

Representation of Revolutionary Women Characters in Githa Hariharan's Novel the Ghosts of Vasu Master

Naveen Kumar Sharma^{1*} Dr. Kalpana Agrawal²

¹ Research Scholar, Awadhesh Pratap University, Rewa (MP)

² Professor, T. R. S. College, Rewa (MP)

Abstract – Associations the bondage in which Indian society prevails. Githa Hariharan being an Indian females' writer has authored short stories in addition to numerous novels. In all the novels of her, she deals with the theme of social, political issues. Githa Hariharan's novels focus on feminist components and the 'The Ghosts of Vasu Master' isn't different from this. Nevertheless, Githa Hariharan portrays the marginalize females in Indian society. The girly ghosts include him the grandmother, and mother actress Rita Mona is boyhood fancy. Vasu Master does not live just in the present through his past also haunts him. He attempts to realize his existing. The novel is about wellbeing on all the levels: body, mind, and soul.

-----X-----

I. OVERVIEW

Of the previous twenty-five years, the English novel of India has converted histrionically in the panache of its, the topics of its, the principles of its, after the release of Midnight's Kids by Salman Rushdie. As per Khushwant Singh, "Hariharan writes with anguish, anger as well as pain regarding what's going on in the country" of ours. Githa Hariharan, born in Coimbatore, travelled among cities along with having somewhat a very long pedigree accorded by her. Publicized texts by Githa Hariharan comprise stories that are short, theses, novels, newsprint editorials in addition to articles.

On the surface level it looks like the novel The Ghosts of Vasu Master created by Githa Hariharan is all about the professor, Vasu Master as well as the pupil of his, Mani. The novel has several unique features of experimental method. It's the next novel by Githa Hariharan, the winner of Commonwealth Writers Prize for her best first novel The 1000 Faces of Night.

The Ghosts of Vasu Master is actually about wellbeing on all the levels: that of the soul, the brain, as well as the body. Vasu Master's actual physical ailments get some attention, while a few would like him to go along with the road to enlightenment (and wellbeing) a Swami has. After that, there's Vasu Master's father, a physician of the really smart and understanding sort, who shows an assortment of ways of healing (or at least moving towards healing).

Vasu Master's attempts to teach Mani take probably the broadest significance of 'teach': he's as a lot of psychologist as pedagogue, attempting to help Mani free himself from whatever demons as well as burdens he carries inside. The novel is actually interspersed with a lot of accounts Vasu Master recounts, focussed primarily on those of Grey Mouse, that additionally learns by experience in the process.

Hariharan's novel is quite driven, as her acknowledgments recommend, as she thanks the writers of works which have affected her -- every person from Ivan Illich and R.D.Laing to Susan Sontag as well as Oliver Sacks -- and she likewise mentions the (obvious) effect of works like the Panchatantra. You will find occasions once the influences shine through too really, but in general, Hariharan manages to make use of them effectively in the story of her, as well as the novel does work nicely simply as a story as well. Vasu Master, and the pupil of his development as well as find out as well as come to terms with the world around them as well as the locations of theirs in it, as well as Hariharan relates this procedure quite well.

II. FEMINIST APPROACH OF GITHA HARIHARAN

Githa Hariharan has made feminism through various symbols. She's mentioned that the concept of life of females must be made up of 'live and let live'. Enjoy life by sharing just caring for each other.

In *The Ghosts of Vasu Master*, Githa Hariharan also shows feminism with the characters of Mangala, Jameela, Eliamma. Here the significance of Eliamma is actually the earth mother reveals that she uses the title in a symbolic fashion. It's been viewed that the novel is made on teacher student relationship. The method is quite well utilized by the writer. Vasu Master has recently retired from P.G. Boy's school, Elipettai; he was the instructor of English Language. The novel may be viewed as an experimental beginning.

The feminism of Githa Hariharan is actually filled with very sensitive explorations of human relationships planned in a practical fashion. From the very first novel of her, *The 1000 Faces of Night*, she's voiced feminism, clearly. The next novel additionally centralizes feminism but in an alternative angle. *The Ghosts of Vasu Master* is different in nature. U.R. Ananthmurthy claims that the novelist gets the visitor of living on the basic principle of response as well as action.

Women are identified not by the struggling improvement of the mind of theirs or maybe there will or maybe the spirit of theirs but by the kid bearing qualities of theirs as well as the status of theirs as compared to males that make and do as well as rule the planet. It's very little wonder that when females come to the process of rendering the knowledge of theirs they feature a deep sense of their distance as well as marginality from creating a significant impact, or maybe self-defined job of the globe.

III. SOCIOLOGICAL PERSPECTIVE IN GEETA HARIHARAN WORKS

Githa Hariharan has ably examined social issues as well as reflected upon them with a rigorous feminist goal. In the context of feminist literature, sociological perspective aptly suits simply because Githa Hariharan's novels demonstrate a cultural world of several complicated relationships. From the novels of her, lots of males & females live in concert, journeying throughout life in the various age groups of theirs, classes as well as gendered roles. These packed novels are positioned in a cultural scene in which numerous essential modifications of attitudes, norms as well as objectives give these individuals an interesting sensation of grouping in a brand new planet. The younger and also the old are just as caught in a planet of change, faced with the continual hunt for new moorings & guidelines. The females are especially found in the procedure of redefining as well as rediscovering their own roles of theirs, connection and role inside their provided social world. In the extended families, which Githa Hariharan presents, 2 or maybe 3 generations produce unexpected gaps & disruptions to the family fold. Female's comprehension gets questionable as the old patterns of behaviour no longer appear to be appropriate. These struggles start to be extreme quests for self-definition, since it wouldn't be easy for one to connect to others with any kind of amount of conviction unless you are instructed by lucidity approximately one's own reputation & roles

are actually mirrored in literature; they're the author's class, status, gender and other and political interests which are actually known as sociology of literature.

With this novel, the stories bear feminist pulses. Mangala, Eliamma as well as Jameela, the actual ghosts from Mangala's story are actually described as 'my girly ghosts' by Vasu Master. But the 'feminine' ghosts also feature the actress, grandmother, and his mother, Rita Mona, the boyhood fancy of his. Githa Hariharan constructs female characters like Mangala, Lakshmi, Jameela, as well as Vasu's grandmother to be able to depict the opinions of her about the condition of females of the man hierarchy

IV. REALITY AND MYTH OF FEMININE CHARACTERS

Vasu Master feels obligated to understand the need for reconstruction and also the reconstruction of feminine identity consists of the narration of accounts with the procedure of juxtaposition of desires and fables. Jameela's story is an obvious fable of gender. Her 3 caterpillars tell one another stories, accumulating a typical fund of patterns; a rich mingling of dreams, a tapestry which belongs to each of the 3 equally. 3 brothers find the cocoons, as well as the allegory of gender, functions itself out in their 3 fates. One finishes when the yard of silk, a life as the object of desire, as the robes of phallic power. The next shrouds herself and lives and lays eggs in a paper package that is the life of procreation. The third escapes deep into the forest, hiding in a "shapeless camouflaging sack," developing and weaving a tapestry filled with meaning; but whatever she weaves is ever dissolving & usually several because many of them weave in, with probably the finest of silk threads, the ghosts of the lost sisters of her.

Githa Hariharan points out that mom is actually the very best teacher, through an apt illustration. Vasu Master had been teaching the boy Venu cycling of his but was not capable to make him discover the art of balancing. The dad had failed though the mother's unhappy mind succeeded which allowed Venu to learn cycling. In order to emphasize the mother's significance & difficulties associated with womanhood, Githa Hariharan has placed the story of a computer mouse. In one of Vasu's first fables, Mouse asks a smart snake exactly how becoming the snake and a teacher replies: one has to be first a judge, an ideology, priest and then a physician. Right after learning these patriarchal roles, the snake informs him that 'one should develop a womb which nurtures and then delivers'. So the mouse should go home to the old mother of his and get her, to instruct her to be a mother. The fable implies that Vasu should unite in himself the roles of a mother along with a patriarch.

Vasu Master is actually a myth produced by Githa Hariharan and she's represented the characters of her in the type of ghosts. In the novel, Githa

Hariharan shows how females are actually subordinated right from the birth of theirs. For Indian society, females are actually assigned secondary position. Religion, cultural traditions in addition to community sanctions further aid the subjugation of females. Women will never be in a position to be apart from the pictures trusted upon them by males. Vasu's family system appears to be patriarchal as the men rule the house. Vasu's mother is actually discriminated against on the foundation of the gender of her after the birth of her. She belongs to that group of women that's restricted to the constraints of domesticity. She's victimized as well as discriminating. The naming ceremony of her is postponed for a season as the parents of her don't wish to invest cash on yet another daughter. They're apprehensive that individuals would laugh at them for not bearing the son.

Githa Hariharan has drawn the characters of her from traditional Indian society that is filled with imbalances and filled with social disparities. Vasu Master, as well as setting around his dwelling, exemplifies that. The character of Vasu Master is actually a bundle of all these complexes which may be unfolded in this case.

V. CHARACTERS IN THE NOVEL

The man-woman connection addressed as well as discovered in the novel, is conventional and it is based on patriarchy. The woman is actually looked to as a second man or woman and she's exploited in the product. These thoughts have been discussed by Githa Hariharan on a healthy ground. The colour of her narration is equally, touchy, and gentle reasonable.

Vasu Master hardly ever completely gathers the females in the life of his but perceives the points around him with a brand new understanding. Vasu's cousin Shakuntala comes as well as remains in the home of his for 4 weeks. She is suffering from a few strange illnesses. The ache is actually unbearable for her. Vasu's grandmother as well as aunt whisper which she's overburdened with work in her in-law's house. This points out the fact how married females suffer at the home of the in-laws of theirs. Vasu nurses the cousin of his, Shakuntala for a month knowing she will die after going back to the in-laws of her.

VI. CONCLUSION

Right after an innovative backdrop of the subject matter, the feminist strategy of Githa Hariharan was explained. Later on, sociological techniques had been appropriately highlighted. Reality, as well as myth in the novels of her, was explained. The confrontation of her with patriarchy is actually evaluated and interpersonal relationship patterns studied. The main characters in the novel are actually studied.

This particular novel is actually a treatise on healing in addition to education. Githa Hariharan has beautifully

shown the mutually transference means of self-discovery of Vasu via Mani. The revolt of Githa Hariharan against the tradition is actually the primary target of the study. The author's way of feminism is therefore correctly highlighted by managing the design as the base of the study. The open-finished conclusion leaves many questions unanswered. It's a story which won't ever be finished; a story which carries brand new beginnings; a story which will lead to the telling of some other accounts.

REFERENCES

1. N. Barani Priya, Dr. A. Saburunnisa (2016). "Teacher – Student Relationship in Githa Hariharan's the Ghosts of Vasu Master" Research Journal of English Language and Literature (Rjelal) a Peer Reviewed (Refereed) International Journal vol.4.issue 3. 2016 (July-Sept.)
2. Divyarajan Bahuguna (2012). "The Self-Discovery of a Teacher in the Novel the Ghosts of Vasu Master" the Criterion: an International Journal in English Vol. III. Issue. I
3. Hariharan, Githa (1994). "The Ghosts of Vasu Master" New Delhi: Penguin Books India.
4. Sinha, Sunita (2008). Post-Colonial Woman Writers' New Perspectives. New Delhi: Atlantic Publishers & Distributors.
5. Pandey Miti (2010). "Feminism in Contemporary British and Indian English Fiction" Sarup and; Sons, New Delhi, 26 Print.
6. Patil, H.B. (2011). "Exploration of Indian Traditional Female Stereotype in Githa Hariharan's the Ghosts of Vasu Master."1-4 <http://www.aygrt.net/publish/articles/130.aspx> on November 2011. Web 01-12-2011.
7. Hariharan's Novels (2011). In Agarwal Malti eds. Women in Postcolonial Indian English Literature Redefining the Self. New Delhi: Atlantic Publishers. 284. Print.

Corresponding Author

Naveen Kumar Sharma*

Research Scholar, Awadhesh Pratap University, Rewa
(MP)

callnaveen5@gmail.com