

**Disseminating the Idea about Masculinity and Femininity through  
Devdutt Pattnaik's *The Pregnant King* and Anand Neelakantan's *The  
Rise of Sivagami*.**

**Lavanya. T**

**(19MPENF004)**

**Thesis submitted to**

**Avinashilingam Institute for Home Science and Higher Education for  
Women, Coimbatore-641 043**

**In partial fulfillment of the requirements for the  
Master of Philosophy in English**

**December 2020**

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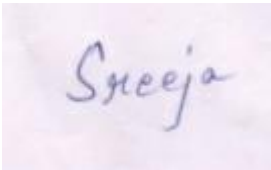
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**Signature of the Supervisor**



**Signature of the HOD**

*Acknowledgement*

## **Acknowledgement**

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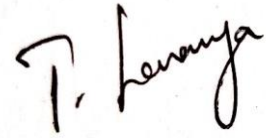
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## DECLARATION

I declare that the dissertation entitled “**Disseminating the Idea about Masculinity and Femininity through Devdutt Pattnaik's *The Pregnant King* and Anand Neelakantan's *The Rise of Sivagami*.**” Submitted by me for the degree of Master of Philosophy (M.Phil) is the record of work carried out by me during the period from August 2019 to December 2020 under the guidance of **Dr. (Mrs.) Sreeja Balakrishnan**, Assistant Professor, Department of English and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in this University or any other University or other similar institution of Higher learning.



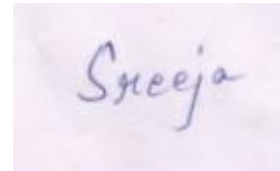
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## CERTIFICATE

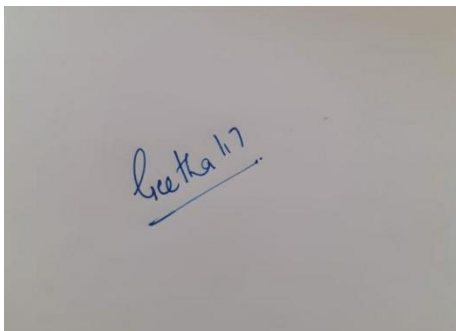
This is to certify that the dissertation entitled “**Disseminating the Idea about Masculinity and Femininity through Devdutt Pattanaik's *The Pregnant King* and Anand Neelakantan's *The Rise of Sivagami.***” submitted for the degree of Master of Philosophy (M.Phil) by **T.Lavanya** is the record of research work carried out by her during the period from August 2019 to December 2020 under my guidance and supervision, and this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in this University or any other University or other similar institution of Higher Learning.



Signature of the  
Head of the Department



Signature of the Supervisor



Signature of the Dean

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***Chapter-I***

***Introduction***

## **Chapter I**

### **Introduction**

**"If you want to leave your footprints on the sands of time, do not drag your feet."**

**—A. P. J. Abdul Kalam**

Literature is a reflection of life, which project the reality through the words of writer. Literature represents the state of country based on culture and individual. Writers act as the representation of the country they belong. They provide information through the self-experience and the things that they learn from others. Thus literature plays a great medium in explaining the inexperienced part of life.

Society as a whole is projected through a work, in literature. One who never tries to look upon nature will understand nature through literature. One who never tries to look upon society will understand people through literature. One who never understands the drawback of gender and social stereotype will understand the reality through literature. Literature widens the view of individual about the society. As each spectrum of study has its own use in society, but literature is the only area of study which encompasses the view of every other field such as medical, technology, science and nature.

After independence it is neither the Englishman nor the writer who strived for independence did approved of English in Indian context of education. Yeats made an attempt to bring in the idea of English education as follows "a stately people clownish, putting indignity into their very souls". The idea is considered to be wrong by the same Irishman and was set in article in the year 1955

There seems to be a growing universal tendency to confuse linguistics and politics, and as you know, my own country has paid dearly because of it.

Emotional politicians have not only killed any possibility of the Irish language being revived in Ireland but have spent millions of pounds in doing so.

(Iyengar, 14)

Indian literature has its own historical development; it begins from establishment of East India Company, 1599. Britain started acting as the ruler of India by 19<sup>th</sup> century. On 7<sup>th</sup> March, 1835, Lord William Bentinck resolves the problem of fund providing for education among Indian native education and English education. It was during 1835 to 1855 the spread of English education was higher comparing to that of native education. Later Indians started developing English from reading and to speaking then they started writing. This results in emergence of Indian writing in English, which result in emergence of literature in different native languages.

Indian writing which comprises of ancient foundation some time recently the rise of Christian period; which has a heritage of 5000 years of past, chief in verbal convention, at that point in engravings, taken after by the northern and southern Indian dialects. Afterward in middle age taken after by the entry of Islam through devout divines, afterward in six to seventh century Moghul run the show that is been settled down to an association of obligations mixing Hinduism and Islam, sustaining a culture of resilience and concordance. British man who did begin the life as dealer and later turned to be the ruler bringing within the westernized culture and English instruction.

Indian literature was a complex structure build with struggles and harmony of India. It is assumed that original writing in English is partially fulfilling an idea of Samuel

Daniel about English Language. It is more likely to be considered to be a prophecy, as in sixteenth century by Samuel Daniel. By now English language gained its attention throughout the world.

Who (in time) knows whither we may vent

The treasures of our tongue? To what strange shores

This gain of our best glory shall be sent

T'enrich unknowing nations with our stores.

What worlds in th'ye unformed orient

May come refined with th'accents that are ours (Naik, 1)

English language has been widely spread in India because of its abundance resource. British people made firm foundation through East India Company. It was when the British rule grows the idea about English education and Western ideas started to grow in India. That eventually brought in western culture and custom into action. That forced English language in the education system forcefully. Lord Amherst in 1823 wrote *Letter on English Education* to Governor-General:

If it had been intended to keep the british nation in ignorance of real knowledge, the Baconian philosophy would not have been allowed to displace system of schoolmen, which was the best calculated to perpetuate ignorance. In the same manner, the Sanskrit system of education would be the best calculated to keep this country in darkness, if such had been the policy of the British legislature. But as the improvement of the native population is the object of the government, it will consequently promote a more liberal and enlightened system of instruction, embracing... useful sciences, which may be accomplished by employing a few

gentlemen of talents and learning educated in Europe and providing a college furnished with the necessary books, instruments and other apparatus. (Naik, 11)

It was on 2 Feb, 1835 Macaulay laid foundation for English education in India. His idea is to bring scholars of English in native country. Henry Louis Vivian Derozio was the first Indian English poet. He was noted for his verse wit in-depth meaning. He was the one with habit of reading best works of poetry and impacting him with a great skill of writing poetry without much flaw.

8 July 1858, East India Company comes to an end because of the Great Revolt. After, the India maintained relation with British in terms of culture and language. Education system been developed through the development. By the time, technology, network system and growth of press results in the development of the English language in India. It was then the wide range of dynamic aspect been explored for cause.

It was during 1857 to 1920 felt a change in the ethos in India due to its defeat and complication lead to self-awareness and self-confidence. It was then quest for identity and self developed. As for the Indian English literature is in concern that started to from 1857. Modern India was born out of whole new context. Assimilation of creation of poetry starts by the profound writers.

Ram Mohan Roy was the pioneer of modern Indian literature. He was born on May 22, 1772 in Radhanagar village in west Bengali's Hooghly district. He has a great inspiring childhood life. He was the one to introduce Science, Mathematics, Political Science and English as a subject in education system of India. He joined his hands with British and started Atmiya Sabha which done on weekly bases to teach morals of life. Roy plays a major role in abolition of Sati which is practiced as a part of culture.

Roy was first to publish newspaper in his mother tongue, which results in improvement of the mother tongue languages. His notable newspapers were *Bengal*

*Gazette, Miratual-Akhbar and Gaudiya Vyakaran*. “Testing, questing, never resting, with open mind and open heart” was his motto which has been recited by the follower’s. Roy had a great belief in universal brotherhood and a concern for downtrodden people. He was the one to introduce the concept of autobiographies. His notable works were *Vedantasara, Translation of an Abridgment of the vedant, A second Conference, Padari Sisya Sambad* and *The Universal Religion*. Ram Mohan Roy plays a major role development of modern India.

Toru Dutt is notable Bengali poet. She was born to noble and well to do family. Her family holds an important position in Calcutta. One can assume that Dutt might asset the quality of writing from her father Govin Chunder Dutt, he was a good linguist. Dutt was charmed with the idea of western world during her childhood. She had private tutor. Dutt had an acquaintance with Mary Martin during her time in Cambridge.

Her works are striking that most of her works are translated works but she put things in her own way. Her life is filled with ups and down. Her upbringing in from India and then in Europe made her to experience much. This developed her versatility through her experience. Toru’s first work that was published was, *A sheaf Gleaned* in French Fields. She is noted for translation of most French work. She died at her early age of twenty’s, on 30<sup>th</sup> August 1877.

Rabindranath Tagore was the one of the notable figure both in Indian literature and Indian history. He was a writer, the Nobel laureate poet, philosopher and ambassador of Indian culture. Tagore was noted for his work in Bengali and also in English. He gained prominence in both the languages. He was the first person to be awarded with Noble price from Asian subcontinent.

Though he was referred as a great poet he has given his hand in the field of novels, short stories, drama and essay. He was great patriot, a social reformer and above all he was a great philosopher. He has served period of about 65 years in the field of literature. To say in pride that India's national anthem and Bangladesh's national anthem is taken from the work of Tagore.

Tagore translated his most of his works from Bengali to English. The play *Sanyasi*, or *the Ascetic* was one such work. His skills over writing and his soul for his writing been appreciated through *Gitanjali* through a memorable Introduction by Yeats:

I have carried the manuscript of these translations with me for days, reading it in railway trains, or on the top of omnibuses and in restaurants and I have often had to close it lest some stranger should see how much it moved me. These lyrics ... display in their thought a world I have dreamt of all my life long ..... As the generations pass, travelers will hum them on the highway and men rowing upon rivers. Lovers, while they await one another, shall find, in murmuring them, this love of God a magic gulf wherein their own bitter passion may bathe and renew its youth. At every moment the heart of this poet flows outward to these without derogation or condescension, for it has known that they will understand; and it has filled itself with the circumstances of their lives. (Iyengar, 102)

Tagore was not fond of conventional education system, he learnt from his home with the help of several teachers who acted as mentor for his education. His first poem was published anonymously, *Abhillaash* (Desire) was his first poem published in a magazine called *Tattobodhini* in 1874. For a course of time he had his education in University College in England. Later he returned to his native and started his writing carrier.

Tagore's *Gitanjali* been recognized by Ezra Pound's Poetry Magazine. He has been awarded Noble Prize for literature for *Gitanjali*. He raised his voice for India's freedom through his writings. He established Viswabharati University at Shantiniketan with the help of the rewards that he earned. He visited major part of the world as part finding his wisdom. Doctorate of Literature been awarded to Tagore by Oxford University in 1940. His life ends in the place where his life started in his ancestral home in Calcutta on 7<sup>th</sup> August, 1941.

Sri Aurobindo was the greatest revolutionist in India and in the aspect of founding Integral Yoga. He had mastered the classic and English Poetry, known for his intellectual skills. He has been in England for his education, when he understands the state of his own country he returned to India. His only goal is to bring independence to his motherland when was back to India. He joined his hand with many great leader of Bengal and fought for independence. He did put his great efforts for the independence of India through the journal *Bande Mataram*.

He has a great spiritual knowledge and profound vision about yoga. His life in jail provided him much knowledge about yoga and its ancient principle. Through his spiritual arise he left his political life and started his mission to spread Vedas, which says "sanatana dharma, the eternal religion." He also has a great sense for humor and a vision to spread knowledge. His vision is, 'the attempt of a reawakened national spirit to find a new impulse of self-expression which shall give the spiritual force for a great reshaping and rebuilding.'

His spiritual explorer paved him the way for the production of works in literature. His notable work was "The Life Divine." Sri Aurobindo said "A god who could not smile could not have created this humorous universe." This projects the greater spiritual view of

Sri Aurobindo. Though he was a spiritual preacher he never advocates any religious belief. He entered his mahasamadhi on 5<sup>th</sup> December 1950 due to his illness. His life brings constant moral belief and better vision for life.

Jawaharlal Nehru was not only a freedom fighter but also a renowned writer. The work *Towards Freedom* (1936) was quite autobiographical. He was thoughtful, observing and a quiet child. He grows as thoughtful person and thus developed as better person. He is a person who is known for humble behavior. Apart from being writer he was a great politician of 20<sup>th</sup> century and also the first Prime Minister of free India.

After the end of First World War there was great change in policy. It was then India had a great change over its methodology. Nehru put the idea of Gandhian Whirlwind with his notable words, 'Gandhi... was like a powerful current of fresh air that made us stretch ourselves and take deep breaths'. Gandhi's Civil Disobedience movement was followed by Non-co-operation Movement. His great movements followed the rule of ahimsa.

According to K. R. S. Iyengar, there are three types of Indian writers in English:

First, those who have acquired their entire education in English schools and Universities. Second, Indians who have settled abroad, but are constantly in touch with the changing surrounding and traditions of their country of adoption. And finally, Indians who have acquired English as a second language.

R.K.Narayan was one of the renowned Indian Novelist born on October 10, 1906 in Madras. He was the one to create a fictional town called Malgudi that made him comfortable for his works. Though Narayan life been tough he had good relationship with his friends, that his friends and mentor helped him in publication of his works initially.

Part of his works are semi-autobiographic that relates the life of author. Narayan's emotion for his wife, after the death of his wife, that can be understood through the novel *The English Teacher*. His characters in the novel are portrayal of character in daily life. Thus he speaks of typical society in wide range and from the view of commoner.

The novel *The Financial Expert* (1952) is one of the well-constructed works of Narayan. His semi-autobiographical trilogy work *Swami and Friends*, *The Bachelor of Arts* and *The English Teacher* and *The Financial Expert* was published with the help of Graham Greene. The work *The Guide* won Sahitya Akademi Award. He was compared with William Faulkner for the reason for creating his own imaginary land. His way of writing and style been compared to Guy de Maupassant. He has sixty years of his life in writing career.

He has a lot of travel experience as his father had to transfer as a headmaster. As a result he had to spend his time with his maternal grandmother, where he developed a strange friendship with a peacock and a monkey. His first work published was book review of *Development of Maritime Laws of 17<sup>th</sup>-Century England*. Malgudi was created in reflection of socio-political changes during the time of British rule and also the socio-culture of the society.

Raja Rao was born on November 8, 1908 to Smartha Brahmin family. His works are deeply rooted with the taut of Hinduism. He lost his mother in his young age and this influenced in his work. He was educated in Madarsa-e-Aliya school and Aligarh Muslim University where gained friendship with Ahmed Ali. The tragedy of death of his little son Pierre made him to renounces the worldly desires.

His major novels include *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare: A Tale of India* (1965), *Comrade Kirillov* (1976), *The*

*Chessmaster and His Moves* (1988). His anthologies includes *The Best of Raja Rao* (1998) and *5 Indian Master* (Raja Rao, Rabindranath Tagore, Premchand, Dr.Mulk Raj Anand, Khushwant Singh) (2003). Some of his non-fictional works includes *Changing India: An Anthology* (1939), *Tomorrow* (1943-44), *Whither India?* (1948), *The Meaning of India* (1996) and *The Great Indian Way: A Life of Mahatma Gandhi*, a biography (1998).

He has been awarded for his great work. He had received Sahitya Akademi Award in 1964, Padma Bhushan, India's third highest civilian award in 1969, Neustadt International Prize for Literature in 1988, Padma Vibhushan, India's second highest civilian award in 2007. *The Serpent and the Rope* was written in his quest for search for spiritual truth. After the death of his son his wife changed as Buddhist and renounced all the worldly desires and left him in search of true meaning of life. Thus his life and complicated family relationship made him to write novel *The Serpent and the Rope*. The work comprises of true meaning of life and it unties the naught of life.

Dr. Bhabani Bhattacharya was born on 10<sup>th</sup> November 1906; he was from a Bengali origin. He was an active member in literary circle and most of his works was published in newspaper and magazine. He is known for his works *So Many Hungers* (1947), *Music for Mohini* (1952), *He Who Rides a Tigers* (1954), *A Goddess Named God* (1960) and *Shadow from Ladakh* (1966). In the field of Indian fiction in English the Sahitya Akademi award was awarded to him in 1967.

Salman Rushdie is one of the eminent writers in the history of literature. He is noted for his work *Midnight's Children* published in 1981. Most of his works are fixed on the concept of historical fiction and myth. Salman Rushdie is noted for his controversy in his work. He did write about fourteen novels and he is noted for his contrives. His works are filled with soul of art.

His novels are *Grimus*, *Midnight's Children*, *Shame*, *The Satanic Verses*, *Haroun and the Sea of Stories*, *The Moor's Last Sigh*, *The Ground Beneath Her Feet*, *Fury*, *Shalimar the Clown*, *The Enchantress of Florence*, *Luka and the Fire of Life*, *Two Years Eight Months and Twenty-Eight Night*, *The Golden House* and *Quichotte*. The novel *Midnight's Children* won Booker Prize award.

Mulk Raj Anand was an eminent writer who did depict the traditional society of India in his works. He was an acquaintance of R.K.Narayan, Ahmad Ali and Raj Rao. While doing his PhD in Philosophy in Cambridge forged a better friendship with members of Bloomsbury group. His writing career was an insight of his life experience which was a foundation for his career. His work *Untouchable* (1935) was an outbreak of his own life experience of what his aunty faced in the name of caste.

Anand was known for his simple style of work. His way of writing earned him a name India's Charles Dickens. E. M. Forster has written "Avoiding rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it". Anand met E. M. Forster while working in T. S. Eliot's magazine *Criterion*. He spent his 1930's and 1940's equally in London and India. He leant his hand in Indian independence movement. Indeed as a novelist and journalist during his time in London he wrote propaganda for the cause of India. As a journalist, he not only took side of his mother land but also projected his view about Spanish Civil War and World War II. He gained his friendship with George Orwell when he was working as a scriptwriter on World War II for the BBC in London.

...Orwell penned a favourable review of Anand's 1942 novel *The Sword and the Stickle* and remarked that "although Mr.Anand's novel would dtil be interesting on its own merits if it had been written by an Englishman, it is impossible to read it without remembering every few pages that is also a cultural curiosity," adding that

the growth “of an English language Indian Literature is a strange phenomenon”.  
(Jain, 95)

Anand returned from London to India in 1946 and he worked his hands on poetry, essays, novel, short stories and autobiographies. His most popular and prominent works includes *The Village* (1939), *Across the Black Water* (1939), *The Sword and the Sickle* (1942), *Coolie* (1936) and *The Private Life of an Indian Prince* (1953) almost his works projects the issues in the society. *The Private Life of an Indian Prince* (1953) was quite autobiographical. Sadly he passed away due to Pneumonia on 28 September 2004.

Anand used his novel as a tool to communicate with people and projecting his view about Indian social construction and also as weapon against British. *Untouchable* is the most inspiring work which forecast the eradication of caste system. Anand believe in survival of life through job and not by caste, by doing so one could uplift the dignity of the people that would help in creation of better society was his idea. He tries to break the concept of being self-centered in the people.

Anita Desai was an eminent Indian novelist born on 24 June 1937. Short listed for many awards and she notable for her work *Fire on the Mountain*. She has won Sahitya Akademi and Guardian Prize for her works. Her upbringing as a daughter of German mother and Indian father provides a way for better understanding of different culture for Anita Desi. Her works mainly deal with the idea of issues in family and the hardships faced by middle class woman.

Her works earned her name and many awards that include Winifred Holt by Memorial Prize in 1978 for *Fire on the Mountain*. She also won Sahitya Akademi Award (National Academy of Letter Award) in 1978 for *Fire on the Mountain*. She was also shortlisted for Booker Prize for Fiction in 1983 for *Clear Light of Day*. In 1983 she was

awarded Guardian Children's Fiction Prize for *The Village by the Sea: an Indian family story*.

In 1984 she was shortlisted for Book Prize for Fiction for *In Custody*. In 1993 she was awarded Neil Gunn Prize. In 1999 she was shortlisted for Booker Prize for Fiction, *Fasting, Feasting*. In 2000 was awarded Alberto Moravia Prize for Literature. In 2003 she was awarded Benson Medal of Royal Society of Literature. In 2007 she was honored with Sahitya Akademi Fellowship. In 2014 was awarded Padma Bhushan.

Desai was educated from Queen Mary's Higher Secondary School in Delhi and she did her B.A. English Literature from Miranda House of the University of Delhi in 1957. She was married to Ashvin Desai, who was the author of the book *Between Eternities: Ideas on life and The Cosmos*. She was the mother of Kiran Desai who was the Booker Prize-winning novelist. *Where shall we go this summer?* Was a work by her that depicts the life of young wife, were she desire to set free and eventually realizing that breaking the bond is not just easy. Desai is known for her excellent writing style.

Arundhati Roy was well known for her work *The God of Small Things*. She was born on 24 November 1961. Roy's father was a tea planter. She began the writing career as a script writer. Apart from being a writer she is also an essayist and social activist. She is noted for the constant efforts for the improvement of society. Her works includes *Power Politics* (2001), *The Algebra of Infinite Justice* (2002), *War Talk* (2003), *Public Power in the Age of Empire* (2004), *Field Note on Democracy: Listening to Grasshoppers* (2009), *Broken Republic: Three Essays* (2011), and *Capitalism: A Ghost Story* (2014).

Khushwant Singh was a well-known writer born on 2 February 1915 till 20 March 2014. Noted for his work *Train to Pakistan, Partition of India* in 1947 made him to write *Train to Pakistan*. Khushwant Singh did his Intermediate of Arts at Stephen's college. In

1938 he obtained his LL.B from Kings College London. He has about eight years of experience as a lawyer. He also worked in the field of Indian Foreign Service, as a Press Attaché and Public Officer, journalist in All India Radio and also worked in Department of Mass Communication of UNESCO.

He did work for Newspapers, The National Herald and the Hindustan Times. He also served as a member of Rajya Sabha from 1980 to 1986. He was awarded Padma Bhushan and Padma Vibhushan by the government. He lived till his age of 99. His works includes *Train to Pakistan*, *I Shall Not Hear the Nightingale*, *The Company of Women*, *Truth, Love and a Little Malice*, *Death at My Doorstep* and *The Sunset Club*.

Amish Tripathi notable for his mythological fiction, rather being called as best writer he may know as best seller. That Amish Tripathi's books are best moving books in market apart from any other books. He has huge reader for his collection of works. He was born on 18 October 1974. His notable works are *The Immortals of Meluha*, *The Secret of the Nagas*, *The Oath of the Vayuputras*, *Ram: Scion of Ishkvaku*, *Sita: Warrior of Mithila* and *Raavan: Enemy of Aryavarta*.

Anita Nair is a renowned novelist in literature noted for her works *Ladies Coupe*, *Mistress and Lessons in Forgetting*. She was born on 26 January 1966 in Kerala. She gained her BA in English Language and Literature. She had won many awards which includes FLO FICCI Women Achievers Award in 2008, Kerala Sahitya Akademi Award in 2012, and Crossword Book Award in 2017 and so on.

I have no qualms about admitting that I am curious. I like to know about other people – what they wear, what they eat, whom they love, whom they hate, what they read, who their friends are, whether they floss, what secret quirks they have.

It helps flesh a shadowy shape I have in my mind about a person. -Anita Nair

She is noted for her works and the work has been published all around the world in several languages. Her works include *Satyr of the Subway* (1997), *The Better Man* (1999), *Ladies Coupe* (2001), *The Puffin books of Myths and Legends* (2004), *Adventures of Nonu* (2006), *Living next door to Alice* (2007), *Magical Indian Myths* (2008), *Cut Like Wound* (2012), *The Lilac House* (2012), *Alphabet soup for lovers* (2016) and *Eating Wasps* (2018).

Kavita Kane is notable for her mythological fiction, was born on 5 August 1966. Kavita Kane is noted for her work the *Outcast Queen*, which was her bestselling book. She was an author, journalist, columnist and scriptwriter. Her works include *The Karna's Wife: The Outcast's Queen*, *Sita's Sister*, *Menaka's Choice*, *Lanka's Princess*, *The Fisher Queen's Dynasty* and *Ahalya's Awakening*.

There's a rousing presentation contributed by Mulk Raj Anand. Tending to British Nandy on turning out such "ardent prose in Indian-English", Anand says:

Stripped, essential, bare boned, your language attains a grandeur that all the florid literary influences inherited by your contemporaries—the Victorian, the Edwardian, the Georgian, the Elizabethan and similar extravaganzas—look derived, weakly imitative, impotent in the face of the tensions we all live with today. You have achieved, in your poetry, a breakthrough to the new consciousness. Your language has been invented by a fervid imagination from conversational speech, charged with rhythms, beyond the Anglicisms of the boxwallas of the Alipore suburb. No doubt it is the language of the dark night and not of day light. But the tragic time requires resilience of imagery, by breaking hackneyed literary words to express the derangement. (Nandakumar 103)

Vikram Seth was born in 1952 in Calcutta. He was the son of Premo Seth and Leila Sethu. He was from middle class family, that his father worked at Bata Shoe Company and his mother was a retired High Court judge. His family was a partial inspiration to grow into writer. As his parent had to move for England, he was left with his grandmother. He projects about leather working and about the legal profession in *A Suitable Boy* (1993), which was quite autobiographical.

He was educated from Doon School and he did pass with high literacy rate. Later on he was invited as the chief guest of the same school. Seth school life played important role in his writing career that influences to sketch many characters of his work. He is filled with knowledge of books and he had his source from Shanti Uncle's home in London. Though he was from discipline of Philosophy, politics and economics, he was interest much in literature.

He also brings knowledge about bad poetry, "poetry imbued with the traumas of life and love and vast philosophical questions about existence and purpose" (*Two Lives*). He also says about his method of writing and the way he was interested in writing, "Since the rise of the academic critic, writing has had to have an interesting sophistication, as if subjects such as love, ambition and family are worthy only of the airport novel. Writers come out of university course and carry into their writing academic concerns rather than the concerns of the general reader" (*Guardian Talk*).

Vikram Seth has his unique way of writing for which he has a great set of ordinance. His notable works include *From Heaven Lake*, *The Golden Gate*, *A Suitable Boy*, *An Equal Music* and *Two Lives*. Though he was recognized as an international writer, he never showed interest in Diaspora writing. He was noted for his vivid sketching of ordinary experience with unique content. He has a great success as great writer.

For every other upcoming work there need a critical view to test its value and it's moral. Indian writing in English loses its treads that is bounded to the contemporaneous that was written. Though once literature was used as a tool to influence strong emotional feel and to inspire people, now literature become part of life. As a concerned writer one may go with an approach to enjoy literature and not at the view of finding fault in the work.

Devdutt Pattanaik is an Indian writer who is notable for using mythological aspect in his works. His works are *Myth = Mithya: A Handbook of Hindu Mythology*, *Jaya: An Illustrated Retelling of the Mahabharata*, *Sita: An Illustrated Retelling of the Ramayana*, *Business Sutra: An Indian Approach to Management*, *Shikhandi: And Other Tales they Don't Tell You*, *Shiva to Shankara : Giving Form to the Formless*. He deliberately allows his readers to get into the world of myth and mythology. He also allows the readers to comment in both positive and negative aspect of myth. That most of his works are based on Hindu mythology that is been filled with images, symbols and historical elements.

Though Pattanaik was a great Mythology writer there are few draw backs set on his writings. Nityananda Misra states that Pattanaik misinterprets the Sanskrit words. He claims that Pattanaik creates his own story and also project his idea about Pattanaik's hatred for Brahmin community. But Misra never understand the fact that Pattanaik states that those stories complete myth added with his own idea and researcher finds Pattanaik never cut down to any particular community.

Anand Neelakantan is an eminent Indian writer in English. He was born on 5 December 1973 in Kerala. He is notable for his works; some of his works were filmed. He is also colonist, screenwriter and a motivational speaker. His works are based on Ramayana and Mahabharata epic. Most of works are short listed for awards and also one

of the celebrated personalities. His works are *Asura: Tale of the Vanquished*, *Ajaya: Roll of the Dice*, *Ajaya: Rise of Kali*, *The Rise of Sivagami*, *Bhoomija: Sita, Ravana's Sister: Meenakshi*, *Shanta*, *Vanara: The Legend of Baali, Sugreeva and Tara*.

*Asura: Tale of the Vanquished* is his debut novel published in the year 2012. The novel is all about Ravana and his Auras whose struggles been vanquished. *Ajaya: Roll of the Dice* is a mythological fiction published in 2013. It is the first series of Ajaya. The novel is about the epic of kauravas clan written in the point of view of Duryodhana. *Ajaya: Rise of Kali* is the second series of Ajaya published in 2015. The whole plot is based on Duryodhana's view.

*The Rise of Sivagami* is a historical fiction published in 2017. Is a prequel of movie Bahubali. The novel revolve around the character of Sivagami, depicting Sivagami as a strong bold character that voice up for her inner notion without any hesitance. The novel also centers Kattapa for his loyalty. The research runs along with the character of Sivagami to the extent of understanding social identity.

*The Rise of Sivagami* is a mythological novel. In the point of view of socio-cultural aspect it speaks for the common people and their struggles. The treatment done to common people by higher authority reveals through the novel. The cruel state of the kingdom Mahishmathi been projected. Sting of power is more venomous than the venom of snake. Venom kills the most innocent and dutiful people. For the readers it is to stay calm and go with the flow of plot.

Anand Neelakantan brings in too much character that speaks in dark and some in light but then they never reveal their story in complete sense. Portrayal of characters plays a major in the novel. The most antiheroic and heroic character ran in parallel thought the

novel. The sketch of Mahishmathi is vivid that adds color. The whole texture of the novel bring the live scene of Mahishmathi for the reader.

Anand Neelakantan projects character of women to be strong and bold. That woman takes up the role of man and performs it in better way. The stereotype of women been breakdown that women been portrayed to be mother and tame to carryout household duty. The character of Sivagami and Achi Naggami are projected with strong view point and they go behind the desire unlike other women who been held up in house hold duty.

There are also some minor women characters in the novel that also takes up the role of men instead being lame personality. Being in patriarchy society the development of women and taking the lead role is quiet difficult task. Anand Neelakantan takes the portraying women in better way without much conflict. Nelson Mandela has said, "Freedom cannot be achieved unless women have been emancipated from all kinds of oppression." That is been rightly projected in the Anand Neelakantan work.

The gender plays a major role in the novels "The Pregnant King" and "The Rise of Sivagami". Misshapes and mislead of role play in novels takes the novel to a state people been misjudged and ending with enlightens of characters to provide the truth in lay in the world. *The Rise of Sivagami* was, Sivagami takes the role of man and as a dutiful son she fights for the truth for her father. Sivagami leaves her girlish desires aside.

Nevertheless woman been allowed to rule a kingdom, unless there is a need for woman to be ruled. Shilavati been boomed with the knowledge of dharma and hence forth her fate lead to rule Vallabhi from the princess of Avanti. Prasenajit's dead may be tragic but then it paves a way for new typecast of rule. That empowers women and thus creating filler for generation gap to understand woman in better notion.

From Social Role Theory Alice H. Eagly and Wendy Wood, Social Role Theory of Sex Differences and Similarities. “In brief, we argue that sex differences and similarities in behavior reflect gender role beliefs that in turn represent people’s perceptions of men’s and women’s social roles in the society in which they live.” That states that role of men and women been stated with the perception of people.

“Social role theory offers a way to understand both stability and change in gender roles and associated behavioral sex differences.” Social Role Theory Alice H. Eagly and Wendy Wood, Social Role Theory of Sex Differences and Similarities. As role theory suggest and clarify the better difference between men and woman, it will be better to understand how role affect the life of person through the novel *The Pregnant King*.

“Social identity research illustrates how differences in self-categorization cause entrepreneurs to diverge in terms of their “other-orientation”—that is, in their desire to act for the benefit of others.” Nettra, *Painting with All the Colors: The Value of Social Identity Theory for Understanding Social Entrepreneurship*, 2019. It is said that the group which one belongs to will be a major decider of social character of a person. As far Sivagami is in concern she act for people around her and hence by applying Social Identity theory paves a better understanding for the research.

Gender criticism is about the concert image that is been built for about generations. Breaking the stigma in the name of study and understanding society is risky but the result may end up something great and unique that might help in development of better society. Most communal gathering fails sometimes about teaching the idea of gender clashes and equality between people. It is a risk to use gay and lesbian because it is considered being an offensive. In most cases people never report their really identity in notion of societal stigma.

They are coded with name and that create extra track for the betterment in understanding the life of people. Thus gender studies doesn't stop with that, it showcase "feminist study." Feminist study may be the abbreviation of struggles and oppression of community of female by the society. Feminist study gained its attention when it was used by many critics. Thus resulting in gathering the idea and set a foot step in development of women's life. Though it seems that gender studies and feminist study were same but they are different in their aspect. Though concepts of gender studies and feminist study may sometime overlap, yet they were different stream.

Bringing into the concept gender studies one must know the simple difference between some key terms such as sex, gender and sexuality. That will provide a broad spectrum into the study of gender studies. Sex is more scientifically to say that XX and XY chromosomes determine the sex. That chromosome determines the supply of each type of hormone and developments organs. Gender is constrained to societies view and also to the on male female primary and secondary function. Gender is the concept that is been attached with culture and social system. Sexuality is rather determined by the chromosomal sex rather than gender.

Judith Butler argues in *Gender Trouble* on the concept of gender, giving wide knowledge about gender. Sexuality paves way for the concept of heterosexuality and homosexuality. The increased rate of male interested in male and female interested in female developed the concept of homosexuality. This results in stigma to the social norms and gender criteria. Late 70s is the time where most challenging part of world that the understanding of gay, lesbian and making their desire and identity as one in part of life.

Gender is social stereotype that is seen in the bases of imagination and interpretation based on social stigma. People see gender even in type of dress they wear

and type of accessories they use. Gender is sensed through the power does one possess, gender takes power to project itself and its form. For most of the reason words take the form of gender in the usage in day today life which is undeniable.

Heroic is action that states the valor committed by a person. But then the word heroic has been never used. Thus gender been referred even from the words. Gender is seen in terms of emergence of ideas. The idea and the way they think is distinguished to gender stereotype. Appearance determines the gender than the identity in biological. That should be changed in forth coming society.

The objective of present study is to study the gender clash in the society. The researcher intends to study the predicament of gender in India with reference to Devdutt Pattanaik's *The Pregnant King*. In addition to this, the researcher intends to analyze the gender identity influenced by in-group in Anand Neelakantan's *The Rise of Sivagami*. Finally, the aim of the study is to bring better understanding about identity without pertaining to stereotype.

The present study is divided into four chapters inclusive of Introduction a Conclusion. The first chapter, titled, "Introduction" furnishes with an introduction to Indian writing in English. It includes a detailed introduction on the two authors Devdutt Pattanaik and Anand Neelakantan. The chapter closes with thesis statement, objectives and the structure of the thesis. The second chapter, titled, "Art of Maternity" includes a detailed analysis of role in Indian context. The third chapter, titled, "Art of Masculinity" furnishes with a detailed analysis identity influenced by group member. The fourth chapter, "Conclusion" provides findings of the result.



***Chapter-II***

***Art of Maternity***

## Chapter II

### Art of Maternity

**“The soul has no gender.”**

- **Clarissa Pinkola Estes**

The novel starts with the author notes that discuss about the creator, Brahma. The lines speak about the lost head of Brahma. Each head represents each stage of development. That indicates starting from words then to grammar, development to meter and to melody, indicating the development of human civilization. The search for last head indicates that the last one was meaning. That indicates the loss in meaning of human civilization. Words, grammar, meter and melody would never deserve appreciation unless it has a meaning; likewise human civilization is meaningless, without meaning that indicates the power of sense. People are civilized with their own idea but they loss sense of meaning.

*“And then it begins*

*The search*

*For the fifth head of Brahma*

*His first gave us words*

*His second gave us grammar*

*His third gave us meter*

*His fourth gave us melody*

*The last one is missing*

*The fifth*

*The head with meaning*

The novel *The Pregnant King* is a mixture of gender, culture and social standard. The novel stands as an explicit data for analysing culture standard of the society. Recognizing the fact that the novel portrays reality through mythology paves a way for understanding the characterization of characters from the ancient time to the current age. That provides a base for understanding gender identity.

Mrinalini in her article title's, *The issue of gender identity discussed in the Danish Girl by David Ebershoff* say, "Gender identity is a personal conception of oneself as a male, female, both or neither. Judith Butler says that a gender is something that is socially constructed and it will not always depend on one's physical aspect." The aspect that gender identity doesn't requires physical feature is the main theme of the work.

According to the work *Working with Gender Based Violence Survivors*, "The term "gender" is usually used interchangeably with "sex". However, gender indicates the social characteristics that are given to the individual's sex, i.e., the specific social identities, circumstances, roles, responsibilities and relationships related to men and women." Gender is considered to be a stigma attached to social behaviour and social identity.

Gender plays a major role in the novel *The Pregnant King*. The novel *The Pregnant King* is a mythical story that runs parallel to the story of Mahabharata. The story is well constructed and runs parallel to the events in Mahabharata. It is presented

through a table by comparing and contrasting the novel with event of Mahabharata, according to timeline is given below:

<b>S.No.</b>	<b>In the Mahabharata</b>	<b>In the Novel</b>
<b>1.</b>	When Kuru princes defeat Drupada	Prasenajit, the prince of Vallabhi is born
<b>2.</b>	When Drupada gets his desired son, Shikandi marries the princess of Dasharni	In Vallabhi, the princess of Vallabhi marries princess of Avanti, Shilavati
<b>3.</b>	Pandavas marries Draupadi and established the kingdom of Indra-prastha	Meanwhile life run in coherence in Vallabhi, Shilavati gives birth to Yuvanashva
<b>4.</b>	Kauravas set of Pandavas downfall by gambling and sending them to exile for thirteen years	Yuvanashava marries for the first time
<b>5.</b>	After the period of exile misdeeds of Kauravas lead the Pandava to KuruKshetra	Yaja and Upayaja were invited by Yuvanashva to conduct yagna during the same period
<b>6.</b>	Parikshit grandson of Pandavas was born	Mandhata son of Yuvanashava was born
<b>7.</b>	At the end of Mahabharata war were Kuru elders are reunified	The marriage of Mandhata happens

The novel “The Pregnant King” is to be analysed from social role theory perspective. Social role theory is about the perception of difference and similarity of men and women in a society. For example men are considered to be the bread winners of the family and women are considered to be the care takers of the family. These roles imply that men are more likely powerful in comparison with woman who is considered to be tender in nature. This stereotypical image evolved because of the act of separation of work between men and women, turn determines the behaviour and gender roles.

In this sense, “role theory may be said to concern itself with a triad of concepts: patterned and characteristic social behaviour, parts or identities that are assumed by social participants, and scripts or expectations for behaviours that are understood by all and adhered to by performers”, B. J. Biddle, in 1986. That impulse reader to understand that the identity been marked with pattern.

Moreno's states “role playing appears when the person attempts to imitate the roles of others.” When one try imitating others the originality of that person disappears. Thus role play result in loss of identity in an individual, it results in search for identity in an individual. Role play to be put in simple term means loss of individuality for the cause of enacting the script of others.

Sieber, claimed that “persons will sometimes prefer to take on multiple roles, despite the fact that this nearly always exposes them to increased role conflict.” (Biddle, B. J. 1986) In many cases people try to take many roles which might seems

manageable. But then people fails to stick to one, thus unknowingly occurs the role conflict. Thus the multiple role play may affect the people's life.

The main aim of the social role theory is to bring out the hardships faced by members in a community for being so different. The social role tends to influence society against the ones who switch their role. This harmless act tends to spoil the life of the individual due to external force. Thus life of Shilavati and Yuvanashva been affected because of violating the traditional roles.

The story goes in hand in hand with Mahabharata and the story of Vallabhi. The story starts with the fate of the prince Prasanajit, " ... King Pruthalashva's only son, Prasenajit, was to die at the age of eighteen, two years after his marriage, two months before the birth of his son" ( Pattanaik, 19) it was the starting point of everything, the fate of Prasenajit decides the fate of Vallabhi.

Vallabhi is in need of the next bloodline of Prasanajit. Mandavya decides to search for a perfect match for Prasanajit, who would act as regent of Vallabhi after the death of prince. Finding the queen of Vallabhi becomes complicated with the fact of Prasanajit life time, no king would allow his daughter to marry a prince of ill fate. After the death of Prasanajit, unlike other queens who would spend their life in woman's quarters the queen of Vallabhi would rule her kingdom, they wanted a different queen who would likely rule the nation which is against the code of culture.

Shilavati is the princess of Avanti, later the queen of Vallabhi and then becomes the mother of future king, Yuvanashva. Thus everything is set right in order for Shilavati. Shilavati becomes the exception in the society when she becomes the

regent of Vallabhi, which is considered to be the task of men. Thus the gender of role would lead to the change in life style and the change in behaviour of the people around.

The novel depicts the true nature of mankind through the character of Prasenajit. He treats Shilavati as his better half, rather than treating her like a woman. Prasenajit was filled with greater ideas and he had the notion that men and women are equal. Life is not based on gender but survival of life with one's strength. Strength varies from person to person but the core of the strength resides inside oneself.

“Rules are made for the city. In the jungle, desire reigns supreme. You get what you want, if you are willing to fight for it,” said Prasenajit, showing her how to place the arrow and draw the string.” (Pattanaik, 33)

Nowhere in the laws of Manu is it written that women should not rule an empire, but the stereotype of patriarchal rule was followed through generations. Women like Cleopatra, Queen Elizabeth, Indira Gandhi and Margret Thatcher by showcasing their power have created history. After the death of her husband Prasenajit, Shilavati dreamt of ruling his kingdom but then she realized that all those coronation ceremony done is for her unborn child. They decide that the unborn child should be a prince. The reality of the longingness for a male child, than a female one has been portrayed here.

It was then that Shilavati realized that the parasol, the bow, the conch-shell trumpets, the banners, the obeisance and the flowers were not for her. They were all for him who was inside her, she realized. The unborn prince. The future king of Vallabhi. Her son, Yuvanashva. (Pattanaik, 37)

There is a mark in history about the women rulers who ruled the kingdom in most successful way. Hatshepsut is the fifth monarch of the Eighteenth Dynasty of Egypt. She came to throne in 1478 BC, she did rule with impeccable leadership quality and popular for constructing her city. Like in the case of Shilavati who act as regent, Hatshepsut acted as a regent for her stepson, but later took full power and proceeded as a co-ruler in 1473 B.C.

Cleopatra, who was known for her beauty, was an alluring ruler of Egypt from 51 BC to 30 BC. She is the last ruler of Ptolemaic dynasty. She is known for her love and efforts to save her kingdom. Cleopatra is a classic character who was undoubtedly noted for her kingship. She played a vital role in the history. She is remarkable with her beauty and her governance over her kingdom.

Comparing the women rulers of the ages one could relate to the women leaders who were much relatable and popular. The great leader like, Indira Gandhi, who was the central figure of Indian National Congress, a great Indian politician, was known for her great leadership quality. She was the first women Prime Minister of India. She is the daughter of great freedom fighter Jawaharlal Nehru and a great follower of Gandhiji.

Women have proved their skill in every field of the world which are once considered to be men's job. The social behaviour is the only segment that still retains the notion of patriarchal. Social behaviour leads to set characterization of men and woman in the society. This results in the gender stereotype. Thus the act of breaking the stereotype results in revolution. The best example for breaking the stereotype are

the characters of Shilavati and Yuvanashva. They are perfect example of how stereotype of gender can affect an individual's lives.

The faith in chastity has been revealed through Shilavati. Widowhood leaves the woman in darkness. No desire, no care, and no love only the solemn thought of despair, takes the rest of the life. Though Shilavati takes the role of men and performs her tasks wisely, she is in the same state like any other women. Thus the role theory works hard in the life of Shilavati, that even though she was a good regent she was never paid for that with perfect gratitude because of the fact that women are supposed to be tame and not possess power.

Shilavati hugged Yuvanashva. 'I would love to. But it burns my stomach. I prefer fruit and water and some rice with milk,' she said. A lie. Because she yearned for meat and fish and the spicy dishes she cooked for her son. She kept away from them because they kept her awake all night and make her body ache with desire for the man who was now in the land of Yama.

(Pattanaik, 47)

Society is created with preconceived notion that men are powerful than women. The idea about power is conceived through the strength the male possess. Shilavati is stronger physically and even stronger mentally. Pruthalashva says about the greatness of Shilavati as follows:

'Men are foolish. We actually believe that just because someone has a moustache they make better kings than someone with breasts. The Angirasa knew better. Mandavya knew better. I am glad I listened to them.

I wish my son had not died. But had he lived, and had he confined you to the women's quarters, as he would, in foolish male pride, Vallabhi would not be what it is today. I hear you have asked the sculptors to make a new gate for the city.' (Pattanaik, 65)

Shilavati takes the role of regent and does a perfect job by improving standard of life of the people of Vallabhi. As a regent she focused on the prosperity of nation and thus standardized the life style of people. She never indulged in expending of the nation. Thus Shilavati proved herself as a better economist and a successful regent. When people prove their power they are accepted, but in the case of Shilavati, even though she was a successful, she was never paid gratitude because of her switching the role as regent than being a widow.

Mandavya was the one, who supported Shilavati's act, but still he accepts Vipula's comment that Shilavati as chaser of power. Though Shilavati is of noble blood, she is treated as a woman than as a powerful regent. Shilavati though scorned for bring ruler a woman; she has skills on par with men.

Mandavya remembered what Vipula had said when Pruthalashva walked away into the forest, 'Here is a man in hurry to give up his throne that was always his and there is a women clinging to the throne that was never hers.' He had admonished his son for speaking of the queen the way. Looking at Shilavati's nonchalance in this matter, he wondered... (Pattanaik, 67-68)

Women are treated as child bearing machines, if a woman fails in this duty they are the ones to be blamed. Shilavati acts as a better negotiator of her thoughts. She

restores order through her negotiating skills. She acts as a better regent than a mother; she pursues Yuvanashva according to her will. This shows that Shilavati is switching over identity to be a great regent than to be a mother. Shilavati would never let her down in spite of the menial behaviour of the people around her.

‘I have heard your friend Vipula calls me a leech.’ Yuvanashva did not look up. He was embarrassed. ‘My son,’ said Shilavati, her voice low and kind, ‘it is for your own good that I rule Vallabhi. So that you can focus on becoming a father. Don’t let your friends distract you with their petty wicked thoughts. I am your mother. Custodian of your inheritance. No one loves you as much as I do. Who will think of your welfare if not I? Who will think of your wives’ happiness if not you? Have you asked the two girls how they feel when servants shun them in the morning because they are barren?’

(Pattanaik, 81)

Shilavati was wisely chosen as wife of Prasenajit to rule Vallabhi, after the death of the king. Shilavati played the role regent so well that made Vallabhi a prosperous kingdom, but instead of honouring her Vallabhi treated her as a woman. They see her as a woman and they judge her as a woman. Her valour and wit never received any appreciation. The only thing Shilavati wanted was acceptance, but the intensity of gender and identity, refuses Shilavati the honour she deserves.

Nature is diverse and understanding nature is a difficult task. Reproduction involves male and female, the process of carrying a child is the duty of a female. Nature is complex and understanding nature is difficult. Thus when one seeks wisdom,

nature paves for better understandings. Character of Yuvanashva is strange in nature. Nature is curious element with deep down secretes hidden within it.

The life cycle of a seahorse is so interesting that may interest the curious readers, seahorse shares the time during reproduction. The female produces eggs first and carries it for some time. After a particular period of time the female seahorse deposits about 1500 eggs in the male pouch. Male seahorse carries the eggs for about 9-45 days resulting in giving birth to fully grown seahorses of very small sizes. The creation of nature is unique, that the life cycle of seahorse is concerned.

To bring in the life cycle of seahorse is to say that everything may be possible in the world. Likewise, the life of Yuvanashva is filled with a great mystery. Nature is diverse and sometimes may bring huge change in the life of people; it may bring great prosperity or sometimes catastrophe. Yuvanashva's pregnancy may be the result of yagna, but nature plays a vital role in making Yuvanashva a perfect mother.

Feeling the foetus is the greatest joy of maternity. Even Yuvanashva felt the joy of his maternity, even when he was treated to be lump. Simantitni too felt the joy of the kick but then she felt it as disease that cause Yuvanashva to be sick and immobilize. Asanga too felt that Yuvanshva was caring a child; he felt it was strange for a man to could carry a child. If a man takes the role of women, no one would give importance to him. He would be treated low for lowering his power and for doing menial work. This shows the struggle faced when individuals violate gender roles by the taking the role of opposite gender in their life.

Then it moved. A kick. Then another. The king woke up with a start. ‘Come here quickly. Feel this,’ he called the ghosts. They saw the excitement in the king’s eyes. They liked it. / The queens were called for. Simantini felt the lump which was now the size of a gourd. It had immobilized the king totally. It had been weeks since he had attended court. Simantini felt the kick. It made her feel happy. Then she was afraid. ‘Send for Asanga,’ she said (Pattanaik, 192)

People welcome a new born life with great joy and pleasure, but for a life that breaks the regular life style from its birth, it is treated different. Thus Yuvanashva and his child are treated like a disease even by Yuvanashva’s mother Shilavati, who is portrayed to be the one who stands by dharma. “It is a disease. A child in a man’s body. How do you explain this? It is an aberration, a disease, a curse.” Shilavati took a decision, ‘Cut it out.’” (Pattanaik, 194)

Shilavati was in a dilemma when she got to know about Yuvanashava pregnancy. Yuvanashva was in the state of motherhood by conceiving a child. Shivilathi acts as a queen by taking decision about the life of Yuvanashva instead of acting as a Yuvanashva’s mother. Typical change in role play is depicted here. Nature revolts against the decision of Shilavatiby stating its opposition, for killing of child.

‘It’s a child,’ said Shilavati. A tear rolled down her cheek as she said those words. A child of the Turuvasus. She turned around. Through the window she could see the tamarind tree. The cradles on its branches tinkled in the wind as if protesting against her decision. (Pattnaik, 197)

Though Yuvanashva never knew about his maternity, he could sense his maternity after his child birth. Though he was a man by birth, his flesh change to be like that of women. He could sense the completeness of his life. No matter whom, the role of mother, be it man or woman, the only thing that they could feel is love for the child. That is unintentional and cannot be stopped. Hence Yuvanashva as a mother, he could feel the life out of his body.

Yuvanashva saw the plasters around his thigh, the green and yellow paste of herbs. 'I feel strangely content and fulfilled. I feel happy. I feel like crying. I cannot explain it' Asanga did not reply. 'I feel a strange feeling in my heart. A longing, a yearning, (Pattanaik, 201)

From *Republican National Convention*, from news article *Exclusive: 'Pregnant Man' Gives Birth to Second Child*. Thomas Beatie was officially a male who did changed from female to male through surgery. As Beatie as a young girl he never felt he was in a proper body. He states that only after the surgery he felt his life was complete. He started his family life with Nancy and the idea of giving birth to baby by Beatie come when they find Nancy couldn't give birth. "We are a man, woman and child. It's ironic that we are so different but yet, we're just a family, just the same as anyone else," he says about his family.

Yuvanashva could not understand the state of his own body when he was certain that his body produces milk for its baby. Though Yuvanashva was king by birth he could no longer resist the thought that he wanted to see his baby. It is hard to understand Yuvanashva state; he acts as if a complete mother rather than a king. He

could no longer resist the thought of seeing his child. This seems to be strange for Asanga but Yuvanashva doesn't bother to react to his idea.

Asanga looked at the king. Milk was oozing out of his chest. Yuvanashva followed the direction of Asanga's eyes. 'What is this?' he asked. He wiped his chest with his hand and smelt the fluid. 'It smells like milk.' He tasted it. His eyes widened, 'It is milk. Asanga, what is happening? Why is my body producing milk? It was a baby, was it not, Asanga, in my thigh? I felt it. I knew it. I just did not believe it. Where is it? Show me my child. Is it a boy or a girl?' (Pattanaik, 203)

Existence of gender identity through heart and flesh makes one complete. Which make them understand themselves. If the heart of a person differs from that of a flesh of a person there occurs a clash in gender identity. Yuvanashva is in the state of war were his heart and flesh differs from each other and it leads to clash in identity. Simantini finds out the state of her husband from the priestess of bahugami.

'Then he is not one of us. We desire no woman. Our flesh is that of a man but our hearts are that of a woman. Your husband's heart is that of a man but his flesh seems to have turned into a woman's' (Pattanaik, 214)

Life created within men is considered strange. There are many live examples for men who have produced life within their body. The social stigma is the reason why these things go unnoticed. The life of McConnell was documented for creating a life. McConnell is a transgender and his life inspired people for a reason, he followed his desire. McConnell was a woman by birth and changed into men by taking

testosterones and undergoing surgery of removing breast tissues. Despite it, the desire to bear a child made him to bear a child by stopping taking testosterones and with the help of artificial insemination. He lives with the child of his desire and he doesn't bother to think of the society.

When God tries to distract Nara and Narayana from seeking moksha. The great sidhas Nara and Narayana gave life to Uruvashi the most beautiful Apsara. They never worried to take care of Uruvashi or to understand their type of flesh. They were totally disconnected to the pleasures of earth. They stand as examples for the fact that there is nothing impossible in the world, only thing that is required is the heart to accept the truth that world conveys it. This shows switching of gender is just a natural act.

... Nara and Narayana overheard this. In response they slapped their thigh. From it came a woman so beautiful that she seduced all the Apsaras and the Devas. "She is Uru-vashi, reminding you that in the realm of changing truths there always exists a greater pleasure. That is why no one is ever content in samsara. We seek moksha, liberation from samsara, a realm where nothing changes. To use your vulgar language, for you understand no other, we are residents of a realm that offers greater pleasure than momentary orgasm that you seek. Let us be." (Pattanaik, 216)

Even Gods had played the role of women, note about Aruni provides the reader to understand about men who took the role of woman. Aruni the dawn god was interested to see the great festival of rain that only rain, god Indra could see. Hence Aruni took

the form of a woman and entered the court of Indra. Indra falls in love with Aruni and impregnated him. Even then Aruni was accepted.

‘It was the great festival before the rains when Apsaras dance naked in the presence of Indra, rousing him to hurl his thunder and cause the clouds to yield rain,’ said the brads. ‘No man, neither Manava nor Deva, was allowed to see this dance. But Aruni, the dawn-god, charioteer of the sun, was determined to see it. So he took the form of a woman and entered Indra’s court. Indira who had seen all Apsaras before, did not recognize Aruni... (Pattanaik, 217)

It is hard to understand maternity in man if one see him with a notion that he was a man, but everything will change, if their attitude towards gender changes.

Yuvanashva was complete with maternity and he deserves his loving period of maternity. Simantini one who understands this she could find the tenderness felt by Yuvanashva. It is likely to be accepted that if people accept what they are, they could soon forego the changes over others.

Only once had Simantini peeped into the room and seen her husband nurse the prince. She saw Yuvanashva’s face fill with maternal tenderness. Tears in his eyes. Gentle sighs leaving his lips as he felt the milk ooze out his nipple. (Pattanaik, 220)

Krishna god of love had taken many forms as a human to uphold dharma. One of the most interesting forms is Krishna taking the form Mohini as the wife of Iravan, who would die the next day for war scarifies. To complete the wish of Iravan, Krishna

took the form of a perfect woman. A perfect wedding takes place in the war field. By the end of the night Iravan feels loved and this shows Krishna as true god of love, but then the next day, after the death of Iravan unlike any widow, Krishna cried to the extreme that no widow would have cried for the death of their husband. Thus this stands as an example of gender role change in vedas.

Krishna then became a woman. A perfect woman, Mohini, the enchantress. She became Iravan's bride. She approached him bearing the sixteen love-charms of marriage. He put the sacred thread dipped in turmeric round her neck. He put vermilion powder in the parting of her hair. They took seven steps together around the sacred fire. Then they were taken to a tent. The bridal chamber on the battlefield. Through a tear in the tent, Iravan showed her the Arundhati star. She gave him betel nut and milk. They talked. She laughed. He felt loved. They spent all night in bliss. (Pattanaik, 252)

Yuvanashva struggled hard to convey his state to his son, but Mandhata felt aversion for his father's act. All that Yuvanashva strives for is love but his son gives hatred. It's hard to take the fact, that efforts one takes for a person fail when the person denies to accept the fact. Though Mandhata was intellectual in the art of dharma, his dharma is applicable only to his kingdom but not for him. He is same as Yuvanashva who rejected Somavati as a woman and now longs to be called as mother. Yuvanashva feels the pain of being rejected for which he rejected everything.

... I, your father, am actually your mother. My thigh was your womb. You grew up drinking the milk of my body.' Mandhata felt nauseous. The image

that floated before his eyes made him sick. Yuvanashva continued, when you were a child you called me “ma”. But then they trained you to call me “da”. Simantini became your mother. And I was reduced to be your father.’  
(Pattanaik, 292)

Unbearable pain made Yuvanashva to leave his kingdom. In the forest he understands that soul is only the true objective and body is only the flesh that would turn into ashes at the end. Yuvanashva felt blessed when he had the vision of Ileshwara. The divinity made him to feel the pain fly away; he felt blessed. Finally Yuvanshva accepts the fact and he rejects the idea about pleasing the world.

Amidst the circle of waving lamps, Yuvanashva had a vision of Ileshwara stretched out between the earth and sky, bedecked in all fourteen symbols of manhood and all fourteen symbols of womanhood. This was the ancestor who understood his particular pain. This was the divinity who understood everyone’s pain. His lips were curled in a tender smile. Her eyes were full of affection. The glance had only inclusions, no exclusions. Total understanding. Unconditional liberating love. (Pattanaik, 343)

Bringing a life to earth is considered to be the happiest thing in life, but when Yuvanashva conceives a child Shilavati feels miserable. In the case of Yuvanashva, the birth of the child leads to happiness. The Bharamana couple in disguise is considering as the spoilers of yagana. This shows how gender is considered being the most important aspect in life. The massacre of Bharamana young boys as young couple is treated to be the most extreme crime of all. Those young boys had done it out of their interest to get

a cow for their survival. But switching of identity is considered to be the greatest crime of all.

With her head to the floor, the handmaiden explained, 'The queens gave cows to men masquerading as a Bharamana couple. One of them, dressed as woman, pretended to be the bride. They were treated as husband and wife, their feet were washed, they were fed with other Brahmanas and even given a cow.' (Pattanaik, 124 -125)

It is hard to take the fact that women are considered to be weaker sex even in the world of Yaksha's. A woman is considered to be the one who should be protected by male. Even in case of Somvat he rejects the thought of being a woman and to shed all his life under the shadow of someone. This shows the fate of women in society that is being dominated by male community.

'Give it to me. Give it to me. Give it to me,' yelled the Yaksha, jumping up. He began to cry and slap himself. 'Can't you see? It will save your life. You will have a man who will take care of you. And you don't have to pretend to be powerful. You can shed all tears you want.'(Pattanaik, 136-137)

Despite the fact that women are treated low and they live their life under the shade of men, Somvat senses that he could be happy. All that Somvat thought is that he could live. He thought of life with Sumedha for whom he did everything. Somvat accepted the offer of Yaksha and then he turns into a perfect woman, Somvati. By shedding his role as a man Somvat turns into a perfect woman for the causing of living.

‘Today morning, when the sun rose, we saw the boy, who calls himself Somvati, sitting in the corner looking pale and scared, clutching his sari against his chest. We told him stand and we noticed the contour of his body had changed. His gait had also changed. He looked towards the floor and refused to raise head. When one of my men caught hold for his arm, he flinched and screamed in what was undoubtedly a women’s voice, quiet different from the voice heard the night before, ‘I am a married woman. A chaste woman. Don’t touch me or you will die.’ We thought he had gone mad. We held him by force. He resisted. His sari got undone. We saw on his chest a pair of perfectly shaped breasts. We withdrew. We did not know what to believe. We believe only what we saw. And we saw a woman, who the previous night was a man. (Pattanaik, 139-140)

The fate leads to the destiny of a person. Each character in the novel plays a major role in the study of gender crisis. The characters Shilavati, Yuvanashva and Somavati play a major role but they take up a role opposite to that of what they ought to play. Instead of being queen Shilavati play a role of the King. Yuvanashva instead of acting like a father, he longs for being a mother of Mandhata. Somavat instead of acting like a friend of Sumedha, Somavat takes the role of Somavati and longs to be a wife of Sumedha.

The desire of each is nothing much envies according to their path of dharma. But for the society and to the law of nature they are treated to be against the path of dharma. They are condemned either physically, emotionally, or mentally, but then

their soul is something that goes through the agony of the world in common. The pain is unbearable; the solitude for eternity brings a dark terror in the core of the novel.

Sumedha came to Somvat's rescue, 'When he draped himself in women's clothes yesterday, in my eyes he was my wife. For who else but a wife will make selfless sacrifices for a man. He sacrificed his masculinity for me. I have no other soulmate but he. No, my king, yesterday he did not masquerade as my wife. He was my wife. As he is today.' (Pattnaik, 158)

The post-apartheid Constitution of South Africa was one of the first in the world to outlaw discrimination based on sexual orientation. South Africa was the fifth country in the world to legalize marriage for same-sex couples and also one of the first countries to prohibit discrimination, harassment and hate speech against intersex people by incorporating intersex within the definition of sex in anti-discrimination legislation. Life of Sumedha and Somvati would have been saved if people would have tried to accept them.

Vipula's argument about dharma may appeal to the sense, but the fact of dharma is wrong. The fact is that dharma was created for the cause of human welfare; dharma was created so that suffering of human may reduce. To control the dark side of the world the term dharma was created. Nowhere in dharma is it said that people should not give importance to their own feeling. Nowhere in the world would Somvati be of any disturbance to anyone in the society, but society dreads to accept to Somvati because she is out of natural law.

Before king could say anything, Vipula spoke up, ‘Accommodating your feelings is out of the question. Dharma is not wet clay to be moulded for comfort. It is baked pot. Like water, your mind must conform to its shape. You ask the king to break the pot to accommodate you. That is impossible. Dharma may seem rigid but it ensures social stability, hence peace and prosperity. You must conform. By demanding that the rules of social conduct be modified for your feelings, you challenge the very foundations of civilization, foundations that have served Ila-vrita well since time immemorial. Your feelings threaten everyone’s order. Give up your feelings and embrace dharma or suffer the consequences.’ (Pattanaik, 160)

If a woman tries to take up the role of men and try to shield her family. The act of the woman is termed to be corrupted and immoral. Society blames people when they break the stereotype. Likewise in the case of Somavt, when he tries to shed the role of husband and takes the role of a wife, society is against it. But then he and his friend Sumedha whom he consider to be the one who would take care of him when he turns into a woman, was put to death sentence. The young people were treated cruelly because of breaking the stereotype of husband and wife.

... He took a deep breath. ‘Enough of these discussions. Just drag them to the two corners of the city. The “husband” to the northern gate and the “wife” to the southern gate. Shove them into the fire and hold them down if they resist. Let us not discuss this in future. I am king and this is my final decision. (Pattanaik, 162)

Sumedha struggles to protect his beloved friend but whole thing become even worst for Somvat when he turned into women. King and his people deny to understand the feelings of Sumedha and Somavat, and refuse to accept them as a couple. They never try to under their feeling but instead they force them to live apart as Sumedha and Somavat. Thus the law of gender binds them to their fate of death. The well-constructed law of gender that gender is decided by birth and no two individual from same sex can have relationship. Love has no such specific criteria, it just strive for only loving soul that pounds each other.

Shilavati let out a cry and broke down. 'How can anyone think like that? Those wicked people. Those horrible creatures. I loved my husband. I love my son. I love Vallabhi. They are my children. And they all hate me. I should hate them. You Turuvasus brought me here to use me. And now that I have been used well, you spit me out.' (pattanaik, 178)

The view on society's act over the one who possess the power has been explained through the character Yuvanashva. After the death of Sumedha and Somavti, they turned into ghost and started hunting the king. By accident, the king drinks the magic portion that ought to make the queen pregnant, and instead make the king pregnant. The result of pregnancy is Yuvanashva's change in appetite. Yuvanashva started shedding his role as king and started playing the role of mother.

The lump grew in size. Yuvanashva's nausea decreased and his appetite increased. He wanted food all the time. Mangoes. Lots of mangoes. Green ones and golden ones. And bananas. And sweets made of coconut and cream.

He washed it down with milk, sweet milk. Sometimes he had strange cravings, 'Mud, I feel like eating mud.' (Pattanaik, 186)

Women are treated as a product and men are considered as being the upholder of the generation. Women are considered as products that would give some profit. The prophecy that the princess of Vanga would be blessed with a son in future increases her demand. Gender stereotype that a male should protect the family leads to the fact that the offspring should be a boy. Thus the stereotype of gender that one considers to be the role changer of life is the basic thing that leads for the gender discrimination. Thus even if women are considered as a life giver they were never given importance. Only the case of Pulomini is different, because she could give birth to a boy baby.

Mandavya said, 'The bards say the daughter of the king of Vanga is destined to bear a son. Astrologers of Vanga, Kashi and Vallabhi have confirmed it. Her father is willing to sell her to the highest bidder. Let us bid for her. (Pattanaik, 71)

Wisdom of Mandavya over life has been revealed through the idea of creating a different life from a different state. Though he was wise he could not understand the world on the other side. Mandavya had insisted that anyone can take any form with the help of right proportion of matter and spirit. If Mandavya's idea of changing form is perfect, then the idea of woman taking the role of men and men taking the role of women should be acceptable. The statement about change in identity reveals that there exist role changes.

‘My son. Anything is possible in this world. Even Somvat can become Somvati. I have seen it myself. Minerals, plants, animals and our bodies are ultimately bundles of matter and spirit. If you know the right formula, the right potions and the right diagrams, you can transform the proportion of matter and spirit, make a stone a plant, a plant an animal, an animal a human, a man a woman. That’s what a Siddha does.’ (Pattanaik, 187-190)

Yuvanashvais not the only exceptional case of a man to take the role of a woman. There are many cases where men have taken the role of woman. In case of the priestess of bahugami who were men once, now serve the temple as woman for their desire. History leaves records for the thought of man acting as woman or switch in identity. Thus providing note for the change in identity.

... Next to the horse she found her husband’s clothes in a pile. The princess looked around. She saw a pond. Its waters shimmered in the moonlight. Next to it was a woman. She was crying. “Why are you crying, sister?” asked the princess. The woman jumped up in surprise. The princess looked at the woman’s face and gasped. This was no woman. It was her husband dressed in a sari, complete with the sixteen love-charms of a married woman. “What is this?” she cried in disgust, “What are you doing? Why are you dressed as a woman?” The prince tried to run. (Pattanaik, 212)

The National Human Rights Commission (NHRC) of Nepal granted the status of a constitutional body by the Interim Constitution of Nepal in 2007 and mandated with protecting and promoting the human rights of all Nepalese people, specifically

including LGBT and intersex people. There are very few legal rights for such people. They are shunned for not taking the role of perfect gender identity with accordance with social behavior.

From the view point of Sigmund Freud from *Totem and Taboo*, “Anyone who has violated a taboo becomes taboo himself because he possesses the dangerous quality of tempting others to follow his example: why should *he* be allowed to do what is forbidden to others? Thus he is truly contagious in the every example encourages imitation, and for that reason he himself must be shunned.” Thus Freud puts his idea about how people react to others when they find people differ in their social behavior.

Thus the novel *The Pregnant King* brings out the crisis of gender identity. It gives a perfect reading, about gender and cultural identity. The touch of culture, identity and crisis has been explained better through the character Shilavati, Yuvanashva and Somavati. Finally Pattanaik puts forth the myth in critical terms to understand the reality.

The reality has been quoted in the work of DevduttPattanaik through myth and mythology. Things one see can't be determined through what one sees, the matter decides the thing. Likewise a person can't be weighed through what one appears to be, the inner matter means a lot. Humans believe in their eyes but they fail to see the world in other's perspective.

Myth is nothing but the experience of the ancestors which has been categorised accordingly. They put the customs and belief in myth making the people to believe it. Myth is just a way created for human to live a better life in the direction of their

ancestor. Hence one should see myth as a path way of life and not as a analyser of others life.

*“Within infinite myths lies the external truth*

*Who sees it all?*

*Varuna has but a thousand eyes*

*Indra a hundred*

*And I, only two”*

Gender equality is achieved when women and men, girls and boys, have equal rights, life prospects and opportunities, and the power to shape their own lives and contribute to society. One may live according to their desire; no social behaviour can lead a life of individual. Each individual has their own individuality and no standard theory of life can influence the life of an individual.

***Chapter-III***

***Art of Masculinity***

## Chapter III

### Art of Masculinity

**“A gender-equal society would be one where the word ‘gender’ does not exist: where everyone can be themselves.”**

**— Gloria Steinem**

The Rise of Sivagami is a mythological novel. From the socio-cultural aspect, it speaks for the common people and their struggles. The injustice done to common people by the higher authority of Mahishmathi, reveals the cruel state of the kingdom Mahishmathi. The sting of power is more venomous than the venom of the snake. The venom of power kills the most innocent and dutiful people. The novel depicts how power and the aspect lust for power can harm the commoners without any reason. *The Rise of Sivagami* the novel also portrays the political life that has its untold dark side.

The plot of *The Rise of Sivagami* begins with Sivagami searching for a mysterious book that her father left; she began to search for the book with the help of Raghava. By her efforts, she found the book in her father’s house, though it was her home once now it is a restricted place for commoners to enter, by an order of the king of Mahishmathi. She breaks the law to find the book.

Raghava made a disappointing deed for Sivagami by saying that he was in love with Sivagami. Instantly she denies it, Sivagami’s will to take revenge over

Mahishmathi for assassination of her innocent father gave way to have no feelings for Raghava and his emotions.

Raghava still holds his hope that one day after all her desires were achieved, that Sivagami might accept him. Raghava instantly thinks for Sivagami's goal of destroying the kingdom of Mahishmathi, he informs Sivagami that he will find a greater power than the Mahishmathi kingdom and that would help Sivagami to destroy Mahishmathi. Raghava left his home to find help for Sivagami to fight against the cruel kingdom of Mahishmathi.

The storyline doesn't move only with the Sivagami's view. It does changes its flow with various characters and the drift of the story has never been broken with various varying perceptions. The other major characters apart from Sivagami are Kattappa, Mahadeva, Ally, and Skandadasa. The story of Kattappa was unique and it narrates the life of a slave who is accounted to do duty for the king. They are not allowed to think of their personal life, even their personal life like to whom they should be married is decided by the king.

The view of slave life starts with Kattappa; Kattappa have been held by Bijjala elder prince of Mahishmathi and beaten up. Looking at the horror done to his brother Kattappa, Shivappa puts Bijjala in pain by throwing a stone aiming at his nose. The stone reached its destined point. That creates a tension between Bijjala and Shivappa, instantly Shivappa made a trap for Bijjala by making the elephant angry. The pain created by the strike of the whip under the eyes of the elephant by Bijjala made the elephant angry. Bijjala was in terror that the elephant is in hurry to take his life.

Kattappa with all his efforts saved the master life that earned him the position of sevaka of Prince Bijjala.

Meanwhile in Mahishmathi, corruption becomes the major part of the city, most people are polluted with corrupt mind. Though Pattaraya was a nobleman he is a corrupt person and most people are corrupt that they could live a better life. Innocent people are the only one who suffers the trouble for being good. Though Skandadasa was a straightforward and hardworking man he was killed because of his righteous acts. The state of corrupt and how innocent have been exploited by corrupt people is portrayed through this novel.

Sivagami fight backs the army of Vaithalikas eventually in the act of escaping from Pratapa and his crew. Brihannala senses the vengeance in Sivagami against the kingdom of Mahishmathi and so helps her out. Brihannala frames Sivagami as a great warrior with a brave soul to save Mahishmathi and its king. This fetches her the title of *Bhoomipathi*. But unfortunately Sivagami's first order was to execute her Uncle Thimma and which left Sivagami in an awful state.

Anand Neelakantan projects the character of women as stronger, bold and independent. That woman takes up the role of man and performs it in a better way. The stereotype of women have been broken down in the novel, by breaking the stereotype that women are one to carry children and to carry out household duties. The character of Sivagami and Achi Naggami are projected with strong viewpoints. They are on the journey in search of their desires, unlike other women who have been held up in household duty.

There are also some minor women characters in the novel that also takes up the role of men instead of being docile. Being in a patriarchal society, the development of women and taking the lead role is quite a difficult task. Anand Neelakantan takes up the responsibility of protecting women's independence and the role of portraying women in a better way without much conflict. He acts as the sign of women's development and he implements the thought and reality that women could survive without depending on others.

From *Social Identity Theory* by Gazi Islam, he defines "Social Identity Theory begins with the premise that individuals define their own identities concerning social groups and that such identifications work to protect and bolster self-identity." From *Social comparison and social identity: Some prospects for intergroup behavior* by John C. Turner social identity as it is the social knowledge that an individual gains from his/her group member and imitation of the certain identity of his/her group member which is common.

From work *The Social Identity Theory of Intergroup Behavior* by Henri Tajfel & John C. Turner. Rosenberg and Simmons (1972) it is found that self-esteem is higher when black people compare within their black community rather than whites. Other work also suggests (Katz, 1964; Lefcourt&Ladwig, 1965) for example most probably the black people develop low self-esteem when they find the presence of a dominant white group considered to be outgroup, this is just an example that may not exist now. It means that an individual may enhance high self-esteem when comparing with low self-esteem groups rather than by comparing with the dominant group. This

specifies that self-esteem is more intense in the part of the subordinate group than in the dominant group.

From *Self and Social Identity* by Naomi Ellemers perceptions, emotions, and behavior of individuals have a great impact on an individual in a social group according to the report while examining social identity theory in certain groups. For example a captain of a sports team who takes individual responsibility for his team's loss and blames himself (Taylor & Doria 1981), in certain cases of research mostly an individual never try to leave from the group even if they had a chance of leaving (Ellemers et al. 1997), or activists who fight for a cause, by leaving the wellbeing of his own in trouble. Most probably the outcome of his actions may not uplift his life, but that's where he feels he belongs.

From, *Applications of Social Identity Theory to Research and Design in Social Computing* by Joseph Sheering et al. Social identity helps in calculating many other forms in society. Beyond salience, accessibility and prototypically, there are different types of the way an individual may predictable and evaluated from different dimensions of social identity that are very useful for indulging and predicting the state of individual behavior and also the behavior among the group. (201:2)

Social identity theory suits for each character in the novel *The Rise of Sivagami*. Each character in the novel plays a major role in protecting their viewpoint. Such as the views of the protagonist, antagonist, static or flat, round, and stock are said from their point of view and have their personal sort of narration. Thus social identity theory helps in the unfolding of different views point of a different character. *The Rise*

*of Sivagami* is a novel that brings major types of highly complex characters into the novel. Thus understanding the novel through the theory of social identity theory can pave way for a better understanding of the character. Thus may result in an enlightened viewpoint from the author's projection. That dissection of the novel in the point of view of character through applied theory tiles away for better scope in research.

There is a greater view of the changing role of gender identity. In the way, Sivagami stood for her desire, there are woman who stood for their will. Before heading into the research it will be better if one look into the history and how woman stood for their desire. Many women stood individually or in a group for the cause. They bravely stood against the government and fought for their rights. The indispensable role of those women made a better society for our living.

Sojourner Truth was a women rights activist and African-American abolitionist. She is known for her extemporaneous speech 'Ain't I a Woman?' When Truth find her son been sold for white, she took this case to court and brought back her son in 1828. Truth became the first black woman to win a case against a white man. She is also a writer and one of her famous works is *Narrative of Sojourner Truth: A Northern Slave* (1850).

Susan B. Anthony was a women rights activist and American social reformer whose work is impeccable for the growth of her society. Elizabeth Cady Stanton and Susan B. Anthony started publishing a woman's right newspaper known as *The*

*Revolution*. She stood as a milestone for woman's right to vote. She is the first woman to be depicted in U. S. coinage in 1979, in dollar coin.

Need for economic growth and to bring stability after World War I the government decided to bring women into the work field temporarily. But later after World War II, women performed tasks that is been named man's job. The solid-state and development of women developed after they have their work. Despite their efforts, women are paid less in comparison to men. Due to the constant efforts and protests conducted by women they gained equal pay as men.

Ida B. Wells was a civil rights activist, educator, and African-American investigator journalist. Though she loses her parents and her younger brother in epidemic disease, she tied herself to work and let her family bind with the help of her grandmother. She earned her livelihood as a teacher. She later started to press that project's racism and inequality. Though her press has been destroyed by white mobs she never gave up her writings. After her marriage, she continued writing reports. She was a constant women rights activist and also a persuasive speaker.

To speak of a literary figure Chimamanda Ngozi Adichie is a great Nigerian writer. Noted for her works *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), *Americanah* (2013), *We Should All Be Feminists* (2014). She brings in the character sketch of the religious aspect in her work that she experienced in her life. She is an active feminist and works for the cause of society.

Malala Yousafzai says "I raise my voice not so I can shout, but so that those without a voice can be heard. We cannot succeed when half of us are held back."

Likewise Sivagami voice out for all, in the novel. Sivagami could undoubtedly relate to the woman who worked for the noble cause. Sivagami is the one who protects her friend Kamakshi from other external harm. Sivagami is been portrayed as a better son than a daughter from the notion of her father by the reasercher. Sivagami has been portrayed as a warrior in the novel. Sivagami tries to destroy the evil kingdom of Mahishmathi that is the cause of a better society. As an individual, Sivagami tries to reform her postion and where she belongs. Thus the character of Sivagami is a strong and independent character portrayed in the novel *The Rise of Sivagami*.

Sivagami is portrayed to be a person who thinks on her own and as a one who clutches to her desire. Her valor is portrayed to be more ominous than the male community. She does things that Raghava dread to do. Sivagami is projected to be a woman of great desire. From the theory of Social identity researcher analysis the view of Sivagami trying her best from her core to save her father's name, this is an act done in concern for her in-group. “‘It looks ominous. A ruin...’ Raghava said, but she walked past him, climbing the crumbling steps to the bridge. She gripped the rope on either side and felt the wooden board with her toe.” (Neelakantan, 3)

Sivagami serves the best in every part of her life; she makes the impossible to be possible one. Though Raghava guides Sivagami to not take the route, she proceeds in her will to achieve her goal. The only way she could stand for father is that to find the mystery book that is been locked in the sealed house of her father. Not because she loves adventures she risks her life, it is because she loves her father and to bring the truth out.

Society has been filled with fake stereotypes that women are one to be protected by the male community. But then Sivagami breaks the false stereotypic image. She protects Thimma and her sister from a man who is ready to attack them. She acts as a shield than as a person who hides from harm. The humiliation done to the women community is shown through the man who tries to attack Sivagami and the way the man's unseen smile behind his mask shows how women are considered less and humiliated in society.

Here the social identity theory can be viewed from both Sivagami's point of view and the viewpoint of an attacker. Sivagami who belongs to the family of Thimma, who is well trained in martial arts is a definite protector of her family from the attacker. Thus Sivagami tries to be nice to her in-group members. But from the viewpoint of the attacker, he first tries to get a stone from Sivagami's sister. The stone is the only thing important to him. He might have never disturbed them if he got what he wanted to have. He tries to be good for his cause. Thus validating from both the viewpoint they are righteous to stand against each other for their own cause.

... Sivagami turned around, shielding Thimma, prepared to fight her opponent. The turbaned man was walking towards them. Though his face was covered, Sivagami felt that the man was laughing at her and her attempt to protect a frail-looking old man leaning on his cane and a little girl. Sivagami was not sure whether she could take on such a huge man alone. She wished she had her sword. But there was no time to think. (Neelakantan, 45)

Mahatma Gandhi in the work *To the Women of India* (1930) projects how strong the women are. He states those women are stronger far more superior to that of man morally. He projects woman as the one who understands heart of people effectively. Likewise Sivagami knew her father though she never knew the truth about her father. Sivagami understands her father was innocent and she is ready to fight for her father to prove his deeds.

“To call woman the weaker sex is a libel; it is man's injustice to woman. If by strength is meant brute strength, then, indeed, is woman less brute than man. If by strength is meant moral power, then the woman is immeasurably man's superior. Has she not greater intuition, is she not more self-sacrificing, has she not greater powers of endurance, has she not greater courage? Without her, man could not be. If nonviolence is the law of our being, the future is with woman. Who can make a more effective appeal to the heart than woman?”

Sivagami gained her powerful will to destroy Mahishmathi from the memories of her father suffering during his death. She could not remain silent for her father's death. But she is only five year old girl at that time; she could do nothing against the king's order. The inability to save the life of her father put her life in guilt. More than a daughter she wanted to be brave soldier and claim justice for her father.

More than the horror of her father's death the name labeled for his deeds hurt Sivagami more. He was labeled TRAITOR and never given a chance to explain his view. Sivagami knew that he will not do anything bad from and believed that her

father is a good man. The end of her father turns to be life changer in the life of Sivagami. She trains herself to fight against the kingdom for her father. She is determined to prove her father is innocent and to tear the evil men of the kingdom. Sivagami protects the honour of her father with great valor.

Thus Sivagami kindles the beast in her to stand for her father. By risking her life for her father. "There is no gate, no lock, no bolt that you can set upon the freedom of my mind" stated Virginia Woolf (Quote from Empowerment of women). Likewise Sivagami set her mind for the cause of her father. As a daughter she wanted to set justice and wanted to bring a new change in law of the kingdom. Sivagami brings a change in the society.

She paused in front of the dilapidated temple and closed her eyes in prayer. A wave of anger swept through her. They had destroyed her family. They had killed her father. She had seen him die, inch by inch. Chitravadha, they called it. The poetic name did not mask the cruelty of the punishment. She still remembered how they had locked him in an iron cage and hung it from a banyan tree in front of the arena. They had a wooden board from the cage, and it read: TRAITOR. (*Neelakantan*, 7-8)

Sivagami's thoughts about her father gained her source to stand against a kingdom. When she found her father's manuscript she gained a notion that his father has reason to stand against the kingdom of Mahishmathi. The fearless range and the haunted thoughts of the kingdom burned inside her to destroy the evil kingdom. Thus from the perspective of social identity theory, Sivagami tries to protect justice for her

father. She did never have the thought about him from the side of the out-group perspective.

The untold view of out-group member, that is the member of royal family remains as a mystery. Though the character of the king has been projected as evil but there is no stand to say his actions are harmful throughout the novel. But then it is from the point of view of the reader were the notion of Sivagami is projected. From the view of Sivagami the out-group member are set to have evil identity. It is been revealed through her vengeance to the kingdom.

How she hated the king and the evil kingdom of Mahishmathi. Clutching the manuscript close to her heart, she whispered, ‘Amma Gauri, I swear I will destroy this evil kingdom of Mahishmathi.’(*Neelakantan*, 8)

The warrior in Sivagami made her think of her state, where she finds state of being helpless. She was in the state of asking help from her foe. She wanted to kill the king that was her intention but now her condition was not so, she has no other way she has to accept it. But she would never give up her will and would to bring justice for her father. She did everything to make her forester father Thimma happy. Sivagami stands up as a warrior who senses her situation and later reacts to the need. The skill she learned from Thimma.

Sivagami stepped into a luxurious room with a high ceiling. The king sat on a dewan. A slave stood behind him. The king had grown old since she had seen him on that eventful night. Memories assaulted her and heat rushed through her body. Her nostrils flared. This man had ordered her father’s execution

and here she was before him with a begging bowl. Destiny was playing cruel tricks on her. (Neelakantan, 60)

The character of the Sivagami is like that of Usha Kiran , a contemporary women. Usha Kiran is the youngest CRPF officer. She was inspired by her grandfather and father who were in force. She is the third generation officer from her family to get into force, that naturally build her dream to achieve her goal. Though she is an Chemistry graduate she entered in the field of force because she is always been inspired by her father. She could remember her childhood days when she saw the soldiers march with pride.

From the News article *The Asian Age*, Usha Kiran had shared view as follow, “Getting into CoBRA was definitely my choice. I had this wish during my basic training at CRPF Academy Kadarapur Gurugram. But it was an all male force at that time and no woman ever joined CoBRA.” Though she knew about the risk she moved on with dream and she wanted to be a stepping stone and example for woman with dream of force.

The character of the Sivagami is like that of Usha Kiran, Sivagami strive for her desires. Usha Kiran was inspired to armed force by her father. Though it is job that was preferred not by woman Kiran took it for dream. And she inspires many young girls to achieve their dreams in the field of armed force. Sivagami also stands up for her desires to achieve her dream of proving her father innocence.

Sivagami was skilled as the great warrior. The major skills of the warrior were to observe the surrounding. Sivagami acts more like an armed warrior than a girl who

would suit the societal norms. Sivagami's world was small; she was out of the world for her instinct to take revenge on the cruel king. It is important to have an active instinct for one to match the whole kingdom alone. One has to find as many ways as one could find to match the power of the opponent.

Sivagami could feel the gaze of many eyes on them. Akhila to stop and look at everything, but Thimma hurried them. The stone steps that wound past flowery bushes had started cooling down. The light from the torches lit up the bushes. Sivagami noticed that the palace was huge, with intricate paths and various wings. (Neelakantan, 79)

Sivagami was projected to be a forward thinker that she never takes a long step. Sivagami remains to be a dutiful daughter to her father. She acts more like a son than a typical daughter. Though Thimma is like her father her instinct to save her father's secret makes her unique. Sivagami could guess his uncle is doing something strange. But she couldn't understand. Sivagami's determined act shows her stubborn ideology about her will.

Neelakantan high lights the fact about Sivagami as a self dependent person. But in the name of the social view, she has been sent to an orphanage, and she can only leave the orphanage when she is eighteen years of age. The way Sivagami uplifts her pride make no sense to her age that she outstands the people around her. Sivagami is mature compared to that of her age. Yet she is curious and conscious about solving the mystery behind her father's death.

... She looked straight ahead and walked steady steps, holding her bundle, feeling her father's book inside it with her fingers. A thought stopped her cold. Was this the book Uncle Thimma was referring to? No, it could not be, reassured herself, but the thought kept haunting her. She wished she had confessed to Thimma about the book. He could have told her the entire truth, but he was hiding something. She had no obligation to tell him about her secrets. It was her father's book, it belonged to her, she repeated in her mind again and again. But the bad taste of guilt refused to go. (Neelakantan, 90)

Sivagami played the role of man more than that of women. She is as much like a warrior. To be a warrior it is important to put once soul and body in the same state which is considered to be the toughest part of human life. Sivagami could regain what she learned at the peak of her time. That she managed to fight for her life with Thondaka, with the help of teaching of Thimma. '*Do the unexpected*' the teaching of her foster father, she gained the power with this thought flow. That is rightly said by Margaret Thatcher that is more appealing to Sivagami, "If you want something said, ask a man; if you want something done, ask a woman" from Wit & Wisdom, p. 23.

Sivagami can be compared with Leila Janah. Leila Janah was a social entrepreneur who worked for the cause of poor. She wanted to employ poor people who were educated but unemployed into the digital field, so that they would have livelihood and a job to sustain in society. She considers it to be a solution to poverty. From the news article of *The New York Times*, by Richard Sandomir readers can find the quote said by Leila that "We are fighting the battle of birthing a new venture,

while at the same time trying to show the world that we can inject a sense of justice into the business itself, rather than merely trying to rack up profit.”

Leila Janah worked not just for the profit of her business but also for the people under poverty line. Her thoughts were like growing from both sides both the business sector and also for a cause. She did implement her ideas in Africa and India for the welfare of the poor. More over half the employees were woman from vulnerable society. Sivagami can be associated with Leila Janah because Sivagami is not only a brave girl but also a person who care for other's like Leila Janah. Sivagami takes up the responsibility of nursing Uthanga. Social identity is the factors that influence her to do for the cause of society. This identity been influenced from her father and her uncle. The novelist projects her father and her uncle to be the ones working for good cause.

Sivagami serves as Uthanga's caretaker, who is in a coma state. She makes it her responsibility to take care of him. Uthanga suffers from this condition because of the unintentional act of Sivagami. She takes the responsibility on her own. She did her duty in the orphanage and she managed to do her job that she thinks is divine. Like her father, she serves other people.

It had been three months since she had come to the royal orphanage. After the incident with the knife, Thondaka and his gang had kept a respectable distance from them. Though they jeered at her often, they were careful to avoid any direct confrontation. Sivagami and Kamakshi had taken it up as a holy duty to take care of Uthanga. The boy's condition remained the same.

They had to feed him gruel, which he swallowed with great difficulty. His eyes were glassy and he stared into the distance till one of the girls closed them at night. They changed his soiled clothes, wiped his body with a wet cloth once a week, and kept him free of bedsores. (Neelakantan, 193)

As for the identity theory suggests that individual become more attached to group that they belong. Sivagami is attached to Kamakshi and Gundu Ramu in orphanage. Sivagami willingly involve in situation where she would face the awful consequence of her action. But then she did the work for her friends. When Sivagami finds Gundu Ramu eating the food of the day she joined with Gundu Ramu and let him enjoy the meal.

Even though Sivagami knew that she will be punished for her actions, she doesn't want to spoil Gundu Ramu's joy of having his meal. But then she knows that Revamma would never let her go that easy. As she predicted they are caught. As a brave girl, she let them know it is her mistake. She explains that Gundu Ramu has nothing to do with it. But her words never reached Revamma. Even if that reaches her, she would never agree that the truth is at Sivagami's side.

Sivagami stood motionless in front of Revamma. She decided not to react but she let go of all her desires when Gundu Ramu was targeted by Bakula. Sivagami acts more like a protector of Gundu Ramu. Sivagami would have left him to suffer for his actions. But Sivagami joins him because she thinks Gundu Ramu is innocent and she doesn't want him to be punished. The identity that is been associated with group and work for the cause of the group has been explained.

From the perspective of research that Sivagami is a brave girl who volunteers to protect people around her. She never takes an action without any prior notion. She does everything that would bring better change. Sivagami's act can be described with the identity of courage and with wisdom. She may project to be a great soul with armed skills. Thus Sivagami stands a great protector of her loved once. Sivagami acts more like Gundu Ramu's sister.

'The devils have eaten all the Prasad and were into something pacharam, apacharam. All our prayers have gone waste, Moodevi.' Revamma started beating ,Sivagami stood like a rock, her fists curled into balls. When she saw Bakula rushing to beat Gundu Ramu with the poker used for stirring embers in the stove, her determination broke. (Neelakantan, 209)

Sivagami act as a great decision maker than as a great fighter. For one who understands their state, life becomes easy. They would learn to tackle the situation of life. Sivagami understands her state and later she reacts. She finds the reason for being clam than to fight back against Revamma. Her notion was to get back her father's book from Revamma. She doesn't want to make Revamma angry because that might affect Gundu Ramu.

Martin Luther King, Jr. had said "Life's most persistent and urgent question is, "What are you doing for others?"." As said by Martin Luther King Sivagami does things that would help others. Sivagami is trying to end rule of the evil kingdom for her father and also for the people who suffer. The identity of Sivagami is identified by

the identity of her acquaintances. That Sivagami been projected to be innocent soul with brave head.

Being reminded of all others in her circle she doesn't want to end up with a quarrel with Revamma. Sivagami remain silent even though she knows that her father's book was in the hand of Revamma. The only thing she could think of is that Revamma know nothing about the book. That made her to be set in relief. The identity of Gundu Ramu been neglected because he was brought from the poor family. They find him different. Even when Gundu Ramu is in tears they couldn't understand his pain as they are member of out-group.

Sivagami debated whether to resist or fight against the punishment and finally decided that it would be better not to exacerbate the matter.

Revamma circled them with the cane in hand. Sivagami was scared about what would happen to the book. If Thondaka did something to her father's book she decided she would kill him. She was startled from her thoughts by the loud howl of Gundu Ramu. He had started screaming his head off before Revamma had even touched him with her cane and Gundu Ramu ran, sobbing loudly. (Neelakantan, 260)

Despite all efforts of Sivagami being clam; that doesn't stop Revamma from beating Gundu Ramu. Sivagami felt terribly sorry for Gundu Ramu's state she never wanted this to happen to him. She thought it is not fair for him to be treated so, Sivagami decided to save Gundu Ramu from this. Hence she let Revamma know her act is devilish. Thus by winning her temper, Sivagami made Revamma distracts from Gundu Ramu but instead beat her.

Wordsworth had said, “The best portion of a good man’s life is his little nameless, unencumbered acts of kindness and of love.” Sivagami shows immense love for the people around her. Sivagami’s identity gels along with the person she identifies to be. She try act like a typical boy in regards to the stereotype of gender. She intentionally made Revamma to be angry to save Gundu Ramu. She acts as a protector of her friend.

Revamma started venting her anger on Gundu Ramu. Sivagami’s heart broke on seeing the boy getting caned. She should not have dragged Gundu Ramu into the matter. She had to save him from further punishment. ‘Enough of punishing the child, you mad woman,’ Sivagami cried. It was intended to provoke, and it succeeded. Revamma came to her, raging like a wild bull. (Neelakantan, 260)

When Sakandadasa offers her to leave that would provide her secured life out from Mahishmathi, Sivagami denies it. Sivagami could not resist the forged fact about her father. No one knows the reason behind his actions. Her father is called to be the loyal person to the kingdom, but now he is sealed as a traitor. Sivagami is now being called as traitor’s daughter. She knows that her father have his reason to do something against the kingdom. Sivagami is offended when Sakandadasa project his father to be a bad person.

Sivagami stands up for her father, by projecting her view. She blames the entire kingdom for her father’s death and stands alone for her father's justice. Sivagami replicates the character of her uncle Thimma in courage and the idea of standing alone

against the kingdom as her father did. That she knew her father had his proof to prove against the kingdom. Sivagami at this instant want to prove his father is good.

Sivagami thrive for justice for her father. She wants to bring changes that would fair for everyone. From the words of Maya Angelou that, “You may not control all the events that happen to you, but you can decide not to be reduced by them.” As said, Sivagami never been reduced from her destiny. May be Sakandadasa and people around her like Revamma would bring her down but like beast with will she would raise. Sivagami act much like the son of Devaraya protect his identity.

‘Let the king hang him again if he can. Or let him hang me,’ Sivagami snapped back. Her lips trembled with rage. ‘You are concocting stories and blaming a dead man who cannot defend himself. Shame on you, sir.’

(Neelakantan, 293)

Sivagami is broken when she hears Sakandadasa offer her to leave. He wants Sivagami to be safe. He is concerned about her that she was a girl and she is too young to face the miseries of the world. But Sivagami wants to stand up for her father. She wants justice for her father’s death. Though, she never knows the reason behind her father’s death. She knows that her father was innocent.

Sivagami rightly says about her state as daughter to do the duties to her father. She explains that avenge for her father’s death is indeed her duty. She denies the idea of being a girl would stop from fighting back the foe. Sivagami plays the role of warrior, to avenge for her father’s death. She is keen in her plan of fighting for the

cause of her father. She made her note clear about her vision to Sakandadasa.

Sivagami sketch her identity with the representation of valor.

‘You boast about your sense of duty and yet you ask me to run from mine, swami. Is it not the dharma of the daughter to avenge her father’s death? Should I not fight back in whatever way I can?’ Sivagami said.

(Neelakantan, 295)

Sivagami has been a good friend who always wished the best for her friend’s life. Sivagami proves as a better friend for Kamakshi by standing as a caretaker of her. Concern for the in-group member can also be the reason why Sivagami cares for Kamakshi. The tendency of treating people righteously belongs to the in-group is the instinctive traits of human. More than everything Kamakshi was her only friend.

Though Sivagami had known Kamakshi only for a day, she acts like her bosom friend. Sivagami act as a caretaker who would always protect her friend in any case. Sivagami has no concern about the star if that heard her wish for her friend, but wondered if it could. All that Sivagami wished is a better life for her friend. It is done out of concern and not on the cause for Sivagami’s betterment of life.

Sivagami had known Kamakshi only for a day, but she felt as if she had known her forever. No words were spoken, none were required.

Sivagamicald feel her pain and her longing. Far away, only the tip of Gauriparvat could be seen, piercing the clouds. The morning star was smiling at them, the star on which one could make a wish. *Let all dreams, little or*

*big, of my dear friend come true*, Sivagami wished. She wondered whether the star had winked at them. (Neelakantan, 168)

It is a dream of girls to be proposed by the prince in the world fantasy. In the word of fantasy the most usual answer would be a yes for the prince. But here in the novel by Neelakantan Sivagami rejects the prince. Moreover, she makes the prince to plead for her. Sivagami feels pity for him but then the vengeance for his family takes over. She just ignored him with her laugh. And she walked on leaving the prince in pity behind.

Sivagami have been carved like her father and her identity been carved as though her father. Her father is a skilled person and filled with great knowledge. He used to stand on his own path unlike others. He did worked for the cause of people and never waited for his returns. Though he was marked to be traitor he never gave his will. As the identity of her father, Sivagami wake along with the will to find the truth. She is in the path of bringing justice for her father. Even though she liked the prince at first she regret it because she want kill his entire family.

‘Sivagami, please...’ he pleaded. / But she only laughed more. His hand left hers. Without a word, he turned on his heels and like a chastised dog, he walked away. She stood watching him with rising pity and contempt. She had no time to waste on such idiots. *One day I will kill you and your entire family*, she whispered. She walked towards Skandadasa’s home. It was fortune for her that he had decided to stay on his old house. She had removed

the latch of a window in the rear during her last visit. She was planning to get in through there... (Neelakantan, 385)

Sivagami fights for her own life. Thondaka fights for his beloved friend Uthanga, who is been paralyzed by the act Sivagami. Though Sivagami is the protagonist of the novel, she has her deeds that she had done unintentionally. Uthanga has been paralyzed in the act of playing with Sivagami's father's book, when she tried to get it from him, he falls down the stairs causing him to paralyze. Each character has their notion for its wide range of desire to speak up for.

Thondaka fights for his in-group member Uthanga and Sivagamis fights for her life. Though they have their cause for the fight, Sivagami as women portrayed as a better fighter, who could recover her learning of the past and use it in the time when she needs it. The transition is the most important factor of the warrior. The American magazine Survival Guide titled, *Way of the Warrior: 9 Skills You Need to Know for a Survival Situation* says that "Violence is inflicting harm upon another human. It's ugly and there is nothing fun about it, but sometimes it's a necessary evil to protect yourself and those around you."

From Sivagami's point of view, violence is necessary to protect from the harm that Thondaka tries to create. That she flawlessly tries to manage from the attack. She regains the words of Thimma *Do the unexpected*, she does it in reality. She did do unexpected move that Thondaka never expected. She throws him towards the pillar with a quick move when he try to harm her with knife. That made everyone around her in shock.

*Do the unexpected*, Uncle Thimma's words, which he had uttered many times during her training, came to her mind. / She slowed down so Thondaka could reach her. She stood holding a pillar, panting. Kamakshi trembled and screamed as Thondaka and his closed in. Sivagami stood as if she had not heard them approach. As expected, he came for her with his knife raised. She ducked at the last moment, turned and caught his midriff. She shoved him, using his own momentum, to fling him forward to the pillar. (Neelakantan, 159-160)

Sivagami played the role of the protector of her friend Kamakshi when Kamakshi needs help. Though women are treated to be one who should be submissive, Sivagami breaks the gender stereotype. She acts more like a man than a woman. When she finds Keki bullying with Kamakshi, Sivagami acts quickly to protect her friend. Sivagami forgets her place in orphanage and stands for her friend who needs her. Here social identity theory suggests that standing for in-group for the perception of belongingness has been observed.

When researcher views from Keki's point of view, she does everything for her survival. Society is so, that people like Keki are not given a job or given required facility. They lack even the minimum requirements of life. They are forced to work in the dark part of the world. They later make an identity out of it. Because that's the only thing that makes them live. All their necessity is met by the work they took up. They consider it to be their life savior and they continue to do the same because they have no other go. Keki is no exception to this; though she is portrayed as evil she does her role for the shake finding a place in society.

... Sivagami's hand shot out and grabbed Keki's neck. Kamakshi moved behind Sivagami, fearful. Keki laughed and slapped away Sivagami's hand. The next moment, a knife was being pointed inches away from her eye. Keki froze. (Neelakantan, 196)

A great protector would never try to hurt others unless or otherwise there is a need for an action. Sivagami is the perfect protector of her friend. Sivagami intentionally pretended to attack Keki because she finds a need for it. Sivagami but then subconsciously warned not to hurt Keki. Not for the Keki's security but her and her friend's future deeds. It is rightly said by William Golding through his work *Lord of flies*, "I think women are foolish to pretend they are equal to men, they are far superior and always have been."

Sivagami for the first time observes her power, that she used it only for self-defense from Thondaka. When one understands their power they become confident of what to do and what not to do. The sense of pride in the air is different for the people who understand their power. A person becomes aware and wakes with a conscience when he realizes his power. But that's a great deal for the person who experiences it for the first time. They should have known to analyze and reproduce it.

Elephants can be tamed only when it doesn't know its power. It can be tamed and tied up in a much smaller chain which is just a menial thing for its power until it knows its power. Once if an elephant understands its power no one can take control over it. Is the same in the case of Sivagami, she knows she wants revenge but she

doesn't know away. The power when she felt while pretending to attack Keki gave her the way for taking a step for her past life.

Sivagami grabbed Keki's head with one hand and held the knife close with another. This time the knife was almost touching the eunuch's eye balls. Sivagami could sense Keki's fear, though the eunuch tried to laugh it off. Sivagami prayed she would not do anything foolish. She was not sure she could plunge the knife all the way into Keki's brain. She had never hurt anyone apart from Thondaka and his gang and that was self-defense. For the first time, she was the aggressor. It gave her a sense of power which frightened her. (Neelakantan, 197)

Sivagami played the role of the protector of her friend and warrior in defending from the enemy. Sivagami had also played a major role as a son than as a daughter. That she does stand for her father at cost of her life. Whereas in the society daughter is treated as one who usually plays with a baby doll and one who fear of menial things. But Sivagami stands up for her father that she will take revenge on the empire that killed her father. Sivagami bravely put forth the point that she would stand against the whole empire alone. The attitude and courage of Sivagami projects her more like a man in the field force.

One thinks that fear, joy, and other emotions are common for both genders. That gender may be differentiated according to once emotion and not by the general constrain. That reduces major issues in gender crises. That Sivagami's unbearable pain of losing her father at age of five made her take revenge on Mahizhimthi. The range is

made to revenge on the most powerful kingdom alone. Through the sense of anger Sivagami will be categorized for her gallantry. 'I will not run away. Do you want to know why? I will destroy this evil empire that has killed so many innocents like my father,' Sivagami said. (Neelakantan, 294)

Now women are allowed to entry in the field of non-combat role in armed force by the government. As well as in Air force as fighter pilot and in Naval force too. Women's Royal Indian Naval Service (WRIN) has been established during 1944 that allows women to enter in shore based job that act as a primary base for women to entry in Naval Service. Thus bringing women in each field brings a notion of gender equality to light.

From *India's soldiers 'not ready for women in combat'* by Swotik Biswas from news BBC News article, "While some can argue that women, in general, may not be able to cope with the rigour of combat due to the sheer physical strength required, why deny the opportunity to those who can? In my view, the right of a woman to serve in any role in the armed forces must be equal to a man's as long as the physical and qualitative standards are not compromised," says HS Panag, a retired Indian general.

As said by HS Panag woman should be treated equally as men. In his view a right women in the field of force shall be given a role in force without considering the gender stereotype. Sivagami is a right example of women to serve in field of force. That she is been filled with courage and self-discipline. Sivagami doesn't stop herself from warrior but also she proved herself to be a better friend of Kamakshi.

Sivagami never let Kamakshi down. Sivagami know how to make her friend happy without making her feel bad about her life. Sivagami is a comforting and

protective friend of Kamakshi. She could understand the state of mind of her friend without much effort. It is the idea that one would think good for the one they think as an in-group member. Supporting and protecting the in-group member is inbuilt psychology of nature. Thus it is applicable to Sivagami's friendship.

Sivagami know the life of Kamakshi and that make her task easy to convince her. From *A Philosophy of Boredom* by Lars Fr. H. Svendsen says, "Self-identity is inextricably bound up with the identity of the surroundings." As says Sivagami identity been influenced by her surroundings. Sivagami carries the part of the trait of her Kamakshi. She Sivagami learn more from Kamakshi in orphanage to do her duties. Resulting in better bond between them and the identity of Sivagami been influenced by her surroundings.

Sivagami said, 'I know you kama,' and hugged her. 'Everything will be all right. You will have a wonderful life together. See how you blush,' Sivagami teased her as Kamakshi's lovely face turned red. (Neelakantan, 349)

Sivagami act as a great consoler than as a friend of Kamakshi. Sivagami acts bravely in the place of being a good friend of Kamakshi. The soothing words of Sivagami mixed with love for her friend made the situation ease for Kamakshi. As an in-group member, Sivagami acts righteously for her friend. None other than Sivagami could understand the feelings of Kamakshi. The very fact that Kamakshi and Sivagami have no other friends in the orphanage made them even closer.

Sivagami turned to a sobbing Kamakshi and said, 'Never show you are afraid. Nothing will happen to you. It is only a few days till Mahamakam.

They will not dare to touch you or me before that. I know how to take care myself, and you or me before that. I know how to take care of myself, and you will join him soon, and –’ she started teasing Kamakshi again, and the girl laughed shyly. (Neelakantan, 350)

Though Sivagami left her friend and leave to find the book of her father, she never let off from thinking about her friend Kamakshi. Sivagami wonders if Shivappa could find Kamakshi in this crowd, though he told that he would come. Sivagami even searched in the crowd so that she would leave her friend without any worries.

Sivagami act as Kamkshi’s protective friend than a one from orphanage.

Kamakshi was tense after Sivagami left her, but worry about her friend had given way to anticipation of meeting Shivappa. How he would find her, she had no clue. She kept scanning the crowd to catch a glimpse of him.

(Neelakantan, 399)

Not only Sivagami acts bravely in the novel, the author brought in many female characters like her. Ally was one such character who could act accordingly to the situation. She joined her hands with a force called all-women vigilante army to fight against the corrupt people and to stop the evil Mahishmathi from destroying life of innocent people. She and her crew save the life of people without thinking of their life. They do this under the leadership of Achi Nagamma.

Ally rescues a man from danger. She did find him in a state that he had so many injuries. She thought he was dead but only when she fined his fingers twitched before she leaves. She did find that he was alive. On most occasions, women are the

ones being portrayed to be saved from hardships by men. But then Neelakantan projects his view that women are capable of saving lives irrespective of gender been disclosed in this novel.

A dark, well-built man was lying on his stomach, unconscious. She tried to get hold of one of the branches of the tree, but she was nervous that it would roll and topple the man over. *Was he dead*, she wondered as she struggled to keep up with the fast-flowing tree. There was a festering wound on his back and flies were buzzing around it. Dead—she felt a wave of disappointment wash over her. It was a corpse she was chasing. She was about to leave and swim back when the man's fingers twitched. (Neelakantan, 321)

Ally drew Kattappa out of the river from drowning. She indeed risks her life to save the life of a person who is a stranger to her. Based on the theory that Ally has been filled with helping nature because her in-group member Achi Nagamma and her member are so, they try to save the life of poor people and fought to achieve their dreams. Thus good nature of her in-group member filled Ally with the tendency to help others.

Thus Ally filling the bridge with the purpose of life by rendering service to the society. Though was apart from her group members. Apart from serving the people, Ally represents the world that women could survive alone and she breaks the stereotype about the woman being protected by the man. Neelakantan puts forth the thought of a woman representing power through the character of Ally.

... She was tempted to leave him and go up for a breath, when she saw his foot was caught in the crack of a rock. Using the last drop of her determination, she swam down. She freed his foot and, holding the man by his armpits, she kicked herself up. Jeemotha was climbing up onto the store when she came up, gasping for air. (Neelakantan, 322)

Ally is in deep thought about killing Jeemotha, while they are in a journey. That would be an end to miseries caused by him. Ally doesn't allow her thoughts to proceed longer because she knows she didn't have the information she required happening behind evil side of her kingdom. That killing him without getting information would bring no worth for all the efforts she made. As a warrior, one should have the courage and also the patience for their work to be done.

From *Sources of the Self: The Making of the Modern Identity* by Charles Taylor says that "To know who I am a species of knowing where I stand. My identity is defined by the commitments and identifications which provide the frame or horizon within which I can try to determine from case to case what is good, or valuable, or what ought to be done, or what I endorse or oppose. In other words, it is the horizon within which I am capable of taking a stand." As Taylor says Ally takes stand for desires and stand steady in dream of find the truth.

Ally aimed her arrow at Jeemotha. His back was turned to her. She was tempted to let it fly. She imagined him falling face down into the river, and his blood spreading like red ink on the water. One day she was sure she would do it—but today was not that day. She was yet to extract anything

worthwhile from him. She had given herself to him many times, but had barely anything to show for her efforts. (Neelakantan, 351)

It is said that a great warrior concern is not only to save the kingdom but also to save each people of the nation. Likewise, Ally has a concern for each people. She wants Kattappa to let go free but his condition health is in a bad. They were held in a situation that they find nowhere to go. If Ally let Kattappa free he would find no place to go. The only reason Ally doesn't let Kattappa free. When she finds the right time and place, she would spell words freedom to Kattappa. Let him free from the cruelty of Jeemotha.

Ally often wondered whether she should let the slave go. She had only to utter the words, 'Slave, you are as free as the wind', three times and he would be free man as per the ancient rule. She knew that Jeemotha feared she would do this, which was why he had tied the slave and was making him work like a dog. But even if she freed Kattappa, there was no place to go. They were trapped on this island. She had to wait for the right moment, but she felt miserable seeing the way Jeemotha was treating him. (Neelakantan, 352)

Ally is the most powerful and a highly willed girl to reach her destiny. Fear is a form of protective sense that allows one to protect from danger. Fear stands as a caution for danger and helps to find out and resolve the problem. Ally has feared for upcoming danger in the journey but then she never gives up on her plan to reach her destiny. This shows she is a fearless warrior whose only aim is to achieve her journey.

Ally slipped into the tall grass and started weaving her way through it. She was terrified of snakes, and every step she took, she thought she would tread on the head of a cobra or a viper and it would bite her. She would die here, without doing anything worthwhile in life. Blades of grass scratched her face and drew white lines over her black skin, making her itch everywhere. She willed herself to make her way through the swaying grass. The breeze picked up the pace, bending the blades as it howled past her ears... (Neelakantan, 367)

Ally fight against wild dogs alone. She handled the situation best of her; her only concern was not to alarm Guha's men. But the bark of dogs made them note that Ally might be there. She manages to escape from the dog but not Guha's men. She knows she would die later or soon. And her final destiny is to destroy the evil. She has no evidence of illegal works and hence she wanted to bring justice on her own.

She kicked the next dog that attacked, sending its scampering through the bushes. The other dogs were wary now, and they circled her, growling low all the time. She kicked a stone at a dog's snout, and the animal rolled down onto the ground, yelping. Blood sprang from its wound, and the other dogs ran to lick it. She dove away from the pack and took off. She was aiming for a huge banyan tree ahead. The dogs started chasing her. Their barks will have warned Guha's men, she thought with desperation. She could hear their panting. Any moment now one of them would jump on her back and rip open her neck. (Neelakantan, 368)

It is a breathtaking note of imagining a place surrounded by wild dogs. The most dreadful is being in the same situation alone. It takes a lot more effort to handle such a situation mentally. Ally is held in a situation where she should face the pack of wild dogs. Ally could sense the wildness of the dog to tear her flesh with a shift move. She did end up facing the situation alone. Though the dogs bite her she put them down by slamming away them. She let the situation in ease by her skills.

Though our pride and heritage taught people are the same, the variation in custom and heritage made women as puppet under the hands of man. Still, the situation is the same that only a few women shine from the darkest side of the world. No matter woman achieves their destiny they are no longer celebrated as a man until when they achieve something higher than they are expected.

Ally proves strong enough to protect her from hard surroundings. She encores the act of defense from the skills she learned from her crew. She could manage to lead a life of her own. Which is a sign of leadership and that makes her unique in the novel. The ability she gained from her in-group is the reason for her survival. Ally could never achieve this state if she never met a people of such. Thus bringing up the core of a person depends upon the people they are surrounded.

... A huge dog had sunk its teeth into her flesh. She tried to kick it with her other leg, when another dog jumped from the bushes on her left, its teeth bared, gunning for her throat. She caught its neck. It struggled, twisting its body to get free. She could feel its foul breath on her face. With a scream she slammed it down... (Neelakantan, 368)

Ally puts an end to the slave life of Kattappa even in the last minute of her life. Though her life is in danger she thought of Kattappa's life, which determines Ally's humanity. Ally is filled with good motives and regards the life of others that arise from her team that follows the words of Achi Nagamma. Achi Nagamma fights for the cause of poor people and to destroy evil. Ally also develops the same quality to help the needy.

In the eyes of Ally, Kattappa is a person who needs free air to breathe and not as a slave who should live life by serving others. Thus she proves herself to be as a great leader and woman of great courage. Thus she stands as a strong woman character in the novel by gaining a greater stand in the novel. That makes her equally important as the protagonist of the novel *The Rise of Sivagami*.

Ally let out a cry of celebration as Kattappa ran towards her. 'Kattappa, you are free as the wind. Free as the wind, free as the wind. I free you. Go wherever you want,' she cried at the top of her voice. (Neelakantan, 392)

Ally did her best to stop the bad. She destroyed the storehouse of the stone, which had taken months to again. She knows that her action would bring her death but she wants to do it because it would save many lives. Ally is happy that she gave freedom to Kattappa. Ally is acting as a great leader who would devote their lives to the cause of others. Ally is from a poor background that made her fight for the freedom of Kattappa and that saved the lives of many.

Ally had destroyed the fruit of months of preparation. It would not be an easy task to get all the stone back and it would take several days to make another

statue. She felt proud: for the damage she had caused, but much more so for Kattappa. By freeing him, Ally felt she had done something noble, something divine. Ally laughed through her tears and dried her eyes. She felt happy and alive. She turned to see where Jeemotha was but could not spot him anywhere. Time to escape, she thought. (Neelakantan, 393)

The complete poverty mindset of society has been brought through this song, is class division makes the life cycle of lower-class people's very worst. The rich are getting and poor are getting poor. The pun in the lines establishes the reality of society. Through the character of father and son reciting the song, that is been said. It is important to take a note of it, because song plays a major role in understanding the class division and a supportive key to Sivagami's view over the kingdom.

*Nanna, Nanna, why is the soldier so fat? So fat? So fat? Does he eat a pig every day?*

*No, son, no. Know that he has some special food and drink every day.*

*Nanna, Nanna, why is the nayaka so fat? So fat? So fat? Does he fry his mutton in ghee?*

*No, son, no. Know that he has some special food and drink every day.*

*Nanna, Nanna, why is the adhikari so big? So big? So big? Does he drink Soma of gods?*

*No, son, no. Know that he has some special food and drink every day.*

*Nanna, Nanna, why is the karyakarta so rich? So rich? So rich? Does he eat sweets dipped in honey?*

*No, son, no. Know that he has some special food and drink every day.*

*Nanna, Nanna, why is the bhoomipathi so strong? So strong? So strong? Is it because he eats gold?*

*No, son, no. Know that he has some special food and drink every day.*

*Oh, Nanna, Nanna, why is the pradhana so wise, so wise, so wise? And why is the maharaja so great, so great, so great? Is it because he too eats some special food? /*

*... 'Son, son, it is the blood of the peasant, the sweat of the weaver, the flesh of the artisan, the words of the poet, the trade of the trader. It is us they all eat and become fat, strong, rich, wise and noble' (Neelakantan, 380-382)*

No one would wonder a troop of women can take over pirates and their members. But then Jeemotha and his crew have been defeated by Achi Nagamma and her girls. Jeemotha is powerful that he can destroy a whole village in one go. But they are defeated by Achi Nagamma because of her skills and trained girls, who were well versed in archery. And now Jeemotha feels the power of a woman that he never experienced. It is means that identity of person dependence on the way one develops.

They had tied him to the mast of the ship, near the crow's nest, his legs dangling forty feet above the deck. It was a miracle that he was even alive. /

The ship was cruising slowly up the river. The breeze was mild and the sails billowed a little, catching the wind. The log that had blocked their way had been freed and he could see it floating behind, secured to the rear of the ship by rope. *The woman was a curse for mankind*, Jeemotha thought. She and her blasted army of women! Who would have thought he would be defeated by a bunch of peasant women, led by an invalid and beyond. Even in the pearl islands where he traded slaves. Men would laugh at the once-feared sea pirate. (Neelakantan, 277)

Achi Nagamma is a seventy-year-old woman. From the typical point of view of old age is considered to be weak and timid. In the case of Achi Nagamma, she breaks the entire stereotype about age. Achi Nagamma is shift in her moves and mastered the great skill in her art of remembering things. In many cases the idea about aging is considered to bring, loss of memory. She even manages to remember the things her grandfather had taught her.

Achi Nagamma tackles her opponent shiftily that Jeemotha ever expected to be. She stands as a great leader who would lead her troop without much effort. It is the idea of saving more people might keep her young. She is been with the in-group member of active skills, thus influencing her shift moves. As a leader, she is the one to take reasonability over her crew, and she would want fast in her moves.

He lunged at her and she swiftly moved to the side. Jeemotha fell flat on his face. Laughter shook the deck again. He tried to get up, but the tip of her stick pressed down on the back of his neck. ‘Srimant, when I was

small, my grandfather told me about the sushmana naadi, the nerve that is inside your spine. He used to say that one good tap at the right spot is all that is required. Even a seven-decade-old woman like me can give a good tap. Srimant, would you prefer to crawl for the rest of your life like a worm?’  
(Neelakantan, 284)

Greta Thunberg is a great social activist, noted for her idea on climate change in her teen age. She did start to leave the school every Friday for the cause of climate change. She soon gained the attention of the youth and started spreading her view to save the environment. Though she was from a well-to-do family she let go of her comfort zone and protested for a change. She eventually brought a change in her family and so would society in upcoming days.

She is tested with Asperger's syndrome kind of developmental disorder; she takes it as her super power. Though she gets a lot of opposing from great powerful people she trusts on her idea. Greta had said in a great speaking to BBC in 2018 that, “It felt like I was the only one who cared about the climate and the ecological crisis.” Likewise Achi Nagamma evolved from the life that taught her to stand strong and to fight the world alone. That would take the attention of the whole world later.

Great change occurs when one faces something of a big challenge. Evolution occurs with the strongest will for development to adapt to surroundings. Thus great people evolve from the toughest condition. Achi Nagamma is from the hardest life that leaves a painful memory. She had experienced the pain of losing loved ones. And so she made all things alone and gathered her force to save people like her.

‘Men like you are curse to humanity. How many families you have destroyed, how many orphaned, how many people have you kidnapped. Srimant, I have been trying to put an end to this business from the day I lost my family to a raider like you. My two sons were killed, my daughters-in-law taken, and my grandchildren went missing. For four years I roamed from one end of Mahishmathi to the other, raving mad, searching for my grandsons and my little granddaughter. Four years, till I met Hatayogi Sidheshwara, who cured me of my madness.’ (Neelakantan, 285)

Achi Nagamma is a strong character of the novel. She represents the devastating part of life. She stands up on her own will to fight back the evil. She gained power through her will to save people. The quote from *The Forgotten Locket* by Lisa Mangum says that “She was a woman who knew who she was and how she had gotten there.” Achi Nagamma is an perfect example of creating her own identity, with influence life and her fellow people.

It is important to note character of Skandadasa that supports the theory of Social identity theory. Skandadasa remains a perfect example of being truthful to once job. Though he is from the so-called low caste, he reached a higher position because of his efforts. From the ideology of research that growth and development of life Skandadasa he had the support of noble, the king. Not that king provided him everything but he is the part of a life-changing moment of his life. Thus the characteristic feature of noble dragged him to a better state.

Skandadasa never let his pride down that no one would dare to insult of his low birth in front of him. But still, he is demarcated for his low birth in his kingdom. Though he knew this, he never reacts to it. He takes complete responsibility for his action. Thus being a higher official he would speak loud for the right of his kingdom. He is quite extraordinary that he would never speak up for his own.

Skandadasa had built up his reputation with hard work and dedication in a career spanning twenty-three years. At the age of forty-five, he remained a bachelor. He was married to his job. He always prided himself on his capability to do any job efficiently. When Prince Bijjala was almost killed by the elephant, he was the one in the durbar who was most vocal in criticizing the incompetence of Senapathi Hiranya and Dandanayaka Pratapa... (Neelakantan, 145)

When Skandadasa enquires about Bijjala the answer from a slave made him astonish. It is indeed Kattappa who was the untold hero of the story. He is the symbol of bravery and loyalty. He also stands as a symbol of slavery. He was bonded to his duty and he never breaks it. Though Skandadasa is determined to serve his nation he is no match to Kattappa selfless act. Thus Kattappa from lower standards brought with high values would know for his high standards. That upbringing of Kattappa and person around him influenced identity.

The slave's lips trembled. He prostrated before Skandadasa and cried, 'Don't tell anyone, swami. No one should know. If someone knows my master was drunk and had to depend on a slave to save his life it would be a great insult

to him. Please do not tell anyone...’/ Skandadasa was touched by the slave’s words. He had prided himself for having suffered a great deal of ignominy for the sake of his country, and here was a slave who had almost died to save his master, who did not care whether he lived or died. The slave’s sincerity pricked the bubble of Skandadasa’s pride. Work without expecting any reward—Nishkamakarmi—the word had a new meaning for Skandadasa. (Neelakantan, 216)

It is oblivious that Sakandadasa had studied a lot. When he finds about Gauridhooli, no one is ready to explain about it. He understands that it is important to know about it. Unless he knows about it, he could not react to the effect of the Gauridhooli. He certainly knows that experimenting with unknown material will cause a huge problem for him. He is unaware of the intensity of the Gauridhooli and its properties. But still, he wants to work on it for the welfare of his kingdom.

‘Bah, superstitions. If you are not ready to tell me, I shall find out. This needs to be studied and meticulously recorded for posterity. This discovery should not die here. It has to be bettered; we should find other ways to use it. Give me the pot. I shall do the experiments myself. I am sure some old books will have references to Gauridhooli,’ Skandadasa said reaching out. (Neelakantan, 331)

It is important to note that discrimination is a major part of the king’s rule. The king and his family are considered equal to god and they are respected. For Bijjala is concern he makes use of his royal position to slam down people. He feels he is being

polluted by touching the soldier that he considers himself to be higher than others. He never tries to understand the state of poor people.

‘Water,’ he growled. He had polluted himself by touching the ugly old soldier, even if it was to slap him. A guard came running with water and poured it so Bijjala could wash off his sin; he stood a few feet away, careful not to touch the prince even by accident. Bijjala shook off the excess water from his hands on the face of the guard. He then spurred his horse and galloped past the still-kneeling guards. (Neelakantan, 337)

The King's life is meant for his people, later on, that people started believing that the life of the king is important than all. King should think only of his people's welfare. As said Maharaja finds the act of Bijjala is unfair. Upon Skandadasa's overview, Maharaja made Bijjala bid forgiveness from the soldier. He does it with a great vengeance against Skandadasa whom Bijjala considered to be its reason.

Maharaja stared at Bijjala and gestured for him to do his bidding. The entire sabha was watching him. Bijjala burnt with shame. The news would spread. He looked at Skandadasas. There was a smile of victory on that black face. He had come to get Skandadasa dismissed. And instead, he was being forced to touch the feet of a lowly soldier. He gritted his teeth. (Neelakantan, 344)

As a daughter, she wanted to have her father's book. Though she is too young to fight against the security of Sakandadasa, she did want to do so. She acts more like a brave son who would readily go for a strike to protect his father's book. Though she is ready for action she wanted her friend to be safe. She doesn't want her friend

Kamakshi to get into any kind of trouble. Thus act more like a protector of her friend and warrior to save her father's book to epitome justice.

'I heard he has not and I hope he has not. We will break in, get the book and escape,' Sivagami said. She felt a pang of worry, but hid it well.

Kamakshi was not in favour of breaking in—she was afraid Sivagami would be caught. But nothing was going to stop Sivagami. After her last conversation with Skandadasa, she could not just leave it there. She had been racking her brain trying to devise a plan to recover it. After she was called to Sakandadasa's office, Revamma had made sure that Sivagami was kept away from her friends. That morning she had gone out somewhere, and Sivagami had seized the chance to meet them.

(Neelakantan, 346)

The most odious thing about gender identity is people get hold of the loop in identity crises and use it for their benefit. Keki is one among us character who usually tries to get a handful of desired things from her identity. Keki uses her identity as a transgender to make her living. She makes use of every other opportunity that she gets. Keki uses Bijjala to represent her friend. Both were evil in notion and thus the identity of the same boat made them understand the things in common between them.

Keki cried, 'Peace. Hold on. This prince is innocent. He is not like others. He is our man. He is our client. He is sympathetic to our problems.' Keki took hold of Bijjala's hand and raised it high. 'He is our friend. My friend.'

(Neelakantan, 340)

The identity of women is taken for granted in society. That submissiveness and the role-play of women defined the standard of society. That here the role is taken to hide in society to sustain the superior. That Brihannala uses the role of transwomen to hide her identity and gave to take revenge on the desired enemy. It is the state of Brinhanala and the untold story of the past that is been related to Brinhannala's mother.

‘As long as it takes to achieve our dream, Nala,’ Brihannala said, and added, leaning towards the merchant, ‘I had warned you before, too, brother. That you should not call me anything other than Brihannala. ( Neelakantan, 77)

Skandadasa is the best example of a changing identity. That Skandadasa improvised his state from low caste to able successor of Parameswara due to his great effort. Thus he severs as a role model for many low caste people. Thus implying identity theory he groups to peak among his peer group. Though they were many official higher than him, he is been treated high because severed his duty and worked to grow to a higher position.

He wanted to prove himself an able successor to Parameswara. He had neither legacy nor money. He belonged to a low caste and had come up through patient labour and determination. Becoming mahapradhana was something he desperately wanted to do. It would be the culmination of a journey, a promise he had made to himself when he came as a starving nobody to the city of Mahishmathi, thirty years ago. (Neelakantan, 147)

Neelakantan tried to sketch the character of Bijjala who is arrogant. The social identity theory of class has been portrayed here that Bijjala is born noble; he tries to rule over others. Though Bijjala is less powerful comparing with other soldiers, his power over others made him think that he is superior to that of others. No person is created evil but they are made under some circumstance. Bijjala was one such he is made up in some situations. Whereas social identity theory plays a major role in understanding Bijjala's real state.

The offense and cruelty faced by Bijjala is a mental reflection. That reflected in his behavior that he develops hatred towards other common people. The development of his self-urge made in him to develop behavior that no one feels appealing. That's a hard situation for Bijjala to accept that his coward brother Mahadeva gets all the goodwill of people and his father. Thus turn him into inhuman among other people. Resulting in creating a bond with the wrong people like Keki and his friends.

Unfortunately, the king never asked him anything. He consulted more with Mahadeva. His brother was a coward; an effeminate fool. He was able to win everyone over with his words. Bijjala did not find any need to use sweet talk. His sword was enough for him to make people obey him. He would rule over everyone with an iron fist. People should shiver when they heard the name Bijjala. (Neelakantan, 334)

Kattappa is an able assessor of Malayappa, who serves as a slave for the royal family. Though they are strong enough to rule Mahishmathi, they serve as a slave. They are bonded to duty and to aid the royal family is the only lifeline of their family.

That made Kattappa life to be his cursed because of his ancestor deeds. Kattappa is a skilled person to face a troop single-handed but he fears Bijjala in the name of slavery. He weeps for mercy from the wicked prince.

Kattappa has been tormented because of the practice of slavery and he is capable of stopping the deeds caused by slavery but not because he is bonded to his duty. Kattappa has been brought under a circumstance that slave doesn't deny their lord and hence he is trained to obey his lord. He fails to think of his own and loses his freedom. As a result, Kattappa is held in a situation of fearing of Bijjala from the petty cash. Thus the situation is a person been brought up marks once trait.

...Bijjala wound the lash around his arm and cracked it again. Kattappa took a step back in fear, stumbled and fell down on his back. Bijjala towered him, his curly head blocking the sun. Kattappa could feel the dampness of the grass, and was acutely aware of the sharpness of the grass tips. He crawled on his back, pushing with his hands and legs to slide as far away from Bijjala as possible. (Neelakantan, 14)

A well-trained trait can be higher or dismal accordingly. As per the social identity theory, a member of the group acquires his character from his in-group member. Kattappa builds his strict law of slavery from his in-group member. He finds it right as being treated as a slave which is characteristic of being used to for generation. This makes him feel noble of being touched by Prince, which is a mere fact of life.

No slave had the privilege to be touched by a royal unless it was during the war or in the line of duty. Unless it was to his life, a slave was allowed to touch only the feet of his master. A prince touching him, thanking for merely doing his duty—such things were unheard of. Even the king had touched him. Words choked in Kattappa's throat and he stood dazzled by his fortune. (Neelakantan, 23)

It is amid the duty of the slave to protect his master. But from a broad perspective, the researcher felt that there is tension created in the ground-based on protecting the prince. Both parties Kattappa and Skandadasa are in the same stand of protecting the prince Bijjala. The only thing is that their ideology is different. As in-group and out-group members are with the same intention, but with different perspectives.

Kattappa landed hard on his feet. He had precariously hung on to a window sill when Skandadasa had come, and then quietly climbed up to the balcony of a nearly mansion. He had laid low, and when he was sure Skandadasa had left, he had jumped, with Bijjala on his shoulders. To his horror, he found that Skandadasa was amid a crowd of Whores a few score feet away. (Neelakantan, 183)

The cruelty faced as a person from slavery has been projected in this novel into its depth. Human even as a worker is expected to be treated with humanity and humble gratitude. While thinking about the life of the individual which is highly doubted in the case like a slave, they are treated less than the animals. Kattappa states that he is

no good than a horse that horse has good shelter and good food. This indicates the state slave, how they are treated, and how are their livelihoods?... which stays as a mystery for the bright side of the world.

This was his fate, the fate of his ancestors. He was nothing but a slave, a slave who was supposed to give his life to protect the royal family of Mahishmathi. Yet, somewhere deep inside his heart, it hurt. He was better than a horse, or perhaps that was an overestimation. Horse had better food and had non-leaking roofs over their heads. (Neelakantan, 14)

Mahadeva though he is a prince, he is poor in the armory. He could not stand against Shivappa who is a slave though well versed in the art of armory. He is defeated by Shivappa and he is now waiting for the end of his life. Shivappa as a slave he let go of Mahadeva instead of killing him. He decided not because Shivappa might find pity on Mahadeva. But Shivappa would know the reason behind it.

Mahadeva lay wheezing on the grass. Tears of defeat made everything hazy. He waited for the slave to cut off his head. He had tried his best to stop Shivappa, but his best had not been enough. He saw Shivappa's face looming above him. He closed his eyes, waiting for the cold steel to coil around his neck. (Neelakantan, 424)

Sivagami saw how Skandadasa who is a higher official from a low background. He is been discriminated against for his caste and his color. He is an honest man that earned him the respect of the king. Skandadasas wanted to be a loyal servant of his kingdom. And so he stands against all the illegal activity. For the people of crime,

Skandadasa becomes their enemy, thus risking his life. Yet Skandadasa fights for good never letting him down for any crime.

Sivagami saw Skandadasa's becoming pale. *A few steps more, a few steps,* she repeated in her mind as she inched towards the window. Rudra Bhatta hesitated, unable to bring himself to touch an untouchable. Keki stepped in and started searching Skandadasa. The mahapradhana somehow freed his right hand and smashed Pattaraya's chest with his elbow. The bhoomipathi's grip loosened and Skandadasa freed his other hand well. He hit Pratapa who was thrown back with the impact. The dagger fell from his hand. Skandadasa tried to run caught hold his leg, bringing him down on his face. (Neelakantan, 437)

When Sivagami entered Sakandadasa office she fined Sakandadasa fighting with Pratapa and his crew. When Sakandadasa find the presence of Sivagami in his place without any second thought he threw the pot he had. He asked her to run away with the pot. Sivagami saw Sakandadasa dying in the act of saving the truth. But to Sivagami it is the truth dying in the form Sakandadasa. She finds it more important in the case of Sakandadasa and hence she decided to save it.

Sivagami grabbed the book and threw it again. This time it cleared the wall. She took off. Pratapa screamed behind her, brandishing his dagger as she ran for her life. She had no idea what the pot contained, but if big officials were willing to kill the prime minister of the country for it, it must hold something important. A man like Skandadasa was ready to die for it. She thought she

would be able to use such a significant secret and then felt ashamed that she was having such thoughts. The face of Skandadasa as he died came rushing to her mind. His death should not be in vain. She held on to the pot firmly and continued to run. (Neelakantan, 440-441)

Though Shivappa and Kattappa were brothers they belong to different ideas and different groups. Shivappa comes to rescue his girl but for Kattappa who doesn't know the reason behind, he attacked Shivappa. For Kattappa, he must protect his master from out-group. As for the social identity theory, the in-group and out-group members may have clashed in the idea and comparatively, they would support less each other.

Shivappa wanted to tell him that he had not come to fight, he had not come to rebel. The woman he wanted to marry, the girl with whom he had weaved countless dreams, was getting raped inside by his master. He would have gone away with her, leaving this bloody country and its inhuman practices to rot in its own hell. Why did you stop me, brother? Why? Why? Tears streamed down Shivappa's eyes, but he could not talk. (Neelakantan, 448)

Kattappa realize that his brother's intention, but he is too late to act. Kattappa felt heaviness in his heart. He finds Shivappa would have saved his girl if he did allow him. Those entire clashes occur when they identify themselves belonging to a different group. Shivappa believes in freedom belongs to each individual. Kattappa believes in fathers' words that they should be loyal slaves to his master.

Inside the room, Kattappa collapsed to his knees. What had he done, what had he done, he lamented. He buried his face in his palms. He had done his dharma, he had acted as per his conscience, yet he felt no solace in that fact. Bijjala gave him a final kick and left the room. Kattappa could hear the heavy tread of his master's feet. He heard his laughter when he saw Shivappa. (Neelakantan, 451)

Sivagami does everything to save her life. The only thing that she wants is revenge for her father's death. When she was trapped by Pratapa, she runs to the palace where she hits with a rebel. When the opponent with a sword approached her, she is left armed less. Sivagami uses her finger to grab the sword and put down the opponent. This proves Sivagami's valor. As father the daughter is, she proved herself to be a daughter of warrior.

She opened her eyes and saw the sword was a finger's length away from her neck. The masked man's eyes stared into hers. She did not think. With a yell, she grabbed the sword---the edge cutting into her fingers---and yanked the man down. The masked man had not expected it and he lost his balance.

Sivagami watched him tumbling down the steps, past Pratapa. She dropped the sword on the floor and shook her palm in pain. (Neelakantan, 455- 456)

Sivagami grabbed every other opportunity she could. She made the king believe that she wanted to protect the kingdom but to be true she wanted to destroy the kingdom by staying in. She wanted to prove that his father is innocent. Sivagami

wanted to reframe the name of his father, which is framed to be traitor Devavraya. She acts more than her age. She acts more like a warrior in force to save her father's name.

The Maharaja stared at Sivagami; he saw the bloody stains on her hands and on her dress, and a rare smile lit up his face. 'Who would have thought that the traitor Devavraya would give birth to such a brave daughter? You shall be rewarded. Brihannala get the rajavaidya, for my beloved slave is injured. And take this brave girl to your room and attend to her needs. She shall be suitably rewarded in the sabha.' (Neelakantan, 458)

Mahadeva is considered to be out of the kingdom. His brother Bijjala would never treat him as his brother. Most of his people would never treat him as a prince.

Mahadeva is considered to coward and in the cable of protecting himself from danger. Hence he is left out his kingdom. The only person who sees his good side is his father and very few people who understand his goodness. His father would always ask the suggestion a Mahadeva; he believes that he has something to do with his soft-spoken heart. It is been proven from his poem that he recite after an attack.

Looking into Bijjala's eyes, Mahadeva recited in his rich voice:

'Courage is neither in the show of power

Nor is it in the absence of fear

Courage may be shown in a war against others

What use is it, if in the war against self it withers?

Enemy is not the one to hate,

But enmity and the cause for it

Courage is not in slaying man or beast

War creates nothing but a vulture's feast

Eyes should neither have fire or fear,

But the sight to see all that God holds dear.' (Neelakantan, pp. 463-464)

Sivagami is filled with emotion when she regains her father's position. As a daughter, she made her father proud. Though she was against the kingdom she accepts the position because that was her father's position. The notion of attachment to her father made emotionally attach to his job that she can't regret. "Sivagami could not believe her ears. From the orphanage to a position of power. She had reclaimed her father's lands, and his title. She felt like sobbing with joy. She pressed her lips together and squared her shoulders." (Neelakantan, 468)

Though Sivagami is strong enough to achieve her goal and will go for her desires, she lost control when she finds her foster father is the one to be assassinated first when she came to the power of Bhoomipathi. Though it is her duty as Bhoomipathi to assassinate the one king says, she loses her control for her foster father. She is held by duty and with the concern for her love her Uncle.

She collapsed to her knees in front of him and started crying, covering her face with her palms. Thimma's trembling hands caressed her head, just as they had when she was a little girl. (Neelakantan, 469)

It is from the words of Sakandadasa it is rightly said that one can change the system by being part of the system. Society has been filled with many dark sides. One cannot see the dark part of society from the outside. Likewise one cannot change society from the outside. The only thing that can bring change is one should be part of society and try to make the change by being part of the society.

‘Fight all you want, but you will never win. You can change a system only by being part of that system, by being part change. You are filled with fury and have lost the ability to think straight. You have only thoughts of revenge in your mind. By staying here, you are risking the chance life is offering you. You can fight or change things only if you are alive.’

(Neelakantan, 295)

The novel *The Rise of Sivagami* is an epic novel. The author tries to portray the woman as brave souls, unlike any other writer. The minor characters have also paved way for understanding the reality. The mix of love, nature, and war made the novel brilliant with bright on go for the reader. Thus applying social identity theory this helped in better analysis of the novel.

***Chapter-IV***

***Conclusion***

## Chapter IV

### Conclusion

**"Humanity is waiting for us. Not to hear about our actions,  
but to see our actions."**

**—Hany El Banna**

The whole idea of the research is all about gender that is been portrayed in different perspective. The research stands as an epitome to understand the gender without being biased. The prejudice over gender stereotype that is been broken down in the process of understanding the subject. In most common occasion it is believed that gender has a particular trait for each and that is been deconstructed to simple idea that gender cannot be marked under certain trait.

The false stereotype about gender been reciprocated through the characters of Yuvanashva and Sivagami. That woman is the one to act docile and men are the one to act brave. The idea been disseminated to understand masculinity and femininity have nothing to do with gender. Focusing on the aspect of gender identity, the research plays a major role in understanding people's identity.

The analysis of the work *The Pregnant King* by Devdutt Pattanaik and the work *The Rise of Sivagami* by Anand Neelakantan from the perspective of Social role theory and Social identity theory paves a way for the better understanding of the social culture, biased life and identity. The research work is a tribute to life of people who suffers in the name of role and identity, to bring a change in their life.

The chapter two of the research is about the novel *The Pregnant King*. That talks about the identity crisis of Yuvanashva, with the use of role theory trying to bring out the pain and agony faced by the king Yuvanashva in the name of gender stereotype. Yuvanashva who does really want to enjoy the role of mother, but his role as king denied his right to enjoy his freedom. He is been rejected as a mother by his son. He is thus put mental tournament resulting in leaving his kingdom and his family to find peace.

The novel *The Pregnant King* is a complete mythological work that speaks up for the untold side of human life, which has been denied in the name social practice. Devdutt Pattanaik rightly says,

*Within infinite myths lies the eternal truth.*

*Who sees it all?*

*Varuna has but a thousand eyes*

*Indra a hundred*

*And I, only two. (Pattanaik, author's note)*

Devdutt Pattanaik brings out the reality of seeking life in different ways and not with fixed opinion. Understanding life is a difficult task when one sees with the notion of prejudice over the way should a life been lead. But life become easier when one goes with their perception. As life teach everyone great lesson with experience.

Likewise role play a major role in life of human which are inappropriate in some cases.

*The Pregnant King*, the novel moves along with the life of Yuvanashva. That people switch role to the change, and society's inability to accept the difference is the major theme of the research. Shilavati to serve as wife of Prasenajit and as a queen of Vallabhi, after her husband's death she takes the place of her husband. She did better than a king could do to his kingdom. But Shilavati has been projected as a cunning and evil person. And she is been casted to be one who runs behind the power.

Though Shilavati has been projected as an evil queen described as a person runs behind the power the fact that she served the kingdom to protect it. She severed the role of king well that brought her kingdom wealth and prosperity. She showed her knowledge that is equal to that of Shiddhas that make her unique. But Shilavati is blamed for her skills and blamed for taking the role of her husband.

Mandavya accuse her, 'Everybody in the palace thinks so. They say first you prevented him from marrying. Then you made him sterile and now, when everything else has failed, you are trying to kill him, as you killed your own husband. Why else would you, a mother, not go to him when he lies sick in bed? Everybody in the palace is concerned about Yuvanashva's health. And you are not even aware.' (Pattanaik, 178)

Yuvanashva is young charming and a person who listens to the words of his mother. When he is married, he is forced to become a father soon because the kingdom requires it's heirs for its safety. He got married thrice, but he is only in the

role of husband. Everyone wanted him to become a father soon, which makes no sense for being king. Yuvanashva has been projected badly for his unlucky condition to take up the role father.

Yuvanashva has been denied the role of being a mother of Mandhata. He is the one to physical mother of Mandhata, though Simantini take the role of mother of Mandhata. Yuvanashva is the physical mother of Mandhata but denied to play the role because of fear of the societal norms. It is been clearly explained that Yuvanashva been rejected to take the role of mother of Mandhata, whenever ceremony been conducted Mandhata never been celebrated as a prince because he is not born out of woman.

Mandhata had almost been weaned. Simantini enjoyed the child his first meal of rice boiled in the milk. Had Mandhata been born of a woman, this annaprasanna samskara would have been a great ceremony held in the Mahasabha with the child sitting on the lap of his royal father. But it was conducted privately in her chamber with only Keshini and Asanga as witness. (Pattanaik, 229-230)

Yuvanashva is the one to give death sentence to Sumedha and Somavati for switching the role from friends to couple. It is their personal life of Sumedha and Somavati that is been interfered by king. He is the reason to put an end to their life as he could not accept them as married couples in the path of dharma. Yuvanashva acted according to the dharma of king to make society to stand with balance.

But fate has a different destiny for him, instead of taking the role of father; he has to take the role of the mother. Yuvanashva badly wanted Mandhata to call him as mother; he gave birth to Mandhata. Yuvanashva is denied by Mandhata, by his wife's, by his mother and by his people as a mother. And hence he left everything he had and left his kingdom. Thus switching of the roles made the society let not to accept him. He is portrayed to be the ugly truth of Mandhata's untold birth.

A strange name. Nlakantha Bhairavi. The blue-necked god who evokes fear. Shiva's name after he drank poison. Is that what he called the magic potion? Poison? Did he feel he was a monster after the poison changed him forever? A freak who frightens all? Mandhata felt the guilt returning. When the truth was revealed, he had rejected Yuvanashva, turned away from the truth. Yes, at that moment, Yuvanashava was Bhairavi, an ugly truth he did not want to face. (Pattanaik, 347)

Sumedha and Somvati is the symbol of pure love. Somvat switched the role Somvati to save his friend from being punished. Sumedha then realised his true love for his friend and wanted Somvati to be his wife. But society named them to be lawbreakers, and they are denied a place in the world that they are killed. Switching the role of man to the wife of Sumedha made their life miserable.

Sumedha came to Somvat's rescue, 'When he draped herself in women's clothes yesterday, in my eyes he was my wife. For who else but a wife will make selfless sacrifices for a man. He sacrificed his masculinity for

me. I have no other soulmate but he. No, my king yesterday he did not masquerade as my wife. He was my wife. As he is today. (Pattanaik, 158)

Shilavati is a great leader, but she is been denied to rule the kingdom because she is a woman. Yuvanashva has been denied to be king because he wanted to be a mother of Mandhata. Sumedha and Somvati been forbidden to live together because they have an improper gender base. But those switching rules have no harm on society but been denied by society because of culture belief in the role that has been constructed. To resolve the problem, one should have a broad mind to accept the people who switch the role.

From the novel *The Rise of Sivagami* through the social identity theory, the research work is about to bring out how an individual will be influenced by the group member to grow up further. The group has a control and influence over the character of the individual. As a result, Sivagami develops courage from her uncle Thimma and make way for finding the truth behind her father's death.

The novel *The Rise of Sivagami*, is about how Sivagami fights for justice for her father. It is about how the character of a person has been influenced by the people surround them. And she also tries to fight against the whole kingdom alone for her father's death. Sivagami acted as a warrior when she is let on the field against her enemy. She was brought up her uncle Thimma, and she learned the skills from him. Thus the identity of a person been shaped with the influence of fellow member.

Sivagami's ears bristled. They were talking about her father again. In riddles.

Since childhood she had been asking everyone about her father. Apart from

the statement that he was traitor who was hanged, no one cared to say anything else. No one would answer her questions. She knew now that she would have to seek them on her own. (Neelakantan, 81)

Sivagami act as a protector of her friend Kamkshi. Sivagami saves Kamkshi every time when she is in trouble. Sivagami been partially influenced by Kamkshi. Sivagami learn the skills to survive in orphanage from Kamkshi and try to blend along with people of orphanage as that of Kamkshi. Though Sivagami learn from Kamkshi, she protect with skills she learnt from her uncle in hard time.

Kamakshi said, 'I don't like this plan at all, Sivagami please, let us not do this.'/ 'Either you are with me or you are against me.' Sivagami snapped. 'I don't want anything from you, Kamakshi. You are not taking any risk. You just have to watch whether Revamma is looking the other way when I sneak away. I will be back before you know it. And you have to manage any curious souls who are interested in my whereabouts while I am gone.'

(Neelakantan, 347)

Minor character like Kattappa, has an immense power but that is been misused by his master. Because Kattappa been influenced by his ancestors to serve their master and thus leading to the misfortune of Kattappa. Bad people of the society influenced Bijjala, and he finds them living a better life, hence follow the same. He is the representation of the person whom one should not be. Thus through Social Identity theory analysing the novel from an influence, and the person influenced, would guide the society not to be a bad influence.

‘Ugranagappa was your ancestor, Kattappa. His daughter been raped by one of the Vaithalika queen’s brothers, but that did not give him the right to betray a whole country. And what did he get in return—slavery. Your ancestor was a fool. He signed away his freedom for vengeance. But he also signed away the future of his people and his country.’ (Neelakantan, 253)

In reflection to the novel *The Rise of Sivagami* from the Social Identity theory, Sivagami been projected to be an independent girl by breaking the stereotype. Sivagami act as a great defender of her friend Kamkshi. And also she acts as a best daughter acting more like a son to save her father’s name. In the way she defend herself from enemy is more like a skilled warrior. From the view of Social Identity theory, the influence of character from her in-group member let her to leading the life in different perspective.

The major character analysis in the research is Yuvanashva and Sivagami. Yuvanashva takes up the role of mother and has the soul of the mother but with the body of men. Sivagami takes up the role warrior with the soul of brave warrior contained in women body. She breaks down the fake stereotype about woman. That Yuvanashva is more likely to be a woman in character, and Sivagami is more likely to be a man in character.

The major finding of the research is that soul can be neither male nor female based on the situation and way that they are brought up. And also the inner perspective of the person decides it. Which is independent of the body they are contained.

Acceptance of change is the only way that can bring change in society. Masculine or feminine cannot be defined but determined only with personal perceptions.

Rabindranath Tagore's *Vision of a Free India*, from *Gitanjali and Other Stories*.

*Where the mind is without fear  
and the head is held high;  
Where knowledge is free;  
Where the world has not been  
broken up into fragments  
by narrow domestic walls; ...  
Where the clear stream of reason  
has not lost its way into the  
dreary desert sand of dead habit; ...*

*Into that heaven of freedom, my father, let my country awake. (35)*

As from the observation of both the novel one can understand the protagonist's view is more like the sayings of Tagore's *Vision of a Free India*, they are more like to choose their path of freedom. Yuvanashva and Sivagami are more likely alike that they stand for their cause alone. They fight for it without much support from others. They are self-dependent and make their moves on their own.

The world should be ready to accept the change without being constrained to narrow idea. The clear vision and reason for a change should be held and let not being devastated. It is the freedom of each to act on their own without being offensive to

other and in that case act should not be considered being offensive. World should try to accept the change, that would bring a better world.

There are a lot of scopes for further research in the novel *The Rise of Sivagami*, paves the way for in-depth study in perspective of the slave trade. How women and children are taken from the village by killing men's? That can be studied with the view of class division. Life of the marginal people under kings rules and their hardships. Unjust and tournament faced by the slaves in the novel *The Rise of Sivagami*, viewed from the life of slaves. There is a great scope for further study considering Keki and Brihannala as the main character of the research and how they take power from their identity. Further study on woman trafficking in the orphanage were the young girls been sold with the help of higher official's.

There is a great scope for research work based on comparing and contrasting the current scenario with the novel *The Rise of Sivagami* can be applied. The current political state shall be compared to the novel *The Rise of Sivagami*. There is great scope for further study about caste discrimination from Sakandadasa's life. There is a scope for study on trading of explosives and the people being benefited from the trade and also the one suffers out of the trade, can be studied to bring out the sufferings of family members of the dark workers. There is scope for cultural reading and ill-treatment done to Mahadeva as a prince of the kingdom, who is considered to be a coward.

The novel *The Pregnant King* have better scope further study about the saint life, ill-treatment did to lower class people and have a great scope for studying the

novel from the point of view of power. There is a scope for further study about the unexpected luck of Keshni and her untold love story. The novel has a better scope for further study on Sumedha and Somvati, if Somvati or Somvat from the view of gender crisis.

Both the novel *The Pregnant King* and *The Rise of Sivagami* is about the variation in identity in pertaining to gender stereotype. From the view of the researcher though the world is running towards modern scenario people are still clinging to stereotype as represented in the novel. Yuvanashva as a king he could not face his crisis and Sivagami from a modest background faces great crisis and hardships. It is the responsibility of everyone to understand the crisis of others and support them, not bothering about their gender. It is important to treat a person with dignity and do away with such stereotype.

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