

## **A Study on Feminism and Gender Crisis in the works of Gita Hariharan.**

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### **Abstract**

The bonding that exists in Indian society is referred to as associations. Githa Hariharan is an Indian female author who has composed brief short stories and novels than just as books. She works with the topic of social and political concerns in all of her novels. Githa Hariharan's works are known for their feminist elements, and *'The Ghosts of Vasu Master'* is no exception. Nonetheless, Githa Hariharan depicts women who are marginalized in Indian culture. He is the grandmother among the girlie ghosts, and his mother, actress Rita Mona, is a boyhood favorite. Vasu Master does not just live in the present; he is also haunted by his past. He makes an

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endeavor to comprehend his own existence. The novel is about health on all levels: physical, mental, and spiritual.

**Keywords:** Vasu Master, feminism, gender discrimination, Rita Mona, Therapist,

**Introduction:**

After the publishing of Salman Rushdie's *Midnight's Kids*, the English novel of India has transformed histrionically in the flair of its, the issues of its, and the principles of its throughout the last twenty-five years. "Hariharan writes with grief, fury, and pain over what is going on in our country," according to Khushwant Singh. Githa Hariharan, who was born in Coimbatore, roamed between towns and was credited with a long pedigree. Short tales, theses, novels, printed editorials, and essays are among Githa Hariharan's published works.

By all accounts, the original *The Ghosts of Vasu Master*, composed by Githa Hariharan, has all the earmarks of being about the teacher Vasu Master and his understudy Mani. The novel contains various test strategy angles that are extraordinary to it. It's the follow-up to Githa Hariharan's Commonwealth Writers Prize-winning debut book *The 1000 Faces of Night*.

*The Ghosts of Vasu Master* is about prosperity on all levels, including the spirit, the cerebrum, and the body. Vasu Master's real issues get some consideration, while others would like him to follow a Swami's way to illumination (and health). Then, at that point, there's Vasu Master's dad, a splendid and understanding doctor who exhibits an assortment of clinical methods (or possibly moving towards mending).

Vasu Master's endeavors to instruct Mani assume the fullest importance of the word: he's a therapist just as a teacher, intending to help Mani conquer whatever devils and weights he bears inside. The account is truly interweaved with various encounters Vasu Master describes, with a specific spotlight on those of Gray Mouse, who likewise learns through experience.

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Hariharan's novel is very determined, as her affirmations recommend, as she praises the creators of writing that have affected her — from Ivan Illich and R. D. Laing to Susan Sontag and Oliver Sacks — and she likewise makes reference to the (self-evident) effect of works like the Panchatantra. There are times when the motivations appear through something over the top, however Hariharan figures out how to utilize them effectively in her plot, and the clever functions admirably as a fiction also. Vasu Master, and the understudies of his development, find out about and deal with their general surroundings, just as their own places in it, and Hariharan depicts this cycle decently viably.

### **Feminist Approach of Githa Hariharan**

Through many symbols, Githa Hariharan has created feminism. She stated that a woman's life philosophy should be based on "live and let live." Enjoy life by just caring for one another. Githa Hariharan also depicts feminism in *The Ghosts of Vasu Master* through the characters Mangala, Jameela, and Eliamma. Eliamma's significance as the earth mother is revealed here, as she used the term in a symbolic manner. The work is said to be based on the teacher-student relationship. The writer makes good use of the technique. Vasu Master, the English Language instructor of P.G. Boy's School in Elipettai, just retired. The novel might be considered an experimental start.

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 distinguished from men not by the struggles of their minds, wills, or spirits, but by the child-bearing characteristics of theirs and the status of theirs in comparison to men

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who make, do, and dominate the world. It's no surprise that when women begin the process of expressing their knowledge, they have a strong feeling of their remoteness and marginality from having a substantial effect, or perhaps a self-defined role in the world..

**Sociological Perspective in Geeta Hariharan Works**

Githa Hariharan has skilfully researched and pondered on societal issues with a feminist purpose in mind. The sociological approach fits well in the context of feminist literature simply because Githa Hariharan's works depict a cultural milieu with many nuanced relationships. Many males and females live in concert throughout her works, going through life in their varied age groups, classes, and gendered positions. These dense novels are set in a cultural context in which a number of significant shifts in attitudes, conventions, and goals offer these characters an intriguing sense of belonging in a new world. Young and elderly alike are stuck in a world that is always changing, with the constant search for new anchors and norms.

Females are especially associated with the most common way of rethinking and rediscovering their own liabilities, associations, and jobs inside their given social milieu. Two or three generations cause unforeseen gaps and disturbances in the family fold in Githa Hariharan's extended families. As previous patterns of behaviour no longer appear to be suitable, female understanding is called into doubt. These battles become intense quests for self-definition, since it's difficult to connect with people with any degree of conviction unless you're guided by clarity. The author's class, position, gender, and other and political interests, which are known as sociology of literature, are mirrored in literature; they're the author's class, status, gender, and other and political interests.

The stories in this book have feminist undertones. Mangala, Eliamma, and Jameela, the spirits from Mangala's narrative, are referred to by Vasu Master as "my girlie ghosts." However, among the 'feminine' spirits are the actress, his grandmother, and his mother, Rita Mona, his childhood crush. Githa Hariharan makes female characters like Mangala, Lakshmi,

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Jameela, and Vasu's grandma to depict her sentiments on the state of ladies in the man chain of command.

**Reality And Myth of Feminine Characters**

Vasu Master is compelled to comprehend the necessity for reconstruction, as well as the fact that the reconstruction of feminine identity entails the retelling of stories via the juxtaposition of wants and fables. Jameela's narrative is a clear gender fable. Her three caterpillars tell each other stories, building up a characteristic pattern bank; a rich jumble of dreams, a tapestry that belongs to all three equally. Three brothers discover the cocoons, and the metaphor of gender is played out in their three fates. When the yard of silk, a life as the object of desire, and the garments of phallic authority are worn out, one is done. The next shrouds herself in a paper box and lives and lays eggs in it, which is the life of procreation. The third flees far into the forest, hiding in a "shapeless camouflaging sack," designing and weaving a tapestry full of significance; yet whatever she makes always disintegrates, and she generally weaves numerous since many of them weave in the spirits of her lost sisters with the finest silk threads.

Through an effective metaphor, Githa Hariharan tells out that mom is truly the finest instructor. Vasu Master had been training his son Venu to cycle, but he had not been able to teach him how to balance. The father had failed, but the mother's miserable mind had triumphed, allowing Venu to learn to cycle. Githa Hariharan has inserted the narrative of a computer mouse in order to stress the mother's importance and the hardships connected with femininity.

In one of Vasu's initial stories, Mouse asks an astute snake how to turn into a snake, and the teacher reacts that one should initially be an appointed authority, then, at that point, an ideologue, then, at that point, a cleric, and last a doctor. The snake lets him know that subsequent to learning these male centric undertakings, he ought to "make a belly that sustains

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and in the long run conveys." So, the mouse should return home and gather his older mother, teaching her on the most proficient method to be a mother. Vasu, as per the story, should consolidate the elements of mother and patriarch in himself.

Vasu Master is a fable created by Githa Hariharan, who has portrayed her characters as ghosts. Githa Hariharan's work depicts how women are treated as second-class citizens from the moment they are born. Females in Indian society are considered second-class citizens. Female servitude is further aided by religion, cultural customs, and communal punishments. Women will never be able to separate themselves from the images entrusted to them by men. Vasu's family looks to be patriarchal, with the males in charge of the household.

Vasu's mom is oppressed due to her sexual orientation after she conceives an offspring. She is important for a gathering of ladies who are bound to the limits of family life. She is both a casualty and a discriminator. Her naming function has been deferred for a season since her folks would rather not burn through cash on one more little girl. They're worried about the possibility that that assuming they don't have a kid, others will snicker at them.

Githa Hariharan has based her characters on traditional Indian culture, which is rife with inequalities and socioeconomic disadvantages. Vasu Master, in addition to his surroundings, embodies this. Vasu Master's character is essentially a jumble of all of these complexities that may be revealed in this scenario.

**Characters In the Novel**

The man-woman relationship discussed and uncovered in the storey is traditional and patriarchal in nature. The woman is treated as a second man or woman in the product, and she is exploited. Githa Hariharan has presented these ideas in a healthy environment. Her narrative has a delicate, compassionate, and rational tone to it.

Vasu Master only here and there completely assembles the young ladies in his day-to-day existence, yet he notices his general surroundings with a new viewpoint. Vasu's cousin

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Shakuntala additionally visits and stays with him for a very long time. She is beset with various uncommon infirmities. As far as she might be concerned, the agony is practically horrendous. Vasu's grandmother and auntie murmur in her ear that she is exhausted at her set up. law's This underlines the truth that wedded ladies endure on account of their parents in law. Vasu really focuses on his cousin Shakuntala for a month, realizing she would bite the dust once she gets back to her parents in law.

**Conclusion**

Following a unique background of the issue, Githa Hariharan's feminist strategy was discussed. Later on, sociological tactics were prominently included. In her works, both reality and myth were explained. Her fight with patriarchy is assessed, and interpersonal connection patterns are investigated. The novel's key characters are truly examined.

This book is both a treatise on healing and a primer on teaching. Vasu's mutually transferenceal self-discovery via Mani is brilliantly depicted by Githa Hariharan. The major focus of the research is Githa Hariharan's rebellion against tradition. As a result, the author's feminism is accurately highlighted by using design as the study's foundation. Many questions remain unresolved in the open-ended finale. It's a storey that will never be ended; it's a narrative with new beginnings; it's a storey that will lead to the telling of more stories

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