

Re-visioning of Myth in Githa Hariharan's "The Thousand Faces of Night"**V.Saravanan**

Assistant Professor

Department of English

KG College of Arts and Science

Coimbatore, Tamilnadu

Abstract

Githa Hariharan has become a literary leading source with her first novel *The Thousand Faces of Night* that, has compile a plume in her high the commonwealth prize. The novel explains the congruity of traditional south Indian Brahmin family. Devi, the main character, returns to Madras from America to live with Sita, her mother. At the beginning she confront some difficulties in making correction with day-to-day perceived. Devi convinced to live for and favoured her widowed mother out of motherly love. The story of *The Thousand Faces of Night* rotate around three women characters-Devi, the central character; Sita, her mother and Mayamma, the care taker link cook. Githa Hariharan brilliantly analyses the method of the gender relations by means of Indian mythology. The stories of Gandhari, Amba, Damayanthi and others reflect on the life of these characters in the novel. The novel found the relationships which rise out of the excited needs of human beings coming in to communication with one another. As a young girl, Devi curiously tries to know the mystery of life. During her childhood her grandmother told her several stories. They demonstrate the innovatory of their womanhood in their struggle for endurance. The procedure of choice has changed surprisingly and Devi appears a lighthouse light for the modern Indian women. This first novel by Githa Hariharan advert top most possibilities for the world of modern Indian fiction.

Keywords: womanhood, human, gender, love, mystery

The Thousand Faces of Night is a novel of three women – Devi, Sita and Mayamma who deputies three discrete progenies, and more than thousand faces of woman in India who unmoving have no better alive than night. Mayamma, uneducated and unmindful is the

prodigious sufferer. Sita is middle aged woman whose abundance is small better than Mayamma's windfall because of their knowledge of her. In her wish to become a good wife and an exhaustive daughter-in-law, she dedicates her ability of music, but her customizations could never be satisfied, as a sequel of which she faces a sense of embarrassment and provision. Devi is exponent of the present-day brilliant women but she overly fails, challenge isolation and separation.

Devi, a middle class girl the protagonist, born in a heritage Tamil Brahmin family she is sent abroad for higher education. Back home, she is introduced by her mother to Mahesh, the territorial manager of a multinational firm in Bangalore whose job requests extensive journey. Relocation to a new place, the large blankness of her in-law's house, her husband's long spells of non-appearance, the flaw of a true comrade. She elopes with him, only to leave him also and finely returns to her mother. Devi in *The Thousand Faces of Night* is not an inert acceptor of what life could proffer. She has an integral intellect of rebellion – a special characteristic that she inherits from her father. Her grandmother's stories have an intensive power on her mind. She does not avow her grandmother's statement of Amba, Gandhari and Damayanti and the other Puranic women. In fact, she shapes herself into an active contributor, looking them as a support of over-influence, pukka aliment. The stories fill her psychological reduplicate and act as an implement of authority. She says, "I was Devi, I rode a tiger and cut off all evil, magical demons". (41) There is an extraordinary love-aversion relationship that Devi shares with her grandmother's stories. Though she does not fully accept with her grandmother stories, she feels lonely when her grandmother dies. The instant mythical aliment is losing, her life become shocking ever after. The aim of this paper is to describe the avail and emphasis of myth in Githa Hariharan novel.

The Thousand faces of Night (1992), Myth plays a wide role in this novel and also in real life position. In this novel the tradition is importance for culture and interpreting the myth of our nation. The women writers focus on the depictions of dissimilar angles of women. The writers are greatly educated and knowledgeable sufficient to concentrate the level of women in Indian society. They talk about the modern women's problems in love, sex and marriage with larger confidence. Githa Hariharan communicates these themes with the help of Indian Mythology. She furnishes the Indian Mythology. She provides the Indian myths taken from

Mahabharata and Ramayana relates them to the women characters of her first and award success novel, *The Thousand Faces of Night*. Through this she has won a principal place in Indian writing English.

The term “Myth”, used in English is obtained from the Greek word “Mythos” meaning Word or Speech. According to Abrams “It is a system of hereditary stories which were once believed to be true by a particular cultural group and which served to explain why the world is as it is and things happen as they do to provide a rationale for social customs and observances.”(Abrams word 170). In the Indian traditional family method these myths have a private significance as they are verbally and orally communicated from one progeny to another progeny in system to “establish the sanctions for the rules by which people conduct their lives” (Abrams 170).

Myth are stories that are based on traditional, some myth may be real origins, while others are absolutely fictional. But myths are more than mere narrations and they serve and provide a more intensive purpose in ancient and mordent cultural. Myths are intemperate and sacred tales that describe the world and man’s experience. Myths are related from the ancient times to the young generation. The main characters in myths are usually gods, supernatural heroes and humans. Myths answer timeless question and serve as a compass to each generation.

Myths are the product of stupendous imagination and are used as description for undecidable events and miracles. All known culture had some form of mythology; myths endeavour to explain, in complex symbolism. “The vital outline of existence” (Robinson 9); they also attempt to make acceptable that painful realities of existence-danger, disease, misfortune and death-by describing them as part of an intemperate order in the universe.

Githa Hariharan’s novel *The Thousand Faces of Night* could be referred a milestone in the law authority of Indian fiction in English and Indian useful of feminist literature. The novel accepts with penance in its unnumbered forms, closer ways in the condition of the exploration of the Indian woman context in psychological and physical terms. Penance in the novel as it fountains from and solutions in a several reply ranging from self-forced distress to objecting, vengeance and terrorism. This not just a womanise fiction but it is a certain

feminist writing in which myths are restoration, retold and rewrote from a female point of view. Devi the protagonist of the first novel returns to Madras after received a degree from the USA and she came again only to down prey to the irritation stress forced on her by the old existing line. The congestion of emblematic becomes -vivid in the discrimination between Devi and her mother Sita. It is invocation monitoring that Sita cherish the dream of a happy habitual marriage for her daughter but it turns out to be a misadventure for Devi. The utilization of myths and legends is the most primary section of the technique of story. It is through this previewing reference, legends and myths that the narratives derive the liked severity to reflect the suffering of the mommies of emblematic.

Novel in Indian Languages therefore does greater justice to the drawing of Indian life and society than the western novels dealing with Indian life and society. A careful study of the works by the Indian writers will give a clear idea of the multi colored Indian socio-culture complex. In Indian English Literature, fiction has occupied a significant place because of novelist's evident portrayal and clear expression of various hurdles and problems faced by the Indian women. Especially, feministic writers of India like Kama Markandaya, Ruth Parwar Jabvala, Anita Desai, Nayantra Sahgal, Shasi Despande, Shoba De, Namita Gokhale, Salman Rusdie and Githa Hariharan exposes the struggle between man- woman relationship and the magic realism through their fictions.

Githa Hariharan's *The Thousand Faces of Night* represents the reality for a considerable section of Indian Womanhood. This novel plays with the binary image of 'good' and 'bad' women. The subconscious Indian psyche and the social relationships are based on the traditional value of real womanhood. The values and traditional of the Hindu society plays a vivid role here. According to the Indian concept, marriage is a lifelong companionship based on mutual love, sharing of each other's happiness and sorrow. The family plays a crucial role as a microcosm in circumscribing their daily live and survival struggle whereas the protagonist of this novel refuses to follow the preaching from mythologies blindly. She challenges the moral of these stories and tries to decipher these moral in a new light.

The Thousand Faces of Night treats with what is mechanism to be a woman in contemporary India and it superiority question of female position. The novel introduces

stories of three women- Sita, Devi and Mayamma who resorting in a singleness but difficult combat against the oppressive rules of patriarchy. All of them, each in her spontaneous source have been both an immolation and survivor – their lives drift by misery, middling's, dedicating, devoting, injustice, sacrifice, and disappointment meets out by the patriarchal society. Yet in the termination, they understand and strong by using their own existing strategies. Their life is assessment the age-antiquated Hindu myths, legends and stories rewriting them and utterance. Hence the novel *The Thousand Faces of Night* of Githa Hariharan study as part of the men myth-constructing agendum.

This paper deals with the sum up of the Re-visioning of Myth in Githa Hariharan's *The Thousand Faces of Night*, the third chapter Different Aspect of Draupadi in Chitra Banerjee Divakaruni's *The Palace of Illusions* and deals fourth chapter Endurances and Sacrifices. In total it tells how they find alternative ways to endure in their unhappy marital life. Githa Hariharan's *The Thousand Faces of Night* beautifully blend myth and reality through three major women characters namely Sita, Devi and Mayamma's which different facets of Indian women's are. While this novel successfully represent traditional Indian values and integrates it with modern thinking, it is basically a demonist writing in which myths are reviewed and retold from a woman's point of view.

The Thousands Faces of Night, Githa Hariharan has dealt with serious thoughts on the females' pathetic condition in Indian society, superstitious, myths, religion, marriage and love etc. The legacy of culture codes and tradition depict woman as a symbol of reverence, a devil and she is desired to conform to all that the mythical Devis, Sita, Gandhari, Savithiri and Parvathi symbolize. This does not mean that there are no feminist demands and women are born to suffer. Devi learns from the stories of various legendary Indian women like Gandhari. Damayanthi, Amba, Durga and others give to fight and stand alone. Githa Hariharan's re-visionist myth-making thus creates new sacred space within and discourse, in which women can review life and experience from gynocentric perspectives.

Works Cited

Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Thomson Publishers, 2006. 366.

Print.

Kaushik. Abha Shukla, "Changing Faces of Indian woman: Bharati Mukherjee's Jasmine and Githa Hariharan The Thousand Faces of Night." In Agarwal Malti eds. *Women in Postcolonial Indian English Literature*. New Delhi: Atlantic Publishers, 2011. 236-42. 284.

Print.

Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin Books Ltd., 1992. 139.

Print.

Leavy, Patricia Lina. "Feminist Postmodernism and Poststructuralism." In Sharlene Nagy Biber-Hesse, and P.L. Leavy, *Feminist Research Practice A Primer*. New Delhi: Sage Publications, 2007. 83-9. 148. Print.

Judith, Kegan Gardiner. *On Female Identity and Writing by Women Critical Inquiry*, 8 No. 2 (Winter 1981), 357. Print.

Matson, Ron. *The Spirit of Sociology*. New Delhi: Pearson, 1994, 270. Print.