iJRASET
International Journal For Research in Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 12 **Issue:** XI **Month of publication:** November 2024

DOI: https://doi.org/10.22214/ijraset.2024.65183

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International Journal for Research in Applied Science & Engineering Technology (IJRASET)
ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.538
Volume 12 Issue XI Nov 2024- Available at www.ijraset.com

The Role of Women Writers in Empowering Modern Women

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Abstract: ***The Indian women writers charge consciousness to promulgate with definite impreciseness to the women in broad through their arts. Indian women writers are writing healthy and their endeavor is Brobdingnagian in the development of the national empowerment from the individual and collective hands of women through their ideological creations to create an ideological society where in which people are in celestial concerns. The writers picture their knowledge through their arts where in they live in and their insight towards the cycle of the society. The writers may teach the peoples the principles of life, ethics of humanity and they may take the responsibility of guiding the society in a moral and ethical way where individuals live a happy and eternal life. The creations of the writers may be a role model to the consumers of the arts universally.***
Keywords: Insight, Ethics, Consciousness, Promulgate, Empowerment, Responsibility, Brobdingnagian

I. INTRODUCTION

As an Indian woman writer Githa Hariharan's endeavors to the mental literature and her adhesiveness to Freud's paranormal points are the focus of this exploring art. Indisputable observations and reasoning have been drawn from Githa Hariharan's selected works. By the profound psychological examination of Githa Hariharan's works, depicting the noisiness of individuals in all forms, with their multidimensional behavioral Zones. In her works, Sigmund Freud's three mental zones the id, the ego, and the superego are obviously pan-optical to elevate the world of women in multidimensional angles. The positive identity is the essential source of paranormal strength, and it aids in the engulfment of one's basic needs and goals. It is more haunted with individual delight than with ethnic dictation of the world in common notion than the individual. People's attitude has been expressed by Hariharan in all the places in her works in practical and romantic aspects. Devi's psychological conflict to cope with her life before and after marriage is the central theme of *The Thousand Faces of Night.* Devi wishes for an easy connection with her mother Sita before her marriage, and after her marriage, she tries unsuccessfully to capture her husband's love. Her knowledge of life is totally different from the understandings of her life partner. Devi's romantic perspective of life takes her to the world of agony and she passes her life as a life in the battle field. At the end of the novel she comes to the practical world to join with her mother to live the remaining life, yet she losts her beautiful part of young and energetic life with her husband Mahesh. The life of Sita with her husband is an evidence of many young women's situations in the life of Indian society.

Devi in *The Thousand Faces of Night* thinks her marriage as a life with romance and joy only but her husband. Mahesh's attitude is that marriage is just another commitment in his life. He is not a romantic as his wife Devi is. Devi's mind declines to accept her role as an unromantic or slothful wife. And everything in her newly home seems out-lander to her. Devi endeavors with her solitariness as a result of her husband, Mahesh's outstretched tours. Mahesh also overturned down Devi's request to learn Sanskrit and find an odd job. In many occasions Devi feels as if she has lost her identity where her life is joined with her husband Mahesh. Devi's inner disturbance crowd her to seek misplacement in any way she could. But Devi quickly realized that this is not the proper situation for her, and she moves to Madras to live with her mother Sita for the residual of her life. She thinks that the life with her parent may give her a solace for the inner turmoil.

Among so any couples of Githa Hariharan , there is exclusive extraordinary twosome, Sita and Mahadevan who absolutely walk all the scaling of a full-blown match. There are so many couples but only one matured couple has been presented in the novel *The Thousand Faces of Night*. This cannot purely be missile on the part of the novelist. It looks as it has to immediate the percentage of matured couples in actual life. If fifty couples are studied in practical life, hardly five couples will be found who provide perfect understanding and affection to each other in true sense of this relation. Many writers hardly present such optimistic characters to change the world of chaos. Almost all the heroic characters are tasting the bitter experience rather than better in their life. The aim of a writer may enrich or make the society feel better. Women's movement is an entire role in the society. They are the keystone of social unit and for the organic process and improvement of our communities. In recent years there has been a healthy consciousness of the grandness of women in social group.

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The modification from mushy to coherent love and responsibility are frequently stressed in the outlook of contemporary society. Peoples now evaluate that mature love is reasoning because of the fact of day-to-day life. These dynamical views of love show that the conventional concept of love, which used to give birth to a family and through it to a society, is fast fading out from the life of human existence. Couples impetus apart when they are unable to sort out their problems which result in the stress and mental strain in their kinship. And divorce is the terminal tragic denouement of family disturbance. The sensitive women novelists, being women themselves and contemporary members of the Indian society have tried to investigate the several account behind the success of the tradition of marriage. They terminate that these marriages fail because the couples' lack love and better understanding. A love that means – emotional connection, the attraction that occurs through mutual sympathy, the sharing of life experiences, the sharing of family values and morals and the feeling that they were meant to be together.

To explore the cognition of the women to know the reason behind their loathsome behaviour that though the somatic atmosphere including cultural environment account very much for the degrading values of marriage, it is mainly the struggles faced, the discrimination fought and the manipulate essential of love as a child, an adolescent and as a wedded woman that really decides the longevity of marriage. She craves union with a man for affection, but when it is degenerated into lusts and corporal pleasures, she is disillusioned and disappointed.

Thus we see that in this era of transition the educated women are confused, tense and anxious because their belief in the old standards of morality is decreasing, and they have not found as yet the new standards which they could follow with ease and security. They experience confusion because while the logic of equality overwhelms them, their own faith is still wedded to convention. They have started recognizing the need for a change, but at the same time they continue to cling to the old values because they were brought up with them and more so because they are not sure by what to replace them. This induces the process of double thinking in them and thus results in the ambivalence in their attitude. This cleavage between the inwardness and the outer world has been meditated through these novels by the women novelists.

The women novelists have cultivated fearlessness in expressing their opinion through their characters. They portray the domestic problems faced by women before and after wedlock. The core concepts of the novels are centred around the domestic area where a woman examines the space of her family ties, sex, sex inequality, socio-political upheavals and the need for peaceful coexistence. The writings of Githa Hariharan and Manju Kapur present before us the reasons behind these changing emotional aspects of love, the declining values of the institution of marriage. These novels deal specially with the mental process of human beings in relation to love, marriage and sex. They tell us the reasons for the declining matrimonial relationships. These reasons vary from their being hypersensitive, to temperamental inconceivability and lack of love and communication between the spouses.

Through the lives of the protagonists, they try to draw the attention of the readers to the alarming problem of marital discord and divorce. They make an earnest effort to revive the faith in the institution of marriage by emphasizing that love and mutual understanding are the main features which count for balance in a man-woman relationship and a family. If any of these emotions are lacking, the relationship disturbs and the partners have to suffer mental agony. The ego instinct and the sex instinct of love function throughout the life of a human for a limited period, and they become unpleasant, if not based on shared awareness. No one should argue that marriage is at some stage the most beautiful connection between all. However, owing to a lack of shared care, the sparkle of marital life is not preserved by most couples. Many couples don't tide through this vital process, but this process will easily be resolved if the couples know that they spend time searching for the right lover instead of making perfect love.

In Fugitive Histories, Hariharan represents Mala, she has been shown by the author as a mature individual. She manages all of her difficulties throughout her life, despite having a few unfulfilled wishes from infancy. Mala's approval, despite her opposition to Samar's plan to work in the United States, is proof of this. Githa Hariharan begins the narrative by focusing on Mala's internal issues following Asad's death. Mala, concerned with Asad's ideas, examines the trunk box where his sketchbooks are still unopened. Mala's decision to face her back to the side where Asad used to be illustrates her ability to control the circumstance. When she dreams of her grandfather, she is terrified that her grandfather's spirit has come to protect her, knowing that Asad is not present. She can't get over the death of Asad, and she's constantly reminded of her childhood brevity.

Women writers like Kamala Das, Bharti Mukherjee, ShashiDeshpande, NayantaraSehgal, Ruth PrawerJhabvala, Rama Mehta, Kamala Markandeya, Anita Desai, Shoba De, GithaHariharan, ManjuKapur and many others have written novels projecting fine feminine sensibilities, the lives of women in the later fictions endorse and indeed celebrate the authority and legitimacy of their culture. The women novelists have cultivated fearlessness in expressing their opinion through their characters. These novels deal specially with the mental process of human beings in relation to love, marriage and sex. They tell us the reasons for the declining matrimonial relationships and lack of love and communication between the spouses.

II. CONCLUSION

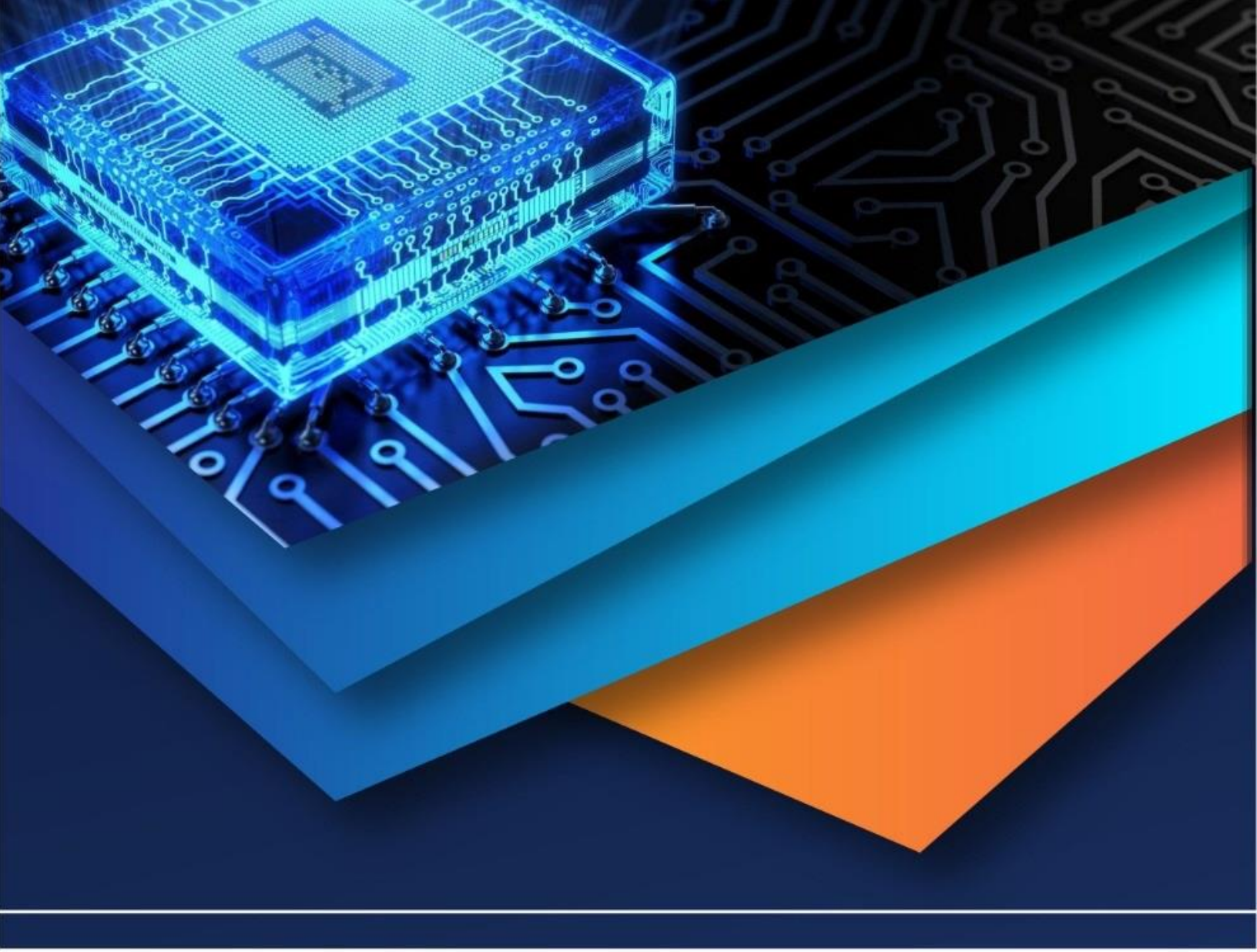
The primary focus of the research is Githa Hariharan's rebellion against tradition. It took many years and several distinguished personalities to bring the present status and distinction to Indian English literature. In today's fiction, women are no longer depicted as victims or as urgently in need of correction or reformation to be of use to the society, but rather as strong, powerful and central to the social architecture. They are portrayed as mothers, sustainers of the social order, and indispensable resources in the national quest for liberation. Women authorization adverts to enabling women to have empower over their lives, make deciding and determination, and have equal access code to resources and possibility. It pertains that women can participate in the society in all respects with optimistic notion of concern comparing with the quondam society.

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