BIBLIOGRAPHY
BIBLIOGRAPHY

Primary Sources:


New Voices and New Challenges. Indian Literature 49.4 (Jul-Aug 2005). Print

New Voices and New Challenges: Concerns of the Contemporary Indian Writer. Littcrit 30.1 (June 2004). Print


**SECONDARY SOURCES:**


*.......... Interview with Arnab Chakladar.* A Conversation with Githa Hariharan.

*.......... Interview with Kala Krishnan Ramesh.* Close To The Bone The Hindu. 24 April 2003. Print.

*.......... Interview with P.Anima.* Going Strong After Decades of Writing. The Hindu.


Menon, Ritu. “Awake and Dreaming.” Rev. of When Dreams Travel. The Book Review (Jan-Feb 1999).


**Sources from Web:**

Gaines’ Luan interviewed Githa Hariharan via email in curledup.com. web.)

(http://igitur-archive.library.au.nl/dissertations/2003-03/-101002/pt2c3.pdf web.)

(http://www.githahariharan.com/books.html web.)

(http://www.githahariharan.com/downloads.html web.)


(http://www.rigzin.freeservers.com/indoanglianlit3.html. web.)

(http://www.scribd.com/doc/7238735/Simon-deBeauvoirThe-Second-Sex. web.)

(http://www.simandan.com/?P=2168 web.)

(http://www.simandan.com/?P=2168 web.)

(http://www.wollamshram.ca/1001/vol_1/vol1.htm web.)

(http://www.youtube.com/watch?v=QfZOvc0FGG8&featuerelated web.)
(http://www.youtube.com/watch?v=q-7UDGGG51A&featuer=related web.)

(www.britannica.com/EBchecked/topic/199714/fable web.)
<table>
<thead>
<tr>
<th>S.No.</th>
<th>Contents</th>
<th>Page No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A Feminist Reading of Vimala’s Telugu poem <em>Kitchen</em></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>P. Hari Padma Rani, R. Geethanjali</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Streaks of Romanticism in Toru Dutt’s Selected Poems</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>R.V. Jayanth Kasyap</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Love, Betrayal, Deceit: Deshpande’s in the Country of Deceit</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>K. Purushotham</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. Neeraja</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The Dark Holds no Terrors: The Dilemma of a Doctor</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>T.T. Prasad Mohan Babu, K. Sumakiran</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Soyinka and Yorubian World in his Plays</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>G. Vasishta Bhargavi</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Black Cultural Identity in Toni Morrison’s <em>Tar Baby</em></td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Syed Mujahid, M.A. K. Sukumar</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Developing Communication Skills through Cooperative Teaching Method</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>R. Vidyadhar, M. V. Raghu Ram</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Culture and Culture Studies</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>P. Kusuma Harinath</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Zoological Curiosity: Bret Harte’s <em>A Yellow Dog</em></td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>K. Koteswara Rao, G. M. Sundaravalli</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td><em>Bye-Bye Black Bird</em> The Dilemma of Immigration</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>V. Ravi Naidu</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Beauty as Detriment for Female Identity in Toni Morrison’s <em>The Bluest Eye</em></td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Suneetha Yedla</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Theme of Fundamentalism in Taslima Narsin’s <em>LAJJA</em></td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>G. Aruna, M. Narendra</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>The Home and The World Nationalism Vs. Universalism</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>R. Manjula</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Portrayal of migration and cross culturalism through voyage in Amitav Ghosh’s <em>The Circle of Reason</em> and <em>Sea of Poppies.</em></td>
<td>86</td>
</tr>
<tr>
<td></td>
<td>C. Naresh</td>
<td></td>
</tr>
</tbody>
</table>

*SVU Journal of English Studies*

Volume - 11  iii
<table>
<thead>
<tr>
<th>S.No.</th>
<th>Contents</th>
<th>Page No</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>Expatriate Experience in Jhumpa Lahiri’s The Namesake</td>
<td>92</td>
</tr>
<tr>
<td></td>
<td>A.Sreenivasulu, G.M. Sundaravalli</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>A Comparative Study on the theme of East-West Encounter in Kamala Markandaya’s Possession and Anita Desai’s Bye-Bye Blackbird</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>P.Krishnaveni</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Ernest Hemingway’s Life Style and his Creative Activity</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>N.Rajendra Prasad</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Human Vultures: A Study of Vijay Tendulkar’s The Vultures</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>William Nelaballi</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Key Factors Essential for the Smooth Functioning of A Cooperative Learning Classroom</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td>Ch. Venkata ramani, Ravi naidu</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>The Sense of Nostalgia: Toru Dutt’s ‘Sita’ and ‘Our Casuarina tree’</td>
<td>121</td>
</tr>
<tr>
<td></td>
<td>P.Usharani</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>The Moral Complexity in Hemingway’s the Sun also Rises</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>K.Madhu Murthy</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>Vocabulary Development and Language Proficiency</td>
<td>130</td>
</tr>
<tr>
<td></td>
<td>- P.M.UshaRani</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Significance of Symbolism in the Play Mukta-dhara, of Tagore</td>
<td>137</td>
</tr>
<tr>
<td></td>
<td>T.Ravi</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Symbolism in Tagore's &quot;The post Office&quot;</td>
<td>143</td>
</tr>
<tr>
<td></td>
<td>K.Man i</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>The Portrayal of Women Protagonists in Shashi Deshpande’s</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td>V.Gowthami</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Pebbles in the Stream Role of Minor Characters in the novel The Thousand Faces of Night</td>
<td>152</td>
</tr>
<tr>
<td></td>
<td>P. Pothan Prathap</td>
<td></td>
</tr>
</tbody>
</table>
Pebbles in the Stream
Role of Minor Characters in the novel
The Thousand Faces of Night

P.POTHAN PRATHAP

Two major movements were conceived during the freedom struggle. The first was the political movement and the second a social movement in favour of the freedom of the fairer sex. There were many writers, both male and female, who depicted these two movements simultaneously as well as separately. Githa Hariharana's debutant novel, *The Thousand Faces of Night* is a reflection of the struggle women underwent in India as a result of male egoism. The novel had been awarded the Common Wealth Writers’ Prize in 1993. It was an exemplary piece of work for the other authors and books; and an ample proof of Githa Hariharan's conscious effort. Like T.S. Eliot, Hariharan also believes the business of the writer is not to find new emotions but to use ordinary ones to make them into a work of art (Dr. Kumar Ajay, *The Heroine in Githa Hariharan's The Thousand Faces of Night, Cyber Literature; vol. XXIII, No. I, June:2009, p69*).

The present article is an attempt to highlight the importance of minor female characters on the pace of the novel and further show their irascible impact on the other important characters. The grandmother of Devi, Parvatiamma, Mrs. Lalitha, Annapoorna, mother-in-law of Mayamma, Lakshmamma, Gauri and Uma are some of the minor characters of the novel. The ideas, thoughts and imaginations of these minor characters go a long way in casting a spell over the major characters and help them transcend greater heights psychologically.

An in-depth analysis of these characters brings forth certain truths which may sometimes be difficult to acknowledge, accept and agree. The oily pock-marked village doctor mumbling that Mayamma: as a woman must learn to bear some pain..... reflects the thought that prevails in the society. Women are not supposed to express their pain but bear it. The character of Devi’s grandmother as a teller of stories whenever a situation demands brings forth her technical ability to impart truths without making the listener feel it as a burden. At the same time, My
grandmother's stories are not ordinary bedtime stories. She chose each for a particular occasion, a story in reply to each of my childish question. She had an answer for every question. But her answers were not simple: they had to be decoded. A comparison had to be made, an illustration discovered, and a moral drawn out (Hariharan, Githa. The Thousand Faces of Night. Delhi: Penguin, 1992, page 27). Moreover, the tender age at which Devi is when her grandmother narrates the stories to her, create a much deeper impact on her psyche. The numerous questions that crop up in her mind seek solutions in the stories narrated by her grandmother. Different situations, various instances and problematic episodes instigate Devi’s inquisitive mind and questions keep blurring out. This is enough for the grandmother to start a story, each one, an allegory to the many famous epic stories. Drawing comparisons from the stories and concluding each by attributing a moral significance to them is dextrously handled by the old lady. She, who had once reigned over her household, expects the same treatment to her granddaughters in their married lives. But Fate wills it otherwise and her eldest granddaughter, Uma, falls a victim to her in-law’s sexual harassment. After this setback, the grandmother now concentrates entirely on Devi and hopes that at least Devi would be successful in her married life. All her efforts to instil the qualities of patience and adjustment in her granddaughter prove to be futile. In spite of her hopes and aspirations the life of Devi turns insecure and unstable.

Lalitha, the sister-in-law of Devi, is introduced into the story through a letter she writes to her father. She also sends an air ticket for him to travel to New York. The character of Lalitha is in no way visible to the readers for her entry is as a third person and her actions or deeds are immaterial to the pace of the novel. But her abstract presence in the novel hastens the culmination of the novel. The letter from Lalitha results in the separation of Devi from her father-in-law. The father figure in whom Devi finds solace is forced out of her life through the letter. The separation is not a temporary one but a permanent one; because her father-in-law returns lifeless.

Devi’s innate passion for fatherly love is satiated through her father-in-law. The only happiness that Devi secures at her in-law’s place is because of her father-in-law’s companionship. He, in fact educates her in Indian philosophy and other life-sustaining truths in the world. Lalitha’s letter crashes the small edifice of Devi’s hope. She is now forced to turn to the world and people outside for companionship. She finds Gopal, the singer and is drawn to his affectionate words. This leads to her elopement and Devi’s marital world crumbles down.
The character of Mrs. Lal is that of a young bride, nervous and alienated in the company of her husband's colleagues. She is a guest at Devi's house. She is an unsure and insecure guest at the house of an equally unsure and insecure hostess.

Devi, the reluctant hostess of the party hosted by Mahesh tries to fit the bill. She realises her situation to be precarious as she has to play a role that satisfies different categories of guests that walk into her living room. The subtle margin that separates the two categories of people is barely visible but strongly felt. The women sat separately; huddled bundles in silk, faces set with anxiety to please the husband's boss. They all looked at the same to me, but I soon found that there was an unbending line, invisible but self evident, that divided the women at two camps. The difference that is persistently present in every state of society is echoed in this party. The dominance of one category over the other; be it social, psychological, physical or religious; is an omnipresent feature in the world.

Beginning with husband-wife relationship at home to that of boss-subordinate relationship outside the dominance persists. This inequality is the basis of the severe unrest among people. The unrest leads to unsurity and insecurity. Insecurity leads to nervous breakdown. This collapses the wisdom of a person and hastens his path to destruction.

The life of Devi is not a path of flowers. She was steeped in her own misery and was facing a highly insecure future. Hosting the party is also done with great reluctance. Tending to the needs of guests like Mrs. Lal who reflect her life; is indeed a trauma, unasked for. As the hostess, I could pretend that my rightful place was in between, around, on the edges of, all circles.

The character of Annapoorna refreshes the minds of the readers. Similarities are instantly drawn of her to a flower blooming afresh but weighed down the heavy dew drops. Being an orphan, she enters Devi's house as a destitute. The initial silence is shown to be a mask that manages to shroud the bubbling nature; but not for long. Though her age is not mentioned, it is clear that she was young - older than Devi but younger than Sita. Her nature is similar to that of an unharnessed horse. Exuberant, exhilarating and energetic - she is as fresh as a Mayflower. Her childishness is evident from her behaviour with Devi. She enchanted me. She was much older than I was, but once she had shaken off her grief, her orphan hood, she filled her house with unruly laughter. She was not mad for long-lasting tears. She cried often enough, sometimes
over such silliness, that even I was astonished by her childishness. But the tears dried quickly, even quicker when Anna held her chin up and called her a foolish little kitten (p76). This is unceremoniously crushed by Sita, an adult who views her as a threat to her very existence. Sita who had given up playing on the veena and spun her life around her husband and daughter, perceives Annapoorna as a danger signal to her family. It is clear from Devi’s words that Annapoorna had cast a spell on Devi and her father. Dressing up specially for Devi’s father was an unrestrained behavioural tip that does not escape the hawk-like gaze of Sita. Annapurna helped Amma with the house work and played with me when I got back from school. But it was when Anna came home that she would bubble and spill over with her chatter and giggles. Her hair was combed, her face washed. Her forehead gleaming with a large maroon mark, she would stand at the door like a golden goddess, a goddess who shone the barely suppressed laughter (p77). The signs of temptation are easily detected and she unhesitatingly acts with the speed that the blow falls hard and firm, even before anybody can realise it.

Devi and her father, face an anguished loneliness after Annapoorna’s silent exit. The dreams they have of her are equally painful and endearing at the same time. To Devi even after a gap of many years, remembering Annapoorna was like a musical notation. The resemblance drawn between Annapoorna and Gopal forbodes disaster that is to strike Devi. Devi’s father was whisked out of Annapoorna’s reach deftly by Sita; but what now can prevent Devi’s fatal fall?

An epitome of harassment, Mayamma’s mother-in-law is a well-churned combination of a variety of characters. She reflects the then prevailing mentality of a lower middle class mother-in-law. Her superstitious beliefs, rigid ideologies and horrendous ways of expressing them – all show her in a different light. Her intense wish that the family line continue makes her treat Mayamma horribly. The ignorance of a village woman is reflected in her superstitious practices. Her passion for a grandchild makes her blind to the suffering of Mayamma, somebody else’s grandchild.

Her selfishness doesn’t allow her to look beyond her nose. The only important thing for her was satiating her beliefs, her opinions and her views. She remains immune to the suffering of her daughter-in-law. This combined with the cruelty of Mayamma’s husband and son; has an adverse effect on Mayamma. The loss of her youth, her marital life, her motherhood – all that were snatched away from her make Mayamma
emittered and dejected. She turns highly unresponsive to such emotional break outs.

The character of Lakshmiamma clearly reflects the extent to which a woman can go if she just decides to do something. Nothing is able to stop her. Lakshmiamma, whose son lived in the town and who hardly came to visit his mother, gets her way by enacting a small drama of her own. Her son, who had been previously sending some money to his mother, stops doing it. Lakshmiamma becomes a destitute. She is unable to maintain herself. She is at a loss to express it also. Her son not only stops sending money but also stops visiting the village. *Patience Lakshmiamma, they said sagely. Money is not that easy to come by these days* (p125). Among themselves, they clucked their tongues, and spoke of young men who lost their souls in towns, and old women who lived too long. Lakshmiamma tells her woes to everyone in the village: Everybody advises her to be patient. But they also denounced the modern generation who cared the least bit about their parents. This they do in secrecy.

Suddenly for a couple of days Lakshmiamma doesn’t come out of her house. On the fourth day, she came out; swept the courtyard and sat down to gaze at people. Her appearance stunned the villagers, for she was stark naked. Everybody thought that she had lost her senses. The rejection she faced, they believed, was the cause of her insanity. She was immune to the gazes, awkward stares and averted faces. She sat on, immobile of the things going on around her.

After sometime, a few women took her inside and covered her, trying to drive away the devil. After a few weeks, her son arrived and took her to the town, where he stayed.

The half-smile on her lips while accompanying her son to his house, is an indication that she might have planned out the whole drama. When she didn’t find a way to contact her son, or make him notice her problems; she allowed the village to represent that matter to him. To achieve this she took a drastic step of appearing naked before the public. She did not hesitate to do that. May be this is one way in which she tried to teach a lesson to her son. This is one character that plays the game as it had to be played.

The word ‘minor’ may mean small but its impact on anything in life is major. There are instances in life where the bite of the smallest ant has averted disasters; the close of an eyelid by the driver resulted in accidents. ‘Small’ is everything. Many minute atoms combine to make a
particle. A small change in DNA results in a major change of species. The minutest of characters in Ramayana, Manthara, is the pivot around which the entire story revolves. Githa Hariharan deftly brings this fact through her minor characters. She likens them to pebbles in a stream, which accords the stream its music.

References:

1. Dr. Kumar Ajay, The Heroine in Githa Hariharan’s The Thousand Faces of Night, Cyber Literature; vol. XXIII, No. I, June:2009,p69