



Exploring the elements of cultural myth criticism in Amish Tripathi's *Sita: Warrior of Mithila*

Pragya Pathak, Prachi Pathak

Assistant Professor, Department of English, JECRC University, Jaipur, Rajasthan, India

Abstract

The study makes the case that Tripathi's *Sita* symbolizes a change from the helpless, suffering character of conventional stories to an independent leader, reformer, and fighter. She appears as a stabilizing force that actively engages in politics and combat, opposes strict caste and gender standards, and supports merit-based societal structures. Reimagining heavenly and heroic characters as human, relatable, and socially involved is a common theme in modern mythological fiction, which is reflected in this reinterpretation. The study ultimately comes to the conclusion that contemporary mythological retellings are essential for reevaluating ingrained cultural beliefs. The novel creates a narrative bridge between tradition and modernity by portraying *Sita* as a symbol of changing Indian womanhood. This shows how myth may be reworked to confront current gender discourse and spur societal change.

Keywords: Myth, womanhood, gender, reimagining, cultural beliefs

Introduction

Indian culture has stayed an extremely intricate substance. Individuals know it for its varieties and brightness. However, it is similarly known for its progressive design in light of Class, Position and Orientation. On attempting to look through the beginning or the start of this pecking order or rather prejudicial framework one frequently finds oneself remaining in the middle of Folklore. Folklore is a tremendous assortment of epical stories like Vedas, Purans, Upnishads, Manu-Smriti, Ramayana, Mahabharata and so forth. India has stayed a male centric culture. Indeed, even the goddesses proved unable get away from their predicament whether it is *Sita* or *Ahlaya*. If one has any desire to investigate the explanation of difficulties which ladies in India face today then one needs to research the practices, Legends and Sagas first. The genuine base of the aggravation lies underneath many folds of customs which got gradually supported by legendary philosophies. Fantasies and Legendary custom of this country are models of history and these practices established the underpinnings of numerous multifaceted mistreatments which are obvious even today. This strict, Indian culture holds Stories and Legends as the best guide to direct their lead and their different jobs in the family. Subsequently it won't be a distortion to say that the quandary of Indian ladies generally relies upon the arrangement of Legendary or Epical practices followed in a specific family. The current review is investigation of the *Sita's* excursion into Folklore. It is a demonstration of analysing her portrayal in the prior rendition and most recent adaptation. Here the portrayal of *Sita* in Amish Tripathi's *Sita: Warrior of Mithila*, *Sita* isn't only a person of Ramayana yet she is the encapsulation of excursion of Indian ladies' situation in the different periods of time. Each excursion starts with origin, and the beginning of *Sita* leads us to Vedic period and Brahmanical idea of social set up and society. When different constituents of myths are contextualised to explain the formation of culture. The method which explains the role of mythical element and mythological character for the analysis of different aspect of culture. This method is generally known as Cultural Myth Criticism. This criticism explores the dimension of folk;

folk narrative, legends, hero and heroism, folk songs and music, folk stories etc. There is much disagreement among scholars as to how to define the folktale; consequently, there is disagreement about the relation between folktale and myth. One view of the problem is that of the American folklorist Stith Thompson, who regarded myths as one type of folktale; according to this approach, the particular characteristic of myth is that its narratives deal with sacred events that happened "in the beginning." Other scholars either consider folktale a subdivision of myth or regard the two categories as distinct but overlapping. The latter view is taken by the British Classicist Geoffrey S. Kirk, who in *Myth: Its Meaning and Functions in Ancient and Other Cultures* (1970) uses the term *myth* to denote stories with an underlying purpose beyond that of simple story-telling and the term *folktale* to denote stories that reflect simple social situations and play on ordinary fears and desires. Examples of folktale motifs are encounters between ordinary, often humble, human beings and supernatural adversaries such as witches, giants, or ogres; contests to win a bride; and attempts to overcome a wicked stepmother or jealous sisters. But these typical folktale themes occur also in stories normally classified as myths, and there must always be a strong element of arbitrariness in assigning a motif to a particular category.

A different and important aspect of the problem of defining a folktale relates to the historical origin of the concept. As with the notion of folklore, the notion of folktale has its roots in the late 18th century. From that period until the middle of the 19th century, many European thinkers of a nationalist persuasion argued that stories told by ordinary people constituted a continuous tradition reaching back into the nation's past. Thus, stories such as the *Märchen* ("tales") collected by the Grimm brothers in Germany are folktales because they were told by the people rather than by an aristocratic elite. While saga in its original sense is a narrative type confined to a particular time and place, epics are found worldwide. Examples can be found in the ancient world (the *Iliad* and *Odyssey* of Homer), in medieval Europe (the *Nibelungenlied*), and in modern times (the Serbo-Croatian epic poetry recorded in the 1930s). Among

the many non-European examples are the Indian *Mahabharata* and the Tibetan Gesar epic. Folklore, Sagas, Tales and Folktales have been at the actual foundation of the many societies and human progress. In a large portion of the cases as in India these things conclude the social set up and disposition of the country. Folklore and legendary characters are seen as signal, encapsulation and exemplification. Fanciful characters become the model or an authority standard guide to serve values and ways of thinking. Some time they are utilized to serve political and man centric interest. In the Western World Book of scriptures stays undisputed authority of Christian qualities and ways of thinking. Then again, in India we don't and we can't follow single text or philosophy. Indian has forever been stayed a plural society concerning society, language, food and even folklore. Therefore, in India one can't and shouldn't hold a solitary text as directing power of Hindu way of life. The essential idea of Hinduism lies in pluralism. There are Vedas, Puranas, Smritis, Samhitas, thousands of forms of Ramayana's, and many Mahabharata next to nearby legends and tales to characterize the outskirts of ceremonies, customs and social set up. India has developed in an exceptionally weird manner than different societies. The pluralistic ideas as opposed to turning into a confusion have changed over in to a bizarre congruity and authority. The ages throughout the long term continue to learn and forgetting the things, the incessant becomes uncommon and intriguing goes in to neglected. Average citizens of this land by and large don't have any idea and understood Puranas and Vedas. In any case, the *Ramayana* and the *Mahabharata* has stayed a successive wellspring of comfort for masses. It very well might be expected to their famous variation and artistic show on TV and large screens the country over. The *Ramayana* specifically remained as often as possible retold, returned to and re-imagined epic. It won't be an embellishment to say that every age and every locale of this country has its own Ramayana. However, there is the same old thing in this as the essayists across the world allude back to their regular folklore to resolve contemporary issues by rethinking the past in the radiance of the present. The 20th century artist and pundit T.S Eliot in the article "Custom and Individual Ability" named it as, "pastness of the past will be available later on." The utilization of legends in writing is certainly not another peculiarity and this custom was started by Homer's Iliad and Odyssey. The legendary characters and subjects in Greek folklore were described in history as emblematic portrayals of social convictions, values, biases and ways of thinking. Accordingly, the folklore is lasting and continues to fill in terms of points of view and meanings. Regularly the legends are brilliant with rich subjects and story structures. The abstract specialists from each age utilize these subjects and structures in their specialty. Today numerous hits and famous books incorporate less popular stories from Indian folklore and these accounts help them to draw in the more prominent mass. It is a demonstration of retelling what has been neglected and to give new flavour and fragrance to what has been as of now known. Hindu folklore has developed as a famous sort; re-perusing, re-investigating, re-improving and returning to give a new portion of cure to pursuers who need to know their underlying foundations however as a history, as a talk yet as an undertaking. It allows them opportunity to show up at new implications and to feel the fundamental changes which were impractical in

before times as stories and folklore stayed in sharp corner of sacred writings. Yet, today folklore has changed its tone and flavour to suit to the new requests. The high portion soundness, reasonableness and sober mindedness have drawn in youthful pursuers to the advanced legendary fictions. The fantasies and the conventional styles of the stories assumed a significant part in restoration of culture and in going about as a binding together power inside the general public. It assisted in envisioning an Indian country with expressing with a character, history and culture of its own. Fantasies, as Nietzsche proposed, functioned as social establishments that saves the general public from discontinuity. It constructs social bonds that united individuals to legitimize life as advantageous disregarding its dull minutes. Contemporary pursuers and authors never again consider the legendary characters to be Divine beings and Goddesses just who are past any scrutinizing and refining. Maybe they present them as a human. Contemporary composition of Hindu folklore doesn't regard it as heavenly text; which can't be contacted and adjusted, there are inventive understandings and the accounts are broke down, took apart, dive into questionable regions and determined implications are validated by conversations and discoursed of pursuers, masterminds and academicians. In these cutting-edge legendary retelling's stories are reworked in such a manner which makes them more human less faithful. The heroes have all human feelings including the more vulnerable ones. Their battles and fights may not be constantly seen driven by higher purposes. The account of the legends has changed as widespread excursions of characters are retold according to person's perspective. These draw out the human side of the Divine beings also, have made it feasible for pursuers to connect with them in more up to date ways. The characters are investigated, examined; story and plots are addressed and associated with contemporary philosophies and issues. The new clique of essayists like Amish Tripathy, Ashok Investor, Ashwin Sanghi and Anand Neelkantan are strong experimenters. They explore different avenues regarding folklore to make it significantly more agreeable, sensible and edible according to the taste and request of present time. This might be the aftereffect of alter the manner in which society check folklore out. Shuffle with folklore is presently not a wrongdoing however imagination now. Folklore is at this point not an untouchable, a line cut on stone which can't be changed. In any case, these scholars modifying it as well as beautifying it with new flavours and undertones. It is more right than wrong to say that they have helped folklore recovering its prominence. These journalists have additionally opened new domains of examination by their new investigation and hyper circling of time. Youth, these days have become mindful of their fantasies, and their own undertakings. These authors have brought Indian culture and history among youthful Indian pursuers who had nearly failed to remember their rich antiquated culture and hankering for the western one. For example, Ashok Financier and Amish Tripathi have mixed folklore with dream mode. With this sort of executions these scholars are modernizing the Indian fantasies. Ashok Investor spearheaded this act of modernizing the legends in Indian fictitious composition. In any case, he attempted to remain consistent with the first legendary stories by duplicating them. Then again Amish Tripathi has made simply a dream fiction out of the legendary stories. Amish attempted

another viewpoint with this customary approach to taking care of folklore and has given it another viewpoint. The pattern of fruitful books having legendary substance begun in 2003 with Ashok Financier's top rated eight-volume Ramayana Series. The global praise got by Broker and the business progress of his books demonstrated the interest of individuals in the legendary past. Numerous books followed the custom began by Broker and today, the books that are retellings of the Indian fanciful stories top the outlines. These Cutting-edge Fanciful Fictions treat God and Goddesses as more human than godlike. The mix of imagination and fantasies makes it more adequate and absorbable for new pursuers. It gives new flavour and new plots for the pursuers who have proactively perused the antiquated renditions of Stories or Folklore. Hyper Circling procedure of preferences of Amish mixes known with the unexplored world. It assumes to new position yet known puts so per user may track down a sort of association. Equivalent treatment or at times more blessing to female characters. The Ramayana and Mahabharata have long supported Indian mainstream society, whether through town narrating, manikin shows, TV serials or Bollywood motion pictures. Indian authors writing in English used to be referred to abroad simply as a wellspring of demanding scholarly works; presently they consistently produce ostentatious blockbusters that wed these old stories with the most recent patterns in kind fiction.

Amish's *Sita: Warrior Mithila*, he effectively depicts Sita as an amicable equilibrium in the midst of the differentiating shortcomings of the male around. It starts with her dad Janaka who flops as a ruler to perform his responsibilities and enjoys insightful readings and gatherings. He was a conceived Kshatriya however he was doing the karma of a Brahmin. Sunaina her better half runs the realm and later on Sunaina passes the inheritance to Sita. Dashrath the ruler of Saptasindhu turns into the survivor of his own short temperedness and sadness after the loss in the conflict of Kacharpha. He additionally becomes casualty of polygamy and family governmental issues. Rama is the casualty of his own philosophy which maintains that him should be consistently on the right side. For him being down to earth and political too is off-base. His adherence to rules made him to acknowledge the exile into the woods. Bharat generally hungers for imagination and opportunity; he attempts to discover a true sense of reconciliation in the tumult. Sita offsets these shortcomings like an offset. She attempts to prevail upon Rama about his adherence to rules; she attempts to make him even minded. Rama abhors polygamy seeing the destiny of his own dad and governmental issues in the imperial family. Her discussion with Bharat in the Ayodhya has him understand the effect between the manly and starvation way. She is additionally the offset of her dad's academic interest. She turns into a revolutionary and a logical and pragmatic ruler who sees every one of the issues around with alternate point of view. The accompanying figure is a graphical portrayal of this differentiating balance among Sita and others around. She is introduced as answer for various imperfections which are there in the main male characters around her. She is the focal point of the gravity or she is the stabilizer to set harmony in the universe of her reality. She is introduced as a neutralizer, as a counteractant for the overabundance of everything. She is raised by Sunaina a genuine matron who generally responded to her inquiries. She fulfilled her

interest, she makes her very much aware of her existence, whether it is the narrative of her approaching into their life, her job for Mithila and, surprisingly, her greater jobs. Sita is wayfarer she needs to investigate; she investigates the ghettos and sees cruel reality. She gains from her own encounters; she knows how to battle. She becomes rebel, she breaks imperial mark of her uncle and furthermore ribs of individuals who disparages her and her dad. She simply decides and picks side; she makes organization with both Malayputras and Vayuputras. She will not be a political device. Maybe she makes a triumph by picking Rama as her ally forever. Accordingly, she by implication joins two contradicting philosophies and camps which are driven by arch-rivals like Vashishtha and Vishwamitra. She is the person who sees the issues normally. She thinks position and class issue is the main problem not the Ravana. She turns into a genuine accomplice of Rama; she is at this point not an obligation of Rama however becomes resource. She becomes Woman Vishnu to help the Male partner, Rama. She is differentiating realism to Rama's fan vision. She is the arrangement of shortcomings of Rama. She monitors herself and Rama in the woods. She promptly acknowledges Nagas and turns into their actual companion. She likewise plays out her obligation as the leader of Mithila superbly. She likewise advances prudent and improvement changes in her realm. She is presently not the one is strong yet uninformed about her own powers. She is completely mindful of her abilities, assets and powers. She is a genuine champion ready to battle entire legion of Ravana independently. Here Sita changes her status and turns into a fighter from a casualty.

Sita: Warrior of Mithila is a new interpretation of the male centric legendary story of *Ramayana*. The most excellent thing is Woman Sita is depicted as a fighter facing along the conflicts with Ruler Slam without faltering from the standards of an obedient spouse. The point of this paper is to dissect the whimsical depiction of Sita as "The Born Vishnu" in the original *Sita: Warrior of Mithila*. Smash himself says that he wants a spouse whom he can regard the most, he tracks down Sita with perfect timing and succumbs to her. Slam initially meets Sita when she was safeguarding an unfortunate kid from a goal on rebuffing the retailer kid for robbery of an organic product. Yet, Sita is firm that the kid ought to be rebuffed by the law, the main code of Slam's life and that itself is enough for him to regard her.

Sita: Warrior of Mithila Story spins around a girl found by matron Sunaina, who becomes Woman Vishnu. She has the obligation of saving the country Sita: the woman Vishnu, who weds Rama and makes him her accomplice in her more prominent cause. Alongside Rama she overcomes Lankan troops in Mithila. She is the guardian angel, ruler and phenomenal head. Here the primary driver is the class contrast among rulers and merchants. Primary driver was the conflict of Kacharpha which prompted disintegration of Sapt Sindhu realm. Furthermore, some place another explanation is the legislative issues between Vayuputras also, Malayputras Here Sita is raised by Sunaina a valid authority mother and sovereign. She turns into a dissident and incredible champion. She is picked Vishnu by Parsurama. She chooses Rama as her accomplice and the two of them hold hands to control Ravana. There are other solid female characters like Samichi, Manthara, Sunaina, and Radhika who understand what they need and how to get it from the general public. Here we have Sita who thinks the

present rank framework is the foundation of all the issues. She advocates a rank framework in view of work and expertise not on the birth. She promptly acknowledges Nagas the untouchable local area in her administration. Samichi turns into her companion and buddy. Amish, bar the fantasy and imagery of Lashmanrekha. He ceases from utilizing any such image meaning moulding of a lady in patriarch society of that time. Maybe he introduced moderate side of the general public where Sunaina and Sita are consuming instances of Matron way and makes him her accomplice in her more noteworthy cause.

Sita was in every case strong; her being a powerless or solid was never an inquiry. It is her depiction which makes her seem powerless or solid. Sita in Amish knows about her real factors now dissimilar to the Sita in Valmiki Ramayana. She knows what her identity is, what is her story. She likewise knows her solidarity and shortcomings and furthermore the shortcomings of other around whether her father, her significant other, her masters or his better half's siblings. Sita in Amish effectively gets a harmony between limits like Vayuputras and Malayputars, between People and Nagas, Among Kshatriyas and Vaisys, between various belief systems and, surprisingly, between Manly furthermore, ladylike method for driving the world. In Amish's Sita: The Fighter of Mithila she turns into a resource for Rama not an obligation. Not Rama is safeguarding Sita, however Sita the woman Vishnu designs and sorts out for security in backwoods. Sita turns into a ruler, an executive, a reformer who rules, changes and fosters her Realm. Sita here isn't a casualty of any philosophy rather she questions the old belief systems. She has her own mainstream and sane perspectives on rank and class separation in the general public. She has her own importance of dedication of individuals. She runs her realm normally. She knows how to reason furthermore, contend. She straightforwardly examines with all. She thinks for even a moment to address and track down the responses. She is at this point not a casualty of any limit called Lakshmanrekha as she nullifies every one of the limits. She is rebel who knows how to battle for truth. She is liberal who treats everybody similarly. She promptly acknowledges Jataayu and different Nagas who stay outcaste by others. She regards them as human with same love and care. She even forfeits her security for saving Jataayu. Sita in Amish's Sita: The Hero of Mithila, won't be a political device for Vayuputras and Maalayputras, as she attempts to track down her own existence and her own motivation. What's more, Sita assists Rama with tracking down the equilibrium.

Conclusion

Amish's Sita: The Hero of Mithila can be said an excursion in to the cognizance of Indian womanhood. Sita here turns into the image, the encapsulation of the advancement, profound arousing of the ladies. Sita has gone through many limited back streets and path to show up here. She has shown the slow advancement in each moderate adaptation of Ramayana or the basic books composed on the Ramayana. However, these two books at present stands as two limits called the initiation and objective. Amish's Sita: Warrior of Mithila attempts to give the arrangement. The scientist has attempted his level best to depict venture through these two limits by investigating the layers which holds the set of experiences, customs, legends furthermore, stories connected with her.

References

1. Ashakiran AS. "Amish's Sita - Warrior of Mithila, Shattering Gender Stereotypes?" *International Journal of English Language, Literature and Translation Studies*,2017:4(3):436-449.
2. Cassirer E. *Language and Myth*. Dover Publications, Inc., 1920.
3. Coupe L. *Myth*. Routledge, 1997.
4. Coupe L. *Myth: The New Critical Idiom*, 2nd ed., Routledge, 2009.
5. Daftur S. "Ancient Mythology in Modern Avatars." *The Hindu*, 2017.
6. Dasgupta S. *Ramayana 3392 AD*. Mumbai: Graphic India, 2014. Print.
7. Devi M. *After Kurukshetra*. New Delhi: Seagull Books, 2010. Print.
8. Dowden K. *The Uses of Greek Mythology*. London: Routledge, 1992. Print. India, 2009. Print.
9. Iyengar KRS. *Indian Writing in English*, New Delhi: Sterling Publishers, 1985.
10. Joseph S. *The Vigil*. Translated by Vasanthi Sankaranarayanan. Noida: Harper Perennial, 2014. Print.
11. Jung CG. "Approaching the Unconscious." *Man, and His Symbols*, edited by Carl Gustav Jung, Dell Publishing, 1968, 1-94.
12. Jung CG. *Aspects of the Feminine*. Translated by R.F.C.Hull, Routledge, 2003.
13. Kumar P. The fascinating world of retellings: Retellings of the Indian epics. *Research Journal of English Language and Literature (RJELAL)*,2016:4(20):793-797.
14. Singh V. Modern Retelling of Indian Myths: A Study of Rehashing Mythology through Popular Fictions. *International Journal of Research in Humanities, Arts and Literature*,2017:5(10):171-176.
15. Tripathi A. *Sita: Warrior of Mithila*. Chennai: Westland Publishers, 2017.