



ULKA: HEROIC WOMAN OR A PHARMAKOS? A Reading of the Politics of Representation in Saradindu Bandyopadhyay's 'Bishkanya'

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Abstract: This paper seeks to examine how the author's problematisation of the conceptual representation of poison damsel reinforces traditional notions of femininity in Saradindu Bandyopadhyay's short historical fiction 'Bishkanya' (The Poison Damsel) (1945). The methodology applied is primarily a close reading of the text. It looks at the gender politics of the socio-historical society of Ancient India from the perspective of a postcolonial writer of colonial India. How far does this postcolonial sensibility colour the reimagining of the ancient past is the concern of this paper. The narrative is set arbitrarily in the context of Shishunaga Dynasty's reign (c.412-344 BCE). Ulka, the protagonist, is portrayed as a poison damsel. The narrator, interestingly, is an ambiguous self-proclaimed misogynist man, who claims himself to be a *jatismar* (a person who has the ability of retrocognition). This identity has been used to establish the historic framework of the narrative. Research as this in the purview of the researcher, on this text, is left almost untouched. The paper argues, that despite its apparent sympathetic representation of poison damsel, it remains an ideologically patriarchal text.

Keywords: Poison Damsel, Bishkanya, Patriarchy, Feminist Reading, Pharmakos, Politics of Representation.

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I

This research paper seeks to examine the narrative politics behind the problematisation of the concept of poison damsel. It explores the idea of femininity, in the representation of Ulka, the protagonist of Saradindu Bandyopadhyay's short fiction *Bishkanya*. This short story is collected from a

collection of similar historical fictions by the author under the title “*Oitihāsik Kahini Somogro*” (Collection of Historical Stories). Originally written in Bengali, the short fiction was first published in the year 1945. P.M Penzer’s *Poison Damsel and Other Essays in Folklore and Anthropology* (1952) and J.J Modi’s *The Bishkanya or Poison Damsel of Ancient India Illustrated by the Story of Susan Ramashgar in the Persian Burzo Nameh* (1927) are few of the major secondary works cited in this paper along with many other online journals and articles.

Some critical study has been done on the concept of poison damsel in general as in Penzer (1952). Few explore the concept as a tool. Notable amongst them is J.J Modi’s exploration of its use as trope in select Asian literary works. This research paper departs from the existing research works in its attempt to explore the implications, that problematisation of the concept of poison damsel by the writer might have, in context of the selected text. This paper argues, that despite the apparent subversive— almost empowered portrayal of the protagonist; ultimately the text remains subservient to the reigning patriarchal ideology of the socio-historical context of nationalist project. Ancient India serves merely as the backdrop onto which, contemporary ideologies of self-fashioning are telescoped. This renders the text a sophisticated patriarchal narrative suitable to the taste of Indian society in 1940s.

A close reading of the text has been undertaken as a tool of research methodology. Special focus remains on the portrayal of femininity as observed in the female protagonist through the course of the narrative. The literary theory of gaze has been instrumental for the same. Other Feminist and Marxist theories have occasionally overlapped in the discussion. It is worth noting at this point, that the researcher has self-translated selected quotations from Bengali to English mostly from the primary text for the purpose of her argument. This act of translation has been undertaken owing to the unavailability of commensurate translations in English. One must also note that the linguistic style deployed by the author incorporates the archaic literary version of the language, commonly known as *sadhu bhasha*, possibly to develop a sense of the past. Therefore, the researcher humbly acknowledges her limitation in doing justice to the text in translation.

This paper is structured into the following sections. After this introductory section, a brief discussion is made on the concept of the poison damsel in section II. The section III summarises the selected text, *Bishkanya* and thereafter, in section IV we examine the representative association of women with venom.

Section V analyses education of women as subservient to the ideology of patriarchy. Section VI deals with typification of women in the text and explores the conflict arising out of this typification which ultimately establishes the protagonist as a misfit in her society. The author's problematisation of the concept of poison girl is highlighted in section VII. Section VIII critiques the representation of femininity in the text problematising authorial narrative politics. Double standard practiced in a patriarchal society is highlighted in Section IX and finally, in section X we conclude this essay.

II

The idea of *Bishkanya* or poison damsel presumably originated in India. According to the secondary sources, we find the evidence of their presence in both literary and political texts of ancient India, notably in Somadeva's *Katha Sarit Sagar* and Chanakya's *Arthashastra* (Penzer 1952). Technically, *bishkanyas* were female assassins inoculated with poison from a young age so that they develop a kind of immunity to poison, commonly known as the practice of mithridatism. These women were believed to poison their target by non-physical or physical contact, the idea varying with myths. Women were selected based on the planetary positions in their horoscope that predicted their early widowhood. Only those who survived on the poisonous diet till puberty were taken under consideration. They were brought up with care as deadly weapons of assassinating powerful enemies, basically through seduction. Later assumptions attribute the poisoned nature of the maidens to the venerable diseases which were undetected in those days. The question of whether poison damsel really existed is beyond the purview of this research paper. But the concept of femme fatale poison damsel has been used as a popular trope in literary works across the world over the years. *Katha Sarit Sagar*, *Suksaptati*, *Mudra Rakshahsa*, Rapacinni's Daughter (Penzer 1952), *Burzo Nameh* (Modi 1927), and many other literary works use this trope. Readers interested in the subject may refer to the cited works for further readings.

III

Saradindu Bandyopadhyay's short historical fiction *Bishkanya* deals with the life of Ulka, a poison damsel. It is arbitrarily set during the reign of Shishunaga Dynasty. The ancient Indian society of North India was divided into *janapadas* and *mahajanapadas*. The trope of retrocognitor or *jatismar* is used to add realism

to the historical narrative for the contemporary readers of colonial India. The narrative begins with a brief commentary of the narrator on the conventional portrayal of ancient Indian woman and the silences therein in literature. He interestingly introduces himself as a born misogynist whose life in every incarnation revolved around one or the other woman. Thus, the text brings a woman at the centre of the narrative.

He narrates the story of a fictional king Chanda, who ruled Magadha during the tumultuous unrecorded times of Shishunaga Dynasty. The narrative voice comments on the generational practice of seizing the throne by murdering one's father that had become a ritualistic custom of the Shishunaga Dynasty. King Chanda was a cruel patriarch comparable to a bull in physical stature and demon or *rakshasha* by nature. He begot a girl child by impregnating a maid servant (dashi) of the royal palace called Morika. Being the daughter of the king, the child's horoscope was checked by the royal astrologer. The latter designated the child as one of inauspicious birth, an absolute Bishkanya, who would supposedly harm her loved ones, specially one in the position of father. So, she must be abandoned.

After considering multiple other options of rearing her up to become *nagar-nati* (the courtesan) to destroy rebel subjects, burying her alive in the great graveyard, or abandoning her in the river Bhagirathi, the king finally commanded the mother of the child to undertake the act of burying her own daughter alive at midnight as a punishment for begetting such an ominous child. Though Morika went to accomplish her task, she failed owing to her motherly instinct. Meanwhile, in the process she discovered and saved the half buried Shibomishra, the minister condemned for taking an oppositional stance against the ordain of the monarch. Morika died. Shibomishra took the onus of rearing the child to exact revenge only after ascertaining that the child was indeed a poison damsel. He named her Ulka, after a comet blazed past across the sky illuminating the face of the child in that moment. Shibomishra fled to Vaishali with the child that very night.

Sixteen years later, a new king ascended the throne after forced coup d'état of King Chanda. The late king was mutilated but kept alive and stationed at the centre of the market for display as warning to future kings. The new king, Shenjit, was a distant member of the Shishunaga Clan, appointed as king against his will. Jovial by nature, the young king was well loved by all. But he was averse to the idea of marriage and progeny owing to his misogyny and desire to avert the bloody custom of the dynasty.

Ulka was brought up in Vaishali as Shibomishra's daughter. The oligarchy had earlier accepted the former as its chief advisor. His indirect involvement in the coup d'état is hinted at. However, when the new king of the same dynasty came to power, Shibomishra,* decided to use Ulka to assassinate the new king. Ulka turned sixteen when her real identity and motive behind her upbringing was revealed to her. Ulka promised to avenge the death of her biological mother and take revenge for her foster father. She was sent as a state representative of Vaishali to the court of Magadha for accomplishing the same.

On the way, she killed a lecherous guard of the royal hunting ground. Later, she beheaded her father, thereby avenging the death of her mother. She proceeded to meet the new king. After multiple encounters, love blossomed between Shenjit and Ulka. The initial desire for assassination was replaced by desire to protect her lover from her own self. The story ends with the tragic suicide of Ulka in Shenjit's embrace at the night of their union, thereby repaying her foster father by narrowing down the genealogy of the dynasty, recognising herself as the member of that very dynasty. At the same time, she died protecting her lover. The narrative ends with a critical commentary of the narrator problematising the concept of poison damsel as represented by Ulka. From the perspective of a narrator narrating in 20th Century, the following question arises in his mind: If Ulka was really the poison damsel who was supposedly harmful to her loved ones, why then did she choose to kill herself instead of killing Shenjit?

IV

The politics of association of woman with serpent is nothing new. From ancient times, snake has been used as a symbol of negative femininity in multiple cultural contexts. The double standard of the snake imagery in patriarchal context is well discussed in an article by Stephen Lazar titled, *Man's Suppression, Appropriation, and Fear of the Feminine Power*. In context of the serpentine portrayal of Clytemnestra, Lazar comments:

"Clytemnestra's venomous, serpentine imagery in the Oresteia reflects on the darker side of femininity and the power a woman has when unbound and free.

* misnomer of Shibomishra. *Shiba* refers to jackal. So, the name was attributed to him after the facial wounds that he had suffered in the graveyard caused by jackal bite. The narrator comments he came to look like a fox, which was also symbolic of his shrewd nature.

Her depiction through death and decay shows the primal, feminine prowess that men attempt to keep contained in order to enforce their power over women. The restraints set upon women show that men did not necessarily view them as just weak and controllable, but also deadly and dangerous – like a snake – and that men fear what they might face if that potential is tapped into.” (Lazar, Page-1)

Batukbhatta, the court jester, shares similar fear for the feminine race:

‘I am much afraid of the feminine race—that is precisely why I feel so terrified at heart at the time of the spring festival. The feminine race turns tremendously indomitable during this period’ (Bandyopadhyay p.145).

Multiple facets of femininity have been illustrated in the text. However, it is evident, women are treated as the “other” of the male self. She is unknowable, (Shenjit calls her “illusionary”) hence mysterious, thus dangerous, and therefore, needs to be defined and contained. (Bandyopadhyay, p-157)

Lazar further adds,

“The etymology behind the word “venomous” explains the relationship between women and snakes, coming from the Latin *venenatus*, “furnished with poison, poisonous, venomous” or “imbued with magical powers.” Thus, the snake imagery depicts the capability of a woman unleashing her venom, her magical powers, and striking those holding her captive.” (Lazar, p-1).

For instance, while threatening a lecherous forest guard. Ulka identifies herself as *bishkanya*.

“I am a poison damsel—If you dare touch me, you must die.” This said, she stabbed the rib of the protector(guard) with a knife, thereafter she went laughing, galloping away on her horse like a gush of wind.” (Bandyopadhyay, p.142)

A woman is powerful, therefore her power must either be controlled or used to serve patriarchy. If beyond control, then this threat to patriarchy must be destroyed without trace. In the text, the only reason behind Ulka’s informal adoption is solely based on Shibamishra’s belief that the baby was a poison damsel, hence can be used as a weapon against his enemy.

Then in the light of that pyre fire, while examining the physiological signs of the new born girl child, a ghoulish smile spread on Shibomishra’s blood-stained face. (Bandyopadhyay, p.137)

Immediately after her birth, the patriarchal society decides her life— either die or become a tool of destruction serving the patriarchal politics.

The astrologer on examining the horoscope said, great soul, this girl is extremely ominous, harmful for her loved ones— an absolute poison damsel. Abandon her. (Bandyopadhyay, p.133)

“A poison damsel! Then this is good your Highness! Rear this servant’s daughter carefully. Install her as the state courtesan when she comes of age. Your rebel subjects will in no time depart to Yama’s temple.” (Bandyopadhyay, p.134)

It is worth noting the tacit use of language by Batukbhatta to identify the new born child. He addresses her as the daughter of a servant. Nomenclature plays an important defining aspect in this narrative. Ulka, which literally means comet, foreshadows the short life of the child as well as her fiery nature, which blazes only to be extinguished. The maid servant is held responsible for giving birth to an ominous daughter. Thus, a mother is punished along with her daughter. We get a glimpse of the deeply entrenched patriarchal ideas of the society.

Ulka, thus, suffers three-fold marginalisation. She is socially marginalised— a child born of sexual violence meted out on her mother, a maid servant. She is thus of mixed blood. She is a female, the “other” in a patriarchal society. Lastly, she is designated as Bishkanya or poison damsel, the archetypical femme fatale. This triple marginalisation makes her an easy victim of subjugation. She is brought up accordingly, as a political weapon, conditioned by the society.

Beware of the woman from Vaishali. She is sent to Magadha on a political mission. Probably, her motive is to seduce the king with her physical beauty to advance the interest of Lichchabi. (Bandyopadhyay, p.155)

We find evidence in the text, on how Ulka slowly turns into a poison damsel, internalising the patriarchal paradigm.

“I will fulfil the duty of my life, as prescribed for me by the bane of the evil planet under which I was born, by taking revenge for the cruel murder of my mother. I will repay you for rearing me up as your daughter, by taking revenge with my accursed body. (Bandyopadhyay, p. 141)

To make a woman concede to her own subjugation in society, it is necessary to make her believe in her own false conceptualisation. Shibamishra does just that.

“Listen, I have said so before, you are a poison damsel; your fiery radiant beauty is its evidence. Men will be attracted to you as insects get attracted to flame. The man whom you shall marry(unite) will have to die. Now do you understand your duty?” (Bandyopadhyay, p.140)

As a result, Ulka slowly tries to fit herself into that patriarchal framework with a mind colonised by the ruling ideology. She gives consent to her own objectification.

Ulka smiled. Her teeth flashed like lightening within her red blood lips. Shibamishro had no more doubt looking at that smile. (Bandyopadhyay, p.140)

V

Ulka is apparently an “empowered” women as we commonly understand empowerment to be. She is highly educated, skilled in martial arts, and trained in the 64 arts of Indian aesthetic system. Yet all her education is geared towards her predetermined vocation of taking up the role of a poison damsel.

Chanda and Morika’s daughter Ulka may be compared to the fire alone. As she grew up, her uncontrollable, indomitable, nature bloomed along with her blazing beauty. Shibamishra gave her education, but did not try to temper the fierceness of her nature. He said to himself— “I shall eradicate the Shishunaga dynasty with this poisonous thorn of the self-same dynasty.” Sharp diligent Ulka learnt everything ranging from sixty-four arts, archery, fencing, everything effortlessly. Except controlling her own fiery nature. (Bandyopadhyay, p.139)

It is important to note that 64 arts of Indian art system are also taught to “*nagar-natis*” and “*devadasis*” and other elite courtesans as part of their training as seductors. Ulka is manufactured in a way to serve the purpose of the State following the patriarchal ideological state apparatus. She is so intrinsically conditioned by the patriarchal ideology that she herself claims to be a poison damsel.

‘Ulka went close to speak in his ears; I am that poison damsel. King, do you remember the eternal custom of the Shishunaga dynasty? One that belongs to this blood line shall commit patricide. — So, I have come from far away to fulfil this customary duty of the dynasty. (Bandyopadhyay, p-144)

Her every behaviour, decision, and action are thus motivated by her belief on this identity forced upon her by the patriarchy.

VI

Ulka is therefore, conditioned to be unconventional for serving the purpose of patriarchal politics. The text clearly categorises between two facets of women. The conventional and the unconventional. The conventional is the kind, self-

sacrificing, loving, passionate, docile, shy, women. They are harmless. The text represents this nature as the true essence of every woman.

‘The king asked, “Ulka, what are you? Are you not a woman? Don’t you feel pity in burning me like this?”’ (Bandyopadhyay, p. 160)

Thus pity, compassion, and so on are associated with the essence of femininity. On the other hand, the unconventional facet is the heartless, dispassionate, powerful mechanical weapon which must either be used or destroyed according to the needs of patriarchy.

‘Ulka apathetically kept gazing in that direction, no pity arose in her mind. She just thought, — It appears that the citizens of Magadha are very efficient in cruelty.’ (Bandyopadhyay, p. 142)

“The use of snake imagery shows the level of danger that women possessed when sufficiently provoked, which exemplifies the darker side of the duality of a woman – either the best or worst thing a man can have, depending on her behavior.” (Lazer p.1-2)

Thus, all these classifications are based on the perspective of patriarchal society. Ulka is made to be unconventional keeping the ideal conventional patriarchal idea of feminine essence intact. Her physical descriptions clearly reveal the male gaze. However, even this “unconventionality” makes her an object of surprise in her society.

‘Does every woman of Vaishali keep themselves adorned with arms and ammunitions all the time? Do they never give up the spear of their creased eyebrows and iron armour of their chest?’ (Bandyopadhyay, p. 149)

The text though tries to apparently portray an egalitarian society championing gender equality, but it is a farce. Shibamishra claims that the kingdom of Vriji follows equality between its male and female citizen. It might be possible politically looking at the fact that Shenjit welcomes Ulka as a state representative and grants her equal position amongst other state representatives. However socially and ideologically, the society is patriarchal. Keeping aside Shibamisha and Shenjit, who display their patriarchal mindset sophisticatedly under the garb of external liberal mindset, Ulka’s expressions are bluntly patriarchal evident in her questions and comments.

‘Ulka stood up and said— “Good. But I am a woman, will that not create hindrance?”’

Shibamishra replied— “In Vriji’s oligarchy, there is no discrimination on grounds of gender., everyone is equal in position.” (Bandyopadhyay, p. 140)

It is interesting to note that both the ideas of femininity are reductive in nature and manufactured to suit the needs of patriarchy. Patriarchy not only categorises femininity but also creates a reductive idea of masculinity.

‘— On recognising the fact that it is unnecessary to send male representative in Magadha, the clan heads have perhaps deemed it right to send a daughter of home or clan. Otherwise, there is no dearth of true men in the country of Lichabbi.’ (Bandopadhyay, p. 147)

The twist in the story occurs at a point when her two facets of classified femininity come at loggerheads with one another. Ulka is made unconventional but her conventional nature peaks through.

‘The actress has disregarded herself while acting; The unfortunate woman did not realised when pretention had turned into reality.’ (Bandyopadhyay, p.159)

Hence, the problem begins when she develops tender feelings for her target.

‘Left alone was the eternal love thirsty nature of women.’ (Bandyopadhyay, p.158)

In the past, Ulka had always reminded herself as if in self-declaration that she was the poison damsel. But now, for the first time, Ulka heard it as a declaration ringing in her ears. This clearly insinuates the unnatural, external and forced nature, of the shackle that binds her mind.

‘But now? She heard the thundering declaration in her ear— You are a poison damsel!’ (Bandyopadhyay, 159)

Ulka’s story is a tragedy. A tale of woman caught amidst the two limiting frameworks of conventional and unconventional ideas of femininity under the larger ideological umbrella of patriarchy.

‘Shenjit exclaimed in a bitter hateful voice— “I can excuse a woman’s man like behaviour, but shamelessness is intolerable!’ (Bandyopadhyay.154)

She thus becomes a misfit. She is a poison damsel, who does not poison physically, but is herself poisoned by the metaphorical poison of patriarchal ideology. Her empowerment is false. She had no real choice. She had to die, anyway, either at the time of her birth or later. Patriarchy cannot let a powerful woman survive. Thus, the flicker of choice that blazes in saving her loved one

had to be extinguished with her demise. Patriarchy determines her fate: either be used as a weapon or die. She is too powerful to be left untouched. Her very existence threatens her society.

VII

The author problematises the concept of poison girl. She is not a poison girl by virtue of her poisoning her target. No such evidence is found in the text. But she is turned into a poisoned girl at the age of sixteen when her mind was poisoned with the artificially constructed idea of poison damsel.

‘Shibamishro said— “I reared you for sixteen years to take revenge. Chanda is no more, but Shishunag Dynasty continues to reign with full glory nevertheless. The time has come— Take revenge for the tyranny meted out on your mother Morika and foster father Shibamishra.’ (Bandyopadhyay, p.140)

A poison girl, thus is not immune to poison, rather imbued with the greatest poison that toxifies her psyche. If immunised at all, she is provided with immunity against the detoxification of her own poisoned psyche.

Physically she detoxifies the society evident through multiple instances in the text where she beheads the cruel patriarch Chanda, (cutting of the head symbolically represents destruction of the source that toxified the society), she stabs a lecherous guard for molesting her (a toxin in civilised nation), she detoxifies Shenjit, (the ideal king and her lover), she partially fails the destructive plan of anarchy of Shibamishro. But ultimately, she is used as the pharmakos of the patriarchal society.

VIII

Based on the discussed evidence noted above, one might assert that the idea or concept of *Bishkanya* or Poison Damsel popularly promoted in patriarchy is more metaphorical than physical. When analysed, it turns out to be a heinous patriarchal ideology that seeks to eliminate any subversions that might threaten their hegemony. Saradindu Bandyopadhyay highlights much of the problematisation of the concept in his short story.

However, his representation and classification of femininity is not outside the purview of our critique. The presence of male gaze is strewn throughout the narrative. But the author manages to bypass this criticism by creating an ambiguous retrocognitive narrator who claims himself to be a misogynist.

The narrative politics thus tacitly encourages the reader to see Ulka as a strong protagonist who sacrifices her own self for the sake of her duties, (Shibamishra encourages Ulka for the revenge with the prospect of being recognised in history like mythical *Dodhichi*) but what goes unlettered is the vicious patriarchal politics that eulogises a woman as a heroic figure only to perpetuate the illustration of her sacrifice for the patriarchal society.

She dies repaying her foster father for saving her life, only to serve his purpose of revenge. So, from the beginning of the narrative till its end, Ulka continues to be a tool in the vicious web of patriarchal structure, asserting her freedom only at the end with her decision to kill herself.

Ironically, even her first act of self-assertion, is motivated by her belief on her identity as a poison damsel and the desire to save her male lover, the new king. Thus, till her last breath, she could not decolonise her mind from the patriarchal ideology of poison damsel.

'In her soft extinguished voice, she said— Dearest, I am a poison damsel—''
(Bandyopadhyay, p.164)

IX

Despite Shenjit belonging to the same dynasty and displaying similar serpentine qualities, he continues to live unharmed.

'Like a hypnotised snake, the king looked on.' (Bandyopadhyay, p.152)

Lazar verily remarks:

"Orestes' avoidance of retribution for his serpentine nature shows that, in a society in which feminine individuals are often subject to extreme restrictions, masculine individuals are capable of exerting the same qualities that their feminine counterparts are punished for without punishment." (Lazar, p. 4)

Hence this practice of double standard in patriarchy continues, with the sacrifice of multiple women like Ulka, who go unrecognised unless literary works as this bring their life into the centre.

Ironically, in contrast to the narrator's claim, of a male narrator's life revolving around a woman, we find just the opposite. In this, even though her life is brought at the centre, Ulka lives for her male counterparts. She is a puppet who dances at the centre of the stage, swaying under the structured rhythm of her male counterparts: choreographed, and moved by a male narrator who represents it from his reductive gaze.

“Use your powers to benefit the man and you are tolerated, use your powers to benefit yourself and you are punished.” (Lazer, p. 5)

In case of Ulka, even this benefit for self turns out to be the benefit of the political society in which she lived.

‘If not eradicate Shishunaga dynasty altogether, I will surely narrow down the genealogy of the clan.’

The decision that shadowed her mind the previous night, was made firm by the letter from Shibamishro. (Bandyopadhyay, p.160)

Thus ultimately, she remains a pawn in the chessboard of patriarchal politics who lives and dies for the patriarchal ideological state apparatus.

X

The text thus shows Ulka as a misfit. Language is dexterously used to problematise the concept of the poison damsel, but femininity remains a reductive idea of patriarchy. Ulka thus becomes the new woman that the patriarchy wishes to fashion in the postcolonial world. It is as reductive as it has always been, just wrapped with a more sophisticated garb to suit the taste of the neo nationalist society of 1940s. Ultimately the text remains limited perhaps owing to the male gaze of a male author, despite his politics of adopting a retrocognitive narrative persona who claims to be a misogynist. This politics of storytelling not only saves the author from direct criticism, but also provides a lens of the reductive condescending male gaze without appearing to be misogynist himself. The heroic portrayal of Ulka as a woman who sacrifices herself for her “duties” ultimately serves the purpose of patriarchy. She is the pharmakos of the patriarchal society. Thus, the problematisation of the concept of poison damsel and dealing with the woman at the centre does not automatically render a text feminist in nature. As it turns out, the text, despite its sympathetic treatment towards its female protagonist, is ultimately a grossly patriarchal text catered towards developing a new woman suitable for the changing needs of the contemporary patriarchal society of early 1940s.

Much remains to be discussed on this subject, which is left unexamined due to the limitation of the paper. It ends with the hope that future researchers might like to take up this issue and make further examinations.

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