Linguistic competence becomes symbolic of two things: 1- The style of the writer and 2- Various tools, they use an extending the narrative of story. The first is an analysis that again exhibits some specific aspect of syntax and semantics. This specificity of semantics and syntax brings into being the social, psychological, moral, ethical and cultural properties in the text of these particular writers and that particular vision for the analysis of the research mythologies. The second that brings into practice is the use of various tools and devices or techniques or the way how to express the ideologies that authors hold in their mind and thinking.

The following aspects will be analysed in this chapter; the use of specific words, images, symbols, ironical statements and metaphorical representation of human mind. The perception and cognition are the terms that show the totality of any writing. Cognition is a part that is built up by learning, experiencing and analysing of human mind. In the light of above analysis this thesis will analyse the totality of linguistic and symbolic use of that which brings forth the social and cultural view of the authors. Language also include grammaticality of writing, the thesis will analyse some detail.

In India, literature has flourished after independence. Women writers have presented their experiences through their writings. They present a new figure of Indian English literature. They have started questioning against the male domination. Now they are not the puppet of society’s hand. Female novelists depict the suffering of frustrated women. They provide the voice to the voiceless women through their novels. Their works present the struggle, suffering, identity crisis and man-woman relationship, child marriage, alienation and loneliness.

Deviations are perceptible in the novels of Arundhati Roy, Manju Kapur and Githa Hariharan who are women and feminist writers. They follow their trends vastly in their novels. All the three female writers choose their own subject matters, language and style. It is an effort at woman’s part to find a place for them. Sandra M. Gilbert says that:

‘Woman must inevitably find that she has no home, no where’, and that there is a sense of metaphysical alienation, ‘I took for myself through the countries and don’t see myself anywhere.’

1
Authors who are always robust to use their imagination and experience might present invented accounts and felt experiences in the right dimension to convince the reader. They draw no boundaries between the two worlds actual and the fictional. They present it as real world. Still the incompatibilities of the events remove the mask of reality which they try to keep on their characters. Casually authors put the narration’s artificiality in the reality of day to day life. They try to imagine a new world of various forces. In Indian writing in English, contemporary women author provide:

Insight, a wealth of understanding, a reservoir of meanings and the basis of discussion. Through woman writers’ eyes we can see a different world.²

Roy herself explains:

[The structure] was the most challenging part of writing the book. It begins at the end and ends in the middle.... if it had been a straight, linear narrative, it would have meant something altogether different. Each ordinary moment becomes more heightened, more poignant because it is viewed through the complex lens of both past and present.³

Arundhati Roy is a novelist of a different taste and it can be seen in the way of her writing. In her novel, she incorporates a number of experimentation with the English language and its poetic aspects, and mingling of the events of life, both the past and the present during the narration of her story. As a painter, Roy portrays colourful images of her characters and the landscape of Ayemenem during the month of May. Arundhati Roy’s novel The God of Small Things begins with an elaborate description of Ayemenem, the sleepy town of Kerala where much of the novel is set. Arundhati uses seasonal imagery:

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dust green trees. Red bananas ripen. Jackfruit burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, fatly baffled in the sun.⁴
Arundhati Roy’s uniqueness lies in the way she plays with space and time and renders an oblique kind of representation of her memories. The novel definitely has autobiographical overtones. The texture of the book is autobiographical Roy undoubtedly represents Rahel, one of the twins. Arundhati’s mother married with a Bengali man who represents Ammu. Arundhati has focused over minute details that elaborate the story. She presents her best when she deals with the fluidity of children’s thoughts. In the secret world of children there are dark, secret, mysterious places. It also finds locked windows and swollen cupboards. The thought-process of children is quite peculiar:

The baby bat flew up into the sky and turned into a jet plane without a crisscrossed trail. Margaret Kochamma told her to Stoppit. So she Stoppited.\(^5\)

Roy reveals new styles and techniques with a specific concern. Roy specially thinks for the analysis of human psyche. She uses different types of patterns of language based on a number of literary terms as symbols, metaphors, imagery and oxymoron for controlling the varied groups of human relationships. The plot of the novel begins with the future and ends with the past. In the beginning, Rahel comes to her maternal uncle’s place in Ayemenem after twenty-three years. Estha along with Rahel relive what they went through in childhood. A long part of the story has been narrated from the point of view of Rahel along with Estha. The twins are emotionally connected. They seem to be one mind separated by two bodies:

Esthappen and Rahel thought of themselves together as Me and separately, individually, as We or Us. As though they were a rare breed of Siamese twins, physically separated, but with joint identities. Now, these years later, Rahel has a memory of waking up one night giggling at Estha’s funny dream. She has other memories too that she has no right to have.\(^6\)

Roy knows very well the use of modern grammar, but intentionally she adopts the ungrammaticality of the sentences. Because the much of working on grammar certainly
bounds author in the free use of the language of human emotions. William Safire also supports the cause of ungrammaticalness in the following lines:

But when you play by the rules of grammar—that is, when you agree to adopt a style that befits a certain level and tone of discourse and then stick to the rules you’ve learned, you get a subtle intellectual kick—that anything goes on which the crowd never experiences.⁷

Arundhati Roy absorbs herself in discoursing the psychic depth of human emotions; she presents the shape of non-verbal language for analyzing the emotions of unconscious human mind and disposing the inconsistency and instinctual tendencies of the characters. There are four main characters—Ammu, Velutha Rahel and Astha. Everyone stands against the authorities of their parents. Firstly, Ammu marries with a Bengali gentleman against the will of her family and later she realizes her fault that “the slightly feverish glitter in her bridegroom eyes”⁸ Ammu’s husband offers her before her manager Mr. Hollick as “a gift” for his service, but she denies for such proposal of her husband and divorces him and returns to the house of her parents with her twins.

Ammu, a helpless divorcee and her twins “seemed like a pair of small bewildered frogs engrossed in each other’s company. She was quick to reprimand her children, but even quicker to take offence on their behalf”⁹. The phrase “to take offence on their behalf” is a metaphor with the image of “bewildered frogs”, shows the image of inner conflict and worry of a mother towards her children. Roy uses the different symbolical languages to present the inner conflict of her characters. Ammu is very confidant lady. She longs to:

“set aside temporarily the morality of motherhood and divorcehood”¹⁰

Roy links the situational context with a gradual transformation of the character. The river, Meenachal, symbolizes its organic role in the development of the characters. The bank of the river enables the writer to spread the specific ideas of opposite images for the syntactic and semantic deviation in the structure of the novel. There is no verbal language when Ammu and her twins sit together; but there is fine flood of human
emotion that goes inside the mind of Ammu and her children. There is also a fine piece of poetic language:

> What was it that gave Ammu this unsafe Edge? This air of unpredictability? It was what she had been battling inside her. An unmixable mix. The infinite tenderness of motherhood and the reckless rage of a suicide bomber. It was that grew inside her, and eventually led her to love by night the man her children loved by day. To use by night the boat that her children used by day.\textsuperscript{11}

The use of “An unmixable mix”, “the reckless rage”, and the metaphor of “love” in the day and in the night confirm a compact verbal paradox of adjective-noun construction. The non-verbal pattern of adjective-noun phrase brings forth linguistically the two opposing ideas in the psyche of Ammu. The adjective “unmixable” is a challenge for Ammu’s inherent social values, and the “mix” as a noun unfolds the restlessness of Ammu’s mind for the fulfillment of her biological need. Again the “the reckless rage” codifies the erasing and replacing of the hidden linguistic traits of the unconscious mind.

Roy presents two images of “grizzled boat” and “grizzled fish” which introduce the metaphor of a “wild thing” for the river. Thus, the river symbolizes a living force with it’s own sensorial language which motivates “the wild walk of Ammu”.

Ammu moves into her free and lenient ideas. She is tired of “two-egg twins” for her physical freedom. The idea most lovable to her is the possession of her body. She does not like to be interfered even by her children in the process of the afternoon-mares:

> She wanted her body back. It was hers. She shrugged her children off the way a bitch shrugs of her pups when she has enough of them.\textsuperscript{12}

As she shrugs off her children, Roy presents her image just like a “bitch” to her “pups”. Both the mother and her children are embellished together with animal images and thus they are imagined to behave like animal with each other. Thus, the picture of animal inside her mind symbolizes her future course of behavior.
Humour and feel for the language in the novel of Roy takes out the irony and pathos in the novel. She creates her own language, which is full of literary allusions. She has invented new idiom and vocabulary to tell the story of Mammachi, Sophie Mol, Estha, Rahel, Ammu, and Velutha. The Syrian Christians community of Ayemenem and Kottayam have a liking and a quest for the English language and have tried to master the language and send its children to proper English colleges in Chennai like the characters in the book.

Sometimes Roy feels the lack of language for presenting feeling and emotions in her novel. She presents the repetition of words and metaphorical phrases to represent the social deterioration and moral fault. The psycho-linguistic theory affirms the faith that sometimes the non-contextual word and phrases link the unconscious language to the conscious level of human thoughts. Rahel suffers in her life and never gets chance to express her feelings. She feels a fusion of her unconscious and conscious mind and loses the emotional and psychological control of her speech. When Ammu is high of the courtesy of the Orange and Lemon drink man, Finally, Rahel bursts through the process of non rational knowledge of deeper inside her mother. The conversation between mother and daughter becomes a wonderful example:

Sweet chap, that Orangedrink Lemondrink fellow, Ammu said. ‘Chhi’, Baby Kochamma said. He does not look it, but he was surprisingly sweet with Estha, Ammu said. ‘So don’t you marry him then? Rahel said petulantly.¹³

One technique she employs is the capitalization of certain words and phrases to give them significance. The children also restate things that adults say in a phonetic way, separating and recombining words. This echoes the children's way of looking at the world, distinct from the perspective of the grown-ups who surround them. They place significance on words and ideas differently from the adults, thereby creating a new way of viewing the world around them. They pick up on certain feelings and ideas that the adults around them either fail or refuse to recognize, and give new significance to things that the adults ignore for their own purposes. The children use and repeat these phrases
throughout the story so that the phrases themselves gain independence and representational meanings.

Roy also employs a disjointed, non-sequential narrative style that echoes the process of memory, especially the resurfacing of a previously suppressed, painful memory.

The uncovering of the story of Sophie's death, at the same time forward-moving story of Rahel's return to Ayemenem and reunion with Estha, creates a complex narrative that emphasizes the difficulty of the subject of the story and the complexity of the culture from which the story originates. Time is given somewhat static as parts of one narrative line are intertwined through repetition and non-sequential discovery. This is also part of the way Roy uses real-life places and people that she has shifted and altered for use in the story. The story's many elements come together to construct a diverse look at one instance of Indian culture and the effect of the caste system on life and love during a time of post-colonialism. As the children, try to establish their own identities. Roy places in parallel the effect of the process by intertwining the past and the present.

This process also echoes the progression of the Indian people, like that of all cultures that try to find ways to maintain their traditions in a time of increasing globalization.

In The God of Small Things, Roy stresses the importance of things that are both big and small, themes are interconnected as well as many historical events along with many details that are far-reaching throughout the country as well as the specific community. The novel is address and comment on so many universally abstract symbolisms as well as an array of ideas that relate the personal family history of each member of the Kochamma family along with even more broad concerns about the region of Kerala in India. As Indira Nityanandan observes:

Arundhati Roy writes in a style truly different from that of other Indo-English novelists- both male and female of the country. She writes
differently to a great extent and in doing so breaks many of the accepted rules of the language.\textsuperscript{14}

Intertextuality is a brief or lengthy reference to a literary or cultural “text” within a second text. \textit{The God of Small Things} names and engages classic literature throughout including \textit{Shakespeare’s The Tempest} and \textit{Julius Caesar}, \textit{Kipling’s The Jungle Book}. Roy’s intertextuality uses in number of the ways in which literary and cultural texts travel side by side. Through intertextuality, Roy is able to expose and critique American cultural and economic power. She shows result of crossing Indian culture where movement between global powers, like the East and West, resulted in transformed cultural “texts.” Examples: “Further inland, and still across, a five-star hotel chain had bought the Heart of Darkness.” “It would make them truly sorry, like the grown-ups in Hamelin after the Pied Piper took away all their children.”

In this novel, Roy uses various kinds of imagery that weave and make complicate plot by involving the destinies of many people. The novel presents layers of imagery like poetic imagery, sea, colour, rain, political, seasonal imagery to name the few.

Roy observes and describes his poetic imagery.

“The long candles on the altar were bent. The short ones were not”\textsuperscript{15}

She uses the word \textit{monsoon}. For example;

But by the early June the South-west monsoon breaks and there are three months of wind and water with short spells of sharp, glittering sunshine.\textsuperscript{16}

Then she very beautifully presents the imagery of color. It is one of the beautiful technique in novel. For example several times she talks about silver color:

Slanting silver ropes slammed in to loose earth, ploughing it up like gunfire.\textsuperscript{17}
She also uses *green color imagery*:

The grass looked wet green and pleased. Happy earthworms frolicked purple in the slush. Green nettles nodded. Trees bent.\(^\text{18}\)

In this novelist presents Blue colour which represents vastness and Pappachi’s Plymoth through blue sky and river and Plymoth. For example;

The sky -blue Plymoth with chrone tailfins was still parked outside.\(^\text{19}\)

Another important kind of imagery to increase the gothic element in novel is dark imagery. She wove this technique to create mystery and horror.

The house itself looked empty. The doors and windows were locked. The front verandah bare.\(^\text{20}\)

Roy is also a writer of sensory imagery. She talks about auditory sense as;

The sad singing started again and they sang the same sad verse twice.\(^\text{21}\)

She uses insect imagery she describes about moth as…..

His life’s greatest setback was not haring had the moth that he had discovered named after him.\(^\text{22}\)

Moth is the symbol of fear, anger for Pappachi throughout his life.

By using gothic and grotesque technique Roy gives the novel a frightening expression;

She had a special child-sized coffin. Satin- lined. Brass handle shined.\(^\text{23}\)

The novel presents the picture of a *dark and sinister* element through History House.

With cool stone floors and dim walls billowing ship-shaped windows. Plump, translucent lizards lived behind old pictures.\(^\text{24}\)
The novel further employs *double motif* through the twins Estha and Rahel. The twins have very good understanding to communicate with each other without uttering a word. They understand the feelings know what they are feeling and thinking which appears very strange.

Chacko did not bother to wonder how she could possibly have known that Estha was at the door. He was to their sometimes strangers.  

Furthermore, the writer has subtly woven different stylistics techniques in the fabric of the novel to enhance its beauty. *Similes* are used in a beautiful way and things are compared and given qualities of other things to enhance their place.

Christianity arrived in a boat and seeped into Kerala like tea from a tea bag.  

And;

Her tears were trickled down her jaw like raindrops on the edge of the roof.

By using several figures of speech like alliteration, metaphors and personifications, Roy has created a beautiful masterpiece which served her intention to achieve the intensity of dramatic presentation. *Personifications* are used to give the importance to non-living things so that reader can easily know the impact they impose.

The yellow church swelled like a throat with the sound of sad singing.

*Alliterations* are used in the novel. It gives a rhythmic feeling and ideas flow in a smooth harmonized way.

Khubchand, his beloved, blind, bald, incontinent mongrel.

*Conceits* and *far-fetched ideas* are used and presented through beautiful idea.

Her face was pale and as wrinkled as a dhobi’s thumb.
Metaphor is also a part of this novel. For example;

Ayemenem house still had a "river sense -- a rushing, rolling, fish swimming sense.\(^{31}\)

And

Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge.\(^{32}\)

The use of hyperbole is also presented in this novel. As when Sophie Mol dies, it has been informed in this way.

She lays in her yellow Crimplene bellbottoms with her hair in a ribbon and her Made-in-England go-go bag that she loved. Her face was pale and as wrinkled as a dhobi’s thumb from being in water for too long.\(^{33}\)

There is also the use of many onomatopoeic words – typical compound words coined by the author to impart a certain effect to the narrative. Words like furry whirring, sari flapping, dull thudding lend sound to the narrative.

Stream of consciousness is one of the fine techniques that Roy repeatedly uses in her novel, not in its accepted manner but in a modified form, changing it to merge with other devices and creating a new inner vision. For example; “A distant train rumble seeped upward from the fog-stained road. The yam leaves on either side of the railway track began to nod in mass consent yes, yes, yes, yes, yes.”

Roy uses magical realism in her novel. It is a genre of narrative fiction and post-modernist technique in separated segments, or isolated episodes, where her poetic flights of imagination work powerfully. “Estha was wearing his beige and pointy shoes and his Elvis puff. His special outing puff. His favourite Elvis song was Party. Some people like to roll, he would croon, when nobody was watching, strumming a badminton racquet, curling his lip like Elvis.”
Overall, it is a post modern imaginative novel of a family members. The abundance of imagery and metaphor included in this novel that helps the reader to fully understand the gravity of various issues. It is a feminist novel in the pity and terror that it evokes for the condition of women in a particular cultural milieu, a political novel in its criticism of the hypocrisy of the communist party. In fact, the novel is eminently amenable to multiple approaches and interpretations.

Being a woman writer, Manju Kapur has also adopted a feminist style in her writings as she herself admits that she has written in a female voice. About the influence on her writing style, she has stated that she has evolved her own style, to suit her subject-matter and temperament. Her novel deals with man-woman relationship, gender discrimination, human desire, rebellion and protest. She gives the voice to the voiceless through her novels. Her novels not only deal with women’s issue as well as various other social issues like Freedom Movement, Partition. Through her novels, she has given voice to neglected section of the society. Quest for identity is the main theme of her novels.

Her first novel, Difficult Daughter is a purely text, which brings forth the issues of gender discrimination and the struggle of the suffering Indian women under the oppressive mechanism of a closed society. There is an undercurrent feminine point of view which gives serious touch to the story. Meenakshi Mukherjee comments upon this novel as:

It is very different from the general run of novels dealing with the feminist issues. It is about a woman who seeks freedom and finally achieves it, but comes in a very shabby form. The choices she makes don’t lead to a happy life, I found it an impressive novel.34

Manju Kapur’s novel Difficult Daughter is full of examples of Indianization of vocabulary, use of repetition and linguistic creativity as discussed above with regard to Indian English. She voices her joys and hopes by using colorful conversational Punjabi words and creates a wonderful cultural context for her novel.
The milk had a thick layer of malai, yellow, not white, like nowadays. And when food was cooked, ah, the fragrance of ghee!¹³

At this point, words fail them.

I had grown up on the mythology of pure ghee, milk, butter, and lassi, and whenever, I came to Amritsar, I noticed the fanatical gleam in the eyes of people as they talked of those legendary items. Perhaps, if I could have shared that passion, the barriers of time and space would have melted like pure ghee in the warmth of my palm.³⁶

The source of high readability can also be accounted in terms of the Manju Kapur’s use of code-switching and code-mixing devices. Kapur uses various sociolinguistic concepts, including code-switching (moving from one language to another), code-mixing (including elements of more than one language in the same utterance), role-relationships (the structuring of dialogue according to the speaker’s different roles in society) and turn-taking (the social conventions deciding who speaks when) etc. In Difficult Daughters explore only the use of code-switching and code-mixing. A thorough investigation of the use of these devices reveals that Manju Kapur has used them extensively at the lexical and morphological levels to express herself in a better and satisfying way. Her use of these languages make the novel more realistic. Due to the much use of Indian syntax, it seems to be governed and non availability of an equivalent word in English. In the sentence, “A woman’s shaan is in her home” (p. 13), Kapur’s choice of ‘shaan’ instead of ‘pride’ leads this expression a realistic touch. Her use of Hindi and Punjabi words represents a vast area of experience. Here concrete words refer to the objects normally perceived by our sense organs. There is a list below of Indian syntax that shows the wide area of experience of Manu Kapur.
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<th>Food</th>
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Table 2 presents those adjectives or Indian syntax that Manju Kapur switches code on various levels like reduplications, religious invocations, exclamations and compounding, etc. Further, she uses this technique in expressing agreement, affirmation and consent. The following two extracts illustrate the agreement (between the two speakers):

(i) ‘What a lovely place to be finally laid to rest!’

‘Hoon,’ said Virmati absently who saw nothing so remarkable about the gravestones. (p. 176)

(ii) At the doorway she (Kasturi) turned back once to say, ‘Indu, … use the fresh butter in the doli, the old one is for ghee.’ ‘Han,’ said Indu …

Here an agreement can be seen by using the words like hoon and han. Kapur extends the use of code-mixing to phrases and sentences also like,

(iii) ‘puris and parathas wrapped in Britannia-bread waxed paper’

(iv) ‘aalu ki sabzi in mithai boxes’

(v) ‘They … skirted the zenana aangan’
In the above examples, we get a very nice use of code-mixing. To illustrate, expression number shows how two Hindi words like puris as well as parathas have been combined with the help of an English conjunction, “and”. Further two phrases like ‘aalu ki sabzi’ as well as ‘mithai boxes’ are connected with the help of an English preposition, ‘in’. Looking closely at many code-mixed noun phrases in *Difficult Daughters*, we notice that the Hindi and Punjabi words sometimes are used as headwords like sweet morabbas in huge jugs, sometimes they are the constituents of a post modifier like ‘four varieties of barfi’ and at times they are used as a headword as well as the constituents of a post modifier like ‘sherwats of kewara’. Thus, the code-mixing device gives a great freedom to the author to use native words in plenty and consequently make English nativised significantly.

A high clarity of *Difficult Daughters* is also caused by the narrative technique used in the text. The major part of the story is told by the author herself as she appears to be omnipresent and does not take part in the story. This type of narrator is called ‘heterodiegetic’. Only a very small part is narrated by Ida, Virmati’s daughter, who is a participant also. A narrator of this type is labeled as ‘homodiegetic’. Ida starts narrating the tale with a very mysterious statement: “The one thing I had wanted was not to be like my mother”.

Surprisingly enough, the book ends as it began with the angry Ida’s comment:

This book weaves a connection between my mother and me, each word a brick in a mansion I made with my head and my heart. Now live in it, Mama, and leave me be. Do not haunt me any more.

In this way, the novel appears to form a complete circle and this circularity provides a direction, continuity and speed to readers. Ida takes over the narration of the tale at different points in the novel, but only for a very brief period and this breaks the monotony in the reading of the novel. Ida starts the story in Chapter one wherein she talks about her dead mother just after her funeral at Delhi and then she reaches Amritsar where she starts piecing together her dead mother’s past, but as she has been able to give only a small aspect of her life, we get the remaining big part of the story mainly by the
author. Ida gets the job of a narrator again in chapter nine. She, along with her maternal uncle Kailashnath, goes to the college where her father worked for a very long time and her mother’s love affair bloomed with Harish. Further, in chapter twenty three (second part) Ida talks to her Masi about her mother’s marriage and in chapter twenty five, she is trying to pick up the loose threads of her mother’s marital life. And finally, at the end of the Epilogue, she becomes autobiographical and bids farewell to her mother’s memory.

The reader binds a bond of trust with the writer who is the main narrator in the novel. Her omniscient nature can be felt by her presence as a storyteller in about 250 pages of the novel, which runs into 259 pages. This is also realized by her familiarity with the characters’ innermost thoughts and feelings, her knowledge of past and present and her presence in locations where characters meet in total privacy. In addition, what makes this novel lucid and distinguishes it from other tales of adulterous love and romantic intrigue is the sympathy and integrity with which the author and Ida reconstruct the past of Virmati.

A close analysis of the novel reveals that realism also promotes a high degree of reliability, and realism, to a large extent, is realized in ‘verisimilitude’ and ‘credibility.’ Cassirer defines art as ‘a continuous process of concretion.’ Leech and Short explain this definition in the following way: ‘The sense of being in the presence of actual individual things, events, people, and places, is the common experience we expect to find in literature’ and this very aspect of the illusion of reality is called verisimilitude. The novel is full of instances where readers get the impression of being participants or observers themselves. Naturalism is closely connected with another aspect of realism called credibility. Kasturi does not give importance to the success in the examination – instead, she strongly believes: “…it is the duty of every girl to get married”. Her belief lends credibility to the novel because the same belief was a part of Indian consciousness till some years ago. A lot of local expressions with a flavour of local culture and customs also make the novel lucid. Some examples are cited below:

(x) Hai re, beti! 42

(xi) He is ill, he is sick, he has fainted, hai re, hai re. 43
(xii) Come here beta.  

(xiii) Mornings, toast and milk. Lunch dal, rice, chappati, vegetable, dahi, sometimes a sweet dish, for tea, pakora or mathri, for dinner, dal, sabzi, sometimes with paneer, rice, chapatti.  

Thus, we may say that Manju Kapur’s novel is brilliant not only because it is about female desire and entrapment about compromise and compliance but also because of its great lucidity triggered by Kapur’s use of code-switching and code-mixing devices. Besides, the third person narration also contributes to develop a great bond between the author and the reader. In addition, Manju Kapur’s sincere effort to develop the novel realistically also makes the text highly lucid and readable.

Githa Hariharan also experiments with her high narrative technique. In all her five novels, a different technique is used. Though there are common elements like storytelling, embedded stories, poetic language, but at large each has fresh way of expression. In The Thousand Faces of Night, myth is used to help Devi grow in her life. There are other stories told to Devi like her Father-in-law's and Mayamma’s which influence her to get out of her cage of marriage and start a new life with her mother. When Dreams Travel is a meta-fictional novel of Hariharan, powerful politics plays a very important role in narration. In Times of Siege is a story of identity crisis and Basava's preaching forms. Fugitive Histories is the continuation of the communal disharmony in India. In Time of Siege and Fugitive History grapple with medieval and modern history, with communalism and prejudice at their centre respectively.

In all her novels Hariharan has portrayed the picture of modern India with mythological references. The characters, the troubles, and the crisis of people everything are Indian. It is interesting to note that all her novels have 'plural' in its title like the 'faces', 'ghosts', 'dreams', 'Times', 'histories'. Githa Hariharan wants to show reality of society that whole society is pluralist and nothing comes singular. 'Faces' are different faces of Devi in every step of her life as from her childhood to a married woman and to a liberated modern woman.
The 'dreams' are the dreams of Shahrzad to invent stories. The novel has a 'dream like quality' as the stories that are narrated never end. There is the presentation of one thousand faces of nights. Through 'histories' of Fugitive Histories, Hariharan tries to say that there will be a continuity of these histories as long as there is no stop for the mad politics as long as there are the so called fundamentalists, the history repeats.

Githa Hariharan uses the post-modern themes and techniques and language in her novels. Hariharan's first novel The Thousand Faces of Night explores the power of myth in Indian society-particularly as far as it effects on women are concerned-but also tries to redefine these rituals in a modern context. The book combines both powerful storytelling and a compelling, contemporary narrative.

Here can be seen the deep Indian traditional touch of emotions. Returning home to India after two years of study in the US, Devi finds herself assuming again the role of dutiful daughter. Renouncing all her links with her American past, she drifts into an acceptable marriage and a future as a full-time wife and mother. In spite of this, she is troubled by the gods and goddesses of her childhood, a world of myth and fable that acts as a blue print for her own and turns her gaze to the three generations of women that surround her. By Using the mythical stories, Hariharan presents the relevance of the literary heritage across the time even in the postmodern era. She makes inter-textual links to explore and highlight Indian heritage. Epics, legends and stories in these postmodern novels function as resources for clarifying the ethos and culture of the native land, Devi listens to the stories told by different narrators of the novel that include ideal woman protagonists like Gandhari, Parvati, Sita and Snake woman who follow the footsteps of their husbands, and the stories of ferocious women like Kritiya and Amba who take their revenge. It is interesting to observe that these stories provide two paths to women either to obey their husbands like the former protagonists or revolt against them in the event of male domination. Githa Hariharan presents the struggle of Indian women in her connection with society and man for the sake of preserving identity. The novel brings alive the underworld of Indian women's lives where more dreams are thwarted and the only constant is survival".
In the very beginning of the novel The Thousand Faces of Night, Dr. Jyoti Singh presents a feminist and psycho analytical viewpoint of Indian women novelists:

The opening of The Thousand Faces of Night strikes the key note of the cardinal problem, i.e., the conditioning of the girl child. Women, specially mothers and grandmothers, show concern in encouraging their daughters to follow the stereo types. The myths of Parvati, Sita and Savitri are built up and repeated to promote the traditional images of women which leads to selfless behaviour and in turn, to insensitivity and injustice.\footnote{46}

Githa Hariharan begins the novel with 'Prelude', an innovative study of the interrelation between narrative technique and feminist theory in contemporary women's fiction. It also includes author's reasoning, emotions, fantasies, sensations and memories. It begins with the first person narrative technique. This book is full of questions that seems to be simple from the mouth of a child but whose answers are yet to be found. "I must have asked my grandmother Why? Thousands of times," is the interrogative manner of the prelude which helps the reader understand the evolution of the consciousness in the enquirer. Devi develops her wisdom by questioning her grandmother and learns from the stories of Baba, her father-in-law, and from the life experiences of Mayamma, an old caretaker. When Devi asks Mayamma a question, why she had put up with her life," she laughs till the tears rolled down her wrinkles and answers, "I can see that you are still a child". In the last line of the 'prelude' Mayamma warns Devi to be careful when she asks next question. It implies that women are not supposed to ask questions. Devi's enthu to put questions signifies intellectual enquiry and brings forth a redeeming answer, while Mayamma asked question, only once in her whole life and after the answer of this question she got silenced for life time.

Devi, Sita and Mayamma do not stand in favour of the sufferings, sorrows and despairs. They always try to prove the strength of their womanhood in their struggle for survival. The parametric quality of their choice have modified tremendously and Devi is the beacon light for the modern Indian women. Through these three characters, Hariharan reveals an outlook towards life representing their respective generations. The title The
**Thousand Faces of Night**, also represents the thousand faces of women as Githa Hariharan says:

Well, the entire book is the Devi myth, the Devi figure, a goddess and you have all these various aspects, which fit in perfectly with that I was writing to do, and all the names I've used are in fact names of Devi. So you have Devi Sita, Lakshmi and the sort of face of the goddess, but also you have Kali, you also have Durga, and also you have all these different aspects of the goddess, and of course Devi has Thousand names, so I thought names, so I thought The Thousand Faces of Night would be perfect, because you also have the suggestion of masks, and the various masks that you are allowed to wear, that you could wear and that you have access to by day.47

Githa Hariharan uses the old story of the Arabian Nights as theme and intertext in **When Dreams Travel**. Stories within the stories have been used in this particular novel. Hariharan finds this useful for her Meta-Fiction method. Seen from the angle of modern fiction theory, this double fiction appears to be a story about storytelling, with the purpose to suggest the ulterior triumph of art over life. Hariharan uses various narrative techniques as meta-fiction, intertext and magic realism in order to foreground her feminist discourse in the post modern context. Thus, in **When in Dreams Travel**, the postmodern meta-fiction maintains a division between fictional texts and their critical readings.

The extreme form of patriarchal oppression that was understood in the original tale, but was not criticized or questioned there, has been openly interrogated and exposed in **When Dreams Travel**. It shows Shahrzad as the helpless woman in an orthodox patriarchal society. She is the frenzied and compulsive storyteller, imprisoned in the harem during the day, at night in the dungeon of a lecherous and powerful patriarch. It is with reference to this context that one can understand metafictional suggestions of the symbols of palace mausoleum-dungeon, bed harem, sword-blood, as the author uses them elaborately in the novel.
Githa Hariharan begins her story in *When Dreams Travel* at years afterwards—she keeps the count deliberately vague; "say fifteen, twenty-when Dunyazad, the younger sister, on learning about the death of the elder sister, cross a long journey.” In male disguise, she travels from her late husband's kingdom to Shahabad. The novel can be seen in terms of inter-textual creativity that resurrects the past only to subvert it the ironical retelling of tales and re-discovering of shocking surprises. At the same time Hariharan uses the device to rewrite the legend in the postmodern context of feminism and meta-fiction.

*When Dreams Travel* is a meta-fiction in the sense that it is fiction about fiction, and that it knows that it is fiction, even if "a raged, porous umbrella of a story, a wandering story, said to haunt travelers on the roads leading to paradise".48

Hariharan's narrative mode in this novel affirms the meta-fictional critical functions of inter-textuality and parody. The novel depends upon inter-textuality for its self-conscious narratives which signify their artificiality by the references to the traditional tale; the reader is reminded of the artificiality of its fictional world. On the other hand, the author's ironical style, her parodic tone, together with the plainly mirth of mood, consistently subverts its referential illusion.

Parody is the most recognized postmodern way of literally incorporating the textualised past into the text of the present. At the same time the inter textuality envisions the invisibility of past and present and certifies the ambition to write the past in a new context "The one thousand one nights are done". The novel concludes with a vision of Shahrazad, now an old woman, which brings past and present together, curving into one another, "a circle with no beginning or end". Written within this frame the novel ends by connecting feminism with professionalism, provoking the struggle of the earlier women and admonishing the women of future.

In her fourth novel *In Times of Seize* history for Hariharan becomes a tool to understand the contemporary society. History is the area of debate and it is used for personal political favour. A history controversial text book is moved on to different interpretations of the past. What difference does it make whether a mosque exists under a
temple or temple exits under a mosque. The hunger for power is the main issue to deform history.

Githa Hariharan tries to portray a game that goes on pertaining to history versus politics. It is difficult to decide who will win. Shiv begins to sound like a quotable politician when he talks to the media. Shiv realises, “The world, that vast map of furrowed wisdom his father spread out for Shiv's delight, shrinks all the time in the wrong climate”. Shiv concludes that history "is only a lone, orphaned atom left behind, a sullen, impoverished particle of knowledge.”

Hariharan tries to portray that it is not possible for a simple, honest person to live on the same plane with prejudiced and biased religious bigots. She presents the realities of self-destruction within different groups in Indian society. Githa Hariharan critically analyzes eternal struggle between religious fundamentalist ideas and liberal dissent in modern India.

Diversities and multiple identities have defined India. India is a country of multi-religious, multi-linguistic, multi-ethnic, and multi-regional civilization without parallel. But it is a clear danger no one can develop on the theory of division. The refulgent ages of Indian history reflect when the fame of India spread in all over the world, those were the ages when tolerance prevailed, economic prosperity and social amity went hand in hand. The rich cultural diversity that is unique to India is called 'cultural nationalism' and the 'one nation- one people- one-culture-theory'. It appears that some organizations are busy raising armed volunteers- all in the name of protecting religion and culture. All these organizations cherish dictatorship as their ideal. They also want amendment in the constitution to make the country a theocratic state with the other religionists relegated to the status of second class citizens. Regrettably, like the picture of Dorian Gray, the face has been getting uglier day by day. As Ghalib would have put it: “Koi umeed bar naheen aatee Koi swat nazar naheen aatee (No hope seems to be fulfilled no solutions appears on the horizon)

Githa Hariharan's *In Times of Siege*, the novel looks at what happens when people who cherish liberal ideals are put to test. The novel provides a compassionate but
topical look at the collective lives in the wake of communal divide and societal dispute. This novel is written and dedicated for all those who stand up in trap of time. Her stories are replete with recounting of various kinds of inequalities and power struggles. They, in some ways or the other, affect the individual's identity. Giving voices to her beliefs has always been her specialty. In this novel she presents some of her experiences, as the broken leg or her life in the university campus. Through this novel, Hariharan represents the story of the lives of ordinary men and women struggling to make sense of hatred, ignorance, love and loyalty to individuals, ideas and the notions. It presents an uncompromising mirror of new India. Here, she has abandoned conflicting technique of storytelling to a clear treatment of her material.

Hariharan’s latest novel **Fugitive Histories** is an extension of her earlier novel **In Times of Siege**. Githa Hariharan's novels deal with the power of politics in one or the other way. Godra riot in Indian history is the backdrop of the novel. Hariharan represents the picture of suffering of common person due to this riot in Gujrat without any fault a number of innocent people suffer a lot. The Godra incident of Gujarat occurs when a bogey of Sabarmati Express is fired and, as a result of this a hindu Ram sevak died. But the adverse reaction is the retaliation of Hindus killing many Muslims. It is a psychological analysis of the story of Mala, Sara, Yasmin in the troubled situations.

"The narration shifts from present to past, seamlessly connecting the two: the effortless straddling of different geographies. Githa's craft and the multiple drafts that went into creating the novel are evident here. Nostalgia dreams and nightmares and quiet introspection make the narrative delightfully nuanced".50

There are identity crises in all her novels. To study the identity crises is to explore the depth of the narrative and discover the hidden meaning and experience. In the light of prevailing inequality and rapid transitional changes, it is more evident that the novels of Githa Hariharan show the troubled conversion in India. The new definitions and dimension of human mind and human relations seek exact representation in the background of what had been happening for generations. A detailed study of the novels of Githa Hariharan throws light on the basic realities of emerging social set up of India .
Gerard Genette's structural approach of hyper textuality is observed in the novels of Githa Hariharan. The complete study of her novels can be made on her narrative technique which will be a novel contribution to Indian English Literature. Charumathi Ramaswamy writes in his article Mythological Allusions in GithaHariharan’s The Thousand Faces of Night:

The Thousand Faces of Night is the portrayal of different facets of women suffering different kinds of suffering and depicts the status of women in Indian society. It articulates the problems of women with the help of Indian Mythology. It yokes together the various vicissitudes faced by women of the Puranas. Hariharan’s novel is a dexterous conglomeration of numerous stories besides the story of the protagonist Devi. And the technique is —Passing-onl narration from one character to the other. The narration passes from Grandmother’s stories, the Baba’s stories and to Mayamma.
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