



ICNSCET19- International Conference on New scientific creations

on

Engineering and Technology

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M.A.ENGLISH

DWELLING INTO CULTURAL DIFFUSIONS

Abstract:

Literature is a word that had reflects an interest in the world of reality as well as imagination. In that Indian literature is especially of those considered superior or lasting artistic merit. Culture, tradition, language are basic elements to construct own uniqueness in society. This paper is concerned on ‘dwelling into cultural diffusions’ in Rama Mehta’s inside the Haveli. This work appears as a seminal proof by portraying the lifestyle of womenfolk who were all led free inside a circle of love.

Keywords: Culture, Tradition, Language, Reality, Lifestyle

I. INTRODUCTION

This novel *Inside the Haveli* by Rama Mehta speaks about Culture, Identity, which mainly focuses on Bombay breed Geeta who was grown up in moden society and had any differences

between Gender patriarchy society. This was an award winning novel. Rama Mehta was an Indian sociologist and writer, who is remembered above all for her novel *Inside the Haveli*.

II. STYLE OF THE AUTHOR

Talking about the style of the narrator, Mehta has exercised down-to-earth language. Very deftly Mehta has intertwined various themes into one novel. Like distance-technique of Bertolt Brecht, The novel also invites feminist critique's concentration as it portrays the sufferings and disappointments of its protagonist and hidden issues. It is also important from Marxist point of view as we find class distinction: masters and servants in the novel. It is the story of Geeta who is trying to come out of her psychological argument. she has distanced herself as she is giving no explanation or remarks, and has left to the understanding and clarity of readers.

III. BOMBAY BREED

Geeta the independent young woman struggles to maintain her modern identity in a traditional world of the Haveli of Udaipur, where she is married. The novel presents mind-boggling variety of theme as well as style. Geeta displays aexasperated self which is at war with the patriarchal and conservative society. Geeta tried to speak in a uniquely personal voice, among the collective voice, asserting the autonomy of women. It unfolds the classical conflict between tradition and modernity. The two cities Udaipur and Bombay in *Inside the Haveli* stand for tradition and modernity respectively. "In Bombay, Geeta enjoys full freedom but in Udaipur she has to abide by the form and the custom of the Haveli" They are passive sufferers; unable to remove the conventional, orthodox and traditional rules and taboos of the Haveli. However, Geeta has been differently brought up. She has gone to college and studied with boys. How would such a girl learn to live in the constricted atmosphere of a world of deep-rooted customs? Purdah in India exists both in Hindu as well as in Muslim society and is both a demonstration and a symbol of power relations. The Muslims brought with them the establishment of Purdah which segregated women not only from any activity outside their houses but even from their close male relatives. Purdah is a severe form of cloistering women, observed by high-caste Hindus. This custom is so enveloping that young women usually cover their faces even in front of older low-caste serving men.

IV. WALL WITHIN TRADITION

This is a sign of respect. Purdah is based on the principle of inequality and establishes itself on the dual move towards of control and exclusion. It is often talked about as modesty, Izzat, Laaj, Sharam, and is symbolic of conventionality, while the concept of independence

,freedom and self are all relegated to a world outside Geeta, has had no direct conversation with her husband's grandfather and father, and has lived isolated from the men. Even after two years her father-in-law and his father were strangers to her. She had never spoken a word to them. Geeta hates this 'purdah taboo'. Geeta hates this custom, this power taboo that prevents a daughter-in-law from talking freely to her father-in-law. She is unhappy to realize that "even after seven years. The authority taboo controls a woman's relationship not only with her father-in-law but also with her husband. It is one of the most sadness for her Geeta's grand father-in-law and father-in-law. It is around their desires that the whole routine of the house revolved. "In the Haveli men were regarded with awe as if they were Gods. Geeta's grand father-in-law and father-in-law. It is around their wishes that the whole routine of the house revolved. "In the Haveli men were regarded with awe as if they were Gods. At the foundation our Geeta finds that although the other women thrive on gossip, they never uttered an opinion and never revealed their feelings. So of her Journey to find a female identity, Thus, this constraint is not only a physical restraint but also a spiritual one.

V. CONCEALED EMOTION

At first, Geeta kept her inside emotion reserved. Even after two years in the Haveli she felt nervous when relatives gathered; she was still not comfortable moving around with her face covered. It seemed to Geeta that the women of the Haveli were waiting for the day when they would be freed from their captivity. But on the surface they showed no dissatisfaction. Geeta finds Ajay a sympathetic husband but like Geeta, He is also meek and passive deep-rooted in life-long customs and norms, unable to break conventions. He was not prepared to do anything to brave his father's authority that he accepted and respected. Haveli symbolizes tradition. Geeta is also liable towards these traditions of Haveli and feels pride of being the daughter-in-law of the Haveli. Nothing can cause damage to this deep-root Haveli. The novel points to the distance in terms which focus on the connection with the past for the old city and the non-existence of group memory for the new municipality. The main theme of the novel starts with Geeta's alienation from the life of the Haveli and leads to her gradual acceptance of its more strict rules. She learns and comes to respect some of the traditions. She starts feeling pride she tries to take comfort in the hope that her stay in Udaipur is transitory. Her husband was not quite satisfied with the University. They had often discussed the idea of going to Delhi.

VI. ARAISED STORM

Geeta felt better as she dwelt on the prospect of leaving the haveli: in these traditions. She had lost much of her girlish impetuosity; her temper was subdued. She had gradually forgotten her own carefree girlhood, in which there had been uninhibited laughter and freedom. Geeta had become more and more concerned in the routine of the household; she accepted the discipline of the Haveli without protest. But there were many times when she felt the crushing weight of the Geeta felt out raged at the maid's accusation. Her eyes flashed in challenge, but she controlled her natural inclination to answer back. Geeta's inner state to find her self-identity is described, as the room seemed to suffocate her, she felt trapped in the Haveli, with its tradition and its unchanging patterns. She thought of the big gilt-framed portraits in the men's apartments.

Six generations of the family looking down on her, each face reflecting the confidence of his lineage. walls that shut off the outside of the wall .Geetha said to herself. Geeta no longer felt trapped in the Haveli. She found that she had malformed. She had seen the value of similarity ties and wanted to preserve the ancestral dignity of the Haveli. She did not like the rigidity, but what irked her most was the ill-defined nature of her role in the family. She could not become one with the Haveli women nor did she want to. She felt great pleasure during her classes. She also started sewing classes and engaged a woman to teach them to cut Geeta disagrees with Vijay's marriage when she is still a child. When Bhagwat Singh called Geeta and told her that he had told Daulat Singh that under no circumstances would he permit Vijay to be taken out of School. Geeta made herself convinced but some part of her conscious mind was not convinced. She was agitated with the thought and needlework

The novel portrays the sophisticated heroine's journey from modernity back into the traditional world behind the veil, where the severe restrictions of etiquette and subservience dominate life. Thus, Geeta is transformed into the mistress of the haveli and is entrusted with the duty of continuance of its traditions When Rama Mehta wrote this book, the society itself was passing through the birth pangs of adaptation from tradition to modernity. The ethos of the novel is neither the triumph nor the defeat but of harmony and understanding between the two opposing ideas of modernity and tradition. The novel also brings attention of Rajasthan The novel ends abruptly revealing tradition gets the upper hand on the modernity. It is a blend of approval and rejection, flexibility and rigidity and above all revolt if the occasion demands and compromises for peaceful life.

VII. CONCLUSION

The novel projects the educated woman who is unable to enfranchise the traditional background in which she is reared. Geeta's acceptance of purdah passively clearly indicates her denial of self-identity about which she is in search. It reveals Geeta's Journey from Unorthodox culture of her Parents to the conservative culture of the Haveli and she also faces a quest for her identity which is restrained with purdah and which she is unable to get in the last. She has gone from dissatisfaction to acceptance, from forbearance to charity, and finally to nobility.

