Conclusion
As far as the Indo-English fiction is concerned, “Identity Crisis” has always enjoyed a defining significance in the thematic framework of the Indo-Anglican novels. Fiction by women writers constitutes a major segment in Indian English literature. The struggle to establish one’s identity and to assert one’s individuality has led the women to wage a desperate fight against the existing social order of the day. It is therefore imperative for women to determine their new role and to redefine its parameters. The portrayal of women in literature helps them to do so as it provides them with role models drawn from the sufferings of the women characters, harassed under the chauvinistic male domination. Their thematic concerns and ideological preoccupations paved way to establish the synchronic and diachronic developments and continuity in the construction of the subjectivity of the women. The similarities and dissimilarities in the writer’s perceptions of the selfhood of women, given their different socio-cultural milieu, suggest a continuum of different possible responses.

Being truly a feminist writer, Hariharan shows how Feminism evolved to question and challenges the age-old patriarchy, which assigns a secondary status to women in the name of gender. Application of the feminist theory to the works of Githa Hariharan reveals the condition of women in the patriarchal society and their potential in defying the system and their struggle for an independent and dignified existence. Hariharan’s novels are punctuated by the call for equality. Being a feminist, she couldn’t abstain herself from voicing against male authors being taken as the commentators on women’s condition. She defies the patriarchal view and narration of the worldly acclaimed fiction called the *Arabian Nights*. She like Parshley does not identify with a woman’s secondary position:

Since patriarchal times, woman has been forced to occupy a secondary place in the world in relation to men, a position comparable in many
respects with that of racial minorities in spite of the fact that women constitute numerically at least half of the human race, and further that this secondary standing is not imposed of necessity by natural ‘feminine’ characteristics but rather by strong environmental forces of educational and social tradition under the purposeful control of men. (9)

Hariharan has used the technique of Story-Telling, Fables and Myths to enforce her ideas into the minds of her readers. Use of mythical stories helps Hariharan to present the relevance of the literary heritage across the time even in the postmodern era. “She makes inter-textual links,” says P. Geetha, “to explore and highlight heritage. This use of literary heritage deliberates its continued relevance across times. Ethics, legends, and stories in these postmodern novels functions as resources and mutilants for clarifying the ethos and culture of the native land” (54). Her first award winning novel, The Thousand faces of Night includes the various mythical stories of Gandhari, Parvati, Sita and Snake woman who follow their husbands, and the stories of ferocious women like Kritya and Amba who take their revenge.

Through the use of mythical technique Hariharan provides two different paths to women either to obey their husbands or revolt against them in the case of male-domination. This has become necessary as “the inner consciousness of the Indian psyche and the social relations are based on the traditional image of ideal womanhood even in the changed context.” (Rao 159). In our Indian society these myths are very important as they are verbally and orally transmitted from one generation to another hoping that people will conduct their lives accordingly. Githa Hariharan, being brought up in a traditional Hindu family might have been acquainted with all these myths and she perfectly blended the myth and she perfectly blended the myth and reality in the modern Indian life. Her protagonist Devi, in The Thousand Faces of Night, after listening to
various mythical tales, reinterprets for herself what myth means, challenging from the very beginning the traditional ideas. She does not identify with her mother Sita, who has self-scarifying ideals but with “Durvasa” in Kalidasa’s *Shakuntala*, a man who has the traditional right to be angry when betrayed, humiliated and passed over. She sees every story from her own perspective like that of Amba, Gandhari or Sati and acts in accordance at a particular situation. So, one can easily see that these mythical stories, which Devi had grown up with, had developed within her a mechanism of self-defense against any onslaught from the other side.

One very important aspect Hariharan highlights through this mythical technique is criticism of western structure of knowledge and power and its thought on philosophy and history. Patriarchal power structure has been questioned well. Hariharan has portrayed characters that have been denied access to history and displace the history of Gender and justice in community by linking women’s lives and struggle across generations and barriers of caste and class. She respells the stories from gynocentric perspectives.

Hariharan keeps aside the male-domination and rules of patriarchal set-up and talks about the bond between women. She redefines mother-daughter relationship. In a patriarchal set-up this relationship has a limited meaning but Devi subverts the dictates of patriarchy and gives a new meaning to this bond. Having failed to define her identity within the framework of the male oriented social structures, she finally returns to her mother. She has been building her identity by means of disagreements with the others, challenging the traditional feminine roles. At his point, when she realizes that something is missing, she goes back to her mother.

One another significant aspect of a woman’s life is marriage and Hariharan rejects the idea of the institution of marriage. In her three novels namely *The Thousand*
faces of Night, When Dreams Travel and Fugitive Histories, she portrays the dilemma and mental trauma of married women. Love remains an unfulfilled dream. Marriage which seals the bond of love turns out to be a social obligation, which has to be lived through the family code. In The Thousand face of Night, Devi, Sita and Mayamma all are victims. Mayamma accepts her archetypal role as a wife and mother and live a frustrated life without questioning it, Sita bears mental and physical abuse and suffer in silence, and Devi rebels against social conventions and leaves her husband Mahesh. When Dreams Travel also portrays marriage as a sort of entertainment for men. Marriage is just a game for patriarchy. Both the sisters Shaharzad and Dunyazad are not happy at all with their partners. They are supposed to sit in the palace. This shows that marriage imprisons women and brings isolation to them. Dunyazad is not even free to choose the colour of her dress. She is only supposed to be faithful. She is not allowed to give her view point. Even Shaharzad, is also shown as a lonely figure throughout the novel and she makes the terrible choice of dying. Bala, in Fugitive Histories, is also shown as a victim of the matrimony. She is caught and seized in her own home. She gets married at the tender age of twelve and since then she only belonged to the house. She is not allowed to step out of the house. She hardly interacts with the members of the family. She is only an object to be used and enjoyed and thrown if not liked. She suffers mental agony and develops hysteria. In her later years, she almost goes mad. This shows her miserable and helpless state in a male-dominating society.

It becomes very clear that when marriage brings oppression, suppression and repression, women think of escaping such type of situations which lead to suicide. Here Hariharan offers a new perspective that of success and independence- it may be Devi or Dunyazad. A woman can only find her true self once she has been detached from the definition provided by the male centered world. As patriarchy makes them subjugated
and second to men. So, one sees the survival pattern devised by all these women in a male dominated world. Devi, Sita, Mayamma, Shaharzad, Dunyazad and Bala do not yield to the sufferings, sorrows and despairs. Indira Nityanandam opines that “They prove the strength of their womanhood in their struggle for survival. The parameters of choice have altered tremendously and Devi seems a beacon light for the modern Indian woman” (192).

One more point raised by Hariharan is the sexual politics of motherhood. In Indian as well as in many other cultures, motherhood is seen as the final act in establishing womanhood. A woman is never considered complete without giving birth and then bearing and rearing of children. But Devi’s failure to become a mother in *The Thousand face of Night* is a crucial fact in her development as an individual. She attains fulfillment not in the bearing and rearing of children, but in recognizing her own inherent potential to live with herself on more positive terms.

The age old debate between sexuality and power is brought into focus by Hariharan in *When Dreams Travel*. One sees the misuse of power by Shaharzad and Shazaman, who exercise their power by inflicting torture upon women. In a way they enjoy sadistic pleasure. Masculinity and violence both are inter-related in this male dominated world. Through Shaharzad, readers witness the harsh and cruel ways of patriarchy to suppress and use women, but again Shaharzad overcomes all these obstacles like Devi of *The Thousand faces of Night* and emerges as a magnificent fighter, who not only saves her life but also of many other women by her perfect performance night after night.

In a patriarchal set up, women, the biologically weaker of the two sexes, has been oppressed since ancient times by the men folk. It has become a tradition that seems hard
to change. Through the love scene of Dilshad and Dungyazad, Hariharan makes it clear that time has changed now. Tyrannical cruelty or injustice done towards women has become an unwanted tradition that has been discarded by many women today.

Hariharan has used dream technique in three of her novels namely *The Ghosts of Vasu Master*, *In Time of Siege* and in *When Dreams Travel*. She makes it clear that one of the other reasons of dilemmas of identity refers to the situation when people no more live in their present but visit the past very often. They keep on bringing to their consciousness repressed thoughts and feelings. This comes under "Psychoanalysis Theory" given by Freud. It has often been claimed that the most significant contribution Freud made to Western thought was his argument for the existence of an unconscious mind in his *Interpretations of Dreams*. During the 19th century, the dominant trend in Western thought was positivism, which subscribed to the belief that people could ascertain real knowledge concerning themselves and their environment and judiciously exercise control over both. Freud, however, suggested that such declarations of free will are in fact delusions; that we are not entirely aware of what we think and often act for reasons that have little to do with our conscious thoughts. The concept of the unconscious as proposed by Freud was allegedly groundbreaking in that he proposed that awareness existed in layers and that there were thoughts occurring "below the surface."

Dreams, which he called the "royal road to the unconscious", provided the best access to our unconscious life and the best illustration of its "logic", which was different from the logic of conscious thought. Freud developed his first topology of the psyche in *The Interpretation of Dreams* (1899) in which he proposed the argument that the unconscious exists and described a method for gaining access to it. The preconscious was described as a layer between conscious and unconscious thought- that which we could access with a little effort. Thus for Freud, the ideals of the Enlightenment,
positivism and rationalism, could be achieved through understanding, transforming, and mastering the unconscious, rather than through denying or repressing it. Crucial to the operation of the unconscious is "repression." According to Freud, people often experience thoughts and feelings that are so painful that people cannot bear them. Such thoughts and feelings and associated memories could not, Freud argued, be banished from the mind, but could be banished from consciousness. Thus they come to constitute the unconscious. Freud observed that the process of repression is itself a non-conscious act (in other words, it did not occur through people willing away certain thoughts or feelings). Freud supposed that what people repressed was in part determined by their unconscious. In other words, the unconscious was for Freud both a cause and effect of repression.

*When Dreams Travel* also discusses how Shahrzad invents stories one after the other through her dreams. She talks about chaste and faithful women in her stories. She gives vent to her repressed thoughts. When Shaharyar enquires about her dreams, she answers, "Only those locked up in hovels and dungeons and palaces can see and hear these dreams. Only those whose necks are naked and at risk can understand them" (20). This clearly shows that when people are not able to locate their real identity, they start dreaming about it. It can only be understood if one learns to know the unconscious through enlightenment and positivism as suggested by Freud.

Hariharan portrays her protagonists Vasu and Shiv in *The Ghosts of Vasu Master*, and *In Time of Siege* respectively haunted by the memories and ghosts of their fathers. The presence of these ghosts in the life of both the protagonists proves to be a major reason of their mental agony. All the time they vacillate between present and past and cannot find their place. They are shown very much affected by their father's presence and hence cannot locate their true place in society. When they understand that
requirements and conditions change with time and with people, they bid goodbye to their ghosts and start living in the present. These ghosts are the ghosts who haunt everyone but one needs to unlearn all that is learnt and invent different routes to understand and define the world around oneself.

Another technique used by Hariharan is constant circling from present to past. Thus, testimony is of great importance as these authors usually portray characters who have been denied access to history. The use of multiple forms of narratives is also an important technique. She mixes myths, historical stories, poetry with the narratives. She focuses on positive feminine model, the rewriting of myth, the rereading of history, and the use of untranslated words etc.

Role of teacher in the society is another major concern of Hariharan in two of her novels namely, The Ghosts of Vasu Master and In Times of Siege. Vasu and Shiv Murthy, both the protagonists of these respective novels face major identity crisis. Teaching, being a social process, is very difficult to define as political and social backgrounds affect it. The readers acknowledge that his (Vasu’s) real teaching starts with the end of his teaching career. He is the result of social circumstances. One finds Vasu struggling among his roles as a teacher, a man, a father and a member of society. Githa Hariharan’s portrayal of Vasu master and his mental state criticize the education system as well, which hinders the growth of a teacher. One finds Vasu seeking self-recognition after his teaching career ends. On the other hand, In Times of Siege tells about Shiv Murthy who after writing a lesson about the twelfth century reformer poet Basava becomes the centerpiece of discord between the two groups. He is not only charged by the college authorities and fundamentalists with the distortion of historical facts and figures but also questioned at home by his daughter. He bears institutional pressure and political prominence. Throughout the novel, readers find him vacillating between doubt
and rage, pleasure and anxiety. In the end, he gains his true identity of a historian when he learns to keep aside the pressures of the outside world.

Githa Hariharan has made it clear that a person being a product of society gets affected by its forces and to relocate one’s identity, these forces must be handled with care. In *The Ghosts of Vasu Master*, readers find Vasu suppressed by the materialistic frame of his son Vishnu, spiritualistic frame of his friend’s Guru and political frame of Gopu. One sees Vasu’s rejection by all the people fitted into these frames. But gradually Vasu himself learns the broadest meaning of teaching and put himself aside from the grip of all such people. He takes his own stand and learns a wise conduct of life.

Humans become what they are through the type of education they get, whether in schools or at home. Through *The Ghosts of Vasu Master*, Hariharan makes it clear that lack of communication and understanding among people and hollow education system is the root cause of crisis in people’s life. Vasu realizes well that his student Mani does not need a teacher but a healer. Hariharan makes it clear that crisis of identity can be minimized if people understand the mutual bond- a kind of understanding that comes when one weaves together lives, dreams, memories, knowledge and actions. Knowledge cannot be imposed. Mani was a failure till the time he meets his teacher Vasu and he doesn’t impose any current or pre-set meaning on Mani rather he teaches him through fables.

Hariharan has used the technique of Story-telling to teach Mani, in the same way as Vishnu Sharma gives moral lessons through *Panchatantra* tales. There are multiple stories of animals which provide a base for Mani’s healing. Through these stories Vasu brings Mani into the real world and prepares him to face its dangers and find his place. This novel shows a mutually transferential way of self-discovery of Vasu through Mani. She portrays Vasu’s dilemma, his growth as well as his connection with Mani through
these tales. Vasu Master tries to heal and teach his reticent student Mani through animal fables. Each story has some moral lesson with the views of Vasu.

*When Dreams Travel* also establishes story telling as women’s tradition passed on through one generation to another generation. In the novel, women invent tales and men can listen and repeat them. This novel is a re-writing of the *Arabian Nights*. In the beginning readers see Shaharzad telling stories continuously for one thousand and one nights to save her own life as well as the lives of the other virgins, and in the second part of the novel Dunyazad and Dilshad are active story tellers, who tell each other stories alternatively in an answer to the other’s stories for seven days and nights. They give their own version of the *Thousand and One Nights* through “écriture féminine”. All the stories highlight a beautiful merger of history, fantasy, legends and religion.

Readers find open ending in some of her novels like *When Dreams Travel* and *The Ghosts of Vasu Master*. The Ghosts of Vasu Master reveals that there is no set path to reach the destination, except trial. There are many un-assurred questions which show that a story never gets finished but carries new beginnings.

A positive reformulation of feminine/feminist identities is a major shift in *When Dreams Travel*. Through story telling Shaharzad, Dunyazad and Dilshad reverse the traditional victim status of women to a position of empowerment. All these three women present the three routes via which modern woman can regain her true identity: by tricking patriarchy, a survival tactic; by overcoming patriarchy, through force, a retaliatory tactic; and by writing ‘her stories’ as a subversive tactic, instead of playing a silent role in history.

Issue of political control over intellectual freedom is handled well by Hariharan in *In Times of Siege*, which becomes the major reason of the suppressed identity of Shiv Murthy. Being a historian, when he finds his intellectual powers curbed and checked by
fundamentalists, he finds himself facing identity crisis. He could not find his true identity of a historian as he was not free to write about history according to his own perceptions. Here, Hariharan makes it clear through Shiv that a monolithic version of history is not possible. “Each of us carries within ourselves a history, an encyclopedia of images, a landscape with its distinct patterns of mutilation” (104).

Owing its multi-religious identity country like India faces various problems as the people who occupy the centre of the society oppress the weak and marginalized. In a nation like India where religious identities co-exist, it becomes very easy to instigate agitations leading to chaos. These kinds of people kindle the religious feelings in order to bring chaos in the society. “If the Muslims can have their fundamentalists why can’t we? Have we forgotten that Hindus have stood the test of time like no one else? Our fundamentalists have been around longer than theirs have. So we have to show the world we are superior to them in every way (135).

In the name of caste too, clash among religious identities take place. Social groups like Itihaas Suraksha Manch try to cash such opportunities claiming that lesson over Basava distort history. Hariharan questions the ethics of some of the historians who just for the name and fame abuse sincere teachers like Shiv. Hariharan has discussed all types of oppressive forces in the name of “Fundoo, fundamentalist, Fascist, Obscurantist, Terrorist, and the made in India brand, the communalist…other community haters” (57). She, In Times of Siege makes it clear that such forces hinder the growth of a multicultural nation like India. Question of Power struggle also comes into light. She cautions that if people sitting at the centre will go on subjugating the weaker and marginalized people, they, like Shiv will take a lead to march towards the centre, and put in their best efforts to maintain this power struggle. No society can escape this power struggle and people like Shiv will go on encountering a time of Siege.
Politicization of history is criticized by Hariharan as it becomes impossible for a normal person like Shiv to share the same planet with biased and prejudiced religious bigots. Hariharan does not agree with the viewpoint of the fundamentalists who relate citizenship to loyalty. Loving another culture doesn’t make a person anti-national. She strongly supports the view that every nation requires a space where new identities can co-exist one should have academic freedom and professionalism. Co-existence of religious identities in a country like India is very difficult. Hariharan has portrayed in *Fugitive Histories* how a name can change entire life of a person. When Mala- a south Indian Brahmin got married to Asad- a Muslim, her life changes. Sara, daughter of Asad and Mala since childhood faces the problem of not belonging to one religion. People were not able to accept her mixed parentage. It shows that India has become a nation that can no more respect diversity of opinions. Just because of the religious-clashes between Hindus and Muslims, Asad- a secular artist finds peace in death, which is a direct blow to the people who believe and respect multi-cultural existence all together.

Hindu-Muslim riots capture the attention of the readers in *The Fugitive Histories*. Godhara riot is the pivot of this novel which makes it clear that at the time of riots in the name of religion, people are brutally assaulted, insulted, murdered and disrespected. How is it possible for such people to find their identity? They are people only because they belong to a certain religion or class. Their name guarantees their existence. Hariharan asks why people cannot live without having a particular name or religion. Cannot one pay respect to multiple religions? Cannot one exist only with a body only without having any particular name, religion, race or caste? Hariharan puts emphasis that if one truly wants to locate one’s identity and does not want to get into any psychological trauma, the religion of humanity and equality must be followed which is above all other religions.
Hariharan makes it clear that the victims of such religious clashes face multiple pressures which in return increase their dilemmas of identity. The psychological trauma and pain makes people silent and introvert which hampers their growth and their lives come to a halt. Through the character of Yasmin in *The Fugitive Histories*, readers see the plight of all the Muslim people who are suffering from serious mental dilemma as they are being asked to leave their homes and go to Pakistan. The people once bound by these religious identities find it difficult to live without them, but such stamping of identities cause damage, destruction and injustice at the time of riots when people use their bearing, perceive others as aliens and only work to increase the existing conflicts, crisis of identity occurs. People lose their mental balance and suffer, as happened in 2002 Gujarat riots.

Due to religious clashes and caste conflicts not only identity of a person but also national identity also faces a threat. A nation is made of its people and when people of multiple religions exist all together, religion of marginalized people affects their identity and social status. Political parties misuse religion for their political gains and people suffer. Nation gets weaker when its people submit themselves to all types of violence—arson, murder, abduction and rape. The victims face forces beyond their control. This religious fundamentalism is a point of concern for India in recent times. There comes a point in every individual’s life, when he begins to question his place in the world. During this religion deeply affects one’s identity. Some people become better persons because of religion but some religious ideas may inspire hate and disapproval in others as well. Hariharan makes it clear that people must understand that they are connected to each other and must fight to protect their beliefs and relationships. Peaceful understanding of religion is required if one wants to avoid problems related to identity.

Various symbols have been used by Hariharan to explain different situations in her novels. It is a strong weapon used by her characters to give vent to their feeling and
emotions. “Mirror” is a powerful symbol used by Hariharan in *The Thousand faces of Night*, *When Dreams Travel* as well as in *The Ghosts of Vasu Master*. Devi, Dunyazad, Shaharzad, and Vasu use this mirror to find their actual self and identity. Devi in *The Thousand Faces of Night*, towards the end of the novel when looks into the teak-borderd, full-length mirror, she finds myriad reflections of herself. This indicates that she is drifting between worlds. In order to find the mainland, in a symbolic gesture, Devi throws her sari over the mirror to blot out her reflections. She realizes that she is no more a reflection but a survivor. In *when Dreams Travel*, when Dunyazad sees herself in the mirror fixed in Shahzad’s room, she sees herself flying high which describes her intention of overrule patriarchy. Vasu also uses this mirror to see similarities between Mani and himself as Mani is the “mirror image” of Vasu. When he finds the mirror of his wife Mangla in her trunk and looks into this, he sees himself as a stranger to her. This shows his detachment with his wife. “Sword” symbolizes power and violence in *When Dreams Travel*. Both the brothers are seen catching swords in their hands which imply subjugation of females in a male-dominated world. “Tomb” symbolizes the buried desires of Shaharzad in the same novel. A pool filled with dead bodies of virgin symbolizes the fate of various women in our society, who serve as an object for the merry-making of patriarchy.

In one of the tales namely “Three Scenes and a Father” turning of a girl into a goat symbolizes the pitiable condition of women, who can be butchered for the sake of men folk. Through a symbolic narration, the thought is conveyed beautifully. The wazir in order to save his daughter hides her inside the ground, but when he digs her out, she turns into a goat and presented to the Sultan. The Sultan cuts the goats neck and “the goat bleats joyfully as her head falls to the ground” (175). The Sultan turns out to be a God who gives back the life to goat (Shahrzad). This story describes the all-powerful mankind, who like God decides whether a woman should survive or not.
The “image of Ganesh” in *Fugitive Histories* is a symbol of Asad’s belief. He has made this figure more man like to show the God’s bond with the humans in general. Only this bonding makes God move anywhere, at any time without considering the limits of caste and religion. Asad believed that God is one. “Wild and overgrown” garden of Sita (Devi’s mother) in *Thousand Faces of Night* is a symbol of desires and aspirations. When Devi finally enters the house, she sees this garden, which shows that Devi and Sita, can now spend their life on their own terms. This garden shows their wild and overgrown inner desires which can be fulfilled now as they are not under any pressure or domination. “Veena” is again a strong symbol of a woman’s freedom in *The Thousand Faces of Night*. Sita before her marriage was fond of playing Veena. After her marriage, she takes her Veena to her in-law’s house as “she had inherited as her part of dowry” (30). She used to play it only after finishing her household work. But she gives up playing veena, her first love, from the day her father-in-law said to her, “put that veena away. Are you a wife, a daughter-in-law?” (30) as he could not find flowers for his prayer. She immediately “reached for the strings of her veena and pulled them out from the wooden base” (30) in pride and anger. She never touches that veena again. But years later, reader sees her playing the same veena in a faint sound when she welcomes her daughter back in her house towards the end of the novel. This shows that she is free to play veena now as both mother and daughter are free from male-dependence. In *In Times of Siege*, “snake” symbolizes Shiv’s sexual fantasies and longings. He is shown obsessed with the thoughts of Meena. “The mind is a snake; the body is the basket. They live together, the snake and the basket” (171).

A famous Saiva Sidhantic myth, of Tamil race in which lord Shiva to test the faith of his devotees appears in the guise of a mad Shaivat heretic is employed beautifully. The devotee under a vow kills his only son to please the heretic, he servers the food. The heretic asks that his son should join them and when the heart broken father
calls out for his son, the son appears. Hariharan respells this myth by substituting Wazir and Shararzad in place of devotee and his son. She exposes the nature of patriarchal set up which considers God as authoritarian figures and also challenges the canonical texts which are viewed under patriarchy as store house of ethical and moral insights. Various other symbols like “desert”, “tree”, “nest of hair”, “sketchbook”, “cobweb”, “mouse-hole”, “sea”, have been used by Hariharan in her novels for various concepts.

Hariharan’s performance as an artist reflects her perfect command on language, ways of expression and syntactic structure. Her each sentence seems to be stamped of a perfect artist’s skill and intelligence. The linguistic qualities of her novels serve beautifully and perfectly to the aesthetic purpose of the novelist. Her similes of information and refreshment, “ [...] She [Damyanti] floated like a fresh lotus down the carpets of the hall,” (19). “Snakes don’t have teeth; they have fangs. And when you are a mother, you’ll see: your child’s bite will be just like a kiss,” (33). Like other Indian – English writers, Hariharan also uses words form our national and regional language frequently eg. “Swayamwara” (38) “Mantrans” (126), “Thali” (31), “Amma” (24) etc. She is an expert to encapsulate her entire experience in few words. “The sun blazes ruthlessly and the sea outside my window is a vast lustrous mirror, hypnotic and endless” (12).

So to conclude, one can say, that in all her novels by using fantasy, fable, myth and a host of wonderfully imagined characters, Hariharan has created a richly textured and complex work that articulately explores the human condition and the underlying principles of all human action. Thus, recasting old stories into a new context (that are more in favour of women) and focusing on women’s situation, where they have emerged like phoenix from the ashes, Githa Hariharan becomes a torch-bearer for the women folk of the multi-cultural country like India.