

RESEARCH ARTICLE



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA
2395-2636 (Print); 2321-3108 (online)

BEYOND THE THRESHOLD OF CASTE AND GENDER: URUVI'S FEMINIST JOURNEY IN
KAVITA KANE'S 'KARNA'S WIFE'

BEENA.G

Research Scholar, School of Arts and Humanities, REVA University
Bengaluru



BEENA.G

ABSTRACT

The *Ramayana* and the *Mahabharata* have become an integral part of our psyche and our collective unconsciousness. They have been the subject for several interpretations and re-interpretations across genres from poems to plays to ballets to films and books. Revisionist interpretations pave way for multiple perspectives and multiple voices expanding the horizons of understanding the epics. On one hand, revisionist narratives open up new vistas of interpreting events while on the other, they also accommodate voices of hitherto forgotten or marginalised characters. Indian mythological narratives conventionally have always been male-focussed against the grand, sweeping background of great wars. Women, even if they are central to the narratives have existed on peripheral spaces with the focus being on heroism, valour and war. Conventional renditions have revered and glorified men such as Rama, Lakshmana, Bhima, Karna, Arjuna or Krishna but have largely ignored women such as Sita, Urmila, Tara, Vrushali, Mandodari, Hidimba, Gandhari and such others. In the same manner, Uruvi, Karna's wife is another such woman who has never been mentioned or familiarised in mainstream narratives of the *Mahabharata*. Kavita Kane, in her book *Karna's wife* explores the epic from Uruvi's perspective by recounting her side of the story through her thoughts, conversations and actions. Uruvi is a fictitious character created by Kane and becomes a representative of not just feminine voice but also a voice of all vilified and marginalized characters in the conventional narrative. The paper attempts to explore her feminist journey beyond several thresholds in quest of her identity and happiness from an Indo-centric point of view.

Keywords: Uruvi, revisionism, mythology, feminism, Indo-centric.

©KY PUBLICATIONS

The epics *Ramayana* and the *Mahabharata* have become an integral part of our psyche. They have been the subject for several interpretations and re-interpretations across genres from poems to plays to ballets to films and books. Revisionist interpretations pave way for multiple perspectives and multiple voices expanding the horizons of understanding the epics. On one hand, revisionist

narratives open up new vistas of interpreting events while on the other, they also accommodate voices of hitherto forgotten or marginalised characters. Indian mythological narratives conventionally have always been male-focussed against the grand, sweeping background of great wars. Women, even if they are central to the narratives have existed on peripheral spaces with the focus being on heroism,

valour and war. Conventional renditions have revered and glorified men such as Rama, Lakshmana, Bhima, Karna, Arjuna or Krishna but have largely ignored women such as Sita, Urmila, Tara, Vrushali, Mandodari, Hidimba, Gandhari and such others. In the same manner, Uruvi, Karna's wife is another such woman who has never been mentioned or familiarised in mainstream narratives of the *Mahabharata*. Kavita Kane, in her book *Karna's wife* explores the epic from Uruvi's perspective by recounting her side of the story through her thoughts, conversations and actions. Uruvi is probably a fictitious character created by Kane and becomes a representative of not just feminine voice but also gives voice to all vilified and marginalized characters in the conventional narrative.

Karna's Wife is at once a woman's perspective as well as the perspective of a pariah's wife and in that sense is a doubly marginalised voice in terms of caste and gender. She is a strong, independent Kshatriya princess in love with Karna, the son of a charioteer. Despite the huge gap in their social statuses Uruvi marries Karna, breaking every patriarchal stereotype. Kane contemporizes the epic and retells it through the eyes of Uruvi, who dares to make bold choices and stands by her decisions and her man strongly. She lends a feminist narrative to the life of a woman looking into a man's world, a warrior's wife questioning war and a woman fighting to live her life and save her family. Though she could be a fictitious character, her story is important because we get a woman's gaze on the deadly war with the looming shadow of death at every corner of the narrative. The story of Uruvi runs parallel to the story of Draupadi and the Great War; it traces her journey from that of a girl to being a woman, to a life with a husband who has pledged his everything to Duryodhana yet living her life with her own convictions.

Uruvi's story and her life is an expression of her free-will, to make choices and the freedom to act on the choices made. As a female protagonist she unfolds the events from her point of view and through the feminist perspective subverts patriarchy and asserts her voice and questions the rampant injustice and issues that remain untouched in the

grand narrative itself—Karna's mysterious birth, Kunti's silence, Karna's attempt to dishonour Draupadi, Bheeshma's silence enveloping Karna's origin and even Krishna's role in Karna's death.

Patriarchy as a system oppresses not just women but all marginalized categories. It is in this context that Uruvi's journey represents the spirit of resistance. It is established very early that Uruvi is much loved; protected and pampered by her parents, and is brought up in comforts. She is the only child of king Vahusha and queen Shubra of Pukeya, bright, vivacious and articulate, 'She is an heiress to her father's legacy, his intelligence, and her mother's flaming beauty... she was too spirited to be restrained.' (Kane;2013;8) Uruvi grows up, breaks free of all norms, because her father allows her to do so; while her mother tries hard to restrain her. She lives a thoroughly unrestricted life riding horses and climbing trees. She grows to be an excellent horse-rider. The school (*gurukul*) of Rishi Bagola, opens an exciting new world to her—that of Ayurveda and healing. While girls of her age were groomed to become dainty princesses, Uruvi saddles her horse each morning to ride to the *gurukul* where she spends the day immersed in the world of medicinal herbs and other remedies. (Kane;2013;15) The world of healing is again a very rare or near impossible option to choose for a *Kshatriya* princess. King Vahusha finds his daughter in tents near battlefields nursing the bloodied bodies of wounded soldiers and working with the other nurses to tend to the injured and the dying. Sensitive and compassionate, she loathes war and warlords and her father was certain that she probably sometimes hated being a *Kshatriya* too. "How can you feel so triumphant when you have hurt and killed so many? How can you gloat about your victory while trampling on other people's lives? What is it—insatiability, egotism, or self-importance—that goads you to go to war?" It was one of the few issues they furiously disagreed upon, and each time the father knew that his daughter, with her acute intellectual ability, had won the argument. (Kane;2013;16) Healing as a choice can also be viewed as a dominant mode of resistance expressed by Uruvi which works at the

opposite end of warfare which is a *Kshatriya dharmā*.

Patriarchal oppression becomes manifest after one crucial choice that Uruvi makes --choose Karna as her groom. The initial opposition from her parents and their efforts to convince her is also a spill over effect of patriarchy which followed a rigid caste system. Uma Chakravathy, in her essay *Conceptualising Brahminical Patriarchy in Early India* uses the term 'Brahminical patriarchy' to highlight the control of women and their sexuality through a rigid caste system. The control of women's sexuality is prevalent through marriages within the same caste group. "The lower caste male whose sexuality is a threat to upper caste purity has been institutionally prevented from having sexual access to women of the higher castes so women must be carefully guided" (Chakravathy;579) Uruvi's decision to marry Karna and her life after such a marriage is a manifestation of the patriarchal control and this control is precisely that Uruvi resists through her marriage. Uruvi's marriage to Karna, who belonged to a much lower *varnais a pratiloma* marriage where in a woman of a higher *varna* marries a man from a lower *varna*, says Kevin McGrath in his work *Stri:Women in Epic Mahabharata*.

The story begins with the archery contest where Karna, a charioteer's son challenges Arjuna with his skills in archery while Karna is ridiculed for his low birth. Uruvi is enamoured by Karna's grace, his dignified bearing and his beauty and falls in love with him. She is singularly focussed and firm with her decision to marry Karna despite all odds. Her parents try convincing her but fail to do so. "Father you taught me to honour and love the brave and good and I want to marry such a man...I want your approval and your blessings and I want you to honour Karna as you would any good human being." Uruvi's desire for her father's approval is not the approval of a patriarch, but is purely because of the love that she has for her father. She firmly conveys that she would remain unmarried if her father does not give his approval and blessing. This stand of Uruvi is a clear expression of her desire as an Indian woman to make clear choices in her quest for happiness and her well-being but at the same time

making her choices without a confrontation with the immediate system of her family that means much to her. The sense of family bonding is a characteristic Indian attribute unlike the West where the thrust is on individualistic mode of liberty. Uruvi represents an Indo-centric perspective of feminism where she seeks her rights to make her choices without demolishing of or confrontation with a system. On being troubled with the societal notions of 'honour' and questioned by queen Shubhra, King Vahusha asks her to think like a mother and not as a queen, 'Is it easier to live an honourable life by murdering your daughter's happiness in the name of "honour" and family pride?' (Kane;2013;23) This is an important issue and it echoes certain contemporary questions with regard to notions of family honour and pride at the altar of which several lives are sacrificed.

Kane's Uruvi clearly belongs to a different breed of women with her choices and firmness and also her ability to love people, be it her father or Karna. She ensures that Karna is given due dignity in being invited for her *swayamvara* and it is truly a *swayamvarain* the true sense of the term because she makes it an occasion to actually exercise her independent choice of Karna as the groom. This is a significant freedom that she exercises considering that the Draupadi or even Sita were more or less trophies to be won by one man who won the decided contest. Uruvi, with her outspokenness and her honesty succeeds in getting whole-hearted parental approval to choose her groom. Her honesty comes through in the confession of her love for Karna to her father, her mother and to Kunti before her *swayamvara* without any sense of shame or guilt. "I am not ashamed of falling in love with Karna..."She says to Kunti.(Kane;2013;28) All hell breaks loose after she garlands Karna. It is only after the intervention of Krishna who claims that all need to respect Uruvi's choice that the drawn swords are shoved back into the sheaths. The chaos and shock of Uruvi's choice of Karna as a groom is a reflection of the oppressive patriarchal system that opposes not just women but all marginalized people. The uproar after her choosing Karna is put to rest by her father, King Vahusha who declares: "My daughter's

decision is her own and I, as her father, stand by it completely.”(Kane;2013;37)

The decision and the act of marrying Karna is a huge step taken by Uruvi ; and in doing so she clearly crosses over several thresholds that are pre-defined. First and foremost she crosses over the threshold of a rigid caste system wherein she, a *Kshatriya* princess breaks all social taboos to marry a *suta*, way beneath her social status which is a *pratilomatype* of marriage. Secondly, she chooses Karna, who has earlier been ridiculed by all during the *swayamwara* of Draupadi. Karna is rejected and isolated both on account of his status as a social outcaste as well as his association with the trio of Shakuni, Duryodhana and Dushasana. He along with the three represents the *dushtachathushtayam* or the evil foursome. Karna is hated by all. Thirdly, she breaks the stereotype within the institution of marriage and willingly becomes Karna’s second wife and chooses to live with his family in his palace in Anga. Going by MalashriLal’s *Law of the Threshold*, Uruvi with her rebellious choices crosses and goes beyond several thresholds which define her existence as a woman and as a *Kshatriya* princess and in doing so her resistance is expressed. Her biggest achievement is that ‘she had broken all his rules, she had won Karna, and he had not acquired her.’(Kane;2013;50) In more than one sense Uruvi makes her resistance though within the confined spaces of domesticity.

Oppressive systems spare none and Uruvi is also drawn into it through her marriage to Karna, an outcaste. Outside the palace of Anga, outside her private haven, however there awaits a cruel world that does not spare Uruvi and treats her as a pariah. All ladies she knew earlier began to ignore her including the likes of Gandhari, Devyani (Yudhisthira’s wife), her aunt Queen Vibhavari, her friends Princesses Ruta and Usha and Gouri. The fact was that she never was really like any of those women because she was more interested in art, literature and medicine than in idle gossip. It was never in Uruvi’s nature to look down on anyone. However the royal ladies without any intellectual interests, smug about their wealth and status, with mediocre thoughts and reading nothing worthwhile, talking about themselves and their latest piece of

jewellery with their petty jealousies and pettier rivalries struck Uruvi with their smallness of minds. She dismissed them in her mind knowing that her acumen was far superior than theirs, when she smiled, she asserted herself as a winner.(Kane;2013;61) Queen Shubra consoles Uruvi when she is ignored by all and her father King Vihusha too notices how his dear daughter courageously faced these situations. He proudly and rightly claims, “Any other person would have locked herself in her home to hide from this deliberately cold treatment and the unkind remarks. But not my Uruvi; she is a lioness all right!”(Kane;2013;00) This statement defines Uruvi’s courage, her strength and her respect for the choices she makes taking complete responsibility for her life. The battle of being accepted no longer was limited to Karna,Uruvi through her marriage to Karna too has to face the battles of being accepted by people who mattered to her, people such as Bhisma and Gandhari.

Uruvi realises that her life with Karna continued to be under the looming shadow of his destruction. Uruvi’s role is very affirmative and she rebels against society with her marriage, at the same time is never blind in accepting Karna’s flaws. She is the voice of conscience, constantly questioning Karna, Kunti, Bhisma or even Krishna. Fearless, honest, assertive, passionate, compassionate and free-spirited, she truly represents feminist values from an Indo-centric perspective with her staunch values for family at the same time pursuing her individual quest for an identity of her own.Uruvi’s quest as an individual comprises not just a distinct path for her own self but also consists of an effort to give Karna his identity as a warrior too. In order to attain both, she resists the world around. Her dominant mode of resistance is through questions and also crucially through actions—actions such as her rebellious marriage to Karna, her walking out on Karna, her taking up healing as a vocation. An important aspect of her life is to keep alive the voice of her conscience and in the process she also becomes Karna’s conscience-keeper. She is unafraid to voice her honest opinions. In spite her deep respect for a great teacher like Dronachrya throughout her growing years that does not stop her from

questioning his blatant partiality to Arjuna. She claims that Dronacharya's treatment of Karna was as malicious as the pitiless suppression of Ekalavya's talents—not because he was a tribal but because he would have been a threat to his favourite pupil Arjuna. 'How can he be the perfect guru if he is so blatantly partial?' (Kane;2013;75) She vehemently questions Duryodhana's intentions during her confrontation with him, without fear or favour. She is shrewd enough to understand and analyse Duryodhana's friendship with Karna. 'It's no friendship you claim, Duryodhana, it's a devious arrangement, ...Do you deny that Karna is just a pawn in your game against the Pandavas?' (Kane;2013;81) With the same fierceness, she also questions Karna on his blind sense of gratitude to Duryodhana and about his own failure as a friend to guide Duryodhana when he is wrong. She persists with her strong moral voice questioning Karna's futile sense of loyalty, his misplaced sense of judgement, his doomed naivety, and also reminding him that he has never aspired for power and that absolute power could never corrupt him. She tries to fill in Karna a sense of pride and self-respect every time she notices that people like Dushasana are openly disrespectful towards him, she tries to convince him to fight for his respect and dignity which he deserves out of his merit as a skilful archer and a warrior.

Uruvi challenges war and war-mongering as patriarchal and oppressive forces and vehemently questions them in an argument with Krishna and Karna during the *rajasuyayajna* conducted by Yudhishthira. Uruvi questions the ethics of territorial expansion through war and the duties of a King. She advocates for peace and prosperity rather than military expansion to visualise a war-less state. She is very opinionated and expresses the utter insignificance of notions such as heroism or martyrdom or the '*Kshatriya* code of life'. To Uruvi, the entire exercise of war-mongering could result in only terror. 'I have lived with it all through childhood, tormented by constant worry, and I have seen my mother do the same...the end of war is always terrible. Each time my father went for battle, I lived in the fear that he would not return...and if he had died... What good has war done except give

satisfaction to those seeking vain glory?' (Kane;2013;102) She questions and demolishes established notions of heroism and martyrdom to put across the futility and horror of war. These are vocal expressions of feminine thinking and how different a woman's perspective on male notions of war and heroism could be from the male notions of the same. Wars and heroism in war and martyrdom are patriarchal notions that occur in public spaces while the women bear the brunt of this oppression in their private spaces.

VrindaNabar, in her book *Caste as woman*, observes that female bonding has operated upon Indian society for a long time. Its special nature is characterised by the differences between individualistic vision of the West and our own perception of community membership as a fundamental duty. To be able to empathise and understand the suffering of other women and to build strength by standing with each other is a fulfilling experience. Uruvi too experiences this female bonding with other characters, specifically with Draupadi after the horror of Draupadi's humiliation in public. Uruvi, as a woman feels anguished at Draupadi's predicament and is furious at the events. She confronts Karna with righteous fury and questions his silence in the royal hall of Hastinapur. She furiously questions him, "Did it make you proud, great warrior, to pull a woman by her hair and haul her through the royal hall...to strip her of her pride...to deride her as a prostitute? What sort of a man are you?" (Kane;2013;116) She chooses to leave Karna and goes back to Pukeya and this act of leaving Karna continues to make her his conscience-keeper. The anguish and horror that she feels for Draupadi as a woman, is clearly a feminist behaviour of solidarity. The meeting with Draupadi brings out the moral courage of Uruvi who decides to face the wrath of Arjuna and Draupadi rather than run away from them. She goes to Pukeya, away from Karna unable to accept his dishonourable participation in the humiliation of Draupadi. She stands up for Draupadi despite the knowledge that Draupadi loves Karna. She has the ability to rise beyond her personal space and empathise with Draupadi as a woman and rises beyond her role of merely being a wife. Uruvi's ability to connect with

women who were wronged be it Kunti, Gandhari, Ambika, Ambalika provides a distinct feminist dimension to her. She understands their pains and also identifies the oppressive system that they have been a part of. She tells Kunti, "gross injustice has been heaped upon these women." (Kane;2013;158) This awareness that women were exploited by a system and were offered no choices, makes Uruvi manifest feminist behaviour.

Kane's creation of Uruvi a fictitious character is important to raise some important questions. Uruvi chooses to marry Karna who is a *suta* and hence becomes an outcast herself and also an outcast's wife which is a double marginalization. Uruvi being the princess of pukeya has the social strength or might to question not only the injustice at a social level but also has the strength to question revered people like Bhishma or Kunti. Her vehement questioning of the patriarch Bhishma is acceptable at two levels-first, because she is a Kshatriya princess and second because she has grown up with the pandavas and kauravas. Her unforgiving anger at Kunti's denial to acknowledge Karna as her son too is possible because she is Uruvi and not Vrushali. However, never does Uruvi misuse her upper caste privilege because in the end of the novel, after Karna's death, like Karna she too decides to continue her *suta* way of life refusing to return to Hastinapur. This moving over to the *suta* way of life is in some measure her resistance of patriarchy and the corresponding *varna* system. By choosing to live the life of a *suta*, Uruvi makes a statement, a protest against a system which fails to acknowledge a man based on his meritorious deeds and brands his identity based on his birth. Her choice of healing too is a protest against all wars and warriors and through that the Kshatriya way of life that celebrates martyrdom. Most importantly, it is only Uruvi who could question Karna's moral downfall after his involvement in the humiliation of Draupadi through the *vastraharan*. Her rage on Karna's despicable behaviour and leaving him, her moral support for Draupadi is an expression of her integrity and moral strength on one hand and also her feminist stand of opposing vehemently the violation of Draupadi, a woman by the men Dushasana and Karna.

The conversation between Uruvi and Bhanumati (Duryodhana's wife) too is a very clear indication of Uruvi's support for the wronged Draupadi as a woman first and foremost. She defends Draupadi when Bhanumati blames Draupadi for the impending war and violence saying, 'how fair is it to blame Draupadi for every mess? Draupadi is the catalyst who will precipitate what the Kauravas have initiated.' (Kane;2013;202) Her defence of Draupadi is definitely an expression of her solidarity with another woman who has been wronged. Even without the reference to the war, when Bhanumati mentions in a derogative way about Draupadi living with five men, Uruvi jumps to stop her with a very strong and quick retort and correction that "she is happily married to them! As a wife, she has accomplished the astonishing task of keeping all her husbands happy...Draupadi inspires her men; she holds them together..." (Kane;2013;203). Uruvi's support of Draupadi is purely a connect and solidarity for the cause of another woman who has been humiliated by an oppressive system. The return of Uruvi to Karna, though never forgiving him, yet trying to make him choose the path of righteousness, brings in the Indo-centric dimension of feminist behaviour-keeping the family above individual freedom yet not compromising her own individual beliefs.

Her outspokenness with regard to Ekalavya or Karna is a manifestation of a desire for an egalitarian society beyond the physical realities of either wars or individual battles by both men and women against oppressive systems. Her passion for healing is an expression of her larger desire to heal the world and usher in peace. Uruvi represents the shade of feminism advocated by Lakshmi Kannan who says, "at its most basic and fundamental level feminism is all about human rights" Uruvi too represents a concern beyond gender and aspires a world of equality, respect and dignity for all. The battlefield that meant a sacred ground to seek honour and truth for Karna was nothing but a mere wasteland to Uruvi where the dead and wounded fell. Uruvi devoted more and more time healing the soldiers wounded and maimed by war. Shona, Karna's brother confronts Uruvi regarding the disgrace of her healing the soldiers while Karna

fought battles one after another. Despite opposition, she calmly continued with healing and answers Shona thus—"There are two sides in a war; the triumph and the terror...I can see only the horror, the suffering, the aftermath of war. And I am sure that looking after the sick, the maimed and the crippled is not going against dharma. I don't think so, nor do my parents and Karna—and they matter most to me."(Kane;2013;213) Uruvi's going to the battle field and to the tents of soldiers is a resistance too. She moves beyond the domestic and private space into the tents and battlefields which are clearly public spaces, male spaces. Her pursuit of her passion for healing is a significant part of her quest in life to find her 'self' and add meaning to her life.

She takes up cudgels for Karna against Kunti and Bhishma. She confronts Kunti unsparingly and questions her motive in revealing to Karna the truth of his parentage. After the great revelation of Karna's abandonment, when Kunti comes to meet Uruvi, she is scathing in her mockery of Kunti saying, "He was always your biological son, but was never really yours for you to 'lose' him... you went to him to strip him of his last defence... you have effectively broken him from within...you went there to save Arjuna's life.(Kane;2013,258) She does not spare Bhishma too, in her rage she asks, "you are Bhishma...how can you claim your oath is dharma...Righteousness should rise above friends and relatives; it should not weaken because of love and affection. It has to be fair and moral. "(Kane;2013;247) She makes a desperate attempt to convince and provoke Kunti too to avert the war. She is unforgiving in her censure of Kunti for her cold distance from Karna and most importantly her lack of courage in publicly accepting Karna as her son to ensure that he got his honest identity, honour and dignity that he deserved and aspired throughout his life.

The war takes place despite all efforts by Uruvi to convince Karna not to be a part of it. The carnage takes place and warriors after warriors get sacrificed. Uruvi lives her entire life fighting to defend Karna and dreading his death. However when she loses him forever, Uruvi takes pride in the fact that Karna lived and died like a great warrior

and in death gained his legitimacy that he always craved for. Uruvi moves beyond anger and hatred and is able to forgive everyone around including Duryodhana, Arjuna, Krishna and Kunti. After the funeral she makes her final choice when Krishna and Yudhishthira arrive to request her to go to Hastinapur palace, she refuses. Instead, she chooses to stay back at Anga with Karna's family and continues to find solace through healing people and in the process also heal herself. At Arjuna's offer to train Vrishakethu, Uruvi readily agrees but instructs that Vrishakethu could be trained by Arjuna and Krishna but he would never be entitled to become King. She puts across her final demand, 'there will be no future tussle and bloodshed for power! I want peace, not even the tiniest hint of a potential war!'(Kane;2013;303). Throughout her life Uruvi hated war but ironically lived amidst the bloodiest of them all. Fiercely independent, tempestuous, whimsical, loving and compassionate she lived holistically. Though her life centres on Karna, yet her quest for meaning in life is an independent one. The desire to be a part of a peaceful world that is fair is intense in her.

A fictitious character created, she brings in the feminine and feminist expressions against war mongering. Uruvi manifests feminism from an Indo-centric perspective – She resists vehemently and her chief modes of resistances are questioning and also actions taken. Despite intense love for Karna, she castigates him and leaves him when she is unable to accept his unethical behaviour. Every decision made by her is a wilful choice that she makes. Right through her journey from childhood to womanhood she makes well-informed choices and lives by them. In doing so she crosses several thresholds and breaks stereotypes exhibiting the strong traits of feminism. Her going back to Pukeya to look after her old parents again is a breaking of a stereotype wherein she takes on the mantle of looking after her parents which is generally conditioned to be a prerogative of sons.

In her individual quest she never overlooks her family and is in sync with the Indian feminist behaviour where values concerning family are not in the conflict zone for individual freedom. As a woman, Uruvi negotiates her space within

domesticity, resists exploitative systems, breaks the silent authority of patriarchy and carves out a space for herself without altering existing structures. She crosses several spaces too –her marriage and crossing the threshold of rigid caste system, her choice of healing takes her into the public space of the tents at the battlefield, away from the restricted private domestic space of the palace. In her choice of healing, she breaks barriers of space and also challenges male notions of war and heroism and offers resistance to male rationality by turning to healing. Uruvi's journey does not embody protest or dissent leading to confrontations; however she negotiates her life firmly and clearly to locate her autonomous self, assert her individuality through her choices and reject male domination. Her refusal of the world of Hastinapur is a rejection of the patriarchal world of caste, wars, kings and heroes. Instead, her choice is to nurture emotional scars of war through healing which is her mode of resistance. In her choices, she quietly crosses over the threshold of patriarchy and exercises her free will to live her life on her terms, yet not breaking down existing structures through violent confrontations

Work Cited

1. Anish, Saba. *Unearthing the Silent Voices*. <<www.muse india.com web.10 Jan 2017.
2. Chakravarthy, Uma. *Conceptualising Brahminical Patriarchy in Early India*. <http://www.jstor.org> web.acc- Jan20, 2017.
3. Jain, Jasbir. *Indigenous Roots of Feminism, Culture, Subjectivity and Agency*. New Delhi: Sage. 2011. Print
4. Kane, Kavita. *Karna's Wife: The outcast's Queen*. New Delhi: Rupa Publications, 2013. Print.
5. *Karna's Wife :The outcart's Queen*. Book review << www.good reads.com>> web.16 Dec 2016
6. Lal, Malashri. *The law of the Threshold*. Shimla: Indian Institute of Advanced Study. 1995.Print
7. Nabar, Vrinda. *Caste as Woman*. Gurgaon: Penguin Books, 1995. Print