Chapter - VI

Conclusion

On the basis of the analyses and observations made of the characters, situations, points of view and the socio-cultural values and certain characteristic features of Indian society are stated in this chapter. The transitional phases also mark the variability and distinction of the status and power of women in the Indian contexts especially the middle-class society. Some of the notable features are as follows.

a) Socio-cultural Situations

Patriarchy is common socio-cultural feature in the reviewed novels. Men hold power through ‘fatherhood’ and ‘symbolic power’ of father as sense within conscious, sub-conscious, culture and institutions. Patriarchy shows through property rights belongs to men, control over women, women custody, male heir, quest for son, husband and father essence, etc. as well as women are treated inferior, at secondary place, involved in drudgery and unpaid work, dependant, have no property rights, no courage to express, etc. Traditional women like Astha’s mother and Saroja willingly accept the property right belongs to husband and brother, respectively. However, new women generations adopt feministic approaches and become aware of their property rights at the paternal and maternal family. In this society, the property right is not transferable through inter-racial, -caste and -ethnic groups.

The purity of race and caste always performs through control over women and their reproductive capacity. Patriarchal control of father over daughter is depicted by Singh in TTP, Markandaya in NIS and Bhagat in TMML, brother’s control over sister in TMML, husband control over wife by Mukherjee in ‘Wife’ and Desai’s CTP, lover control over beloved in Joshi’s TF and Deshpande’s CD.

Markandaya, Deshpande and Kapur show the essence of husband and father for woman. Further, Markandaya, Desai, Singh, Joshi, Mukherjee, Kapur and Deshpande show child especially son essence for woman not only for survival but her status. Woman’s pregnancy is her completeness. Husband in TLS demands son from wife otherwise he will punish her, throw, take another wife, etc. The parents look at the son as heir of family, money maker, property, etc. Traditional mothers in MW believe that the family without son is incomplete and meaningless.
Therefore, they perform religious rituals before and after marriage, use modern medicinal techniques, gives birth number of girls in waiting of son and man married with more women and harasses them. Kapur and Deshpande depict the consciousness of society about the baby’s gender and the birth of son is point of the great celebrations. Further, women develop their guess about pregnancy of son using some signs, face and movements, the shape of her belly, the things she craves. Modern man, Hemant in MW has no difference between boy and girl child but wants son for his paternal heir as he is only son of his parents.

Traditionally, unmarried women and delayed marriages are risk to family status. Deshpande and Bhagat show that women are more conscious about women marriage and their children and give more importance to marriage than education and career. There is specified sequence of marriage for daughters, elder first and simultaneously the next one by one; otherwise elder unmarried daughter considered faulty, depicted in DD. In patriarchy, woman’s place is not at maternal home but she should be in her in-laws and become as a good wife, a good bahu and a good bhabhi in any condition. However, Deshpande’s Manjari and Kapur’s Swarna Lata reject this common understanding whereas Sindhu looks optimistically towards marriage for company and securities.

Indians are not ready to accept racial and cultural mixed parentage, polygamy, remarriage, extra - and pre-marital relations, etc. even though they are educated, from upper-class and -caste and interacted with Western culture. Joshi and Deshpande show marriage in caste, class and religion.

Kapur, Deshpande and Bhagat used the clothes, jewellery, accessories and traditional symbols like kumkum, mangalsutra, etc. to show femininity with different meanings to unmarried girls and married women. Bride wears specially prepared wedding sari, the mangalsutra, the silver toe rings, etc. but widows are instructed not to wear these symbols of wifehood. Bhagat’s Arati adjusts fake gold jewellery matching for status. Further, Gopal’s father wants to sell his wife’s jewellery for Gopal’s engineering coaching classes and Gopal also reject traditional approaches like wearing sari. Mukherjee portrays the influence of special ornaments and clothes to be a high profile women like announcer. Indian immigrants in Western countries try to maintain Indian culture.
Deshpande, Kapur and Bhagat show religious rituals to purify, find good husband, bear son, succeed in examinations, etc. Kapur presents the Indian culture at marriage i.e. chanting mantras and seven steps around the fire with cultural restrictions to woman i.e. not allow calling husband by name, not touch to other men, etc. Deshpande shows cultural variations between small town and metropolitan cities whereas Joshi and Mukherjee depict the cultural difference between India and Western countries. American and metropolitan girls are behave like boys whereas Indians especially from small town and villages are not ready to accept free and liberal man-woman relations even though they are educated, from upper-class and -caste and interacted with Western culture. Indian immigrants in America preferably adopt outdoor culture instead of work distribution at home. Further, Singh presents union between two religions through Juggut’s sacrifice for his love with Muslim girl and his embryo.

Deshpande and Bhagat show women abuse in fight between rulers and communal violence. Singh and Roy present bureaucratic women exploitations in their novels.

Deshpande and Kapur portray remarriages, inter-caste and -religious marriages, love marriages as well as marriage failures. Markandaya, Mukherjee and Desai explore major causes of marriage failure like infertility which affects the women life in all respects.

b) Women Characters

Women characters in the reviewed novels are influenced by contemporary socio-cultural aspects. They are fed up of congested and shrunk ideal Indian womanhood and come out with optimal strengths, boldness and rebel against men dominance and control.

A virgin bride protects racial, caste and religious purity. Deshpande shows the importance of girl’s virginity for marriage whereas Kapur depicts the importance of its evidence for good husband-wife relations. Mukherjee presents over consciousness of Indians about teenage daughters’ relations. Girls are also more conscious about nobility and purity. Singh acknowledges the virginity is weakness as glory of Hindu women. However, Bhagát’s Vidya denies this principle and feels happy and proud of for loss of her virginity in pre-marital adulterous relations with Govind.

Markandaya, Mukherjee, Kapur, Deshpande and Bhagat show parents’ conscious about daughters’ physical appearance like size, shape, waxed arms, beauty parlour done hair, glittering
jewellery, exposure, etc. Women spent more time to collect required things, literature and maintain themselves. Women who provide beauty parlour facilities are become the ‘Fairy Godmothers’ for these girls. Sometimes, women become nervous for their too small breasts, hairy legs, broad face, thick lips and blunt nose. Therefore, women like Dimple in ‘Wife’ worried about her physical beauty and read different advertisements in women’s magazines, bought skin whiteners and doing exercises.

The hard worker, smart, educated, beautiful, but meek, submissive and obedient girls are preferred in patriarchy based marriages. Mukherjee gives girls’ qualities as young, tall but less height than groom, slim, fair, long hair, light weight, attractive breasts, waist and hips, singer, free-style dancer, knitter, fancy cooker as well as convent-educated and fluent in English. Checking horoscope, dowry including gold ornaments, saris, watch and fountain pen, some furniture, etc. are also important for girl’s marriage shown in ‘Wife and NIS. Deshpande and Bhagat give similar observations. Deshpande calls to these women as ‘Hands of Gold’. However, their hard-work and expertise are neglected and it is expected that they should not criticise to in-laws.

Deshpande and Bhagat portray the conscious about market values of women appearance through Rani and Arati, respectively. Rani prefers her physical appearance in the sense of men pleasure instead of ‘motherly figure’ and her natural responsibilities. However finally, Deshpande focuses on women beauty in physical strength instead of luscious curves of the female forms.

Women names used in reviewed novels to indicate typical Indian femininity like river, illusion, sacrifice, bravery, continuous hard working, wealth, light, knowledge, pray, flowers and chain of flowers and respect to Earth and cow, etc.

Women in novels like TTP, NIS, CTP, ‘Wife’, TTD, TSL, TLS, TGST and DD are passive and engaged in domestic unpaid works as well as production including farming, gardening, rope-twisting and marketing for their survival. Bhagat also shows similar association of women with domestic work through Vidya and Arati. New generation women are aware of the realities about unpaid labour at home. They try to find their career in liberal market space in men’s world like beauty parlour, cookery shows on TV, etc.
Deshpande and Kapur depict responsible women and irresponsible men in their novels. Generally, men want children but neglect responsibilities. Therefore, women have no time and energy for self-caring and neglect their fundamental needs like health, protection, career, etc.

Women’s mental and physical suffocation and sufferings are presented by Singh, Markandaya, Mukherjee and Deshpande. Deshpande shows suffocation of trapped women in congested and restricted inner room which fall them into deep depressions. Village women are suffering for primary facilities like toilets. More children are also the burden for women. Women are psychologically as well as culturally deserted for barrenness, mother of only daughters, unwanted wives, discarded, claimed, etc. Further, the novelists show women sufferers by different incurable diseases, problems of pregnancy, deaths in delivery, family and social victims, etc. in their novels. Deshpande and Kapur explore the problems of widows in contemporary society through Pushpa’s mother, Astha’s mother, Mrs. Reddy, Mrs. Trivedi and Pipeelika.

Deshpande and Bhagat skilfully portray the development of feminine sense in girls’ mind with changes in their body. Motherly sensibilities are fundamental women abilities show through major and minor protagonists in reviewed novels. Kapur presents that the women are more sentimental than the men. Deshpande explores that men are practical and easily overcome the emotions. However, women of bourgeois society adjust their motherly sensibilities to maintain their high profile status.

c) Attitudes and Approaches

Deshpande used ‘quilt’ as a symbol of love and family togetherness in MO. Personal, intimate, public and social man-woman relations are observed in reviewed novels. However, majority of the relations have established control over women and that control probably used for women exploitations. Women in these novels are work-hard, -keenly, -steadily but passive and neglected, dependant and living unexpected life with loneliness. They are considered as more sensitive, emotional and weak. Deshpande shows impact of emotions i.e. anger, fear, hatred, envy, tender, love, etc. on Jaya’s mind. She shows purity rituals are futile, meaningless, unending exercise like ‘a puppy chasing its tail’ which inculcates hardship, failure, instability, unexpected future, etc. in women mind. Amitav Ghosh presents that women are quite helpless.
Mukherjee, Deshpande and Kapur present religious and superstitious beliefs of women and importance of palmists, horoscopes and stars in women’s life and daughter’s marriage.

Men are attracted towards the typical Indian womanhood. They want attractive and sexy wives for sex with comfort, look after, children and love. Further, Deshpande explores the inferior views of common man about woman. Men look at maidservant as slave and inhumanly whereas women respond to her as a woman. Some men are considered that women are silly, stupid, foolish and mad, depicted by Desai.

Devayani and her mother, Pushpa in CD have free relations whereas the relations between Pushpa and her mother are contrast to Devayani and Pushpa. Kapur shows spoiled mother-daughter relations through Kasturi and Viramati. She shows quite free and friendly relations between mother-in-law and daughter-in-law through Kishori Devi and Ganga. Kishori Devi changes her ruthless behaviour about daughter-in-law, Viramati when she noticed her pregnancy and caring of unborn child. Joshi and Deshpande present free and friendly relations between brother and sister whereas Markandaya’s Arjun and Roy’s Chacko hate their sister and reject all rights to them.

Women discriminate the women on the basis of race, colour, religion and occupation as Jugga’s mother to Nooran in TTP, Amit’s mother and sister to Dimple in ‘Wife’. Kapur, Deshpande and Mukherjee show the ruthless women approach towards women especially for barrenness, more child bearing, co-wives, caring husband and in-laws, her illness, etc.

Deshpande depicts that physical union through sex along with love is complete union of two human beings. She expresses their concept of love as complexities of ideas, emotions and responses coming from mind, body, heart, breasts, skin, etc. Desai presents the urge of woman plight in CTP and cry of all married women for physical and mental satisfaction through Maya and Gautama.

Feminist writers like Roy, Deshpande and Kapur depict free and liberal sexual relationships before and after marriage. However, Deshpande’s Devayani realised that her relation is as a kept woman and not as wife. Women have no courage to speak about their extra-marital relations with husband but men not hesitate.
The novelists portray uneven responsibilities between men and women, son and daughter, boy and girl, and husband and wife. Men are engaged in highly responsible and prestigious works whereas women at secondary place and involved in inferior works. Therefore, women depend upon father and husband for their survival and progress. Women believe that man is the *annadatta*, breadwinner and respectable. Deshpande shows women belief, ‘a husband is like a sheltering tree’ in TLS. Women found their happiness in submission, not only to husband but also to families. They perform the rituals like, *tulsi puja*, fasting at *Haritalika*, etc. However, Kapur shows equal distribution of work and responsibilities between husband and wife whereas, Bhagat depicts women rebel against discriminated work distribution and her inborn domestic accountabilities through Arati. Deshpande’s Jaya became conscious and looked into the dark future of Manda from poor family. Women in TTP and NIS exchange their body in barter of jewellery i.e. bangles, bracelets, anklets, earrings, etc.

Deshpande and Kapur show gender discriminations in cultural, social as well as economical space i.e. great naming ceremony of son, son’s name by the same letter as father’s name, more wages to men than women and inferior medical facilities to girls. Badri believes that women’s readings and writings are not only less significant but time-pass. His grandfather uses abusive and derogatory words for *Harijan* girl. However, some men adopt modern views about girl’s marriage, education and career however they are conscious about their beauty. Further, Amitav Ghosh and Deshpande adopt modern views about marriage i.e. registered marriage and inter-religious marriage. Kapur’s Swami Dayanandji criticizes the early marriages, multiple marriages, child widows, etc.

d) **Indian Novelists’ Points of View**

Kapur, Deshpande and Bhagat present women belief and support to male centric society. Roy and Kapur show the discriminative views of men towards women education whereas Markandaya, Mukherjee and Joshi adopt modern views about daughter’s education. Kapur’s Virmati follows religious rituals along with education whereas Shakuntala stays at hostel and learns modern views and approaches. Girls left their education for drudgery work and responsibilities in joint families. Indian women like Manjari works as a typist, Devayani as a script writer and book translator, Sheila participates in father’s business equally, Nirmala runs
Yoga classes, Astha works as a teacher, etc. However, Kapur depicts the challenges and limitations in the way of better future of girls’ through education.

Kapur shows orthodox women i.e. mother and modern men i.e. father, father-in-law, uncle, husband, etc. whereas, Deshpande’s women are revolutionary and men are orthodox. Kapur presents the crisis between generations. Her daughters willingly accept modern approaches of marriage i.e. love marriage and delayed marriage whereas, the mothers insist daughters to follow the customs and traditions of marriage.

Kapur and Deshpande present women quest for independency through Astha, Manjari and Nirmala. Their women want independency for self-identity, money, satisfaction, etc. Swarna Lata and Virmati in DD, Jaya in TLS and Ammu in TGST are bold and rebellious women participated in struggle for the nation for freedom. Deshpande and Bhagat present women struggle for survival especially widow and divorced women through Manjari and Sindhu’s mother and Govind’s mother.

Deshpande and Kapur show dwarf women liberty in their novels. Their concept of women freedom is concern with escape from drudgery works. Therefore, maidservants like Jeeja and Mala are source and ways of said freedom. Further, dream of middle-class women are lovely in-laws, marriage with the right man, respected in their position and power. 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.

Though modern girls are liberal, they are not speaking directly about their proposals with boys and keep boys in confusion, Arati and Gopal. Bhagat uses the terms ‘sand-witch’ and ‘eater’ to indicate woman eager to have free from the clutches of traditions and customs in favour of man. Arati frightened about her another boyfriend, Raghav.

Individual liberal feminism shows the influence of capitalist market forces and promotes women to sell their body for money and luxury. Kapur presents the role of women in business deals and its impact. Mukherjee and Desai portray the views that women and their body parts are for entertainment and pleasure for men i.e. beauty contest, cabaret, etc. in their novels TTD and CTP. Some of the women are giving more importance to money, property, things than the humanly requisites, reported by Bhagat in RT. Therefore, actress Rani tries to loss her weight like her daughter at eighteen.
Deshpande’s Sindhu, Kshama, Savitri, Rani, Devayani, Gayatri, Manjari, local queen and Malatiajji are strengthened, empowered, bold and warrior women. Bhagat’s Vidya and Arati speaks, keep contacts and adulterous relations with boyfriends, boldly. Women of Kapur, Deshpande and Bhagat are fed up of ideal Indian womanhood, rebel against traditions and reject the feminine appearance.

Asth is modern woman has affair with Rohan when she was in college, married with Hemant and used birth control and family planning techniques for freedom of her pregnancy. Tara discusses the issue of birth control with her dormitory neighbours and wilfully abandoned her caste by marrying with foreigner. Further, Jaya rejects customs through the decision of abortion of third child without consent of her husband. Swarna Lata and Miss Dutta help Virmati to get abort in DD. 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.

Girls prefer freedom unconsciously than short proposals for women empowerment. Vidya spent more time for establishing relationship with Govind instead of preparation for medical entrance. She declares that she is mature and eligible to get enjoy and freedom. She feels happy for loss of her virginity in pre-marital adulterous relations with Gopal. This declaration shows her rebel against traditional bounds of men control over women and their reproductive system.

The historical love triangle i.e. two women and one man in CD shows victim and control over women whereas Bhagat’s love triangle i.e. two men and one woman in RT presents woman liberation. In the first case, woman is victimised and in the second case man is suffered. Deshpande, Kapur, Mukherjee show father acceptance for daughter’s rebel for genuine urge of self selected life partner whereas mother denial not only daughter but also son-in-law. However, these mothers accept rebellious daughter-in-law.

- **Recommendations**

   Analyses, findings and methodology of this study are useful for academic and application purposes. The methodology is useful for analyses of different literature like novels, stories, dramas, poems, etc. to understand women representation with trends. The discussions and
findings can be helpful to academicians, students, teachers, researchers, etc. to learn women world with feministic approaches. These findings are useful for governmental and non-governmental agencies for institutional planning and application for gender equalities.

**Acceptance and Limitations**

The selected novelists rightly portray positive changes in Indian society towards feministic achievements after independence in their novels. Therefore, methodology used in this study stood useful for feministic analysis of representation of women in post-independence Indian English novels and objectives are fulfilled at satisfactory level. The hypothesis of the study, “the representation of women in novel is validated with the contemporary social situations created the world of the novel through the elements of a novel such as characters, setting or situations, dialogues, point of view and so on as delineated and depicted as a mirror image of the contemporary socio-cultural setup of the society” is accepted.

There are few known and unknown English novels written by men and women novelists in India and abroad. Here, only fifteen post-independence Indian English novels are selected for the feministic analyses. These novels are written by eminent men and women feminist and non-feminist novelists. However, when wide scope of the study taken into consideration, the results based on analyses of these selected novels ultimately have limitations to present all issues related to and about women with feministic approach.

**Scope of Further Study**

The present analyses can propose topics for further studies to understand the representation of women with feministic approach. The novels can be selected from different period, novelists, geographical territory and different languages. The English novels may compare with different literature like dramas, stories, poems, etc. in English and other languages to learn women world. The focus of analyses may give more on recent literature to understand recent trends in representation of women.

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