

Self-acknowledgment of Ladies in the Books of Githa Hariharan

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Abstract

Githa Hariharan is a new voice in the Indian literature in English. She has sent waves in the literary world by winning the Commonwealth Writers Prize and became a literary luminary with her very first novel. By far she has written five novels and her fiction has also been translated into a number of languages.

Indian English fiction today is overwhelmed constantly over the ages of postcolonial essayists who were brought into the world after decolonization. The defining moment in Indian writing in English accompanied the distribution of Salman Rushdie's *Midnight's Children*. Githa Hariharan is that the most fundamental author and essayist in contemporary India. Along with her scholarly works, she has additionally involved a long-lasting spot inside the domains of world writing. Inside the male centric framework, the character of lady is what characterizes her reference to a male. Possibly she might be a girl, spouse or his youngster's mom.

She plays the assigned role of wife and daughter-in-law but on her own terms. She is an embodiment of efficiency, whose planned operations move her husband towards success. Controlling the lives of her husband and daughter is in fact, her attempts to live through them.

KEYWORDS: self-realization, fiction, decolonization, spouse.

Introduction:

The 'novel' as an abstract wonder is new to India. The principal endeavor for the English language novel in India was made in West-Bengal by Bankim Chandra Chatterjee, who distributed his *Rajamohan's Wife* in 1864. In 1927 K.S. Venkataramani arose as the primary Indian English writer with his original *Murugan, The Tiller* (Bharucha, Nilufer E. 1996). Numerous writers followed him yet it was Mulk Raj Anand who had the option to make his very own engraving. Mulk Raj Anand has amazingly a corpus of inventive books which merit consideration. The boss among them are *Untouchable* (1935), *Coolie* (1936), *Two leaves and a Bud* (1937), *The town* (1939), *Across the Black Water* (1940). One more prominent essayist who showed up on the scene during the early years after autonomy was R.K. Narayan. R.K. Narayan emphatically had confidence in tasteful or innovative example of craftsmanship instead of its intriguing and moral allure. *The Algid Days* and *The Guide* are viewed as his best works. Raja Rao won fame with the absolute first clever *Kanthapura* (1930) which he wrote in France. Mulk Raj Anand, R.K. Narayan, Raja Rao were the original essayists of English to give Indian English composing its very own character (Arnab Chakladhar 2005).

Indian English fiction today is overwhelmed constantly age of postcolonial essayists who were brought into the world after decolonization. The defining moment in Indian writing in English accompanied the distribution of Salman Rushdie's *Midnight's Children*. This one specific book set off the blast in Indian writing in

English. This book not just overpowered the abstract circles in the west and won the Booker's Prize however its effect on Indian writing in English was likewise definitive. Rushdie's utilization of language, topic and setting offered a course for post frontier scholars in English. Indian composing hasn't think back from that point onward.

The Novelists:

The 'novel' as a literary phenomenon is new to India. The first attempt for the English language novel in India was made in West-Bengal by Bankim Chandra Chatterjee, who published his Rajamohan's Wife in 1864. In 1927 K.S. Venkataramani emerged as the first Indian – English novelist with his novel Murugan, The Tiller'. Many novelists followed him but it was Mulk Raj Anand who was able to create an imprint of his own. Mulk Raj Anand has to his credit a corpus of creative novels which merit attention.

Indian English fiction today is dominated by the second generation of postcolonial writers who were born after decolonization. The turning point in Indian writing in English came with the publication of Salman Rushdie's Midnight's Children. This one particular book triggered off the boom in Indian writing in English. This book not only overwhelmed the literary circles in the west and won the Booker's Prize but its impact on Indian literature in English was also decisive. Rushdie's use of language, theme and setting offered a route for post-colonial writers in English. Indian writing hasn't look back ever since.

Steadily and slowly Indian writing has brought up names of caliber of Nobel Laureate like V. S. Naipaul, Khushwant Singh, Vikram Seth, Amite Ghosh, Amit Choudhari, Rohinton Mistry and Upamanyu Chatterjee. "These writers whether in India or in the diaspora, were born under an Indian sun and speak with a confident, individualistic voice which is no more imitative of the British model or apologetic about writing in English. They use English with verve, flourish and a degree of confidence not available to earlier generations. These writers liberated Indian English literature from the colonial burden and from marginalized position brought it into limelight.

Women novelists have shown their extraordinary calibre and immutable imprint in the realm of Indian Fiction in English. The history of Indian women novelists in English generally begins with Toru Dutt who died at the age of 21. After the Second World War, Indian women novelists have got a new track and vision. Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Anita Desai are the chief novelists of this period. Kamala Markandaya's first novel, Nectar in A Sieve (1954) made her a lovable writer of great fiction in both theme and technique, matter and manner. R.P. Jhabvala's novel Heat And Dust (1983) has got the prestigious Booker Prize in 1975. For her the social background is more important. Anita Desai's main concern is the journey within and Nayantara Sahgal lays an emphasis on freedom and a new definition of the virtuous woman

MAKING OF THE NOVELS:

Even as a child Githa Hariharan was pretty sure she would do something with the written words. So she studied and did her B.A. in English literature. During her college days she wrote a lot of what she thought as fine poetry. She enthusiastically showed this writing to the legendary Nissim Ezekiel. The veteran poet apparently told her "My dear, this is what we called Juvenilia".³ Even though she discovered her writing wasn't actually poetry but she also knew it wasn't waste of time. In retrospect she sees that this was useful for her development as a writer. She has acquired some discipline, training in patterns of imagery, nudging together image and ideas, using

time in different ways in a narrative – something quite important in her works later on. In her interview with Joel Kourrti, she admits -

It also made me aware of the precarious kinds of relationship between prose, poetry and short stories as genres. I internalized many of these early discoveries – my use of novel form incorporates my early experiments with poetry, also several aspects of short-story writing – all my novels use, in some form on the other chains of tales.⁴

Investigation of Self-Identity:

In Hariharan's books look for self accepts incredible importance. The greater part of the significant characters in her books is looking for their personality or the disclosure of their own self. The author's anecdotal characters track the unpredictable to free themselves from cultural codes that directs, keeping sex jobs and at the same time endeavor to reclassify self comparable to society and tradition. In the man centric framework, the character of lady is what characterizes her connection to a male. It is possible that she is a girl, spouse or his youngster's mom. The conventional social laws permit numerous presence for men and a solitary for ladies. Her progression against custom is viewed as a demonstration of dissent. Githa Hariharan being a postmodern women's activist essayist, in her books endeavors to recharge the entire local area of ladies. She centers around not just those ladies who hold fast to their attributed job doled out by the general public yet in addition on the individuals who try to cross the hindrances in the changed setting. In any case, Hariharan in her novel doesn't restrict herself to zeroing in just on ladies issues. She has likewise proficiently depicted the quest for self of her male heroes in this universe of disarray and disarray.

Githa Hariharan's *When Dreams Travel* which looks back to the 'essences' of another 'thousand and one night' is obviously not a continuation of *The Thousand Faces of Nights*, yet is retelling of the stories from the *Arabian Nights*, a notable text, with which the majority of us are natural. The majorities of us have heard the tale of *Arabian Nights* and realize that Sheherazad or Shahrzad, a virgin lady of heartless Sultan Shahryar some place in Arabia turns a thousand and one stories for 1001 Nights to keep the killers blade from her neck. The Sultan prior cuckolded by his salacious ex weds a virgin consistently and executes her at sunrise. 1,000 virgins have been killed before they believed Wazir offers one of his excellent little girls to the savage Shahryar as a saint to the city she has been named after – Shahrzad. She for 1001 evenings with her fast mind and tongue holds the annihilation of Shahabad under control and saves her own neck and reclaims the city.

At the point when *Dreams Travel* opens in a conventional dramatic manner as the drape ascends to unfurl the occasions of the past – the tales of the *Arabian Nights* and the recovery of the Sultan and the city in the possession of the narrator Shahrzad. Despite the fact that *When Dreams Travel* is associated with the *Arabian Nights* Hariharan has delivered the exemplary with an advanced translation. She isn't keen on what occurred in front of an audience for sure is known yet rather in what occurred off-stage and is obscure with regards to the work of art. Her clever starts at the place of time long after the account of *Arabian Nights* appears to have finished.

Middle Eastern Nights closes with the festival of ruler's salvation and with a guarantee that they live cheerfully ever after. Yet, Hariharan cautions, "The story finishes in front of an audience. Off-stage it has recently started". Hariharan questions the supposed glad closure just as the quieting of the celebrated narrator (P. Anima 2009). The mix-up obviously, is to envision that a cheerful completion is conceivable when you have endure a wreck in an ocean of blood. Shahryar ought to have committed suicide in regret, or possibly disavowed the city and the world, become an upset recluse in the desert and Shahrzad? Would life be able to precede, static,

inhabited with little occasions, typical achievements, after affliction. In the wake of turning stories for such a long time, the quietness of Shahrzad inconveniences the essayist and she questions "What will befall you Shahrzad, when the long need of narrating is removed? Will you be happy with sleep time stories to your kids?"

Githa Hariharan, in her novels, has presented lifelike characters among whom we habitually move. All her characters are realistically drawn. There is always an affinity found between the writer and his subject matter and Hariharan is no exception to it. Hariharan has used some of her characters as her mouthpiece to give voice to her ideas, opinions and thoughts. The character of Vasu Master is quite autobiographical in nature, which brings out Hariharan's thoughts on teaching and learning. There are other characters also who voice her concerns. Hariharan has portrayed her female as well as male characters with equal grace, though her female characters are the most remembered one. The prominent traits of her characters are also found in the present day modern society.

Githa Hariharan started her career as a writer by attempting to write about women's issues and has created wonderful female characters in all her novels. Hariharan's women characters stand as an epitome of the changing image of Indian women. She has portrayed all sorts of women, right from the traditional, self-sacrificing woman to self-assured, assertive and ambitious women. Tradition, transition and modernity are the three stages, through which Hariharan's women pass. Many of her women are victim of patriarchy and male dominance. Hariharan's women not only question the system, but they are also bent upon paving new ways and breaking new grounds. They finally create a world for themselves where they mostly seek the companionship of another female.

We come across large number of characters while going through her novels. Her characters range from the bygone days of Arabian Nights to the present day contemporary India. All her characters come out alive. For the convenience of the study of her huge range of characters, this researcher has broadly tried to classify them into various categories. Most of her female characters are broadly categorized according to the phases they belong to – Traditional phase, Transition phase and Modern phase. Her male characters are also broadly classified as Chauvinistic, Idealistic and Common men who turn into heroes or mock heroes.

Though the characters are classified as above, but this division is not a watertight compartment. A character classified in a specific category can easily show some traits of the other category and this division is just for the convenience of the study. We also come across other characters, which also play a role in advancement of the story or in understanding the major

Conclusion:

Githa Hariharan is the main author and essayist in contemporary India. With her abstract works, she has likewise involved a super durable spot in the domains of world writing. She has won the Commonwealth grant in 1993, for her absolute first original *The Thousand Face of Night*. Her fiction reflects touchy and argumentative issues that have taken the middle stage in the general public. The most engaging thing about her will be her own language style. She weaves her subject like a constant expert. Through her unobtrusive utilization of language, she accomplishes snapshots of abstract brightness.

An overview of her work shows her significance as an author. Her first original *The Thousand Faces of Night* manages being a lady in India. It is the narrative of three ladies, whose diverse yet comparable stories cut across age, standing and class to frame female holding. *The Ghosts of Vasu Master* manages how

Vasu Master takes a gander at the customary arrangement of instruction and mending to recuperate his quiet student Mani in the advanced circumstance. At the point when Dreams Travel utilizes the Arabian Night as subject and setting to retell the narrative of the existences of narrator Shahrzad and her sister Dunyazad. In Times of Siege is regarding how an educator of History, Shiv Murthy acts in the midst of attack. It portrays an average person who awakens to say 'it isn't right'. Criminals Histories manages the intricacies of strict personalities in India and the effect of the Gujarat riots on the existences of Muslim ladies (Singh, Anita 2009).

Hariharan is a dependable essayist who is worried about the issues of women. All her books in some sense manage the situation of ladies. Three out of her five books manage the accounts of ladies, all the more explicitly around three ladies. Mixed with the principle hero's voice are the voices of different ladies characters. The Thousand Faces of Night is an account of Devi, Sita and Mayamma. At the point when Dreams Travels is about Shahrzad, Dunyazad and Dilshad and Fugitive Histories rotate around Mala, Sara and Yasmin. Indeed, even In Times of Siege, Meena stands out for the reader more than the Shiv Murthy (Garg, Tripti 2007).

To the extent the portrayal of the ladies characters are concerned Hariharan is women's profoundly activist. She examines about different issues-individual, political, common issues looked by ladies in the general public. She catches the inside injury, anguish, stress, strain, upsetting encounters of ladies in a persuading way. Hariharan knows about the persecuted and underestimated position of ladies. She rebels against the man centric control and brings the underestimated into the situation of conspicuousness. She utilizes her books as her vehicle of dissent against male strength over ladies. She uncovered the deception of lady in male centric culture and in this manner produces precise portrayal for the present.

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