

## MYTHICAL REPRESENTATION OF THE WOMEN IN THE NOVELS OF AMISH TRIPATHI

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**Nirmla Rani**

Research Scholar

Baba Mastnath University Rohtak, Haryana

Research Guide: **Dr. J. k. Sharma**

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### Abstract

This paper explores the feminine virtuosity in the novels of Amish Tripathi.. Many women were given equal status to men even in the ancient civilization. There are so many examples of women, where women fought every challenges of their life and stood example as to the new generation. In the novels of Amish Tripathi women have been presented as doctors, worriers and artists etc. There are so many characters like Sati, Aayurwati and Sita who played different roles in the society. Some of them became the reason to reform the society. Because of Sati only, Shiva, the leader of Meluhans, want to reform the Vikrama system of society. There were women, who brought the change in society. Author Amish Tripathi has presented the women characters very artistically in his novels. Sati and Sita, both do their best in the society. Their presence in the story brings a new life to every character. Sati, is a skilled warrior and at every place, she leaves a mark of her presence. This research paper provides some significance and insight on virtues and ethical development from the ancient Indian philosophical perspective. The Women in the novel of Amish Tripathi set the traits of virtuous leaders. The writer, Amish Tripathi is a trending Indian English writer who narrates mythological stories with logical explanation to make the modern readers believe them. This article is aimed to bring out the mythical elements in the in an elaborate manner.

**Keywords:** mythical, representation, Trilogy, perspective etc

Man has always been a serious problem to himself and many have been the interpretations he has placed upon the different parts of his nature. Records and evidences of these interpretations we find in magical and religious practices and believe in mythology, in the tradition, custom, law and social organization etc. Perhaps most inexplicable have been the powerful emotions such as anger, jealousy and envy etc. and man has formulated many myths in his attempts to explain them.

Maurice Parmelle India has probably the richest storehouse of mythology and legends in the world. It is fed from countless sources and preserved in the four Vedas, the Upanishads, the two epics the eighteen main Purans and innumerable chants, plays, poetry, sculpture,

dance and music. The roots of India's legendary past go before the Aryans to the Dravidians. Therefore, its values, its social values and its aesthetic awareness have survived in text and remained relevant to all Indians. Mythology has a deep influence on our present lives. It can be observed into Indian traditions and day-to-day activities by way of religion, philosophy, laws, science, arts and history, to name a few avenues. In fact, there is hardly a facet of Indian life that is not touched by refreshing gentle breath of mythology.

Consequently customs, traditions, family life, social and even financial principals in India are associated with some event or some person in mythical narrations. Myths fall into three main categories. The first category relates to natural phenomena. The second category deals with the stories of heroes and heroines which, to some extent are associated with an historical event. The third category, is pour folklore. In the process of telling and retelling of stories, however these three types become combined and blended. Tripathi is known for his mythological fiction writing in the era. When other writers mostly highlight contemporary family values, moral values, customs, culture and many other aspects to emphasize Indian mythology in their writing. Tripathi has chosen mythology to express the greatness of Indian woman. Before we move ahead it is necessary to understand the concept of mythology. Mythology is a word, related to the word myth.

On one Level myths are simply stories. Myths like folk tales. Myths relate how one state of affairs become another, how an unpeopled; world became populated, how chaos became cosmos, how Immortal became mortal; how the seasons came to replace a climate. Without seasons how the original unity of mankind became a plurality of tribes or nations. How formless beings become men and women; and so on. Myths like folktales are primarily novelistic tales; the two are to be distinguished only by fact that myths are tales of supernatural world and share also therefore the characteristics of the religious complex. A story passes in and out of the religious complex with ease and plots which are told as secular talks over two continents become locally the myths which explain the creation of people and the origin of customs and may be dramatized in religious ritual.

Mythological descriptions of supernatural beings are also exceedingly diverse. Discussion of religion cannot be restricted to mythologies that are characterized by a supreme god, for this is a folkloristic detail that has occurred among the simplest peoples and all level of cultural complexity and it has usually little bearing upon the religion as a whole. Myth is among some peoples the keystone is among some peoples the keystone of the religious complex and religious practices are unintelligible except by way of their mythology. Secular heroines portray the ideal woman of the culture, and myth remodels the universe to its dominant desire. Mythology has notoriously represented its makers as chosen people or as the first created human beings.

Painting the Apsaras in graceful lines and wonderful colours was a flight of fancy for the authors of mythology. But they found it equally necessary to create women personalities who would remain as shining examples of femininity before generations of women ages to come. Their stories, their romances, their qualities of purity and steadfastness, their sense of right and wrong, remained immortalized in epics, purans, classical poetry, plays, literature, folk tales and songs.

The characters and strengths of these exemplary women were designed by powerful men in an unrelentingly patriarchal society. It was therefore inevitable that the virtues they were made to portray were but a male dominated society desired and encouraged women to emulate. The myths idealized the docile, patient, uncomplaining wife. Nevertheless, in a strange way these women turned out to be strong, powerful and, in the final analysis, controlled their own destinies. Sita, the heroine of Ramayana, was the daughter of the earth. Found during the ploughing of a field, she became the adopted daughter of Janak, the king of Mithila in videha country. She was therefore also called Maithili, Vaidehi or Janki. A famed beauty and an incarnation of goddess Lakshmi, Sita married Ram in much celebrated marriage. She later went to live in wilderness for fourteen years of banishment with her husband and his devoted brother Lakshman. The story of their travels, meetings with various sages and devotees, her abduction by Ravan, the arrogant king of Lanka, and the war which Ram and his army mounted to bring her back, from the marriage of sage Valmiki's magnum opus, Ramayan.

The narrative shows that Sita, a much loved princess, received severe injustice at the hands of her husband and the subjects of her Kingdom Ayodhya. Because of their doubts regarding her fidelity during her abduction the common people of Ayodhya forced to leave her in a state of advanced pregnancy to die in the forest. But sage Valmiki saved her and brought up her twin sons Luv and Kush. Later, while still boys, they challenged the might of their father's empire and were ultimately united with him. Ram, repentant after learning about the fate of his wife and having been confident throughout about his wife's purity, requested her to return. But Sita, giving him his sons, asked her mother, the earth, to take her back. Sita's purity of heart, her devotion and steadfastness to her husband and family are even today an example held up to women. A woman whose auspicious personality is 'like Sita' is appreciated and held up for admiration in Indian society. Her place with Ram is immortal in every temple and wherever Ram's name is uttered in worship, Sita's name too is linked with him.

Tripathi has borrowed many of his characters from Purana literature but he has painted those characters differently with his own imagination. He has blended fiction with historical facts. There are no celestial characters or incarnations in his stories. All his characters assume the human forms. Tripathi has further woven the myth of Sita and Sati into his plot. Myth portrays women as devoted wives. Sati is also portrayed as a devoted wife,

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when Sati follows Shiva, she does it out of unconditional love. She does not expect him to change. She serves him without asking anything in return. Shiva remains the wandering Tapasivin. She accepts him as he is that is why the word 'Sati' means a devoted wife (77)

Tripathi has created his heroine as a replica of the mythical wife, Sati. She is a devoted wife and dedicated mother but courageous enough to point out at the mistakes of her husband. Sati guides Shiva at critical situations, hence, when Siva intends to arrest Parvateshwar, it is Sati who advises him to destroy the evil only to maintain justice. She says that a man becomes God when his vision moves beyond the bounds of victories and losers Lord Shiva of original myth share half of his body with his wife and become 'ardhnarishwar' whereas Tripath's hero respects his wife, accepts her counsels and wages war against the evil with her aid.

Tripathi has created strong women characters in his work. His heroines are equal to heroes and are adored as the mythical goddesses. Sati, Sita and Kali are courageous enough. Ayurwati in 'Immortals of Meluha' is at best doctor. She can cure all the diseases. She does her work with perfection. The role of Kritika in 'Immortals of Meluha' is also important. Sati and Sita are courageous and portrayed as warrior princesses. Sati, the princess of Meluha is a great warrior and she dies bravely in a dual encounter with the Egyptian Assassin Swuth. Even the assassin was dumbstruck at the courage of Sati. His mind grasped his heart's message instantly. This indeed was his "final kill" (The Oath of Vayuputras 477). The heroine of Amish dies in the brave one on one fight the dual of Aten" (The Oath of Vayuputras 470).

Kali is portrayed as a blood consuming goddess in the original Indian myth. She is incarnation of Shiva's Shakti. It is assumed that she was made of the same poison that had discolored Shiva's neck. Amish have blended different aspects of myth regarding Kali and creates a new persona. He has portrayed Kali as the twin sister of Sati accepting Kali as the incarnation of Parvati and Sati. Kali desires for the support of a great man like Shiva.

Kali feels "How different my life has been if fate had blessed me with a man like Shiva. May be like didi, all the poison could have been sucked out of my life as well. Perhaps, even, I would have been found peace." (Secret of Nagas 311) Tripathi accepts the myth of poison in Siva's neck which has turned it into black. While the mythical god creates Kali with his power. Amish has created Kali as a Naga Queen, who is abandoned by her parents because it is a Naga child but Kali's strong will power make her Naga queen. She is portrayed as a fearsome warrior and wise queen. Kali is a character created by linking the Indian myth and fancy. Kali travels to Egypt to avenge the murder of Sati. Amish has recreated Kali to celebrate the feminine power and focus on the ability which lies hidden inside her disability.

Apart from creating such women of beauty and strength, mythology gave distinct personalities to many natural phenomena. Mythology further ventured to classify women into different kinds of personalities and gave them specific epithets. Amish's mythical portrayal of women shows their status in a powerful patriarchal society as submissive beings who were made for the pleasure and domination of men and at the same time it proved that their devotion, purity of character and virtue gave them incredible strength to literally move mountains and even communicate with gods at will. Their blessings or curses can change the destiny of people or whole nations and the ideals they symbolize make them into popular icons.

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