Recrimination of Shikandi in Devdutt Pattanaik's *Shikhandi and Other Tales They Don't Tell You*

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Abstract
Indian Writing has turned out to be a new form of Indian culture and voice in which idea converses regularly. Indian writers-poets, novelists, essayists, and dramatists have been making momentous and considerable contribution to world Literature since pre-Independence era, the past few years have witnessed a gigantic prospecting and thinking of Indian English writing in the global market. Sri Aurobindo stands like a huge oak spreading its branches over these two centuries. He is the first poet in Indian writing English who was given the re-interpretation of Myths. Tagore is the most eminent writer he translated many of his poems and plays into English who wrote probably the largest number of lyrics even attempted by any poet. The word "myth" is divided from the Greek word mythos, which simply means "story". Mythology can refer either to the study of myths or to a body or a collection of myths. A myth by definition is "true" in that it. The same myth appears in various versions, varies with diverse traditions, modified by various Hindu traditions, regional beliefs and philosophical schools, over time. Devdutt Pattanaik is an Indian Mythologist who distinguishes between mythological fiction is very popular as it is fantasy rooted in familiar tradition tales. His books include Myth =Mithya: A Handbook of Hindu Mythology, Jaya: An illustrated Retelling of Mahabharata; Business Sutra: An Indian Approach to Management; Shikandi: And other Tales they Don't Tell you; and so on.
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The study of myth began in ancient history. Rival classes of the Greek myths by Ephemeras, Plato and Sallustius were developed by the Neplantonists and later revived by the Renaissance mythographers. The nineteenth-century comparative mythology reinterpreted myth as a primitive and failed counter part of science (Tylor), a "disease of language" (Muller) or a misinterpretation of magical ritual (Frazer). Recent approaches often view myths manifestations of psychological, cultural, or societal truths, rather than as in accurate historical accounts. Comparative mythology is the systematic comparison of myths from different versions, varies with diverse traditions, modified. It seeks to discover underlying themes that are common to the myths from different cultures. Some of the mythological stories from the Ramayana, the Mahabharta, the yoga-vashista and other ancient classics, and perhaps, the man-Eater of Malgudi was itself meant be a modern version of one of the Deva-Asura conflicts of very ancient times. Hindu mythology does not have a consistent, monolithic structure. The same myth appears in various versions varies with diverse traditions, modified by various Hindu traditions, regional beliefs and philosophical schools, over time. These are taken to have deeper, often symbolic, meaning, and which have been given a complex range of interpretations.

In Hindu mythology mythical narratives are found in Hindu texts such as the Vedic literature, epics like Mahabharata and Ramayana, the Puranas, the regional literature such as the Tamil Sangam literature and *Periyapuranam*. Hindu mythology is also found in widely translated popular texts such as the *Panchathanthra* and *Hitopadesha*, as well as Southeast Asian texts. Hindu mythology shares the creative principles and human values found in mythology everywhere. Pattnaik desires mythology as 'a subjective truth of people that is communicated through stories, symbols, and rituals. He adds, unlike fantasy that is nobody's truth, and history that seeks to be everybody's truth, mythology is somebody's truth'. When these stories, symbols and rituals become rigid enforced by a body that claims access to be a supernatural authority, they constitute a religion.

The term queer theory was introduced in 1990 with Eve Kosofsky Sedgwick, Judith Butler, Adrienne Rich and Dianna Fuss all largely following the work of Michael Foucault being among its foundational proponents. Denaturalization of dominant understanding of sexual identity, Michael Foucault is a post structuralist who influenced on the development of queer theory. Michel Foucault's *The History of Sexuality* pioneered queer theory. In it he builds an argument grounded in a historical analysis of the word 'Sexuality' against the common thesis that sexuality always has been repressed in western society. The entry of the word 'queer' into the English language is itself a study in the queer ways of words. Chambers Dictionary defines the adjectives as follows: 'odd, singular, quaint, open to suspicion, counterfeit, slightly mad having a sensation of coming sickness, sick, ill (dialect), homosexual (slang)'. What's queer about this synonymatic definition is the way in which it includes three apparently unrelated senses for the 'same Word'- clustering around ideas of strangeness, sickness and homosexuality. One question immediately arises: how do you get from 'queer' as 'singular' or 'quaint' or 'slightly mad' or 'ill' to 'queer' as homosexual'? (14) while the answer may to some seem to be self-evident, the process is worth examining in greater detail. 'Queer' becomes a term of pride and celebratory self-assertion, of difference.

Queer theory focuses on mismatches between sex, gender and desire. Queer has been associated most prominently with bisexual, lesbian and gay subjects, but its analytical frame work also includes such as cross-dressing, intersex, gender ambiguity and gender-corrective surgery. For Butler, "Woman" and "Women" are fraught categories, complicated by factors such as class, ethnicity and sexuality. Moreover, the universality presumed by these terms parallels the assumed universality of the patriarchy, and erases the particularity of oppression in distinct times and places. She challenges her readers' assumptions about the distinction often made between sex and gender is culturally constructed. Devdutt Pattanaik opines that "no society can exist without myth as it creates notions of right and wrong, good and bad, heaven and hell, rights and duties" (63). To him mythology "tells a people how they should see the world… Different people will have their own mythology, reframing old ones or creating new ones" (79). He also writes columns for *Mid-Day Times of India, Swarajya, Daily O and Scroll. in. My Gita, Seven secrets of Shiva- An Introduction, Seven Secrets of Vishnu, 99 Thoughts on Ganesha, 7 Secrets of the Goddess, The Pregnant King, The Book of Ram, The Goddess in India, The Success Sutra: An Indian Approach to Wealth. 99 Thoughts on Ganesha, Indian mythology, Fun In Devok: Kama Vs Yama* and so.

The theme of a man turning into a woman, or a woman turning into a man, by the grace of God is common in religious literature. For an example, in one folktale, Vishnu, who became a woman to enchant gods, demons and a hermit. An Asura once pleased Shiva with his devotion and obtained the power to burn to ashes anyone on whose head he placed his hand. He therefore came to be known as Bhasma-asura, he who reduces everyone to ashes by his touch. The asura decided to try out is magical powers on lord Shiva himself. Shiva fled in terror and sought the help of Vishnu who transformed into Mohini and she distracted Bhasma. Overcome by lust, Bhasma begged Mohini to marry him. When 'Only if you dance like me', said Mohini and Bhasma was agreed. During the course of her dance, Mohini touched her head. The deluded Bhasma, blinded by desire, did this too and was burnt into ashes by his own. When Shiva noticed how beautiful Vishnu was as Mohini. Actually, it was the form he had taken to trick asuras, before, distracting them as he poured amrita, the nectar of immortality, down the throats of the devas.

Shiva was so overwhelmed with desire that he abandoned his consort Parvati and ran after Mohini. Together he and Mohini created many great warriors, those who chose to stay celibate and protect the world from demons. Amongst them were Ayyappa, Aiyanar, and even Hanuman. The idea of two male gods creating a child does not cause embarrassment to devotees until the western gaze points out its queer nature. The queerness is not excluded. Queerness here is a tool used to demonstrate, and eventually overcome, patriarchal bias. Once a princess called Amba, who wants to marry a man called Shalva. But she chooses as her husband, called Bhisma, a warrior. He took her and her sisters took them to his city of Hastinapur, where they were told they would marry his much younger, half-brother called Vichithravirya let her to go. But her fate she was refused to accept as a wife of Shalva. He said that she had been touched by another man. So, he refused to live with her. Later, Amba returned to the Vishithravirya. He also refused her. Because, he given away "as a gift, he cannot be taken back" (117). When the younger refused to accept her.

She moves to Bhisma and begged her to marry her. He also refused her and he said he could not take the vow of celibacy 'Go back to your father', and he said, 'or stay in the palace as a maid', a God of war, killer of men. She prayed to the God, and the God wishes gave her a garland of ever-fresh lotuses, which the garland represents, who accepts this garland would kill Bhisma. Unluckily, no man on the earth to accept the garland. When Drupada, a powerful king of Panchala, turned back on her. Amba deeply frustrated for no one accepts the garland. She flung the garland and hanging from a pillar in Drupada's palace. Then she approached a sage, Parashuram, who was an expect in martial arts. When she requested the sage to punish Bhisma, because of she had ruined her life. However, he tried but he failed. An anguished Amba invoked to lord Shiva, who was the God of destroyer. Shiva appeared and said rather evading that she would be the reason of Bhisma's death, but not in current it's only in her next life. So, she hastens to her life. She leapt in to fire and died.

Amba reborn as Drupada's daughter. Drupada wanted a son and he claimed his daughter was as his son. The girl, named Shikandi, she taught all the skills reserved for men. She was growing up as a great warrior. She was even given a wife. But on the wedding night, the bride comes to know her husband was a woman. Thus, Shikandi not Shikandi when king Hiranyavarna of Dasarna, raised an army to invade panchala. Drupada knows that the only way to save his kingdom. So, he was to prove that his son was a man. But it is impossible. When the first time is her life, Shikandi felt herself, she went to forest. A Yaksha called Sthuna saved her life. When he saved her, was it a woman he saved or a man? For the girl thought hike a man and felt like a man and had been treated as a man. But her body was not like a man's.

When Shikandi comes and performed as a dutiful husband to his newly wedded wife. Kubera, king of Yaksha, was very angry with Sthuna for lending his manhood to Shikandhi. But when Shikandhi, loyal to his promise, and came to the Yaksha returns to borrowed the organ. Draupadi, the perfect woman, who became the common wife of the five pandava brothers. They are demanded for a kingdom of their own and the Kauravas refused to share their kingdom of Hastinapur with them. Bhisma gave the forest of Khandarprastha on which the Pandavas built the very admirable city called Indraprastha it was compete with the old city of Hastinapur. Thus, Draupadi fulfil of her father's wish. The Kauravas was the jealous and they invite Pandavas to play a game of Dice. While playing, which were induced into wagering their kingdom. Pandavas foolishly they gambled that might and lost their kingdom. They are uncontrolled over it regained after thirteen years of forest exile.

The Pandavas returned from the exile of thirteen years; the Kauravas are referred to return of Indraprastha. It is the only way to get back of theirs by declaring war. Draupada offered his army led by the Dhristadhyumna to his son-in-law. Drona who would join to the Kaurava side and fulfil his wish by giving chance to his son. Misfortunately, the war between the Pandavas and the Kauravas reached the nine days of fighting. Bhisma, who led the Kaurava forces. Though he was old he forces in battle. 'As long as I hold the bow, my children, no arrow will get past me. Besides no one can kill me as I can choose the time of my death,' declared by Bhisma. (45). In the battled field, there was the clue Krishna, who is

cousin of the Pandavas and friend to Draupadi. She said, 'He cannot be killed but he can be pinned to the ground by arrows. For that we have to get him to lower his bow. He will lower his bow not before a man but certainly before a woman. But how do we get a woman into the battled field? That is not permitted by law' (45).

Drupada then offered his eldest one Shikandi, who was born as a woman and become a man. 'Bhisma will see him as a woman. But we will contest his view, for now he is a man with a wife who no longer doubts is masculinity'. On the tenth day, Shikandi rode into the battle field on Krishna's chariot. Arjuna, the third Pandava, greatest archer in the world. Bhisma was refused to raise his bow against him. Because, he declaring 'Born a woman you are always a woman'. This fact was advantage of this Arjuna released a volley of arrows to the old man and he fell down to the ground. Finally, Shikandi was an instrumental in Bhisma's death. The greatest epic Mahabharata can be considered as a heritage of India as well as treasury of world. It imbibes the human struggle, conflict of ethics and many more. All moral and immoral in the world is already dealt in the greatest epic Mahabharata and it could be finding the vivid range of human culture and conflict.

Every character in the Mahabharata is found to be serving a purpose for the fulfilment of bigger goal to defeat the falsehood. Here we find a controversial character Shikhandi who ultimately became the cause of Bhisma's downfall. Thus, Shikandhi was instrumental in Bhisma's death. Thus, only with Shikandhi's help could Arjuna deal a death blow to Bhisma, who had been virtually invisible until then. Shikandhi was finally killed by Ashwatthama on the last day of battle field. In some versions of Mahabharata, Ashwatthama kills Shikandhi's lover (male or female) in front of him. Generally, Shikandhi was portrayed as a powerful transgender who fought in the battle field. She had fulfilled her desires of previous birth to kill Bhisma in her second birth as a transgender with the help of boon from lord Shiva. The third gender of transgender are marginalized by other gender. But they power skills, valour, knowledge and other abilities like male and female. But we never ready to recognize them and give opportunities to them. We have to give equal rights to them as others. This whole work imbibed he vital role of greatest queerness, in the character of Shikhandi occurring in the Epic Mahabharata and highlighted his strength of self-respected and empowerment in the battle field. This Epic character emphasised that the transgender also can be successful persons in their life and could live the greatest life as other men and woman.

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