



IDENTITY CRISIS IN THE NOVELS OF GITHA HARIHARAN

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INTRODUCTION

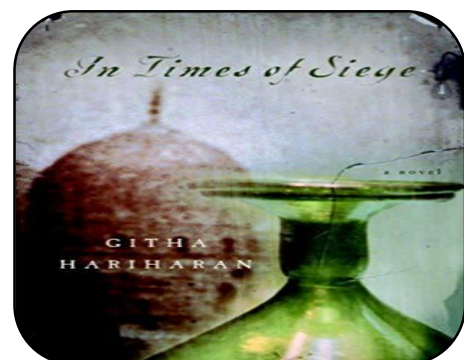
Githa Hariharan is a standout amongst the most powerful Indian English ladies scholars who have been delivering an assortment of Indian writing that is focused on women's activist and social issues. Her first novel, *The Thousand Faces of Night* (1992) won the Commonwealth Writers Prize for Best First Book in 1993. She has four books shockingly : *The Ghost of Vasu Master* (1994), *When Dreams Travel* (1993), *In Times of Siege* (2003) and *Fugitive Histories* (2009).

India is viewed as a customarily male ruled society; where singular rights are subordinated to gathering. A lady's individual self has little acknowledgment. In the old Indian history, ladies have been challenged and celebrated. In post-freedom period, when ladies' instruction had just begun, life had initiated changing, the new ladies began rising. The spread of instruction taught a feeling of independence among ladies and excited enthusiasm for their rights. Presently when a quick change is going on everywhere throughout the nation, it has been important to reclassify the job and decide the parameters to herself and to society in varying social statuses.

The twentieth century is a period of questions, disturbances and the support of complex and 'isms'. Our Epics, Vedas and Puranas conceive marriage not as a unimportant social instrument, but rather additionally as an ethical weapon to both settle and raise the ethical stature of the person. In any case, it is an incongruity of destiny, that in the post-futuristic world such regarded foundations are as of now subject to question.

Like the Western partners, the Indian ladies writers are minutely looking at the establishment of marriage. Since marriage requests their all out change on socio-social terms, the twentieth century ladies is in a condition of good dilemma. The present Indian ladies journalists like Anita Desai, Shashi Deshpande, Bharathi Mukherjee and Githa Hariharan deliver an intriguing cluster of female hero who endure inside the structure of marriage.

The center issue of Githa Hariharan's *The Thousand Faces of Night* is marriage. The hero battle hard to enter and escape marriage. Devi goes into orchestrated marriage with impossible thoughts of affection, life and marriage. Devi neglects to comprehend that marriage is a deep rooted bond which needs love as a cement to reinforce long lasting responsibility to one another. She makes reference to, "A marriage can't be constrained into all of a sudden being there, it must develop step by step, similar to a fragile however encouraging sapling". (TFN p. 49). Along these lines she enters marriage with questions, laments and a feeling of misery. She isn't aloof acceptor of what life could offer. She has an



inbuilt feeling of revolt. Her grand mother's accounts had a significant impact at the forefront of her thoughts. The tales go about as an apparatus of strengthening. She feels destroyed. At the point when her grandma bites the dust, her life ends up awful.

She is isolated from guardians, her dad and her sibling. Her endeavors to date with Dan, her elopement with Gopal and her last association with her mom can be viewed as an endeavor of an estranged lady attempting to look for security. Hence the passionate satisfaction which ladies seek outside marriage additionally fizzles since there men do not have the generous solidarity to give the immovably grounded enthusiastic comfort they anticipate. Having neglected to characterize her personality inside the system of male situated social structures as a spouse she at last returns back to her mom. It is the association with her mom that Devi wants to discover a character for herself. In an Indian social set up little girls think about that the guardians home is a transitory residence that it is the spouse's home which must be considered as a changeless home. When hitched the young ladies go to the brief house decent guests. Be that as it may, for all time coming back to their home after their marriage cause disgrace to the family's notoriety and a wellspring of gloom to their moms. In this light of this social foundation, we see Devi who has the journey for personality. The writers show how ladies lose their personality in the family. She is told by social structure to hold up under with mercilessness of any kind.

Mayamma is a casualty of society. The authors focus to the way that the lady has been instructed down the ages to shoulder without raising any challenge to the different barbarities distributed to her. She has been quieted for a very long time. Mayamma is abused by her better half first and after that by her spoilt child. She acknowledges her destiny and endures the worst part of mercilessness in the man centric social set up. She is battered, when she gets hitched at twelve years old and tormented when she can't tolerate a youngster. Her relative feeds her with yesterday's rice as she is infertile. This is the destiny of a hitched lady. It is a case for the embarrassment and pitilessness dispensed upon ladies by their own sexual orientation. At that point she takes shelter in the place of Parvathamma. Her grandma was an unskilled, bereft and an elderly person in her mid thirties. Sita, the mother of Devi needed to shed her enthusiasm for music just to fulfill her obligations as a girl in-law. Indian ladies had no independence, no personality. They had no imaginative space. They scan for their character. They rely upon their spouses, father-in-law and relative for their reality as nobody is an island. Everybody needs to rely upon society.

The worker Gauri was requested twenty sovereigns of gold yet her marriage was broken on the grounds that "they treated her like a dirt." (TFN 32). Uma, Devi's cousin likewise breaks herself from the obligation of marriage as she feels disappointed.

In the novel *The Ghost of Vasu Master*, Vasu Master's mom, Lakshmi, his significant other Mangala embody the conventional Indian ladies who are commonly dedicated to familial obligations. The characters assist us with recognizing the limited spaces of Indian lady in the socio-social pecking order. They like to live under the male strength arrange.

Meena In *Times of Siege* has been depicted as solid and free lady with a perspective of changing the general view of ladies as frail and mild. Anita, a desolate young lady typifies the ladies of high society smokes cigarettes and enjoys rushed sexual acts. She is an epitome of how ladies are treated in the advanced world. The debasement of Indian culture regarding ladies is exhibited and Githa Hariharan has caught the changing estimations of Indian culture. How abnormal the pattern of Indian custom is that the young lady when hitched is required to battle for herself alone!

Her most recent novel *Fugitive Histories* uncovers the life of three ladies of various ages in three distinct urban areas. Sara in Mumbai, Mala in Delhi and Yasmin in Gujarat. The two age of ladies Mala and her girl Sara both confronted the difficulties throughout everyday life. Mala, a South Indian Brahmin is hitched to Asad and is absolutely subject to him. At the point when the novel starts Mala's better half Asad is dead. After the passing of her significant other she feels distanced, and forlorn. When she was twelve years of age, she needs to live individually terms-to climb a tree or ride a bike like her cousins in the town. Be that as it may, she since she is a young lady, she isn't permitted do all. Thus she is denied finished opportunity. At that point she picks Asad as her life accomplice, who does not fit into the system of a child in-law.

References:

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