



Delving Into The World Of Myth In The Select Novels Of Pattanaik

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Citation: Mutharasi. A et al. (2024) Delving Into The World Of Myth In The Select Novels Of Pattanaik, Educational Administration: Theory and Practice, 3(4), 7722 – 7724

Doi: 10.53555/kuey.v30i4.2631

ARTICLE INFO

ABSTRACT

This paper presents different sorts of retelling and comprehension of fantasy and myth given by remarkable Indian mythologist Devdutt Pattanaik. He is learned in Indian folklores giving encounters about assortments in the acumen and assessment of Indian whimsical stories and Indian culture. He gives reliable appreciation of every single piece of Indian culture, Divine creatures and Goddesses. How he could decipher the subject excess parts at various viewpoints. It is an emotional investigation paper following the MLA seventh variant alluding to style.

Keywords: Legend, Folklore, Indian Culture, Custom, Stories, Dharma, Woman Characters, Religion, Divine creatures

Introduction

Undoubtedly, long before the advent of written language and the ability to document stories, legends thrived within societies through the tradition of oral storytelling. It framed the strong basis of human advancement severe, culture, techniques for thinking, composing, workmanship, and customs. Myths and stories of progress not only entertain but also serve as mirrors reflecting the values and norms of a society. Therefore, focusing on Myths, heavenly texts, legends and sacred literature associated with a particular culture provides understanding of its belief system and social structure.

Discussion

Some modern authors have taken to revising or reframing Indian myths with novel viewpoints. At present, Dr. Devdutt Pattanaik stands out as one of India's most eminent mythologists. His notable books are Indian Folklore: Stories, Images, and Ceremonies from the Core of the Subcontinent, Sita: A Represented Retelling of Ramayana, Jaya: A Delineated Retelling of Mahabharata, Shikhandi: and Other Eccentric Stories, They Don't Tell You, The girl who choose: A Better approach for Portraying the Ramayana, Myth = Mithya: A Handbook of Hindu Myth.

The act of retelling is transforming into a state of the art design in Indian composition. It is essentially describing one more transformation of story another way, giving wisdom and much of the time invigorated. By and large, he narrates the record of staggering Indian legends besides, he endeavours to bring controlled characters and their perspectives blunt. Through analysis, comparison, and contrast, he seeks to uncover insights into Indian culture and society from ancient Vedic times to the present day. Furthermore, he examines the portrayal of women and the cultural factors influencing human acumen, character and winning mindsets.

He has translated a ton about Indian Fantasies, Indian perspective, unbelievable figures, Indian culture besides, custom like his work Legend = Mithya: A Handbook of Hindu Old stories. Legend according to Devdutt Pattanaik "is fundamentally a social create, a normal cognizance of the physical world that ties individuals and organizations altogether. This insights may be severe or standard" (Myth = Mithya: Decoding Hindu Mythology xvi). He takes a gander at the triad of Shiva, Vishnu, and Brahma holds sacred status. By recounting various tales, the author endeavors to uncover the deeper truths that shape societal progress. The

book explores the dichotomy between reality and myth, particularly concerning nature versus culture, life versus death, and righteousness versus wrongdoing. It challenges the prevailing notion that myth implies falsehood, arguing instead that everyone is influenced by myth. While many believe they live in truth, the book posits that truth takes on multifaceted forms—objective and subjective, logical and intuitive, societal and universal. Myth, in this context, represents a truth grounded in emotion, nature, culture, and faith. (Myth = Mithya: Decoding Hindu Mythology xv).

In the earliest reference point of the work Devdutt Pattanaik explains that The reality he examines isn't necessarily better or worse than any other reality. These interpretations provide an alternative insight into human existence. "Antiquated Hindu diviners knew legend as mithya. They recognized it from sat. Mithya was truth seen through an edge of reference. Sat was truth autonomous of any casing of reference" (Myth = Mithya: Decoding Hindu Mythology xvi). According to him, there is no room for deception. He distinguishes between absolute truth (Purna Satya) and incomplete truth (Mithya), rejecting the contemporary view of myth as deceitful. Instead, he interprets myth as embodying emotional truth, a belief rooted in antiquity. Perception precedes comprehension, and comprehension begets storytelling. While this narrative may constitute absolute truth for one, it may only represent partial truth for another depending on their level of comprehension. Nonetheless, all perceptions remain valid, as they are shaped by individual understanding. (Myth = Mithya: Decoding Hindu Mythology xv).

In another book of similar nature, he provides insight into essential principles found in Hindu scriptures, such as the Hindu conception of three cosmic realms for example Swarga (Paradise), Bhuloka (Earth), and Patala (Damnation). Furthermore, it isn't firm that Divine beings dwell in Swarga, Master Vishnu for example dwells past the three universes (Fantasy = Mithya: Translating Hindu Myth 47-48). Devdutt, in narrating Yayati's story, highlights the Indian mindset of prioritizing the older generation's well-being over personal gratification, which is viewed as virtuous. In his book, Devdutt delves into inquiries concerning nature, culture, life, death, ideals, and chance. Through retelling Indian myths and Hindu tales, he aims to explore Indian customs, rituals, and symbols with a rational perspective. "Assuming legend is a thought, myth is the vehicle of that thought. Mythology comprises of stories, images and ceremonies that make a legend unmistakable. Stories, images and customs are basically dialects. Dialects that are heard, seen and performed. Together they build the insights of the way of life" (Myth = Mithya: Decoding Hindu Mythology xvi).

Besides, he enhances understanding of the text through the use of relevant charts, visual representations, and analysis. He unravels ancient Hindu myths that illuminate Hindu culture and traditions. For instance, he interprets the significance of Sita's abduction by Ravana as follows:

Within there is regard for the law of marriage; without there isn't any. Within, Sita is Rama's wife. Outside, she is a woman for the taking. Ravana knows that if he enters Rama's hut and forces himself on Sita he will be judged by the rules of society. But when he forces himself on Sita outside the akshmana- rekha, he will be judged by the laws of the jungle. Within, he will be the villain who disregarded the laws of marriage. Outside, he will be hero, the great trickster. (Myth = Mithya: Decoding Hindu Mythology 100).

The significance of mythology in human life lies in its ability to address religious customs and the dichotomy between good and evil. Within mythological narratives, protagonists embark on journeys where they grapple with ethical decisions, ultimately gaining wisdom and virtues essential for defeating malevolent forces. At the story's conclusion, they epitomize righteous conduct, known as Dharma in Hindu mythology. "Manavas, the relatives of Manu, are supposed to follow the code of dharma. This code depends on jobs and obligations. Each animal is limited by obligation. This obligation harnesses want. It helps in making a space where indeed, even the most fragile can flourish" (Myth = Mithya: Decoding Hindu Mythology 98).

The narration of the story is fundamentally a plot however portrayal is the cycle, a means to convey the story. A similar story sounds different when the narrator is unique. Furthermore, every narrator changes his portrayal contingent upon the crowd. This makes narrating rather complicated, which is the reason our perspective on the world and our insights are likewise intricate (Culture: 50 Insights from Mythology 6). In his book *The Goddess in India: The Five Countenances*, Devdutt delves into the exploration of female mythological characters, tracing their development over more than 4000 years. He contrasts the portrayal of women as being connected with Nature with men's association with Culture. Women are depicted as nurturers and the very source of life itself. Devdutt argues that Nature ultimately prevails, devoid of personal biases and judgments. According to him, Nature is impartial in its actions, affecting all individuals, regardless of moral righteousness. Referring to the goddess as "Mother" acknowledges only one aspect of her multifaceted nature; she is also depicted as a harbinger of destruction. She encompasses both joy and sorrow, hope and despair, and the cycle of life and death.

Devdutt examines five appearances of deity resembles nature. She is depicted as the motherly figure, the supervisor and the presence supplier. Its further changes into a seductive figure who allures man and takes him in the example of life. Later, she assumes the role of a companion and multitasking figure, departing from her initial allure as a beautiful entity, and ultimately emerges as a resolute goddess seeking fulfillment and affection. The correlation between man and intellect, representing rationality, sagacity, and consciousness, and woman with physicality, subsequently instinct, feeling, and lust, is self-evident. Like the sea, the lady is detached. Like a blossom, she is charming. At the point when Brahma is charmed, the seed of life is planted and life recharged. Her viewpoint isn't looked for. She is the item; she is the subject. She is the

view; he is the diviner. She is the basic appearance. He is the basic reason (The Goddess in India: The Five Faces of the Eternal Feminine 7).

Conclusion:

By reconsidering Fantasies from loved masterpieces and old stories, Devdutt investigates the cryptic thought of individuals. He makes sense of and explains on the fundamental driver of customs and no practices in India indeed, still today. In India, mortal individuals are both revered and dreaded when perceived as representations of divine beings and heavenly entities. To conclude this segment, each of his books offers a commonplace assertion, revealing that within the countless myths lies an eternal truth. Who sees everything? Varuna has however 1,000 eyes, Indra has 100, You and I, just two (Myth = Mithya: Decoding Hindu Mythology ix).

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