

Githa Hariharan, a reputed novelist concerns with feminist revisionist thinking and writing. She uses the deconstructive approach of rereading, rewriting and reinterpreting the past. Revisioning the past has been a recurrent literary trend in contemporary feminist writing in India. As a recent consciousness of writing it looks back to the past to bridge the gap between the past and present experiences of women. Hariharan's fiction aims at deconstruction and reconstruction of myth, tale, history and legend. Her revisionary writing focuses on tracing the female suppressed experiences, unexplored meaning and discovery of female self. Another noteworthy point is that it tries to create an ideological and historical link with the past and thereby it addresses the contemporary social and personal predicaments. Hariharan is highly an innovative writer who writes with subtle language, humour and tenderness (Michael Ondaatje).

Hariharan's revisionist fiction has rethought of myths, tales and histories in subaltern perspective or from the marginal point of view. Myth is not simply what it is defined as unreal or false or irrational but a "superior reasoning" (Roland Barthes) or ideological construction (Gayatri Chakravorty Spivak). On the other hand, Jung defines myth as 'collective consciousness'. Again, Herder considers myth as an allegory and he aligns it with the evolution of human consciousness. Myth has a spectrum of meanings as it stands for symbolic values, ethics, aesthetics, metaphor, speculation or sign etc. Indeed, myth is literature created by the primitive consciousness or unconsciousness to explain inexpressibility and hold worldviews. Most often they are referred and invoked in daily discussions and communication to make certain points of view or worldviews. In course of time, this primitive tradition is replaced by history and modern literature. Hence,

revisionary writing reviews on values, ethics, aesthetics, metaphor, speculation or sign and ideologies from present perspectives.

Hariharan's *The Thousand Faces of Night* marks some transtextual elements of Indian classical literatures, the *Ramayana* and the *Mahabharata*. The mythical figures like Amba, Ganga, Gandhari, and Sita have been revisited and reinterpreted from a feminist perspective. Their marginalized background is recounted and their repressed self is reinforced. Some modern characters are created whose social and personal predicaments are similar to those classical figures. Devi, Sita, Parbatiamma, Mayamma, Gauri, Anamika are some marginalized figures in the novel. *When Dreams Travel* is a reconstruction and recontextualisation of popular Arabian tale *Arabian Night* or *One Thousand and One Nights*. Her *Fugitive History* and *The Ghost of Vasu Master* are a revisit of personal history and rediscovery of a lost self. Moreover, *In Times of Siege* is a political allegory telling the stories of conflict between fundamentalism and secularism, the force of multiple narratives and force of the singular narrative, dominant bourgeois-autocracy and intellectuals. Her recent published novel *I Have Become the Tide* (2019) is about the struggle and frustrating fate of those who are fighting for equality, dignity and identity.

The study examines how the author articulates the condition of women's subalternity and marginality throughout generations and it shows their diachronic link through the revisionist writing and interpretation.

  
(Rustam Brahma)

