

## Social Consciousness In Kavita Kane's Lanka's Princess

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### ABSTRACT

At the point when the world was being made, devas and asuras went to sage Prajapati to comprehend the significance of Atman or oneself. The primary answer he gave was the basic one. The Devas acknowledged it and left with the certainty that they currently had the ability to utilize this information as a weapon. Be that as it may, the Asuras, drove by Lord Indhra were not happy with the appropriate response. The kept on cross addressing him. This little account from puranas characterizes the quintessence of asuras – fretful, hungry for power and rash. There is asura and deva inside every one of us. It is our decision that characterizes which part of our temperament we permit to run our psyches. It is our decision of the self that decides the occasions throughout our life. This paper aims to break down graphical brain change of Meenakshi, wonderful looked at lady to Surpanakha, the shrewd and slanted disapproved of lady. This transformation of mind is answerable for her mother, fathers and siblings.

**Keywords:** Feminity, psychological change, search for identity, oppression

### I. INTRODUCTION

Ravana's sister, Surpanakha, the shameless and distorted, satanic figure — a character from the epic Ramayana whom we are acquainted with denounce and despise. For most, she's liable for controlling the occasions which prompted the war among Ram and her sibling. "Society has consistently scorned her. We play her job in the Ramayana so gently, when in truth she's such a significant character. And afterward she has been sidelined through the remainder of the epic, while her sibling Ravana is more fleshed out. I needed to acculturate her and make her genuine to individuals." Kavita Kane includes. Krishna, who after observing Kubja, the hunchbacked lady of Mathura, perceives her as a rebirth of Surpanakha. He uncovers to her that he himself is Ram, presently conceived as Krishna and has gone to her to correct the grave offense he submitted in his past life – of dismissing her. He starts to portray Surpanakha's story

from the time she was conceived as the most youthful offspring of Rishi Vishravas and his second spouse Kaikesi. She was conceived Meenakshi – the one with the fish-molded eyes. Since her introduction to the world she is dismissed by her mom as a revolting and pointless being. Her life as a child at her dad, Rishi Vishravas' ashram was forsaken, where she is dismissed and dominated by her siblings. Indeed, even as Lanka's Princess, she is again disregarded and side-lined; It is just when she marries and turns into a spouse and a mother does she discover love and a feeling of having a place.

Also, when all that is lost all that is deserted is stewing tension and sharpness. The later occurrences and encounters continue filling her internal want for retribution, even at the expense of those not many that she adores. She sets into movement the occasions that at long last lead to Lanka's war and the destruction of her whole race. There is disentangling of occasions prompting the ascent of Ravan as King of Lanka and the following impact it welcomes on his family, more overwhelmingly Surpanakha's life. The pursuer may identify with her for being the dismissed youngster, while simultaneously scorning her for her wrathful strategies. The creator depicts her not as a fortunate or unfortunate character, yet essentially as a misconstrued lady who, in her own eyes, is just correcting an inappropriate done to her whenever her one possibility at bliss has been removed.

In Ramayana, the creator brings up hidden issues about good and bad, great and wickedness, sexual orientation separation, and ladies' privileges. A case of this is the encounter among Surpanakha and Sita. Her strength is a distinct inverse to Sita's docility. In the present day and age, when ladies are still exposed to different types of segregation, the creator puts the focus on a lady's distinction, her erotic nature and sexuality, her decisions and her wants, which the general public wishes to keep taken cover behind window ornaments. Regardless, whether we happen to recognize the Asuras and Devas that exist among us as molesters, killers, attackers, hoodlums, and so forth. Would we be able to investigate the mirror and consider ourselves to be we really are, not dark or white, however dim likewise when the evil spirits inside us yells 'tit for tat' when confronted with dissension. *Lanka's Princess* will leave you with is a something worth mulling over. You will go through days thinking whether Ram and Lakshman have been on a platform because of worth or the male ruled society list ideals just for womenfolk to follow.

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

childhood, her associate and detach with her kin, the open partiality appeared by her mother, segregation between the Asuras and the brahmins, dismissal, her marriage, imposed widowhood and loss of her child, her wilful outcast, vengeance and at last her freedom and

empathy that pushed her forward to carrying on with the life of Kubja. The change of Meenakshi to Surpanakha is completely falls on her upbringing family and environment.

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