

**Development of Personality: A Psychoanalysis of the Unspoken
Indian Mythological Characters in Select Novels of Kavita Kane**

By

Soumya Priyadarshini G.

Roll No. 19MPENF007

Thesis Submitted in

Partial Fulfillment of the

Master of Philosophy in English

Department of English

Avinashilingam Institute for Home Science and Higher Education for

Women, Coimbatore

November 2020

**Development of Personality: A Psychoanalysis of the Unspoken
Indian Mythological Characters in Select Novels of Kavita Kane**

By

Soumya Priyadarshini G.

Roll No. 19MPENF007

Thesis Submitted in

Partial Fulfillment of the

Master of Philosophy in English

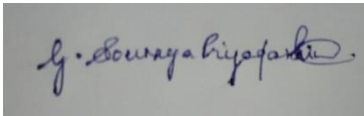
Department of English

Avinashilingam Institute for Home Science and Higher Education for
Women, Coimbatore

November 2020

DECLARATION

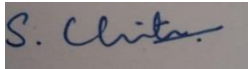
I declare that the dissertation entitled “Development of Personality: A Psychoanalysis of the Unspoken Indian Mythological Characters in Select Novels of Kavita Kane” submitted by me for the degree of Master of Philosophy (M. Phil.) is the record of work carried out by me during the period from July 2019 to July 2020 under the guidance of Dr. (Mrs.) S. Chitra, 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.

A rectangular box containing a handwritten signature in black ink. The signature is written in a cursive style and appears to read "S. Chitra".

Signature of the Candidate

CERTIFICATE

I declare that the dissertation entitled “Development of Personality: A Psychoanalysis of the Unspoken Indian Mythological Characters in Select Novels of Kavita Kane” 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 July 2019 to July 2020 under the guidance of Dr. (Mrs.) S. Chitra, 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.



Signature of the Supervisor



Signature of the Head of the Department



Signature of the Dean

ACKNOWLEDGEMENT

At the outset, the researcher places her heartfelt gratitude at the feet of Lord Almighty for having given me the grace, strength and courage to undertake this arduous work.

The researcher extends her sincere gratitude to Padma Shri recipient (late) Dr. P. R. Krishnakumar, former Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for his prayers and wishes. His refined sensibility and wisdom have promoted a holistic growth in her to go ahead making new ventures with nobility.

The researcher owes her gratitude to Dr. (Mrs). Premavathy Vijayan, Vice Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for her support and motivation. The researcher also thanks her for having provided the infrastructural facilities for the study.

The researcher immensely thanks Dr. (Mrs). S. Kowsalya, Registrar, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for her encouragement.

The researcher would like to extremely thank Dr. (Mrs.) K.T. Geetha, Dean, School of Arts and Social Sciences, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for her support and guidance.

The researcher expresses her profuse thanks to Dr. (Mrs). Chitra Sivasubramaniam, Associate Professor and Head, Department of English,

Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for her support towards the completion of the study.

The researcher wholeheartedly thanks Dr. (Mrs.) S. Chitra, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women for having been a penchant support for the completion of the thesis. Without madam's assiduous incents and hour to hour guidance, the success of this study would have been impossible.

The researcher places on record her deeply thanks to Dr. (Mrs). S. Kalamani, Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women for Madam's amiable backing for the completion of the thesis.

The researcher cordially thanks the staff of the Department of English, Avinashilingam Institute for Home Science and Higher Education for Women for their motivation rendered for the completion of the course.

The researcher profoundly thanks the Librarian and the other staff of the Library and Information Centre of Avinashilingam Institute for Home Science and Higher Education for Women for their timely help.

The researcher extends her special word of thanks to the librarians and the staff of the Library, Holy Cross College, Trichy, Bishop Heber College, Trichy, the Arrupe Library, St. Joseph's College, Trichy and the District Central Library, Salem.

The researcher heartily thanks her beloved family and friends for awarding me their earnest and untiring help towards the working of this thesis.

Table of Contents

S. No.	Title	Page. No.
1	Introduction	1
2	Constructive and Destructive Personalities	27
3	Influencing Factors of Individual's Personality	49
4	Development of Matured Personality	74
5	Conclusion	100
6	Works Cited	111



Chapter 1

Introduction

Literature is the voice of the age and the state. The character, energy, and resources of the country are reflected and imaged forth in the conceptions of its great minds. They are organs of the time; they speak not their own language, they scarce think their own thoughts; but under an impulse like the prophetic enthusiasm of old, they must feel and utter the sentiments which society inspires. (Edward Everett, 340)

Literature is a revelation of life; expressing both its internal and external realities. Any piece of literature delves deeper into the abstractness and absurdity of life, manifesting man's social and cultural aspects. Literature speaks an individual's heart and mind; reflecting to him, his own attributes and interests which makes life interesting. Literature though a fantasy, establishes the reality of life. Through various genres it brings out the different emotions of living beings. Literature establishes the law of life and narrates man's experience with that same law in an artistic and aesthetic manner. Without literature, life would exist; but void of its liveliness.

Literature is prophetic, it is a timeless possession- the history recorded by man to enlighten his generations. De Bonald comments on literature that it “is an expression of society’ . . .” (qtd. in Rene Welleck and Austin Warren, 95). Reality becomes fiction today, because though an author pens down his own ideas and imaginations, he receives the spark only from what is real. Life is a cyclic process and every literary attitude is a tool helping man keep his pace with it. Frye in his essay *The Archetypes of Literature* says, “Literature is the central division of the “humanities,” flanked on one side by history and on the other by philosophy.

Criticism so far ranks only as a subdivision of literature; and hence, for the systematic mental organisation of the subject, the student has to turn to the conceptual framework of the historian for events, and to that of the philosopher for ideas” (Tak A.H, 320). Truly literature falls in line with this; it is one great architect of the society having raised it from its foundations, it continues to renew literature with philosophy and psychology.

Philosophy and psychology are artisans of literature. Any piece of literature has a unique philosophical note and psychology is the base to it. It adds to the essence of literature in other words, psychology is one pillar of literature. Psychology is said to be a branch of science yet it talks about humanities. It has human mind as its centre; and revolves around the mind’s reality and literature is nothing but real bearing of life. Literature voices out the nature of the self and society in a practical way whereas, psychology is the theoretical perception of the self. Personality or behaviour forms the basis to all literary analyses.

As humans’ body and mind are bilateral, the relationship between literature and psychology is interconnected and reciprocal and mythology is a bridge to it. Northrop Frye in “The Archetypes of Literature” says, “Art like nature, is the subject of a systematic study, and has to be distinguished from the study itself, which is criticism. It is therefore impossible to “learn literature”: one learns about it in a certain way, but what one learns, transitively, is the criticism of literature. . . .” (Tak A.H, 321). Mythological theory is one such criticism – a close associate of human psychology; it deals with both mythological ideas as well as archetypes or universally common images formed in man’s mind. As said in *Contrapuntal Modes in Northrop Frye’s Literary Theory*,

Myths and archetypes are many times interchangeably used for denoting same thing, yet there is a basic difference between them. Myth is a total intelligible story which becomes the shaping formula of literature in its 'plausible' form,, while an archetype is a distinct potential symbol and image which tends to be present in any myth, and recurs in literature from time to time. . . . an archetype may be called a potential literary 'monad' which shapes the thematic aspect of literature. (74-75)

A literary character from different literary fields undergoes different situations experiencing multiple sensibilities, sensualities and sensitivities. According to psychologist Revel Miller's "The Life Wheel: 7 Aspects of Who You Are", there are seven aspects of an individual's life such as the Self aspect, Behavioural aspect, Social aspect, Physical aspect, Emotional aspect, Mental aspect and Spiritual aspect (2). Personality is an amalgam of all these aspects and also comprises a person's moods, motifs, desires, aggression, habits, likes, dislikes, behavior, character, emotions, feelings, ideals and principles. Psychologists have put forward various theories connected to mythology, trauma, transcendence, actualization and various other literary concepts by which personality of an individual can be assessed.

The book *Personality Psychology* by Randy J. Larsen and David M. Buss states "Grand theories of personality address primarily the human nature level of analysis. . . . these theories attempt to provide a universal account of the fundamental psychological processes and characteristics of our species" (13). Psychologists Randy and David also classify the human nature into six domains namely Dispositional Domain, Biological Domain, Intrapysic Domain, Cognitive - Experimental Domain, Social and Cultural Domain and Adjustment Domain (15). The theoretical application

of these domains, makes the insight into literary artifacts easier and standardised.

Thus, Personality development and literature are interconnected.

Indian literature is one huge entity comprising different genres, discussing multiple personalities. As India is known for its spices so is Indian literature known for its spiciness. Vinay Dharwadker in “The Historical Formation of Indian- English literature” tells “One of the objects that Indian-English literature as a whole renders into the medium of English is the Indianness that resides “naturally” in the various indigenous languages of the subcontinent- the composite, specifically Indian quality. . .” (qtd. in ed. Sheldon Pollock, 261).

India is an opulent nation with its magnanimous ethnicity. Being the Mother of one of the ancient civilisations, She stands with all poise and pride, and literature adds to it. Indian writing is a conglomeration describing the country’s serene geography, majestic architecture, astounding flora-fauna, incredible culture, beautiful tradition and multiplicity of customs and as M.K. Naik in *A History of Indian English Literature* tells .” . . it remains a literary phenomenon worthy of serious scrutiny” (5) till date. Indra Nath Choudhuri in *Comparitive Indian Literature: Some Perspectives* tells, “Even though Indian literature is written in different languages, there is a pan – Indian sensibility easily discernible in it, providing the clue to its inherent Indianness. This Indian sensibility has grown on the basis of certain archetypal concepts which are the products for our culture, history and thought” (32). Asserting to this, India’s paganism and the reality of their lives are portrayed through literature, majorly Vedas, Myths and folklores of different Indian languages and dialects, which were the enunciations of nature and spirituality till the arrival of colonialism.

Early Indian literature promoted harmony and unity among the citizens with a unified bunch of moral ethics and religious beliefs. *Literary India: Comparative Studies in Aesthetics, Colonialism, and Culture* rightly says, ". . . unity has a significant place in the theoretical principles of Classical Indian literature" (17). Speaking about classic literature, the two great epics *Ramayana* and *Mahabharata* hold a universally significant position even today. *Ramayana* and *Mahabharata* are historical masterpieces, the legendary writings anchoring Indian lives. As quoted in the book *History of India: From Beginning to 1526 A.D.*, according to Hopkins, "The Epics are the Vedas of the masses who "turn in sorrow, in joy and in daily toil to these noble poems for solace and inspiration"" (79).

Indian English literature underwent a transformation after colonialism. George Sampson in *The Concise Cambridge History of English Literature* says, "The adoption of English had the unexpected and desirable result of revivifying the vernaculars" (736). Indian writers felt that English would be a credit to their writings, as their messages could go worldwide. They started translating their works in English. Raja Rao and Bankim Chandra Chatterji were pioneers to this, next to translating, writers wrote originally in English establishing Indian English literature. The style of writing, diction, technique and themes changed totally taking Indian literature to a new horizon.

Sisir Kumar Das in *A History of Indian Literature* tells, "The Indian English writings, then, in their initial stage were so intimately related with the contemporary Indian aspiration and were so much a part of the Indian semiology that they could justifiably be claimed as yet another component of the Indian literature. Despite their little literary merit, they gave a new dimension to Indian literature in transition" (80) and this period of transition is called the rebirth or Renaissance of Indian English

literature. During the Indian Independence, Indians' lives were seasoned with new combats, they began to migrate to places for purposes like education, employment, tourism, etc. and many foreigners too settled in India. Indian living was viewed and experienced in two ways; one by the native-born alien settlers and the other by the aliens settled in India and they wrote different descriptions of life which came out to be new genres in Indian English literature. In *Culture India*, Mahendra Kulasrestha says, "The real Renaissance in India came through the contact with English literature and European culture from the early part of the 19th century, and from this time we have a new orientation and a totally new development of Modern Indian literatures" (192).

The position of women in early India is well said in *Ancient India* by R.C. Majumdar as, "A submissive wife who would keep her mouth shut and dine after her husband is now held up as the ideal" (90). But English made women stronger; through literature they cried their eyes and hearts out telling over their agony and pain because of patriarchal fetters. Regarding Women writings of India, K.V. Surendran in the preface to *Women's Writing in India: New Perspectives* says, "The sufferings of Indian women, marital disharmony, existentialism, anger, dual tradition all find a place. . ." (np). Thus, the tinge of psychology is brought into literature by the women writers to describe the trauma of their inner psyche.

With the transition in style and narratology, Vedic and mythological themes started to slide and western themes took roots in Indian literature. In this regard, Indranath Choudhuri in *Comparative Indian Literature: Some Perspectives* under "Development of Indian Literature: Current Trends and Future Directions" says:

Our contact with Western knowledge and thought in the 19th century created a false consciousness in us that servility to West was modernity. As a result, the culture of the Western educated middle class sought its roots in the West and made a clear break from the traditional indigenous culture, thus extending the urban- rural dichotomy to the cultural field The second view of perceiving the India reality created a myth that westernization is modernization. So in spite of the fact that a majority of the old guards starting from Rabindranath Tagore were rooted in the soil, the critics trained in western literary tradition borrowed the critical model from the west and fitted the writers in those frameworks and gave an analysis which could not interpret the Indian reality properly (83)

Though the plot of the works are not completely based on mythology, mythological archetypes are used by major writers of the late nineteenth and twentieth centuries.

Most of R. K. Narayan's works have Hindu mythological shades. His *The Man-Eater of Malgudi* shows the characters Natraj and Vasu as stereotypes for good and evil forces, *The Vendor of Sweets* speaks about ashrams which occupy a significant place in the Hindu Vedas; The relationship between *The English Teacher's* protagonists is similar to that of Satyavan and Savitri from *Mahabharata*, *The Dark Room* "also directly refers to The Ramayana. . ." (15) says K. Mohan in his paper "Use of Myth in Fictional World of R.K. Narayan." These novels exhibit Narayan's style of mythical narration. Raja Rao's *Kanthapura* is based on the Gandhian philosophy. Rao compares the freedom struggle to the war between Rama and Ravana, Gandhi being Rama. Raja Rao in his works like *The Cat and Shakespeare: A Tale of India*, *On the Ganga Ghat*, *Comrade Kirillov* majorly elaborates on the

themes such as the psychological complexities of Indian Middle class people, their sentiments and emotions over birth, the somberness of life and death.

Gita Mehta's *A River Sutra* is a work glorifying the Indian spirituality having River Narmada as one of its core aspects. Shashi Deshpande breaks the silence of the mythological women by her interpretation; Her *That Long Silence*, *The Binding Vine* and *Hear me Sanjaya* are few such works. Kunti's monologues expressing herself right from her childhood in *Hear Me Sanjaya* makes the readers sympathize with her. Salman Rushdie's myth and magic realism is evident through *Midnight's Children*. Characters in this novel are named after the epic faces Shiva, Parvati and Brahma. These writers' works are rich in post-colonial aspects, the psychological insights of diaspora, multiculturalism, national alienation, displacement and the ideology of personal identity are considerable in their writings are considerable.

Irrelevant of the era, religion, mythology and Mythological archetypes have become irreplaceable themes of Indian English literature; they form the outline for most of the fictional works. Bharati Mukherjee gives the characters of mythological women to the characters in her novels such as *Wife*, *Sita*, etc. She gives voice to the psyche of her women who go through rootlessness from the society. Amitav Ghosh's *The Hungry Tide* is a fiction set around the ethos of Sunderbans in which Ghosh employs mythological motifs of that place. Amitav Ghosh focuses on the traumatic convolutions of the nation. Shashi Tharoor has argued about the myth of Hindu caste system in his novel *Why I am a Hindu*. The struggle for Indian independence seen in *The Greatest Indian Novel*, has similarities with the war for the throne of Hastinapur in *Mahabharata*. His works too are famous for their post-colonial themes.

In the process of rediscovering the glorious past of the nation, rewriting mythology has become the current trend. Through rewriting mythology, authors have succeeded in preaching to the new generation, the tradition of the country. In *Comparative Indian Literature: Some Perspectives* it is said that “Indian novelists have tried to rediscover the Indian identity through their novels set up in rural background these writers are discovering their roots and a sense of belonging and trying to understand the Indian reality in terms of their past experience or tradition” (Choudhuri, 89-90).

In this robotic scenario, mythology has regained its value as man has realized that the humanness inside him has been lost. Truly, myth is a not just a story, fable or folktale. It is a rejuvenator of mind making man regain his vitality, spiritedness, vigour and leisure filled with joy. Mythology is not time bound; it creates history. It is the study of mysterious human faith associated with their instincts and emotions. Myth is one of the components of global civilization. “In fact, myths are one of the segments which serve to determine the Indianness in our literature” (Choudhuri, 24).

Myth is neither real or unreal but has won the staunch belief of mankind and acts as a guide to him. Mythology teaches man lessons for his life, showing him the consequences for his every attitude and action with various examples and incidents from the history and thereby helps him to discern things accordingly. Claude Levi-Strauss in the article y;“The Structural Study of Myth” tells “Whatever our ignorance of the language and the culture of the people where it originated, a myth is still felt a myth by any reader anywhere in the world. Its substance does not lie in its style, its original music, or its syntax, but in the story which it tells (qtd. in Julie Rivkin and Michael Ryan, 104).

It is undeniable that human race has to essentially rely upon Myth for life to go on. Myth gives structure to a society. Myths cannot be erased from the human mind as human life itself remains a mystery under the universe. Mark Schorer defines myth as “Fundamental, the dramatic representation of our deepest instinctual life, of a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend” (qtd. inshodhganga.inflibnet.ac.in). Digambar Singh Dewari’s “Paradigms of Myth in *The Dark Room*” published in *Perspectives on Indian English Fiction* tells that a myth .” . like a novel is primarily a story. But as myth belongs to ancient times so it presents a different view of the world from that presented in a novel myth as a primitive response to basic human values, also sustains its relevance even to the present times” (82). The neo-modern writers in India have taken back the ancient literature especially *Ramayana* and *Mahabharata* as the primary sources for their works.

The *Ramayana* and *Mahabharata* set a social, religious and political pattern not only for the Indians but for Universal subsistence. As mentioned by Bansi Pandit in *The Hindu Mind: Fundamentals of Hindu Religion and Philosophy for All Ages*, “One of the central teachings of the *Mahabharata* is that one must not renounce one’s duties and obligations, but perform them in the spirit of detachment, or without expectation of reward and without the fear of punishment. This ancient Hindu doctrine is eloquently expressed in many verses of the *Bhagavad Gita*” (270). The two epics are praised and treasured globally as they highlight values which are unbound by time- truth and honesty, chastity, bravery, motherhood, generosity, love, kindness etc. *Ramayana* and *Mahabharata* also discuss the importance of fulfilling the responsibilities imposed on humans by nature. The chapter “Essence of *Mahabharata*” in *The Hindu Mind: Fundamentals of Hindu Religion and Philosophy*

for All Ages implies that “The ethical laws emphasized by Bhishma are truthfulness, justice, kindness, compassion, patience and amiability. Bhishma does not provide any categorical definitions of good and evil, or righteousness and unrighteousness, since such definitions can change with time and place” (267).

The style of *Ramayana* and *Mahabharata* are matchless; though written by different authors, their plot is non-integrated. Psychology of an individual is interconnected with archetypal symbols and the Indian minds are deeply rooted in the mythological aspects especially seen in Hindu Vedas for anyone who reads mythological writings tends to place himself or herself in the characters’ position. Myth Criticism has taken a notable position in contemporary Indian English literature. It enables the writer to bring back the country’s past to life through his varied streaks of interpretation. Bijay Kumar Das talks about Myth Criticism in *Twentieth Century Literary Criticism*:

Myth criticism connects literature with the evolution of human life. A writer may use myth in three different ways. He may liken a character to a national mythical hero i.e., he may make use of national myth such as “Laxman Rekha” which means a warning taken from *The Ramayana*), he may use archetypes such as four elements of life ‘earth’, ‘air’, ‘water’, and ‘fire’. . . . emphasizes the value of symbols in literature and enriches our knowledge and understanding of it. (91)

The cultural themes, archetypes, symbols and mythological facets of Indian literature especially in the two epics are paragons for world literature. As said by K.R. Srinivasa Iyengar in *Indian Writing in English*, “One touch of Nature makes the whole world kin, but in literature the heart – beats of a nation are heard, . . .” (1),

Indians' heart – beats are heard and felt only through Indian literature, especially through these epics and this is the reason why mythology is given importance even today.

Devdutt Patanaik one of the 21st century Indian English writers, columnist and an illustrator has revived the Indian lifestyle through his mythological writings and brings their relevance to contemporary arts, management and even politics of present times. Devdutt is a re-teller of world mythologies discussing Abrahamic, Greek and Egyptian myths. In his works he talks about less famous female characters from the Indian epics and gives a powerful hand to them. Devdutt holds talk shows in which he shares his perceptions of epic series and gender is not an exception to Devdutt's reviews. Devdutt writes for both children and adults and has penned 30 books and 600 columns so far. Apart from literary books, Patanaik also authors picture books illustrating the ancient viability of various Indian religions like Hinduism, Jainism and Buddhism. A key feature of Patnaik's style is that he differentiates mythological fiction from mythology itself. He stresses upon the value of mythology calling it to be the cultural ethos of a nation whereas mythological fiction has its root in mythology. Devdutt Patnaik puts forward the importance of mythology in an interview with Roshni Chakrabarty to "India Today":

Understanding mythology has nothing to do with age. It is part of being human. Unlike plants and animals, humans seek meaning, purpose and value in life. This comes to us only from stories. Science cannot do that. Logic cannot do that. We need to feel we matter. Concepts like nation, patriotism, divinity, liberation, salvation, achievement, heaven, hell, right, wrong, are essentially established through stories. The idea 'you have to make the world a better place' is a human myth; animals have no such urge. We need the myth

to feel good about ourselves. Every culture creates these myths and transmits it through stories, symbols and rituals. In the last 100 years, nations were established based on these myths. (np)

Devdutt in his works distinguishes the role of mythology in accordance with the one's self ethics and the society's moral conduct as a whole. Some of Devdutt's works include *Business Sutra: A Very Indian Approach to Management*, *The Success Sutra: An Indian Approach to Wealth*, *The Leadership Sutra: An Indian Approach to Power*, *The Talent Sutra: An Indian Approach to Learning*, *Fun in Devlok: Gauri and the Talking Cow*, *Fun in Devlok: Shiva Plays Dumb Charades*, *Fun in Devlok, Pashu: Animal Tales from Hindu Mythology*, *The Mother-Goddess: An Introduction*, *The Goddess in India: The Five Faces of the Eternal Feminine*, *Lakshmi, The Goddess of Wealth and Fortune: An Introduction*, *Jaya: An Illustrated Retelling of the Mahabharata*, *Sita: An Illustrated Retelling of the Ramayana*, *Shikhandi: And Other Tales They Don't Tell You*, *7 Secrets of the Goddess*.

Amish Tripathi is a popular mythological contemporary writer. He who was a banker first, took up writing as his career out of his love for Indian folklore and tradition. Amish about the rising mythological wave in the article "Amish Tripathi: 'India's Tolkien' of Hindu Mythology" published by the BBC News tells that "The stories are thousands of years old, but they are so rich, so deeply ingrained in our genes, that we want to hear them over and over again. There can be different interpretations of old stories. The philosophical core remains, the soul remains, but the packaging can be new"(np). Amish is a didactic writer promoting morals and societal principles from Hindu epics; he takes the readers through a realistic and philosophical ride in his way of unveiling the plot.

Amish's *Shiva Trilogy* and *The Ramchandra Series* are of great success.

Amish does not portray characters as they are, he shows the unseen and unknown aspect of every mythological characters in his novels. His speciality of writing is visualisation of characters about which he speaks in an interview with Ms. Arushi Agarwal:

. . . I actually see that world, I see the characters, I hear their words, I can hear their thoughts as well, I can feel their emotions. And I describe what I see, that's the only way it works for me. Many people tell me that my books are very visual — the reason for that is I actually see it, and I record what I see. It's not that it comes to me as words, it comes to me as visuals. Which is why I like to read a lot because that's how I find ingredients for the story. Unless you have the ingredients for a meal you can't cook the meal. (np)

Concerning gender, Amish Tripathi does not see women through a fragile lens, he reflects their inner strength and empowerment through his works. He tells *The Hindu* that “The real big problem is violence against women. Our society is at war with women. . . I make my women characters very strong” (np). His works are so impressive that he is called the India's Tolkien and Asia's Paulo Coelho. Critics acclaim that his books lack literary merit but appreciate him for his creativity in bringing out new stories from the old tales.

Chitra Banerjee Divakaruni is an Indian- American writer, authoring mythological fantasies from an immigrant's point of view. She writes for all- both children and adults but mainly for women. Her works have been translated and published in International languages, anthologies and magazines including the *Atlantic Monthly* and *The New Yorker*. Few of her works are *Sister of My Heart* ,

Arranged Marriage: Stories, The Vine of Desire, The Lives of Strangers, Oleander Girl, etc. The Mistress of Spices and The Palace of Illusions are her master pieces.

The Mistress of Spices is about an Indian mistress in love with an American man. This mistress possesses magical powers, foresees others' future and heals their life problems with spices. The chapters in this novel are named after each spice such as turmeric, pepper, cardamom, almond etc., each spice having a mythological connotation and symbolism. As quoted in one of the articles by S. Murugarajan, "Spices are not mere taste enhancers in this . . . - nor are they medicines. They are real characters with emotions" (351). Divakaruni's *The Palace of Illusions* is about Draupadi from *Mahabharata*. It is an analysis of Draupadi's introspection, extrospection, her fears, her strength, her complexities altogether describing her as an empowered and a modernised woman.

Ashwin Sanghi who first wrote articles for newspapers is now an eminent rewriter of mythologies connecting history, civilisation and theology in his works. *The Rozabal Line, Chanakya's Chant, The Krishna Key, The Sialkot Saga, Keepers of the Kalachakra* are his best sellers. He has written books with tips for good luck, health, wealth, parenting and marks. In an interview with the "Telegraph Online", Ashwin Sanghi about retelling of myths comments: "You might say I am mad but I see connections between mythology and history, science, linguistics, anthropology. I am not a scholar and I wasn't trained to be a scholar or a researcher. . . . But when you start making those connections you also start destroying, deconstructing certain commonly accepted ideas, beliefs and mythology," (np).

Anand Neelakandan is a passionate writer and a columnist who has authored mythological retellings of the *Ramayana* and the *Mahabharata*. His novels are historical and theological and he also writes scripts for TV shows of which “Siya Ke Ram”, “Ashoka”, “Mahabali Hanuman” are few. He differs from other retellers as he writes from the opponents’ side., *Sugreeva and Tara*. Anand writes in Malayalam too. His protagonists are the antagonists of the original epics.

Neelakandan’s novels are named as *Ajaya: Roll of the Dice*, *Asura: Tale of the Vanquished*, *Ajaya: Rise of Kali*, *Bhoomija: Sita, Ravana’s Sister: Meenakshi*, *Vanara: The Legend of Baali*. Voicing out the defeated’s persona, the author presents to the readers a psychological description of the villains from the epics. Anand Neelakandan has signed a prequel of three books to the film Baahubali of which *The Rise of Sivagami* is the first. With regard to his retellings and research the author says that, “Research has to be meticulous when I am dealing with 5000 year old stories that has huge religious significance for 125 crore people. It is more difficult when I am telling it from the other side, rather than the accepted and more popular version” (Booksoarus).

Nilanjan P. Choudhury is an evolving writer on mythology but not a reteller. His debut novel *Bali and the Ocean of Milk* is .” . . a mythological thriller, with interplay of politics and the personal, magic and situational comedy thrown in . . .” (np) tells Harshini Vakkalanka, under “Fantasy, Mythology and Politics” of the *Metroplus*. The author tells that he is not fixed with the mythological genre but wishes to bring relevance to the modern picture through whatever he writes. In his interview with Harshini he adds on that, “I have always been interested in mythology. . . If I’m

going to attempt another novel, I'd like to get my teeth into something contemporary, though there is a chance of getting back to mythology" (np).

Karthika Nair who began her career by writing for newspapers is now a 21st century French-Indian poet; she is known for her *Until the Lions: Echoes from the Mahabharata* and *The Honey Hunter* and *Satyavati. Fault Lines* Karthika has won a literary award for fiction for her poetical work. Her poetry *Until the Lions: Echoes from the Mahabharata* is the 18 voices of women from the epic inclusive of Satavati's, Padavit's, Ambika's, Ambalika's, Poorna's, Sauvali's, Hidimbi's etc. Nair about these women tells in " "Ossature of Maternal Conquest & Reign": An Excerpt from Karthika Nair's *Until the Lions*" as, "downtrodden of history"; and the title of the work originates from an African proverb: "Until the lions get their own historians, tales of the hunt will always glorify the hunters." Through the book, Nair attempts to conduct an "inquiry of power" through the eyes of those women of the *Mahabharata*" (np).

Ashok Kumar Banker is an author, a poet and a screenwriter. He is now a prestigious Indian English writer whose works are included in anthologies like *The Vintage Book of Modern Literature* and *The Picador Book of Modern Literature*. He writes crime fiction, science fiction, fantasy, horror, mythological retellings, e-books and a few autobiographical works. Ashok's *Ramayana Series*, *Prince of Dharma*, *Prince in Exile*, *Prince of War*, *King of Dharma*, *Krishna Coriolis Series*, *Mahabharata Series* are internationally popular among the children as wells as adults. *The New York Times* describes his mythical works as, "better written than many books in the genre that have followed – introduced the *Ramayana* to a new generation of readers."

Ashok in an interview with a blogger Varsha Verma tells about epics and his way of telling them; “. . . to me these were great stories that deserved to be known by the whole world.” In the same way, he includes his view of how men were dominant, he says:

Were men chauvinistic then? Yes, of course they were. These stories were all written only by celibate men living alone in deep forests – they had no inkling of a woman’s mind or point of view. So definitely these tales are chauvinistic, brahmanically biased, North Indian. . . I just told the story, as someone with my mixed background and cultural upbringing would have, . . . (np)

From this it is understood that his retellings show a different picture of the mythological women. Vineet Bajpai’s *Harappa: Curse of the Blood River, Pralay: The Great Deluge, Kashi: Secret of the Black Temple*, Vamsee Juluri’s *Saraswati’s Intelligence, Rearming Hinduism, The Mythologist*, Krishna Udayashankar’s *Aryavarta Chronicles Series*, Indu Sundaraesan’s *Twentieth Wife, The Feast of Roses* and Kevin Missal’s *Kalki Trilogy Narashima: The Mahaavatar Trilogy* are notable new versions of the Hindu mythological stories which have received good acclaim from the readers and critics. It is a key factor that all the writers today place women in a distinct mode, exposing their psychological moods and deportment. The article “Transcendental Empiricism” by Claire Colebrook in *Gilles Deleuze* says: “Art pulls experience apart to create percepts and affects that are not yet synthesized within a line of time.” Certainly, Mythology itself has become a separate stream of art in India synthesizing Indian lives.

Women’s writing in *Women’s Voices, Feminist Visions: Classic and Contemporary Readings* is described as “Women’s studies explores our gendered

existence: how we perform femininity and masculinity and how this interacts other aspects of our identities, such as race, ethnicity, socio economic status, and sexuality” (Susan M. Shaw and Lee,1).

Kavita Kane is an outstanding mythological re-teller. Her chronicles on women from *The Ramayana and The Mahabharata* are distinctive; she writes about their obscure personalities and their influence on the society. Kavita Kane was a prodigious reader as a child and as a journalist worked for the *Magna Publications, Daily News and Analysis* and the *Times of India* and then took up writing full time after the triumph of her debut novel, *Karna’s Wife: The Outcast’s Queen*.

Feminine image in the Ramayana as reported in *The Ramayana Culture: Text, Performance and Iconography* “will be arranged in a cluster of themes, retrievable from the narrative: power, chastity, marriage, seduction, motherhood and spirituality” (37). Kavita Kane in her novels breaks these mythical stereotypes and brings their qualities of determination and courage to the public. In an interview with Sayantani Chakrabarty to the *Time of India* she says,

Mythology. . . is a huge canvas to express contemporary thoughts through our old stories, to recreate and reinterpret characters populating our mythology and to invest them with a certain present- day sensibility especially against the social framework of change. . . . I am fascinated by minor and largely overlooked women characters- those who are vastly ignored, often even discounted. . . I portray my women – without any bias, . . . (np)

Kavita Kane’s *Karna’s Wife: The Outcast’s Queen* unfolds Uruvi who is not briefed in the original versions. Uruvi as a kshatriya princess chooses to marry an outcast over all the patriarchal boundaries. She is pleased to spend all that is hers for,

with Karna and his family. The novel tells how different and strong is Uruvi compared to other women of her age. In other view, this novel is also Karna's life history said from Uruvi's view. Ashwin Sanghi comments on this work saying, "A terrific blend of mythology and contemporary storytelling. . ."

Kavita's *Sita's Sister* is the hidden tale of Urmila- Sita's Siter. History has failed to talk about Urmila's virtues as briefly as Sita's. But this novel wreathes Urmila's righteousness telling the actual reason for her choosing to stay in the palace after Lakshman's exile. Review on *Sita's Sister* by *Team Tell A tale* says: "*Sita's Sister* is a part fiction, part reality rendition of Ramayana from the perspective of Urmila, . . . finds little mention in Valmiki's Ramayana, and the various local versions. . . one of the strongest characters."

Kavita Kane in all her novels, speaks about all the aspects of womanhood. She beautifully describes women's physical and inner persona, their strength and determination, feelings and emotions and the driving forces behind them. Through her extra-ordinary style of narration, Kavita Kane leaves a great message to the youngsters by showing how those women in the epics, though brave, powerful and strong do not reject the cultural standards of the society. Prof J. L. Kachroo and Vijay Kachroo in *Society in India* express their views about the attitude of women of modern times:

Traditionalism is certainly crumbling down at cognitive and effective levels and their attitudes and values are becoming equalitarian and egalitarian. They are conscious of the big hiatus in the change in their attitudes and that of society, especially of men towards love, marriage, and sex. As a result, they

experience confusion, conflict and anxiety and tend to be ambivalent in their attitudes. (168)

Kavita Kane through her writings, suggests a solution for the problem stated above. She teaches how women can be truly empowered by having the epic women as ensamples. The author orients the present generation and stresses on the moralistic codes of Indian tradition. Her *Menaka's Choice* is about the inner conflict of a woman named Menaka who fights to choose between her dream of winning Vishvamitra's love and the responsibility endowed on her to kill him. The novel runs through her psyche filled with mixed emotions of rage, acceptance, zeal etc.

Deccan Chronicle on *Menaka's Choice* tells,

Menaka asks her questions and she wants her answers. She questions her role not just of an apsara but that of a lover, a wife, a mother and above all, a woman. The title of the book- *Menaka's Choice*- is a paradox. Did Menaka have a choice, or was it her struggle against the choice-less life she was to live? She makes her life a series of options where she wins small, loses all. But she has no regrets.

The author's *Lanka's Princess* is a saga of beautiful Meenakshi who transforms to a beastly Surpanakha. The story sketches the process of relationship between a brother and a sister turning to hatred. It reveals Surpanakha, neither as evil nor good but psyche making the readers understand the reason behind her motifs.

Team Tell A tale writes, "Lanka's Princess delves much deeper into the myriad facets of human nature; into the complex mysteries that define people as asuras, devas, danavas, rakshasas, etc. It makes us relook at the studies that our ancestors, millennia

ago, devoted themselves to decipher the meaning of life, knowledge and learning” (np).

Satyavati in *Mahabharata* is seen as the root cause for all the confusions in the Kuru family. *The Fisher Queen's Dynasty* by Kavita Kane removes the pre-judicial views on Satyavati and arranges her life's sequences in such a way that she is speculated as an extra-ordinarily ambitious woman who brings destruction. opindia.com tells that this book is a .” . . beautiful exploration of human contradictions. The fallout of these contradictions leads to disaster for the royal family of Hastinapur. A replication of the same may not be rare in modern day as well. And therefore, it is a book worth the time of any keen reader” (np).

Kavita Kane's *Ahalya's Awakening* reflects the life of a woman who battles with her destiny and it highlights the fact that none can change what the providence has decided to play in one's life. Shweta Joshi a reader comments on this novel telling, “Ahalya's character which defines the divinity of the protagonist Ram in Ramayana for the first time, has to be an extraordinary in itself which is accomplished well in this book. . .”

History so far has characterised women in a different way but Kavita Kane contrasts them. Her works give powerful incarnated shapes to those women in the epics, muted by patriarchy. An article by K.Saradamoni “Women, Nation Building and Indian Renaissance” in the book *In Search of India's Renaissance* affirms that “Qualities like patience, tolerance, submissiveness, self- evasion and suffering in silence which women have internalised for ages are ‘glorified’ as ‘feminine’ virtues. This continues to trap all women and acts as a major deterrent in women having a positive image of themselves and lowers their self- esteem (70). Kavita Kane delivers

women from these conventions, her women are clusters of personalities, with a blend of sundry outlooks.

Not only does Kavita Kane talk about the subjugated women but about all those who are called minor characters in the pages of history. She breaks the stereotype of minority and brings to light their generosity and esteem. The conventions of patriarchy which kept them caged are demolished as Kavita Kane unveils their amazing exertions which deserve intense commend. Kavita Kane not just appreciates their talents but highlights on the features which curbed them. Though written in a simple style, her works include even the minute details about the influential forces behind each personality, be it positive or negative. Kavita Kane's novels clearly convey the motif that one's environment plays an important role in the development of his personality. It is here, the psychological theories find a standpoint in Kavita Kane's novels, as they open ways for new appraisals and criticisms over the faces discussed in her works.

Theories on individuals' personality and their psychology help researchers do a scrutinised analysis on the characters and appreciate their conceptions in a comprehensive style. Alfred Adler's Theory on Individual Psychology and Gordon Allport's Trait theory are two such theories of personality classifying human behaviour in methodical manners. Alfred Adler is a social activist who saw closely the sufferings and psychological depression of people and he fought for the rights of the common man. He is a disciple of Sigmund Freud but objected many of his master's concepts. He started a Society for Individual Psychology for he believes that an individual is a whole entity who can be understood only if he is under complete observation. Adler's view on life depends upon the idea that, ". . . all actions are guided by a person's fundamental attitudes toward life" (qtd.in Richard M. Ryckamn,

78). Adler was an army doctor during the I World War and witnessed the pain and trauma of the victims after which his interest towards social life and behavior increased. He developed a theory on Individual Psychology to study the gesticulations of human behavior closely. His popular works are *The Practice and Theory of Individual Psychology*, *Understanding Human Nature*, *The Science of Living* and *The Pattern of Life* in which he discusses different shades and styles of human psychology and the pattern of life based on it.

Gordon Allport was a great psychologist who was interested in the uniqueness of an individual's personality. His theory explores the unique principles and believes that personality is built by those fragments called traits. He divided traits into personal, cardinal, central and secondary types. His works include *Personality: A Psychological Interpretation*, *The Individual and His Religion: A Psychological Interpretation*, *Becoming: Basic Considerations for a Psychology of Personality*, *Pattern and Growth in Personality*, etc. The similarity between Alfred Adler and Gordon Allport is that both were close encounters of Sigmund Freud and both of them stress on the influence of biological components and the individuals' environment on the development of one's personality.

Kavita Kane in an interview in the conference titled "Unmuting Subjugation: Women and Mythos" tells, "Mythology actually tells you not to judge, it teaches you how to think." With the floods of mythological retellings several questions arise like Why the characters who are uplifted today made to remain silent in the last decades?, What has actually made those characters appear differently in today's Mythological literary works? What is at the bottom of all this?

The novels selected for the study are *Karna's Wife: The Outcast's Queen*, *Sita's Siter*, *Lanka's Princess* and *The Fisher Queen's Dynasty* and the purpose of this dissertation is to unveil the unseen facets of women from these novels, to delineate their role during the ancient times, to picturize their psychological regard, to trace the development of their personalities based on the personality theories of Adler and Allport and to draw relevance between the epic women and the women of current generation.

Objectives of the study are to analyse the characters in depth with the help of psychological theories and to discover the types of personality they are. The study intends to find out the reasons and causes behind one's personality and to trace the progress of one's personality development as of how each individual grows to be a fully matured personality. With the help of these details, the study seeks to establish relevance between mythological characters and the characters of today's society and inquires for solutions to detect and rectify the growth of destructive personalities.

With these aims, the dissertation has been divided into five chapters. Chapter 1 introduction discusses about the major Indian English mythological writers and their themes. It also discusses about life and works of Kavita Kane and her place in Indian English literature. It also brings out the importance the theories of psychology to analyse the development of psychology of the characters.

The chapter 2 "Constructive and Destructive Personalities" is a detailed analysis of the select characters from the novels chosen for study. It discusses the characters briefly and classifies them into the four types of personalities theorized by Alfred Adler. From this chapter, the undiscovered aspects of the less focused mythological characters can be read. Mythology till date, has sketched a picture on

these characters, which has been constrained by the social laws and patriarchy. But Kavita Kane's retellings on these characters are unbiased and this chapter therefore presents a comprehensive perspective on these mythological figures.

Chapter 3 entitled "Influencing Factors of Individual's Personality" brings out the factors behind the formation of the constructive and destructive personalities. While there are many preconceived ideas and notions for an individual's character, Adler under his theory of Individual Psychology gives three influential factors of an individual's personality and this chapter discusses how those agents have their impact on the select characters.

Chapter 4 "Development of a Matured Personality" is uncovers the evolution of the select characters into well-developed personalities. It depicts the movement of the characters from the under-developed constructive and destructive personalities towards fully developed matured personalities. The chapter also narrates how the characters at their latter part of life arrive at a finer philosophy of life.

Chapter 5 summarises the chapters and puts forward the new findings. It is discovered that Kavita Kane makes a striking different from other mythological writers with her technique of highlighting individualism and originality. Though her works engage many characters, though they share the same stage, still their turns and roles are lined up in an explicit manner. She carefully, deeply and clearly brings out each of their roles in a revolutionary manner. Her tone is all lively bringing the fictional characters to life that her works give one the feeling of reading history than a fiction.

Chapter 2

Constructive and Destructive Personalities

Literature is multidimensional; it is a testimony of man's life to man himself. It has man as its center of focus and discusses both the abstract and concrete elements of this world and also of the world to come. Literature discovers, rediscovers, rejuvenates, shifts, alters, directs and redirects man in the process of shaping him. It colours him with miscellaneous qualities and identities; shows man as a composition of attitudes, fear, moods, emotions, desires, aspirations, motifs, ideologies, complexions, complicities, perceptions and perspectives which are altogether termed as personality. Wayne Weiten in *Psychology: Themes and Variations* defines personality trait as "a durable disposition to behave in a particular way in a variety of situations" (478).

Character analysis is one main part of literature as any reader places himself in the position of the literary character of his interest and psychology gives a methodological analysis of personality. Kavita Kane in her novels has carried out wonderful characterization, each with a peculiar trait. Each of them is an example for how and how not a person should be. The author opens to the readers the minds of mythological characters who are rarely studied; she gives a new, full, big picture to the small characters from the Indian epics. Kavita's characters are so lively that they dive into the readers' mind preaching them the reward of each trait, whether good or bad.

Kavita Kane's characters give different views when analysed under the glasses of personality and behavioural theories. There are eight aspects of a personality as

mentioned in *Personality: Classic Theories and Modern Research* namely the “psychoanalytic, neo-analytic, biological, behaviorist, cognitive, trait, humanistic and interactionist” (8). All these notions of literary characters can be well explained by applying psychological theories such as Alfred Adler’s theory of Individual Psychology. In this theory, Adler briefs on the psychodynamic nature of human beings. Based on various biological, physical and psychological reasons, Adler classifies human personality into four types of life styles namely the Dominant type, the Getting type, the Avoiding type and the Socially useful type.

Kavita Kane’s characters possess in them the characteristics of these personality types. The Dominant or the ruling personality is power hungry. A person of this type tries to control his fellow members under all circumstances but is not an able leader and such personalities are mostly villains otherwise antagonists in artifacts. According to Adler, a personality who avoids, generally refers to people who wish to stay away from problems and competitions fearing danger and failure, they do not stand up even for rightful causes. The getting type of people are dependents who do not live for ‘self’ but try to please others to win their approval. The ruling, avoiding and the getting type of characters are foils and stock characters who are mostly troublesome. The socially useful characters are the protagonists who are heroic overcoming hurdles.

The dominant type of personalities are egocentric extroverts demanding power. They are self-obsessed all the time bothered about only themselves and their needs. They are also sensitive, impatient and jealous people not hesitating to arm others to satisfy themselves. Kavita Kane’s Mandavi from *Sita’s Sister*, Ravan and Surpanakha from *Sita’s Sister* and *Lanka’s Princess* and Satyavati from *The Fisher Queen’s Dynasty* fall under the first category- the dominant ones. Mandavi is one of

Sita's cousins who is not open minded as her sisters are. She lambasts on them frequently. She is envious of them especially of Urmila's charisma. Mandavi, even in her adulthood is silly, she is unfit for high responsibilities. Though she is younger to Sita and Urumila, she is a proud girl trying to dominate her sisters; her haughtiness is exposed through her talks and walks. From the novel it is clearly visible that Mandavi eagerly looks out for chances to accuse her sisters and she has no reverence for them. It is rightly said of her that she is dominant because people with dominance have no "regard for others" (P. Schultz and Ellen Schultz,132).

Sita and Urmila are secretive about their love for Ram and Lakshman for the sake of their families' prestige. Though the ladies like the brothers, they do not reveal it as they are concerned about affairs of higher degree. Mandavi is other way round; she is desirous to experience romance like them but no one is fascinated by her, so she reveals her envy indirectly telling, "I am the same age as Urmi, so at the correct eligible age too! But I refuse to be silly and fall in love like Sita dearest. I would much prefer a handsome prince served to me on a platter- his kingdom, horses, palaces and gems, his good looks, passion and all! All I would have to do is garland my perfect prince" (45). Here she boasts that she is not silly whereas by dreaming of fantasies she is actually being so and even after their wedding, her acts are silly, born as outcomes of her desire for power. She is not hesitant to ask, "Why does everyone prefer Ram to Bharat?" (104) and this highlights her selfishness and want for superiority.

Mandavi is not as adjustable as her sisters; at times she seems to be possessive and protective of her sisters but sometimes she is in adversity with them because of her ego which is one important quality of the people willing to rule. Mandavi holds with her, the air of superiority always and Manthara, a vicious woman

uses this to turn her against her sisters. Mandavi likes to be dominant but Urmi naturally wins because of her humility, patience and wisdom which lack in Mandavi. She develops an inferiority and is overwhelmed that her married life is not as happy as her sisters. This is evident when she says, “The men have won their moral war, but what about us wives? Forced celibacy is not sublime; I would rather bask in love than such glory” (262). Mandavi does not understand the responsibility of Bharat but thinks that she is ignored by him and seeks his attention frequently. This emphasizes the self-involved nature of Mandavi, which is a serious problem of the dominant personalities.

Ravan is another character coming under dominant lifestyle. He fits into this box with his ardent desire to rule. He plays roles in two of Kavita Kane’s works *Sita’s Sister* and *The Lanka’s Princess*. Ravan is portrayed as a beastly, selfish and an arrogant personality threatening people trying to subdue them. In *Lanka’s Princess*, he praises himself as “Dashaanan” and speaks low of other humans: “They are lesser beings- mere mortals! Weak, mean and avaricious, who bring upon their own downfall, . . . (58). Adler believes that “As leaders of teenage gangs, they are arrogant and vain: they like to threaten their followers. . . .” (qtd. in Richard M. Ryckman, 89). Ravan’s solipsism seen in *Sita’s Sister and Lanka’s Princess*, lays example for the above statement. He tries to keep Vidyujiiva under his control, dominates his brothers, threatens Sita’s household when he fails in her swayamvar. He fails in the challenge of lifting the Rudra bow and so is unable to take Sita’s hand in marriage; but he does not accept the defeat but keeps develops venge; feeling insulted and humiliated, he hints about a revenge telling “I will remember this. . .” (32).

Ravan loses Sita in Swayamvar, but is not broad minded to accept defeat, he feels that he otherwise none can marry her and tells, “I have no time though I shall

wait and watch till infinity for your daughter Sita to get married to some precious man who fulfils your impossible condition” (32). He is utterly supercilious that only he can give life to Sita and then talks as if he is demanded to marry Urmila and says “Meanwhile, since I would hate wasting this visit, I would not mind marrying your other daughter; . . .” (32). Richard M. Ryckman in *Theories of Personality* quotes that, dominant people .” . . lack social interest and courage. When threatened, they try to reduce feelings of anxiety by acting in anti- social ways” (89). Ravan falls right under this category at several occasions. Ravan when defeated behaves in an objectionable manner as evident in Vedavati’s case.

Vedavati is a beautiful woman who refuses to marry anyone as she is deeply in love with Vishnu who is Ravan’s enemy. Here, it is important to note that Ravan, a mere asura out of his pride of superiority, opposes Vishnu who is said to have divine powers. Ravan’s pride is described as, .” . .the mighty Ravan who can squash people like ants, maraud kingdoms like a conqueror, subjugate kings by dethroning them or decapitating them!” (123). Ravan forces Vedavati to marry him but Vedavati refuses and calls him a foolish man who cannot envision the reality due to his arrogance and so Ravan forces himself upon her and Vedavati unable to accept the defilement, kills herself. Here, Ravan expresses himself as a male chauvinist, showing his superiority over women.

The *Theories of Personality* tells in regard with the dominant type of personalities that “their striving for personal superiority is so intense that they typically exploit and harm others; they need to control others in order to feel powerful and significant” (Richard M. Ryckman, 89). This quality of dominant people is witnessed in Ravan, when he abducts Sita. Ravan deems Sita’s sisters and their husbands to be his enemies when he does not achieve what he wishes. He exalts

himself very much and frequently tells that he cannot accept anyone over him and if there is any he would not spare them. He executes vengeance upon Sita and Ram by kidnapping Sita. He does it to satisfy his ego nevertheless pretends as if carried her to avenge Ram for the sake of Surpanakha. Ravan acts as though he is the master of everybody and has no regard, concern or reverence to anyone even to his own father and is found to be androcentric. He is a womaniser, forcing women to fulfill his wants of pleasure. He is accused by his own sister as, “Your ego is your battlefield, your war, your violence- that is your enemy! . . . You have no heart, just pride. And that mad urge to rule, be it over land, women or family, you tyrant!” (122).

People with dominant attitude do not stop with an array of superiority but bring down others' dignity. Ravan pricks Vidhujiva's dignity, he makes Vidhyujiva stay in Lanka even after their wedding not out of love nor care but actually ties up with Vidhyujiva, keeps him as an advisor believing if he is his ally, he will not rebel against Ravan. On the whole, Ravan does not want anyone against him nor above him.

Surpanakha from *Lanka's Princess* never fails to prove herself as Ravan's sister. Surpanakha is similar to Ravan in exalting herself than others, she does not stick to the life ordained by nature but thrives hard beyond the set rules of the culture. She goes to any height to attain her wish which is clear from her encounter with Ram and Lakshman in the forest. Being a woman, she does not understand Sita's feelings because “She would not surrender to the dark tide of her ineluctable destiny” (184). Surpanakha is described as .” . . beautiful princess Meenakshi, the sister of of the asura king king Ravan, but your wickedness turned you into a monster” (xiii). Surpanakha is covetous and crosses the boundaries of morality and justice to attain whatever she desires. She lusts Ram and Lakshman, changes her physical nature to

entice them but when they both deny her unvirtuous plea, she turns against them and troubles them. She becomes a tool for Ravan to abduct Sita. Hjelle and Ziegler in *Personality Theories: Basic Assumptions, Research, and Applications* thus say about dominant people, “People who are assertive, aggressive, and active with little, if any, social awareness or interest”, they possess a dominating attitude toward the outside world and confront the major tasks in a hostile, anti- social manner” (146) and Surpanakha’s manners clearly show that she lacks social interest.

Surpanakha owns every attribute of militancy. Initially she does not aspire for authority but her rage against Ravan moves her to become the captain over Ravan and to be his death angel. Surpanakha is a highly active woman since her childhood but in everything she does, she leaves her signature of belligerence. Out of her zest to avenge Ravan, crosses boundaries. She calls herself “the jungle’s tigress. . . My revenge would be my respite . . . she had to wake up to a new reality- her vengeance” (176). Surpanakha is so narcissistic that she intentionally turns Ravan against Ram and Lakshman to see the destruction of both the groups who are her enemies.

Surpanakha’s intentions are lawless and actions are rebellious. She knew where to shake Ravan and ironically praises him to provoke his anger against Ram and Lakshman telling him they dared to touch the sister of the so-called mightiest king Ravan. She says, “They threw me out with the warning- to let you know that the mutilation was to be a sign of dishonor to the clan of asuras and the royal house of Ravan” (208). Surpanakha is an asura who does not have concern for others’ life. She is unable to accept her defeat under Sita and Urmila in procuring Ram and Lakshman. She considers the sisters as her enemies as they are the obstacles in her way to Ram

and Lakshman. She spreads ill rumors about Sita and disturbs the peace of Ram's family and kingdom. She also goes to the extent of killing Lakshman's son.

Satyavati from *The Fisher's Queen's Dynasty* is not exceptional to the dominant character. Like Mandavi, Ravan and Surpankha she too is atrocious, selfish and covetous for power and reign. Satyavati is conscious of her wickedness, implements her evil intentions willfully, without conviction. Satyavati is not a spiritual woman, she does not place God over her life but thinks she is the mistress of her own life, who can control even the predestination.

Satyavati begins her journey towards power by getting into relationship with Rishi Parashar. She loses her innocence to him but is not sad about it. Presumptuously she breaks the cultural law, bears a son but is reluctant to nurse him. She says, ". . .for I don't want to be bound by a child now. . .I shall be a queen some day!" (27). Her stone heartedness is emphasized in the latter half of the novel when she gets back to the son whom she rejected for political reasons. Even then she tells him, "Yes, I confess you did not stir in me the maternal emotions expected out of me" (294). Her passion to be a queen is out of the pale that even the emotions of motherhood could not trap her.

Nicholas S. Dicaprio in *Personality Theories: A Guide to Human Nature* says about the dominant type of characters that they "are energetic and aggressive in pursuing their own needs. They get what they want because they are willing to work hard and take the required steps, . . ." (231). Correspondingly, Satyavati is identified as woman full of determination and will power, achieving everything she sets her heart on through unjust means. Satyavati is ambitious but does not chase her dreams justly instead spoils the lives of other people for her cause without apprehension.

Nicholas also tells that dominant type of people .” . . lack social interest, they work strictly for selfish goals, even at the expense of others. They may exploit or manipulate others” (231) On this account, Satyavati is a sharp weapon, lacerating people’s dreams and aims, leaving their hearts and minds sheared. She allures Rishi Parashar, receives the boon of beauty and youth, uses mere physic to seduce people to possess what she hankers after. How deceptive she is! She is sharp witted and brilliant but wastes them on unhealthy inventions. As Surpankha manipulates Ravan, Satyavati makes King Shantanu fall into her hex to reach the throne. She does not love him even to the speck but pretends beyond belief all to entice King Shantanu. Satyavati is jealous for superiority. She is afraid of Bhism who is the rightful heir to the throne of King Shantanu. Very cleverly she succeeds in reducing him to the regent of his throne. She also makes him take the oath of celibacy inflicting life-long pain over him but manages to keep Bhism under her, tying him up with the very rope of his oath. This is well said by Kripa:

She has left you impotent, Dev, with nothing. Not even your pride! . . . She is smart and intelligent. But I am scared to teach her more, never knowing when she will use all that knowledge against me one day. As she has done to you, Dev. She has defeated you, the king, an all of us. . . . how she had won, going straight into the battlefield but not shedding a drop of blood. . . . She wooed and won, . . . (149)

Satyavati carries herself like a dictator and has no regard for the elders and the reputed body of the courtiers. She wants everything to be done under her order and tactically satisfies her ego by making others obey her. While talking about the egocentric attitude of dominant personalities, Nicholas tells that “As parents they want their children to obey not because of what is good for the children but ultimately

to obey their command. Nicholas use the phrase “because I said so!” ” (231) to show the tone in dominance of such people. She not only wants her sons to obey her but also the king, Bhism, her daughters- in- law, the citizens and all the courtiers. She stabilizes her position as the commander over them.

When Satyavati is in need, she makes Bhishm take the oath but when her daughters- in- law are childless she wants him perform the niyog. She is very cruel to make the rightful prince a regent and asks of him for princes to the throne. She also shatters the dreams of three young princesses Amba, Ambika and Ambalika. She makes Bhism abduct them. Though she pretends like giving them the freedom of choice, She actually plucks their freedom of choice, giving them no choice except marrying her deceased son Vichitravirya. Had she really respected their choices, she would not have commanded Bhism to bring them to their kingdom. She becomes the root cause for Amba to lose her love and life and thereby lays platform for the death of Bhism. She also forces her daughters- in- law to spend a night with her son Vyas, when they refuse, She sends him to them without even their knowledge and thus becomes their ruler.

Thus, Kavita Kane’s Mandavi, Ravan, Surpanakha and Satyavti are examples of dominant personality. They share the qualities of arrogance, narcissism and are merciless and have no concern for others. They seek to accomplish their own wishes and tasks at the cost of destroying others. They set a bad example with traits which leads to dystopian society. Mandavi becomes the reason for Mandhara to achieve her wicked plan of dividing the family, Ravan battles but dies, Surpanakha and Satyavati wave flags to begin wars and thus these characters set a bad example to the society as they are of no use to the society. The dominant type of people come under destructive personalities.

Adler's other type of personality is the Getting type. People of this brand are not self-reliant but depend on others. Even if they themselves have the potential to make the best in their lives, they do not make full use of their talents; either they try to come up only with the help of others or when they are in a prestigious position, they do not use their power fully for good cause. Even if they work, they are not completely satisfied by their performance but wait for others' approval and comments. According to Mosak, "Individuals of the getting type are relatively passive and make little effort to solve their own problems. Instead, they rely on others to take care of them" (qtd. in Richard M. Ryckman ,89-90). Kavita Kane's Karna from *Karna's Wife: The Outcast's Queen*, Kaikeyi and Lakshman from *Sita's Sister* and Bhism from *The Fisher Queen's Dynasty* are models for the getting type of personality.

Mosak adds that the getting type of people "frequently use charm to persuade others to help them" (qtd. in Richard M. Ryckman ,89-90). Karna likewise, does not make effort to get out of bad company, which becomes his greatest flaw and one of the major reasons for dystopia in *Mahabharata*. Karna is a just man yet stands on the side of adharma as he receives appreciation there. Though he is warned by many people to get out of Duryodhana's trap, he makes his bond with Duryodhana stronger day by day, abides by adharma for the reason that he receives recognition by Duryodhana.

At various instances, Karna is notified by the evilness of Duryodhana, who uses Karna as a weapon to defeat the Pandavas. Karna continues to win Duryodhana's admiration through his talents. It is through Karna, Duryodhana wins wars. By helping Duryodhana, Karna indeed secures his position as the king. To please Duryodhana, Karna backs him in all his deeds and even in the grievous sin of dis-

roping Draupadi: Karna .” . . is Duryodhana’s strength and without him, Duryodhana could not have called himself an emperor. And he is doing all this for a man who doesn’t have a shred of integrity nor honesty in him” (213).

Karna does not take any step to wipe out adharma but passively walks in its way. He does not persuade his friend to turn from his wickedness. Karna tells that he is loyal and grateful to Duryodhana who first accepts and recognises his merits but Karna must have actually made Duryodhana escape destruction; in other respect Karna himself continues to lean on his favourite Duryodhana winning his consent by that he follows Duryodhana in his path to end.

Kaikeyi is an additional prototype for the getting personality. Getting people “relate to the outside world in a parasitic manner, “leaning” on others. . .” (Hjelle and Ziegler, 146). As Karna uses Duryodhana for acceptance, Kaikeyi like Satyawati is power thirsty and uses her husband King Dashrath, son Bharat and Manthara to fulfill her jealousy against Ram, the rightful heir. Closely analyzing Karna and Kaikeyi it can be pointed out that getting and dominant people are similar to each other as their goal is the same- power and recognition. But one aspect that distinguishes them is that dominant people fight by themselves for others in an aggressive manner whereas the getting people fight through mediators to achieve their aim.

An individual of the getting type “expects to be given everything he or she needs” (Calvin S. Hall et al., 133). So does Kaikeyi use King Dashrath’s love for her to win the throne for Bharat: “King Dashrath had offered Queen Kaikeyi two boons when she had saved his life so impressively in the aforementioned battle. She declared she would keep them for a later day. That day was today. She had asked for the

impossible- a throne for her son and exile for Ram” (137). She fulfills her thirst for power through the two boons which King Dashrath granted her.

King Dashrath pleads Kaikeyi to take back her evil wishes, but she does not heed to it. She remains unaffected by the distress and agony she has caused. Kaikeyi is not sorry for her actions. The entire family except Kaikeyi are united. Ram and all his brothers respect Kaikeyi as their mother but she does not see them equally. She wants power only for her blood- Bharat. She is so stubborn that she separates the newly wed couples. She also tries to break the bond between Ram and Bharat, knowing Bharat’s pity for his brother Ram, .” . . . , she ordered Sumantra to inform Bharat to return to Ayodhya as early as possible and to start making arrangements for his coronation; it would be grander and not a haphazard, . . .” (164). Kaikeyi sows seed of hatred in Bharat’s mind against Ram enkindling in him the want or power. And by this Kaikeyi is seen as a narcissist who leans on her husband and uses the sentiments of motherhood as a trivial tool to poison Bharat’s mind for the power which she desires. Satyavati and Kaikeyi both pull someone’s legs for their victory but Kaikeyi stands one step apart from Satyavati as she lacks that wit to convince people with what she does because, getting type of .” . . person’s activity level is not sufficient to meet his or her problems and the demands placed upon him or her; thus he turns to others for care” (Nicholas, 231). Kaikeyi loses in facing her problems, she reconciles very soon as she is not able to tolerate loneliness but Satyavati, despite understanding everyone’s grudge for her, goes through it without disconcert.

Lakshman is another getting type of person. He is not a major character as Ram is, in fact his name only succeeds Ram’s because he subdues himself under Ram always. Lakshman turns to Ram always for the progress of his life, though he has his own potential. His reverence for his brother is to be appreciated, but his decision to

kill himself for no reason but just to obey his brother's words, in the later part of the epic shows him as an irresponsible person as he does not think about his wife's and son's plight without him. He kills their wishes for his own cause. His dutifulness to his brother Ram is excellent and he stands as a gem to brotherhood yet his silence stirs tempests in lives around him. He is the crucial reason for Urmila's exile in the palace. Lakshman is in love with Urmila but out of his devotion to Ram, he forgets the demands placed on him as a husband. In subjection to his brother, he fails in other responsibilities placed on his shoulder.

Lakshman is very well aware that he cannot serve Ram as well as Urmila and even tells about this to Urmila before the wedding: "I have never loved anyone so passionately, so blindly, so incoherently, . . . When I say I love you, Mila, I am sure about you but not myself. . . . Am I worthy of your love? And I fall short. I am a man trapped. I am afraid that is what I shall do if I were faced with that dilemma. I shall choose my brother each time" (67-68). Through this incident, it can be stated that Lakshman is partly playing with a woman's emotions. At least, if he had said that he does not love Urmila, she would have made up her mind accordingly, though not immediately. But in spite of knowing that Urmila loves him he triggers her feeling by confessing his love but telling that she could not leave his brother for that. It would be difficult for any woman to know that her husband loves someone more deeply than her but Urmila generously accepts his imbalance with the satisfaction of only serving him. Through the progress of the novel, one can see Lakshman going through misery for he is not able to leave Ram for Urmila nor Urmila for Ram but chooses his brother making life difficult for his wife. Though Urmila does not express her suffering, Lakshman very well knows that he is forcing Urmila to accept the pain of parting with him during his exile and also during his death. He does not compromise for Urmila

but seeks to passify his guilt and agony by convincing her. He takes chance of Urmila's liberality.

The great Bhism Pitamaha who is an acolyte, sadly follows the order of the getting type of people. His steadfastness and his oath of celibacy are notable values of applause but Bhism stays behind in keeping his standards of dharma. In the name of sticking to dharma he actually falls down from it. About the getting type of people, Adlerian theory as stated by Nicholas in *Personality Theories: A Guide to Human Nature* tells that they are "oriented toward people and, in fact, is liked or loved by others. He or she uses charm and personal power over others to establish a paralistic relationship, in which he or she receives rather than gives" (231). As quoted, Bhism is liked by his people and has good reputation too but he remains silent seeing adharma grow and stretch its branches wide. He stays under its shade but makes no effort upto his level of merit and ability to outroot it. Bhism must have rightly known what to do to protect the throne. But by standing on the side of adharma he hurts the good people. With his passiveness and lack of timely action, he partakes in all Satyavati's evil deeds. He expresses his loyalty to the throne saying: ". . . for I know that what I am going to do is unforgiveable. . . I have given my all to it, today I give my conscience and my soul" (214).

Unfortunately, Bhism's loyalty to the throne becomes loyalty to Satyavati, loyalty to malfeasance. Bhism sells the rights of the people who trust him to Satyavati even without their permission. He receives the trust of the citizens earlier but does not repay goodness to them with his power, he ignores his power and becomes a dependent on the throne.

The Avoiding type of people are a group of characters who are of no use to the society. Though they are not villainous like the dominant people, knowingly and unknowingly they make ways for mishaps and unsettlement in the society. They are neither arrogant nor calm but are timorous and hysterical not knowing to choose between right and wrong. They are not selfish nor sacrificial and they do not stand up for justice, not even for their rights and lack the strength to oppose the unrightful which comes their ways. Kavita Kane's Kunti from *Karna's Wife: The Outcast's Queen* and Ambika and Ambalika from *The Fisher Queen's Dynasty* are ideals of this type.

Kunti is meek and gentle, a woman of culture and has so many virtues in her but her only negative trait is that she does not stand up for the truth. Karna is not her illegitimate son, he is her own son -the son of surya, when she tests the boon of having children from celestial beings of her desire, granted to her by sage Durvasa. She is actually not an immoral woman so she must have gained her courage to tell the truth to her husband King Pandu. By hiding the truth, she must have lived with the sting of guilt every day. Such type of people .” . . lack confidence necessary for solving crises. Instead of struggling with their problems, they typically try to sidestep them, thereby avoiding defeat” (qtd. in Richard M.Ryckman, 90).

True to the above saying, Kunti runs away from facing reality. She witnesses all the struggles and mortification which Karna goes through. His potential is not recognized just because he is termed as an outcast, even then Kunti does not reveal who he is. In a way, Kunti is one of the invisible roots for the Bharat war in *Mahabharata*. Had she disclosed the secret of Karna's birth, Arjun and Karna would not have been enemies, Karna would have first of all become a prince, he would not have been insulted by Draupadi during her swayamvar and above all he would not

have shaken hands with Duryodhana which becomes his greatest flaw and many other conflicts could have been avoided if Kunti had confessed the truth.

About the avoiding people, it is said that they “lack both activity and social interest” and may “limit their participation in life in order to avoid failure, disappointment, and other painful experiences” (Nicholas, 231). So is Kunti silent without owning Karna, fearing that the society would not accept her, but when she realizes that Karna might win the pandavas, she approaches him, reveals the truth and requests not to kill his brothers. On hearing the truth of his birth, Karna has mixed emotions and is disappointed with Kunti. He who had much respect for Kunti could not accept that she was the cause for his affliction. Thereby confessing the truth, Kunti increases Karna’s torment. “This woman was now disclosing the truth she had hidden from the world and her son for only one reason- to save her other five sons. She did not want war as she was afraid Karna would vanquish and even kill them yet, she would not reveal to the world that Karna was her first-born child- merely to preserve her own reputation” (255).

Ambika and Ambalika are on the track of avoiding people. According to Nicholas, avoiding people “make a mess out of their lives because they neither do much to work out their problems nor relate well to people with whom they must deal” (231). Ambika and Ambalika lack the courage to oppose Satyawati. They are not very strong people standing firm for themselves like their sister Amba. It is true that Amba’s life becomes hell as she does not accept to marry Vichitravirya. She behaves like a lioness. She is not ready to give herself to a deceased person who could not even participate in a swayamvara, she is rejected by her lover prince Shalva as she is carried away by Bhism and Amba falls for the manly Bhism but Ambika and

Ambalika are passive, unassertive and yield to the underserving life for they are not audacious enough to tackle life's intricacies.

Avoiding individuals "are often self-absorbed; they are inclined to daydream and create fantasies in which they are always superior" (qtd. in Richard M. Ryckman, 90) and Nicholas tells that "they seek exemptions and avoidance of responsibility" (231). Ambika and Ambalika do not behave like princesses and queens, the royal blood does not run through their minds for they are not consistent and exemplary; they do not help Vichitravirya come out of his illness but they get along with him, Amba briefs about them telling: "You are as decadent as that drunken husband of yours. You follow him each whim, his ever fancy. He calls himself king but it is that closed bed chamber, not the court, which is his favourite place, locking himself in that room and in your arms his slaves, his sluts!" (245). Ambika and Ambalika are found deprived of their higher standards as they are not apprehensive in losing them. Unlike Uruvi who tries hard to bind the family, Ambika and Ambalika fight for the throne for their sons even before they are born. This shows that they are irresponsible, self-absorbed and ineligible to be queens.

The lives of Avoiding people, " . . . are marked by the socially useless behavior of running away from the tasks of life. People with this predisposition have neither sufficient social interest nor activity to solve their own problems (Hjelle and Ziegler, 146). In the same way, Kunti, Ambika and Ambalika are negligent to responsibilities, they search for loopholes to escape from them giving lame excuses to convince their conscience as well the society. They are sluggish and weary not taking any effort to build their families and kingdoms but exacerbate the state of affairs in which they are involved.

Adler's fourth type of personality is the socially useful type of personality in contrast to the previous types of destructive personalities who are "unable to cooperate with other people, and the clash between their style of life and the real world results in abnormal behavior" (P. Schultz and Schutlz,132). The socially useful type characters are the protagonists and are modest, disciplined bodies. They stick to customs and tradition yet are not superstitious. In general, the socially useful type are blessings to those around them. Uruvi from Kavita Kane's *Karna's Wife: The Outcast's Queen* and Urmila from *Sita's Sister* are prototypical to the socially useful class.

Uruvi is an empowered woman who does not allow herself to be bound by time nor patriarchy. She is strong and resolute and is a hard worker like Satyavati but distinguishes herself from Satyavati by choosing the right path to achieve her dreams. Uruvi is of royal birth and is born a princess yet she is not power hungry. On the other hand, she shuns power which she finds a barrier to be incorruptible; She yearns for a peaceful simple life away from superiority. She tells, "I haven't failed, I have succeeded. . . . I am looking forward for my new life. I shall have my work, my painting and my other pursuits. I shall live my life simply" (24).

Uruvi is a woman of her heart but is a server of the society. While women of her age sincerely look out for beauty, wealth and authority, Uruvi explores paths to reach out to the needy which is the absolute trademark of a princess. Uruvi is not silent to disservice but condemns it severely even if its workers are elders. When Karna is insulted for his class, Uruvi is nervous, she thinks "How can he ridicule the humble and the helpless? . . . And why are the elders keeping quiet about this gross insult being heaped upon a defenseless person?" (6). Here, she stands up not only for Karna but for equity; her heart throbs for justice every time and she could never keep

calm when something unfair takes place. Uruvi sets her foot in the socially useful category by her wise and discrete conduct.

Uruvi is from a royal family, but she does not have the pride of class; she learns medicine to help the poor and later evolves to be a figure binding their physical and mental wounds. As a child, she never disobeys her parents but at the same time never ignores her freedom of choice. Leak & Gardener in *Theories of Personality* add about the Socially useful type that they “have the courage to face their problems directly as a means of solving them. As adults, their orientation to family members is based on respect, affection and friendship and not on manipulation and game playing. (qtd. in Richard M. Ryckman, 90). Likewise, she does not disrespect her parents when they disagree with her choice, she convinces them and makes them see her practicality: “Father, you taught me to honour and love the brave and good and I want to marry such a man” (21).

Nicholas in *Personality Theories: A Guide to Human Nature* writes about the socially useful typological people as those who “energetically confront their problems and the requirements of living. They keep in touch with reality and profit from their mistakes and keep their goals in line with their achievements” (231-232). Uruvi is clear and does not waver while choosing her will; she is confident that she could face the challenges with her vivacity. She chooses Karna as her life partner over her mother’s choice in spite of being warned about the burdensome consequences which the patriarchy would cast on her for marrying a pariah. But her father testifies about her wholeness: “She knows what she wants- and she knows exactly how to face the storm she has dared to churn up’ (23).

Socially useful people have a “well-developed frame work” (P. Schultz and Schutlz,132). Even after her wedding with Karna, she does not show off her royalty as the princess of Pukeya but gives due respect to Karna’s family especially to his first

wife Vrushali. Urmila's intelligence makes Karna discuss serious matters with her; be it personal, familial or political. She decently accepts the humiliation for being an outcast's queen but gradually makes the society realize their vice of inequality, she argues with Bhism and Kunti, pointing out their adharma in a witty but polite manner. Thus, Urmila explicitly proves herself worthy and socially useful through her conduct.

Urmila is another heroine from Kavita Kane's *Sita's Sister* who is also an ambassador of good service to the society which she lives in. She is a source of illumination to her sitters. Born a princess, she is humble and does not put on superiority but remains serene and aesthetic like Uruvi. The *Theories of Personality* about a socially useful person, tells that the individual "exhibits activity in the service of others. Such people confront the life tasks and attempt to resolve them in a manner consistent with the needs of other individuals" (Calvin S. Hall et al.,133). Urmila is one such person, right from her young age she finds comfort in the pursuit of others' comfort. She takes care of her sisters as a mother would do even at their husbands' house but ensures that their union does not intrude their marital bonding nor upset the union of the brothers. She understands the needs of every individual around her, sympathizes with them and does her best to help them.

Urmila is not self-obsessed unlike most of the women who detach their husbands from their families. She looks into the profound sweetness of relationship between Ram and Lakshman. She respects Lakshman's loyalty towards his brother Ram and does not throw tantrums or over react when Lakshman goes on an exile with Ram to the forest. She knew life would be difficult without Lakshman besides her, yet she confronts life's battles with integrity. She is compassionate towards others but is not ignorant of the rascality of people, she very soon recognizes Manthara's toxic

nature and strifes to save the family from her venom. Absence of a king in an empire will welcome enemies for a war, but Urmila with her acute administrative powers, skillfully governs the land. Unlike Mandavi, who pushes herself towards superiority, Urmila is patient yet acts as a timely advisor to the courtiers thereby winning their hearts which is essential to be superior. She gives them good counsel and protects the peaceful living of the kingdom by executing righteousness. Urmila has a “fiery, contentious nature” (46) and Lakshman labels her as “” . . . lovely, intelligent, teasing, witty, strong. . .” (66).

In *Personality Theories: A Guide to Human Nature*, it is said that Socially useful people are .” . . successful in part because they relate to and work well with other people who are important in all aspects of their lives. Socially oriented people work amicably and cooperatively with others. They achieve personal goals in the context of various social groups. Their work setting, family and community” (231-232). In a very like manner, Urmila is victorious in all her endeavours. Sita describes Urmila’s tenacity telling “I bow to you, sister, for your vanvaas, your exile here in the palace shall be way harder than mine in the forest. Give me your strength and I know I shall succeed too” (153). This shows the greatness of Urmila.

Thus, based on their unique behavioural marks, the characters are categorized into the dominant, getting, avoiding and socially useful types. These characters impress the readers, makes them introspect themselves, push them towards edification of the self by exhorting to them how the personality of an individual should be and should not be. The select characters have set to themselves, a definite form with each trait, but the factors which actually carve and make them such personalities lead to broader discussion.

Chapter 3

Influencing factors of Individual's Personality

A society is an amalgamation of multiple groups of people, each one with multiple traits. There are conflicts and disputes among all creatures not because of the differences in their traits but due to the lack of intolerance of one individual towards another. Each one has different opinions and views on others', and based on their contribution towards the betterment of the society they are termed as good and bad, adjustable and mal-adjustable. History presents stories, tales, biographies and biopics of personalities; the media updates matters concerning individuals and numerous comments- sympathetic, prejudicial, oppositional and of various other types are passed on one's flaws and fine points. They are sometimes praised and mostly debased depending upon the tastes, likes and dislikes of the commentator who never really knows the other man's journey.

Characters from the Hindu mythological epics the *Ramayana* and the *Mahabharata* are portrayals of both good and evil qualities. Through the series of the incidents, they make us learn and understand the importance and effects of some of their popular badges such as motherhood, chastity, patience, meekness, ruthlessness, aggressiveness, submissiveness, cunningness etc. Though these characters have been long termed as icons for diverse characteristics, the reasons and the psychological motifs which made them become such characters have been less studied. Alfred Adler a psychologist who was keen about the individual's behaviour worked on the field of psychology to discover the factors behind the formulation of one's personality. He was a psychiatrist, greatly moved by the patients and going through his biography it is found that he himself was a troubled child who was ill and depressed. These

experiences triggered his interest to study human personality in depth. *Theories of Personality* by Calvin S. Hall and others adds to the information about the science of psychology telling that:

During the later years of the nineteenth century, sociology and anthropology began to emerge as independent disciplines, and their rapid growth during the present century has been phenomenal. While sociologists studied humans living in a state of advanced civilization and found them to be products of class and caste, institutions, and folkways, anthropologists ventured into remote areas of the world where they found evidence that human beings are almost infinitely malleable. According to these new social sciences, an individual is chiefly a product of the society in which he or she lives. One's personality is shaped more by social circumstances than by biological factors.

(123)

Adler's theory of individual psychology proposes that a personality develops based on one's basic desires and attitudes yet, it stresses that the society around him acts as propagator. Adler believes that every individual is unique; and has fundamental drives to achieve his goal of success; and these drives are influenced by biological and societal factors around him. Based on the impression and marks created on him by the influential forces, an individual either chooses constructive or destructive styles of life to reach the goal.

Constructive personalities succeed and help others succeed, through their journey whereas destructive people are driven by selfishness. Adler sees postulates three main components which influence the growth of every individual- the birth order, memories and experiences of one's childhood and one's family atmosphere. These

constituents take complete control over an individual getting stored as memories and are later revealed, gradually during the growth process. Consequently, the select mythological characters from Kavita Kane's novels are molded into ruling, getting, avoiding and socially useful types based on the influence of these three factors. Closely analysing these characters, one can find that the growth and decay of one's personality are not the sole responsibility of oneself but due to the pressure of the forces which influence their life.

Mandavi from *Sita's Sister* comes first under the dominant category. She is Sita's cousin and is best known to be a 'green eyed monster'. Mandavi grows up with Sita and Urmila yet she does not consider them, her sisters. She actually feels at heart that she is ignored by them for she is not their blood sister but the truth is vice, the versa because it is her inferiority which makes her feel so and not Sita and Urmila. Mandavi is the elder sister of Shrutakirti and their father King Khushadhwaaja is the younger brother of King Janak. Mandavi who sees Sita receiving the respects of an elder daughter, should have thought that if her father had ruled separately, she too would receive the respect of an elder daughter in her empire. One of the main propositions of Adler's theory is that "The striving receives its specific direction from an individually unique goal or self-ideal, which though influenced by biological and environmental factors is ultimately the creation of the individual. (qtd. in Patterson and Watkins 65)" As the theory tells, Mandavi's goal is to rule; besides, being an elder daughter, Mandavi loses power to Sita like Duryodhana loses to the Pandavas. This conflict of the birth order makes Mandavi develop the want for superiority.

Mandavi who first feels that her birth right has been lost, develops lawless emotions and hatred which turn out to be the pride of self-discipline. She lacks the attention which Sita and Urmila receive for her their charm and intelligence and this

makes her find pleasure in self boasting over her own principles. Many a times, Mandavi utters words of division making a breach between Sita, Urmila and her and Shrutakirti. She tries even to turn Shrutakirti against Sita and Urmila. Once tells Shrutakirti that they should not interfere in Sita's affairs as Sita will confide only in Urmila and not in them. Malnourished in such an atmosphere, Mandavi creates a ruckus at their in-laws' house too telling that Urmila would like Ram reaching the throne and not Bharat as he was just her cousin's partner: "Mandavi's possessive streak went on an erratic overdrive, propelling her into an unreasonable irritation" (7).

Mandavi thinks that she has lost authority because of her sisters and feels that the same should not happen to Bharat because of his brothers. This attitude of her's brings out her dominance at best because it is said that "Maladjustment is characterized by increased inferiority feelings, underdeveloped social interest, and an exaggerated uncooperative goal of personal superiority. Accordingly, problems are solved in a self-centered "private sense" rather than a task-centered "common sense" fashion. (qtd. in Patterson and Watkins 67). Mandavi is proud but calls Urmila a "Proud woman" out of inferiority. Except her no one else sees separation between the sisters. Jealousy makes Mandavi self centred and uncooperative.

Ravan in *Sita's Sister* and *Lanka's Princess* is another child spoiled because of his family atmosphere and his birth order. Barbara Engler in *Personality Theories: An Introduction*, explains Adler's theory: "Oldest children are . . . achievement oriented, conforming, and affiliative. . . frequently oriented toward the past and show a high degree of concern with power, which may express itself as a desire to exercise authority. . ." (112). Ravan thinks none can defeat him; as an elder sibling he subdues Vibishan, Kumbhakarna and Surpanakha. He makes them obey him, when displeased he punishes them by insulting them. Progressively, Ravan grows into a person who

cannot accept defeat any time and this is the reason why he misbehaves in Sita's swayamvar. As an elder sibling who practices authority over his siblings Ravan tries to take complete dominance over everybody including the devas. He opposes Ram and Lakshman not only for Sita but is also pricked by his ego which makes him feel that he is the greatest.

Adler's theory of individual psychology includes parenting as the crucial reason for a child's personality. According to this theory, much pampering given to a child stunts its development as a constructive personality. It states that "Parents who pamper a child make it difficult for the child to develop social feelings and become a useful member of society" (Engler 115). Ravan's pompous and objectionable personality is the result of Kaikesi's pampering for him. Ravan is his mother's pet child, so dear to her that she never reprimands him for his mistakes. She seems to take pride in her elder son's mischiefs and believes him to be the epitome of her successes, who can defeat her father's rebels and regain Lanka- her own province. Basically, any child is close to his own mother and it is the first duty of a mother to teach moral standards to her children but here, Kaikesi does not teach basic manners to Ravan and she encourages Ravan even in disrespecting his father. When his father instructs him to eschew wars, Kaikesi in her exasperation, pushes him towards battles. It is Kaikesi who motivates Ravan's ambition and dominating demeanor, as she herself was ambitious: "Ravan was like his Kaikesi, he acknowledged with a secret smile, ambitious, slaked by a thirst for success and achievement. . . . Ravan had inherited his mother's sullen temper" (15-16) and this is accepted by Sumali- Kaikesi's father himself. Kaikesi calls his son "Dasamukh – the ten- headed one" (15) planting self-regard and grump in each of his heads.

Kaikesi is a partial mother and she instructs her other children to obey Ravan without reference to his actions. When Ravan kills Surpanakha's pet lamb Maya, instead of chiding Ravan and consoling little Meenu, Kaikeyi slaps her for having fought with Ravan and calls her a wild cat and this is where Surpanakha is broken for the first time. On the other hand, Ravan continues to develop his authoritative attitude. Had Kaikesi punished Ravan or instructed him and Surpanakha about patience and gentleness, both of them might not have become beastly in their adulthood. Kaikesi is blind to all of Ravan's sins. When Ravan tells about Vedavati's incident Kaikesi does not react much but comforts him with the final words "It's done. She's gone. Don't think too much on this. . . I shall find you a better girl" (86).

If at all Kaikesi had left him to convict his trespasses and guide him towards the importance of respecting woman, Ravan would not have turned to be a womanizer in the future. Even when Kaikeyi is ready to find him a bride, she does not instruct him about the sacredness of marriage and she herself is a bad example in this concern. Kaikesi who sees Ravan grow up as a lawless man, eats the fruits of her own hands at the end. Ravan stops listening to her, disrespects her and even disowns her. "Adler often referred to the first-born as a dethroned-monarch", and noted that this might be a very traumatic experience" (Hjelle and Ziegler 151). and Ravan falls into place with this truth of a sickly personality mainly due to his birth order and poor parenting. His position as the eldest son and Kaikesi's bad move make him power hungry.

Surpanakha follows her brother in taking a beastly picture, all her intentions and actions are wild, brutal and ruttish and the main reason for this behaviour is her surrounding and memories of childhood which haunt her till her death. Surpanakha is called a rakshasi since her birth. Barabara Engler rewords Adler's thoughts telling: ". . . children who are pampered or neglected are particularly predisposed to a faulty

style of life. . . Such a child is being deprived of the right to become independent and learn the requirements of living within a social order” (115). Surpanakha experiences neglect, hatred and humiliation since a child; her mother Kaikesi is not happy about her baby daughter’s arrival: “Kaikesi looked down at the baby and could not help cringing or quench the well of bitterness. *This girl has cheated me of my plans*, she thought angrily, a faint stirring of unease making her more restless” (2). Kaikesi gives Surpanakha wild names such as “devil”, “a little fiend” and a “little hellion” (267-268), and those titles tune Surpanakha to be those personalities in reality. As a little girl, Surpanakha actually tries to be in good terms with all her around her but her close circles teach her rejection erasing the shades of compassion from her and Surpanakha does not learn the social order. In fact, it is not taught to her by her family atmosphere.

The drives of Surpanakha’s bad experiences stored in her sub-conscious mind take control over her consciousness. As an adult, she gives back to the society what she receives from her childhood. Kaikesi is not happy about her daughter’s physic, she who pampers Ravan much, neglects Surpanakha and the seeds of inferiority begin to grow in Surpanakha’s mind, she as an adult thinks of herself as a woman whom none wished to marry; therefore she strives hard to beat those inferior, insecure feelings by becoming a dominant personality. Surpanakha’s grandmother Taraka is her only source of motivation and vitality but suddenly one day she hears that her grandmother had been turned to an ogre by rishi Agastya.

Adlerian philosophy states that “Rejection arouses resistance in the child, feelings inferiority, and a tendency to withdraw from the implications of social life. . . . many children feel humiliated and defeated” (Engler 115) also personality theories by Hjelte and Ziegler tells that “Adler considered the relationship between wife and husband to

have an enormous impact on the children's development of social feeling" (149). This becomes very true in Surpankha's case. Kaikesi and Rishi Vishravas do not have a happy marriage and they are separated. Surpankha longs for her father's love but he is not reflexive to her. Her brother Ravan is not compassionate to her but behaves like a rival: "Ravan, as always ignored her, barely aware that she existed, . . . he barely tolerated her, sweeping her with an impatient look whenever she was near (11). Actually, it is he who begins the custom of calling beautiful Meenakshi as "Surpanakha" to hurt her. He kills her pet lamb Maya and instead of apologizing, he roars in hauteur.

Once, Surpankha's step brother Kuber fiercely tries to kidnap her and Ravan comes for her rescue not out of affection but to save his own image. Years later, Surpanakha loses her loving husband Vidujiva and very soon after that her son Kumar is killed by Lakshman. Surpanakha is in anguish as she loses herself in the loss of her precious ones: "She wept silently, the tears drying within her, . . . She felt ruthlessly bereft: forlorn and alone, her loneliness weaving a cocoon around her including and involving none other. Her eyes burned, her heart was tearing, her mind drowning in a cauldron of thoughts and emotions: love, despair, pain" (76).

Surpanakha sees Ravan, Ram and Lakshman as the evil forces who took away her beloved from her. Her dear ones' deaths remind her of her dead Maya who is mercilessly killed by Ravan during her tender age. She is desperate to revenge her enemies ruthlessly and approaches Ram and Lakshman in the form a beautiful woman but is extremely insulted and her dignity is brought down inflicting more trauma on her. Thus, Surpankha's family atmosphere and her early memories turn her into an aggressive and arrogant personality. If Kaikesi had understood Surpanakha's pain, if she had at least listened to Surpanakha speak her heart out, Surpanakha would have

felt a little relaxed. Surpanakha is a sentimental child, when her need for love is not rightly satisfied, she becomes frustrated because her family .” . . shamelessly neglected her and worse, disparaged her endlessly” (21). Her mother says, “You were always an aberration” (268). These harsh words wound her deeply affecting her pSurpanakha thinks power can earn her respect and chooses anti-social manners to gain reputation, for this becomes a termagant.

In *The Fisher Queen's Dynasty*, Satyavati's life all the three influential forces of Adler- birth-order, early memories and family atmosphere destruct her personality. Satyavati and Surpanakha travel in the same boat of neglect. At least, Surpanakha lives with her parents but Satyavati loses her mother and is abandoned by her father soon after her birth. Her father King Uparichar keeps his son Matsya- the elder twin brother of Satyavati with himself to make him the monarch. Both, Matsya and Satyavati are born to the King by the same lower caste woman, but Matsya is accepted whereas the latter is rejected. Here Satyavati is left out for two reasons- she is the second child and after all a girl. Though she is brought up by her uncle Dashraj, Satyavati is not ignorant of her birth's story. Satyavati tells “I want respect!.” In the first place, the fateful neglect on her furnishes her to become a temptress, for acceptance. Her justification for having abandoned Vyas is that she wants him to be powerful by his father and not be called an illegitimate child because of her. She who loses her rights as a denied daughter, denies his son so that he receives fame. This shows the extent of her pain of neglect. A girl who is deserted for the reason of her gender, strives for recognition through the physic of a woman. This abandonment is the reason for Satyavati to intreat Rishi Parashar, the boon of beauty.

Satyavati's family atmosphere is another reason which affects her growth as a constructive personality. She is not sorry for all her evil endeavors as her father is not

sorry for having abandoned her. Besides, Satyavati grows up in the fisher community which again is a neglected clan by the higher caste people. To surpass the bitterness of rejection, Satyavati savagely looks for acceptance and power. She becomes an opportunist and makes her uncle stay in the palace once she takes power in her hands. She no more liked being called Matsya: .” . . - a fisher girl had become queen. An abandoned baby had become. An abandoned baby had become queen. A misbegotten, unacknowledged orphan had forced thwe world to acknowledge her as queen” (127). A fisher man staying in the royal tents is an embarrassment to the royal family. Satyavati sees people around her as selfish beings and this makes her an individual using people around her like Shantanu and Bhism as loopholes to achieve her destination. Adler postulates that .” . .the earliest memory of a person . . . was an important key to understanding one’s basic style of life” it is .” . . one of driving ambition, an urge to be first, a deep feeling of insecurity and disappointment, and a strong foreboding of failure” (Calvin. Hall et al. 138). As, Meenakshi is disturbed by the title Surpanakha, Satyavati detests being called ‘Daseyi’ meaning the ‘servant queen’. “The insult would reverberate far beyond the palace walls” (131).

Everyone else except Shantanu see through her true self, Kripa, Bhism and Bahlik are her constant reminders of her despicable state. They make her feel like nothing. Every time Bhism calls her ‘mother’ she feels like a borrowed queen in the place of Ganga. “*A borrowed crown for a borrowed queen, taunted her inner voice. A second wife and an interloper. She was not allowed to forget that*” (131). This frustrates her and each time she is shaken with her early memories, her ambition to be the superior Satyavati gets stronger and stronger.

All that Satyavati yearns for is power which is ceased from her, so she never believes in fate or spirituality. To her one’s fate is the reward of one’s own labor and

to create it is an individual's duty. She thinks power to be her birthright. Satyawati who receives no sentiments, does not give them back. Her birth order, her family and memories all train her to be merciless and therefore she becomes an egoist. Thus the dominative personalities are not spoiled adults but spoiled children whose future become dark because of the influential current.

Getting type of people are another group of destructive personalities who grow up in undercurrents which are in confutation with healthy growing atmospheres. Karna growing up in such an atmosphere is one of the best examples for getting type; he faces rejections, goes through a great deal of ignominy from his young age. He is a downcast outcast, who is disheartened as his talent is not appreciated not even recognized due to the weak caste edict. Karna is not given the respect he deserves, even the law makers of his society pronounce him erroneous. This is the crucial reason behind Karna's destructive manners. His wretched state makes him a person who chooses cursed ways to win his dignity. Adler with regard to the influents of one's personality conceptualizes that "Human beings have tamed their instincts and subordinated them to their attitudes toward the environment. At times, human beings deny or disobey their natural instincts because of their social relations" (Barbara Engler 106).

Karna in *Karna's Wife: The Outcast's Queen*, develops his negative instincts based on the environment which insults him. He grows up with the doubt who his true parents are for he is very sure that he is of Kshatriya blood. This makes him distressed that his own parents have rejected him; he who finds no answer or clue to his questions evolves as a troubled minded introvert. Amidst his hopelessness, Duryodhana rises as his only hope, so even when he is notified about Duryodhana's malignance, Karna never lends his ear to the good advice. He neither obeys his own

intentions in parting from Duryodhana because of the social relation between him and Duryodhana. Karna is helpless; he is shredded by the society. As said earlier, one cannot take up the pain of being isolated, that is his slow death. Similarly, the disregard and inattention he receives from the public shred him, turning him into a substandard person. He who ought to be a protagonist is forced to become a deuteragonist.

Adler's theory states that, a neglected child ". . . grows to dislike order and develops a hostile attitude toward it . . . is one who feels unwanted and rejected. Such a child is virtually denied the right to a place in the social order" (Barbara Engler 115) and therefore it becomes a socially destructive getting child. In Karna's case it is proven that the above quote defines a cyclic process; a socially useless, getting type of child is rejected a place in the social order, actually the child becomes a getting personality only because he is rejected the position in the social order from the beginning. Karna is not placed in the order which he belongs to. His atmosphere around him fails to do so. His family, educational geniuses, governing bodies even Draupadi who desires to marry Karna rejects him for the sake of his class to which he truly does not belong to. Karna fails in all his attempts in proving his identity but Duryodhana gives him a helping hand so Karna ignorantly and willingly stands by Duryodhana's bad company. Thus, the society around Karna pushes him into the pit, even when he tries to stand on his own legs the atmosphere makes him lame, so he leans on Duryodhana and becomes a getting individual.

After Karna, Kaikeyi from *Sita's Sister*, best suits a getting personality. She leans on others to get what she wants. She is so much a narcissist that she strives to get whatever she desires and she also appears to be a stone hearted personality. Her personality is the result of all the three influents -birth order, memories and experiences of her childhood. Kaikeyi is the late born daughter of King Ashwapathi

of the great Kakeya kingdom. History tells that Ashwapathi is blessed with twins- son Yudhajit and daughter Kaikeyi, as boons after his service to sages. Kaikeyi is the youngest kid and additionally she is a girl. This tells that she must have been a pampered child getting all that she desired. She would not have had rivals nor competitors in her kingdom, her elder brother too must have been very caring to her.

Adlerian theory as mentioned by Barbara Engler states that, “Human society is crucial not simply for the development of an individual personality, but also for the orientation of each and every behaviour and emotion in a person’s life” (106). Likewise, Kaikeyi who as the little princess of Kakeya is everyone’s pet as well their captain, expects the same treatment at her husband’s house. She is unable to get along with King Dashrath’s previous queens Kausalya and Sumithra neither does she like the King getting closer with them, she is very possessive of herself and her son for which her birth order is one of the reasons.

Adler also believes that “The quality of emotional relationships among members of the family reflects the family atmosphere, which assists in determining whether or not the child will react actively or passively, constructively or destructively, in the quest toward superiority” (Barbara Engler 113-115). It is seen in the epics that Kaikeyi’s brother Yudhajit often visits his dear sister after her wedding to ensure her comfort and Yudhajit also takes Kaikeyi’s son Bharat to Kaikeya as a token of love towards Kaikeyi. The prince has good time at his grandfather’s house. This shows the length of the loving hand of Kaikeyi’s father’s house stretched over her. This incident adds to the fact that Kaikeyi had a very comfy atmosphere in her childhood. Whenever something disagreeable to Kaikeyi takes place at Dashrath’s palace her snugging childhood memories must have made her squeamish and kindled her wrath and ego pushing her to get what she aspires be it moral or immoral. Yudhajit’s

frequent visits also might have made her remunerate on her past. Kaikeyi also has a sad story. She is a disbeliever of men. Based on her parents' life, she thinks that men would leave their wives on low semblances. She does not trust men. She must have seen her parents or any of her close relatives in conflict which disturbed her so much that it prefixes this opinion about men in her mind in a very small age. From this it is stated that Kaikeyi's destructive person is the perfect result of her early memories.

Thirdly, Kaikeyi's foster mother is the witchy Manthara. Kaikeyi loses her mother at a very small age and thereafter is brought up by Manthara- a fiend. Kaikeyi about Manthara tells:

She nursed me, tended me, did everything for me. I never doubted her love for me- she meant well, but solely for me. She was too possessive and protective. . . her blind love for me. . . I had two flaws that I could never overcome- my stubborn ego and my intense insecurity of being abandoned, courtesy my mother who left me when I was six, . . . I lived in the fear that I would lose the love of my husband-either to Kausalya or Sumitra. Or both'. (255-256)

This presents the truth behind Kaikeyi's anti-social manners. She is brought up by the evil Manthara who teaches her crookedness and narrow mindedness. Manthara well knows the weakness of Kaikeyi- her fear about losing her husband and Manthara who finds entertainment in disruptions, uses Kaikeyi to play her own game. She stimulates Kaikeyi to be selfish and to manipulate people for her need as she was feeding herself through Kaikeyi. Adler's theory tells that "Each individual develops a unique way of striving for superiority that is called a style of life. The style of life is influenced by factors such as family constellation and family atmosphere" (Barbara

Engler 123). Rightly, Kaikeyi's atmosphere created and controlled by Manthara stimulates the getting type in her.

Lakshman in *Sita's Sister*, is like Bhism not knowing which side he should cling to. He tries to travel in two boats at the same time which is impossible. He is unable to leave Ram and Urmila for either of them but compromises over Urmila taking chance over Urmila's gentleness. He leans on Ram, fulfills his duty as a brother, gets all the applause for being a wonderful brother but ranks low as a good husband. In the name of being selfless he is selfish towards Urmila and neglects her for his principle. Hjelle and Ziegler state Adler's theory as , all behavior occurs in a *social context* and that the essence of human nature can be grasped only through the understanding social relationships. . . . every person has a natural aptitude for *community feeling* or *social interest*, the innate ability to engage in cooperative reciprocal social relations. (140).

Lakshman who is bound to his brother finds it difficult to be a cooperative husband but luckily Urmila is cooperative with him. Like Bhism who thinks that being loyal to the throne is his responsibility, Lakshman finds dharma in following his brother Rama. He is so loyal to Ram that he dies for his sake very dutifully. "Lakshman dies as he had lived-for Ram. Ironically, for one who had obeyed his elder brother all his life, Lakshman dies for disobeying Ram" (308). Even after becoming a husband and a father, Lakshman lives and dies only for his brother as he practiced obeying Ram from a smaller age. Lakshman respects Ram and is closer to him than to his own mother. Adler's theory has a notion that "Attitudes, feelings, and appreciations become fixed and mechanized at an early age, and it is practically impossible for the style of life to change thereafter. The person may acquire new ways of expressing his or her unique style of life, but these are merely concrete and

particular instances of the same basic style found at an early age” (Calvin S.Hall et al 134-135).

Lakshman’s feelings and love is beyond imagination. His company with Ram is more spoken about, than his part of life with his twin brother Shatruguna. Probably this reverence must have come from his mother Queen Sumitra- the second wife of King Dashrath. Sumitra is less loved by her husband as he is partial towards Kaikeyi, yet Sumitra remains dutiful to her husband and she does not have any barrier in her relationship with Dashrath’s first wife Queen Kausalya. Amity between Kausalya and Sumitra is also a reason for Lakshman’s rapport with Ram. So, his stalwartness, adherence and reliability towards Ram, is developed in a very small age because of his family atmosphere and his childhood experiences disable him to change later.

Bhism Pitamaha is a loyal personality yet he comes under the getting type because he fails his duties to the citizens of his empire. Bhism has a very mysterious birth and like any mere mortal his upbringing does not happen on the earth but he is raised up in the devalokha by vulnerable sages and legendary bodies of the Devalokha. Bhism is therefore mighty in valor, eminent scholar of all the sciences and a master of the Vedas. Dharma is his integrity, his paramount and he is affirming in obeying his parents which makes him think that his father’s happiness is salient than his own desires and of the peoples’ and he believes that fulfilling his father’s wish is his prime duty.

Adler’s theory on the role of family atmosphere in crafting a personality states that, .” . . whatever its character, the family atmosphere provides the child with his/her first consistent view of the world and this can ultimately affect life style development” (Patterson and Watkins 64). On this account, it is not fair to blame

Bhism for his destructive personality because he grows up in Devalokha where there is no malice which means Bhism as a young man is unaware of the cunningness of humans. Bhism is the son of the pure Ganga who “hated loud colours” (131). Loud or dark colours stand for evil, contentions, danger, grief etc so naturally, Bhism too hates all these which is the reason for his passiveness in opposing Satyavati. All that he knows is to take care of his father as per his mother’s wish, respect him in all aspects and be loyal to him. Very soon after his arrival to his father’s kingdom on Earth, King Shantanu falls for Satyavati. Initially, Bhism does not see through Satyavati’s wickedness. Unexpected pernicious effects, he assents to his father’s will and accepts to be the regent. Hereby, Bhism’s atmosphere in which he grows up becomes the reason for him to downgrade in his responsibilities.

Adler’s theory on the influents of one’s personality tells that, “Communities are indispensable to human beings for protection and survival. Thus, it has always been necessary for people to cooperate, to express their social interest. The individual must cooperate with and contribute to society to realize personal and communal goals” (P. Schultz and Ellen Schultz 133). As specified in this quote, though Bhism has no necessity to hold on to Satyavati’s commands, he thinks it is essential for him to fulfill his duty of Dharma towards his father and his dharma towards himself by keeping his vow of celibacy. Only for these two causes, he continues to be steadfast in being a regent and a celibate; to express his social interest by sticking to dharma.

Bhism who ignorantly steps into selflessness, is not able to come out when he wakes up to see that he is by truth on the side of evil. But he thinks keeping his promise of loyalty to his father and to the throne is dharma more than breaking it. Bhism hates staying in his palace losing himself, but he chooses to stay back because he thinks at least by being a regent he can save his people. Though Satyavati wrongs

him, he does good to her. He sees adharma taking place around him but envisions hope and he believes all will fall into place someday, when he is honest in his purpose of achieving dharma. He says, “I can’t let down Hastinapur, . . .I can’t forsake the widow and those two small boys now. . . .My people trust me. . . My duty is to protect them” (174-175). His patience makes him cooperate with Satyawati and the bad natured Kurus. He stays a devoted regent. With all these evidences, it is clear that the atmosphere in which he grows up and his childhood experiences makes him selfless and this is the result for him to remain silent to the throne, in spite of seeing the people suffer.

Like the dominant and leaning people, avoiding personalities are also destructive in a way. Kunti in *Karna’s Wife: The Outcast’s Queen* is on this track; she is seen as a figure of meekness and patience but at the same time she brings the message that meekness and patience at wrong times may lead to hazards if one does not know to master both softness and hardness. She was soft all the time and never raises up against injustice nor does she reveal the mystery behind Karna’s birth. There is no need for Kunti to hide the truth of Karna’s birth because there is no lascivious intention in her mind, instead out of curiosity, she tests her boon. She should have made this clear to king Shantanu or acknowledged the truth. But, as Adlerian theory proposes “*The individual cannot be considered apart from his or her social situation. Individual Psychology regards and examines the individual as socially embedded. We refuse to recognize and examine an isolated human being*” (qtd. in Patterson and Watkins 67). This is absolute in Indian society. When India holds this policy even in this modern age, there is no doubt that it would have been more hell-bent in the vedic era. It is because of this reason Kunti does not disclose Karna’s birth.

All individuals are part of the society and if anyone is isolated that is a disregard for him. The individual in isolation is rejected, forgotten and his identity is lost. If this is the case for a commoner, then for a person of royal blood, it will be worse. People who look unto the queen will bring her to the streets. Kunti fears that the society will tear her for having a baby before marriage and stays dumb. The society has so much influence on her, she knew it would not listen to any of her reasons but gnash teeth on her that she is defiled, if she tells about Karna's birth. The fear of the society makes Kunti remain silent.

Engler fortifies Adler's theory: "Inherited and inborn characteristics have the most important influence on a person's behavior" (121). Analysing Kunti's inner form, she is seen as a passive and tranquil individual from childhood. She is given in adoption to Kuntibhojan by her father Shrusena, even then she is close-mouthed. She does not reveal her resentment in leaving her native nor does she object her father's wish but completely obeys him. Kunti earns a good name by her walks, she is obedient, calm, gentle, devoted to saints etc but she burns herself in the flames of her anguish. Losing her identity or keeping the secrets are not new to Kunti. She inherits those qualities from her small age and this leads her to keep the secret of Karna's birth. Kunti actually determines to be selfless but in one way her selflessness becomes self-centeredness to preserve her image. Hence it is clear that her family and the occurrences of her childhood make her develop long term disinterestedness so Kunti becomes a long sufferer not yielding to practicality. Her vision of practicality scares her and un-tells the truth which would have saved lives.

The sisters Ambika and Ambalika in *The Fisher Queen's Dynasty* are also avoiding people. They are yielding personalities not ready to shoulder responsibilities and the atmosphere in which they grow up builds the ground for this. Dewey says

“Family atmosphere...may be primarily rejective, authoritarian, inconsistent, overprotective, or competitive in nature (qtd in. Patterson and Watkins 64).” Ambika and Ambalika’s atmosphere must have been overprotective about them and inconsistent in creating social interest in them. Their elder sister Amba differs in her character from them; She is active and bold. This gives a clue that as younger daughters Ambika and Ambalika might not have been allowed to take part in social affairs. Their atmosphere might not have given them the liberty and freedom which it gave to Amba. Ambika and Ambalika remained passive from their small age while Amba took upon many duties.

Unlike Urmi, Ambika and Ambalika are trained to be unassertive; from their deportment in adulthood it is estimated that they would have grown up giving preference to grandiose rather than inculcating the connatural attitudes required to administer a kingdom. This is reflected from their non-resistance in marrying Vichitravirya; they do not stand up for their rights like Amba, when they are forced to perform *niyog* with Vyas. Though they are reluctant they are not determined to shield their dignity. Even after their wedding, they are not life savers of the deceased Vichitravirya, they enjoy his presence but do not back him with the wisdom and council required for a king. The sisters must have practiced living a lethargic life at their father’s house unconcerned of the management tasks and this makes them continue the same at their husband’s house also.

Sharing of love and unity between these two sisters is not seen anywhere. They contend over whom among them, is Vichitravirya more interested in. Later, when they bear children, they become belligerent over whose son will be the heir. P. Schultz and Ellen Schultz in *Theories of Personality* say that according to Adler, “Personality is created during the first 4 or 5 years of life. . . Early recollections, our

memories from that period, indicate the style of life that continues to characterize us as adults” (138). This shows they see each other as competitors from their small age. By this way, it is apparent that the result of Amba’s and Ambalika’s feistiness is the result of their family atmosphere and early recollections.

The socially useful people Uruvi from *Karna’s Wife: The Outcast’s Queen* and Urmila from *Sita’s Sister* also are witnesses of Adler’s theory of Individual psychology. Based on the details presented in Kavita Kane’s novels, it can be put forward that the efficaciousness of Uruvi and Urmila is definitely an outcome of their parental methods. Uruvi is a socially useful character since her childhood. Uruvi is incentivized by her father King Vahusa. Uruvi stands by Leak and Williams as they opine on Adler’s theory : “Socially useful people “grow up in families where the members are helpful and supportive of each other, treat each other with respect and consideration, and are declined to handle stress problems through conflict and aggression” (qtd. in Richard M. Ryckman, 90), Uruvi develops her innate composure looking to her father. Urmila’s bold nature is not appreciated majorly in the society, but her father King Vahusa not paying attention to the social accusations, encourages Uruvi.

While Uruvi’s contemporaries are bound to the palace grooming themselves to be dainty, Uruvi like Urmila stretches out her helping hand to the people. She does not boast about her highness but entering their tents, tends to all the sick and the wounded irrespective of their class, which is a social crime in her times. She feels that pleasures of the palace are not worthy enough to satisfy her thirst for joy and peace. Alike all the other princesses, Uruvi first concentrates in learning Mathematics and Astronomy in which her father excels, but she fails. When Uruvi is dejected about her failure, both her father and mother motivate her telling that she might be good at other skills.

They give her the freedom of choice which was elusive to women of her age. Her candour and outspokenness is feared by her mother yet her father admires her for what she is. King Janak tells his wife about Uruvi: “endearing, so impossibly appealing, that you immediately fall in love with her. She completely woos you over with her charm” (9). This love bestowed on Uruvi takes her in the righteous path. If her freedom had been curbed and if she had been stopped from doing what she liked, Uruvi would not have become a socially useful person but would have turned to be a neurotic.

According to Adler, healthy personality .” . . regards the three major tasks of work, friendship and love as social problems.” Such person “realizes that solving these life tasks requires cooperation, personal courage, and a willingness to contribute to the welfare of others” (Hjelle and Ziegler 146- 147). Uruvi proves her to be a healthy personality throughout the novel; both as a princess and a queen, she resolves her personal disputes and those of family and the reign as courage and determination took deep roots in her since she was a child. Even as a little girl, Uruvi loathed battles and bloodsheds. To her they are not signing of victory but pointers of egotism and self-importance. Not all kings would accept this mentality as they would ideally consider it a non-kshatriya’s trait but King Vahusa genuinely accepts his daughter’s taste. Even when she confesses her love for Karna. King Vahusa first denies to agree but consents to her for he is not a personality, slavish to customs. King Vahusa’s trust on his daughter makes Uruvi wait for his acceptance.

Uruvi is a person not juts of words but of deeds gives importance to friendship and love. Her refusal to marry the pandava and her wedding with the Outcast prince causes a commotion between the familial bondings, there remains a coldness between her and Draupadi and Karna’s wife is depressed with Karna’s new wedding but Uruvi

clears all the discomfort and makes everyone feel calm with her cooperation Uruvi testifies her father's upbringing:

You brought me up to be what I am today; to make me capable, to look after myself and be wise enough to distinguish between the good and the bad. You were the one who encouraged me to make my own decisions and to stick to them and be brave enough to accept my problem. You told me to look into the mirror each morning and be proud of myself, to do nothing that I would be ashamed of. . . I have enough courage in me to tackle the worst moments as and when I come across them. (21)

This rightly proves that her family atmosphere during her childhood has contributed much in making her a socially useful person.

As Uruvi is influenced by her father, so is Urmila's personality is swayed by her mother. Right from her early age, Urmila socializes with others easily and is protective of her sisters. Her responsibility develops rightly as she grows up and one of the most important agents who governs her personality this way is her family. Though she spends most of the time with her sisters, the relationship between her and her mother Queen Sunaina is friendly. Primary models for any child are its family members. Urmila turns out to be a healthy personality because of the genuine love she receives from her mother and father.

Initially Urmila is reluctant to accept Sita as her elder sister. Like any normal child, she sees Sita as her competitor and is jealous of her, but gradually she makes up in her mind that Sita is her elder sister and respects her; Sita too is inclined to Urmila and they both are good friends as well. Urmila even restricts others who address Sita as a step child. This matured feeling is instilled in her as her parents were not partial.

Her parents' love which was showered superfluously on her, curbs her envy and makes her see the reality. In the beginning of the novel, Urmila's anxiety is witnessed when Sita is missing. All the four sisters play together but it is Urmila who is worried much, thinking Sita is lost. She has the same concern for her other sisters too.

Barbara Engler in *Theories of Personality: An Introduction* writes about Adler's theory on social interest:

Social interest expresses itself subjectively in one's consciousness of having something in common with other people and of being one of them. It expresses itself objectively in cooperation with others toward the betterment of human society. This innate social characteristic, while common to all, does not automatically emerge, nor does it invariably find constructive expression. It must be nurtured and cultivated if the individual is to achieve adequate fulfillment of the complex demands of society and work towards its perfection. (106)

True to this, Sunaina's love for Urmila nurtures her into another mother taking care of her sisters and on the day of their wedding, Sunaina tells Urmila: ". . . my dearest daughter look after Sita and your cousins. . . . You might not know, Urmila, but You are their strength, their guiding force. Like you were, and are, for me. You have mothered me as often as you have your sisters" (90). It is because of her upbringing, Urmila stands for justice always. Several times she places on record that her parents taught her to follow dharma and do justice. Urmila makes herself stern in morality. Like her mother Sunaina, who is a lady of personal choice and freedom, Urmila is a woman of her heart but chooses only the right path to achieve her goals.

Adler believes that ". . . getting along with others is the first task we encounter in life. Our subsequent level of social adjustment, which is part of our style of life,

influences our approach to all of life's problems" (qtd in. P. Schultz and Ellen Schultz, 133). Likewise, Urmila at her husband's house tackles all the problems, unites the family, administers the court, gets along with the elders to manage royal affairs and is even available to the needy of the land as she was trained the same at her father's house and more importantly Urmila engages in all these duties not just because of compulsion or just as a royal duty but out of self-responsibility too. Urmila does not fight for the position of a queen though she is the rightful heir because her mother had taught her that she can conquer the world if she runs her home well. She holds on to the quintessential natures of a queen rather than the mere posting alone. Thus, Urmila turns to be a trust worthy, responsible person because of her family atmosphere and especially because of her mother.

As seen in the lives of these characters, one who is brought up in a salutary atmosphere are unfold to be socially useful personalities while those of inanition and undernourishment become calamitous. From the lives of the characters discussed, it is clear that there is no point in blaming the individuals for their unruly behaviour and praising them for their ethics, as the tuning of their personalities is done by the influential forces especially by their families. It is these forces which have an upper hand on them. The little sadness and joy they receive in their childhood, have greater roles in developing their personalities. They get stored up in their mind, especially children from bad atmosphere are continually hurt by scars of the past. With the same irritation they grow as irritated people, disturbing others. It is sad that without realizing this fact, these characters have been patronized and cornered in the pages of history. An individual's psychology is influenced by his childhood episodes and is re-tecast during one's adulthood as personality.

Chapter 4

Development of a Matured Personality

Man has one unchanging potential, which is to change. Any label on an individual can never be resolved as it is difficult to predicate man's moves and thereby adjudicate him. No man is born as a sinner or a saint. Man's life on earth keeps revolving and evolving. As it is said, a sinner may become a saint while great homers sometimes nod. Everyone runs and toils to attain something; in this procedure there arises a baffling question inside each individual 'Who am I?' and he comes to various conclusions regarding this, till his pilgrimage on earth is over. The speed of life's current gives man, many masks that at one point of time, he loses his identity; as a matter of fact, man has no perpetual identity at all; his days in the land are fleeting, therefore man's behaviour also is unending.

The unfastening, irresolute propensity of man's mind has enabled psychologists propose various theories till date; which are dynamic and in contradiction with each other and none till date determine the definiteness of a human being but make various suggestions to him about his own life. Throughout the vanity of life, some strive for perfection of the abstract goodness while others remain in darkness. Gordon Allport a pioneer of personality psychology believes that humans are under constant change in their trial to adapt to different circumstances they come across. Allport in his book *Pattern and Growth in Personality*, defines personality as ". . . the dynamic organization within the individual of those psychophysical systems that determine his unique adjustments to his environment" (qtd. in Calvin S. Hall et al 274).

As adjustments keep changing so are personalities inconstant. Allport like Adler, believes in the fundamental, unique psychological materials of individuals and calls them traits. He divides them into three types namely cardinal, central and secondary. Cardinal traits are the signature qualities of a person that a particular individual comes to be exclusively known for that trait. Central traits are characteristics that are present in general and they are tools in building an individual's behavior and secondary traits are rarely seen which are revealed only during certain situations. These traits can be similar as well as different between individuals. An article "Allport's Trait Theory of Personality" in *Exploring your Mind* states that "According to Allport, these traits are influenced by our childhood experiences, our current environment, and the interaction between them" (np).

Allport also indicates that ". . . human beings are always in the process of *becoming*" (Barbara Engler, 286). He does not deny the influence of heredity and environmental conditions. The similarity in opinion about the influential forces establishes the relationship between Alfred Adler and Gordon Allport. Allport believes not that one's adulthood is the complete result of his childhood experiences and regressions but also of his present stimuli. Based on the frameworks of the surrounding, traits of individuals keep shifting as they travel towards a perfection called maturity. But to him, neurotics remain guided by their childhood motives and continue to be destructive personalities and immature while mature personalities do not stay under the control of early regressions but mould themselves according to their present environmental forces.

Comparing Allport's theory of matured personality with Adler's styles of life, a wholesome picture about an individual can be obtained. Allport lists out six attributes as criteria for a matured personality: Extension of the Self which is lending

a helping hand to others beyond personal needs, Warm Relatedness to Others – Allport sees this in two ways; one is being intimate with the family members and the other is being compassionate towards others. Third quality required of a matured person is Self- Acceptance i.e being content and happy with natural gifts, Realistic Perception of Reality otherwise being vigilant and wise in behaviour, Self-Objectification and finally the acquiring a Unifying Philosophy of Life.

Placing the select characters of Kavita Kane under the light of these criteria, it is seen that almost all the people, including few of the destructive personalities attain perfection while very few lag behind. Firstly, Self- extension speaks about the tendency of helping others wholeheartedly with pleasure and will of sacrifice, as for Allport: “Truly mature persons can get “outside” of themselves. . . . self-love is a prominent factor in everyone’s life, but it need not dominate the person’s life style (Hjelle and Larry 254). Karna and Uruvi from *Karna’s Wife: The Outcast’s Queen*, Lakshman and Urmila from *Sita’s Sister* and Bhism from *The Fisher Queen’s Dynasty* are brought out as such self- extending personalities who consider others’ needs important than theirs. Though they are different from each other, the tendency of extending help to others brings them together.

Karna from *Karna’s Wife: The Outcast’s Queen* is a person who is in the quest for acceptance and recognition but gradually he becomes a matured person, a helping personality. There are not many occasions mentioned about Karna helping others but he is seen as a kind hearted person extending himself to others. His friendship with Duryodhana also testifies that. Though he is filled with a quest for acceptance and recognition, he stays firm in his virtue of helping his friend as a sign of gratitude. Other sources about Karna tell that he was so devoted to his guru Parashuram that he

took the sting of a scorpion which was about to disturb his sleeping master, upon himself. This shows how Karna is not selfish but selfless.

Uruvi from *Karna's Wife: The Outcast's Queen* makes herself a right match for Karna with her act of self-extension. She is a princess reaching out to the downtrodden and is a bridge for them to climb the steps of royalty. She breaks the divider between the poor and the aristocrats. She uses the gift of medicine not for her own fame but practices it as service to the needy. At Karna's home, she helps her in-laws in the household and is a lenient force to her co-sister. Uruvi's compassion is visible with her service. During wars, women were not supposed to be in the war fields. But during the final battle between the Pandavas and the Kauravas, Uruvi steps down to the need of the dying community. Day and night, she nurses the wounded soldiers, not only those who are on her husband's side but all those who are injured. Hereby, Uruvi exposes herself as a self-extending person.

Lakshman from *Sita's Sister* is like Karna who seems to be unfulfilling his duties as a husband rightly. But, Nicholas Dicaprio tells in *Personality Theories: A Guide to Human Nature*, "The whole point of the requirements of self-extension is that there is vastly more to life than simply surviving and satisfying drives (308). Under this aspect, Lakshman is one such personality, who does not live to satisfy his own needs and drives but is a devoted brother than a close partner or husband; he lives assured for one principle which is the divine-devotedness to his brother. He is a helping personality. He minds not his own life important but extends himself to any limit for the welfare of his brother in which he believes, lies the welfare of all.

Urmila from *Sita's Sister* is also a self-extending personality. She grows up in a healthy community yet there is filth around her, but she chooses the brighter side

and follows it. Unlike any other princesses, she sticks not to the luxuries of the royal life, but is keen about the welfare of all around her. As Dicaprio S. Nicholas rephrases Allport's concept: "Mature adults genuinely participate in important realms of human achievement. They are interested in others and consider the welfare of others as important as their own. Their sense of self is not limited to their own selves but embraces many interests" (*Personality Theories: An Introduction*, 285). Likewise, Urmila's interests are not focused only on her improvement and growth, she makes others also grow, which shows her inner growth.

Bhism from *Karna's Wife: The Outcast's Queen* is seen as a destructive personality earlier. He takes advantage of people's rights without fulfilling his duty towards them. That which he holds to as dharma comes out as a wrongly planned action. But still at the end he also attains the standard of maturity according to Allport. He is a self-extending person who seeks not to fulfill his own desires. He is not dominant and selfish but is sacrificial. This is one of the reasons for him to take the oath of celibacy.

The second quality required for a matured person according to Allport is Warm Relatedness to others. Regarding this, in his views Allport holds ". . . that the social adjustment of the mature personality is characterized by two types of warmth: the capacity for intimacy and for compassion" (Nicholas S Dicaprio 309). Karna, Uruvi, Lakshman, Urmila, Surpanakha and Bhism fall under this category. Karna from *Karna's Wife: The Outcast's Queen* is a dear child of his foster parents whom he respects and loves much. He seeks to be kind to all, but his anger and violence are triggered when others disrespect him, he is unkind to those who put him to shame. Even after unveiling Draupadi, he feels ashamed for what he had done to a woman. After he marries Uruvi, he is not partial to her and he does not abandon his first wife

Vrushali. Sometimes though he is unhappy with the decisions of the elders like Bhism and other courtiers, he respects them at all causes. This shows that he is a warmly relating person.

Uruvi from the novel *Karna's Wife: The Outcast's Queen* who loves people without discrimination. She does not have blind love or fantasy romance for Karna. It is her compassion and respect towards him which later becomes love united in marriage. With fellow feeling for others, she checks their welfare. Wherever injustice strikes people, she stands by them to fight it back. One quality of maturity is "To see another person as a mirror image of oneself, a fellow human who despite differences shares a basic human nature, is probably the foundation of empathy and also the root source of intimacy" (Nicholas S Dicaprio 309). With love, compassion and service to the society, Urmila sets her standard in a matured way as quoted.

Lakshman from *Sita's Sister* is a socializing kind of personality. He loves others more than himself that is the reason why he follows his brother to the palace or the streets. He is a loving, obedient son and husband. He is about to fight Ravan in Sita's swayamvar when he asks for Urmila's hand as Sita refuses him. Ravan challenges and disrespects the entire court this brings out Lakshman's anger; not just because of his love for Urmila but because of his virtue of compassionate respect for all those who were in the court then. He is of course far from Urmila during the exile, troubling her mind a lot. He is not able to meet her needs emotionally. Yet he is not blind to that mistake of his. On one side, he confesses his state of helplessness towards Urmila and devotedness towards Ram. He gives the liberty of choice to Urmila in selecting him. So, he cannot be completely blamed to be an irresponsible husband.

Urmila from *Sita's Sister* does not help people expecting reward; her kindness and compassion are inborn in her. The intimate aspect of warmth is seen in a person's capacity to show deep love for family and close friends unencumbered by possessive and jealous feelings. Concerning this Hjelle and Larry in *Personality Theories: Basic Assumptions, Research, and Applications* share their thoughts by telling :

“Compassion is reflected in a person's ability to tolerate differences (concerning values and attitudes) between the self and others, which allows the person to show profound respect and appreciation for the human condition and a sense of kinship with all people” (254). This quote typically reflects Urmila's lifestyle. Even Sita could not reach Urmila's standard of compassion towards her sisters. Urmila well knows her sisters' envy and selfishness but she repays them with love. Urmila is tender even to Kaikeyi who first dislikes and disrespects her; it is Urmila who supports Kaikeyi when their whole family is against her. Urmila is gentle at the same time becomes a stone breaking the enmity between her mothers- in law. Kaikeyi regarding this tells: “Bravo, dear girl, . . . You smartly achieved what I could not manage for the past twenty-five years!” (231). Her relativity with the courtiers and citizens shows how well equipped she is in socializing.

Surpanakha from *Lanka's Princess* is as dominant as her brother Ravan. She lacks the qualities of a matured personality such as self-extension, realistic perception and self-insight. She who is a warmly relating person in her childhood, blooms to be an arrogant personality due to the influential forces seen earlier. In the later end of her life, becomes a self- accepting person with a moral principle. She seeks salvation through her death. Mature persons, Barbara Engler tells about warmly relating persons that “In their relationships, they neither impose themselves on others nor hinder their own freedom of self- identity (*Personality Theories: An Introduction,*

285). So is Surpanakha an un-disturbing child. She, is so innocent who only wishes to see her family at peace. She is also very obedient. She builds a close relationship with her grandmother Taraka, Taraka's warmth makes her very delicate and during those times her arrogance decreases. She turns beastly when her liberty is abducted and rights crushed, but as she becomes friendly with her granny, she learns to control her emotions: "Meenakshi had become more assertive since her return from her grandmother's, more confident, less wild but still fearless" (36). Bad times! Once she loses her granny, her dominance overtakes her. She loses her anchor of life and is like a boat tossed in the sea before reaching the shore of virtues.

Bhism from *The Fisher Queen's Dynasty* is an absolutely warmly relating person. He is intimate to his family. He respects his mother and father; usually a father sacrifices for his children but here Bhism sacrifices his rights for his father, King Shantanu. Later in spite of knowing that he is nothing anymore, after giving his rights to his step brothers, Bhism stays a loyal regent for the sake of his citizens. He is of course not very patient and thoughtful while taking the oath; believing Satyawati will take a good care of the kingdom he sacrifices his birthright. Initially, Bhism is unaware of Satyawati's wickedness; even after knowing her mind, he is not jealous of his step brothers for having borrowed his rights. He does not envy them even slightly. This shows how Bhism is marching onwards towards maturity.

The third attribute for a matured personality is emotional security and self-acceptance. This type of people know how to react and when to react also they don't keep murmuring about their lives but cooperate with life and move on. As Hutt tells, "Somehow the mature person lives with these frustrations and learns to carry on. (qtd. in Nicholas S. Dicaprio 310). Karna, Uruvi, Lakshman, Urmila, Kaikeyi and Surpanakha join hands with each other by this law too. Karna from *Karna's Wife* is an

emotionally secured person and he does not accept that he is an outcast because he is sure he is not one. He very well knows that he is of a Kshatriya blood that is why he is unable to tolerate the path of rejection he goes through. He feels ostracized from what he actually belongs to and from that which belongs to him. After he learns the truth about his birth, which he long seeks for; he does not give up his motifs in standing by his friend Duryodhana. He is not weak in his emotions for the sake of his relatives. A shift in his attitude might have brought drastic changes in a good way but he thinks it is not dharma to do so.

Karna and Uruvi make a good pair as both of them are similar in their characteristics. Uruvi is not only filled with warmth but is also a visionary. Accepting nature's schedules, she regulates herself in a disciplined manner. Allport's one concept of Mature people as quoted by Barbara Engler is that they ". . . are able to accept themselves and their emotional states. Their emotions, even though they are not always pleasant, do not lead them into impulsive acts or actions that hurt others. (*Personality Theories: An Introduction*, 285). Draupadi silently insults Uruvi for having married an outcast, Uruvi is not happy with Draupadi's behaviour towards her, Uruvi also traces out that Karna is hiding his feelings for Draupadi. Put in such a tumult, Uruvi has a tough psychological battle. But she accepts herself. She trusts Karna and does not reflect Draupadi. Uruvi never regrets for having married Karna who has no social recognition. Making herself so strong, she becomes a developing personality.

Lakshman from *Sita's Sister* joins the lineage of emotionally secure persons and he has lot of self-acceptance. His self-control is one of the main reasons for him to be dutiful in his ministry for Ram and this keeps him mentally fit during his exile.

He remains faithful to Urmila, avoids Surpanakha's temptation because of his emotional securement.

Lakshman and Urmila are bound to each other that the emotions of either of them keeps them close to each other by heart. Urmila accepts herself, whatever happens in life, she does not stumble but learns to win through it. If she had avenged her sister Mandavi and Kaikeyi for their hatred towards her, there would not have been peace in the family but she as a matured personality, is patient with their evil doings and forgives them. Urmila verily fulfills the saying that "Mature adults have a positive image of themselves and are thus able to tolerate frustrating or irritating events as well as their own shortcomings without becoming inwardly bitter or hostile. They also deal with their emotional states (e.g depression, anger, guilt) in such a way that they do not interfere with the well-being of others" (Hjelle and Larry 255). At one point of time Urmila is upset when Sita does not advise Lakshman to stay back in the palace without joining her and Ram on exile but immediately dusts away the thought and never really shows her unhappiness with Sita, it is said in the novel that Sita tended to cry frequently due to frustration or temper but "those were too private to be revealed" (124). This shows her as a grown personality.

Kaikeyi from *Sita's Sister* is first seen as a cruel woman. She does not help people rather is an opportunist. But along the progress of the novel, Kaikeyi's true self is revealed. She pretends not to be a kind person while she is actually careful about the welfare of others. This shows her as a matured person for : "Mature people accept their emotions as a part of themselves, neither allowing the emotions to rule their lives nor rejecting them as alien to human nature" (Nicholas S Dicaprio 310). This is Kaikeyi. She is indeed a very matured and an emotionally secure person who bears many criticisms but is patient till the right times comes to reveal the truth.

Surpanakha from *Lanka's Princess* too initially is under the training to be a self-accepting person. But as she loses her dear ones lamb Maya, her father, her granny, her husband and son. They were the few who loved her and taught her love and compassion, when she loses them, she automatically loses the quality of relating well with others. She becomes a neurotic who could not introspect things. All she sees is hatred and so she reflects the same. Her emotions of helplessness, her empathy and self-pity come out as outbursts of arrogance. Her inferiority complex which is being curbed by her grandmother begins to grow again without Taraka. So she takes another form of a beautiful woman to mesmerize Ram and Lakshman in the forest. Surpanakha searches for acceptance, and believes all to be her enemies who reject her, without understanding their contemplations. Therefore, her development into a compassionate, self-extending, self-accepting, realistic person stunts due to the forces around her.

According to the fourth quality of Allport's maturity development, an individual has a realistic perception. As HJelle and Larry tell in *Personality Theories: Basic Assumptions, Research, and Applications*, they are "Healthy people see things as they are, not as they wish them to be. They are in direct contact with reality; they do not continually distort it perceptually to fit their needs and fantasies (254). Uruvi, Lakshman, Urmila, Kaikeyi and Mandavi are such healthy people.

Uruvi from *Karna's Wife: The Outcast's Queen* comes first in the list of realistic visionaries. She is puzzled and shocked about the silence of great figures like Bhism towards adharma around them. She is completely downcast when she finds out that Kunti whom she respects a lot is the root cause for Karna's anxiety. Moreover, she sees Karna's every close move with Duryodhana. Once she even leaves Karna for having had his hand in unveiling her. In all these circumstances, Uruvi accepts reality,

is not tensed, sometimes she is overwhelmed but keeps her emotions under control and acts promptly at the right time. She is very careful that her freedom does not affect others and attains good form as an emotionally secure person. About her decision of marrying Karna she tells, “When I am an old woman, I shall look back on a happy, peaceful life which I dared to choose and live the way I wanted to” (24), she lives up to her words.

Lakshman from *Sita's Sister* is unobjectionably a person with realistic perception. He knows that a situation will arise in which he will have to choose between Ram and Urmila. He does not hide it to Urmila before marriage: he tells her: “I shall not be able to give you the happiness and full attention you deserve. That would not be fair on you and I don't want you getting hurt. There will be times when we shall have to choose and I shall unhesitatingly choose and I shall unhesitatingly choose my brother each time over you” (67).

Barbara Engler tells that “Mature adults do not need to create a fantasy world but live in “the real world. They are problem solvers and have developed the appropriate skills to complete their assigned tasks and work. Moreover, their work is not a burden to them, it is a responsibility whose challenge can be accepted without self-pity” (*Personality Theories: An Introduction* 285). Urmila in *Sita's Sister* very well knows and happily accepts that she cannot be queen instead of Sita. Without putting down her spirit with sympathy and empathy, she actively builds and protects her home and kingdom uprightly in the absence of king and queen. Her aim is never to rule the kingdom but she does not consider the duties strange but takes up the responsibilities as challenges and succeeds in her thoughts and works.

Kaikeyi from *Sita's Sister* is also a realist. She loses her mother at a very early stage. Her maid Manthara and her father King Aswapati are very protective about her rights so they make her usurp gifts from her husband King Janak. Kaikeyi is earlier very compassionate towards Ram which is disliked by Manthara, she moves the dice against this. Slowly Kaikeyi too becomes protective of herself and Bharat and behaves in a ruthless manner. But secretly, Kaikeyi actually saves Ram and others in the forest. The truth is that Kaikeyi's father could decipher the language of birds. He once hears the birds discussing the atrocities of Ravan and tell that Ram alone can defeat Ravan. King Aswapati who wishes to see the destruction of Ravan, does not tell the entire story to his daughter as he would die if he does so but gives his daughter few instructions and Kaikeyi acts according to them and it makes her appear cruel but later becomes a blessing. Kaikeyi foresees the goodness of the kingdom and that is why dares to accept her husband's and son's hatred. By this she absolutely becomes a matured personality as .” . . they perceive other persons, objects, and situations for what they are; they possess sufficient skills to deal with reality; and they strive for personally relevant and realistic goals” (Hjelle and Larry 255). So is Kaikeyi, a person with realistic perceptions and this principle of her actually leads to the destruction of the evil and settlement of the Dandak forest. This is how Kaikeyi who is first seen as a getting person becomes a matured person.

Mandavi from *Sita's Sister* also develops to be a realistic personality. She is first found to be void of kindness and compassion. She develops as an individual who does not look into herself but slowly, she realizes the real picture of life around her and grows to a matured standard of values. Mandavi as a child is a self-concerned person and is very proud. She is not cooperative with her sisters in any tasks. Instead of revealing her affection to her sisters, she considers them as her competitors and envies

them. By this, it is seen that Mandavi lacks the tendency to help and does not warmly relate to others. Mandavi is not emotionally secure too. She is blatant in loathing and hurting others with her frustration. She could not adapt to the atmosphere in which she is. Mandavi also could not accept her own position. At her father's house, she wanted to be the eldest or to win all the exaltation. At her husband's house she is not happy with Bharat's position under Ram. She wants him to be the king for her to be the queen that is why makes her bond with her sisters bad and gets into the bad company. Mandavi who fails in looking at her inner self later understands the reality of life.

The fifth quality of maturity is self-objectification and humor. Self-objectification is being very clear about one's intentions and Humor in Allport's view is not the usual comedy but it speaks about one person smiling at his own life in a content manner. They also know their limitations and this is one important attribute of matured personalities for it is said that "Learning about our limitations is as essential an ingredient of self-knowledge as is learning about our possibilities" (Nicholas S Dicaprio 310). Karna, Uruvi, Lakshman, Urmila and Bhism reach this level of personality development.

Karna from *Karna's Wife: The Outcast's Queen* has realistic perceptions about his identity but unfortunately, that becomes the reason for his public embarrassment. He picturizes the future that he cannot win in the war as he is in the side of adharma and as Krishna is with Arjuna. He is certain about Uruvi's inner strength and he asks her to take care of Vrushali after his death. He visualises the future, he knows Arjuna would not fight him if he knows Karna is his brother, so asks Kunti not to reveal the truth about his brotherhood to Arjun till Karna's death. All these notify that Karna lived with a realistic perception and willingly and whole heartedly chooses to back

Duryodhana, deeming it as justice. He has a good self- insight and proves himself to be a matured person because, “The mature person actually creates tensions. Although the tensions resulting from conflicts, frustrations, and pressures of day-to-day living are unpleasant and impel us to remove them as quickly as possible, certain types of tensions are not only pleasurable but have a tonic effect on everyday living. Thus, one manifestation of a mature personality is tension-seeking, which takes the form of short- and long-term goals. When one goal is reached, a new one is projected to replace it, utilizing the available energy” (Nicholas S Dicaprio 307). Looking from this perspective, Karna creates tensions along with Duryodhana at the same time is fixed upon the principle of dharma.

Uruvi too has good self-insight. She makes her behavior elegant. Self- analysis is very essential for a well- developed personality. One should first acknowledge his duties and must have a good discretion about what and what not one should do. Uruvi focuses on all these things and is very practical about life.

Lakshman from *Sita's Sister* looks very deeply into himself. He prepares his mind to be unshakeable in his virtues. He might seem to be harsh but he is very clear about his birth's calling to serve his brother. Though Lakshman is criticized for his intimacy with his brother, his reverence for Ram, makes him a matured person. It makes him an ideal person as one note on Allport's realistic perception tells that “It may be objected by some that an intimate relationship is frosting on the cake, not really necessary for effective living. One can survive without intimate human relationships, but maturity is not mere existence; rather it entails an ideal type of existence” (Nicholas S Dicaprio 309). True to this quote, Lakshman spends his time much for his brother than for his wife. His dutifulness to his brother keeps him apart

from his wife Urmila. But one sign of maturity is idealism and Lakshman fulfills this norm though partially, by being an ideal brother than an ideal husband.

Urmila like Uruvi is a patient warrior of life's trials. She wins them with her matured behaviour. Many times things do not work out as she expects but she does not complain about life but through difficult times, she finds ways to keep life going up. She awaits Lakshman's return from exile but hears the bad news of the war between Ram and Ravan in which Lakshman is deadly wounded. First, she is crushed but arises from her low spirit; her will power makes Lakshman come back to life when he is deadly wounded during his exile. A good knowledge about her strength and weaknesses but she never let her weakness dominate her. Once she advises Mandavi telling .” . . one has to survive on will, on the convictions that life has to go on irrespective of everything, and not just on hope, love and memories” (238). These words cannot be uttered unless one has learnt to swim through the storms of life which itself is a sign of maturity.

Bhism who seems silent during the outbreak of adharma gains self-insight at one point of time. He realizes that he is on a wrong path in the name of keeping loyalty. He convicts. He feels very sorry for what he did to Amba and her sisters. This very thought of conviction takes him to the final step of maturity which is the unification of philosophies.

The last criteria for a matured personality according to Allport is, the unification of philosophies or a certain depth of moral qualities: “Allport's point is that mature person has a set of deeply held values which serve as a unifying foundation for his or her life” (Hjelle and Larry 256). All the characters except Kunti and Ravan attain fullest of maturity. Karna from *Karna's Wife: The Outcast's Queen*

is seen as a getting personality in the earlier chapters but in his own way he travels towards morality. Till he breathes his last, Karna is immovable in his dharma of gratitude and pays respect to the elders and in this way he reveals himself as a Matured personality for matured persons .” . . simply need a value system that will present them with a dominant goal or theme that makes their lives meaningful. Different people may develop different central values around which their lives will purposefully revolve. They may choose the pursuit of truth, social welfare, religion, or whatever- there is no one best value or philosophy in Allport’s opinion” (Hjelle and Larry 256). Karna stands strong in his ethics so is absolutely a matured personality.

In this comprehension, evil or good, Karna chooses to be grateful to his friend. Bhism Pitamaha tells about Karna’s principles: “O Karna! With your support and help alone is Duryodhana is safe. You are considered his brother, but friendship is greater and deeper than any relationship by birth. You bear the entire burden of the kuru dynasty” (270). This speaks the depth of Karna’s thankfulness to Duryodhana who appreciates his talents when the whole society actually denied to do so. Karna wins wars for Duryodhana, though is seen as a person who binds with Duryodhana for his own recognition, he gradually becomes a loving, matured brother of Duryodhana than a friend, that he does not mind his own life dear for the sake of Duryodhana. Fate binds him closer to his cousins than to his own siblings. Thus fulfilling Allport’s criteria of a matured personality, Karna is perfectly a matured personality fulfilling all the six attributes.

Uruvi from *Karna’s Wife: The Outcast’s Queen* is a socially useful person and she continues to follow the same path. Uruvi forgives Kunti for what she did to Karna. After Karna’s death when the Pandavas force her to come with them to their kingdom, she denies and stays back at Karna’s place but sends her son with her

husband's family not wanting to break the tie of blood. Finally, Draupadi thanks Uruvi from the bottom of her heart. It is Uruvi's harmonious personality which touches lives around her and melts even stone hearts. Hjelle and Larry regarding Allport's criteria for matured personalities say that they "put it all together" with a clear, consistent, and systematic way of seeing meaning in their lives" (256). Uruvi abides by this and walks righteously in her life.

Lakshman from *Sita's Sister* is also a getting personality but he too is a matured personality according to Allport. Loyalty and Honesty are the two eye principles of Lakshman. Lakshman is very loyal to Ram and honest to Urmila. Till his death he does not come out from his service towards his brother, even his death is a complete obedience to Ram. Secondly, though Lakshman seems to be cruel to Urmila, abandoning her for fourteen long years, the novel tells that through his exile, Urmila attained salvation. Lakshman brings a blessing to Urmila taking her through pains: King Janak tells Urmila, "Your separation was your meditation, your spiritual rebirth and your love for your husband became your salvation" (271). Fulfilling all the six aspects of a maturity, Lakshman who is seen as destructive personality comes out to be a deeply matured personality.

Mandavi from *Sita's Sister* reaches the last step of maturity. She understands Urmila's sacrifice and her affection for her when Urmila vehemently opposes Bharat in abandoning Mandavi during Ram's exile. Bharat does not wish to stay in the palace during Ram's absence, so he leaves to Nandigram but it is Urmila who fights for her sister's rights and there Mandavi sees the real face of Urmila. She apologises to Urmila for her stings and starts being pleasant to Urmila. Mandavi's change in behaviour comes as sweetness over bitterness to Urmila. As Nicholas Dicaprio says, "The mature person cooperates with reality and does not try to bend it to meet his or

her needs and purposes. The not-so sound individual creates events through perceptual distortion to suit his or her expectations and desires” (310), Mandavi first seeks to fulfill her wish of becoming a queen with all the distortions around, but life’s flow takes a different move and her environment changes her, Urmila’s benevolence is one such factor which changes Mandavi to a matured personality.

Kaikeyi from *Sita’s Sister* is a getting personality, a selfish woman who chases Ram into the forest for her son to take the throne. But the latter part of the novel, shows that motif all of Kaikeyi’s actions have good motifs. Kaikeyi develops as a self-accepting, realistic person who pretends to be wicked but truly she is under the development of maturity and achieves it.

Mandavi who sees Urmila as her enemy opens her heart to her when she understands reality. She cries for her mistakes, she laments over her mis-behaviour in the past and repents. This itself shows Mandavi’s new personality. A mature person .” . . drives meaning from the activities of everyday life might be described as having directedness- guiding purpose (Nicholas S Dicaprio 310). So does Mandavi come out from her pride and envy and wishes to be useful for the happiness of her entire family. Thus, Mandavi who is a destructive personality, fulfills the fourth law of maturity and finally comes to a sixth attribute, constructs herself to a mature personality.

Surpanakha from *Lanka’s Princess* is a dominant personality but as Allport tells, she is a warmly relating as well as a self-accepting person. She repents and comes back to senses when she sees her son Kumar’s image in Lakshman’s baby and Compassion melts her heart and anger. Probably the face of the little angel brought her to new life. She regrets for having tried to kill a baby and she gives upon killing Lakshman and his son. She accepts her fault for having been guilty. She does not wish

to punish Lakshman's baby for its father nor does she want it to be an orphan. She walks towards the sea, towards "the peace of eternal salvation. . .of unceasing hate towards forgiveness" to "That perfection, that happiness of sitting beside a young Vidyujiva . . . cradling a baby" (295). Surpanakha who goes through ups and downs in her life finally reaches that unified philosophy of compassion and forgiveness, she becomes a light person at heart as she was earlier; a whole and a matured personality.

Satyavati from *The Fisher Queen's Dynasty* is a dominant person, she lacks the first five qualities which Allport demands from a matured person. But in the later end of her life like Surpanakha understands the reality and seeks the peace which she lost, through her death. Earlier, Satyavati is not a helping person but a getting person. She gets more than she receives. In the novel *The Fisher Queen's Dynasty*, Satyavati's role as a chieftain's daughter is mentioned but there is nothing much about her helping measures to them. When she becomes a queen, she brings her people into the court but it is more for her identity than for her people.

Satyavati seems to have no compassion, love or empathy for others. She grabs the happiness and peace for herself, for her own desires. She has no compassion or intimacy for her family nor for others. She is narcissistic to the core that her personality is abhorred by everyone. She is not emotionally secure too. She hides her feelings not for the welfare of others but is hypocritical. She keeps her emotions secret because she knows if she reveals them, she will not be able to achieve that reign which she desires.

Satyavati lives in her world of fantasy, she strives for an impossible thing. She fights and struggles hard for power, she disturbs others for that sake, plucks others' rights for that but till the last she is unable to take power. She wins the authority but

never really wins respect or power. Through the process, there are many hurdles for her, nature opens her chances to do self-analysis but still she never realizes them. Her sorrow and ill fate begin to overburden her. When she reaps what she had sown, she understands the reality that she could never win power. She forsakes what she got through chaos, she goes to the forest, seeks solace and salvation in death through fire. Fire is a symbol for transformation. Satyawati seeks for transformation of her personality at the end of her life, she turns a matured personality.

The great Bhism Pitamaha is also a getting personality. But according to Allport, he is a self-extending, warmly relating, self-objectifying person with a definite set of moral codes. He is too sacrificial that he does not control his emotions while sacrificial. His love towards his father is good but he should not have involved the rights of citizens in his oath. His citizens are anticipating him taking the reign but without their knowledge, to their disappointment, he accepts to be a regent. He blindly and foolishly tells he is loyal to the throne and so accepts to abduct the three sisters- Amba, Ambika and Ambalika, but he actually fails in his dharma by doing this. His unkept emotions are the reasons for him to slip from his dharma. He is tossed between loyalty and adharma. He also lacks the realistic perception. He is blind to the dominance and arrogance of Satyawati earlier, had he seen through her first, he may not have taken his oath nor accepted to be a regent.

Lastly, Bhism accepts death. He seeks the salvation and deliverance of his soul through death like Satyawati, Surpanakha, Ambika and Ambalika. He reveals the secret of his death to the pandavas. He knows what he did to the Pandavas was a crime, he seeks their forgiveness by giving them a hint about how he can be killed. Thus, Bhism becomes a completely matured person.

Ambika and Ambalika do not speak much in the novel *The Fisher Queen's Dynasty*. But reading them closely, they are immature people in the beginning but at the end they too seek peace and redemption from their present sufferings through death like their mother-in-law Satyavati. They forsake the pleasures of the palace to which they are constrained much and this highlights their repentance. Before their death they are not seen as helping personalities but get all their duties done by others. As avoiding personalities, it is believed that they must have been lethargic, so obviously they fail as self-extending personalities. Secondly, they are not intimate their family members or compassionate to others. This is apparent as both of them are envious of each other; they quarrel with each other for their children's power. They who do not have sisterhood would not have been compassionate and warm relating persons.

Ambika and Ambalika have no self-acceptance and they are not emotionally secure. This is the reason for the friction between them. They lack the quality of conceptualizing future. They do not realise that if they do not have peace between each other, their generation too will be in conflict which will lead to the disruption of the kingdom. They do not reprove their husband Vichitravirya who is irresponsible as they themselves are the same but when everything goes beyond their control, they seek for alleviation in loneliness. As a penance for their irresponsibility and enjoyable life, they go to the forest for tranquility and surrender themselves to fire which again symbolizes transformation. Their aspiration for a change in lifestyle itself is a sign of maturity. Thus, these Dominant, Getting, Avoiding and Socially useful personalities develop into Matured personalities.

Antithetical to the matured personalities, Ravan and Kunti do not come out of their cocoons of dominance and avoidance. They do not have the attributes of

Allport's matured personality. Characters except Uruvi and Urmila have faults in the beginning but as they grow or at least during the final stage of their lives, they try to be socially helpful but it is sad to accept that Ravan and Kunti till the end stay the same old persons and become the death angels for themselves and many others around them.

Ravan does not have even one molecule of helping tendency. Conversely, he forbids others who are helping people. It is said that he is the great king of Lanka who glorifies and protects his kingdom. He did it, mainly for himself and his name and not for the people. Ravan is a violent storm without a mote of compassion in him. His engagements with Surpanakha, her little lamb, Vedavati, Vidujiva, Sita and his wives proclaim his cruelty. He wants everyone to surrender to him and be his campaigners. His brother Kumbhakarna, his sister, his son Meghnad everyone had to pay their lives as price for Ravan, even then he fails. Ravan does not step down from his pride and arrogance even after woe takes over his family. This makes him a failure of self-extension and warm relatedness.

Ravan imposes himself on others. He sets limits to the liberty of those around him for his welfare. One of the reasons for him to not letting Surpanakha marry Vidujiva is that he is his enemy. He makes a master plan, makes Vidujiva and Surpanakha stay at Lanka and later kills Vidujiva hurting Surpanakha. He gives a lot of complains about Vidujiva and justifies his murder but one thing which is very clear is that Ravan lacks promptness and understanding. He lives in a fantasy that he is the ruler of all the three worlds, he does not see the reality.

Ravan behaves as the ruler and the minister of all the three worlds and destroys any other who comes his way irrespective of emotions. He is sagacious and

lacks good intuitions which is essential for a ruler. He is a dictator and neglects others' feelings. When his younger brother Vibishan joins Ram, Ravan is angry and is anxious to kill him. Poor Ravan, if he had realized Vibishana's advice, he would not have been killed in the war. Ravan loathes his mother who builds her dreams on him for having helped Vibishan going to Ram. Ravan is not a human, at least giants like his mother and sister have a soft corner in their hearts but Ravan sees Kaikeyi only as his supporter, he does not understand the love of a mother for all her children. His unkept emotions lead to disasters and thus Ravan comes down in the third and fourth attributes of a matured personality which are Emotional security and Realistic perception.

Ravan breathes pride and lives in it which never allows him to take a deeper analysis of the reality and absurdity of life. Ravan takes a boon of immortality from the Devas in which it is unmentioned that mortals could not destroy him. Ravan has no positive outlook, though he is a strong warrior, he is so weak inside. He boasts that no one could defeat him but he is actually afraid if anyone would do so. He is careless of human beings thinking they could not stand before him. But his fantasy fails; he is killed by mortal. His dominance follows him till the last, his dominance itself dominates his death. Methods of a matured person "must be developed for dealing with frustration, failure, disappointments, losses, and the many adversities that beset even the most gifted. Thus, for Allport, ". . .maturity involves a multidimensional series of continuing attainments, all of which necessities continual attention and flexibility" (Nicholas S Dicaprio 308), Ravan has none of these qualities, he dies an unmatured person without any self- Objectification and good philosophical strands.

Kunti like Ravan does not fail in all the six tests of a matured personality. She clears the first two by helping people around her and being compassionate to them.

She is a gentle mother to her sons and to all the poor of the country. Unlike her co-sister is, she is not blind to her sons' actions. She is the soul reason for her Pandavas' good manners. She forgives those who harm her and is a compassionate mother- in – too but when it comes to emotions she is too secured. Emotional security is required from a matured personality but in Kunti's case, Kunti is too concealed of her motherly sentiments for Karna which must have been revealed for the welfare of all. But Kunti hides it till Karna's death thus she is being cruel to him and therefore it cannot be said that she is completely kind and compassionate.

It is true that Kunti is afraid of the society but she could have confessed mysterious birth of Karna to Pandu alone, probably he would have understood or at least after Pandu's death she could have informed Pandavas which would not have led to further enmity between Karna and them and Karna would not have bonded with Duryodhana. Kunti here lacks the vision of the future, she runs away from responsibilities. On many sages she sees Arjun and Karna fight each other, she should have sensed the danger then but her inability to see the reality leads to deadly consequences.

Kunti must have had no inner peace all through her life as she knew that keeping quiet about Karna's birth was wrong. She could not bare the pain of doing injustice to her own son but even when she foresees her sons' death, she is silent. She goes to Karna, reveals the truth of his birth and requests him not to kill his brother Arjuna in the war to which Karna disagrees. Kunti kills Karna mentally and emotionally, after a very long search, he finds his mother who is ready to sacrifice him for his other son. Karna asks Kunti not to tell Arjun about his identity as he will not fight his brother. Kunti who kept dumb all the long must have broken the silence

at least then. She should not have listened to Karna but told the pandavas about Karna's birth so that the war does not take place. But she does not do that.

“The mark of maturity for Allport is setting and striving to fulfill goals. The most basic quality of people is not their drives but their goals, not the past but the future, not so much their limitations but their possibilities. Goals and values configurative a life and live it stability and direction” Nicholas S Dicaprio (307). Kunti does not ideate future. Instead of living her entire life with fear and sorrow she could have disclosed the truth. She lacks the courage to stand for truth and justice and thus fails in attaining the unification of morality. She herself is not happy with her behavior. Her life moves on with perplexity and she is the sole reason for it. Thus, without a refined value, Kunti becomes an unmatured person.

Allport's theory on Personality Psychology provides an easy way to understand the psychodynamics of people and also to recognize their growth. Kavita Kane's characters from the select novels have set themselves as best examples for Allport's theory on Personality development. Each one of the characters discussed act as alarms to the audience, reminding them about the importance of character formation. The characters discussed prove that any personality is temporary and is under a repeated change while some travel towards improvement and some towards destruction as no individual is the master of his own life as the intricacies of life are mysteries.

Chapter 5

Conclusion

Life is a mystery. Though this sentence sounds familiar and old, the myth behind this still remains undiscovered. The creation, the creatures and their lifestyle, the ruling power over them are all wondrous and mythical beyond human imagination. With all new findings science and philosophy has not achieved in describing life; in other words after all human mind, cannot compress the force of the Alpha and Omega because it is myth. The *Encyclopaedic Dictionary of Literary Criticism* by Lawrence Shaffer points out that myth is:

An unverifiable story based on a religious belief. The characters of myths are gods and goddesses, or the offspring of the mating of gods and goddesses and humans. Some myths detail the creation of the earth, while others may be about love, adventure, trickery, or revenge. In all cases, it is the gods and goddesses who control events, while humans may be aided or victimized.

(312)

Indian literature sees life in different angles, it portrays myth in its unique style. Indian epics are literary legacies, rich in mythological aspects. The Indian epical characters, their culture and customs elaborate on the richness of Indianism with minute details. Altogether they show how every individual is a myth to himself and others. But the true face of few such characters is hidden to the outer world or they are not chosen to be discussed, because they are not considered as important. Such characters are picturised as weak and evil and the factors behind their personality development are forgotten.

Kavita Kane takes a different move and chooses to talk about all the unspoken characters from the epics. She differs from other mythological re-tellers as she not only brings in mythological connotations but sketches out each character in a lively manner. Her character description is outstanding that it seems as if the characters are making an array of themselves before the audience. Kavita Kane's select novels such as *Karna's Wife: The Outcast's Queen*, *Sita's Sister*, *Lanka's Princess* and *The Fisher Queen's Dynasty* are chronicles of less spoken Indian mythological characters. The author does not exclude even any of the less famous characters but focuses on their attributes exclusively. Kavita Kane's books are in a simplified style; they are rich in cultural concepts and narrate the historical epics in an adventurous manner suitable for all groups of readers. So, they are of great literary value.

The present study of Kavita Kane's novels focuses on the factors and formation of one's personality in a scrutinising manner. It unveils the different phases and unseen faces of the characters who remained less focused in the pages of history. It traces the development of personalities of these mythological characters with the psychological theories. The study concentrates on types of personalities, factors behind their development and the attributes of a matured personality. Through this work, one can know more about the certitude of self as well as others. It leaves behind a message that no individual must be simply coloured good and evil as it is not alone one's responsibility to build a strong character but also the responsibility of his surrounding.

In the chapter "Constructive and Destructive Personalities" Kavita Kane's characters are grouped into dominant, getting, avoiding and socially useful personalities based on their ethics, principles, motifs and behaviour and the grounds in which they bloom to be such personalities are also probed deeply. In the

contemporary society, people who are like these characters fall under dominant, getting, avoiding and socially useful types. Few people like Mandavi, Ravan, Surpanakha and Satyavati are dominant personalities; people like Karna, Kaikeyi, Lakshman and Bhism are getting personalities, Kunti, Ambika and Ambalika are avoiding people whereas Uruvi and Urmila are socially useful types. The facets which make them such personalities are detailed under the first chapter. This chapter is close to reality as it tells about the variety of people in a society.

In this century, so many people fall under the dominant type. They are power hungry, striving to become leaders and captains though they do not possess the leadership skills. Today people have almost forgotten the true sense of being a leader. As children they fight with their siblings and this habit when uncurbed develops into a monster fighting with everyone around. Such persons are also proud and haughty generally having a scorning for others. When children grow up with these habits, they turn to be adults who are problem makers.

There are many getting type of people also these days. They have good attributes but they do not develop them. They are reluctant people who rely on others for their needs to be fulfilled. They distinguish well between right and wrong but are not firm in acting accordingly. Their decisions are at others' command. Today so many just people go on a wrong track with full knowledge just to please others. Sometimes, they even know the negative outcome of their actions but foolishly stand with it. They do not have the courage to be wild, or they do not set their faces like flints against adharma. Initially they might indulge in bad activities for fun or to please their friends but gradually they are bound to keep doing that. Few others have the ability to succeed, but lack confidence to stand on their legs so they keep seeking others' help.

The avoiding kind of people are not arrogant and cruel but are passive. They remain silent and do not react if goodness prevails nor does the bad power. These people know that changes can be made in the society with their action, but they are hesitant to do that. They care for people at heart but sometimes they do not stretch their helping hand to the society. Kunti is a loving person but her silence in Karna's secret paved way for adharma to grow. Such kind of lifestyle exists in the public domain today. So many people who are capable to raise their voice against injustice in the society keep silent to protect themselves.

Very few people like Uruvi and Urmila are sacrificial and are socially useful. They are affectionate but at the same time are violent towards injustice. They are change makers in the society. They bravely face all the hurdles but overcome them and do their best to help the society. There are so many good souls make the world a paradise even today. They prove that though evil seems to be dominating, it is Justice which wins at the end.

Though every individual has his own identity, it is important to note that his identity is not just in his hands as factors around him keep influencing him. The chapter "Influencing Factors of Individual's Personality" discusses such factors. It tells about Parenting style, poverty, class differences, social status, family ethics and their role in an individual's life. According to the psychologists, birth order, memories and childhood experiences are the three key agents behind the development of one's personality but it is also the responsibility of every individual to use discretion in selecting good from bad.

The thesis does not stop with dividing the personalities into constructive and destructive types but also presents the criteria needed for every personality to bloom

as a matured personality. In the chapter “Development of a Matured Personality” Allport’s six attributes of a matured personality such as the Extension of the Self, Warm Relatedness to Others, Self- Acceptance, Realistic Perception of Reality, Self-Objectification and Unifying Philosophy of Life are listed out. This chapter also shows how both the constructive and destructive personalities discussed inculcate these qualities in them at different stages of their life. This also shows how few destructive characters evolve to be matured while few remain the same. In this chapter, one can place himself in the position of the characters and ponder over the ways of developing oneself as a fully grown character.

Kavita Kane’s characters act as reflections of the types of personality existing in today’s society. Though she discusses all the epic characters in general, she touches upon the women characters in a graceful manner. Analysing Kavita Kane’s characters it is seen that at one point of their lifetime, every individual is influenced by other individual, particularly by women. Through her works she shows that a woman is empowered by nature, and is strong mentally and physically. Her women characters teach how and how not a woman should be. Kavita Kane tells that women in the epic period were strong and that they had a good social standard. But after the epic times, women are seen as subjugates. The reason for this shift in women’s position is to be questioned. India represents woman as - the power to create and destroy. But today, woman who once had power and authority has been brought under suppression of androcentricity. The same nation which adores woman also abuses and continues to trample her; it actually fears the upper hand of woman, it does not want her rise up. Unfortunately, the laws which were framed for the welfare of the society dominate and cage her which make woman more ambitious.

Initially, Women held a prestigious position in the Indian society. The *Dictionary of Ancient India* by Peeyush Arora tells that during early Vedic era women “. . . enjoyed great respect in society. No religious function or yajna was complete without them. They were highly educated and freely took part in outdoor activities. They had freedom of marriage” but in the later Vedic times, “. . . lost her position of honoured in society. They were required to remain within the four walls of the house. . . merely a plaything to please men” (111). Many laws have been framed to protect women yet they experience suffocation because of social evils against them. So, they brawl for liberty and equal rights. The providence has endowed certain duties on both man and woman which while broken or bent, troubles the society. It is essential for every woman to stick to the standard of spirituality for the goodness of all and man should not take advantage of her weak body to bring her under him.

The dissertation discusses the transition in women’s status dating back to the incidents in the Indian epic *Mahabharata* and it is in alliance with the current generation women and lays emphasis on the importance of spiritual laws and describes the fall of dystopia when such laws are unkept. It brings connotations from the lives of women like Uruvi, Kunti, Urmila, Sita, Mandavi, Kaikeyi, Manthara, Surpanakha, Kaikesi and Satyavati. Their lifestyles teach various lessons. It tells how a woman should not use authority to enslave others and for her own benefits. Women must believe and obey the Vedas and must be spiritual for the welfare of all. A woman must be ambitious to be socially useful and not for destructive purposes. Equality is good but she should know her responsibilities and act accordingly. Through the rise of history, too much of suppression has made women rebellious in nature. It is good that rights are granted for the welfare of women and henceforth the society but evil rights when granted permission, are sure to result in dystopia.

Therefore, it is necessary for every woman to build a strong personality like most of the constructive type women discussed in this study and fight for rights which would lead them towards maturity.

In the novels it can be seen that destructive type of women are carried away by the pleasures of vanities for which they lose their joy. This is a warning for the present generation women. Today, few women even hesitate to bear a child in the fear of losing their fitness and beauty. They are unaware that motherhood is the beauty nature has bestowed upon them. One of the apocalypses happening in today's world is that children undergo a number of psychological problems which are the results of poor parenting. Of course, man to has to play his part as a right father but every woman should understand that she alone can tend to her children in motherly affectionate way.

Kavita Kane's women characters also teach the importance of being grateful. Satyavati forgets to be grateful and she pushes the whole lot around her into trouble. But women like Uruvi, Urmila, Sita offer are humble and thankful to their respective families and at the end come out blessings to all around them. Satyavati seems to help her clan after she attains royalty but helping them alone was not her motive, she was greedy for royalty, she strives hard for her own ambition to reach the throne. But Uruvi, Urmila, Kunti prove that one does not need royalty to extend help. Palace or slum, a woman should be ready to help others with what she has, that speaks a lot about the 'mother' inside her.

Satyavati is never honest, neither to others nor to her own conscience. Satyavati is not chaste in her looks. She eyes Bhism initially. She woos everyone to fulfill her wishes. Satyavati becomes a beast hungry for power and feeds on others for

which she pays later. She breaks the lives of those around her and finally she is broken. She who lives in a hut aspires to live in a palace finally becomes a wanderer in forest having nowhere to go. This is where karma's lesson is taught. When one lusts after something which is not hers, she has to pay double-fold for it. Women should accept the reality and be grateful for what they have. Ambition and greed lead to unreparable disasters. A woman is praised when she builds her home wisely and not greedily. Satyavati matures at the later phase of life, she goes in search of mukti, had she realized her mistakes earlier, she could have lived and let others live a better life. Their constructive personality wins them the throne. Their patience is true intelligence and not Satyavati's wit. There will be trials but when one sticks to morality, victory in life is assured.

The study meets out the objectives and analyses the characters deeply. It groups them into dominant, getting, avoiding and socially useful types of personalities and tells how one becomes a constructive and destructive personality. The research puts forward the factors which influence one's personality development and tells the impact of one's birth order, childhood memories and experiences on development of one's personality. The study finds how the select characters of Kavita Kane attain maturity. It brings relevance between the characters analysed and the characters of present scenario and it makes clear for one to understand the pros and cons of constructive and destructive personalities, hereby instructing one to choose the way towards maturity to be socially useful.

The study marks out that, with growing knowledge, innate wisdom is lost which itself is a sign of apocalypse. Therefore, it is the responsibility of every man and woman to vigilantly abide by the moral ethics for the peaceful living of the

society. It is essential to understand that the law of nature can never be altered and the commandment from the providence can never be questioned.

Indian culture insists upon sixteen riches such as Fame, Knowledge, Courage and strength, Victory, Children, Valour, Gold, Precious stones, valuables, grain, Happiness, Bliss, Intelligence, Beauty, Higher goals, thinking and meditative states, Morality and ethics, health and long life. It is integrity which makes an individual acquire such qualities and it is the duty of the influential factors to bring up a child insisting upon the values, to make their banner fly high with uprightness. Nature of sin and destruction are inborn inside man but when every individual is fostered with required attention, care and love development of destructive personalities can be curbed.

Works Cited

- “Allport’s Trait Theory of Personality.” *Exploring Your Mind*. 21 Sept. 2018,
<https://exploringyourmind-com.cdn.ampproject.org/>. Accessed 09 April, 2020.
- “An Evening of History and Mythology with Author Ashwin Sanghi.” *Telegraph India*,
21 Nov. 2014, <https://m.telegraphindia.com/entertainment/an-evening-of-history-and-mythology-with-author-ashwin-sanghi/cid/1558629> . Accessed 17 Feb., 2020.
- Agarwal, Arushi. “Amish Tripathi on His New Book Raavan, Ancient Indian
Philosophy, Research and Writing Processes.” *Firstpost*, 20 July 2019. Accessed 14
Feb,2020.
- Aras, Goksen. “Personality and Individual Differences: Literature in Psychology-
Psychology in Literature.” *Procedia: Social and Behavioral Sciences*. Elsevier. 2014.
www.sciencedirect.com.
- Arora, Peeyush. *Dictionary of Ancient India*. Sarup & Sons,2003.
- Arunima. “Book Review: *Lanka’s Princess* by Kavita Kane.” *Team Tell a Tale*. 2017,
<https://www.tell-atale.com/book-review-lankas-princess-by-kavita-kane/> . Accessed
23 Feb.,2020.
- “Ashok Banker.” *Wikipedia*, https://en.m.wikipedia.org/wiki/Ashok_Banker . Accessed
21 Feb.,2020.
- “Book Review *Menakas’s Choice: Paradox of Choice*.” *Deccan Chronicle*, 23 Mar.2016,
[https://www-deccanchronicle-
com.cdn.ampproject.prg/v/s/www.deccanchronicle.com/amp/lifestyle/books-and-
art/230316/book-review-menaka-s-choice-paradox-of-choice.html](https://www-deccanchronicle-com.cdn.ampproject.prg/v/s/www.deccanchronicle.com/amp/lifestyle/books-and-art/230316/book-review-menaka-s-choice-paradox-of-choice.html) . Accessed 22
Feb.,2020.

“Book Review: *Sita’s Sister* by Kavita Kane.” *Team Tell a Tale*. 2015, <http://www.tell-a-tale.com/book-review-sitas-sister-by-kavita-kane/> . Accessed 11 Feb. 2020.

Chakrabarty, Roshini. “Devdutt Pattanaik explains How Understanding the Symbolism behind Indian Mythology can Entirely Change the Way We View Life.” *India Today*, 3 Feb. 2018. <https://www.indiatoday.in/education-today/featurephilia/story/devdutt-pattanaik-mythology-importance-interview-1023028-2017-07-07>. Accessed 12 Feb. 2020.

Chakrabarty, Sayantani. “We Love Mythology because we can still Relate to Them.” *Times of India*, 11 Feb. 2018, http://m.timesofindia.com/life-style/books/interviews/we-love-mythology-because-we-can-still-relate-to-them-kavita-kane/amp_articleshow/62650748.cms . Accessed 20 Feb,2020.

Churchill, R.C. *The Concise Cambridge History of English Literature*. Edited by George Sampson, 3rd and Revised ed., U of Cambridge P, 2004, p. 736.

Colebrook, Claire. *Gilles Deleuze*. Routledge. 2005.

Choudhuri, Indra Nath. *Comparative Indian Literature*. Sterling Publishers, 1992, p. 83.

Das, Bijay Kumar. *Twentieth Century Literary Criticism*. 6th Revised and Enlarged ed., Atlantic Publishers, 2010, p. 91.

Das, Sisir Kumar. *A History of Indian Literature: 1800-1910 Western Impact: Indian Response*. Sahitya Akademi, vol.8, p. 80.

Dicaprio, S. Nicholas. *Personality Theories: A Guide to Human Nature*. 2nd ed., CBS College Publishing, 1974. p. 231.

Dodiya, K. Jaydipsinh, editor. *Perspectives on Indian English Fiction*. Sarup & Sons, 2006, p. 82.

Engler, Barbara. *Personality Theories: An Introduction*. 3rd ed., Houghton Mifflin, 1991, p.112.

Feist, Jess, et al. *Theories of Personality*. McGraw Hill Education, 2018, p.103.

Friedman, S. Howard, and Miriam W. Schustack. *Personality: Classic Theories and Modern Research*. 2nd ed., Pearson Education, 2006, p.8.

Griswold, Rufus Wilmot. *The Prose Writers of America*. 3rd and Revised ed., Carey and Hart, 1849, p. 340.

Hall, S. Calvin, et al. *Theories of Personality*. 4th ed., John Wiley & Sons, 2004. pp.120-140.

Hjelle, A. Larry, and Daniel J. Ziegler. *Personality Theories: Basic Assumptions, Research, and Applications*. 3rd ed., McGraw-Hill International Publications, 1992, pp.254-257.

Imparo, Ancora. <http://www.chitradivakaruni.com/about/bio> . Accessed 16 Feb, 2020.

Iyengar, K R Srinivasa. *Indian Writing in English*. Revised and Updated ed., Sterling Publishers, 2001, p.1.

Joshi, Shweta. "By Far the Best Book on Ahalya." *Customer Reviews*. amazon.in, 9 Sep. 2019, Accessed 25 Feb.,2020.

Kachroo, J.L, and Vijay Kachroo. *Society in India*.Cosmos Bookhive, 1996, p.168.

Kane, Kavita. *Karna's Wife: The Outcast's Queen*. Rupa Publications, 2013.

Kane, Kavita. *Lanka's Princess*. Rupa Publications, 2017.

Kane, Kavita. *Sita's Sister*. Rupa Publications, 2014.

Kane, Kavita. *The Fisher Queen's Dynasty*. Westland Publications, 2017.

- Kane, Kavita. "Unmuting Subjugation: Women and Mythos." Nirmala College for Women, Jan.8, 2020. 00:18:38-00:18:42.
- Kulasreshtha, Mahendra. *Culture India*. Lotus P, 2006. p. 192.
- Lavanya, "Interview with Anand Neelakantan- Author." Booksoarus. 3 Feb. 2014, <http://www.booksoarus.com/author-interview-anand-neelakantan/> . Accessed 18 Feb, 2020.
- Mahajan, V.D. *History of India: From Beginning to 1526 A.D.* 7th Revised & Enlarged ed., S. Chand, 2003, p.79.
- Majumdar, R.C. *Ancient India*. Motilal Banarsidass, 1977, p. 90.
- Miller, Revel. *The Lie Wheel: 7 Aspects of Who You Are*. The Resiliency Center of Santa Barbara, 2013, p. 3. <http://www.drrevelmiller.com/articles/>. Accessed 5 Feb.2020.
- Mohan, K. "Use of Myth in Fictional World of R.K.Narayan." vol.3, no.1, Jan.-March 2016, p.15. <http://ijrar.com/>. Accessed 8 Feb. 2020.
- Murugarajan, S. "Myth as a Moral Instructor: A Study of the Selected Novels of Chitra Banerjee Divakaruni." *IJELLH*, Vol.3, no. 6 June 2016, p. 351.
- "Myth: Texts and Contexts in Indian English Fiction." p.1. <https://www.google.com/url?sa=t&source=web&rct=j&url=http://shodhganga.inflibnet.ac.in/jspui/bitstream/10603/168109/5/05AO8&cshid=1582016533071> Accessed 10 Feb.2020.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1992, p.5.
- Nair, Karthika. "Ossature of Maternal Conquest& Reign": An excerpt from Karthika Nair's *Until the Lions*. *The Caravan: A Journal of Politics& Culture*, 23 Oct.

- 2015, <https://caravanmagazine.in/vantage/ossature-excerpt-karthika-nair-until-lions> . Accessed 20 Feb, 2020.
- Pandey, Geetha. "Amish Tripathi: India's Tolkien of Hindu Mythology." BBC News, Delhi. 15 June 2017s . Accessed 13 Feb, 2020.
- Pandey, Santhosh Kumar. *Contrapuntal Modes in Northrop Frye's Literary Theory*. Adhyayan Publishers, 2005, pp.74-75.
- Pandit, Bansi. *The Hindu Mind: Fundamentals of Hindu Religion and Philosophy for All Ages*. New Age Books, 2001, p.267.
- Patterson. C.H, and C. Edward Watkins. *Theories of Psychotherapy*. 5th ed., Harper Collins College Publishers, 1996, pp.60-70.
- Pollock, Sheldon, editor. *Literary Cultures in History: Reconstructions from South Asia*. U of Oxford P, 2004, p.261.
- Rivkin, Julie, et al., editors. *Literary Theory: An Anthology*. Revised ed., Blackwell Publishers, 2002, p.104
- Ryckman, M. Richard. *Theories of Personality*. 10th ed., Cengage, 2018, pp.70-90.
- S, Nithesh. "Book Review: 'The Fisher Queen's Dynasty' by Kavita Kane." OpIndia, 30 Jan.2018. <https://www.opindia.com/2018/01/book-review-the-fisher-queens-dynasty-by-kavita-kane/> . Accessed 24 Feb.,2020.
- Shaw, M. Susan, and Janet Lee. *Women's Voices, Feminist Visions: Classic and Contemporary Readings*. McGraw Hill, 2012, p. 1.
- Surendran, K.V. *Women's Writing in India: New Perspectives*. Sarup & Sons, 2002.

The Hindu, 3 Jan 2015. <https://www.thehindu.com/features/lit-for-life/my-women-characters-are-strong-amish-tripathi/article10609254>. Accessed 16 Feb, 2020.

Tak, A.H., editor. *Critical Perspectives*. Cambridge House, 2011, p.320

“The Writer in me Disappears Once the Story Begins.” *All About Book Publishing*. Aug.-Sep. 2013. <http://www.allaboutbookpublishing.com/366/the-writer-in-me-disappears-once-the-story-begins/> . Accessed 22 Feb, 2020.

Vakkalanka, Harshini. “Fantasy, Mythology and Politics.” *Metroplus*, The Hindu, 2 Feb. 2012. <https://www.thehindu.com/features/metroplus/fantasy-mythology-and-politics/article2853693.ece> . Accessed 20 Feb, 2020.

Weiten, Wayne. *Psychology: Themes & Variations*. 6th ed., Thomson Wadsworth, 2004, p.478.

Welleck, Rene, and Austin Warren. *Theory of Literature*. Penguin Books, 1980, pp. 146-180.