

FEMINIST REVISIONISM IN KAVITA KANE'S *LANKA'S PRINCESS*

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ABSTRACT

Myth is truth which is emotional, natural, social and grounded in confidence. The present myth is one day's world. The idea of writing literature is to advance certain voices, focus and point out view over others. The politics of feminism is more extensively connects with myth. Neither women's liberation nor myth is a modern text. In any case, if feminism will make change in the coming decades, it must be extraordinary. The question is, what precisely will the difference take? Eventual fate of women relies upon how we proceed to reclassify and actualize women's objectives. The myth of Surpanakha is grounded in the excellent account of Ramayana. This fictional novel re portrays the life of Surpanakha who was neither adored nor delightful. Surpanakha was profoundly misconstrued, disliked, remorseless and revolting. In the typical account however revisioning reading of the content accompanies lucidity not simply to paint her a holy person or a heathen, fairly attempting to look in the event that she was the scalawag or an unfortunate casualty or essentially a lady who lived and cherished in savagery. This paper analyse the re-telling story of Kavita Kane's Lanka's Princess.

Keywords: Revision, re-telling, mythology, feminism, asura.

The Indian mythology continually favours men. The best stories have consistently been men's accounts. Women, to a more noteworthy degree, have been overlooked in Indian mythology. Women's stories also have been told by men. They tell how a Woman ought to be and all the more significantly, how not be. They concentrated in a roundabout way on blaming them for disrupting norms that are perpetually man made. A few examples are Speaking out of turn (Amba), going too far (Sita), encircled as witches (Sathiyavati and Kaikeyi), utilized as ware (Madhavi), and so on. In any case, for what reason is it constantly a woman? Women's stories are written in water and went peacefully. What might occur if they begin to recount to their own accounts? Would they change the state of the story?

Novels as a type of "Revisionist fiction" that was subverting the male voices and offering pursuers the rethought stories in female voices and encounters of the women to a great extent disregarded by the narratives. The term revisionism has a broad meaning. A few intelligent people and communist disapproved of individuals scrutinized the monetary way of thinking and standards of Marx and communicated their questions about the viable significance of Marx's thoughts. These individuals came to be called revisionists.

The Marxists used the term revisionists to denounce the individuals who have veered off from customary Marxism. The revisionists concurred with a portion of the central standards of Marx however couldn't help contradicting others. They felt that connection of a specific guideline would prompt disappointment. This methodology is commonly known as Revisionism.

The feminist critic like Jane Anger focused on Revisionism re-exhibited and reproduced the history without changing the reality. Christian fantasy says man was made by God with the crude materials of dirt and lady was made from the ribs of the man. In any case, revisionist critic re-made that myth and state that God made the world, all living being lastly made the human pair. The missteps that made by god in different manifestations were satisfied by making Eve and women are the ideal production of God. Satan Approached Eve to entice to eat the product of Knowledge. This is a direct result of the most flawless heart of Eve. Men society is loaded up with conspiracy and cunningness. Feminist revisionist critics contend that women are the most perfect production of God. There were numerous arguments like these, which re-make the historical backdrop of acknowledgment for women.

Surpanakha who is compelled to desert her character of a Meenakshi and evolves to be a Surpanakha in the hands of her appalling family, as an victim in the hands of man centric predominance and a gender biased society. She is the injured individual in the hands of her mom, her sibling and her family and conditions compel her to speculate her family and their methodology towards her as a young lady kid in the family. Her story is an account of the terrible woman who retaliates for the affront flung at her, ensures herself against the very gendering that is obvious in the realm of the Asuras. The universe of the Asuras is characterized by the disasters of society, all that is awful and negative and right now lady experiences the twofold curse of experiencing not totally different the universe of the Devas or the Human culture.

Lanka's Princess talks about Surpanaka, the scarcely known lady of Ramayana who is viewed as the purpose behind the contention among Ram and Ravan. The mental clash among Meenakshi and Surpanaka is indicated unmistakably in this novel. Kane moves further to legitimize the character of Surpanaka for making the contention among Ram and Ravan. As revisionist literature prospered, a portion of these stories like the retelling of the tale of Surpanakha or the covered up story of so devout and solid a lady like Mandodari would have in any case been lost. Good or bad, malevolent or something else, these women are compelled to live in the life of a male-ruled society, their stories only sometimes described inspired by a paranoid fear of social exclusion, man centric point of view and the fear that these viewpoints may demolish the auxiliary inequalities that is made in the request for the world of Devas and Asuras.

Many writers have written on the Mahabharatha and the Ramayana from different viewpoints. We recollect Gauthama, Ravana, Shantanu, Bhima however are uninformed of Agalikai, Mandoodhari, Sathyavati, Hidimba who were energetic, solid willed and solid character. There are writers like Mahasweta Devi, Kavitha Kane, Madhavi S.Mahadevan, Chitra Banerjee Diwakaruni,etc who discusses the lesser known ladies in their works.

Surpanakha which means the woman 'as hard as nails' faces the turmoil of her life alone, away from the powers of her brothers and with her scheming, successful thinking which results in the destruction of the Asuras. Their worlds are different, their values and virtues are different, yet they are victims of patriarchal hegemony and have their battles to fight in different ways. A Mandodari approaches a match to the Deva world, yet she has the Apsara blood in her, so is a Vajramala and a Sarama who are virtuous, solid willed ladies, autonomous but then involved in the male-ruled universe of Asuras.

Women from the Asura world are portrayed as revolting, wearing huge lumps of adornments, desirous, the ones who grab and take all that isn't theirs as are related with such negative. Surpanakha's life and her conspiring spins around her childhood, her associate and disengage with her kin, the open partiality appeared by her mother, separation between the Asuras and the brahmins, dismissal, her marriage, imposed widowhood and loss of her child, her willful outcast, retribution and at last her freedom and sympathy that pushed her forward to carrying on with the life of Kubja. Snared with her life is that of the life of Kaikesi, her mom who assumes a prevailing job in the dismissal of a Meenakshi time and again and as an unmistakable difference to her life is the life of her sister-in-law Mandodari.

Her youth encounters, particularly as an unwanted young girl in the family makes her suspicious of her family. At a certain point, she presumes Vidyujiva's affection towards her. We see the human side of Surpanakha as the novel advances, where she is affectionate towards her sisters-in-law: Mandodari who she has sympathy for, Vajramala, who she admires for her fearlessness and for Sarama whose union with Vibhishan was increasingly a marriage of convenience. She is kind to her nephews, the kids in her family and is an affectionate mother as she gushes over her child. What triggers the appalling side of Meenakshi is the treacherous death of her better half Vidyujiva who she thinks about more than her life, in the hands of Ravan and the puzzling passing of her child. Wretchedness and retribution starts then on as she plots and schemes her life utilizing Ram and Lakshman as the pawns in her vengeance against her family. By doing so, she demolishes Lanka and is answerable for the obliteration of her family. She is the woman who is the most misjudged, she is the lady who assembled her life around the main man who she trusted, her better half. Like Sita, she is enthusiastically enamored, she is stressed over the honour of her better half, similarly as Sita is stressed over the respect and expression of Lord Rama. She spends most of her life in the woodlands, similarly as Sita goes through the vast majority of her time on earth in a state of banishment in the timberlands and her motherhood in the backwoods.

All the ladies from the Asura world, Surpanakha, the lovely and charitable Mandodhari, the silent Vajramala or the astute Sarama experience a similar injury as Sita in the hands of men. By this it is clear that Kane has revisioned the Indian mythology. We Indians determine our hypothesis and practice of canonicity from Indian stories. In this way, it is important to rebuild the convictions and qualities. The re-telling those Indian stories with female accounts made the content freeing and engaging. Riswold, remarks that such fiction presents an “what if ” component and encourages “levels of distress” since it conceivably challenges “what readers already believe” At the same time these fictions in Mythologies deconstruct the male social standards and remake a female point of view and involvement with a push to change customs.

REFERENCES

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