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**A NOVEL BY GITHA HARIHARAN AND AUTOBIOGRAPHY OF
KAMALA DAS OUTSHINE AND TRANSCEND STEREO TYPES OF
MARRIAGES IN INDIA**

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Abstract

Githa Hariharan in her first novel *The Thousand Faces of Night* and Kamala Das autobiography *My story* transcends the gender stereotypes and as they skirts the multifarious world of intuition a woman practices in contrast to a Female society which takes the subservient and peripheral position by the authoritative potential of male in the whole history of human civilization, whether colonial or post-colonial aeon. These two works gives an insight into of life where they transcends the typical gender stereotype image of the society and has unambiguously elucidated every concern related with gender that clearly indicates the establishment is still locked into the traditional ideal of the pativārtha women.

Kamala Das gives us an rendition in her autobiography about colonial Indian society ,early marriage which she was not satisfied and happy ,birth of her children; her blooming literary career her sexual inspiration; infidelity ; and, finally, a slow but steady reconcile with her husband, writing, and sensuality . She also boldly writes of her sexual needs which were absolutely forbidden by the Indian society. Githa Hariharan in her first novel *The Thousand Faces of Night* presents like Kamala Das a bold step that is an extra marital relationship as part of the protagonist journey towards a self reliant hood.

Her autobiography breaks the flatness from the erstwhile female Indian writers Sarojini Naidu Toru Dutt etc but a commemoration of the omnipresent experience of self, love-despair, torment and desolation. It also depicts an aversion and odium against the traditional mode of gender illustration apprehended through a Indian feminine cognizance.

Keywords: autobiography, extra marital transcending, stereotype.

Introduction

The independent nation state, claims to be progressiveness has encoded traditional ideas of female sexuality and chastity in its laws and codes. A woman is indoctrinated to do her duty without being selfless, submissive and docile and should play only the role of a daughter, a wife or a mother subordinate, never to question the male member. Rules were laid down by men and women had to follow. While apparently untouched by the prevailing interest in charting the history and politics of the nation, they show a critical and uncompromising stance towards the politics of gender as it operates in the contemporary society. Although they knew that this change by their side would lead for punishment, criticism and they would be forbidden from the society but none of these would affect them hence these two women bravely expressed their mind. These writers transcended the gender stereotypes.

This aided the women writers to be unvarnished, open-minded and emancipated from preconception. Then came to the forefront the audacious and self-confident power of speech through autobiography of Kamala Das *My Story* and novels like Githa Hariharan *The Thousand Faces of Night* where they spoke about what they felt.

Githa Hariharan *The Thousand Faces of Night* starts with Devi's passionate pre-marital affair with an American Negro fellow student. But Devi knows this relationship is temporary because her destiny lies in a return to India and an acceptance of a marriage arranged by her mother. Her education and her spent life in America had no lasting impact on her because she had to fit in the stereotypes of Indian women and thus marries Mahesh, only to realize that they have nothing in common.

She feels Trapped in a totally incompatible marriage with a husband who cares neither for her physical or emotional needs like Kamala Das's husband. But later in life she finds irresistibly drawn to Gopal a classical singer who is her neighbor and a sensualist to the core. She decides to elope with Gopal transcending the stereo types as an act of self-assertion on her part, searching for self identity.

Her elderly maid servant to Devi's surprise encourages devi to elope with Gopal. She enjoys the physical pleasure like Kamala Das and Devi feels that Gopal's music has Magic powers to lose herself. This novel has taken a huge step as extra marital relationships had been delt by writers of an early generation writers by a sence of tortured wrongdoing.

She has portrayed instead of Self-sacrificing woman, toward conflicted female characters searching for identity. Women were supposed to be acquiescent for their spouse, who remained masters. Similar happenings were faced by Kamala Das. Her daring autobiography is also a bold expression of the torture and trauma faced by her and they don't represent her only, but it inwardly speaks of the predicament, and heart breaking condition of an Indian woman. Discarding ,the cardinal principles of fidelity, faith and understanding in the institution of marriage ,Das hints that submergence of male ego ,through feminine tactics and sexual gratification paved the way for the female independence . The traditional society's definition of womanhood is what Kamala looks very determined to revolt and transcend against. Even she dares to question the conservative sex-roles. In her autobiography, she brings out, infertility of married life and the intensity of misery to surrenders to her husband who is abhorrent, obnoxious, and with whom she has no emotional contact paving way to emotional desolation.. She wanted him to treat her as her father treated her. But all she gets in her marriage is ferocity and insolence. Women trapped in boredom and restraint, move out to indulge in sensual pleasures, sex and love is a game, with a changing partner to keep the novelty of life

Kamala Das opposes the victimization of mind, body, her aversion against mastery of one on another. Utmost Indian houses pursue the patriarchal system of male leverage where the male are loaded with superior position and high respect in society, paving way for sexuality in all possible ways like physically, emotionally and spiritually for the oppressed and enslaved women in a patriarchal society. She wants to get a severance but at the same time she knows that it is objectionable as she could not return to her Nalapat House as a divorcee as there was good bondage between the two families for three generations which she did not want to crumble. My Story brings out successfully the inner strength of Kamala Das and her quest for self-identity in the midst of all kinds pressures mounted on her. The embedded patriarchal value she discards altogether the weakening and constructs conventional taboos which she thinks deteriorate against

her essential self and thus breaks open her cocoon and comes out from it to have a better glimpse of the world around her. Descriptions of physical intimacy in women writers posit women at the receiving end of sordidness and humiliation. In Indian society, the situation is further complicated by the fact that any expression of sexuality must function along a complex network of gender, caste and class. But her husband's attitude to sex, aggressive and brutal, made her complacent and immune to his so-called acts of love. His flirtatious relations with his cousins made Kamala indignant. Her autobiography encompasses the mental and emotional attainment of the female. Charged with sexual and erotic experience and physical warmth, Kamala Das in her autobiography unshelters her sexual hurl, adulterate affairs and ardor for spiritual solace which no writer did. She discovers her sexual self. Woman's desire becomes dominant. Das was intrepid enough to analyse the cravings for truth and perfection, the interior disagreement of woman, the deep urges of the human soul which the other writers did not dare to write.

Thus Devi and Kamala Das transcend the life force of the renaissance, protest and dissent against patriarchal order, confrontation and encounter of desires with feminine modesty, the inner dissension of ached woman, and sustained masculine supremacy. Kamala Das and Devi are unvarying and have their seduction, allure and leanings on unambiguously as to how they goad to describe emphatically about the hankering as they arouse the readers with an afoot of exotica of a woman which was never done before.

Conclusion

Githa Hariharan and Kamala Das have embraced dissension, conflict, controversy and contradiction. They subsided to be recognized as feminists themselves advocated by feminists for writing about women's tyranny and despotism. They craved for self-governance and desired to free from the pallid and colorless routine of family life. Their writings unveil their intramural search for love, more specifically search for unblended love throughout her existence.

The two writers bring out successfully the inner strength and their pursuit for self-identity. The rooted patriarchal value, traditional restriction which they think, deteriorate against their essential self and thus splinters open her sheath and comes out from it to have a better glimpse of the world around her. In her innovative writing she attempts to manifest her pressure for

originality and deliverance from harm which exhumes its fruition and realization, accomplishment and cognizance.

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