FEMINISM AND IDENTITY CRISIS IN THE SELECTED NOVELS OF GITHA HARIHARAN

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ABSTRACT

Women of Asian heritage are usually gentle, sensitive and service-oriented. The Indian woman is especially reliant on customs and norms and is actively liable for the dignity and reputation of the family. Indian women do not typically care about their own personal wellbeing or pleasure as often as they treat themselves to keep other people comfortable and honor rituals and conferences. Five chapters of the thesis were created. Introducing the first chapter is one that devotes again and again to the history of the Indo-English book. The extraordinary achievement of triumvirate and its sociocentric and nationalist ideologies, which led to the quest for confrontations and rootlessness between the East and the West, etc. With were taken into consideration. The latest trend of recent days, feminism, is illustrated in current days. The inner voice of their hearts was that women were oppressed across the ages; several novelists, like Attia Hossain's Sunshine On A Broken Column (1961), Anita Desai's Weep The Peacock (1963), Rama Mehta's Within The Haveli (1977), Bharathi Mukherji 's Wife (1990), Sashi Desh Pande's The Long Silence (1990), imagined this central topic pretty well in contemporary novels.

Key words: Self-identity distressed, Angst of modern marriage. Alienation, Frustration, Infertility.

In all her novels, it is India which is portrayed. The characters are Indians, the troubles are Indian, and the crisis is Indian. It is interesting to note that all her novels have 'plural' in its title like the 'faces', 'ghosts', 'dreams', 'Times', 'histories'. Githa Hariharaan wants to express that it is pluralist society and nothing comes singular. 'Faces' are different faces of Devi from her childhood to a married woman and to a liberated modern woman. 'Ghosts' are the familiar faces in Vasu Master's life some alive and some dead. They come haunting from his memory. They don't come to frighten him but to help him to teach Mani. The 'dreams' are the dreams of Shahrazad to fabricate stories.

The novel has a 'dream like quality' as the stories that are narrated never end. They are the continuation of one thousand faces of nights. The 'histories' of Fugitive Histories again give a hint that there will be a continuation of these histories as long as there is no stop for the mad politics as long as there are the so called fundamentalists, the history repeats. Githa Hariharaan utilizes the post-present day subjects and methods in her books. Hariharaan's first novel The Thousand Faces of Night investigates the intensity of legend in Indian culture especially to the extent it impacts on ladies are concerned-yet additionally endeavors to rethink these customs in a cutting edge setting. The book consolidates incredible narrating with a convincing, contemporary account. Returning home to India following two years of concentrate in the US, Devi winds up expecting again the job of loyal little girl. Surrendering every one of her connections with her American past, she floats into a satisfactory marriage and a future as a full-time spouse and mother. However she is agitated by the divine beings and goddesses of her adolescence, a universe of legend and tale that goes about as a blue print for her own and turns her look to the three ages of ladies that encompass her. Utilization of legendary stories causes Hariharaan to show the importance of the scholarly legacy over the time even in the post- present day period. She makes between printed connects to investigate and feature Indian legacy. This intentional utilization of abstract legacy proceeds with the pertinence crosswise over time. Sagas, legends and stories in these postmodern books work as assets for elucidating the ethos and culture of the local
land, Devi tunes in to the accounts told by various storytellers of the novel that incorporate perfect lady heroes like Gandhari, Parvati, Sita and Snake lady who pursue the strides of their spouses, and the narratives of brutal ladies like Kriya and Amba who deliver their retribution. It is intriguing to see that these accounts give two ways to ladies either to comply with their spouses like the previous heroes or rebel against them in case of male control like the last models. GithaHariharan "uncover the battle of Indian ladies in her association with society and man for protecting personality. The epic brings alive the black market of Indian ladies' lives-where more dreams are obstructed and the main steady is survival".

GithaHariharan starts the novel with 'Prelude', an imaginative investigation of the interrelation between story strategy and women's activist hypothesis in contemporary ladies' fiction. It likewise incorporates creator’s thinking, feelings, dreams, sensations and recollections. It starts with the primary individual account method. The book is brimming with inquiries that give off an impression of being basic from the mouth of a tyke yet whose answers are yet to be discovered, "I probably asked my grandma for what valid reason? A huge number of times," are the interrogative way of the prelude which helps the peruser comprehends the advancement of the cognizance in the enquirer. Devi picks up astuteness by scrutinizing her grandma and gains from the accounts, of Baba, her dad in-law, and from the educational encounters of Mayamma, an old overseer. At the point when Devi asks Mayamma an inquiry, why she had endured her life," she chuckles till the tears moved down her wrinkles and replies, "I can see that you are as yet a kid". In the last line of the 'prelude' Mayamma cautions Devi to be cautious when she next makes inquiries. It infers that ladies shouldn't make inquiries. Devi's energy to put questions connotes scholarly enquiry and delivers a reclaiming answer, while Mayamma made inquiry just once in her life and the appropriate response she got hushed her forever time.

Devi, Sita and Mayamma don’t respect the sufferings, distresses and loses hope. They demonstrate the quality of their womanhood in their battle for survival. Their preferred parameters have adjusted colossally and Devi is the Beacon light for the cutting edge Indian ladies. These three characters uncover an adjustment in their viewpoint towards life speaking to their separate ages. The title The Thousand Faces of Nights additionally speaks to the thousand essences of ladies as GithaHariharan says:

“The story method varies from the principal novel The Thousand Faces of Night to the second novel The Ghosts of Vasu Master. It is an account of blended starting point part fiction part tale the account is a psycho-social story of an educator who needs to unlearn all that he thinks about instruction and imagine new and awesome methods for understanding and characterizing his general surroundings. The Ghosts of Vasu Master turns into a treatise both on mending and instruction. Subsequent to laboring for a long time as an educator, he resigns however without feeling of satisfaction. The tale is a decent blend of Ayurveda, moral issues, strife among custom and advancement, frontier instruction versus Indian training, personal component, and so forth. ...The tale shows a few dimensions of narrating. Vasu Master not just recounts stories, He likewise hears stories described by others. Be that as it may, the focal story is Vasu Master's own-every part give a role as free story. The epic is a case of post-advanced method pastiche."

Also, similar to the storyteller of Panchatantra, he utilizes life and its fluctuated encounters as the reading material. As a wellspring of human experience, the tale's instructive capacity far exceeds its stimulation esteem. The installed stories work as instructive gadgets in Mani's training. The 'jottings' in a composed scratch pad is an elective technique for instructing and mending of Mani. The oral style supported by the novel outlines the method of uncovered information's transmission. The correspondence of this learning as Vasu Master hears the voice of the peruser toward the finish of the novel-oral. Thus he turns into the mouth bit of the acquired astuteness of a few antiquated bosses. Towards the finish of the novel ten inquiries are put to Mani for which answers are not given. The tale's uncertain completion resembles a conundrum. Both the conundrum and uncertain closure are an account explanation of the inconceivability of answers.
"To round everything off, put a conclusion to it" is to see "that streak once more" and to start once more.

Githa Hariharan uses the old story of the Arabian Nights as subject and intertext in When Dreams Travel. Her story reverberates with echoes from the substance of the past and meanwhile twists out daring lines of flight. The one Thousand one nights had used the outstanding contraption of stories inside stories. Hariharan finds this important for her Meta recounted schemata. Seen from the edge of present day fiction theory this twofold fiction emits an impression of being a story about describing, with the motivation to propose the ulterior triumph of craftsmanship over life. Beside raising these elegant issues the maker further barbecues the male driven suppositions of the principal story and of the lifestyle in which the story is introduced, through an ignitable use of the contraptions of meta fiction, intertext and charm legitimacy in order to cutting edge her ladies' lobbyist talk in the postmodern setting. As such in When in Dreams Travel one may find a portrayal of the postmodern meta fiction which won't keep up an ideal division between recounted works and their essential readings. The maker's choice of the most customary social landscape of a mind boggling past for her novel moreover makes her move the essential suggestion of a procedure with reality through presence.

The extraordinary type of man centric persecution that was inferred in the first story, yet was not condemned or addressed there, has been transparently cross examined and uncovered in When Dreams Travel. It imagines Shahrzad as the defenseless lady in a customary male centric plan, who must endure, who can endure just by methods for her quintessential aptitude as a story teller. She is the excited and enthusiastic storyteller, detained in the collection of mistresses amid the day, around evening time in the prison of a licentious, petty, amazing patriarch. It is with reference to this setting one can comprehend the women’s activist cum-meta anecdotal proposals of the images of royal residence tomb cell, bed group of concubines, sword-blood, as the creator utilizes them extravagantly in the novel.

Discussion:
Githa Hariharan starts her story in When Dreams Travel at years a while later she keeps the check intentionally dubious; "state fifteen, twenty when Dunyazad, the more youthful sister, on finding out about the demise of the senior sister, embraces a long adventure. In male camouflage she goes from her late spouse's kingdom to Shahabad. The tale discharges an episode of intertextual innovativeness that revives the past just to subvert it the unexpected retelling of stories and re-finding of stunning amazements. In the meantime Hariharan utilizes the gadget to modify the legend in the postmodern setting of woman's rights and meta fiction.

At the point when Dreams Travel is a meta fiction as in the sense it is fiction about fiction, and that it realizes that it is fiction, regardless of whether "a seethed, permeable umbrella of a story, a meandering story, said to frequent explorers on the streets prompting heaven". (WDT, Page. 8) The epic could be referred to as a delineation of Curie's meaning of meta fiction: "The absorption of basic viewpoint inside anecdotal story, a hesitance of the phony of its developments". The tale absorbs the viewpoints of analysis into the anecdotal procedure itself.

CONCLUSION:
These writers have also given proper attention to native languages along with English. They clearly shows many issues like social, familial relationship, marriage and gender issues using the realistic mode. There are identity crises in all her novels. To study the identity crises is to explore the depth of the narrative and discover the latent meaning and experience of her narratives. In the light of prevailing disparities and rapid transitional changes, it is more evident that the novels of Githa Hariharan show the tumultuous transition in India. The new definitions and dimension of human mind and human relations seek exact representation in the backdrop of what had been happening for generations. A detailed study of the novels of Githa Hariharan throw light on the basic realities of emerging social set up of India. The age comes out and presents itself in all forms of realities mirrored or concealed.
GithaHariharan continues the legacy of the narrative technique of Jorge Louis Borges, Gabriel Garcia Marquez and Gerard Gannett, Jorge Louis Borges' labyrinth structure of the stories and Gerard Genette's structural approach of hyper textuality is observed in GithaHariharan's works. A complete study can be made on her narrative technique which will be a novel contribution to Indian English Literature.

REFERENCES: