Women Sensitivity**

Women are more accountable and responsible in family work especially for child caring. Sometimes they become suspicious about the children’s food, clothing, schooling, etc. Not only they quarrel with each other but their husbands also fight even though they are brothers and highly educated i.e. lawyers (TSL: 135). However, women become more sentimental and close at old age in different events and incidences like daughter’s marriages, farewell ceremony, birth of child, death, etc. Grandmother’s mother and aunt become close at their daughter’s marriages.
Aunt played a central role in arranging Mayadebi’s marriage with Saheb (TSL: 136, 137). Grandmother is eager to see her cousin from Dhaka, her love and passionate feelings for parental house (TSL: 142). Girls, teachers and grandmother become sentimental at farewell ceremony (TSL: 127, 128). Grandmother brought a present for Saifuddin’s wife who support and helped her uncle in his suffering.

Since, he had been so helpful- maybe a nice Indian sari for his wife. (TSL: 210)

Women are more conscious about sorrow even for pet. May shows pity for the dog which is in the middle of the road (TSL: 189, 190).

**Women Relations**

The relations between women as mother-in-law, Kishori Devi and daughter-in-law, Ganga in Kapur’s DD are quite free, friendly and share sorrow freely. Motherly figure, Kishori Devi supports Ganga and blames Harish (DD: 210, 211). However, daughters adopt modern views about their life i.e. education, love, marriage and behaviour instead of following traditional ways and therefore, mother-daughter relations are spoiled. Kapur shows traditional mothers’ views about daughters that they must be obedient, not to give freedom for education and get early marriages at twelve, thirteen, fourteen, etc. The daughters should acquire skills to please their in-laws and maintain their family and home (DD: 220). They must be expert in house-keeping, child-caring, beautiful appearance, etc. instead of education for career.

Kasturi is so rude and cruel with her own daughter, Virmati after her marriage with Harish. Kasturi beats her with chappal on her back (DD: 221) and says,

‘You’ve destroyed our family, you badmash, you randi! You’ve blackened our face everywhere! For this I gave you birth? Because of you there is shame on our family, shame on me, shame on Bade Pitaji! But what do you care, brazen that you are!’ (DD: 221)

….. married away from home, beaten by her mother, and declared dead. (DD: 223)

Manju Kapur shows expectations of in-laws from daughter-in-law through the blessings, ‘Jeeti raho, beti,’ and ‘ashtaputra bhav’. Normally, they prefer son instead of girl for family and inheritance. Girls left the maternal home after the marriage with dowry and remained behind only memories and nothing else.
Manju Kapur portrays orthodoxy nature mostly through her female characters i.e. Kishori Devi, Ganga, Ganga’s mother, Kasturi, Swarna Lata’s mother, etc. However, Kishori Devi, mother-in-law changes her behaviour when she noticed about her daughter-in-law’s pregnancy. She is caring about the unborn child. With this purpose she wants to read ‘Gita’ from Virmati every night for good ‘sanskars’ on child when it will born. (DD: 243). It interprets positive changes in relations between mother-in-law and daughter-in-law. However, these changes in mother-in-law are not for the sake of daughter-in-law but for unborn son.

• **Womanly Communication**

Deshpande portrays the womanly communication through their incidental dialogues, behaviour, symbols, etc. The mothers are conscious and careful about womanhood of their daughters. Mukta informs that Nilima is unable to maintain her womanly things whereas Jaya’s Rati has easily and confidently neat and tidy, never messy about these things (TLS: 64). It is notable that these women pass the burden of typical Indian womanness into their daughters.

**4.8. Women’s Strengths and Weaknesses**

• **Hard Worker and Responsible Women**

Amitav Ghosh, Shashi Deshpande, Arundhati Roy and Manju Kapur present hard working women in their novels TSL, TLS, TGST and DD, respectively. Manju Kapur shows women characters like Virmati, Kasturi, Ganga, etc. work hard at home. She portrays Virmati, the eldest daughter of Kasturi not only hard worker but also responsible. Virmati runs the house, look after younger brothers and sisters, never rested, played, very keen to study, studied more than any others in the family (DD: 5). Mother gives her responsibilities as she is the eldest one.

‘You are the eldest. If you don’t see to things, who will?’(DD: 7)

Arundhati Roy’s Ammu, is responsible mother looks after children and home after her marriage broken. Her daughter, Rahel works as a waitress in an Indian restaurant in New York and a night clerk in a bullet-proof cabin at a gas station outside Washington (TGST: 20). Another woman, Margaret Kochamma works as a waitress at a cafe in Oxford (TGST: 240). Further, Deshpande’s Kusum’s mother is also looks after her children and house whereas father is
engaged in smoking and watching movies (TLS: 22). Her Tara works hard to earn for family survival and her husband beats her if she did not give money for drink (TLS: 53).

Many of the time, women are bridge the broken relations between men i.e. father and son. Deshpande portrays the bridging role of Mohan’s wife, Jaya in communication between Mohan and son, Rahul in her novel, TLS (TLS: 50). Prema, Vimala, Sudha and their widowed aunt Vanitamami cooking effortlessly and that had not even resulted in a good meal (TLS: 84). It shows women accountability and responsibility as well as men carelessness and irresponsibility. Further, many of the time women hard work is neglected.

- Weak Women

Plato, Aristotle, Rousseau, Kant, etc. have expressed their beliefs that lacking of women’s ability to deliberate, self-determination, etc. Kant believes that women are inferior to men. Amitav Ghosh presents that men are physically strong and they have control over women and women are quite helpless in his novel, TSL (TSL: 175, 176).

Women weaknesses are inculcated from early childhood by family members through their treatments given to children. For instance, the family members in TLS make fear in children’s mind through situations like, ‘Run, Kusum, Chandumama’s coming’ for Kusum to disappear, swiftly and silently (TLS: 45). This cry is enough to make Kusum fly in terror. Though, Chandumama has accepted her presence after long in the house (TLS: 45). Even Kusum became a part of the family. Vanitamami and Kusum are weak women have managed their way in life (TLS: 45).

There are many superstitious ways of inculcations and practises of women weaknesses. Jaya’s mother is believer of portents and omens. It indicates that women weakness in their subconscious mind (TLS: 56). Jaya is over-conscious about the different sounds. She listen unnatural sounds from her early childhood by her mother. Deshpande shows impact of emotions i.e. anger, fear, hatred, envy, tender, love, etc. on Jaya’s mind. All things came to her when she lay in bed, sometimes at night. (TLS: 56). There is similarity between the couple stand against the wall and Mohan’s father and mother. Mohan is not talking about the man but of his father and not about the woman who had moaned ‘mother, mother’, but of his own mother, that woman sitting huddled over the fire at night. This is queer feeling of Jaya’s feministic view about Mohan’s thought (TLS: 57).
Jaya’s dreams are about trains leaving her behind or carrying her away, separating her from someone she wanted to be with. Sometimes trapped in ghostly passages and there were sepulchral, deep voices that filled her with horror (TLS: 85, 86, 87).

Amitav Ghosh expresses that women are fasting i.e. Thursday, Saturday, in mostly Indian culture rather than any other (TSL: 178). However, discussions between Jaya and Kamat about grandmother’s purity rituals show its futility. Pursuit of happiness is a meaningless, unending exercise, like ‘a puppy chasing its tail.’ (TLS: 156). This futility inculcates in women’s mind in their hardship, failure, instability, unexpected future, etc. Jaya often notices that her family life is unbearable. It is worse than the boredom of unchanging patterns and unending monotony (TLS: 4). Women want to change smashed life into better lives. However, their sources and ways are not in their hands therefore, they adopt superstitious ways.

Women are dependent on men not only for livelihood but also status. The status of men, superior or inferior is ultimately transfers to women. She knows by husband’s name and identity. Jeeja, a sweeper says,

Saheb is a big officer, you are his wife…’ (TLS: 161)

In views of Jeeja, Jaya’s superior status is the only product of her husband, Mohan’s status as big officer. Jaya’s identity not treated as a person but as a wife for any kind of consideration i.e. living, travelling, etc. Dr. Vyas says to Jaya,

‘With your husband, of course’- … (TLS: 167)

**Women Slavery Preferred and Creativity Ignored**

Manju Kapur portrays women’s prime work towards family and house management i.e. cooking, cleaning, washing, etc. There is no value for their household skills i.e. quick and inventive with the embroidery and knitting needle, as well as with the sewing-machine (DD: 40). However, men deny lower division work and preferred high profile professions. Roy explores the typical work distribution for women and denial by men for particular works in her novel, TGST.

Pappachi would not help Mammachi with the pickle-making, because he did not consider pickle-making a suitable job for a high-ranking ex-Government official. (TGST: 47)
The woman’s mother had never read and not felt need. Kusum left dirty home where Jaya and Mohan want to stay at Makarandmama’s Dadar flat. Jaya saw a ghost of woman in dirtiness of house. Here, we can say that the whole responsibility of house-keeping i.e. cleaning, washing, etc. is only of women and not to men (TLS: 13-14).

4.9. Views on Marriage

Manju Kapur depicts the views of men about education and marriage of girls through the men characters. Kasturi’s uncle, Swami Dayanandji thought about her further education and essential for marriage i.e. balancing household accounts and sewing. They also expect that she should become trained in rituals of Arya Samaj havan, Sandhya and meditation at school ground (DD: 62).

Kasturi’s uncle, Swami Dayanandji criticizes the early marriages, multiple marriages, child widows, etc. He believes that marriage is a ‘union between rational, consenting adults’ (DD: 61). This is the only way of avoiding the misery of multiple marriage and child widow. In modern age, the people are accepting women education but not for the sake of girl’s career but to get marry with educated boy. Kapur gives example of advertisements in the Arya Patrika i.e. educated boys want educated girls. Therefore, girls should go to school till marriage (DD: 61). Most of families look upon the marriage of a daughter as sacred duty and burden (DD: 152).

Swarna Lata insists Virmati to come out from her stale dream of traditional marriage. In views of Swarna Lata the marriage is not the only thing in life. There are so many things in life i.e. the war includes the Satyagraha movement, taking jobs, fighting, going to jail in which women coming out from their homes (DD: 151).

Further, Amitav Ghosh refers Western views about marriage i.e. Ila and Nick simply marry by signed a register somewhere at London (TSL: 170). Western people think it very simple and casual thing. There are cultural differences about marriage. Deshpande presents complications in Indian traditions about marriages. Indians prefer girls not for qualities but extra things like physical appearance, status and properties of in-laws. Jaya’s mother’s initial enthusiasm is not for Asha’s qualities but for her good looks and her father’s money (TLS: 111). Ai and Vanitamami made a pet of Asha during the wedding, caressing and fondling her as a doll (TLS: 111).
• **The Qualities of Bride**

The qualities of bride are physical beauty includes colour, appearance, size and shape, intelligence, cultured as well as acquired skills and education. Deshpande gives an account of these qualities of bride and its importance in marriage market in her novel, TLS (TLS: 90, 92). Dinu says to mother,

‘And look, you’ll be getting a fair son-in-law. He’s fairer than Jaya.’

‘What’s wrong with my Jaya’s colour? And does the colour of one’s skin matter?’ Ai said regretfully about Jaya,

‘Why is she so dark when both the boys are fair?’(TLS: 93)

The dialogue interprets the major role of girl’s fairness to get marry for better status. Hindu women have secondary role and dependent on men for their live. Therefore, they have to please men specially in-laws. Manju Kapur presents the share of education in capacities building of women useful to please in-laws.

Once she had gained a proper education, she would be on her way to becoming one of the finest flowers of Hindu womanhood. (DD: 62)

Best qualifications of daughter-in-laws i.e. expert in cooking, sewing, etc. are helpful to please their in-laws and they would be called *sushil*, hands of gold, etc.

With all the breads she could make, puris with spicy gram inside, luchis big plates, ……and phulkaris, with pyjama kurta, shirts, and salwar kameezes. (DD: 62, 63)

However, the qualities of groom differs to earnings, handsome, hard-worker, behaviour includes no-smoking, no-drinking, etc. Jaya’s Dada informed her, ‘He’s an engineer’. Others, like Kamalakaki adds, “He is quite good looking, no squint, no glasses, even teeth”. Ramukaka says, “He has a good career, hard-working, ambitious, will go far”. Shantakaki informs, “No vices, doesn’t smoke or eat in hotels, comes from a good Brahmin family” (TLS: 91).

• **Child Marriages**

Manju Kapur presents evidences of child marriages and their inferences. For example, Kasturi get married at sixteen (DD: 205) and another woman’s mother married at twelve (DD: 40). Further, Chander Prakash and Suraj Prakash’s sister is a widow at the age of fourteen (DD:
30) and lives with her brother, Suraj Prakash and Kasturi with her eleven children (DD: 30). Lala Diwan Chand’s sister believed that ‘Marriages are in the hands of God,’ sighed his sister, turning her eyes heavenwards (DD: 23). However, Kasturi becomes a bride, at seven but dismissed later by her uncle (DD: 61).

4.10. Discriminations within Women

Traditionally, women are sufferer in patriarchal mode of family structure. Child bearing preference and child birth related issues are not in women’s control but her womb is operated by the men and in-laws with the directions of contemporary society. Many of the cases, she is the victim of these situations. However, women carry the directions of patriarchal society and participated in the process of women victimisation. Manju Kapur very crucially portrays this issue in her DD. Kasturi’s sister-in-law, Lajwanti says about Kasturi’s child bearing like,

‘Breeding like cats and dogs,’ ‘Harvest time again.’ (DD: 7)

Shashi Deshpande also presents dialogue between women regarding pregnancy of Nayana, again and again. Nayana is from poor family has tradition of more children. Middle-class women comment loosely on the issues of more child victimisation of poor women.

‘….when she joins him, ‘pregnant again. Have you ever seen her not pregnant? Her mother-in-law was just the same.’ (TLS: 7)

Lajwanti jealous about Kasturi and her eleven children (DD: 12). Manju Kapur portrays ill-competition between the women though all they are exploited. The eldest, Lajwanti serves her slave to her husband whereas Kasturi carries all domestic work at home as she has produced more children i.e. eleven. Lajwanti always shouts to Kasturi for her children and all cleaning about latrines, toilets, her own quarters and she is not capable for all these things due to her ill-health (DD: 25).

Virmati falls in love with Professor, Harish and they want marry. However, Virmati’s mother, Kasturi and the family members are not ready to accept their love and permit to marry. Kasturi wants to break their affair and happy when Professor’s wife, Ganga became pregnant. Kasturi felt that Ganga’s pregnancy solve the problem and safe her daughter from affair with Harish (DD: 104). Therefore, she forces Virmati to see Ganga and remarked that,
…… it will be a boy, and this is what every man wants, even if he is educated. (DD: 104, 105)

Kasturi blames Virmati for her father’s death, as,

‘Because of you he died. Otherwise is this the age to go?’ (DD: 239)

Kapur portrays ruthless jealousy between co-wives in her novel, DD. Ganga, the senior co-wife of Harish feels jealousy about junior, Virmati and her pregnancy. The birth of girl child in such type of patriarchal family is unwelcomed and therefore, Ganga confident about the birth of girl child to Virmati which devaluate her in views of husband and in-laws. She starts fasting twice a week for the long and prosperous life of her husband.

God will make sure it is a girl. (DD: 245)

Women in Mohan’s house are definite about their roles and well trained and skilful in their duties (TLS: 83). However, newcomer Jaya is mismatched and not able to follow their work definitions skilfully. Traditionally, girls are trained at maternal home especially from mother. Prema and Sudha tortures Jaya about missing button of Mohan’s shirt. She felt guilty for not done well and in-time work like a button missing or a meal cooked badly or too delayed (TLS: 84). The in-laws always blame to maternal mother for their said faults of daughter-in-law. Here, Jaya blames her mother that ‘she had prepared me for none of the duties of woman’s life’ (TLS: 83).

Our Indian society prefers joint families of brothers. After certain period, these families are broken especially when all brothers are married. Fundamental conflicts in these families are head of the family i.e. the father or the eldest brother tries to maintain intact joint family and others prefer nuclear family with their own heading. However, blames for broken family goes to daughter-in-laws not to sons. Appa in TLS left home after he married with Jaya’s mother. Here, they blame her and called Appa cruel (TLS: 29).

Vimala suffered by an ovarian tumour with metastases in the lungs. However, our society including close relatives in-laws are careless about women health. Women are traditionally victimised for typical women health problems like ovarian tumour, breast tumour, even routine issues, etc. The senior women gone through such kind of issues and make their habit to bear
Pains and accept till death. They consider medicinal treatment for woman health problems as a fashion. Vimala’s mother-in-law believes that women’s illness is not serious matter. She says,

‘I never heard of women going to hospitals and doctors for such things.’ (TLS: 39)

Daughter-in-laws have no right to choose anything including their meal, clothes, things, even number of children. Vanitamami in TLS is dominated and ruled by her ghoul mother-in-law and *ajji* and has no right to choose her saris also (TLS: 45).

Ammu left her husband, return to maternal home and established relation with Velutha, unmarried boy of lower caste. Margaret Kochamma made false story about Velutha abused and raped Ammu and reported to policeman. Margaret Kochamma is doing all this not for Ammu’s sake but the scandal and salvages of family reputation (TGST: 259).

### 4.11. Men Violence and Women Silence

Manju Kapur depicts the situations and incidences to show men violence and at the same time women silence in DD. Professor Harish is powerful and act violently with Virmati. She opposed him but his control over her body ultimately submits herself (DD: 189). This is quite similar to Khushwant Singh’s Juggut Singh and Nooran in ‘Train to Pakistan’.

Roy presents the men violence and women silence through various incidents, events, situations, places, etc. Inspector Thomas Mathew behaves ill-mannerly with Ammu at police station (TGST: 8). Pappachi beats every night to Mammachi with a brass flower vase (TGST: 47). Women give respect to men but men calls them ill-mannerly. Kalyani referred to her husband as *addeham* which is respectful form to ‘he’ whereas her husband calls her ‘edi’ which is ‘Hey, you!’ (TGST: 270). It shows the men violence and women silence.

### 4.12. Women Exploitations

- **Women Custody**

Women in patriarchal religious society are in custody of men i.e. father, brother, husband and son from birth to death. She has no freedom to decide, choose, express of about her thought, behaviour, appearance including clothing, eating, ornaments, etc. Women have no right to own property, thoughts, even children, etc. This ‘no’ shows custody for women visible and non-
visible. Manju Kapur presents visible custody i.e. Godown to Virmati in her novel, DD, symbolically. Virmati falls in love with Professor, Harish and wants to marry with him. Her family members are not ready to accept her love. Here, it is notable that daughter should marry with sequential order otherwise the daughters are treated as faulty and it causes difficult to get marry. Virmati’s younger sister, Indu is also ready for marriage in this family. There are two options for marriage of Indu. First, get marry after Virmati in natural sequence and second is compromise the sequence and keep Virmati aside. However, Virmati is not ready for arranged marriage i.e. Inderjit and it is difficult to adopt second option in contemporary traditional society. Therefore, ‘they locked Virmati in the godown and arranged for Indu to marry Inderjit’ (DD: 87). Virmati feels that she is just like dead things and grief of custody for no-crime,

What have I done? I am just like the sacks of wheat and dal here, without my own life. (DD: 93)

- **Bureaucratic Exploitation of Women**

  Arundhati Roy explores the bureaucratic exploitations of women at various places, incidents, situations and events in her novel, ‘TGST’. For instance, Inspector Thomas Mathew stared at Ammu’s breasts while speaking with her (TGST: 8). He says,

  The Kottayam Police didn’t take statement from veshyas or their illegitimate children. (TGST: 8)

  Then he tapped her breasts with his baton. Gently. Tap, tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered. Inspector Thomas Mathew seemed to know whom he could pick on and whom he couldn’t. Policemen have that instinct. (TGST: 8)

  Policemen want to hack off Ammu’s hair as,

  They did that in Kottayam to prostitutes whom they’d caught in the bazaar- branded them so that everybody would know them for what they were. Veshyas. (TGST: 161)

  Another male character in this novel, Mr. Hollick also suggests to Ammu’s husband that ‘Ammu be sent to his bungalow to be ‘looked after’ (TGST: 42).

  Mohan told about Army wives and children squatting in Delhi-like beggars, they want justice (TLS: 5). No one notice their presence and inquired about what is wrong with them. Deshpande describes the plight of women and their children in contemporary social and political
situations at Delhi (TLS: 6). Similarly, Khushwant Singh also presents the bureaucratic exploitation of women in his novel ‘Train to Pakistan’.

4.13. Women Sufferings

Villagers in India especially, women are suffering and suffocating in lack of necessary facilities i.e. sanitation, shelter, medicines, etc. Deshpande thoroughly distinguishes the status of men and women lives at home. The men are flourished whereas women are live in conjunctions and fall into deep depressions. The men are family head occupied outside sitting room like museum maintained from long back. However, women are in inner room. The walls are oiled by their heads. It shows that the women place is restricted and trapped always in inner room (TLS: 26).

Women should adopt the customs and traditions at in-laws. Jaya adopts work distribution for women in Mohan’s family. However, this way is neither meant for women’s happiness nor at least the consciousness of doing right (TLS: 84). This is only prepared for well being of family not for women. Jaya compares herself with dog (TLS: 84). More children are also the burden for women. Manju Kapur’s Kasturi tries to abort the eleventh child with the help of *dai* but unsuccessful (DD: 8).

Village women are squatting behind a bush or a tree. They quickly whisked their saris over their faces but they are not caring and never mind if their bottoms are exposed. However, they feel safe (TLS: 51).

Mukta suffers from thrombosis cancer and never speak about it to her daughter, Nilima (TLS: 64). Vanitamami is also suffering from uterus cancer and her uterus failed and finally carrying death (TLS: 106). Another woman, Vimala never informs to anyone about her gynec illness, ovarian tumour with metastases in the lungs (TLS: 39). Further, Arundhati Roy’s Kalyani died of ovarian cancer (TGST: 14), Velutha’s mother, Chella died of tuberculosis (TGST: 77) and Ammu suffers from asthma (TGST: 159).

In our society, many of the women are psychologically as well as culturally deserted for the cause of barrenness, mother of only daughters, unwanted wives, discarded, claimed, etc. Shashi Deshpande’s Kusum and Jaya are rejected women by their husband and families. Jaya found herself engulfed by the ghost of Kusum (TLS: 125). Jeeja is childless woman and
struggles hard for living life. Her husband married again for her barrenness i.e. unable to give him a son. Vanitamami is also childless. However, some of them struggle for their survival with confidence and flew out with destroying forces.

But Kusum was nuts. Thank God, Kusum, you’re nuts, I had thought complacently; because you’re nuts, I know I’m not, I know I’m sane. (TLS: 126)

Saptagiri ajji, a shaven widow has no right of possessions, absolutely none. She has only two saris to wear, her dead husband’s bed and two wooden chairs. The bed is for memories of her husband and chairs for male visitors only (TLS: 26). She has no right to use bed as well as chair. Widows are not allowed gay and girlish laughter and joins with others (TLS: 46).

4.14. New Indian Women

- **Women Education**

Manju Kapur explores two different views about women education. One, Virmati’s mother, Kasturi follows the traditional approach in education and Shakuntala’s mother, Lajwanti adopts modern ways of women education. Virmati studies in the ‘Arya Kanya Mahavidyalaya’ which believes in grinding the essential rituals of life into their pupils’ consciousness by daily example (DD: 19). They follow rituals like, Morning Prayer, chanting the hymns, *havan samagri* into the fire with the thumb and middle two fingers of their right hand.

Shakuntala stays at hostel away from the home and acquires the degree education. She learnt modern views and approaches through activities like horse riding, smoking, playing cards and badminton, act without her mother’s advice, buy anything without thinking, waste of money, etc. (DD: 18). Shakuntala encourages Virmati for these activities. She says,

‘*Arre,*’ exclaimed her cousin patting her on the back, ‘times are changing, and women are moving out of the house, so why not you?’ (DD: 18)

Manju Kapur’s male characters like Virmati’s father, grandfather and Professor are taking positive views about women’s education. They provide facilities for education of daughters’ in the family and therefore, women of the family are educated. Women are proud of their positive attitude about women education and achievements. Virmati proudly says,

‘My mother, my masi, all studied. It is the rivaz in our family,’ ....
'Even now my father keeps getting my mother books and magazines to read.' (DD: 39)

Professor, Harish tries to teach his illiterate wife, Ganga. She starts learning Hindi and then English letters. This is routine work for her husband and he didn’t have all time for that. However, she is busy with sewing, knitting or preparing food, etc. and felt that she is too old and not capable to learn (DD: 39, 40). Further, Ganga fulfils her hope of learning through her daughter (DD: 41).

- **Dwarf Women Liberty**

  Jaya’s sense of freedom is that she is free from to be cleaned, arranged or rearranged, things put back in its place, clothes washing, ironed them, etc. She felt that how so much time she spent in dusting and polishing furniture and all house cleaning things (TLS: 25). Maidservant, Jeeja serves her services, cleaning and rubbing pots, etc. to Jaya and makes free her from domestic works. Middle-class women like Jaya are dependent on these maidservants for their freedom from drudgery. Jaya believes that Jeeja saves her from the hell of drudgery (TLS: 52).

  Women have liberty but not more than fulfilment of men insight. They try to maintain themselves to satisfy men’s ego and demands. Sue and Feng (TLS: 2010), feminist analysts noted that the modern magazines are propagating this type of women liberty. Deshpande portrays the follow up modern women magazines. Her women in ‘That Long Silence’ creaming her face at night, rubbing the cream in circles, round and round and brushing hairs fifty strokes either side as suggested in magazines. It is notable that Jaya told it is too more than religious women (TLS: 96). Sometimes men compare their wives with another women and demanding change in physical appearance. Jaya cut her hair as suggested by husband, Mohan. He compared Jaya with other’s wives like Mehra’s wife, Gupta’s wife, Yadav’s wife, and Raman’s wife. However, man-woman relations should be natural whether sexual or domestic. Jaya realised that she should participate with her husband whether she maintain herself artificially or not. She needs not to please him as a woman (TLS: 96). Ultimately, sex is a final count to great extent (TLS: 96).

  Now, Jaya is free to maintain her appearance like brushing hairs, dressing, etc. this liberty to Jaya is not a natural freedom but she becomes hands of gold. He suggests her to do a job in such type of magazines (TLS: 99).
Manju Kapur presents unfulfilled women expectations about freedom through Virmati’s wish to donate her body parts after her death.

When I die, she said to me, I want my body donated. My eyes, my heart, my kidneys, any organ that can be of use. That way someone will value me after I have gone. (DD: 1)

- **Bold and Rebellious Women**

Swarna Lata and Virmati in DD, Jaya in TLS and Ammu in TGST are bold and rebellious women depicted by women novelists, Manju Kapur, Shashi Deshpande and Arundhati Roy, respectively.

Swarna Lata in DD is a bold girl participated in struggle for the nation, *satyagraha* movements and as nationalists, communists and leftists movements for freedom. Virmati inspires with her way of thinking and her active participations against routine house works. Virmati believes that Professor Harish also expects such qualities from her like Swarna Lata (DD: 134, 135). Virmati made Swarna Lata her role model to satisfy Harish’s attitude to speechmaking preparation, rehearsal, study approach and subsequent assessment (DD: 140).

Manju Kapur presents women conference and girls participations, fully. The women guests are giving speeches about freedom necessary for the development of human spirit and war especially for affected women. They focused on equality for all classes of people, even the lowest of the low (DD: 142). Begum Saba Malik, in the presidential chair, felt that the traditional views of women are changing as girls continued the freedom struggle (DD: 143). Further, Swarna Lata’s speech was about women’s not only duty to the unity of our country between rich and poor but also between Muslim and Hindu, between Sikh and Christian. In her views, artificial barriers are created amongst us to gain power and politics of religion (DD: 145). She is rebellious woman discuss with Virmati like,

Men don’t want family wealth to be divided among women………..in society! Imagine! (DD: 251, 252)

That is my female inheritance. That is what she tried to give me. Adjust, compromise, adapt. (DD: 256)

Swarna Lata and Miss Dutta help Virmati to get abort (DD: 173, 175). Further, Kapur depicts active participation of schoolgirls in freedom march through the streets of the fabled city, shouting like *Lal Quila tor do* and *Azad Fauj chhor do* (DD: 258). Virmati came into contact
with Swarna Lata and impressed by her thoughts and active participation in the movements for freedom. She wants to give name ‘Bharati’ to her daughter. However, Harish gives name ‘Ida’ instead of ‘Bharati’ (DD: 276, 277). Virmati’s rebel in inspiration of Swarna Lata’s thoughts is not reached to final winning against patriarchal dominance.

Sita, Savitri and Draupadi are the famous idols in Hindu myths propagating male dominance and submissive women nature i.e. ‘Sita following her husband into exile, Savitri dogging death to reclaim her husband, Draupadi stoically sharing her husband’s travails….’ (TLS: 11). Jaya in TLS rejects these views in society through mythical women in stories for their husband’s sake.

The works of cooking, cleaning vessels, collecting the drinking water glasses and jugs and clearing up all these things are exclusively female operations in our society. Sujata in TLS angrily raises the question about mandatory work for girls,

‘Then why can’t the boys do it? Jannu, or Shridhar? Why does it have to be me and Veena?’ (TLS: 81)

Traditionally, it is believed that woman should be submissive and obedient for their womanhood. Jaya realised that Mohan knows anger made a woman ‘unwomanly’ (TLS: 83) means she rebel against male dominance. It seen in Jaya’s decision of abortion of third child without consent of husband, Mohan (TLS: 130, 131).

Roy presents rebel of Ammu against her maternal home. She thought about escaping from the clutches of her ill-tempered father and long suffering mother (TGST: 39). She decides her own marriage with Bengali boy in absence of parents (TGST: 39, 223). Further, Margaret Kochamma also left her parents’ home for her freedom and independent living i.e. to work and save enough money for herself (TGST: 240, 241).

4.15. Points for Discussions

Shashi Deshpande, Arundhati Roy and Manju Kapur present different aspects of patriarchy in their novels, TLS, TGST and DD, respectively. Women have no right to own property but they are property of men i.e. Virmati in DD and Draupadi in Mahabharata referred in TGST. Arundhati Roy presents the patriarchal control over women and negligence for girls in property rights even though they worked equally to sons i.e. Ammu. Kapur shows not only
women slave but men control over women passes through generations. Harish marries with Virmati for companion and conscious about her physical appearance whereas Nayana’s husband is drunkard, useless and good for nothing shown in TLS. Mohan in TLS is a dutiful son, father, husband and brother. However, he refuses to believe and interfere in family quarrels.

Men and women in Deshpande’s TLS are more conscious about son. Husband in patriarchal family demands son from wife otherwise he will punish her like throw, take another wife, etc. Nayana is facing curse of being a mother of girls by the men i.e. her husband, father and brothers. Patriarchal concepts, approaches and views also adopted by women willingly or unwillingly, especially for son. Women develop their guess about pregnancy of son using some signs, face and movements, shape of her belly, the things she craves. Family members including mother-in-law and husband care for woman, if guess is in-favour of son.

Gandhari in *Mahabharata* is a famous idol of ‘wife sacrifice’ for husband in which she becomes artificially blind for the sake of husband’s blindness. Husband provides better things like saris, education not to maintain her status but to satisfy his ego. Tara accepts all exploitations because husband keeps the *kumkum* on her forehead, father for children and public pressure. Man has choice and freedom of not only life but also sex and it is expected that women should accept it, willingly. Kapur portrays ill competition between co-wives, Ganga and Virmati to maintain their husband.

The husband as well as in-laws expect beautiful bride with expertise in housekeeping including cooking, washing, cleaning, etc. and hands of crafting including needlework, embroidery, paintings, etc. for decorations as well as special qualities like higher education, writings for source of earnings, etc. Deshpande calls to these women as ‘Hands of Gold’. It is expected that these women should not criticise husband and in-laws about their exploitations and spoiled relations.

Traditionally, unmarried women and delayed marriages are risk to family status. Unmarried daughter is shame to the mother therefore Kasturi in DD believes that marriage is important to girls than education and career. The daughters have over load of family works and responsibilities especially in joint families and therefore, they left education. Roy and Kapur present the discriminative views of society especially men towards women education. There is specified sequence of marriage for daughters in the family. The elder daughter should get
married first and simultaneously next one, otherwise elder unmarried girl considered faulty. Women are trained for waiting from early childhood through different games, treatments in family and society. Kapur explores the complexities between traditions and modern views towards marriage of girls through Kasturi and Lajwanti. Further, Kapur depicts the challenges and limitations in the way of better future of girls’ through education. She presents the views of traditional women about the need of men for protection. Deshpande shows women belief, ‘a husband is like a sheltering tree’ and women meant for pleasing their husbands and in-laws. Therefore, women perform the rituals like, *tulsi puja*, fasting at *Haritalika*, etc. for the sake of husband’s health and wealth. Kapur shows specific symbols of wifehood i.e. *kumkum*, green bangles and black beads. Widows are instructed not to wear the symbols of wifehood. Kochamma wears Rahel’s dead grandmother’s jewellery as a symbolic transformation of femininity through the generations. Women names in India typically show femininity like Suhasini, Swarna Lata, Virmati, etc. in TLS and DD.

Deshpande shows complications about marriages that Indians prefer girls not for qualities but things like physical appearance, status and properties of in-laws. Kapur gives list of girl’s expertise in cooking, sewing, etc. are best qualifications of daughter-in-laws to please their in-laws but focus is on education. Swami Dayanandji in DD thinks that education along with rituals of Arya Samaj havan, Sandhya and meditation is essential for daughter’s marriage i.e. balancing household accounts and sewing but criticizes early marriages, multiple marriages, child widows, etc. Amitav Ghosh refers Western views about marriage i.e. Ila and Nick simply marry by signed a register. Kapur’s Swarna Lata believes that marriage is not only thing in women life whereas there are many things to do i.e. the war includes the *Satyagraha* movement, taking jobs, fighting, going to jail in which women come out from their homes.

Amitav Ghosh, Shashi Deshpande, Arundhati Roy and Manju Kapur present hard working women in their novels TSL, TLS, TGST and DD, respectively. Kapur’s Virmati runs house, looks after younger brothers and sisters, never rested, plays, very keen to study than others in the family. Roy’s Ammu, is responsible mother looks after children and home after her marriage broken. Kusum’s mother in TLS looks after her children and house whereas father is engaged in smoking and watching movies. Tara works hard to earn for family survival. However, men prefer women slavery and ignore their creative skills. Deshpande presents extremities in patriarchy influencing womanhood e.g. tempered husband throws plate on the wall...
for simple reasons like absence of fresh chutney. She shows that the silence as only weapon with women to struggle against men temperament.

Women are more sentimental for daughter’s marriages, farewell ceremony, birth of child, death, etc. Jaya became conscious and looked into the dark future of Manda from poor family i.e. early marriage, drunkard husband, children, more children, poverty, ill-health, cruelty, work, more work, etc. However, Kapur and Deshpande show ruthless women approach towards women especially for child bearing, co-wives, caring husband and in-laws, her illness, etc. Lajwanti always shouts to Kasturi for her more children and asks for cleaning latrines, toilets and quarters which she has no capacity for all these things due to ill-health. Prema and Sudha tortures Jaya for missing button of her husband, Mohan’s shirt. Deshpande shows belief of old generation women that medicinal treatment for womanly health problems is a fashion whereas Vimala’s mother-in-law believes that women’s illness is not serious matter.

Women weaknesses are inculcated from early childhood by family members and society, shown in TLS. Deshpande shows impact of emotions i.e. anger, fear, hatred, envy, tender, love, etc. on Jaya’s mind. Discussion between Deshpande’s Jaya and Kamat about grandmother’s purity rituals shows its futility as meaningless, unending exercise with hardship, failure, instability, unexpected future, etc. Amitav Ghosh presents in TSL that men are physically strong and have control over women. Women are in custody of men i.e. father, brother, husband and son from birth. Therefore, unchanging patterns and unending monotony in life force women to adopt superstitious ways. Deshpande describes plight of child who has invisible father and his mother whereas Arundhati Roy rejects the assumption of father essential for child.

Manju Kapur depicts the rituals, traditions and customs of Indian families especially at marriage i.e. marriage in caste and religion, multiple marriages of men, marriage rituals, etc. Kapur shows futility in multiple marriages of men and plight of victimized women and their children. She shows son preference through blessings like, ‘Jeeti raho, beti’, ‘May you be the mother of a son’. Roy and Kapur present multicultural marriages in their novels, TGST and DD, respectively. Kapur presents crisis between modern daughters and traditional mothers. Further, Kasturi’s mother is against meeting and speaking girls and boys with each other before marriage i.e. Kasturi and Suraj Prakash whereas Swami Dayanandji believes that the young people should not get married without knowing each other. Roy, Deshpande, Kapur and Ghosh depict free and
Kapur shows quite free and friendly relations between mother-in-law, Kishori Devi and daughter-in-law, Ganga in DD whereas spoiled mother-daughter relations of Kasturi and Virmati. However, Kishori Devi changes her behaviour when she noticed about her daughter-in-law, Virmati’s pregnancy and caring the unborn child.

Deshpande thoroughly distinguish the status of men and women at home. The men are flourished whereas women are live in conjunctions and fall into deep depressions. Village women are suffering for primary facilities like toilets and therefore, they squatting behind a bush or a tree. There are few women sufferer from thrombosis cancer, uterus cancer, gynec illness, tuberculosis and asthama, etc. Some of the women are socially, culturally and psychologically deserted for barrenness, mother of only daughters, unwanted wives, discarded, claimed, etc. More children are also burden for women which Kapur’s Kasturi tries to abort the eleventh child with the help of dai but unsuccessful.

Kapur and Roy depict men violence and women silence through different events, situations, incidences, etc. in DD and TGST, respectively. Roy presents the bureaucratic exploitation of woman through Ammu by inspector Thomas Mathew.

Jaya’s concept of freedom is concern with escape from drudgery works. She keeps maidservant, Jeeja to achieve her freedom. Therefore, the concept of freedom of middle-class women is confined to escape from drudgery not to be free from bars of traditional patriarchal customs. Finally, these women spend their time and energies to prepare them to please men.

Swarna Lata and Virmati in DD, Jaya in TLS and Ammu in TGST are bold and rebellious women. Swarna Lata is a bold girl participated in struggle for nation, satyagraha movements as nationalists, communists and leftists movements for freedom. Swarna Lata and Miss Dutta help Virmati to get abort. Jaya rejects male dominance and reach to decision of abortion of third child without consent of her husband. However, Harish gives name ‘Ida’ to his daughter instead of ‘Bharati’, which Virmati wants. Virmati’s rebel is not reached to final winning against patriarchal dominance.

4.16. Resume
The selected novels from the second phase (1976-2000) written by men-women novelists are reviewed to learn previous conventions and possibilities of future improvements in women's life. These novels are also show similar image and views about women shown in the previous chapter. The crises between modernity and orthodoxy of men and women with typical concept of ‘Sheltering Tree’ for husband and ‘Hands of Gold’ for wife are shown in this chapter.