Chapter II
CHAPTER II

REVIEW OF LITERATURE

A man who reviews the old so as to
find out the new is qualified to teach
others.

– Confucius

Introduction

This chapter aims at providing a bird’s eye view of related works with the study
in hand. An attempt has been made here to review the researchers that have already been
done in India and abroad. The points emerging from review of the related literature has
also been objectively discussed. A large part of the review of literature actually needs to
be done even before the research is formalized. This is essential to make sure that this
work has not been done earlier. If the research has already been undertaken earlier, then it
should be provided with an option of modifying, adding new perspective or substituting
some of the methods of research to obtain a perspective that will be different from earlier
works and thus more valuable.

Importance of Literary Review:

Research is made in order to inform people with new knowledge or discovery.
It is not to be expected that everybody would willingly believe what has been tackled in
the research paper. Thus, to make the research more credible to support them with other
works which have spoken about the same topic is taken for a new research.
Literature review involves scanning the pages of any published literature like books, newspaper, magazine, website, webpage, collection, paper, pamphlet, and the like where one can find any reference to the same topic that has been selected. Literature review gives an opportunity to strengthen the new research paper for it cites what other reliable authors have said about the topic. This proves that the present research is not just about any random subject but that many others have also poured their thoughts on the topic.

The primary importance of including this chapter is the fact that without the literature review, the paper can contain only personal opinion about the findings of the researcher. Referencing what more credible people have said about the topic builds a stronger foundation for the research paper.

To summarize, there is hardly any research project which is totally unrelated with research that has already taken place. Unless the existing work, conclusions and controversies are properly brought about, most research work would not appear relevant, nor will it appear important in the whole framework. Thus, review of literature is a very important aspect of any research both for planning the work as well as to show its relevance and significance.

**Purpose of the Review:**

Review of related literature plays a vital component of the research process. It facilitates the researcher to have a clear understanding of the research problem, only when the researcher’s view the area of related problem could be well understood. Besides, it would enable investigator to select the appropriate style, method, analysis to be adopted in the course of the research.
For any study in any branch of knowledge, the researcher needs an adequate familiarity with the works that have already been done in the area of his or her choice. A research project is always a relief against a background of past studies in the same field. A survey of related literature enables the investigator to see that the study has been largely supported by a number of studies and it is settled on firm ground.

For the present study, the investigator collected information related to the research work from various sources. The researcher visited many university and college libraries in the state of Tamilnadu, English and Foreign languages University, Hyderabad, British Council Library, Chennai, Madurai and Bharsathiar University. Also the researcher has collected online information through internet. Many studies and research abstracts were collected regarding Thematic and Stylistic aspects.

Pradeep Trikha, (1995) presents the idea in the book Indian Women Novelist name entitled “A New Voice in the Indian Fiction in Githa Hariharans’s The Thousand Faces of Night” the three different characters lives the life as their own wish. Mayamma belongs to the old tradition way of living woman. According to Mayamma, whatever happens in her life is Mayamma’s fate. No one is responsible for her life. Sita, neither old tradition nor modern but she tried the modernity by sending her daughter Devi to U.S.A. Later Sita worried about the culture and asked Devi to comeback the homeland. The protagonist of the novel, Devi is the follower of a modern girl. Devi went to U.S.A for higher studies and there she followed western culture but after coming back to India Devi tried her best to follow Indian culture. The author can find the new voice from Devi’s life.
Pradeep Trikha, (1995) viewed in the book *Feminism and Literature* entitled "Githa Hariharan’s *The Thousand Faces of Night: Straight From a Woman’s Life*” has made on the struggle of Indian women in her affiliation with the society and man for the sake of preserving her identity brings alive the underworld of Indian women’s life. Most of the dreams are thwarted and the only constant is survival. The sharper relevance of the whole issue is on universal suffering of women in the subcontinent are clearly touched. Devi’s multiple existence of Indian woman which has potential to suffer and sustain life through her struggle and self realization. Devi, the protagonist strives to preserve her life in india after the search and rebirth. Comparison with epic stories like Ramayana and Mahabharata are much attractive. Not only Hariharan, Trikha also uses high sensitivity that enables her to explore the consciousness of her character in this vocation.

Indira Nityanandam, (1995) revealed her ideas in the book *Indian Women Novelist* entitled as “A Search for Identity: Githa Hariharan’s *The Thousand Faces of Night*”. She analysed three women characters in the novel focused on identity crises. Devi, belong to the modern feminist, lacks the will to choose and her early decision are faltering. There are lot of development made by herself in the end. The three women characters in the thousand Faces of Night manage to survive by walking a tightrope or playing a balancing act. Not succumbing to sorrow or despair, they do not commit suicide like Anita Desai’s protagonists. Devi, Sita and Mayamma show their strength to cultivate womanhood in the survival. The parameters of the choice have already tremendously seen through the life of Devi, a modern girl. Devi finds identity in various places whenshe returns back to Sita’s house. Even her mother, Sita finds her identity after the death of Devi’s father. Mayamma is the next person after losing her son, placed in Mahesh’s house.
Premila Paul, (1999) the title of the book is Contemporary Indian Women Writers in English: A Feminist Perspective enhances the title as “Return to the Veena: Progress Towards Self-realization in Hariharan’s The Thousand Faces of Night” has found the importance of veena in Sita’s life. She has invested so much of herself into it abandoning it amounts to abandoning part of her self-hood. Sita becomes a repressed, bitter woman but is too proud to admit it even to herself. Sita quickly understands the success as long as her success is built on self-denial. She has to realize the purpose of her existence beyond lifelong service and dedication of others. Devi’s scandalous elopement makes Sita realise her own need to resolve her dichotomy within. Sita and Devi are true to themselves and make sense of their lives to help each other’s growth with no urge to control. Return to mother’s house and the real music of veena provides the conducive climate for the process of renewal.

Kannammal Srinivasan, (1999) presents her view in the book In the book 50 years of Indian Writing: Golden Jubilee Volume entitled as “The Future Memory and the Metaphysics of Technological Space: Text in Flux as Narrative Strategy in Arundhati Roy’s The God of Small Things” analysed the narrative techniques, which is very subtle and hi-tech that appropriates the mechanics of modern technology vis-a-vis the computer. The insert text facilities available in the computers could make any item transposed at ease and to view the effect on screen, she also says, how Roy had freely transposed, edited in and edited-out texts and her writing style. She presents her ideas on the text moving back and forth small infinities, smashing the boundaries of past and present and entering freely into future and back from there. This process nullifies time and invests in the text a God like power to look both ways, to the future at the same time the past and
the present which is the present and the future. This article shows different stages that are engaged in different process of drawing. Sketches fill up the details, draw the background, thickness the lines, stretches, and shrives, shades up, bringing in colour.

**Ratna Shiela Mani, P (1999)** viewed in the book *The critical studies of Arundhati Roy’s The God of Small Things*. Under the title “Arundhati Roy’s The God of Small Things- a Study in point of View”, the author has analysed Ammu’s reflections, her secret passions and frustrations, her fears and forebodings, her dreams ad reality. Ammu’s dream of the one armed lover, Velutha an untouchable, her love for two twins, Rahel and Estha, her contemplation of herself, the road she had travelled and her dread of what lay at the end of the road are highly noted. Baby Kochamma’s inner thoughts also takeup so many descriptions on her living. Her dislike of Ammu on the account of her hybrid marriage, distrust of the twins, fear of fatalism, hypocrisies all were clearly revealed. She analysed even the minor characters like Sophie Mol, Margaret Kochamma, Rahel and Estha, Baba, uncle Chacko, not only the central characters but also the minor characters like Vellya Pappan, Kochu Maria and Kuttappen.

**B.N. Singh (1999)** obtained his idea in the book *Contemporary Indian Women Writers in English ‘A Feminist Perspective’* under the title “Combating Caste and Sexuality in God’s Own Country: A Feminist Reading of Arundhati Roy’s The God of Small Things”. This study is an attempt to understand Roy’s overwhelming feminist concerns in The God of Small Things. It gives the reader an impression of the lives led by the upper caste woman and the lower caste man. The double moral standard prevalent in the society has subjugated and reduced the women. The untouchable is treated as a peripheral and precarious existence. It reveals feminist foregrounding many invisible
barriers particularly has continued to raise in women’s way to gain purity with men. One of the key issues which is very often figures in contemporary feminist discourse is the patriarchal powers within the household, the society and the economy.

Srilatha Ravi (1999) The title of the article is “In The Name of Mother: A Feminist Reading of Githa Hariran’s The Thousand Faces of Night and Indrabi Aikath Gyaltsen’s Daughters of the House”, and it was published in the book 50 Years of Indian Writing in English. The article reveals the concept of motherhood portrayed in the recent works of Indian women’s fiction in English. In the Thousand Faces of Night, it is the shifting presence of the mother as a social figure in a patriarchal set-up that makes the protagonist question herself. Sita as a successful woman exemplified the perfect male-constriction of motherhood. Mayamma’s narrative explores the negative image of motherhood. It is divided not two aspects one is on the positive image of motherhood which is Sita, who stood straight and overcame numerous struggles to present the optimistic view of motherhood. A pessimistic image is noted in the character of Mayamma, who is not able to withstand individually. So Mayamma underwent torture by her husband, mother-in-law and even her own son. She is responsible for the false image of motherhood. The portrayals of motherhood in two dimensions throws light on the reality of human nature.

A.N. Dwivedi (2000) The article titled “Setting the Scale Straight: Socio-Political concern in Arundhati Roy’s The God of Small Things” in the book Women Writers in the Twentieth Century Literature powerfully portrays the miserable condition of the paravans untouchables. When the British arrived in Malabar, a number of paravans, pelayas and pulayas among whom Kelan, Velutha’s grandfather was one converted to Christian and
joined the Anglian church to escape the scourge of untouchability. They came to known as Rice-Christians. Some food and money were given by the Britishers. Caste system is portrayed by Dwivedi in this article. In her view, the Indian society driven by caste considerations and religious prejudices has not improved even after the independence. This article wonderfully brings out the social and political problems of present time.

Dr. John E. Abraham (2001) in the book Critical Response to Indian Fiction in English. Carrying the title “A Board Study on The God of Small Things,” this study has investigated all the characters in the novel. Dr. John analysed Rahel, who seems to be a prime concern personality in the novel. Rahel is shown at two points of time; at the age of seven, and at the age of thirty one. Baby Kochamma (Navomi Ipe) helped create a wrong impression of Ammu. The hatred of Baby Kochamma was so great that every act of hers, every word of her is shown in depth. Ammu was the tragic heroine of the novel. She tried very hard to survive in the Ayemenem house. Some characters, images and words are unforgettable in the mind of reader. One among them was the Orangedrink, Lemondrink man behind the refreshment counter in the Abhilash Takies, who waited like a spider with the web spread to catch energetic young boys who chanced to come by with a tune on their lips. Another one is Willy Comrade Pillai, built in the mould of a Casca or Cassius, showing a hungry look, hatred, jealousy, and ambition.

Sharad Rajimwale (2007) the title of the article is “Style and techniques in Arundhati Roy’s The God of Small Things” in the book Indian Fiction in English. In this article, he says, Roy’s very first novel has shown that she is the master of style and techniques; throughout the novel one sees a wonderful use of various literary devices. It is a new experience for the readers to go through a world that combines beautifully fact
and fiction, here and there, how and then, producing an effect that intensifies certain experiences. The structure of the novel is well constructed. The author either juxtaposes chapters or fuses into unusual scenes. Different techniques at various levels are used to highlight the stylistic approach. Flash-back techniques are presented. A new kind of super – realistic experience is made shuttling – techniques are an action is focussed. He has deviated from the conventional narratives style and invented in its place a mintage technique that uses segments of scenes and events from diverse time, frames and pastes them in one place.

Radhika (2004) the title of the article is “The Morality of Motherhood Some Reflections on Arundhati Roy’s The God of Small Things”. The name of the journal is The Quest. In this article Radhika clearly presents her view on motherhood. She presents various ways to strengthen motherhood. In this article, Ammu’s life in the past and present are unimaginable one to the readers. Before her marriage, Ammu had to endure her father’s spiteful prejudice, her mother’s silent complicity and saw her brother’s enjoyed greater privileges. Even after her marriage, things went very badly and she underwent all type of torture in the hands of her husband, Baba. There is no one to help Ammu overcome her burden in life. Radhika vividly presents her view on Ammu and was more unfortunate than Mammachi and Magaret. Rahel, the daughter of Ammu. She lost both her parents Ammu was dead and Baba was totally absent. Rahel leads the life of an orphan at Ayemenem House. She lost her twin brother Estha to Baba. All these development makes her a vacant eyed vagrant. In this article the researcher highlights the Ammu’s suffering in Ayemenem house. After the divorce, Ammu’s lifeas a single parent for both the twins, Rahel and Estha. Ammu was utterly callous, at least initially, about the
The feeling of hurt did not vanish from their memory. Ammu showed tender feelings for children. Ammu was an example for a mother or a parent, will reap greater dividends by preparing the way for the children’s growth even when the only path open to him/ her is one of selflessness and denial or self-realization.

Kusum Srivastava (2005) the title of the article entitled as “A Psycholoanalytic Study of Estha, the Male Protagonist in Arundhati Roy’s Novel “The God of Small Things”. The researcher analysed Estha, the male protagonist. The most striking features of Estha’s character was extraordinary silence. In fact it will not be wrong to say that silence is the only feature of his character. The researcher has made an attempt to interpret this characteristic feature in psychoanalytic terms at three different levels. The first level comprises of the guilt complex which Estha harboured through his life. Estha’s silence can be regarded as a consequence of his guilt ridden conscience. It reveals Estha was aware of reality, he had knowingly told a lie which served to prove an innocent man guilty and his silence was his atonement to his crime. The second level discusses Estha’s rejection by his family members. Estha was forced to return to his father’s house in Calcutta. The third level discusses Estha’s separation from his twin sister Rahel.

Madhu Benoit (2006) in her article “Circular Time: A study of narrative techniques in Arundhati Roy’s The God of Small Things makes a move towards Roy’s particular mode, and to attempt to link it with her political commitments. Here this article brings out an analysis of the link between narrative and temporality in the novel The God of Small Things. After defining the different levels of the novel’s multiple – temporal structure. Benoit observes that the double –time pattern is built into the novel from the very beginning: chronological time, or time pertaining to the disguises, which operates
syntagmatically, and a – chronological time, or time pertaining to history, or the collective memory shared by a society which operates paradigmatically. Here the researcher divided the part as Rahel’s return as an adult as T0, The story of the main drama as, T1, Baby Kochamma’s story as T3, Ammu and Chocko’s stories as T2 and Baby Kochamma’s father’s story as T4. This article presents a clear idea of narrative style in different angle.

**Parama Sarkar (2007)** the title of the article is on “Performing Narrative: The Motif of performance in Arundhati Roy’s The God of Small Things”. *The South Asian Review*. He speaks of Roy using the motif of performance to construct a critique of a society. Her overt critique of globalization, which she believes to be a kind of non-colonialism, effectively side-lines the representation of a strife-torn, class – ridden Kerala, something that could have otherwise drawn charges of misrepresentation and cultural fetishism. She minutely noted the various performances in his article. The theme of performance unites the various thematic concerns, physical performance of Kathakali troupe at the local temple in Ayemenem. The men perform episodes from India’s great epic Mahabharath and this performance is witnessed silently by the twins Rahel and Estha- the protagonists of the novel. Performance as entrapment the physical performance of the Kathakali man is predicated. On economic reasons, he has to perform to survive. In order to save himself from starvation, he has to sell his only possession. Performance and madness, the researcher’s views on madness become a performance in this article. Their witnessing of the madness in the Kathakali performance rekindles in their memory another, more gruesome performance and this is what binds them a new with a common sense of guilt and nostalgia. Role – playing also used a performance. In this article he focused on Pappachi Chocko and Comrade Pillai were strongly forced to perform in the
text. At the same time there were two characters who were unable to perform their role in the novel. Mammachi and Baby Kochamma suffered from unnatural desires. Mammachi’s relationship with Chacko was clearly laced with oedipal overtones and Baby Kochamma unrequited love for the Catholic Priest Father Mulligan drives her entire life.

The researcher points out his views on resisting conformity or forced performance, cultural commodity performance, stylistic performance and linguistic performance.

**Dr. Ajay Kumar (2009) “The Heroine in Githa Harihara’s The Thousand Faces of Night” published in Cyber Literature.** In this article the researcher presents his views on Devi, the central character of the novel. Devi went to America for few years for her higher studies. After coming back to India, Devi lives with her widowed mother, Sita. The researcher compared the Sita with the great epic heroine Gandhari. Gandhari sacrificed everything in her life, like Sita also sacrificed her talent of veena. These two women protested in the same manner. To some extent Sita was considered a heroine in the novel. The main heroine of the story, Devi, acquired a different kind of vision to perceive life around her. She was a warrior and heroine and rode a tiger and cut off evil magical demons. Devi’s marriage with Mahesh was a failure but she does not bother about the Indian tradition when she elopes with Gopal, thinking positively. Finally as a heroine, Devi and Sita stood alone in the society. They can achieve anything by themselves in their life.

**Saurabh Kumar Singh (2010) Contemporary Issues in Arundhati Roy’s The God of Small Things in the journal, The Voice Path Quarterly English Journal.** In this journal the author focused on various contemporary issues like untouchability, cultural value, environmental feminism, socio and political movement. The voice and voiceless
creature, the tone and style of the novel are mentioned in the text. This article focuses on such an issue which is not confident only in India but transcends its boundaries to embrace the whole universe. The contemporary world is on the brink of destruction due to the devastation done to nature, which comprises the forest, the environment and man. Injustice is being perpetrated to Mother Nature and human beings alike. The exploitation of social evils seems to be a dream which can never been fulfilled. In this article, the author suggests all the classes of society to get involved and come on one common front to search for new possible ways to take breath to fresh nature and environment.

Meena Priyadharashini (2012) the name of the journal is The Journal of Indian Writer in English. The title of the piece of writing is “Women in Githa Hariharan’s “The Thousand Faces of Night”. Meena has projected the post-feminist ethos with perfection. Women do not live straight clever lives as men want to believe, they too have an untidy nest of knowledge, needs, impulses, drives and instincts that they have a right to give vent to. A woman’s desire cannot be curbed too long for there is a limit for suffering under repression. She explains a woman’s nature in this current scenario. They have the potential to help in certain but cannot be given role of a creator.

Rajeshkumar.G (2012) “Women as a victim of patriarchy in Arundhati Roy’s The God of Small Things”. In this paper, he presents the idea of sufferings and victim of patriarchy of women characters. It also shows how a woman’s wishes are disregarded by patriarchy. In this article the researcher points out the mute suffering of Mammachi, who does not raise her voice at her husband’s atrocious ‘manic violence’. Barbarically, he bullies her and often drives her out of the house. Mammachi’s daughter, Ammu, too is a victim of patriarchy. In this article, he says the childhood experiences of a dominating
and brutal father make her marry a non-Christian Bengali man for the sake of love, against the wishes of her parents, she thought his love would be enough to fall back on, but to her dismay, she soon finds out that he is lazy drunkard, who does not care for her feelings. This paper had clearly claimed that woman has always been a victim of an increasingly patriarchal society.

Meera Sayal: [An] exquisitely woven tale...tackles huge issues of feminity and identity in a layered, haunting way... Hariharan’s language is poetic and teasing, but always measured, drawing us in and never providing answers so we shift and yearn with Devi as she realizes how many different faces and roles she has inherited... a narrative that constantly challenges expectations about what it is to be a good wife, mother, woman... an important and truly international book’- The Mail on Sunday.

Truax, Alice “The Quality of Ms. Roy’s Narration is so extraordinary- at once so morally strenuous and so imaginatively supple- that the reader remains enthralled all the way through. A devastating first Novel”. (New York Times).

Aijaz Ahmed "Reading Arundhati Roy Politically," argues that the The God of Small Things is the most accomplished novel by an Indian author, but faults her novel on three counts: "far too much is anxiously written, and therefore overwritten"; "the book panders to the prevailing anti-Communist sentiment which damages it both ideologically and formally ... she has neither a feel for Communist politics nor a rudimentary knowledge of it," and, "the way it depicts and resolves the issues of caste and sexuality, especially female sexuality ... since the novel does stake its transgressive and radical claim precisely on issues of caste and bodily love."
**Ladies Coupe** The book is strongly recommended for its simple language, strong narrative and for the sheer fact of the strength of the characters. I should thank WIAN for recommending and lending the book to me. A must read for all ladies. And who says Indian writers are not mature or are in to Chick-Lit’s only. Books like these remind you of the purity of writings. And these are kind of books which make stick to Indian Authors, they write about what I can really see happening around me.

**Savitha, S. (2003)** in her M.Phil dissertation entitled, “The Condition of the downtrodden and the deserted portrayed by Arundhati Roy in her novel The God of Small Things” has proved the realistic view of the Dalit and deserted life with an effects to seek an identity in an absolutely cruel and callous society. She has very boldly exposed the dark aspects of caste discrimination, the social predicament of women, the atrocities of the police and the poisonous politics of the time.

**Poornima, B. (2003)** in her M.Phil dissertation entitled, “ Repetition as a post-modern narrative technique in Arundhati Roy’s The God of Small Things” has analysed the level of four events which is repeated to bring out various dimensions of emotion and different layers of meaning. Four layers are:

i. Tone as flat and emotional.

ii. Multilayered emotions and passions.

iii. Chronological order is missed

iv. Coinage of new words and different spellings.
The researcher has effectively used the techniques of repetitiveness to bring out the depth of human passion, the deception, happiness, disappointment, shocks, loneliness, betrayals, love and fulfilment at various levels. This thesis is analysed from the surface level to the deep level perspective.

**Aishwarya M. (2008)** the title of the thesis is on “Restoration of Dignity to Women in Githa Harinaran’s The Thousand Faces of Night” has investigated on the three major female characters Devi, Sita and Mayamma’s quest for their self-respect. Women have strongly thrown their voices for needs of a dignified life to any women belonging to every strata of the society to help individual safeguard for basic human rights. She quoted that “Githa Hariharan speaks only the trouble of the human soul but also in voice about the beauty of human mind and human relationships. Her novel proves to be a major contribution in Indian literature”.

**Lydia Glory, (2009)** the title of the thesis is “Caste Discrimination and Racial Prejudice in Arundhati Roy’s The God of Small Things and Harper Lee’s To Kill A Mocking Bird” has discussed the treatment of the Indian untouchables and the American blocks is studied parallel based on their similarity of sufferings and their social status. In both the novels, the characters Velutha, a Paravan community and Tom Robinson, a black become the scape goats of the society’s prejudice against them. Velutha and Tom Robinson are the victims of fate, from which they could not free themselves. Lydia states that villains are turned out to be a hero in her works.In both the novels, characters are longing for freedom and equality within themselves and from their society. Roy and Lee has so many similarities in their writing style.


**Jayanthi, (2010)** in her M.Phil dissertation entitled, “Feminist Perspective in Arundhati Roy’s The God of Small Things” has states that “Ammu is a sort and denial of women’s place inside their own blood families, with far reaching implications in terms of affection, attention and education opportunities” (75). This study shows various levels of sufferings of women, male-chauvinism, gender discrimination, political issue and as a post-colonial work.

**Malathi, V. (2012)** in her M.Phil dissertation entitled, “Narrative Techniques and Story Telling Qualities in The God of Small Things by Arundhati Roy” has explored the idea of non-sequential narrative style, the structure of the book, covering idea and events at the root of the Ipe family experience. The capitalization of certain words, phrases and narrative rhetoric are highly explored. The main observation is the story telling quality of the author. It is about secrecy and deceit practised by almost every character, the hoarding and dispensing of secrets through narrative.

**Showmiya, K.S. (2012)** The title of the thesis is “Cultural Milieu in Arundhati Roy’s The God of Small Things” and it has pointed out the cultural value in a very profound way. The clear picture of Ayemenem in Kerala, which is the ancestral home of the central character. The description of geographical and climatic condition of Ayemenem in May presents the beauty of Kerala. The main dish of the meals together with rice and tapioca as food culture and the dress code of Keralites are touched vividly. The portrayal of Ayemenem is deeply rooted in the patriarchal value system and epitomizes all the places

**Yazhini, G. (2011)** in her M.Phil dissertation entitled, “Post Modern Ideologies in Githa Hariharan’s Thousand Faces of Night and When Dreams Travel” has examined the
post modern critique of The Thousand Faces of Night delineates the change in the cultural constructs in Indian context through the life of three women characters in the novel. The post modern phases of Indian feminism, intersexual elements, Indian mythology, and episode from epics are discussed. Reinterpretation of mythology is observed in the light of pastiche, myth of Arabian Nights is subverted in the novel When Dreams Travel. The patriarchal power is dominant in both the novels. “Feminist perspective and post-modern techniques of Githa Hariharan enriches the novels in such a way that they could be an ample example of postmodern ideologies”.

Shalini K.B. (2012) in her M.Phil dissertation entitled “Githa Hariharan’s The Thousand Faces of Night and The Ghost of Vasu Master – A Study” has discussed the qualities of contemporary women with that of Githa Hariharan’s women characters. The new definitions and dimension of human mind and human relation seek apt representation in the backdrop of what has been happening for generations, search for self-discovery, victims of loneliness and emptiness.

Manjukumari (2008) The thesis titled “Man – Woman Relationship in Anita Nair’s Ladies Coupe and Mistress” has made a study on characters reflects the changing facets of man-woman relationship, their relationship outside marriage and as woman individuals strings for self-assertion. The relationship between man and woman is undoubtedly the fundamental unit of individual and social life, and perhaps this is the reason why the focus of the above mentioned novels of Anita Nair converges on this theme. It also deals with great psychological complexity and remarkable realism with which the writer portrays the changing facts ok man-woman relationships in India.
Phabavathi, K. (2009) the title of the thesis is “Attitude: A Gateway to Empowerment –A Study of Anita Nair’s Ladies Coupe”. It has stated that the self-identity delineates the portrayal of Akhila, the heroine of ‘Ladies Coupe’. Akhila begins her life in self-effacement but triumphs in becoming an empowered woman through the chance of meeting the fellow travellers in the ladies compartment. Her research depicts the female sensibility and the psychological makeup of all the characters like Janaki, Prabha Devi, Margaret Shanthi, Sheel and Marikolunthu. All these women are able to face similar critical situations in life as like Akhila, the heroine of the novelist. The styles of the language, discovery of women’s life, post-modern culture are discussed.

Ruth Evangeline, G. (2009) the title of her P.hD dissertation is “Isolation and Alienation in The God of Small Things by Arundhati Roy and The Nameshake by Jhumpa Lahire” and in it, she has identified that all the women characters in both the novels suffer greatly due to isolation. Ammu’s isolation begins from the childhood days to end of her death. Ammu accepts her state of loneliness. As a mother, Ammu never likes her children going through the same soreness. Even the sub characters are also viewed in the point of isolation and alienation in their life. Rahel and Estha are the children of the divorced parents they could not find any help and love from the fellow family members even outside of the family. The minor characters like Chacko, Mammachi and Margaret Kochamma undergo the same isolation though they had large family members and acceptance from the society.

Ashoke is the introductory male character of the novel. He had the similar experience like Ammu. He leaves his native land to pursue his higher education
in America. Ashoke lives an alien in a foreign land always struggling to keep his identity. Ashoke’s wife Ashima also had loneliness in her life after her marriage. The researcher talks about the various causes that keep people all the time isolated and alienated.

Priya, M.V. (2011) in her P.hD dissertation entitled “The Post: Colonial Perspective in the Novels of Githa Hariharan” has studies the identity crisis encountered by women in particular the third world women in India who are doubly colonized by the post-colonial experiences of the natives with special emphasis on the enforced and internalized with ‘otherness’. Demonstrate the melange of strategies employed by the victims of colonialism as a part of subverting the colonist ideologies and sufferings undergone by the natives as a consequent impact of hybrid culture. In depth she made on native search for their roots and urge to repose the history and hoary past, evaluate the credibility of secularism and the impact of nativism on the secular fabric of a post-colonial nation. Hariharan begins as a humanist, also strongly advocated the theme of relationship as a powerful tool to show the humanist aspects.

Summing up:

From the review of related literature, I understand that there is a research gap in Indian writing in English with regard to “Thematic Analysis and Stylistic Variations”. Though a vast majority of research is done in the narrative style there is an opportunity to deliver a fresh perspective. Considering the small opus of work concentrating on women characters, the researcher has made a comparative analysis between three works that introduces the reader to different classes of Indian women. The researcher came across very few studies that considered cultural issues and an even smaller minority of
work that dealt with man-woman relationship. Hence the researcher came to the conclusion that a study dedicated to the of pre and post marital life is not only important but also of pressing relevance.

Having this in mind, the researcher tries to fill the gap that exists in Indian women writings. The works chosen for detailed analysis with regard to Thematic and Stylistic variations are Githa Hariharan’s *The Thousand Faces of Night*, Arundhati Roy’s *The God of Small Things* and Anita Nair’s *Ladies Coupe*”.