

A Tale of Emerging New Woman in Githa Hariharan's: *The Thousand Faces of Night*

Poonam Kimta Chauhan

**Assistant Professor, Dept. of English, Govt. P. G. College, Seema, Rohru,
District Shimla, Himachal Pradesh, India**

The journey of protagonist of *The Thousand Faces of Night* Devi's relational life starts from her parental home where she is a pampered child and enjoys much attention, warmth, and love there. She lives with her parents in a happy consanguineous relation. She comes from an affectionate and protective family that adheres to the prescriptive words of the Mahabharata, "the goddess of prosperity herself always resides in a person's daughter" and according to the *Dharmashastras*, "one should regard one's daughters as the highest object of tenderness" (qtd. in Prabhu 247). As Devi grows up she becomes increasingly dreamy and lives in an imaginary world conjured by her grandmother. She links every situation of her life with that of her childhood stories. Devi weaves romantic dreams about love, marriage, and a husband, "I dreamt often of a god-like hero, a hero who flew effortlessly across the night sky, and who guided me gently when he saw my own desperate desire to fly with him. I also had recurring nightmares, in which the weightless, smooth gliding I now craved was brought to an abrupt halt, mid-flight. He or I, he and I, would come hurtling down, down, and in a chill of fright I would wake up" (46). In this dream, Devi experiences subconscious apprehension and fear which are an indication of her future life where she strives to sustain and maintain her relationship with Dan, Mahesh and Gopal.

Understandably, Devi's mother Sita is not happy with her dreamy attitude towards life. She believes in actions rather than imaginations but her husband, who plays a relatively passive role in the home, always supports Devi in her decisions and choices of life. Devi's parents are liberal enough to send their daughter for further studies to America when she wins a scholarship to pursue her post-graduation there but, at the same time, expect her to return and marry according to their wishes. . . . As a student, she spends two years in America. Devi hopes and dreams of freedom and individuality. Her parents also want that she should grow and prosper in America's, "wholesome rays of scientific, antiseptic sun" (106). Devi's parents do not see education only as a tool for learning homemaking skills or for securing a good bridegroom for their daughter. They believe that good academic performance would bring satisfaction and a sense of achievement to her and to them. The socio-psychologist, Guy L. Brown states that many traditional Indian parents consider education not so much, "to be an avenue towards a profession or a career so much as an investment that could be called upon in the event of a catastrophe and which could ensure economic well-being only if necessary" (88). Devi's parents encourage Devi to develop her individuality and also to enjoy her life outside of the home. Thus,

both the daughter and her parents negotiate for the wellbeing of the family and its individual members.

During her stay in America, Devi develops an infatuation for a boy called Dan, an African American. Her relationship with Dan opens a world of love, beauty, and romance for her. Devi and Dan's dating gives Devi a new found freedom and she does not hesitate to taste white wine, try a cigarette, and swim with Dan. This relationship initiated by her and all the things that she does or tries are completely Devi's own choices, she prefers a casual no-string attached experiment. Devi exhibits the attitude of young women who in America, "go out and fit into the social scene, get attention from young men, and learn about sexuality" (Armstrong 139). Devi is secure in the reality that, "Dan was different. His charm lay in the vast distance they had travelled towards each other, and in Devi's awareness that this distance was not, would not be completely bridged" (5). She also views it as a kind of Nala Damayanti love story, mythical rather than actual. In America, Dan encourages Devi to live the life of a free individual and advises her to fully realise her individuality as, "only in America you could brazenly plead your rights as an individual" (6). When Dan proposes to Devi she is shocked as she has taken their dating to signify only a casual detour stolen from the charted territory of her life. The fact that their relationship could never culminate in marriage was the sheet anchor of their relation and she had entered the liaison only for romantic pleasure and liberty. To Devi, "Dan was a friend, an experiment for a young woman eager for experience" (6). Consequently, this alliance comes to a premature end and the breakup of this relationship becomes a compulsion.

Many socio-cultural forces play a significant role in their lives, which overshadow the bonding between Devi and Dan. In every society the inability of individuals to hold on to happiness is not always the making of the individuals. Thus, Devi plays the role of the main negotiator who enjoys the taste of freedom and liberty and negotiates at emotional and psychological levels without any fear or guilt about its short span.

Devi's parents, especially her mother, give room to Devi to develop her individuality while in America but also believe that she would return to marry in India, as does Devi. Sita writes many letters to her and expresses her feeling of loneliness after her husband's sudden demise in Africa. Hariharan writes that Devi experiences a sense of responsibility and strength from her mother's letters, "the image of her alone by the sea teased her like a magnet. . . . That she might need me, my hesitant, self-doubting presence was, intoxicating" (16). As Devi leaves America, she stands alone at the airport waiting for the aeroplane that will, "take her thousands of miles close to her home" (11). The home that has irrevocably changed consequent to the death of her father and which she hopes to rebuild with her mother.

Devi comes to India to live with Sita, her widowed mother, who is the mistress of the home and who believes in, "order, reason which has been long absent". Devi hopes to find love, security, and tenderness in her mother's home. Initially, Devi finds it difficult to make adjustments to the day to day routines of the home from. Her mother celebrates her homecoming like a gift as her return gives her happiness and the much-needed company. Sita in her childhood was a strict disciplinarian, Devi craved a motherly touch thinking of Sita as, "too

snobbish to caress freely” (85). Now, as a mature girl she realises that her mother has deep love for her which she has shown by not compromising with her daughter’s education even after the demise of her husband. The growth of this new found friendship of mother and daughter makes them, “not a family, but mother and daughter” (13). Devi like many Indian girls, shows respect to family honour and negotiates her newly gained freedom with traditional values and norms of her mother and family. A. G. Gardiner asserts that, “the great moments of heroism and sacrifice are rare in life. It is the little habits of common place intercourse that make the great sum of life, and sweeten or make bitter the journey” (10). In her journey of life, Devi follows the signage of her Brahmanical lineage without any resentment. Her mother is proud of her roots, upbringing, and conditioning; and without any bitterness Devi accepts her mother’s insistence that she return to India and follow the traditions of the community.

Among Hindus, marriage is a religious duty and Sita believes that the dignity and destiny of a woman lies in marriage. The settlement of marriage is a complex process and different styles of negotiations are involved in it. Devi’s modern outlook has to accept the traditional and, back in Madras, she follows her mother’s instructions related to her dress. In the image of a typical Tamil Brahman girl, Devi is attired in a traditional ‘silk sari and long gold chain’ to meet her prospective husband. Her first meeting is organised with the Srinivas family and in the ensuing three months she meets six prospective bridegrooms from different families. Devi tastes the bitter flavour of life when she, “undergoes the humiliating exercise of appearing before prospective bridegrooms, to be chosen than to choose”

(Mukopadhyay 155). Devi realises it is different from the *swayamvara*, which she had dreamed for herself. After much searching, Mahesh is chosen as her bridegroom and he is not a prince from her grandmother’s stories but an ordinary man who is a regional manager in a multinational company that makes detergents and toothpastes. Mahesh’s expectations in marriage are limited, “to wanting a woman at home who will be a wife and a mother” (23). At the time of Devi’s marriage, her mother assures Mahesh that Devi would be a dutiful wife, in the vein of king Janaka who promised his son-in-law in the Ramayana, “Here is my daughter Sita, who will ever tread with you the path of dharma. Take her hand in yours, blessed and devoted, she will ever walk with you like your own shadow” (Ramayana 3:34:15). Sita thus imagines that Devi would blindly follow her husband, as she herself followed hers. Devi did not enjoy complete freedom in the selection of her partner as she had dreamed she would from her childhood. Her marriage is more a result of her mother’s negotiation than Devi’s choice. Devi is thus constrained to agree to a match along social dicta with no room for her individual preference. Devi and Mahesh must now negotiate their relationship at their own level even as they marry because of social and parental pressures, not for love.

Devi’s journey of life takes a new direction as she enters her marital home where her husband Mahesh lives with his father. Marriage transports Devi into a world of many new social relationships as she becomes wife, daughter-in-law, and homemaker all at once. She arrives as a new family member in a home where role transformations and negotiations begin as she has to create a permanent space for

herself after her relocation and must re-root herself there. She is called to play a role secondary to a husband where a, “woman takes his name; she belongs to his religion, his class, his circle; she joins his family, she becomes his ‘half.’ She follows wherever his work calls him and determines their place of residence; she breaks more or less decisively with her past, becoming attached to her husband’s universe; she gives him her person, virginity and a rigorous fidelity being required she loses some of the rights legally belonging to the unmarried woman” (Beauvoir 449). Apart from Mahesh and his father, there is another important person in Devi’s marital home, Mayamma, the caretaker, housekeeper and ‘almost’ family member.

In Githa Hariharan’s novel, the husband-wife relationship is a central concern and initially the protagonist accepts her husband’s home as her own. In Hindu society marriage is a pre-eminent *samskara* and it is believed that, “man by himself is only half, the second half being his wife” (Athavale 5). Similarly, Valmiki states that, “the lute without strings does not sound, and the car without wheels does not move; so, although having a hundred sons, a woman without her husband cannot attain happiness” (Ayodhyakanda 39:29:30). He further asserts: “a wife’s association with her husband is so intimate that it continues even in the subsequent lives” (39:29: 30). Brought up in this tradition, Devi is keen to strengthen her relationship with her husband in the initial days of her marriage. In *Manusmṛti*, Manu prescribes for a couple that, “once they are united by the nuptial ceremony, they must always exert themselves to see that they are never at variance with each other and they ever remain faithful to each other” (qtd. in

Sengupta 26). Devi takes her responsibility as a wife seriously so she takes interest in household work and helps Mayamma to cook. Everybody in her marital home expects Devi to, “merge her individuality with that of her husband” as “a river merging itself in the ocean loses its identity” (Kapadia 169). It is expected that Devi would adjust and adapt to her husband’s needs, desires, and ambitions. It is therefore, culturally and socially important for Devi, to accommodate Mahesh’s wishes and to ensure that their home remains secure, prosperous and peaceful.

Devi’s father-in-law gives her support and encouragement in real terms in the home. Baba gives her affection and care like a mother, and familiarises her with the traditions of her new home. He trains her to fulfil her duties as the mistress of her home and gives her company in the absence of Mahesh. Thus, Baba performs the duties of Devi’s mother-in-law in her absence. He encourages Devi to establish her identity and dignity as a ‘good’ wife and daughter-in-law. Devi’s father-in-law is a retired professor of Sanskrit. Yet, he tells Devi that, “whatever is dependent on others is misery: whatever rests on oneself is happiness, this in brief is the definition of happiness and misery” (68). This message has a long lasting impact on Devi’s life and it gives her the strength to choose her own path. No doubt, he sometimes favours the traditional role of a woman, but he does not espouse that a woman should live a life of oppression. He is in sharp contrast to Sita’s father-in-law who robs Sita of her passion of playing the *veena*. With Baba’s help, Devi realises the importance of respect to elders and is influenced by the saying of the Mahabharata that, “Observances of courtesy and honour to elderly family and clan members keeps

them well pleased and the youngsters earn their blessing and goodwill whereby cordial relation is maintained in the family, clan and society. This is a simple matter of practice and should not be lost sight of in the interest of the family, clan and society" (Das 132). Thus, Githa Hariharan describes the deep relationship between father-in-law and daughter-in-law who mutually care, adjust, interact and together maintain harmonious relations in the home.

Devi develops good camaraderie with Baba and Mayamma, but she is disappointed with her husband's queer behaviour at home. Mahesh's business-minded attitude and his successful profession do not keep Devi happy for long. Mahesh's regular business tours to Bangalore and his long absences from home make Devi lonely. He treats her like a business commodity and his insensitive behaviour deprives her of the much needed emotional support, love, and warmth. Devi realises that her presence or absence would hardly make a difference to Mahesh. Pradeep Trikha affirms that Mahesh believes in managing everything in life as he does his company, for him marriage is just a necessary milestone of his life. He is a poor, 'manager' of emotions and his indifferent nature leaves their marriage cold (171). He believes that emotions and intimacy give rise to vulnerability, whereas shrewd moves in life are necessary for a smooth life. Thomas M. Kandoo believes that marital satisfaction is a function of the fulfilment of the expectations held by each partner but in Devi's life such expectations are not met and Mahesh remains aloof from her (149). Devi negotiates in different ways for the happiness of the home but Mahesh is a practical man who does not know how to give support and comfort to Devi or to make adjustments for a harmonious home.

Slowly but gradually, Devi realises that the home which she has entered with hopes and expectations of love and caring is flawed because there is no love between Mahesh and her. Their marriage is constructed only for the sake of respectability that it confers, for the social and economic advantages it brings and because their families believe that, "the cardinal virtue in the human life is to get married at any cost" (Mandelbaum and Orbach 124). Devi is neglected by Mahesh and he remains indifferent to her feelings. He parties and plays cards with his friends and does not care to develop a loving bond with his wife or to understand what she expects from him. A kind of boredom sets in the marriage and they become like couples described by Shashi Deshpande, "Solitary creatures with solitary dreams that are simply not cut out for domesticity, with all its trapping" (8). Mahesh pompously declares that, "thank God we Indians are not obsessed with love" (56). He thus, exonerates himself of any husbandly responsibilities by relegating marriage to only an obligatory social function.

Ignored by her husband, Devi leans on Baba and Mayamma who give her acceptance and belongingness. Even after living many months with Mahesh, Devi realises that her marital home is still her husband's home with no space for her. Devi seeks to kill her loneliness and isolation in her husband's home by deciding that she, "must look for a job" (55). Ever the traditional husband, Mahesh is not happy with Devi's proposal which would allow Devi to grow as a person independent of him: "Mayamma is getting old, she needs your help. If you need to get out of the house, why not join Tara's painting classes" he prevaricates (56). He never has word of praise for Devi but he

admires Tara, the painting teacher's, "boundless energy, her bubbling infectious enthusiasm" (56). Devi is perspicacious enough to recognise his aim, "behind the narrow unlined forehead" (55). B. Krishnaiah asserts, "His total indifference to the possibility of Devi having individuality and a personality of her own except that role of a wife vexes her" (168). Devi is disappointed and unhappy that she is deprived of her individual freedom and forced to trail her husband's, "self-contained footprints, with clumsy feet that stumble at sharp edges and curves" (84). For a short period, at his direction, Devi joins painting classes and she feels a measure of freedom away from the confines of the walls of her home. However, it is not enough to fill the vacuity in her life. Mahesh only requires from her that his home should be run properly and all but forgets Devi's feelings and her emotional needs. To keep her from wandering from the home he unilaterally decides and declares, "'let's have a baby'" because "'there is no reason to wait. I want you to have my baby'" (74). He uses Kautilya's *bheda niti* by hiding his real intentions of reining her in and controlling her by suddenly, and desperately, voicing the desire for a child.

Mahesh uses *sama* to convince her to bear a child. He expounds on the duties and responsibilities of a *dampati* and persuades her to relinquish her desire for a job and to have a child instead. Time and again, Devi is forced to remember that she cannot forget her prospective essential and fundamental role of the mother. Parenthood is important for both man and woman and they together create a nurturing and succouring nest for their children, and find their uniqueness within the web of relations as a father and a mother. Devi also realises that motherhood

would give her the strength to locate her space, as in the marital home, "the children would keep her engaged and also keep her devouring wilderness at bay; perhaps I will raise a brood of joyous, wild children, who will run pell-mell in this quiet garden . . ." (53). Devi also considers that having children may contribute to her marital stability and it would provide her strength to overcome the mental and physical stress of her marriage. However, Devi soon discovers that she is unable to conceive and this increases her disappointment in life and the consternation of those around her. In society childlessness is still a stigma and for a woman herself, "being a wife and becoming a mother are so deeply entwined that a woman who has been married for several years and has not had a child, senses the curiosity and concern of others about her childlessness and may feel somewhat odd herself" (Eichenbaum and Orbach 6). Like Devi, Mayamma in her youth had found it difficult to conceive before traditional methods helped her give birth to two children. Expectedly, Devi is advised by Mayamma, "who had herself waited ten years for a son" (112) to undergo penance to turn the wheel of fate: "Tell the beads till your fingers are calloused and numb with exhaustion. Sit between five fires in a grove of penance for the sake of your unborn son" (93-94). Somewhat unexpectedly, on her advice, Devi performs puja to appease the gods and be blessed with children. Yet, even after all the pujas she is unable to conceive and eventually, Mahesh decides to take her to a gynaecologist where Devi undergoes various medical tests and examinations. The doctor gives her some instructions regarding her sex life. The America educated Devi is made to undergo the same humiliation that Mayamma, an illiterate woman, was

subjected to a few years back. Trying to conceive becomes a frustrating and upsetting experience for her.

Devi seeks to negotiate her childless state and the desire for motherhood by deciding to adopt a child. She puts forward her wish to Mahesh but he refuses to adopt a child: "I'm not sure I would feel the same way about someone else's child" (92). Mahesh insists that she bear his child and states, "it is hard to believe that you don't want a child" (93). The gap between Devi and Mahesh now widens and Devi feels herself, "getting blurred in Mahesh's eyes. The focus gets softer and softer, till everything dissolves into nothingness, everything but my stubborn, unrelenting womb" (93). Mahesh closes all doors of happiness to her and then is unable to understand the cause of his wife's suffering. He blames her Western education for not preparing her to settle as a self-sacrificing wife: "'what comes of educating a woman. Your grandmother was barely literate. Wasn't she a happier woman than you are? What is it you want?'" (74). He completely fails to understand his wife and her struggle. Rama Kundu observes: "Mahesh's brazen self assurance and total contempt for Devi's individuality shows the continuation (a common phenomenon) of the orthodox approach of the patriarchal Manu Shashtra that commands the woman only to serve her husband." (121)

Devi tries to establish a warm, loving relationship with Mahesh but he is ruthless in his demands and shows no interest in strengthening their relation. Gradually, Devi feels pressurized, strained and vulnerable, unable to free herself of the alienation and frustration which grip her due to their failed marital relationship. There were only two persons who could understand and protect

her, the first was Baba who is no more and the second is Mayamma who has no standing before Mahesh. At this juncture, Devi gets an invitation to join a neighbourhood musical party. Her neighbour's brother, a classical singer, performs that night at the party. Devi is highly impressed by Gopal's singing, and in his presence Devi feels invigorated as she becomes aware of, "A gentle rain—I can barely see it—turns the leaf a deeper, vibrant green" (76). Devi observes Gopal keenly:

A fleshy man in his forties who drank rum and chewed paan between sublime ragas. He was handsome in a crude sort of way, his thick blue-black beard and moustaches bristling on a rugged face. Only his eyes glistened with a swift discerning movement on that rocky, pitted face, sardonic and dismissive, as the neighbours chorused their formal, hyperbolic praise. I felt his eyes harass my body, which was taut with expectation, willing him to sing again. (75)

She finds his music soothing and life-giving and is attracted towards him. Gopal also takes interest in Devi and tries to catch her attention by strolling into her garden every day. Gradually, they both begin to walk together in the garden and talk for long hours. Gopal gives Devi the attention and respect that Mahesh does not accord to her. Devi exults in his interest, "He knows every muscle on my face, he sees the shadow before it falls across my eyes. When he takes my hand . . . the lush prison around me dissolves into a green blur" (78). Therefore, she finds herself sleeping, "less and less every night. I ache for that drug, that blissful numbness, of their time together" (78). Ultimately, in his company she begins to feel that, "she must learn to love" (78). Unconventionality draws Devi to Gopal and in Gopal she finds a symbol of freedom from

all that has so stifled and suffocated her. Through Gopal she seeks to overcome her negations and rejections. Now Devi's journey takes a new turn. She negotiates in a strange new environment with a completely new set of rules, as a new phase in her life begins. She decides to march beyond the threshold of the marital home. She makes her own decisions, plans her own future and hopes for a free and liberated life outside the home.

Devi sets out on her quest for a more meaningful life in her relationship with Gopal. In this relationship Devi experiences an awakening that unfolds her own possible experiences as a woman and an individual to her. Devi thus, approaches her relation with Gopal with the enthusiasm of a new-found freedom and sense of individuality. Edward Igle observes, "The powerful forces that drive people to break their sexual agreements with one another and inflict untold damage on their closest relationship are largely unconscious and heavily denied" (87). However, Devi enters into a committed relationship with Gopal with conscious expectations. In the journey of life, Devi is restless to walk with Gopal and she sees the possibility of compatible camaraderie with him. Gopal insists to Devi, "come with me, you must decide for yourself" (89). Devi launches herself into this new phase for two reasons, first, she wants to achieve self-identity, freedom, independence which she can't experience in the restricted and controlled environment of the marital home; second, Devi wants to humiliate Mahesh by condemning him to a life without a child and wife and assert that in her wish of:

Humiliating Mahesh. . . . I do something bloody, final, a mark of protest worthy of the heroines I grew up with. . . . You have trampled on your marital vows, I say like

Ganga. For that you will be left alone, without wife or child. I will gather together the fragments which pass for my life, however laughably empty and insignificant, and embark on my first journey. . . . I can learn to be a woman at last. I will soar high on the crest of Gopal's wave of ragas." (95)

Devi leaves home with Gopal in search of new space and fulfilment. She accompanies him to different cities where he performs. She experiences rare ecstasy and freedom as he sings, "I am no one, she thought, as she was swept along in the rich current of Gopal's voice, I have no husband or lover, only this blissful anonymity in this darkness, filled with a raga that reaches higher and higher, beyond the earth-bound demands of passion" (128-29). This course of action takes Devi beyond the threshold as she seeks to give *danda* to Mahesh for his selfishness. Devi moves towards a new life where a new series of emotional negotiations are imminent in her search for a more meaningful life.

Devi's choice of leaving home in search of happiness, therefore, gives rise to the opportunity for Sita to re-examine her own life and the choices that she had made. Devi's act of freedom becomes a liberating one for Sita. She negotiates with herself and gradually reaches the resolution to abandon the self-imposed limits that she had established around herself, in her attempt to fit into the roles that the patriarchal home expected of her. Without delay, she takes the decision to resume her old passion, "she sat before the relic from the past, the broken veena, freshly dusted, and waited for Devi to come back to her" (109). In the context of this new awakening Anju Jagpal writes, "With the thought of breaking the shell of orthodoxy and conventions, Sita waits for reunion with her daughter with [the] veena

in her hands" (126). Hariharan's Sita at this instant is not like the mythological Sita who sacrifices all as queen, wife and mother and returns to the womb of mother earth, instead she negotiates her way to selfhood. Devi's daring and brave actions make her the 'new woman' defined by Simon de Beauvoir as one who: "Once she ceases to be a parasite, the system based on her dependence crumbles; between her and the universe there is no longer any need for a masculine mediator" (412). She reaches towards freedom and individuality and also makes it possible for her mother.

REFERENCES

1. Armstrong, A. Elizabeth, Laura Hamilton, and Paula England. "Is Hooking Up Bad for Young Women?" *Contexts* 9.3 (2010): 22-27. Print.
2. Athavale, Pandurang Vajjnath Shastri. *The Systems: The Way and the Work (Swadhyaya: The Unique Philosophy of Life)*. Bombay: Vallabhdas, 1992. Print.
3. *Ayodhyakanda: The Ramayana of Valmiki*. Trans. Hari Prasad Shastri. London: Shanti Sadan, 1959. Print.
4. Beauvoir, Simone de. *The Second Sex*. Ed. and trans. H. M. Parshley. 1949. London: Vintage, 1997. Print.
5. Brown, Guy L. *Social Psychology*. New Delhi: Atlantic, 1934. Print.
6. Das, G. N., trans. *Lessons from the Mahabharata*. New Delhi: Abhinav, 1998. Print.
7. Deshpande, Shashi. *If I Die Today*. New Delhi: Vikas, 1982. Print.
8. Eichenbaum, Luise, and Susie Orbach. *Understanding Women: A Feminist Psychoanalytic Approach*. New York: Basic Books, 1983. Print.
9. Gardiner, A. G. *Pillars of Society*. London: Dent, 1916. Print.
10. Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin, 1992. Print.
11. Jagpal, Anju. *Female Identity: A Study of Seven Indian Women Novelists*. New Delhi: Prestige, 2012. Print.
12. Kandoo, Thomas M. *Sexual Behaviour and Family Life in Transition*. New York: Elsevier, 1941. Print.
13. Kapadia, K. M. *Marriage and Family Life in India*. Delhi: Oxford UP, 1958. Print.
14. Krishniah, B. *Image of Woman in the Recent Indian English Fiction by Women*. New Delhi: Prestige, 2011. Print.
15. Mandelbaum, Luise, and Susie Orbach. *Understanding Woman*. 1983. New York: Penguin, 1992. Print.
16. Mukhopadhyay, Arpita C. "The Thousand Faces of Night: A 'Story' of 'Storytelling.'" *Studies of Women Writers in English*. Ed. Mohit K. Ray and Rama Kundu. New Delhi: Atlantic, 2005. 153-60. Print.
17. Prabhu, Pandharinath H. *Hindu Social Organization: A Study in Socio-Psychological and Ideological Foundations*. 1940. Bombay: Popular, 2000. Print.
18. Ramayan. Trans. K. S. Srinivasan. New Delhi: Abhinav, 1994. Print.
19. Sengupta, Anjana. *Women on the Move: Socio-Cultural Dimensions Influencing Status of Rural Women*. Calcutta: Minerva, 2000. Print.
20. Trikha, Pradeep. "Githa Hariharan's *The Thousand Faces of Night*: Straight from a Woman's Life." *Feminism and Literature*. Ed. Veena Noble Dass. New Delhi: Prestige, 1995. 169-73. Print.