

SARASVATI AS THE MINDFUL FEMININE: INTELLECTUAL POWER AND INNER AGENCY IN KAVITA KANE'S SARASVATI'S GIFT

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ABSTRACT

In this paper, the author will discuss Kavita Kane Sarasvati's *The Gift* as a remarkable modern re-enactment of feminine wisdom in the Indian mythological fiction. Leaving behind the standard representations that make Sarasvati a remote, abstract incarnation of knowledge, Kane introduces the goddess as an intelligent, thoughtful and emotionally sensitive being whose intelligence actively constructs moral, interpersonal, and cosmic worlds. The study examines how Sarasvati based on her decisions, reflective state, and ethical interventions, reinvents knowledge as a source of power based on reason, creativity and moral clarity. The paper claims that the story by Kane reclaims intellectual womanhood in the mythology by making Sarasvati an assertive agent who is able to challenge divine conventions, express dissent and exercise spiritual independence. Placed in the context of the larger picture of Indian feminist mythological retelling in the contemporary world, the novel shows that myth can be transformed and adapted to modern awareness without losing its philosophical foundations. Through the focus on questions instead of obedience and wisdom rather than ritual worship, *The Gift* by Sarasvati transforms the cultural imagination of the divine female. Finally, the paper has argued that Kane Sarasvati is a dynamic manifestation of intellectual selfhood that provides another form

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INTRODUCTION

The Indian mythology has served as an effective cultural warehouse where social values, ethical systems and gender ideologies are built and passed on. Although mythological accounts have traditionally venerated femininity of divinity, they have done so to the extent that they have favored symbolism more than the subjective and the reverent above the rational and the devout above the discursive. Critical attention has been theorized to be sustainably directed at goddesses like Durga and Kali, whose connections to physical power and martial prowess have been theorized, but Sarasvati, the goddess of knowledge, wisdom and creativity, has been a relatively unexplored subject in feminist literary criticism. Sarasvati is often portrayed as passive, quiet and outside the moral and emotional conflicts that are the lifeblood of mythic worlds, often reduced to an ornamental symbol of learning. It is this marginalization as an expression of a larger cultural trend of departmentalizing intellectual womanhood by separating knowledge and agency, wisdom and power.

Nevertheless, in recent decades, the modern Indian English mythological fiction has become a dynamic place where the classical legends are reviewed and rewritten by the sensibilities of the modern way. Such writers as Chitra Banerjee, Divakaruni, Devdutt Pattanaik, Amish Tripathi, and Kavita Kane have taken part in imaginative reinterpretation, where they have foregrounded marginalized voices (for example those of women) to challenge the myths of patriarchy. According to Meenakshi Mukherjee, myth in Indian literature today is fluid and has to be renegotiated to solve the questions of identity, power, and gender (Mukherjee 112). In this changing literary context, the Sarasvati gift by Kavita Kane is significant in its aim to intentionally make a goddess who took the place of a symbolic hero instead of a central heroine. The re-invention of Sarasvati by Kane is a major change in the conceptualization of divine femininity. Instead of showing Sarasvati as an abstract and far-off goddess who supervises the learning and art processes, Kane depicts her as a thinking, reasoning, and emotionally sensitive figure who interferes in the affairs of dharma, relationships and cosmic balance. Such description conforms with the modern feminist endeavors to restore intellectual agency on the part of women by focusing on cognition, moral logic, and inner power. It is not a new argument among the feminist scholars that the patriarchal societies would be biased towards valuing the body of women but be suspicious or untrustworthy of their minds. According to Sandra Gilbert and Susan Gubar, women have been advised to be muses and not makers, symbols and not subjects (Gilbert and Gubar 15). The Gift by Sarasvati challenges this paradigm since feminine intellect is no longer viewed as an adjunct to power, but its core.

What is important is that Kane has treated knowledge as a transformative power and not a fixed quality. The wisdom of Sarasvati in the novel is not just a decorative, ceremonial one; it is an element that is tested with moral dilemmas, interpersonal issues, and cosmic roles, which require inner self, repression and moral insight. This way,

Kane is commensurate with feminist epistemology, which questions the orthodoxies of knowledge by preempting the situated knowledge, reflective judgment, and ethical responsibility. The statement by Lorraine Code that knowledge is not a neutral property, but a moral practice (Code 38) is quite close to the image of Sarasvati presented by Kane, which cannot be described as based on intellectual power without references to compassion, imagination, and dedication. In addition, Sarasvati in *Gift* plays a part in a developing genre of feminist mythological fiction that aims not at de-mythologizing the divine but at making deities more human. Kane helps to close the gap between the goddess and the man by providing Sarasvati with emotional complexity and philosophical autonomy, and the trials and insights of the deity can be utilized by modern readers. This style is indicative of what Gayatri Chakravorty Spivak termed as the necessity to reinterpret canonical stories of the periphery to reveal silences that are inherent in mainstream traditions (Spivak 284). The fact that Sarasvati is a marginal figure in the feminist myth criticism makes her a particularly powerful figure on which intellectual autonomy and feminine wisdom can be discussed.

Sarasvati traditionally has been linked to purity, silence and restraint in her traditional qualities which are attractive culturally but have also been used to passively represent her. The influence of goddesses is manifested through destruction or protection, whereas the power of Sarasvati is manifested through contemplation and guidance, the two means of power that have not been regarded as central in patriarchal narratives. The novel by Kane opposes this priority in the sense that it is a premonition of the silent but decisive force of reason. The fact that Sarasvati is able to challenge divine norms, lead divine beings and express herself gracefully in the manner in which she did is a testament to the validity of intellectual authority as a source of power. In this regard, the *Gift* by Sarasvati redefines the meaning of strength as domination but as discernment. The novel also addresses the wider arguments of the uses of myth in the construction of gender consciousness today. Myths are not a thing of the past, rather they are a breathing thing that has continued to shape cultural references to femininity, power, and wisdom. According to Wendy Doniger, myths evolve in response to changes in a society and they live because they are flexible (Doniger xvi). The example of Kane reformulating Sarasvati is the manifestation of such flexibility where mythic wisdom is adjusted to contemporary feminist principles like independence, self-identity, and the right to doubt. Instead of showing Sarasvati as a dutiful woman or a passive spectator, the novel makes her a voice of questioning as her ethical argument has an effect on the divine order itself.

Notably, Kane does not fall into the traps of anachronistic feminism since her characterization of Sarasvati bases her agency in the philosophical and moral tradition of myth. Instead of framing the independence of the goddess as a rebellion per se, this independence can be seen as the desire to stand by truth, balance and cosmic harmony. This subtle gesture gives the novel an opportunity to play with the feminist principles without losing any contact with the mythic tradition. Reinterpretations that are effective, as those scholars of feminist myth criticism have suggested, do not reject myth but rather engage in a dialog with it, bringing out the contradictions without losing the symbolic power of myth (O'Reilly 67). *Gift* by Sarasvati is the example of such a dialogue as it changes Sarasvati into a moving account of intellectual being. Within this paper, Sarasvati in the *Gift* is established as an essential addition to modern Indian feminist mythological fiction especially through its establishment of intellectual womanhood. Although a great deal of feminist literary criticism has given emphasis on the narratives of bodily violence, trauma, and resistance, the novel by Kane presents another model of empowerment that is based on cognition and creativity and moral reflection. The novel disrupts the prevailing structures of feminist power and increases the dimensions of gendered authority in myth by prioritizing the mind over the body as the main center of agency. By doing a close analysis of the character arc of Sarasvati, narrative structure, and symbolic motifs, the following paper contends that Kane restores feminine wisdom as a dynamic force that can act to determine moral and emotional realities. The deeds of Sarasvati in the novel are symbolic of a larger feminist reimagination where women are not only transmitters of tradition but also decoders and remodellers of the same. By doing so, the *Gift* by Sarasvati also challenges the readers to rethink how knowledge, creativity, and inner silence can be used as a means of resistance and power both in myth and in life. Finally, the paper will also attempt to show that Kane's Sarasvati is not a passive image or even a pedagogical figure but a conscious female voice whose intellectual power reinvents divine femininity. Through the foregrounded interrogation of obedience, and the wisdom of religious rites of passage as opposed to ritualistic ones, the *Gift* by Sarasvati presents a superb vision of feminine strength and is thought-provoking, moral, and deeply therapeutic.

LITERATURE REVIEW

A resurgence of mythological resellings Indian English literature in the recent decades has been a remarkable phenomenon due to the reinterpretation of ancient narratives in the ideological frameworks of modernity. This has been an especially acute tendency in foregrounding those parts of the voices of women who were traditionally marginalized, idealized, or silenced in canonical mythic patterns. Authors like Chitra Banerjee Divakaruni, Pratibha Ray, Volga and Kavita Kane have embarked on a methodical rebranding of mythic womanhood and turned legendary characters into thoughtful, eloquent and independent subjects. The analysis of these texts in scholarly literature indicates that mythological fiction has developed beyond the area of retelling to a critical literary domain where the issue of gender, power, knowledge, ethics, and identity are critically interrogated. Among this growing body of work, however, is the *Sarasvati's Gift* by Kavita Kane, which has achieved considerable popularity as a text in re-conceptualizing the goddess Sarasvati not as a passive symbol of wisdom but as an intellectually engaged, moral, and emotionally sensitive feminine consciousness. The scholarly literature

on the writing by Kane always highlights her feminist treatment of myth, especially her interest in female characters who have not been previously researched. The narrative project of Kane is claimed by the scholars to be in line with feminist revisionist mythmaking, a mode that aims to challenge patriarchal interpretations of mythology by reclaiming the agency, voice, and subjectivity of women. Kane is placed within the context of a body of writers who challenge androcentric mythic authority by focusing on the inner lives of women, the moral issues they go through, and their mental autonomy, by Dirghangi in a doctoral study of feminist revisionist mythmaking. Dirghangi has claimed that the female lead characters in the works by Kane do not lend themselves to idealization but are conflicted and conscious people whose decisions remake power in mythic worlds. This model is especially relevant to *Sarasvati Gift* in which wisdom is not a divine quality inherited but a practice of living and contemplation which is guided by a sense of responsibility and moral accountability (Dirghangi).

Myth and modern consciousness is another prevailing issue in critical analysis of the *Gift of Sarasvati*. In their article *An Intersection of Myth and Modernity in Gift by Saraswati*, Dipti Pethe and Mukul Joshi declare that Kane manages to reconcile ancient mythological constructions with modern feminist concerns by the end of the article. They note that the character of Sarasvati reflects the contemporary concerns of self, agency and intellectual satisfaction with the philosophical tradition of Indian culture. Pethe and Joshi underscore that Sarasvati as presented by Kane is not an impartor of sacred wisdom but a skeptic who analyzes, doubts and retaliates to injustice in the divine and human worlds. They emphasize that the application of moral reasoning and emotional intelligence by Sarasvati allows her to manipulate the order of the cosmos making the definition of the extent of the feminine authority in mythology once again (Pethe 2114). There is also a significant amount of literature analyzing gender relations in the fiction of Kane, especially regarding the relationships between male power and feminine opposition. The article *View of Man and Woman Relationship in the Fictions of Kavita Kane: A Close Reading of the Gift and Choice* by Saraswati provides a more subtle analysis of Kane in the process of recreating the manner in which men and women relate in the myths. The authors claim that Kane substitutes gender structure in form of hierarchy with dialogic, dissenting and ethical bargaining structures. The Sarasvati in the *Gift* discloses the resistance of Sarasvati that functions through logic and moderation instead of fighting. This depiction questions the traditional images of the divine femininity being submissive or ornamental and instead makes Sarasvati a moral interlocutor with intellectual clarity destabilizing the patriarchal authority (Yadav 125).

The same study also adds that the representation of Sarasvati by Kane prefigures the existence of emotional intelligence as a part of wisdom. The ability to empathize, introspect and make ethical judgments enables Sarasvati to overcome the strict mythic roles and demand her status as an independent person. The authors observe that such focus on emotional and intellectual equilibrium is indicative of a clearly contemporary feminist ethos, in which power is not redefined in terms of domination but according to self-awareness and moral agency. These interpretations play a significant role in interpreting Sarasvati as a symbolic embodiment of the intellectual womanhood and not the ritualistic divinity. Green criticism has also become popular in academic criticism of the *Gift of Sarasvati*. In her article, *Eco-Critical Perspective of Kavita Kane Sarasvati Gift*, Aparna B. explores the novel using the approach of deep ecology, ecofeminism, and the concept of the Gaia theory. According to Aparna, the retelling of Kane makes Sarasvati to become a goddess of knowledge as well as an ecological balance. The symbolic relationship between Sarasvati both a river and a divine consciousness portrays the unitedness of knowledge and nature as well as the moral duty. As Aparna underlines, the retirement of Sarasvati, who felt disappointed by the greed of humankind, to the earth acts as a strong environmentalist metaphor, indicating not to destroy the environment and lose moral values (Aparna 2536).

Aparna also places the work of Kane in the context of ecofeminism in that she compares the exploitation of nature to the marginalization of women. Her arguments are that her insistence on respect and not worship by Sarasvati is a reflection of ecofeminist observations of the patriarchal systems that are based on dominance and not on coexistence with nature. By revealing the fact that intellectual agency can never stand apart of ecological consciousness, this interpretation broadens feminist readings of Sarasvati and her *Gift*. In this sense, the wisdom of Sarasvati will act as an ethical power that will oppose gender oppression as well as the exploitation of the environment. The other valuable academic input is found in the works of research on interpersonal relationships within the fiction of Kane. The article *Man and Woman Relationship in the Fictions of Kavita Kane* discusses the extent to which the stories by Kane challenge the conventional stereotypes of gender, placing an equal focus on equality, mutual respect, and moral responsibility. The authors say that Kane is always trying to depict women who are not willing to be reduced to relationship identity like wife or concubine. Sarasvati and her insistence of self-definition in *Sarasvati gift* is a challenge to the mythical tradition where female divinity is placed in a supportive position or even a subordinate role. This discussion highlights the wider feminist project of Kane that involved the recovery of intellectual and moral independence of women in mythical contexts.

Scholars of myth, geography and cultural memory, also have studied the ecological symbolism of Sarasvati as a river. Ecological theory Studies that have been based on Vedic literature and modern ecological theory have suggested that the disappearance of Sarasvati in the novel is both a symbol of environmental destruction but also decadence of ethical wisdom in human society. This metaphorical interpretation coincides with profound ecological ideologies expressed by philosophers like Arne Naess, who support coexistence, interdependence, and not exploitation. According to scholars, Kane, in his *Sarasvati*, expresses a biocentric vision of world that opposes anthropocentric mythological and modern civilizations assumptions (Naess). Nonetheless, the lack of literature notwithstanding, there is a critical gap in the ongoing exploration of the intellect of Sarasvati as a unique form of

feminist power. As there is existing literature on gender relations, eco-criticism and intersection of myth and modernity, there are not that many analyses that explicitly explain intellectual agency as the essence of reimagined identity as developed by Sarasvati. Other extant sources tend to think of wisdom on the part of Sarasvati symbolically or thematically, but without looking at it as a mechanism of decision-making, morally predetermined results, and the attainment of cosmic harmony. This gap indicates the necessity of dedicated research that preambulates Sarasvati as a conscious feminine agency whose power results out of argument, reflection, and virtue.

Besides, although ecofeminist readings highlight the relationship of Sarasvati to nature, they do not always exhaustively exploit the role of knowledge as a tool of transformation in the story. The wisdom described by Kane indicates that wisdom is not a quality but a duty that requires ethical interactions with the world of human beings and God. The fact that Sarasvati does not tolerate injustice, environmental degradation, or intellectual laziness is what makes her look like a woman that upholds the contemporary feminist principles of freedom, skepticism, and self-consciousness. So, the available research confirms that the Sarasvati as the Gift is a complex text that addresses feminism, ecology, mythology, and modernity. Nevertheless, it can still be expanded upon how Kane reinvigorates the meaning of feminine wisdom to intellectual selfhood instead of emblematic sanctity. By placing Sarasvati in a position of assertiveness and questioning and ethically informed consciousness, the story by Kane breaks down the mythic structures of patriarchal structures of myths and provides a different vision of divine womanhood based on questioning and inquiry instead of obedience. The current work aims to make a contribution to this academic debate by presupposing the intelligibility of Sarasvati as one of the major sources of feminist power; in this way, the current work expands and enriches the current critical discussion about the mythological fiction of Kavita Kane.

Research Gap

The current literature on Kavita Kane and Sarasvati Gift has mostly centered on feminist revisionist mythmaking, gender relations, the eco-critical readings, and the point of convergence of myth and modernity. The analysis of the reworking of mythological stories to prefigure the voices of women, emotional intelligence and environmental awareness has been effectively brought into the limelight of the studies of scholars like Dipti Pethe and Mukul Joshi, Aparna B., and others. Interpersonal dynamics, ecofeminist symbolism and the breaking down of patriarchal mythic hierarchies have also received critical attention. Although these studies help to comprehend the feminist agenda of Kane better, the role of Sarasvati is frequently addressed as the topic of the larger thematic interests instead of individual philosophical and intellectual creation. There is a perceptible lack of continued critical activity of the intellect of Sarasvati as a means of feminine power. A lot of the literature surrounding it views the wisdom of Sarasvati as symbolic, allegoric or thematic as opposed to exploring how knowledge as such is a narrative process of an active, ethical and transforming power. Consideration and moral reasoning, and the ability to say no have not been adequately examined as manifestations of intellectual agency that can upend patriarchal epistemologies inherent in mythic traditions. Moreover, although the text was subjected to feminist and eco-critical frames, the emphasis on feminist epistemology and politics of knowledge has not been very academic in the Kane reimagining of Sarasvati. This paper aims to fill this gap by speculating Sarasvati as an attentive feminine power whose dominion is based on reason, moral thinking, and creative intelligence. By moving the emphatic emphasis off symbolic divinity to intellectual selfhood, the paper adds a new facet to the mythology of contemporary feminist myths and adds to the realm of knowledge on modern Indian mythological fiction

Research Objectives

1. To analyze how Gift by Sarasvati recategorizes Sarasvati into an intellectually autonomous and ethically contemplative feminine character.
2. To examine how knowledge is a dynamic type of power in establishing moral, emotional, and cosmic order in the story.
3. To examine how the Sarasvati presented by Kane is a challenge to patriarchal mythological forms of female wisdom and power.
4. To place Sarasvati Gift into modern feminist mythological fiction by focusing on intellectual agency, and not on the symbolic or ritualistic expression of divinity.

Research Questions

1. What does Kavita Kane do to Sarasvati by making her a thinking, reasoning, and morally conscious feminine being in the Gift of Sarasvati?
2. How does the novel conceptualize knowledge as a transforming and ethical way of power?
3. What is the intellectual agency of Sarasvati to the traditional patriarchal images of divine femininity in myth?
4. Why is the privileging of intellectual over physical or ritualistic power in the reinterpretation of myth being crucial to feminism in the present?

THEORETICAL FRAMEWORK

The theoretical approach of the study is interdisciplinary which mostly relies on the feminist myth criticism, feminist epistemology with some help of the postcolonial feminist thoughts. Feminist myth criticism offers the

conceptual framework against which the Gift by Sarasvati can be analyzed as a revisionist story that challenges the patriarchal mythic conventions and reinvents sidelined feminine discourses. According to this approach, myth is not a stable cultural object but a flexible narrative place that can be reinterpreted and negotiated on the ideological level. Through a critical approach to myth, feminist myth criticism allows the study of Kane redefining divine femininity to address the contemporary issues of autonomy, agency and moral responsibility. Feminist epistemology also plays a role in the analysis by preempting knowledge as a gendered, ethical, and not a neutral or abstract, possession. Informed by theorists like Lorraine Code, the conceptualization of the study is based on knowledge as a moral practice in *Sarasvati Gifts*, as reflection, accountability, and relational understanding. The wisdom of Sarasvati, which works via contemplation, emotional intelligence, ethical discernment, fits into a set of epistemological criticisms of feminism by theorizing that knowledge hierarchies and patriarchal discriminations are challenges. This model will enable the paper to explore how the powers of intellect of Sarasvati may be utilized as a valid and authoritative means of power in the story. Also, postcolonial feminist theories can provide useful information about the process of negotiation of tradition and modernity that Kane does in the context of the Indian culture. The re-articulation of myth by a postcolonial heroine Sarasvati in *The Gift* reinvents a Vedic goddess in the ideologies of feminism and traditionalism that neither accepts the universalism of Western feminism nor indiscriminately accepts the tradition. This theoretical consistency would allow reading Sarasvati as a figure that represents continuity and change, with an indigenous philosophy but who touches upon the contemporary feminist issues. Combined, these theoretical models contribute to a thorough examination of Sarasvati as the mindful feminine act of intellectual agency, ethical power, and creative wisdom, and help to support the main idea of the study that *Sarasvati Gift* is a potent revision of the divine femininity based not on ritual worship but on knowledge and self-awareness.

Textual Analysis

The theoretical method of the work is interdisciplinary that is mainly based on the feminist myth criticism, feminist epistemology, with the assistance of the postcolonial feminist ideas. The conceptual framework by which *Gift by Sarasvati* can be discussed as a feminist revisionist myth is provided by feminist myth criticism that criticizes the myths of patriarchy and reinvents the marginalized feminine discourses. This approach claims that myth is no fixed cultural object but a negotiable narrative space which can be rewritten and renegotiated at the ideological level. By using a critical method to myth, feminist myth criticism enables the research on Kane reinventing divine femininity to deal with the modern problems of autonomy, agency and moral responsibility. Feminist epistemology is a contributing factor to the analysis in the preemption of knowledge as gendered, ethical, and not a neutral and abstract, possession. The idea of knowledge as a moral practice in *Sarasvati Gifts* informed by theorists such as Lorraine Code is the focus of the study conceptualization that reflects, holds oneself accountable, and understands relationships. The wisdom of Sarasvati, which operates through reflection, affective intelligence, moral senses are part of an epistemological criticism of feminism by theorizing knowledge hierarchies and patriarchal discriminations as challenges. This model would help the paper to investigate how the powers of intellect of Sarasvati can be used as a viable and authoritative power in the story. Moreover, the postcolonial feminist theories will be helpful in giving pertinent information regarding the negotiation of tradition and modernity that Kane undergoes concerning the Indian culture. Re-articulation of myth by a postcolonial heroine Sarasvati in *The Gift* reinvents a Vedic goddess in feminism and traditionalism ideologies that neither believes in universality of Western feminism nor blindly subscribes to the tradition. Such theoretical consistency would permit to read Sarasvati as an individual who embodies the continuity and transformation with an indigenous philosophy though touching upon the modern feminist problems. Together, these theoretical frameworks can lead to a comprehensive analysis of Sarasvati as the conscious feminine act of intellectual agency, ethical power, creative wisdom, and assist in the justification of the primary concept of the research that *Sarasvati Gift* is a powerful re-enactment of the divine femininity founded not on ritual worship but on the knowledge and self-awareness.

a statement that reinforces Kane's critique of authoritarian knowledge systems.

The novel also redefines the intellectual power by identifying it with emotional intelligence. The wisdom of Sarasvati cannot be dissociated with empathy and compassion. She knows that without emotional awareness of knowledge, it will be destructive. The combination of reason and emotion breaks the unjust dichotomy of intellect versus masculinity and emotion versus femininity. Kane intentionally breaks down this boundary, showing Sarasvati as a figure, where both rational clarity and emotional sublimity exist in a perfect relationship with each other. Her reflective nature enables her to not only recognize the laws of the universe but also the emotional implications of the divine action making her based wisdom on the experience. Symbolism is an important means of strengthening the intellectual agency of Sarasvati. It is especially important that Kane connects Sarasvati with the river. The river is a symbol of continuity, sustenance and flow of ethical circumstances, in contrast to stagnation and surplus. The disappearance of Sarasvati as a river reflects the loss of wisdom in a selfish ego-driven world. This symbolic gesture supports the claim that knowledge is not able to be held in ethically sterile regions. When Sarasvati watches the values being wiped out, she realizes that she will not be able to right the wrong on her own unless wisdom is regarded and applied. Her recoil therefore is a critique of the arrogance of the god as well as moral failure on the part of man. The structure of the narration by Kane also helps to support Sarasvati as a conscious feminine character. The novel also puts more emphasis on instances of self-reflection, moral controversy, and philosophical contemplation, as opposed to making the conflict between two characters the

central theme of the story. The inner monologues by Sarasvati take a central narrative position, giving the readers the chance to see how the thinking itself works. This and the following storytelling decisions are important as they bring the level of thinking and reflection to the dramatic action. In *Sarasvati, Gift*, thought is not simply there, but it is change. The reflection of Sarasvati has power over decision-making, change of relationships, and eventually transform the cosmic order.

Patriarchal creativity constructions are also criticized in the novel. The creative drive is shown to be too wide but too limited in reflection in Brahma, but too demanding in balance, sight, and responsibility in Sarasvati. Her criticism is not against creation but against being reckless. In her opinion, wisdom and not ambition should direct creation. By putting forth this position, Sarasvati is also a feminist ethic that places more emphasis on the sustainability than on overindulgence and reflection instead of domination. Her intellectual authority criticizes the cult of unbounded power; another model of ethical leadership is presented, based on awareness and restraint. The agency of Sarasvati is also supported by the fact that she never wishes to become an icon. Kane is repetitive in his argument that without knowledge, piety does not create meaning in divinity. Sarasvati knows that she is adored but not listened to; praised but not hearkened to. This hypocrisy is the heart of the novel. It is not devotion that she wants but discernment. She cogitates that remembered but not understood makes wisdom useless (Kane). Such observation rings well with the modern feminist views of tokenism in which women are represented in principle but are left out in essence in power. By making intellectual selfhood a priority over ritualistic devotion Kane finds a way of making Sarasvati, closer to contemporary feminist concepts of self-defining autonomy. Sarasvati does not need relations or recognition to be proved and her power is independent and morally based. She is what feminist scholars refer to as epistemic agency or being able to know, judge and act on her own. Such restructuring of divine femininity is especially important in the Indian mythological landscape in which female divinity is frequently worshiped but seldom granted narrative control. Finally, *Gift by Sarasvati* makes the wisdom an ethical practice instead of a divine ornament. Sarasvati turns out to be a character who realizes that being learned means being responsible, opposing, moral. Her intellectual agency disputes the mythic norms related to patriarchy and is also grounded in the philosophical tradition. In Kane presents an influential alternative idea of power her redefinition of Sarasvati as an attentive feminine being not only places more importance on clarity rather than conquest, reflection rather than force, and ethical wisdom rather than unchallenged authority.

CONCLUSION

his paper has discussed *Sarasvati Gift* by Kavita Kane as an influential contribution to the modern Indian mythological fiction especially its re-conceptualization of divine feminine in the context of intellectual agency and moral awareness. Putting the emphasis not on the cultic worship and symbolic gesture in the service of the God, but on the thought and ethical responsibility Kane builds a new image of Sarasvati as a feminine consciousness whose power is based on the principles of reason, speculation, and inventive mind. The discussion has shown that wisdom in the novel is a lived and ethical practice of Sarasvati, rather than a divine quality inherited by her, but which she puts to practice in order to create cosmic order and interpersonal relations as well. The main thesis of the paper, which states that the Sarasvati in the *Gift* restores the intellectual womanhood in myth, has been proved with the help of the close analysis of the text, theoretical interest, and the critical discussion with the existing literature. In contrast to classical representations when Sarasvati is pushed out to peripheralization of mythological frames, Kane puts her at the very centre of the ideological power of the narrative, enabling the inner being to spur ethical and philosophical interests of the novel. The critical nature of Sarasvati, her readiness to challenge the norms of divinity and her lack of support of irresponsible creation all testify to her being a force of moral clarity as opposed to a passive divinity. This rearrangement confronts patriarchal forms of epistemology which favor action over reflection and authority over investigation. One of the lessons that this study has taught is that knowledge is a form of power. In the *Gift of Sarasvati*, wisdom is not ornamental, neutral, but transformative and morally challenging. The interventions of Sarasvati, which are in many cases subtle, restrained and thoughtful, show that intellectual agency can be used as a source of force of resistance in a mythic structure. Her silence, reticence, and disapproval is not a symbol of submissiveness but calculated ethical reactions to unfairness, extravagance and decadence. In this aspect, the narrative of the story by Kane disrupts the prevailing normative formulations of feminine power that interpret strength as aggression or visibility and provides in its place a feminist ethic that is founded on discernment, balance and responsibility. The work also contextualizes the *Gift by Sarasvati* in larger feminist and postcolonial discourses that aim at recovering marginalized voices in the canon. It is through the application of feminist myth criticism and feminist epistemology that the paper has brought out how Kane navigates the tension between the modernity and tradition without anachronic reinterpretation. The independence of Sarasvati is naturally a product of the philosopher spirit of myth as opposed to something imposed on myth. In this way, Kane can criticize patriarchal frameworks ingrained in mythology and maintain the symbolic and religious richness of the tale. The intellectual independence of Sarasvati is, therefore, an anchor in between ancient wisdom and the present-day feminist consciousness. Moreover, this study has also bridged a gap that is perilous to the body of existing literature because it preempts the intellect of Sarasvati as a specific form of feminine power. Although past research has addressed the topic of gender relations, eco-critical symbolism and feminist revisionism in the works of Kane, little has been done to discuss Sarasvati as a philosophical and epistemic agent. The paper considers the reflective consciousness, ethical logic and moral authority of women by widening the feminist literary criticism to a greater scope than bodily resistance and trauma-based narratives. It

claims that the gift Sarasvati provides comes as an alternative feminist paradigm whereby empowerment is seen as about cognition, self-awareness, and ethical interaction as opposed to confrontation and domination. This paradigm is further supported by the ecological symbolism that is attached to Sarasvati. The fact that she is connected with the river helps to emphasise the mutuality of knowledge, nature, and moral duty. The renunciation of the world by Sarasvati serves not only as a mythic incident but also as a moral commentary of the results of not being wise. This eco-symbolic aspect goes along with the ecofeminist criticism of exploitation, as well as supports the wider ethical perspective of the novel. Without wisdom, Kane implies that wisdom will not thrive in the place where power, greed, and reverence are the key values. The lack of Sarasvati then becomes a strong force to remember that knowledge appears to require respect, practice and accountability. The Gift of Sarasvati is also a subversion of the current cultural beliefs on the intellectual power of women. The fact that Sarasvati was adored and not listened to is a reflection of contemporary conditions where women are symbolically honored but in reality, not involved in making decisions or epistemological power. The story by Kane reveals such a paradox and needs to reconsider feminine wisdom as a dynamic, authoritative power. Sarasvati, who points out the difference between having to be understood rather than being revered, will be familiar to feminist criticism of tokenism and superficial empowerment. The *Sarasvati Gift* by Kavita Kane comes out as a very strong literary work that can recover the feminine wisdom as intellectual self-hood. By suggesting Sarasvati as a conscientious, interrogative, and morally upright figure, the novel provides a rethought version of divine femininity, which places inquiry (instead of obedience) and wisdom (instead of ritualistic worship) in the forefront. The current research paper is relevant to the feminist critique of myths because it illustrates the potential of using intellectual agency as the transformative power in myths. Through foreshadowing the power of thought that Sarasvati holds, *Sarasvati Gift* does not only add depth to the current Indian mythological fiction but also challenges the reader and scholars to reevaluate the cultural and moral worth of the intellectual voices of women in the myth and in the modern world.

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