CHAPTER 6
CONCLUSION

Male and female are complementary to each other. But in the social life, the importance of the woman as mother and nurturer is more important. Society gets from her love, inspiration, creation and strength.

In Indian literature many names for the woman are prevalent, which reflect in totality her various aspects. Because of her relation with Nara and Nara dharma, she is known as 'Nari'. In Rigveda she is called 'Mena' because man respect her. Because of the predominence of shyness in her, she is known as 'Stri'. The woman who is devoted to man is called 'Musha'. Because of her capability of making man emotional, thrilled and pleased, she is called 'Pramada'. She gets the name of 'Lalana' because of her being desirous and able to incite desire in man. The woman is called 'Manini' because she loves honour and because of inciting desire she is also called 'Kamini'. She is also known as the giver of wisdom. So, it becomes clear that the woman has her own importance.

In the Vedic literature the expression of
the sublime and wider personality of the woman is presented. But from later Vedic and post-Vedic age there had been changes in the life-values and her position in the society. Upto the coming of the computer age the personality of the woman has transversed many stages of rise and fall.

All thoughts about woman, her morality, her convention relating to her life or ideal are the result of her way of living. Our ideals and beliefs develop according to life-order and organisation. Along with change of time, the contemporary religion and truth which are the basis of culture starts breaking and new values are established in their places.

Novel is the unique medium of characterization of human values. And in it the life values of the woman are always given importance and Hindi novel is not the exception. Hindi novel has been progressing on its progressive journey together with all the dimension of change. Among those dimensions the life values of the woman is also one.

In Hindi novel the life values of woman had never been the same. They have seen change according to the time, and are reflected in the novels. The
Pre-Premchand Era depicts outer life and is incident dominated. The characters are often presented as representatives of a particular class. The woman is also included in these 'typed' characters. It is difficult to decide whether low or high, good or bad about the characters. They are not less or more regarding the qualities. They equally had fault. In these novels all 'Sati' are 'Sati', there is no difference between them. They love their husbands like Sita and Savitri. Similarly the bad women characters also are not different. They have similar tendencies. They are always busy in bad works. It means that in the Pre Premchand-Era we find two types of women characters - Satwik and Tamasik. Satwik woman is like a Goddess and the Tamasik woman is a bad woman. The Goodess like characters while bearing all the difficulties through out life are successful in the end while those of Tamasik tendencies ultimately are defeated.

The woman of the Pre-Premchand-Era was coloured by the lustfulness of 'Ritikal'. She was a puppet in the hand of the novelist. The man was incited by her beauty. As in the Ritikal, the woman was classified in a water tight compartment. Similar classification, though not done in the novel of this age, still can be seen in 'Nayika Bhed'. In \textit{Kusum Kumari} we find 'Samanya Rup', in
Anguthi ka Nagina the 'Swakiya Rup' and in Chapala the 'Prakiya Rup'. In the age Kishorilal Goswami's heroines inspite of being the mediavel environment are powerful. Devakinandan Kshatri's novels are hero dominated. His heroines are the standards of beauty and softness. But the woman detective and vamps are expert and powerful like man. Inspite of that, they could not come to reality. In society 'Satitwa' has remained as the only way to free herself from debt, because she has to present an ideal. Breaking the 'Satitwa' the Goddess-like woman became bad woman hence the only means to retain her Goddess-like image is her sexual purity. She has been exploited by the devilish wishes of man. She is a machine for producing children as well as means of satisfaction.

The coming of Premchand in the field of novel is an announcement of a new age. He is the first novelist who has seen human life from the realistic point of view. Besides being a worshipper of humanity he was a believer of decorum. Nowhere in his novels we find the violation of decorum. The greatest quality of his novels is that he tried to prove that it is possible to reform bad person. In Sewasadan he has presented a woman character in the form of Suman who is neither a 'Devi' nor 'Kulta', but has all human weakness. It can be clearly said that in the Premchand Era the woman was established
in a truly human form.

In the Premchand Era, the life-values of women are evaluated in the context of social problems. Mostly marital and the related problems are found. Because of the lack of dowry falling in the hands of an unworthy man Suman is compelled to become a prostitute and in the end starts social works by establishing Sewasadan. Similarly Nirmala of Nirmala in the absence of dowry is married to an unworthy man who is her father's age, with whom neither she is physically compatible nor her feelings correspond to him. The life which she leads bearing all the mental sufferings helplessly show that Premchand depicting the pitiable condition of women like Suman and Nirmala, has indirectly expressed the desire to bring about changes in their values of lives. But because of Premchand's idealistic realism the life-values of woman remained away from bitter reality and practicality.

Most of the contemporary writers in the Premchand Era were decorum oriented and humanist. They have only expressed decorum and humanistic attitude in presenting the life-values of the woman. In the same age some naturalist writers have tried to present the naked realities of the society. Their aim was to strike at the rotten tradition of society.
The fictions of the writers of the Premchand Era have been filled with conflicts and this conflict is between the new and the old life-values of woman. They have given attention to both sides towards the traditional Indian woman and towards the conscious modern woman. But the inclination was mostly towards the Indian woman.

During the same time the translation of Bangla novels of Bankim, Sharat and Rabindra Nath Tagore appeared. One group of Hindi novelist was being influenced by the sensitivity of Sharat Chandra. Among them Jainendra is one. After the Premchand Era the transitional era of Hindi novels begin. The development of many new tendencies in fictions started.

Among the historical novelist the name of Vrindavanlal Verma, Rahul Sankrityayan, Dr. Hazari Prasad Dwedi, Acharya Chatusre Shashtri, Bhagwati Charan Verma, Yashpal, Rangeya Raghav, Amritlal Nagar may be mentioned. In the historical novels the woman is presented at the fair level in the historical background. At that time when the historical novels were being written, on the other hand, Hindi novel was diving in the unfathomable depth of individual mind. There were two trends - psychological and psycho analytical. One expressed the mental struggle and the other a deep analysis of mental
conflicts. In both types of novels the traditional life-values of the woman were challenged. Jainendra is considered to be the beginner of psychological novels. And writers like Ajneya, Ilachandra Joshi have analysed the internal conflicts of the woman in the Freudian line.

Among the social novelists Yashpal is most important. He, in the context of woman, has raised the question of morality and immorality in political and social area. The beginner of regional novels is Phaniswar Nath Renu. In this direction his Maila Anchal is very important.

Hindi novel is oriented towards struggle. These novels present the real description of the struggle of the middle class. Many women writers have also appeared in the direction. Among them Shivani and Usha Devi Mitra are important. Besides these many important novels indicate the changing life-values of woman, among them are Nirmal Verma's Ve Din, Mannu Bhandari's Aap Ka Banti, Rajani Pannikar's Kali Ladaki, Usha Priyambada's Rukogi Nahi Radhika, and Mohan Rakesh's Andhere Band Kamare.

The Hindi novel of today present the contradiction in individual life. Life-values are breaking. The walls of faith and trust in relations are falling, and every where the demand for individual
freedom is becoming clear. Every one appears together with in oneself the frustration of life, conflict, complexes, suffocation and going astray and alienation.

In Ajneya's novel's the evaluation of woman's life is done very minutely. His women-characters accept the traditional life-values but because of their developed personality feel hurt in their ego. And they in stead of surrendering themselves start revolting. They can not bear the exploitation in the name of morality. Whereas Shashi, in Shekhar Ek Jiwani, while negating morality in the prevalent sense asks for acceptance of natural human instinct, Rekha on the other hand while not condemning the eternal morality negates the social regulation in her personal life. Shashi reacts against the torture of her husband and lives with Shekhar. Rekha while married is devoted to Bhuban.

In Ajneya's novels the values relating to the woman's physical purity are seen in two forms ---

i) In the form of the breaking of the sublime love relationship of male and female,

ii) In the form of the extra-portrayal of the realistics description of physical relationship.
The first form is reflecting the reality of social development of our society and the second introduces the courage of the changing mentality. Shashi and Rekha's idea regarding physical purity is expressed in the form of the sublimation of love relationship. In other place, Ajneya has depicted in naked form the physical relationship through Rani, Lily, Rubi and Manika. These women characters given more importance to free love.

The women characters of Ajneya neglect the traditional social relationship. The married life of Shashi inspite of her complete devotion could not be successful. Her husband is unable to bear her intimacy with Shekhar and one day drives away after beating her. Shashi not caring for the society starts living with Shekhar. According to her, the acceptance of any relation is an art. Not caring for the marital relationship, Shashi takes a courageous step. Rekha's marital life is also pitiable. Her husband Hemendra even after marriage leads a free life and does not care for Rekha. She is deprived from the affection of her husband. Not caring for the social relationship she becomes devoted to Bhuban, without marrying him. Selma, the mother of three sons in compelled to die alone.

In Ajneya's novel friendly feeling of the man towards the woman is also seen. On seeking solution
regarding problems of marriage Shekhar gives Shashi unconditional support. He provides complete affection after she is driven out from her husband's house. Bhuban also helps in the development of her personality with total fellow feeling.

The women characters of Ajneya are also conscious of their existence. An individual becomes more conscious towards one's existence when he or she has excess of emotion. Shashi, Rekha, Gaura, Yoke and Selma are all sensitive and therefore they are conscious of their existence. Shashi's refusal to return to her husband's house shows her consciousness of existence. Rekha's devotion towards Bhuban after her being married and then marrying Dr. Ramesh Chandra to make Bhuban free proves that she is more conscious of her existence. Yoke also after being made a prostitute proves the consciousness of her existence by choosing death. The decision of Selma to die alone in wooden house also highlights her consciousness of existence. The feeling of honour towards the woman and support for her freedom are the brightest aspect in Ajneya's novels. In his women characters consciousness of modernity, the capacity to choose individual freedom, the capacity to oppose injustice and the true recognition of love in life are expressed. After being unsuccessful in marital life, they
are able to choose the path of love because of their individual freedom. They choose their own life style because of their consciousness of modernity. They point towards the limitation of social institutional convention behind the failure of their marital lives and desire for friendly and natural feelings between husband and wife for successful marital life.

In Ajneya's novels the complete transformation in values of life is seen. This transformation has influenced the development of women's life, for, characters of novels have more impact on the readers than any other form of literature.

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