



## SAR 2023-24 Self Assessment Report

### CRITERION 6 Faculty Profile & Research Activities

#### Sub-criterion 6.7 Number of Papers Published

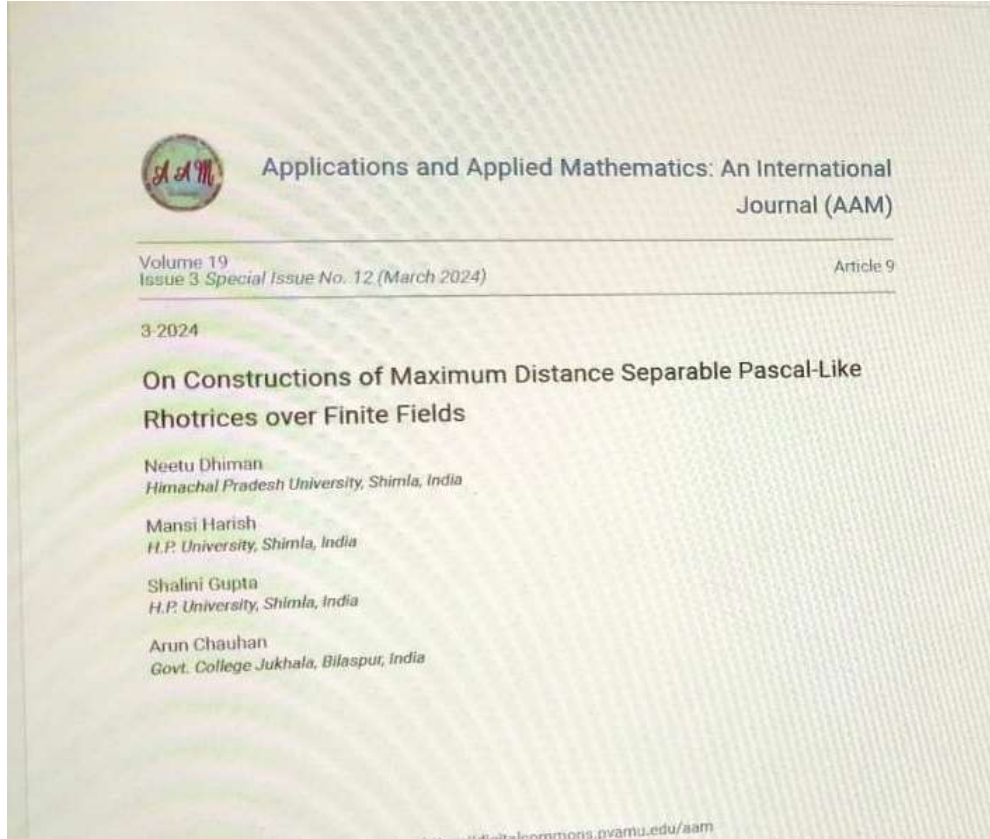
#### 1. UGC Carelist Journals = 2

6.7 No. of Paper Published :			
1. UGC Care List Journals			
Sr. No.	Teachers' Name	No. of Paper Published	Article Name
1	Dr. Arun Kumar	1	On Constructions of Maximum Distance Separable Pascal-Like Rhotrices over Finite Fields
2	Prof. Vandana Kaundal	1	Voicing the Unheard: Exploring the Marginalised Female Character of Surpanakha in Lanka's Princess
2. Non-UGC Care List Journals			
Sr. No.	Teachers' Name	No. of Paper Published	Article Name
1	Prof. Vandana Kaundal	2	1.A Study of Female Characters in Indian Literature: A Feminist Discourse
			2. Unveiling Feminine Perspectives: Reinterpreting the Ramayana across Narratives and Cultures
3. Citations			
NIL			



## CERTIFICATES

### 1. UGC Care List Journals





Ajasra

UGC CARE GROUP 1

ISSN: 2278-3741

<http://ajasra.in/>

(Peer Reviewed Refereed UGC CARE Group 1 International Journal)

## Voicing the Unheard: Exploring the Marginalised Female Character of Surpanakha in *Lanka's Princess*

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### Abstract

Women's tales were primarily told from the perspective of males. Male writers have set few societal mores of womanhood on which their female characters are put forth. But in recent times, Indian feminist writers like their counterparts in the rest of the world, by putting aside androcentric narratives strive to rewrite mythologies that are already written by male writers. Indian mythologies are an indispensable part of Indian culture, and Indian writers have cultivated the rich tradition of Indian mythology through their literary works. However, critics and writers from a feminist perspective have started to challenge the notion of universal adoration of these epics, pointing out that they imply the supremacy of males in mythological writing. The main aim behind retelling and revisiting Indian mythologies is to break the traditional belief about women and womanhood and to examine things through female perspectives. These writers have brought a new kind of literature of retelling mythologies in vogue written on the basis of female experiences. This literature focuses on the mythological women characters whose voice is not recognised and recorded in patriarchal narratives. These writers give befitting expressions to the marginalised and lesser-known women characters whose voice is lost in male writings. Kavita Kane's retellings primarily focus on the unheard voices of females in the great Indian epics: the *Ramayana* and the *Mahabharata*. Her writing has provided insights into the diverse issues faced by female mythological characters. The female protagonists of her novels take us into a different world where women are not at the margins but are bold enough to shape the situation according to their will. This paper attempts to articulate the problematic position of Surpanakha which has been unfairly presented as a disfigured, monstrous, ugly, and adulterous character with demonic expertise in various mainstream versions of the *Ramayana*. In her *Ramayana*-based fiction, *Lanka's Princess*, Kavita Kane becomes a decisive voice and gives an expanded canvas for self-expression to the sidelined mythological female character of Surpanakha.

**Keywords:** Androcentric Narratives, Marginalised, Feminist Perspective, Demonic Expertise, *Ramayana*-based Fiction.



## 2. Non-UGC Care List Journals

Open Access  
**IJASSH**  
International Journal of Arts, Social Sciences and Humanities  
(A Quarterly, Refereed, & Peer Reviewed International Journal)  
Published by: AAASSHER, Mumbai, (MS) India  
Journal homepage: <https://ijassh.aaassher.org>  
ISSN (Online): 2584-1130  
Volume 1, Issue 4, December 2023; Pages 17 – 22  
DOI: 10.5281/zenodo.10669963  
SRJIF Impact Factor (2023): 8.7

**Original Research Article**

### A Study of Female Characters in Indian Literature: A Feminist Discourse

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#### Abstract

The relationship between feminist ideas, patriarchy, and literature is examined in this essay, with a focus on the representation of women in Indian mythologies. The discussion draws on a range of literary works and feminist views to demonstrate the pervasive influence of male-authored stories on shaping the perception of women. The essay, which features passages from contemporary Indian writers Helen Cixous and Mahatma Gandhi, emphasizes the need for women to reclaim ownership of their experiences. Special attention is paid to the works of feminist mythologist Kavita Kane, who remains and reinterprets lesser-known female protagonists from Indian epics. The objective of the paper is to illustrate the significance of feminist discourse in challenging preconceived notions about women and changing cultural conventions in order to promote a more diverse and inclusive literary landscape.

**Keywords:** Patriarchy, Feminist Discourse Deconstruction Women-Centric Writing, male-authored Narratives

#### Introduction

A woman is the focal point and lifeblood of any community, and God's unique creation. She is regarded in India as the embodiment of the goddess Durga since she assumes multiple forms depending on the situation. She performs a variety of roles in her life, including those of a sister, wife, mother, and daughter. She possesses many admirable traits, such as kindness, simplicity, innocence, empathy, and so forth, but she also possesses the courage and strength to take on obstacles head-on and oppose injustice

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## Unveiling Feminine Perspectives: Reinterpreting the Ramayana across Narratives and Cultures

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### Abstract:

India's epic literature, embodied in the grand narratives of the Ramayana and the Mahabharata, stands as a captivating treasure with roots spanning thousands of years. While these epics are revered for their religious, traditional, and literary significance, feminist perspectives have begun challenging their universal adoration, highlighting the implicit male supremacy within mythological narratives. This study delves into the various representations of the Ramayana, categorizing them into Sanskrit, regional, foreign, and folk traditions. It explores how female characters, often overshadowed by their male counterparts, contribute significantly to the narrative in diverse ways. Additionally, the paper examines a fifth category—modern feminist retellings of the Ramayana, where sidelined female characters take center stage. Through an exploration of myth and literature, the research underscores the profound impact of myths on culture and society, serving as a source of inspiration for writers and readers alike. By connecting Indian and Western mythological traditions, the study sheds light on how myths transcend cultural boundaries and become integral elements in literature. Furthermore, it emphasizes the central role myths play in shaping societal norms and behaviors, with a particular focus on the power dynamics between genders. In conclusion, the research advocates for a reinterpretation of these timeless narratives.

**Key words:** Ramayana, Feminist Perspectives, Sanskrit Representation, Cultural Transmission, Patriarchal System, Myth and Literature

### Introduction:

In the form of two grand narratives the *Ramayana* and the *Mahabharata*, India possesses a splendid treasure of epic literature. Despite being thousands of years old, these compositions continue to captivate readers. As an indispensable part of religion, tradition, and literature, these magnificent epics are passed on from one generation to another, both through oral tradition and in written form. The writers of these mythologies have meticulously crafted them, ensuring faith and fascination through their grandeur. However, critics and writers from a feminist perspective have started to challenge the notion of universal adoration of these epics, pointing out that they imply the supremacy of males in mythological writing.

The *Ramayana* is primarily considered a sacred book of Hindus. It is originally written in Sanskrit and sage Valmiki is hailed as the first compiler of the *Ramayana* for which he has earned the sobriquet *adi-kavi* (first poet) (Richman 8). The *Ramayana* has myriad versions,

Citations: NIL



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