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## Deconstruction of Patriarchy in the Graphic Novels of Amruta Patil: A Derridean Study

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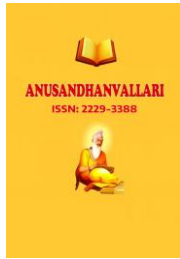
**Abstract:** A patriarchal social structure is one in which men dominate positions of authority in the political, economic, religious, and cultural spheres. This dominance, which oppresses women while systemically reiterating male privilege, is socially produced rather than biologically determined. The study makes the case that Patil represents a visual counter discourse to ingrained patriarchal and narrative hierarchies by contrasting gendered marginality, mythic authority, and queer embodiment across Patil's works. Within gendered and mythic contexts, her stories depict self-identity as insurgent assertion rather than as surrender. This paper examines viewpoint of various female characters of Amruta Patil, as well as their fight against patriarchy. The concepts of patriarchy in Amruta Patil's graphic novels are examined in this paper. Through an analysis of Patil's works, including "Kari," "Adi Parva," "Sauptik," and "Aranyaka," the study looks at the hardships and tenacity of women in a patriarchal culture. The study sheds insight on the larger conversation of gender equality in the Indian setting by highlighting the feminist consciousness in her characters and their pursuit of autonomy and self-expression. Patil's writings present a complex depiction of female lives and hardships while delving deeply into the topic of patriarchy. Her characters strive for strength and personal freedom by questioning social conventions and conventional gender roles. Patil makes a substantial contribution to the feminist conversation in Indian literature with her writings, inspiring readers to consider gender roles and the continuous pursuit of equality. Her books stimulate critical conversations on women's rights and social change in addition to enhancing the literary canon.

**Keywords:** Man-woman relationship, Patriarchy, Gender, Deconstruction, Stereotypes.

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### Introduction

Women have always had a place in writing, especially young adult fiction. Society and societal values are mirrored in literature. It also ensures that these principles are upheld. The difficulty is that, despite the significant impact of the feminist movement on American culture in the 1970s, society is still predominantly male-dominated, and women still have a long way to go in terms of cultural equality. Many societies and civilizations have their roots in mythology. The western world has inherited the foundation of Greek and Roman civilization's classical mythology, but for India, it is from the great legacy of its own mythology, which is considerably more culturally and religiously vigorous. The retellings, refolding, and repeating of mythology has been heavily stressed in this research paper, demonstrating the perspective of women in particular. It also describes how women's roles are changing in our culture. The Mahabharata is a great Indian epic that has had a significant impact on Indian culture; this research paper found the Mahabharata to be both intriguing and persuasive. This study will compare and contrast the myths from the Mahabharata to see how female vision differs from masculine discourse. Indian feminists emerged from the shadows and reinterpreted mythology that had been established by Man. Because masculine discourse omits women, this was a necessity of the time. Men's myths serve to snub women and to obliterate the dysfunction that women must write for themselves.



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## Patriarchy

Women's subjection to men is usually associated with patriarchy. In a broader sense, the term alludes to the father's or the eldest male member's absolute dominance over his family. Because the governing body is represented by a male figurehead, the words patriarchy and his reign are known as patriarchy. Patriarchy is defined by Sylvia Walby in her book *Theorizing Patriarchy* (1990) as "a system of social structure and practices, in which men dominate, oppress and exploit women" (20). According to Mohanty in his book *Third World Women and The Politics of Feminism* (1991) "Patriarchy is always necessarily male dominance, and the religious, legal, economic, and familial systems are implicitly assumed to be constructed by men" (70). It reinforces the inequitable power relationship between men and women by protracting male-female stereotypical roles in society. However, based on distinctions in class, caste, religion, area ethnicity, and socio-cultural traditions, the nature of women's control and servitude differs from one society to the other. Several ideologies, social practices, and organizations have authorized and approved this subordination.

## Deconstruction

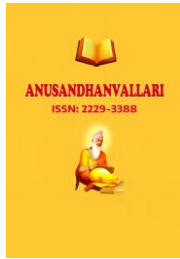
Deconstruction is a method of re-evaluating a text from a different perspective in order to discover new meaning and truth. It denies that meaning is stable and contends that meaning is malleable when read or understood from a different perspective. Over the course of time, it, too, changes. A single text can be read multiple times and from various angles. Deconstruction is thought to be a never-ending process. It is continually attempting to decentralize the fixed truth and the meaning. The identification of what contradicts the underlying meaning or structure of the texts is central to the deconstruction method of textual analysis. A deconstructive reading, as a post-structuralist approach, concentrates on submerging a person in the texts and disentangling the tensions within them. The readers separate themselves from the author to investigate and interpret the inner logic of thoughts or the meaning of the texts evolved from their own interpretation of the central points. Specifically, in a deconstructive reading, there is no official interpretation of any single text. As reported by M.A.R. Habib:

While Derrida himself has insisted that deconstruction is not a theory unified by any set of consistent rules or procedures, it has been variously regarded as a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning. (240)

The term Deconstruction, as soon as it set foot in philosophy, opened the door to new ideas and thoughts, revolutionizing our culture, society, literature, and other arenas of life. In her book *The Oxford Companion to English Literature*, Margaret Drabble, a celebrated English novelist, defines Deconstruction as "an approach to the reading of literary and philosophical texts that casts doubt on the possibility of finding a definitive meaning, and that traces the multiplication (or dissemination) of possible meaning" (265). Deconstruction is used when a reader discovers contradictory, ambiguous, or incompatible meanings in a text. The reader is expected to interpret a book several times once it is realized that it has several meanings and interpretations. As a result, interpretation becomes as much a creative effort as the text being interpreted.

## Graphic Novels

Typically, graphic novels are multimodal narratives. They convey their stories using the modes "word" and "picture" to construct meanings. Will Eisner, a well-known personality in the world of comics, used the phrase "sequential art" to encompass both comics and graphic novels, which he expresses as, "a means of creative expression, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and



words to narrate a story or dramatize an idea” (11). Over the previous decade, graphic novels have increasingly become popular in Indian English literature. Introduced by Orijit Sen in India, it is popularized by the famous artist and novelist Sarnath Banerjee with the publication of his first graphic novel *Corridor* (2004). In Indian graphic literature, these types of writings have introduced new storytelling strategies. *Kari*, Amruta Patil’s debut novel, was published at the same time as the first wave of graphic novels began in India, along with other groundbreaking works. It presents a queer protagonist in a unique way. Amruta Patil’s experimental graphic narratives deviate from typical tales by tackling topics of gender role and identity crises in a cutting-edge manner through her female protagonists.

### **Kari in *Kari***

Through queer subjectivity, Kari, the protagonist of this story, undermines patriarchal systems in urban Indian society. Through her queer refusal, Kari challenges the inflexible patriarchal categories. Kari challenges traditional expectations that "a woman needs a man" (81) or that she must perform femininity as defined by others by presenting a subjectivity that defies established gender conventions. Kari’s routine of unclogging sewers and her friendships, particularly with Angel, are examples of interdependent care that go beyond gendered identity barriers and defy ableist, patriarchal conventions. Kari and her lover, Ruth, attempt a double suicide at the start of the novel. While Kari falls into a sewer and is pulled into the dark before being recovered, Ruth is protected by a safety net. Kari promises to return to unclog and clean the city’s sewers at night in order to repay the water that saved her, and this act serves as a symbolic rebirth. Kari lives with two roommates who are in straight relationships and works in advertising. She lives in an oppressive, congested, heteronormative, and isolated metropolis. Even though she defies appearance and behaviour conventions, she is pressured into them by her coworkers and roommates. The memories of Ruth, Kari’s soulmate who departs after surviving, haunts her. In Kari’s imagination, Ruth is a blue “marble,” (45) vital and hurting, but ultimately missing. Their relationship serves as the emotional foundation for the story and serves as the basis for Kari’s loss and identity struggle. Angel, a brutal cancer sufferer, and Kari develop a close relationship. Angel becomes as Kari’s emotional support system and mentor, accepting death as a friend. Their bond is delicate, incredibly human, and essential to Kari’s ability to cope and survive.

The queer female lead in *Kari* is positioned against the prevailing power structures of a male-dominated, heteronormative society. Despite appearing to be progressive, patriarchal standards that marginalise gender and sexuality abnormalities are nevertheless upheld in modern urban India. Indian society upholds heteronormative norms, penalising deviation and promoting male dominance via social pressures. These gendered power structures are questioned by Kari’s journey, which includes her marginalisation and queer identity. Patil seriously challenges the conventional male gaze. Rather than objectifying the female body, Kari takes on the role of the observer – a female figure that looks back at the prevailing cultural order, examining sexism, advertising conventions, and the limited definitions of femininity maintained by patriarchal media portrayals. The authority of male-dominated visual paradigms is called into question by this repositioning by Kari when she cut her hair short: “I consider lying to the man that I am auditioning for a film about the Indian Army – people like being aides to celluloid history – but I am too lazy to begin. As it is, scissorman is neither happy nor convinced. Why would someone choose to be a shorn sheep when she could be earth mother or rumpiled siren instead? The answer is that, increasingly, my hair makes me feel like a drag queen” (107).

It is around the time that the paramedics scrape Pigeon Girl off the tar that three things become apparent to me: 1) I feel no bird urge. 2) I want to step back, not step off. 3) I still love Ruthie more than anyone else in the world, but I won't be jumping off ledges for anyone any more.

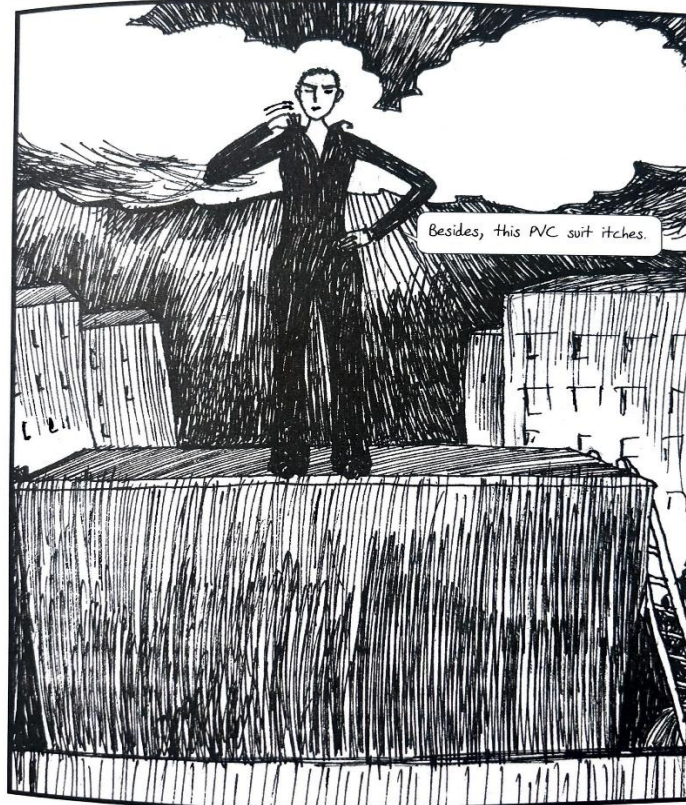
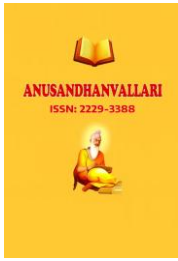


Fig. 1 Amruta Patil. *Kari*, 115

Kari is employed by an advertising agency, which is a corporate microcosm of gender normativity and patriarchy. She is under pressure from male coworkers and institutional culture to either adhere to heteronormative femininity or be solely identified by her sexual orientation. Enquiries such as “Are you, like a proper lesbian?” (79) are representative of the male-dominated policing of boundaries and identity. Male dominance over acceptable gender and sexual identities is strengthened by these institutional microaggressions. In contrast to male-dominated power systems, Kari places a strong emphasis on supporting connections, like those with Angel and her roommates. Communal female care forms a counterweight to patriarchal alienation, while male roles such as romantic men or bosses remain ambiguous or peripheral. By exhibiting emotional connection and solidarity that are not derived from heteronormative masculine frameworks, male dominance is subtly criticised. Patil’s artistic choices—mythological metaphors, flowing images, and murky monochrome—reject symbolic conventions associated with gender codes that are dominated by men. Kari’s frequent visual themes—foxes, sewers, and underground waterways—confront patriarchal allegories of order, masculine authority, and purity. Her nighttime actions in the sewers are acts of silent resistance, taking back areas that are restricted by social structures and masculine dominance. Because Kari writes, thinks, and imagines on her own terms, her narrative voice is decisive and self-directed. The graphic novel challenges the conventional male-centered storytelling format by emphasising Kari’s inner monologue. Any narrative authority based on masculine coherence is undermined by her self-theorizations, refusals, disjointed memories, and emotional registers.

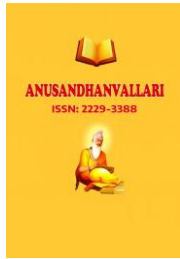


### **Amba In Adi Parva**

The Mahabharata is a sacred Hindu text and India's most important epic. It is also the world's longest poem. Weisman writes that it is "a living text that permeates contemporary thought and spirit" (*The New York Times* 17). A part of the epic, The Bhagavad Gita, contains Hinduism's most important religious material. The Bhagavad Gita is regarded as the religion's hallowed book in Hinduism. Although tradition claims that the Mahabharata was written by an ancient sage named VedaVyasa, it was likely certainly written by a number of individual poets and then compiled into a single work somewhere between 400 B.C. and 200 A.D. About two hundred years later, the epic was completed in its current form. It is broken by eighteen Parvan parts that cover about 100,000 verses. The Mahabharata takes place in the kingdom of Kurukshetra on India's northern plains. When the legitimate heir to the throne of Kurukshetra, a visually challenged ruler named Dhritrashtra, is ignored in favour of his younger sibling Pandu, the battle begins. Instead of ascending to the throne, Pandu retreats to the Himalaya Mountains to live as a hermit, leaving Dhritrashtra to rule. Pandu's two wives had five children before he departed Kurukshetra, while the senior sibling Dhritrashtra had a hundred children; hence the family's two wings rose up – the Pandavs and the Kauravs.

When the Pandavs reached adulthood, Yudhishtir, the elder brother, demanded control from his uncle, claiming that he was the rightful inheritor. A family feud erupted, and the Kauravs were eventually obliged to exile their cousins. Resentment erupted among the family, and the Kauravs were forced to exile the Pandavs to the woods. In the midst of their exile, the Pandavs took part in a contest to win the hand of Draupadi, a lovely princess. The Kauravs also entered the competition, but Arjun, a Pandav sibling, gained the princess' hand, and she became the common wife of each of the five Pandavs. Following the competition, King Dhritrashtra returned to his court and divided the realm between the Pandavs and his children, Kauravs. With these accords in mind, the Kauravs challenged the Pandavs to a game of ivories and reclaimed the entire country through dishonest means. After all was said and done, the Pandavs were forced into exile. The Pandavs were pushed into exile once more. The Pandavs returned to retake the kingdom after many years of wandering; however, the Kauravs refused to relinquish authority, and both sides planned a fight. The Pandavs were supported by the god Krshn, who was a relative of both the Pandavs and the Kauravs. Despite the fact that he did not engage himself in the battles, he served as a charioteer for Arjun, a Pandav brother, and gave him advice. On the battlefield, their dialogues form the Bhagavad Gita, a section of the Mahabharata known as the Bhagavad Gita. Only a small fraction of the Mahabharata is dedicated to the fight between the Pandavs and the Kauravs. The work includes many different stories about divinities and saints and covers a wide range of topics.

It is vital to emphasize the fact that the earlier female writers followed in the footsteps of male authors. Every writer has taken a restricted view of the narrative of Mahabharata. Earlier versions of the Mahabharata depicted female characters as weak or, more accurately, as weak women who never spoke out against patriarchy. In other words, the women in this epic are portrayed as ideal Indian women. However, in the contemporary period, women have begun to oppose men's domination in society and have begun to seek their human rights. Parva Duology contains two novels. The first one is *Adi Parva* and the second one is *Sauptik*. It is written by Amruta Patil, who is regarded as the first woman graphic novelist of India. She is a renowned name, as are many other Indian graphic novelists, such as Orijit Sen, Anant Pai and Sarnath Banerjee. She has refined Indian graphic fiction with her wonderful works. Her works have a touch of realism and a sensitive appeal to the situation in which they were created. Both the novels in this duology are based on the Mahabharata, a renowned Indian epic. As we all know, myths have pervaded practically every element of life, and the literary world is no exception. Myths transport us from today's world to a time that appears distant but speaks directly to our current quest for truth and comprehension of life. Women were not particularly interested in participating in the field of literature until the nineteenth century. They were unconcerned about its inevitability as a part of the literary world. However, during the twentieth century, they began to awaken from their profound slumber, regardless of their disguise. Before the



twentieth century, women were seen to be inferior to men and were solely appropriate for domestic responsibilities, such as decorating the house, family, spouse, and children. They lacked the ability to participate in any literary or other pursuits. The same thing happened to Draupadi, Kunti, Sita, Savitri, and other mythical ladies. They were only renowned for their unwavering commitment to their husbands and the dharma. Above it, Amruta Patil has shown this mythological figure of her heroines.

The narrative connects the tales of the women who are shown throughout our canvas, from goddesses to princesses to simple women. Their lives are intertwined with the same themes, including the fact that they were both born during a period when patriarchy was the norm and women scarcely rebelled or protested against the predominantly male society in which they lived. Amba, who plays a crucial part in the narrative, cannot thus be neglected. The tale of Amba, who became Shikhandi, is a well-known illustration of patriarchal hegemony and how it affects women's lives. Amruta Patil's novel mirrors Amba's rage: "Look at me carefully. Bear me in memory, because I will return to take my due. And when you see me next, you will recognize me and know that Hastinapur's end is near" (198). Amba, Ambika, and Ambalika are the three sisters that were born as the King of Kashi's daughters, with Amba being the oldest. She along with her sisters was kidnapped by Bheeshm from the contest to marry his brother King Vichitraveerya. Amba expresses to Bheeshm her desire to be wedded to King Salva, and at her request, Bhishma releases her; however, Shalva declines to accept her because she had been taken by another man. Amba deconstructs patriarchy by rejecting the marriage proposal. She chooses her love over the hand of the prince who is going to be the king of the most powerful royal house. Her rejection of Vichitraveerya represents her liberty. Her decision indicates that she is not going to bow down to patriarchal system of the society. She fights with the whole manly world to live her life in her own way. This demonstrates her great will, but when King Shalva questioned her, all of her dreams were dashed. Disappointed, Amba returns to Bheeshm and accuses him of bringing her shame and ruining her entire existence; as a result, he must marry her and restore her dignity to the society they lived for. However, due to his promise of chastity, Bheeshm likewise rejects her proposal of marriage. When this request is rejected, she becomes even more enraged. Amba is made to suffer the most as a result of the patriarchal society, which sees women as nothing more than objects—more particularly, as a man's property. Amba chooses to exact revenge on Bheeshm for all of her suffering and for destroying all of her dreams without her will. She then claims that she will be the primary cause of Bheeshm's demise. She then seeks sanctuary in the forest and engages in severe penance in an effort to exact revenge for her offence: "She stood on the highest cliff, neither eating nor drinking, inner eye trained unwaveringly on Shiv. Seasons turned, her body eroded, boulders wore down, the water level rose" (199). A princess ventured to fall in love with a king, which was unheard of at the time in a culture that was ruled by royalty and was exceedingly patriarchal. Amba is a perfect example of what a woman in wrath could accomplish. She will be remembered for her fierce, perhaps fatal need for vengeance.



Fig. 2 Amruta Patil. *Adi Parva*, 200

### **Draupadi in *Sauptik***

Draupadi is shown under the proper light and shadow. Patil has attempted to reveal her heroine's mental discord as a result of polygamy. No one attempted to depict Draupadi's predicament, but heroes and their heroism are always lauded in every retelling of the Mahabharata. Amruta Patil's Draupadi, on the other hand, has gained knowledge of her own capability. Draupadi's inner life and rebellious thoughts are depicted in the story. She is portrayed as a rebellious lady who acts against the notion of patriarchy. Women have no choices in their lives, whether it is in the framework of individual or public life. Every facet of her life is shrouded in the shadow of masculine authority. This patriarchal dominance obstructs their advancement, and they must deal with numerous issues in order to overcome the predicament. They are never allowed to be fulfilled or come forth. A woman is obliged to make a decision, and her decision is always a gamble, as she is continually peering into the unknown. As a result, anxiety originates with humans. In the novel, each of her husband gets married to other women leaving Draupadi devastated and aloof: "The Pandavs took other wives and lovers in the course of their lives. But the sun of the house, the central yagna fire, was unquestionably Draupadi. Doomed hour in the gaming hall aside, they treated her like a jewel" (145).

Amruta Patil also brings up the topic of marriage to highlight the inequity that women face. To a male, marriage is not the same as it is to a woman. It's as if a woman is forced to do something she doesn't want to do. When Draupadi and the five Pandavs return to Kunti after marriage contest, she tells them to distribute everything they have brought. This is also a sign of masculine power, which he declares in whichever manner he sees fit: "Draupadi seems to have had her men on her terms – a year with each, during which she would not be disturbed by any of the others. The hard part wasn't mating with five lovely men. The hard part came later. Of feeling bereft in a crowd. By all accounts, the newly-weds were blissful in those early years" (144). She was forced to live with five men that too with her own consent so that it appears that it was her own decision. Every version of the Mahabharata failed to show Draupadi's state of mind at this time; instead, they glorified her character by making

her accept all terms and conditions with a heavy mind. Her five husbands continued their lives with other women. They married other women and even had affairs, but Draupadi had to remain loyal to her five husbands, “Five protectors, but I remain defenceless” (198). Her first love Arjun, had all sorts of affairs: “Then came the love affairs – those we know of, and all the encounters never recorded. With Ulupi, the naga princess, he played in nether worlds (194). The list goes on:

With Chitrangada, heir to the kingdom of Mnipur, he had a son. They had to part because she would not abandon her responsibility to her land. The stormy chemistry with apsara Urvashi didn’t end well. He backed off when he learned she had seduced one of his ancestors. That made her quite mad. (195)

Draupadi feels devastated at Arjun’s marriage to Subhadra. She breaks down internally but has to give her consent for their marriage. With a heavy heart she gave her blessings to the newlywed couple: “Loverboy left on the pretext that he disturbed my dignity. He returns flaunting a new flame. On his terms must Draupadi offer Benediction” (198). She is left alone in the world of men where she has to play the role of a yagna fire. She has met disappointments and contradictions in her life, she has number of sons whom she knows barely, she is a queen but she cannot enjoy the comforts attributed to the title, she has five husbands but she cannot claim any of them.

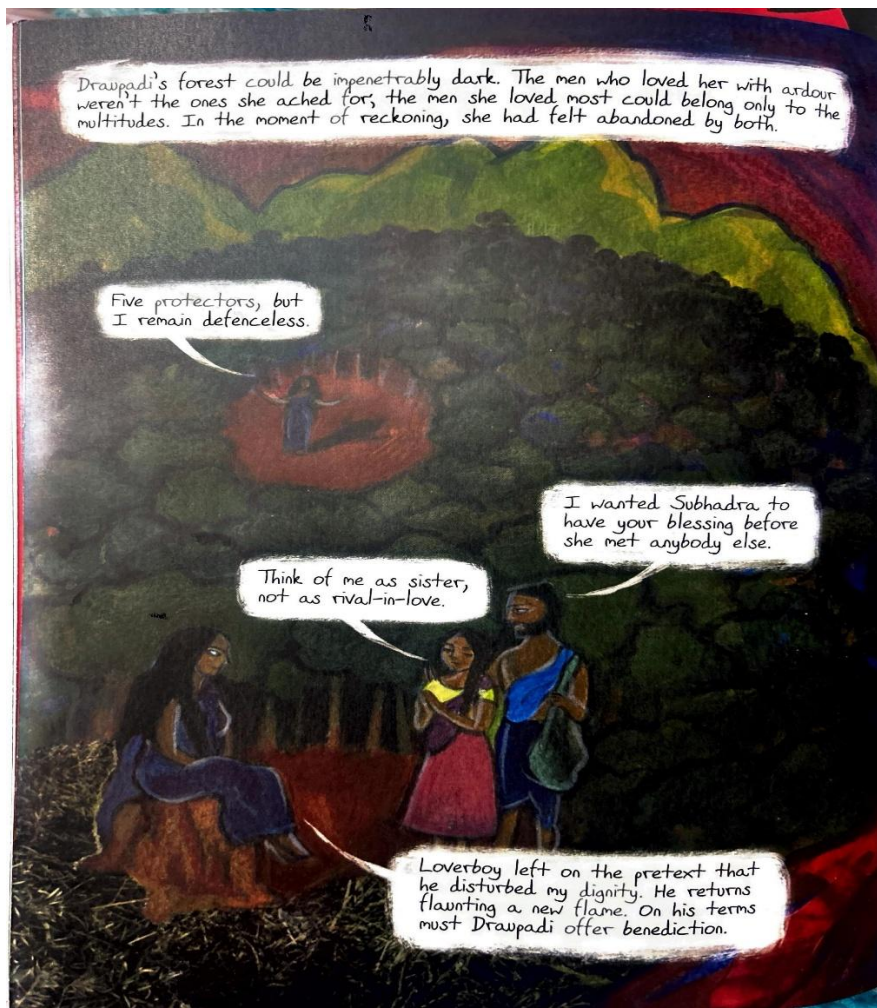
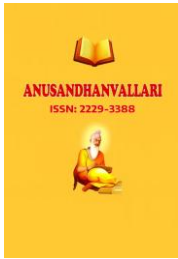


Fig. 3 Amruta Patil. *Sauptik*, 198





### Katyayani in *Aranyaka*

In *Aranyaka*, Patil rewrites the Vedic story of Yajnavalkya through the perspective of his wife, Katyayani. Katyayani is portrayed as a woman who is strongly connected to the physical world and finds wisdom in the kitchen, the forest, and her own body, whereas Y is depicted as a wise man who is dedicated to intellectual pursuits. A wise man who values learning, Y finds Katyayani's candour unnerving. He often chastises her for her obsession with physical pleasures and lack of interest in cerebral pursuits. Notwithstanding his critiques, Katyayani maintains her position and exemplifies a philosophy that prioritises the immediate and the physical over the impersonal and the intellectual. Patil questions traditional gender norms with the help of the character of Katyayani. Her personality reminds us that wisdom and knowledge can exist in the emotional and physical realms in addition to the intellectual one. By portraying women as active participants in the quest for knowledge and wisdom, Patil reimagines the roles that women played in ancient writings. The graphic narrative's storyline also contributes to Katyayani's thoughts flowing naturally. In order to reflect the continuity of her consciousness, pages frequently move fluidly between scenes. This fluidity is especially noticeable in scenes where Katyayani blurs the lines between action and cognition by alternating between the physical and spiritual realms.

In the beginning of the narrative, Katyayani faces exile for consuming the food offered to gods by her community. Katyayani boldly confronts her community. She defiantly argues, "This is a stone! It has no mouth! I'm alive! I'm hungry! Who needs food more?" (14). She is the kind of person who always feels free to speak her mind, giving a proper and clean vent to her emotions. She never feels controlled or restricted by her community or the world. She lives her life like a free bird that has no boundaries. She is like a go-with-the-flow kind of person. These traits can be seen when she beautifully adapts to the forest life after the exile. Her male-dominated society forces her to leave her house and family instantly without any farewell. However, Katyayani does not give up. She does not get shattered at this moment. Instead of asking for an apology, Katyayani accepts the exile wholeheartedly. She does not request the elders of her society for any kind of forgiveness. She coordinates with the ancient goddesses of the forest and starts living in the lap of nature. Living in the forest, for Katyayani, proved to be a form of communion rather than exile, a realisation of her body awareness.

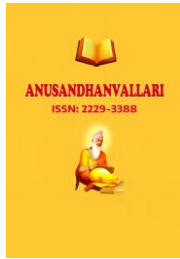
During her exile, Katyayani meets Y, a scholar – an aloof, cerebral, and heavenly figure. They both have contrary views when it comes to living life. While Katyayani's path stresses interaction with the material world, Y's route emphasises renunciation and austere insight. Their initially complimentary relationship ultimately deteriorates as Y withdraws into entrancement because he finds physical humility uncomfortable. Katyayani strengthens her bond with the forest and its knowledge in the meantime. According to Y, she lacks intellectual profundity and is more concerned with her physicality and household responsibilities. The hierarchy in which the mind rules over the body is often reinforced by his constant criticism of her: "You like my bodily presence, but you don't understand or respect what I do. You never come to the classroom, even to listen. Katyayani, I don't need or want so much. Why does this detail not matter to you?" (72). Even while she feeds him, he often – through his words – retains dominance. Y do not give any credit to Katyayani, despite the fact that her forest-born wisdom enhances his lessons. He thinks that his classroom is more important than her kitchen and learnings. Although he invites his students to assist in the grove, he feels that his methodical instructions are more important than her life experiences. His refusal to fully acknowledge her as his equal reveals a persistent imbalance in their relationship. Katyayani always considers them "equals, bilateral symmetry of leaves", but Y always thinks that they are "halves, not equals" (93).



Fig. 4 Amruta Patil. *Aranyaka*, 93

Y teaches her lessons in his classroom indirectly because his teachings are inspired by Katyayani's forest-wisdom. But he does not like to give credit to her. At this moment she feels upset. He still believes that what she can teach is not as good as what he taught in his class. This instance exemplifies the epistemic inequality she encounters: his abstract lessons are considered superior to her embodied and forest-inspired knowledge. Patil's story portrays Katyayani's wisdom as legitimate as her husband's, challenging established hierarchies. Her understanding comes from lived experience and sensory interaction with the outside world rather than from religious books or scholarly discussions. The patriarchal systems that value male intelligence above female intuition are challenged by this. She never hesitates to make her thoughts visible to others. She does not see herself as inferior to her husband. She feels free to share her thoughts. On one instance when Y tries to suppress her voice, she manages to confront bluntly. They had a fight over the kitchen, and Katyayani "declared the kitchen closed until further notice. For the next three days, no one ate anything that had come in contact with fire" (74). The art of following the inner voice to express freely is shown by Katyayani. She trusts her inner thoughts rather than suppressing or hiding her feelings. This fluidity is symbolised by the forest. It is a place where identities are fluid and borders are porous. Instead of being linear, Katyayani's adventures in the forest are marked by a number of interactions that do not fit into traditional narrative frameworks. By immersing herself in the forest, Katyayani is able to tune into its rhythms and learn from its environment. She embodies knowledge because of this ecological consciousness, which shapes her perception of life, death, and interdependence. This dynamic implies that both men and women can possess wisdom, challenging the dichotomy of man and woman.

Because Katyayani is portrayed in Patil's story as a free human being who defies conventional female roles, gender binaries are further dismantled. She and Y have a relationship based on respect and learning rather than submission. In contrast to Y's analytical method, Katyayani's wisdom, derived from her experiences in the forest and her knowledge of the natural world, provides a viewpoint. The idea that both male and female views



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are important and required for a comprehensive understanding of the world is further supported by the interaction between their contrasting forms of knowledge:

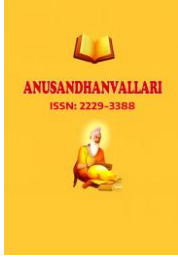
Y's way was to assert via negation. Negate bonds, negate the senses, negate all desires. Not this, not that – until you transcend limitations of space, time, language, and unite with the limitless universe. My way is to affirm and connect. This too, that too – cycles, seasons, passage of time, melody of language. When I first met Y, he shunned all stimuli, neither seeking food, nor offering any. (95)

Due to a significant ideological gap, Y becomes obsessed with the Fig. He becomes estranged from Katyayani, fights with her, and gradually pulls away from her. Katyayani, who is keenly aware of the growing distance between them, observes Y's emotional and physical estrangement in the interim. Their split is profoundly symbolic. While Katyayani stays in her entirety – feeding the forest, people, and earth – Y goes back to his old life. This separation highlights her refusal to conform to patriarchal norms. Instead of asking him to stay, she continues her forest-based practice. Katyayani's journey shows that disobedience is not always the best approach to combat male dominance. Cooking, feeding birds, and studying nature are examples of daily practices that defy the dichotomy of man/woman.

### **Conclusion**

In such a manner, Amruta Patil's novels that portray the oppression that women endured in ancient as well as modern times. This discrimination was also present at the time. Amruta Patil's works gives us a glimpse into a woman's fight against gender injustice. While reading these narratives, one gets the impression that Amba and Draupadi's life was in turmoil and that she went through numerous trials and exams. Draupadi's struggle to handle her husbands' harmony, her allegiance to them, and having a responsibility to keep them all happy, etc., is not as simple as patriarchy has characterized in the previous version. The idea that Patil's aim in depicting the story from the perspective of a woman is to clear the negative interpretations about the character and give her the correct place that she deserves, can be learned through reading this work. As a result, when the new Draupadi of Amruta Patil arrived, the ideal picture of Draupadi vanished. This new Draupadi defies patriarchy's ideal definition of Draupadi, which was created solely to keep mum a woman through her example. Amba also shows the guts to reject Vichitravirya and the power of Bhishma that comes with him. While escaping the degrading treatment at the hands of Bhishma, she daringly defies patriarchal and masculine standards, only to experience a string of emotions and additional degrading treatment as Salva walks away and lastly as Bhishma hides behind his pledge of celibacy.

In her narratives, masculine supremacy is overflowed rather than destroyed. Cracks allow water to soak through. From beneath the floorboards, life appears. The wisdom of Katyayani and Kari is anchored, plural, liquid, and unchangeably potent. These are the stories that, when viewed through a Derridean perspective, celebrates the fluidity of mind while criticising the conventional gender binaries that have traditionally characterised male and female roles. Patil challenges the dichotomy of intellect and emotion, which is directly linked to the binary of man and woman, by showcasing a woman whose wisdom is anchored in her body and relationship to nature. These works story challenge readers to reevaluate the strict gender classifications and to value the variety of wisdom and knowledge representations that go beyond binary frameworks. These narratives offer a gripping examination of the smooth flow of the major female characters' thoughts, showing how they changed from women mostly concerned about their family and husband to warriors whose wisdom covers both the physical and the spiritual. Not only do they play major roles in these stories, but also represent a holistic approach to wisdom that unifies the environment, body, and mind.



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