

AN OVERHAUL CONTRARY NARRATIVE OF AMISH TRIPATHI'S SITA: THE WARRIOR OF MITHILA

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Abstract

Legends such as the Ramayana and the Mahabharata, which instruct men on how to live moral lives, have been passed down through the ages as the actual utterances of the gods. There is no female perspective in Hindu mythology. Sita was portrayed as the epitome of a patient, kind, devout, and loving woman. Sita holds the reins in her grasp and resists the concept of the perfect Indian wife. The primary goal is to determine why it is so urgently necessary to reexamine these books using a variety of creative techniques. Within the Indian cultural heritage, Sita is regarded as a goddess because of her selfless surrender and selfless offerings. In contrast to the epic, Amish's Sita is depicted as flesh and blood and as second sex. Amish's depiction of Sita is unique and unorthodox in narration, devoid of any sense of Sita as an abused woman. However, Amish Tripathi masterfully reveals a fresh side to Sita's personality in Sita: Warrior of Mithila that was previously mostly hidden in previous epic tales. She possesses the abilities of a strategist, administrator, and fighter since she was a warrior created by mother Earth.

Keywords: Ramayana, Sita, perfect Indian wife, reexamine, retelling, warrior

In ancient Indian literature, women have always been represented as weak, docile beings who had to follow the patriarchal laws. These regulations progressively became the mental and physical chains that robbed them of their dignity, respect, and human standing. In several areas like protection, salary parity, and secular identity, the situation remains unchanged even at the present day.

The Ramayana and Mahabharata are the two most well-known Indian epics; most people are familiar with the main storylines of these two mythological works. The authors listed above have painstakingly attempted to rewrite these works and have attempted to address the ingrained errors in some places. There is no female perspective in Hindu mythology. Legends such as the Ramayana and the Mahabharata, which instruct men on how to live moral lives, have been passed down through the ages as the actual utterances of the gods. These stories have shown to be sexist. In order to assess and analyze Sita and Draupadi inclusion in the texts, this study focuses on how women are portrayed in the two epics. Certainly, all of the women in these mythological writings will be reexamined, reread, and even retold. The primary goal is to determine why it is so urgently necessary to reexamine these books using a variety of creative techniques. Eventually, it gets to the 'politics' that are still there in the texts: the politics of narrative, writing, framing, and faith/writing. Furthermore, the most recent versions of these writings contain political undertones. It is said that women are to blame for the world's most catastrophic wars and for the continued development of a morally and religiously sophisticated order. It can be seen as a manipulative attack on a person's 'identity' or the gender with which they identify.

Sita was portrayed as the epitome of a patient, kind, devout, and loving woman. The later Ramayana was a retelling of the original, but with more authentic and realistic setups. Sita was lovely and serene, but she also had a hint of knowledge of her predicament; there were glimmers of rage in her eyes. Two well-known characters in the annals of Indian mythology history are Sita and Draupadi. Some modern Indian and even Western writers have attempted to recreate the Ramayana and Mahabharata in new generic forms and from multiple points of view in an effort to break down the inherent rigidity in the original mythical texts. Sita's tranquility was compared to a serene river on a full moon day, but Draupadi's rage and desire were compared to a roaring flame; however, this could just be conjecture.

While Draupadi emerged from the sacred fire of yagna, Sita was a gift from the earth's womb. "Wed in Swayamvara, each of the heroines was given to a man who proved himself the best archer of his time." (Karve, 79) When Ram appears in Sita's Swayamvar, he breaks Shiva's bow and wins her hand; in Draupadi's case, Arjun wins by shooting an arrow through a fish's eye. While Dushasana disrobes Draupadi in public, Ravana kidnaps Sita in seclusion. While Draupadi and her husbands were banished for 12 years and had to spend an additional year in hiding, Sita faithfully followed her husband and lived in the wilderness for a continuous 14 years. Sita's life cycle eventually comes to an end in the lap of Earth, while Draupadi and her husbands go on adventures in the Himalayas. Even though their destinies were somewhat alike, their individuality still clearly stands out. Within the Indian cultural heritage, Sita is regarded as a goddess because of her selfless surrender and selfless offerings. Reluctantly, some descriptors spring to mind when we hear her name and end up becoming characteristics of all women. But modern women are motivated to turn the patriarchal wheel, and rewriting the Ramayana in a variety of texts and genres is a start in the right way. In these retellings, Sita holds the reins in her grasp and resists the concept of the perfect Indian wife. However, Amish Tripathi masterfully reveals a fresh side to Sita's personality in *Sita: Warrior of Mithila* that was previously mostly hidden in previous epic tales. She possesses the abilities of a strategist, administrator, and fighter since she was a warrior created by mother Earth. She inherited her incredible marksmanship from her mother, a woman who ran the state when its king was lost in thought and not dealing with real issues. These retellings highlight the harsh reality that women's voices are rarely heard in the annals of history, and they help these women recognise the hidden oppression that is entangling them psychologically. Ignorance breeds obedience, which comes before fear, disdain, and unfairness. Even after being referred to as the holy and devout goddesses, our mythological heroines never felt comfortable. Amish Tripathi has well said in his work *Sita: Warrior of Mithila*,

Freedom of speech was curtailed so that verbal violence could also be controlled. Disagreement was discouraged. This is how the Bharatas felt that heaven could be created on earth; by making strength powerless, and weakness powerful (SWM 62).

Sita joins hands with Ram right away as he decides to heed his father Dashrath's suggestion. She is also confused by Hanuman's appearance because she was kidnapped and waiting for Ram in the Ashoka Grove. She muses over the possibility that the war and the ensuing carnage might have

been avoided if she had returned sooner with Hanuman. Hanuman corrects her and informs her about the Kshatriya race's codes, morals, and honor. A husband has to save his spouse. Rama must arrive, engage in combat, slay the malevolent kidnapper, and take Sita as 'the price of victory'. "Female characters, encoded with the ideological positioning of women are accordingly passive, objectified, positioned as prize or reward for consumption by an active, aggressive male subject," as Anne Cranny-Francis accurately notes in *Feminist Fiction(1990)* (FF 87). Although the commodification of women is completely wrong, patriarchy has managed to control and uphold this by deceiving society about what constitutes the ideal woman. Sita becomes agitated as Ram pushes the fire test on her in order to discard her and enjoy his kingly duties as a kshatriya. She chastises Rama for mistreating her and for not realizing the suffering and enduring she has undergone. Here, the notion of an unconscious parallel between Ram and Ravana in numerous retellings is situated by the utilization of writerly prerogative. After dissecting the conventional view of the ideal wife, Sita concludes that Ravana's behaviors are more reasonable. She requests that people remember her as a helpless lady rather than as a Goddess of virtue. Later, when she gets another chance to live happily with her cherished husband and family, she decides to be buried in the dirt. It is an expression of her empowerment over emotional abuse that she receives at home.

Chitra Banerjee Divakaruni reconstructs the silhouettes of Kaikai, Ahalya, Surpanakha, and Mandodari in her novel *The Forest of Enchantments (2019)* through Sita's encounters with these shadowy female figures in the tale. These women's stories, who are frequently misinterpreted and marginalized, are incredibly human. As Chitra makes it more pertinent than ever, the novel's central questions address women's struggle to maintain autonomy in a society that prioritizes men. It is a potent commentary on duty, treachery, infidelity, and honor. How ought family members to treat women? What rights do they have in a relationship? When is a woman ever appropriate to say, 'Enough!?' But Sita in Banerjee's work protests mostly inwardly and occasionally weakly outside. Despite raising some valid points, she ultimately swallows her own responses as she largely submits to Ram's uncompromising demands.

In contrast to the epic, Amish's Sita is depicted as flesh and blood and as second sex. The novel begins with Sita and Makarant having to battle Ravana and his army while Ram and Lakshman are away in the Dandakaranya wilderness. Putting her life in danger for Makarnt and Jatayu, Sita valiantly engaged the soldiers in combat. Sita lacks education, equality, and liberty in

addition to not being obedient. Like Ram, she is brave, inventive, inquisitive, and astute. She is a unique individual who bears the weight of several roles, including those of daughter, sister, wife, daughter-in-law, committed student, patriot, and most importantly, Vishnu, who must defend Dharma.

Amish's depiction of Sita is unique and unorthodox in narration, devoid of any sense of Sita as an abused woman. She frequently had to deal with insults and discrimination since she was an adoptive daughter. Thus, it can be claimed that Amish Sita is a representation of the modern woman, a strong and devoted wife, an accomplished warrior, an improved governor, and a sensible, well-mannered person who is on par with men. She is India's reformer. She serves as an example of a modern woman in this way. She is portrayed as a real-life warrior.

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