



A Mythological, Social And Political Perspective Of The Novels Of Devdutt Pattnaik

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ABSTRACT

Writing captures the essence of humanity, showcasing its rich cultural tapestry and varied life encounters. Composing overpowers reality as well as inventive psyche. According to the point of view of Mythology one can understand the profound established rich culture, customs, practices. Lexically Folklore insinuates to consecrated stories which are veritable and whimsical. Investigation of legend and Folklore helps to test more about old traditions and practices. Various kinds of fables exist, each nation possessing its distinctive narratives. Indian Folklore is not anew; it holds extravagant stories about divine creatures, goddesses, exceptionally normal subject matter experts, innovative parts, legends and then, at that point, some. With time two or three stories are slowed down intellectually, still various creators held the pith of Mythology by retelling such legends in different kinds of composition. Creators, for model, Chitra Bannerjee Divakaruni, Amish Tripathi, Kavita Kane, Devdutt Pattnaik and various columnists explore the innovative retelling of Mythology as a means of resurrecting the past. The selected novels of Devdutt Pattnaik are as follows: *7 Secrets of Shiva, The Book of Crush, The Goddess in India, Brahma The Producer, Shikhandi: and various stories, 7 Insider realities of the Goddess, Jaya: A Portrayed Retelling of The Mahabharata, Myth=Mithya, Sita: An Addressed Retelling of the Ramayana, My Gita*. Retelling the old adventures are changed with a comparable magnificence and worth. This paper targets showing how the retelling of stories can truly convey back the dreams to embrace the concept of valuing things more deeply and adapting them into one's life. Moreover, old stories and dreams in like manner have answers to various mystifying puzzles like Flighty person, principles of karma, nature's connection with humanity, and the sky is the breaking point from that point.

Keywords: Mythology, extravagant, old stories, legends, strange character

Introduction

The complexity of a nation's life and familial structure is illuminated through narratives like the tale of Shakuntala within the *Mahabharata*. In one iteration, she pleads for her child's safety at Dushyantha's court, whereas in Kalidasa's adaptation, her father accompanies her to secure her daughter's financial future by arranging her marriage to the king. This reversal in Shakuntala's portrayal signifies a societal shift portrayed in Vyasa's narrative, highlighting how the epic has been continually re-examined and reinterpreted by various scholars and sages throughout history. Therefore, even in the modern era, revisiting the *Mahabharata* remains pertinent for its enduring moral and ethical teachings. This article endeavours to revisit the *Mahabharata* and *Ramayana* from a novel perspective influenced by Devdutt Pattanaik's works such as *Jaya: An addressed retelling of Mahabharata, Sita: A Framed retelling of the Ramayana and Shikhandi*. The chief mark of this research article is to explore how the retelling of folklore can be captivating and unveil the mysterious secrets and marvels. Additionally, it emphasizes imparting moral messages such as virtues, moderation, ethics, and reasoning for humanity. The essay endeavors to elaborate and argue my observations about living ethically and fostering community, drawing from Devdutt Pattanaik's insightful work "Jaya," which emphasizes ethics and values for humanity. While Sita deviates from her traditional portrayal here,

emerging as a reformer, bold and courageous, showcasing the potential for retellings to be more impactful. Moreover, the paper delves into the social, political, and religious dimensions of the book. Through this article, a positive outlook on how revisiting folklore can transform humanity towards a noble existence is presented. Revisiting the Mahabharata through *Jaya: An Illustrated Retelling of Mahabharata* is a powerful concept that doesn't alter the past but revitalizes its timeless principles. Furthermore, the perspectives on "Jaya" by Devdutt Pattanaik, a remarkable reinterpretation of India's epic *Mahabharata*. Myths transcend the realms of mere tales or historical occurrences; they embody the essence of a nation's culture, imparting timeless wisdom to humanity and shaping their values continuously. Consequently, returning to an epic is more than just revisiting a story.

K. Bhavani and Dr. A. A. Jayashree Prabhakar rejuvenate humanity's connection to their existence with morality. At its core, the Mahabharata revolves around the foundational principles of Dharma and the Laws of Karma. Revisiting the epic allows one to grasp the concepts of Dharma and Karma, which are debated and reinforced through various perspectives. Revisiting and retelling tales from the Mahabharata aids humanity in grasping ethics, morals, convictions, and viewpoints even in the modern era. The key figures such as Janamjeya, Kanva, Budhu, Shantanu, Bhishma, Drona, Duryodana, Yudhishtra, Draupadi, Arjuna, Bhima, Nakula, Sahadeva, Krishna, etc., serve as profound examples for humanity, enabling individuals to empathize with their own strengths and weaknesses. This fosters introspection, comprehension of life's purpose, and eventual purification. By immersing oneself in the epic, individuals undergo Aristotelian 'Katharsis.' In contemporary rendition, the Mahabharata consists of 18 parvas or segments. The saga consists of 100,000 verses, wherein Vyasa delves into every facet of human existence, encompassing relationships with oneself and society, its morals, and the principles of Dharma. Economic pursuits as Artha, pleasures as Kama, and noble deeds as Lokha are depicted and justified within this intricate epic. Retold in various forms by illustrious predecessors and their foremost successors, it narrates tales of leaders and disciples, friends and foes, victors and vanquished. However, each rendition withstands the test of time and imparts lessons to humanity for leading a balanced life, lest they confront the repercussions of Karma.

Through the dialogue between Janamjeya and Astika, we grasp the true essence of Dharma and the fate of the Kauravas, who attained Swarga, while the Pandavas faced naraka. Additionally, Astika utilizes Vaisampayana to narrate the story later known as "Mahabharata." Numerous characters imprint themselves in our hearts, resonating with contemporary life. For instance, Pururava's story illustrates boundless love for Urvashi, leading to his eventual downfall, showcasing the peril of blind passion. The complexities of Yayati's situation, as revealed through his relationships with Devayani and Sarmishu, demonstrate the repercussions of his actions on the Yadu family, who were destined to be kingmakers but could not ascend to the throne. Kaushika's transformation into a sage, spurred by a chance encounter with an ordinary individual, underscores the karmic nature of existence. His eventual attainment of harmony stems from a newfound clarity towards life. The Mahabharata portrays female characters with grace, depicting them as enduring symbols of various virtues. Amba's story illustrates the resilience of women as she seeks justice for Bhishma's actions in her next life as Shikhandi. Draupadi's reaction to Duryodhana's downfall foreshadows her own future humiliation, teaching the lesson of refraining from humiliating others. Through Savithri's narrative, one learns about the transformative power of determination and intellect in shaping destiny, as she saves her husband from death through her courage and intelligence. Krishna's definition of Dharma as "loyalty to one's duty" underscores the importance of fulfilling responsibilities. The Mahabharata offers numerous moral lessons through its characters, urging individuals to internalize, apply, and share these teachings with others. Arjuna's life illustrates that mere physical strength alone is not sufficient for one's endurance; rather, the divine grace of God is also essential. When faced with the dilemma of saving the Brahman's children but failing to do so, Arjuna contemplates suicide. However, Krishna advises him to embrace Vishnu's supremacy, where he discovers his purpose: to restore righteousness in the world. Arjuna embodies dynamism while Krishna represents wisdom. The bond between Krishna and Arjuna symbolizes the connection between mortal and eternal.

The fellowship between Duryodhana and Karna offers a profound lesson to humanity. Despite recognizing his noble lineage, Karna remained loyal to Duryodhana, steadfastly supporting him during the Kurukshetra conflict. Reflecting on Duryodhana's unwavering backing during his darkest times, Karna pledged eternal gratitude and fought against his own relatives. Their bond stands as a genuine testament to the power of friendship. The enduring tales of the Mahabharata endure because they offer timeless wisdom. For instance, the catastrophic consequences of gambling led to the downfall of the mighty Pandava kingdom, shattered trust among kin, and the degradation of a woman's dignity. Yudhishthira's unchecked craving for gambling brought numerous hardships upon his family, compelling them to endure thirteen years of exile. Yet, even amidst adversity, humanity can find enlightenment. During exile, the Pandava brothers received profound teachings from various sages, enriching their inner strength and resilience. They imbibed values such as the importance of true companionship, the value of offspring, the essence of duty, the significance of moral obligations, the virtue of forgiveness.

Recounting Indian mythology via Devdutt Pattanaik's novels, the Kurukshetra conflict signifies a remarkable prophecy for humanity. As Arjuna hesitates to battle his own relatives and rulers, Wise Krishna imparts his divine guidance, known as the song of God - *Bhagavad Gita*. This prophet spreads out the eminent truth -

Where simply a solitary's human body is wrecked, however atma never fails miserably. We can moreover fathom that searching for unending quality in this human world is unbelievable, never support mental self view, revenge, scorn. It also reveals that our worldly experiences and accomplishments are essentially illusions (maya). We come to realize that all phenomena, the fluctuations in the world, are simply as natural as joy and sorrow, the changing seasons, light and darkness. Once one comprehends this truth, humanity will no longer suffer. With the god's suggestion, one can express that movements of every kind in the physical world have connectivity with the past exercises named as Karma. The concept of Karma communicates the idea that individuals must acknowledge change and understand the transient nature of everything. Every event or circumstance in one's life has a purpose and connection, and people must acknowledge these changes and confront situations with minimal expectations. God also interprets that each blessing and admonishment arises from one's previous actions, thus requiring individuals to adjust to the outcomes. Additionally, God understands that the rationale behind the Kurukshetra is to cleanse the human mind and heart (both body and soul), to propagate righteousness (Dharma), and to explore the meaning of the soul. These are simply the pronouncements of Krishna:

"He who says he kills and he who says he is killed are both off-base. I'm both the executioner and the killed. However I can't pass on. I'm your tissue and your spirit, what changes and that which doesn't change. I'm your general surroundings, the soul inside you and the in the middle between. I alone can break the trap of Karma". (182)

Returning to Ramayana through *Sita: An addressed retelling of Ramayana*. This book makes sense of the narrative of *Ramayana* from Sita's perception, Janaka found a disregarded young woman youngster and she was given the name Bhumiya because she originated from the mother of the earth.

As Sita matures, one can discern an alternative perspective on Janaka's role in facilitating the involvement of the rare sages in what later became known as the Upanishad gathering. When Ashtavakara offers a precise explanation of Aham, individuals can align themselves with it and comprehend their true essence. Ashtavakara communicated this to Janaka,

"Animals fight to protect their bodies, Individuals scold to monitor their inventive psyche of themselves. This imagined thought of what our personality is and the way that others expected to see us, is called aham. Aham constantly searches for endorsement from the external world. Exactly when that isn't approaching it becomes dubious. Aham makes human store up things; through things we trust people will see us as we imagine ourselves. That is the explanation, Janaka, people show their overflow and their knowledge and their power. Aham yearns to be seen". (19)

In the part Dasratha Surrenders His sons through the statements of Rama stress the method of knowledge is unquestionably not a basic one. Janaka's young ladies were the depicted with their grasp and mental acumen in diverse tones is truly remarkable, praising the collective females as highly proficient, as indicated by Viswamitra's observations: "Viswamitra's notification that Janaka's little girls posed inquiries like Gargi of the Upanishad; Dasharatha's children favored submitting to orders. Various seeds sustained in various fields by various ranchers produce altogether different yields to be sure" (41). The part titled, "The Opportunity of Ahilya" signifies the veritable sorting out seeing somebody. The outflows of Sita redefine the association between couples "If she is savvy, she will oblige the insufficiency. On the off chance that he is shrewd, he will endeavor to develop" (43). Re-imaginings go beyond the straightforward depictions it reexamines the standard portrayal of an individual in an odd means like how Sita easily raises the bow of Shiva. It genuinely shows the authentic power hidden away - - - in Sita. The hidden reality in female's experiences of life is shown in the presence of Sita, Urmila, Mandavi and Shrutakriti after the customs of their wedding they will move forward without ponder over the past by understanding that giving up things is veritable knowledge. Additionally, this paper examines the portrayal of secondary female characters, such as Koushalya, who exhibit remarkable strength and resilience. Even when faced with the departure of her son to the forest, her reaction to Dasaratha was remarkably surprising. "The sun will rise. The birds will tweet and the city will continue on ahead. The world doesn't require us, my better half. We really want the world.... Fortunes and mishaps travel every which way however life proceeds" (87). The characters like Urmila compensations her sentiments, Mandodari prepared for Sita to pick her chance. Through the 'Epilogue' one can appreciate how the story of Hammer and Sita reuses after each age. This overt repetitiveness is for humanity to sort out their of presence. Further, these ideal models trains individuals to vanquish the different mental unpredictable qualities. Sita and Hammer goes probably as an encapsulation of certainty as appropriately referred to by the writer "Fear is a consistent and confidence is a decision. Dread comes from Karma, from confidence emerges dharma...Faith makes a Sita and a Smash. They will appear provided that we have confidence that the brain can grow until we don't forsake the world in any event, when the world leaves us" (312). With this it is perceived the veritable pith of life is to relish the past and instruct that in our present worth of presence.

CONCLUSION

These retellings resuscitate one's mind and purge the spirit. The retelling of these myths aims to reinforce our belief in human resilience. Reconnecting with this epic offers a fresh perspective on life's complexities. Exploring alternative viewpoints through the narrative of Devdutt's *Shikhandi* furthermore, different stories,

where one can swiftly navigate through endless mysteries like direction character, cross-dressing, homosexuality, sexual receptiveness, transgenders, bisexuals. Devdutt Pattanaik's *Shikhandi* is an accomplishment in spreading out the flighty thoughts. Flighty tales shouldn't be disregarded; they illuminate the diverse communities within suspended neighbourhoods, including transgender, tribadic, and Sapphic individuals, among others. This book presents a fresh perspective on the concept of strangeness in human existence, drawing narratives from a variety of sources such as Puranas, Vedas, Jainism, Buddhism, Mahabharata, Ramayana, oral traditions of Bengal, Vraj, and Skanda Purana, shedding light on peculiar theories. Hindu mythology is replete with instances affirming such anomalies in gender and identity. Furthermore, diverse cultures worldwide have their own tales and evidence to support such fantastical beliefs. These narratives highlight the significance of not dismissing or marginalizing peculiar individuals and their lifestyles. It's plausible that these eccentricities have historical continuity in ancient myths.

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