Feminist Consciousness in Contemporary Haryanvi Short Stories

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The objective of the present research paper is to analyse the women’s status in contemporary Haryanvi short stories. The article is an attempt to make the study of ever changing role of women in Haryanvi culture. The contemporary Haryanvi short stories have not been paid much attention in this direction so far. These short stories have been taken from the real life which project the new image of women hence these short stories become more significant. These short stories carry deep sensitiveness of uncounted pictures of social reality. Female have been following the man for ages due to the patriarchal social set up of society which is solely responsible for their plight but now she has awakened and wants to equalise her status. In this way, these short stories mark the mode of contemporary changing society. The regional writers present the predicaments which are imposed upon them for ages and while fighting against these predicaments, how they come out of their traditional role as a mother, daughter, sister and wife and acquire many new roles. Generally, female characters are fixed by gender stereotype in our society so that their attempts to transcend this position are often questioned. She has been treated in this way only because of this patriarchal system. It is a hard fact that women have not only been denied their existence as complete human beings; physically and mentally but also have been deprived of the opportunities to express their feelings, fear and distress. Women are eager to set egalitarianism with man. So, modernity is clearly visible in the emergence of contemporary short stories. It is a matter of great regret that even in the era of twenty - first century when Women Empowerment is discussed everywhere, but women are not given freedom as man enjoys in the male dominated society.

But, now the time has changed. They have awakened and come to their senses. They are no longer in mood to bear this load of traditionalism. Due to this social consciousness, they have completely denied to follow the trodden path and are very well known to make their own path. This literary consciousness can be seen as the reformation and recreation of identity of women in our society. By applying subjective and objective approaches, the writers try to project the contemporary trend of these short stories. But it is highly ironical that consciousness on literary ground is however increasing but on the real ground, it is lagging behind. Thus, this development brings out a contradictory picture of contemporary society.

Man is a social being, live in society. All his activities, directly or indirectly, are related to society. Literature is written by man and for the sake of humanity. So it always bears its social relevance and serves its purpose in each and every age. It is a vehicle of presenting the highest ideals and aspirations of the mankind. Feminism as a literary theory entered the academic circle in the late 1960’s with the advent of Post - structuralism. Patriarchy is the traditionally social set up society. In which man enjoys power and freedom whereas woman
is denied such kind of freedom and powers. The present paper is a modest attempt to trace the position of woman in Haryanvi short stories. The actions of these short stories cover the period of last five years. The women have not been given due importance since ages. As Simone de Beauvoir remarks: “One is not born, but rather becomes, a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine”( Beauvoir 295).

The “Dayan” written by Mahender Nain Singh is a feminist short story which takes up the problems of contemporary women. As the story begins, Lajo is presented as the main character of the story, who comes from a humble background. Her father is a retired school master and her mother has died. While Sukhiya is the wife of a landlord named Thakur Julkaran Singh. Now Sukhiya, by putting two golden bangles on Lajo’s hands, accepts her as Bahu without consulting her husband. Though, Sukhiya is opposed by a few telling that she is an inauspicious girl but she remains adamant on her decision and retorts that “Woman is not unfortunate but she creates and perseveres” (Darpan and Chobe 283). Now, Lajo is brought as a bride of Joraver. This Sukhiya’s decision indicates towards a particular change of society. The overall decision making has been the prerogative of the man only because of patriarchy. But this step of Sukhiya indicates towards a particular aspect of society. Here she revolts against the patriarchal community in order to explore her own potential or to live on her own terms. As the story progresses, Lajo leaves no stone unturned in proving herself as a good wife and bahu. But one day, a bad news occurs that Joraver has died in a mishap. This news brings a pall of gloom on the Thakur’s family. Now she gets a chance to get rid of this social liability but now she is made the wife of Jaswant, the younger brother of Joraver. He is only ten while she is in her mid - thirties. In spite of this, she is not allowed to come out of this familial bond. So she, being a woman, has to accept him as a husband and with folded hands declare to her father that she will stay even ather in law’s house despite this calamity. This development projects gender discrimination of society. She brings him up as a son. Now it is reported that Jaswant parents are no more in this world. So the entire responsibilities of household are shifted to Lajo. Now Jaswant goes to city for higher studies. But in the village, he gets into a bad company and takes to drink. He, usually, comes at midnight and harasses her a lot. But during one night, he dies in a street brawl. This incident shatters her into pieces and brings stagnation in her life. Here she feels herself as an unfortunate and forlorn creature in this desolate world. Now she is hopeless and hapless creature who curses god a lot and wants to live no more in this barren world. But the words of her mother-in-law keep reverberating in her ears and encourage her to go ahead in this barren world. As she used to say; “woman is not unfortunate…nor an evil spirit… she creates…she perseveres…if she deviates from her path and breaks down then the world can not go ahead. Her life is full of ordeals. That is called a known a woman; these all is beyond of their (male) approach” (Darpan and Chobe292).

So these words encourage her to put all her hopes on her coming child. At last, she, on the arrival a new baby, arranges a big celebration and resolves to start her life from the new beginning onward. By presenting the story in a very sentimental way, the writer projects the changing picture of contemporary society. Lajo is the embodiment of a contemporary woman who is solid as diamond. She performs all her duties very well whatever it may be the duty of a bahu, bhabhi (sister in law)), mother, wife and friend also. In every sorrow and suffering, she remains firm to her concerned duty. She is projected unfortunate in every quarters of life. But she comes out the whirlpool of all complications successfully. She finds herself abandoned in every quarter of life but she keeps advancing for a better future in spite of these hurdles. By employing Lajo as a protagonist, the novelist projects the narrow minded outlook towards woman even in the...
twenty first century when the issue of women empowerment is hotly debated everywhere and conveys a message that they are not unfortunate but

“Are an integral part of human civilization. No society or country can ever progress without an active participation of women in its general development. Although the place of women in society has differed from culture to culture and from age to age, yet one fact is common to almost all societies is that women has never been considered the equal of man. Her status largely depends on the simple biological fact that she is the bearer of children whose care is her responsibility. Thus, her sphere is usually restricted to the familial roles” (Naik 88).

But she comes out of every situation successfully and plays the role of a torch bearer who reflects highly optimistic attitude. “Namaste Ji” is also a feminist story which has been written by Urmil Kaushik Sakhi. Nikki is the wife of Nitin who does not treat her well. Though, he is not a man of good character. Whenever she questions over his doings then he scolds her up and threatens to bear the dire consequences. But one day, when she can no longer bear this harassment more she retorts by saying that“I see, what will you do with me? I am not a paid wife. My father, by completing all ceremonious processes, sent me with you here respectfully andeven with a great deal of dowry” (Darpan and Chobe 297). Not even so, when her husband is caught in a compromising situation with a maid, she rebukes him but keeps it secretely for saving her married life. In spite of this she prefers to save her married life because she feels that there is no way to go. As she unfolds her agony: “to cast doubt on husband is like to sow the thorn en routemarital life. But, when doubt turns into realitythen life becomes dull. My devotion towards this unbreakable bondof seven births and sacred bond of marriage has broken as I have lost my faith in sacred bond” (Darpan and Chobe304).

By employing Nikki, the writer shows the plight of a woman due to male dominated society. This psychological emotional bonding keeps her attached with this whirlpool of familial bond and invites exploitation. A female is considered incomplete without a man. On the one hand, she wants to come out of this traditional shadow of the man. While on the other hand, she cannot fight against this injustice and brutalities of patriarchy. So this projects the dilemma of a woman. It is regretful that the women are too feeble - minded and fearful to raise their voice against injustice and exploitation. But her revolt against patriarchy and judicious approach towards her future mark the change in her traditional role of woman. So this description puts the question mark over the existence of male dominated society.

“Sukh Kitni Dur” has been written by Madan Sharma Rakesh is also a feminist story. Partibha, a widow, is the protagonist in this story. Now she is not given due care by her offsprings. This behaviour of her sons makes her miffed. She finds other elderly people in the same juncture around her. Due to this neglect, she decides to constitute a society which would make them independent and self - reliant. Now she buys a small flat where all destitute like her can stay respectfully. By doing so, Partibha challenges this traditional social set up of contemporary society which wants to keep her sufferer and exploited. In this process, she does not involve any kind of emotions and feelings. Here the writer does not propel any kind of philosophy the issue but projects the perceptible change of contemporary society. She declares her way of freedom recalling her husband “you’re watching me, aren’t you? I myself am not in the whirlpool today, me. I am not spending my life on others mercy … I have chosen a good path for me” (Darpan and Chobe310). This decision of Partibha marks the new face of feminism and projects the revolt against patriarchy.
Similar issue is projected in “Sukhati Nadiyon Ka Sach” written by Jasvinder Sharma. Dr Alok, the director of health department, raises the issue of female foeticide that is the burning of contemporary society. Pre-natal is a medical test by which the parents come to know the sex of their child in advance. If a girl child is reported so they prefer to get abortion and this business is prospering day by day. This is because of nexus between the bureaucracy and private doctors. Our central has banned pre-natal throughout the country. The writer displays how the government rules are ignored and technology is misused. He takes initiative against this social crime so that the same can be curbed. Now Dr Alok is forced by the health minister to withdraw cases against the private doctors so that he can get political mileage of these during elections time. But Dr Alok, by ignoring his suggestions, keeps advancing his own path and resisters more cases against the wrong doers. Now, he is appreciated by one of his colleagues by saying that “Sir, whatever my job goes, but I like your ideology very much and I give you my word to be your follower” (Darpan and Chobe 211). Due to this, Dr Alok is given pre-retirement forcefully. But his efforts are bringing good results day by day. As the writer writes:

“Dr Alok is not satisfied only with these. He, now a day, writes good articles in media and side by side he travels day and night in respect of this. He is bringing awareness to people against the female foeticide in every village and town. His followers are increasing rapidly. The government was not paying much attention to him till yesterday but today Dr Alok is getting support even from that side” (Darpan and Chobe 215).

He keeps advancing against this ideology of feudalism and medievalism. The similar aspects can be found in Urmila Kaushik’s “Sakhi”s”Adhayay”. Aparna is the main character who is forced to get abortion thrice in the span of two years to avoid the arrival of unwanted female child. Now she has to face much physical and mental suffering because of this. Thereafter when she bears a female child, her mother-in-law taunts her. As the writer remarks “Was a girl beforehand not enough, as you have given birth one more girl” (Mukta 238). But lying in the cot inside the house, Aparna keeps thinking endlessly how “only a woman gives a fatal wound to a woman. Why doesn’t she think that, she herself is a woman too? While she knows that a woman can bear a child merely but produce only a male child it is beyond her approach … women are women’s worst enemy” (Mukta 238-39). By employing such examples, the writer warns us that if she is hindered from coming to this world, then the cycle of nature would be disturbed completely and human survival in that case would be in danger. Here the writer conveys a message that this would bring fatal result to the humanity in future. This mode of twenty first-century marks the realistic picture of the present scenario.

The contemporary revolting mode of feminism towards patriarchy can be traced in Arun Kumar’s “Bhor” also. In this story, Shankari is the protagonist who is married with Shiv. He serves in private sector where he develops extra-marital relationship. Due to this, he does not give her due respect and comes home irregularly. When she comes to know about this development she keeps mum herself for sometimes. But when enough is enough then she starts to object. Now she is tortured mentally and physically by her male counterpart. This harassment leads this bond towards breaking mode. By doing so, he tries to prove his domination over her. As he responds; “Shut up, sister… I’ll go there… Do whatever you can do” (Darpan and Chobe 194). But she retorts by saying that “to hell with house, leaving behind everything, I’ll leave this house for good. Take care of all these, yourself. Fetch even that hell here. She’ll take care of you onwards” (Darpan and Chobe 194). Now she is given a good beating. While crying and wiping her face out with her veil, she comes to the threshold and
delivers her final decision. As follows; “Listen to me carefully! I wouldn’t come back! I will do hard work and labour too, but wouldn’t come back to bear such exploitation to your threshold” (Darpan and Chobe 194). By projecting Shankari the writer projects how the women are exploited by their male counterpart and compelled to choose the path of struggle. Now she wants to come out of this traditional enclosure of society. But now she is no longer in mood to carry this burden ahead.

The same issue is raised by Uramila Kaushik ‘Sakhi’ in “Adhayay” also when Vyom doesn’t treat his wife fairly and develops extra-marital relationship. When she comes to know about this affair, she objects over this step. In response to this, she is thrashed by her husband. But she remains adamant against this injustice. But she keeps raising her voice against this exploitation but she is forced to be mum against this exploitation. Now she is told that, being a woman, it is her moral duty to bear this exploitation. But she expresses her agony that “I myself… neither a virgin… nor a married… nor a widow… what is my class … why I am here … why does our society not blame a man… what should I do… or not” (Mukta 246)? Now she, by changing her life partner like her husband, resolves to revolt against this traditionally social set up of contemporary society. This step compels her husband to come back and to realise his guilt.

Now her husband promises not to commit such crime in future. This step of Aparna warns that gone are the days when she used to be sufferer and exploited by the male dominated society but now she is aware, educated and independent. Now this bold step brings her male counterpart to senses and leads to a good solution. So the modern woman, fighting herself, is heading towards a new horizon where she feels liberated and independent.

Thus, the story projects the mode of contemporary changing society which sets aside the old set up of society.

Kajal, in Dev Nirmohi’s “Jugnu”, is a paid wife who presently lives in Haryana. She comes from Bihar. There was a goon named Chhinda who murders her family members and raped her publically. Chhinda is most wanted in some cases in Haryana also. With the help of a female journalist named Gunjan, she approaches to the advocate who deals the case of Chhinda. The advocate is shielding him from judicial punishment. The journalist, Gunjan, raises the issues in the media a lot but the lawyer hushes up the matter smartly. Kajal is aware of this development who wants to take revenge for the assassination of family members at any cost. So one day Kajal, finding him alone, murders the lawyer, Nirvan Singh Ahlawat and thereafter she commits suicide herself. It is ironical that she, in the beginning, is sold by a male and a male puts hurdle on her way of justice. Now this attitude of Kajal puts the question over the existing judicial system which is failed to provide justice to the poor and leads them to the suicidal path. But Gunjan’s boldness indicates that she is struggling to come out of exploitation and injustice. Now she has awakened so a female is supported by a female journalist and helps her in providing justice. Gunjan supports Kajal morally, socially, economically and psychologically. The story delivers a message that woman is like a star that twinkles even after exploitation and suppression. This decision indicates that gone are the days when women were kept within four walls and tortured. But now she has awakened so she is in mood of revolt against this traditionally set up of society. Similar treatment of social issues can be found in M. P. Rathi ‘Chander’s “Mahila Sansad”. The story unfolds that a girl of low caste falls in love with a boy of the upper caste. Now a village meeting is called for to solve this issue. After a long consultation, it is decided that the boy would be given ten shoes as a physical punishment and fined hundred rupees as fine while she would be poisoned to death by a midwife and nobody would move from there until her death. This partial decision reflects the psyche of male dominated toward woman in contemporary India. “In Indian culture since very early periods, women as a group has been dominated by men and their status has been low in the family and society” (Ahuja 7). But this Panchayat decision is retorted by a newly married bride named Rajani. She says that “this decision is not fair; both
are guilty, hence both should be given punishment alike. You are punishing only a weak. I would not allow to take place this torture” (Darpan and Chobe135). Saying these words to the villagers, she, with the girl, leaves the village for good. Now her married life comes to an end due to this decision. Now she forms small help groups for the women’s help. By and by, this network widens to the city and the village. Today she has constituted a “Mahila Sansad” which will take up the problems of women in future. She takes this step so that, they can live peacefully and respectfully in the male dominated society. She is aware regarding her rights also. As she declares that “our nation is a democratic country. Our constitution provides equal rights to man and woman. But without a woman this world is incomplete. Why a woman is declared guilty?... even the police try to close the matter” (Darpan and Chobe137). This attitude of Rajani displays rapid changes and increasing awareness of the women. With the help of above description it can be said that Rajani is not the girl of older generation but of new generation. She puts question mark over the poor implementation of law due to lackadaisical attitude of the government. So law alone cannot effect change in cultural practices without widespread state intervention. While all around us, an old world is dying even as a new one is struggling to be born. So it projects the clash between patriarchy and matriarchy.

In Sudarshan Ratnakar’s “Aisa Kyon Maa”, Gomasi is a tribal girl who comes to Delhi and works as a maid. Doing this job, she sends money to her parents so that they can run their livelihood. By performing this role, she helps her parents economically and psychologically and projects the new image of woman and indicates that the woman of this century is no longer weak and dependant on the man. Now she is desirous to come out of the traditional enclosure of four walls and ready to compete with man in every field of life. This trait of Gomasi indicates towards a particular aspect of society. It projects the attitude of tribal society where women are not considered equal to man. So Gomasi is the woman of new generation who knows very well how to make her own path. By doing so, she is completely successful in breaking the image/myth of traditional woman who is ready to compete with man in every field.

Nisha in Indu Gupta’s “Sunhari Kabar Ke Bhitar Ki Ladaki” is an orphan girl who is brought as a wife of Guttu. But his sister taunts her wife for being an orphan while Guttu is impotence and feeble minded. Guttu’s father, Ahuja, seeks a child from her for next generation. After a long consultation with the doctors, she is taken to Mumbai to get transplant the sperm of her father - in - law so that she can bear a child. As the story progresses, it is told that Ahuja is died leaving her helpless in this world. Now, her sister - in - law does not support her psychologically but keeps taunting her. But by compromising with odd circumstances, she comes out of this juncture successfully and keeps fulfilling the dreams of her late father - in - law. By doing so, she does her duty very well and conveys a message that woman of this century cannot be deviated from her path because she is judicious, intelligent, courageous and bold. Here she is brought only to use her as a tool. She is not given any share out of her in law’s property but she performs the role of a caretaker merely. She is an unfortunate and hapless woman who is used only for material purpose. However, one common belief is that

“The changing status and position of women in different periods and different civilizations have very greatly influenced her upbringing and education. If during one period of time or in one civilization she was brought up us a prized possession of parents in some others, she was completely neglected and accepted only as a provider of sexual pleasure to man and as a producer of his off spring” (Majumdar 7).
In this way, she is put in her traditional role. She is given the responsibility to bear and rear the children only. In spite of this, she is also the base of this world. Without whose base, society can’t be built up. Now by producing a child, she puts the foundation of the family. She does not have a good past too but when she is married to Guttu, it makes her only a Mumtaj who is compelled to live in the golden cage. But people come to see the Taj Mahal only rather than Mumtaj in whose memory it has been constructed. The Taj Mahal is known for its for beauty all over the world than Mumtaj. Likewise while enjoying the beauty of this world, the significance of woman remains unacknowledged. Likewise the woman is the base of this world without whose contribution this world appears as a waste land. She is the woman who supports man physically, economically and psychologically. It is woman’s whose association unburden our day long exhaustion. It is the lap of the woman which makes us forget the sorrow and suffering of this opportunist and physical world. On deviating from path, she leads us like a pole star. So the contribution of women in building this world is immeasurable. Thus, Nisha represents the image of new woman. Woman is like who burns herself like wick and enlightens others. If Nisha is located from this point of view so she proves her worth.

The twenty-first century is called as the age of woman empowerment. But the attitude of contemporary society regarding woman is as usual. This mode of resistance can be found in Dr Kashmiri Devi’s “Nikhra Gulshan”. When a young widow decides to get re-marriage then a much hue and cry is made by the members of boy’s family. She is not the woman of older generation but of new one. She takes this step only to save her own existence otherwise she would have to remain hapless and helpless throughout her life like Lajo in “Dayan” and Nish in Indu Gupta’s “Sunhari Kabar Ke Bhitar Ki Ladaki”. Here the writer puts a question mark over the traditional psyche of the male dominated society and seeks an answer if a man has right to get re-marriage why hasn’t a woman? He warns that gone are the days when women used to the puppet of patriarchy. The writer hints that:

> “Now the time has changed. Everybody wants to live of his own accord. Nobody prefers to live within limitations. There was a time when a girl used to be widow in her matrimonial dress, due to that; she would have to remain unmarried and to stay at her father’s home like a stone throughout her life. Now the change has taken place that woman herself has started to take her own decision. So we should discard old thinking and start our life from new innings” (Mukta87).

The story takes up the serious issue of contemporary society. The writer conveys a message to those who treat woman merely as an object of pleasure. She is not merely an object of pleasure but an important part man’s life. As the writer depicts:

> “There are some demons in this world, who think her as a toy. They play with her but when they fed up of her so, leave her in tatters and for languishing. It is the irony of her fate … since then she remains young, charming and attractive by then the men hover around her like vultures. But when she becomes old and invalid then nobody bother to look at her” (Mukta 87).

With the help of this story, the serious changes of contemporary society have been highlighted. The story indicates that old social customs and practices are dying out while new psyche of contemporary is coming into being. So the writer suggests us that a man should keep up with time otherwise he is left behind by the time.

As the poor are exploited by the rich likewise woman is dominated by the man. This kind of revolt can be found in Dr Kamlesh Malik’s “Pritaktya Hi Kyon”. When the male character
leaves his job and does not try to get placed somewhere. His behaviour towards his wife is changed. Now their conjugal life becomes incompatible. Now Ankita initiates to get rid of this social burden. She puts question mark over this sacred institution. As she remarks “I don’t believe in it. Is a permanent husband needed to live a good life? … why a man only has right to leave a woman? Why a wife has no right to leave her husband? Why is a woman called as forlorn”? …only a man is declared great in every circumstances and a woman is ‘nikrist’ (incapable and weak)” (Mukta109-110). Ankita’s initiative regarding divorce indicates towards a particular change in the psyche of modern women. Here Ankita’s attitude projects the changing mode of woman of twenty first century. Now a day’s, they are advancing in every sphere of life after getting awareness. Now they are self-reliant. Now they feel that there is no need to hanker after a man for their survival.

Gender discrimination has been a social evil of our society for ages. Even in present scenario, the problem exists as earlier. This problem can be traced in Haryanvi short stories also. In Indu Gupta’s “Dhuli - Ujali Dhup KeTukde”, the same issue has been taken up seriously. It is the story of a girl namely Koyna who comes from a humble background. Being the youngest daughter, she is not given due care because of poverty. She is not given even a proper name too due to gender discrimination. Whenever someone asks about her name, her parents tell that nothing or no name in Hindi Koyna. So she is called Koyna (no name) and no attention is paid to her studies too. The parents seek a son for a better future. While she, being a girl, is cursed by her parents. But when she is thirteen, starts to understand everything what is happening inside the house. One day she finds her parents in a grave mood so she tries to console them by saying that “After completing my education I will do a job and serve you as a son. I will take care of my parents. I would be their support in future” (Mukta 160). And during discussion, she puts a question over patriarchy and seeks answer from them “what boys can do but girl can’t” (Mukta161). When she goes to the higher studies then she is not supported financially by her parents but she is a modern girl, who manages her expenditure skillfully. Now with the help of a stranger, Kandarp, she continues his studies and later she gets marriage with him. Becoming a gynaecologist, she sets up her own hospital, now on the eve of their marriage anniversary; she adopts an orphan girl and sets an example for the society. After sometimes, she receives a letter which unfolds that her mother is on the verge of death and her father is reeling under severe poverty. This letter transforms her into a goddess of pity and compels her to set out for their immediately so that can bail them out of economic crisis. After her mother’s death, she takes her father and paralysed brother to Lucknow, where she runs her own hospital. Now she treats his brother’s paralysed and arranges a home tutor for him. By doing so, she bails her father out of this economic crisis and undermines the myth of a female child and conveys a message that the woman of new generation is no longer weak and feeble a she is considered. Now she keeps her words to her parents and proves her worth despite being a girl. In this way, the writer through her fictional work has successfully projected the urges, dreams and desire of the women who refuse to be bounded and suffocated by their surroundings. As the poor are exploited by the rich likewise the women are oppressed and suppressed by the male dominated society. The women in the past have been completely traditional, uneducated, superstitious and puppet of the male dominated society. Due to this, she could not think of a world outside but remained languishing within the four walls of her house. So she could not comprehend that she has more roles to play in the world. She could not keep her pace with the passage of time and remained cut off from the mainstream of the dynamic world. All this happened with her due to the patriarchal set up of society. The women living in such an orthodox and complex set up of society became habitual of this tyrannical way of life. Form very the beginning of their birth, they are taught that they are bound to follow the orders of the male and the marriage is their destiny to which
she would have to follow willingly or unwillingly Their duty is to bear and rear only for the sake of this patriarchal society.

The feminist writers primarily make a psychological exploration of the women. They penetrate deep into the inner mind of the depressed and suppressed women. By doing so, they bring light to their core issues. Complex patriarchal set up of society and its outlook towards woman are solely responsible for their oppression and suppression. They try to depict the picture of contemporary women who keeps performing their duty despite of their exploitation and victimisation. So the short stories writer project that the women in the past have been completely traditional, uneducated, superstitious, confined and the follower of the male dominated society. It is so because the men of the traditional society want to keep them in such position. Generally the female are fixed by gender stereotypes and are questioned when they try to transcend their position in this complex patriarchal set up of society. Due to this, female characters are silenced of their exploitation and victimisation under a strong patriarchal system. It is a hard fact that women have not only been denied existence as complete human beings, physically, socially, psychologically and mentally set to perform on an egalitarianism with men, but also kept away from the opportunity to express their emotions and feelings freely.

Now the time has changed, they have come to know which reasons make them a woman and whatever is happening with them, it is only because of being a woman. So these short stories blame patriarchy for their plight absolutely. Now they quest for identity which leads them to self-discovery. This sense of freedom and self-discovery can be traced in some selected contemporary Haryanvi short stories. This feminist consciousness of regional writings causes change in the psyche of contemporary woman and this quest enables them to be away from the mythological and constraining stereotypes. In this way, these female characters revolt against this strong patriarchal social set up of contemporary Haryanvi society. So these Haryanvi short stories mark the mode of contemporary changing Haryanvi society that is passing through a serious change as never before. This literary consciousness can be seen as the reformation and recreation of identity of women in our society. By applying subjective and objective approaches, the regional writers project the contemporary trend of Haryanvi society when social cultural and economic aspects are being challenged. Here it is concluded that Feminism is advancing on literary ground such as woman are shown fighting or liberated from their traditional roles while on the real ground it is no so. So this article projects that it is highly ironical that consciousness on literary ground is increasing but on the real ground, it is lagging behind.

Works Cited: