

Indian Mythology as Fiction to Attract Young Readers

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Abstract – In the past Malgudi Days, Ruskin Bond's accounts or Amar Chitra Katha series were considered as fundamental in the advancement of youthful grown-up and youngsters' writing in India. That was, nonetheless, way, thinking back to the 1970s and 1980s. We have seen the development of a huge assortment of 'new writing' as chicklit, realistic books, investigator fiction, raw fiction, grounds fiction and the most recent participant is by all accounts 'Youthful Adult Fiction' or 'YA fiction' as it has come to be known. The youthful perusers are searching for new, clever stories where history, mythology as well as cultural/policy centered issues are converged with the story. The 16-28 age includes a vital piece of perusers and whatever the story, it must have components and issues that allure for them. These are generally stacked with simple jargon, loads of nearby references and flavors. Accordingly, we have seen many first time writers followed by huge number of youthful grown-up perusers. Mythology and fables has been the actual underpinning of many societies and civic establishments. The legendary stories across societies are considered an encapsulation of convictions, qualities and methods of reasoning that serves the public interest of individuals. In the Western writing The Bible is the constituent of Christian qualities and methods of reasoning. Then again, in Indian Literature the Puranas-The Mahabharata and The Ramayana is embraced as the encapsulation of Hindu strict edicts.

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INTRODUCTION

Mythology and old stories has been the actual reinforcement of many societies and human advancements. The legendary stories across societies are seen as an exemplification of convictions, qualities and ways of thinking that serves the public interest of individuals. In the Western writing The Bible is the constituent of Christian qualities and ways of thinking. Then again, in Indian Literature the Puranas-The Mahabharata and The Ramayana is embraced as the encapsulation of Hindu strict decrees. The legendary characters are the emblematic portrayal of these conventional qualities and are considered a social signal of the country. The scholars across the world allude back to their traditional mythology to resolve contemporary issues by re-evaluating the past in the light of the present. The 20th century artist and pundit T.S Eliot in the exposition "Custom and Individual Talent" named it as, "pastness of the past will be available later on." The utilization of legends in writing is anything but another peculiarity and this practice was started by Homer's Iliad and Odyssey. The legendary characters and subjects in Greek mythology were described in history as emblematic portrayals of social convictions, qualities, biases and methods of reasoning. In this manner, the mythology is lasting and continues to fill as far as viewpoints and undertones. Regularly the legends are radiant with rich topics and

account structures. The abstract specialists from each age utilize these topics and structures in their craft.

Composing dream books, particularly for Young Adult perusers has been the fury for some time now. Particularly topics that are fixated on strict legends are exceptionally searched out nowadays. In a furor to attract crowds and to build book deals writers are sum to compose ungodly substance and overwhelmed with passion to make new contentions. The 'Lakshman rekha'(moral limit) of what can be scrutinized and what not to be condemned is discussed each day. Strict convictions are continually addressed and changed as religion itself is only an endeavor to get God and holiness. Be that as it may, all convictions can't just be excused as strange notions as certain convictions are the actual reinforcements of the said religions. Hence, modifying folklores must be characterized, be ordered and be defended. This article is an endeavor to characterize and group the different types of modifying works that depend on antiquated and old folklores. This article conjectures that first and foremost, 'returning to mythology' signifies composing books on set up fantasies such werewolves, vampires, etc, also reworking books on legends of dead religions or obscure strict practices ought to be characterized as 'restoring mythology'

lastly, addressing, comparing, rethinking, altering and recalibrating the strict legends and in outrageous cases, totally changing a set up fantasy for setting up fairness, majority rule rehearses and other honorable ideas ought to be called 'recreating mythology'

Scholars like Raja Rao, R. K. Narayan and Shashi Tharoor have utilized Indian mythology, utilizing it in various settings via retelling and updating them for their own particular scholarly reason. Raja Rao's *Kanthapura* is likewise an extraordinary illustration of legendary transformation as the Gandhian upset is depicted as far as Ram (Gandhi) driving his military to save Sita. Likewise, R.K. Narayan has utilized legendary subjects in his various manifestations and composed different adaptations of *Ramayana* and *Mahabharata*. R. K. Narayan explained the philosophy of dharma of Hindu religion in mythopoeic terms. Narayan's fictional universe of *Malgudi* presents a distinctive and practical image of South India yet the characters and circumstances bear the stamp of Indian mythology, in that the fantasy of *Bhasmasura*, oneself obliterating evil presence, has been utilized innovatively in *The Man-Eater of Malgudi* by Narayan.

Indian scholars have appointed alternate points of view, implications, and undertones to the conventional fantasies by utilizing originals of amazing legends, images, character types and topics. Since the time the legends have been introduced in heap structures in various translations, strong fascination has been created in investigating current retellings and variants of the crude fantasies. For the most part seen as —a customary story starting in a preliterate society, managing powerful creatures, predecessors, or legends that fill in as early stage types in a crude perspective on the worldll (—Mythll 742), fantasy is additionally —a genuine or fictional story, [with] repeating topic, or character type that requests to the cognizance of individuals by exemplifying its social standards or by giving articulation to profound, regularly felt emotionsll (—Mythll 742). It is in this last option sense that fantasies proceed to move and stir up the contemporary author's inventive motivation posturing for him/her the test of breaking down, addressing, countering or undermining the evident or potentially covered philosophy by retelling or revisioning the legends being referred to.

In Amish Tripathi's *The Shiva Trilogy*, the story returns to a few Hindu folklores. In his first novel of the trilogy *The Immortals of Meluha* itself, Amish Tripathi announced that all Gods were once people; it was their deeds in the human existence that put them on the map as Gods. Amish revive the Hindu fanciful substance *Amrita*, the solution of the existence of the Hindu Gods, as a medication. The *Meluha* society is undying and without all infections in light of burning-through *Amrita*. At the point when the head of *Guna Tribe*, *Shiva* drinks the mixture his throat transforms into blue and consequently accepted as *Neelkanth* by *Meluga* clans. Hindu mythology clarifies that Lord *Shiva* drank *Universe's* severest toxin grew by the blessed snake *Vasuki* to save the Creation.

Mythology in Storytelling:

Legends or Mythology, a story or assortment of stories assembled as an epic or a purana have been a wellspring of interest as well as motivation for scholars and perusers from everywhere the world. Through ages, various stories in Indian mythology have been passed from one age to another either by overhearing people's conversations or through painstakingly put away records of something similar. The narratives in Indian mythology are best in strong messages to the perusers and affecting their character. The goal of Indian legendary stories is to pass on inconspicuous realities, rules and laws to direct our day to day routines. There are normally different stories clarifying a similar truth, event or celebration with every form being directly in its own legitimacy. It is an aftereffect of normal development that the narratives have gone on through ages. Across topographical contrasts, fantasies taken from the *Vedas*, *Puranas* and the *Itihasas* hold their unique plan, adding nearby flavor as far as language, symbolism, and so on

There has been a striking reaction for these stories in the Indian abstract market. These stories have made a gathering of ardent perusers as well as have demonstrated as a legacy of Indian culture and protected it with each retelling. We see that mythology has turned into a famous type in English writing just as Indian TV serials which depict these stories in an exceptionally sensational and imaginary manner. While the first source and the tale of the past continues as before, the style and the methodology has changed, with the attributes exceptional to our time. The buyers just as the makers have become more current and levelheaded in their standpoint towards this class. Individuals have begun to scrutinize every one of the fundamental plots, the storylines just as the 'Divine beings' behind the narratives in mythology. They continually are looking for science and thinking behind them.

OBJECTIVES OF THE STUDY

1. To study on Rise of Mythological Fiction
2. To study on Ancient mythology in modern avatars

The Rise of Mythological Fiction

The majority of us know about the wide framework of the *Ramayana* and the *Mahabharata*. Accordingly, it isn't to be expected that perusers like to peruse legendary fiction which depends on these accounts. All things considered, it is the default setting of an Indian adolescence!

The retelling of well known stories has forever been famous in provincial dialects. *Irawati Karve's* *Yuganta – End of an Epoch* is an intriguing examination of the *Mahabharata's* characters, which

was at first written in Marathi way, harking back to the 1970s and later converted into English. Albeit these retellings have been all the time around, as Ashwin Sanghi says in a meeting, the curiosity lies in utilizing English to pass on them.

During the 1990s, Tara Books distributed Mahabharata – A Child's View by Samhita Arni in English. A 12-year-old's perspective on the epic was a significant clever thought yet somewhat forward thinking. The pattern maybe set in the mid 2000s when a specific dream book advertised as a youngsters' book began causing ripple effects in the West. The story of a little child who goes to wizardry school and battles the malevolent, twisted Voldemort engaged grown-ups and kids the same. Considering its fame, maybe India also was rediscovering her own accounts of imagination through the plenitude of fanciful stories.

Ancient mythology in modern avatars

There are dissipated pointers — well known visitor appearances by Chhota Bheem at birthday celebrations for thrilled 10-year-olds, features that report Baahubali's thundering, pounding film industry achievement; north of 4,000,000 YouTube perspectives and counting for Sujoy Ghosh's short film, Ahalya; the unquestionable spot of high standing that Amish Tripathi's Shiva Trilogy has in pretty much every book shop in the nation, lastly, the excitement with which each of these is talked about, examined, censured and lauded, yet never overlooked. Dissipated, indeed, however these markers are additionally associated in a manner that appears to demonstrate that by and by there is a rush of makers and buyers plunging into the rich well of Hindu mythology that never appears to dries up.

What then, at that point, is diverse today? Each age accompanies its own understandings and approach, as does our own. The account that characterizes us, or if nothing else a part of us, exists in this methodology. Today, as we see distributors with long, apparently ceaseless rundown of fanciful fiction and well known TV shows and motion pictures rotating around characters from our epics, we see that as while our unique source may be equivalent to the one utilized by those before, both our way to deal with it and the manner in which we burn-through this class has changed, with qualities extraordinary to our times.

Regardless, in writing the shift has been an extremely conspicuous and clear one. Tripathi develops his articulation about the mythology kind in provincial dialects and says that till as of late, not such a large number of books of this sort were distributed in English in India. "Was that in light of the fact that the Indian English-language distributing industry would have rather not distribute such books or the Indian English-language perusers would have rather not perused such books? I don't have a clue. However, what is great presently is that today the class has become famous in English too." Westland's CEO

Gautam Padmanabhan further clarifies how this change has come to fruition. "At first all Indian distributors were focusing on just the English instructed tip top that experienced childhood with a staple of imported writing. Our first influx of authors in English generally came from this segment. The last 10-15 years have seen the rise of a bigger gathering of individuals who didn't grow up with English as a first language and are along these lines more alright with journalists who compose English utilizing a more Indian expression. The topics that these scholars tackle likewise appeal to the goals and interests of this arising segment. These writers sell far in overabundance to the prior rush of Indian scholars. Strangely their works function admirably when converted into different Indian dialects."

Feminism in Mythological Fiction

The Ramayana and Mahabharata are extremely male-driven stories however presently as the Indian lady was developing more liberated, this strengthening must be reflected in fanciful fiction as well. Ladies characters who filled in as quiet onlookers in these epics were currently given the voice to air their perspectives and portray their variants.

Draupadi's powerful persona and Sita's enduring nature comes to the front in The Palace of Illusions (Chitra Divakaruni Banerjee) and Sita: An Illustrated Retelling Of The Ramayana (Devdutt Pattanaik). The class fuelled the development of the fundamental characters as well as of fringe characters like Sita's sister and Karna's better half who were highlighted as significant characters/heroes.

Easy To Read and Enjoy

One reason for the ubiquity of the class could be on the grounds that these authors are more open to the Indian peruser. Rather than producing Booker Prize works of art which were "hard peruses", these books have spoken to mass perusers who can now partake in a story that is immediately recognizable yet convincing.

Also, this age is quiet with the English language and the writers who compose for them know about it. Tripathi has regularly drawn fire for his absence of scholarly language, yet it can't be rejected that that is one reason why his books are taking off the racks. His fans are obviously not searching for a scholarly understanding encounter. The narratives are composed only for delight however it is the viewpoint that requests to the cutting edge Indian brain. In that lies their appeal.

A few significant models in this classification can be talked about as under: In The Immortals of Meluha – the first of Amish Tripathi's Shiva Trilogy, Shiva is a customary fighter who defeats his own evil presences and difficulties to obtain the title of Mahadeva. Peruser Suhasini S. says, "The book associated with the majority since it had basic way of

thinking and its focal hero Shiva didn't have a divine resembling picture, he was more similar to an everyday person. It was more clear the person and history related with the period through his battles and persona, which makes it an exceptionally fascinating read also." Amish Tripathy's presentation His introduction work, 'The Immortals of Meluha', turned into an unexpected hit; a reconsidering of Hindu mythology that will eventually include "The Shiva Trilogy," it proceeded to sell 125,000 duplicates in 2010, making it one of the top selling fiction titles of the year. It rotates around the personality of Lord Shiva, who as indicated by Hindu Mythology is the God of Destruction yet here he is depicted as a legend in the entirety of his mankind who is doing things which are particularly possible by everybody.

The Changing Nature of Stories in Mythology

With regards to Indian mythology and its inseparable relationship with Indian writing, it is exceptionally protected to accept that in a nation like India where there isn't a very remarkable chronicled custom – dissimilar to as one tracks down much in plenitude in the Western world- - legend has turned into a strong instrument of safeguarding of both history and culture. (Jhanjhnodia, 2015) C. N. Srinath (2003) properly contends that such an inescapable, permeated legendary environment has been dynamic in nature with an extraordinary potential to converge with and even shape contemporary reality.

The essayists today attempt to en cash the lavishness of Indian mythology and exhibit the greatness in the advanced occasions. The most punctual model would that be of Raja Rao who composed the clever *Kanthapura* (1938) during the opportunity development. His novel was with the end goal that his characters mixed in to make mindfulness among individuals against the British. Assuming that the *Ramayana* is a portrayal by holy person Valmiki, the *Kanthapura* - - with the opportunity battle as the setting - - is described through the persona of an elderly person of the town. The legendary story of Ram's triumph over Ravana runs equal in the novel just to build up the timeless confidence in the triumph of good over evil. (Jhanjhnodia, 2015)

Mythology in the Modern & Post-Modern Society

Modern theories on mythology summarize the branch as that which clarifies the profound capability of people and social orders. Likewise contemporary scholars say that legends investigate normal models and clarify mind designs particularly comparable to the sets of contrary energies like great and awful, ethicalness and bad habit and so on It is an obvious sign that the retellings in legendary stories are an impact or a reflected picture of the period where they should be. While we have Valmiki's *Ramyana* that pre-dates the old period, R.K. Narayan's *Ramyana* and its brief tales in the pre-modern period; we presently have new modern and levelheaded ideas in these stories like

Amish Triparhi's *Scion of Ikvaku*. These are just a few models however content is been delivered over and over once more, and each time there is another face to our surely understand stories.

CONCLUSION

The fundamental structure of this review was to investigate the works in mythology and how they are retold in various manner each time in design. The analyst presented how retellings in mythology began in the underlying modern stage and how with time, the idea of the narratives began developing; changing each time. For this the review, the center component was the book *Sita: An Illustrated Retelling of Ramayana* where writer Devdutt Pattanaik retells the epic according to Sita's viewpoint enrolling every one of the understandings of *Ramayana* like a reference book. The review addressed the essential issue of the exploration: The pith of mythology stays flawless regardless of whether the accounts and retellings are changed. There is a steady interest for fanciful and authentic stories remembering the social variety of the country Some particular marks of how legendary retellings are told and why the pith of the first story actually stays unblemished. Yet, there can be a few additional major problems that can be managed by doing additionally investigate. Does this resurgent premium in mythology, regardless of whether in fictionalizing or deciphering it, represent the expanding pride and legacy? Does this make strict and standing legislative issues? Will these Hindu retellings lead to an ever increasing number of policy centered issues? While we have checked out all the investigates and studies done in the area of mythology, it is noticed that very little is considered on how and why the accounts in mythology are returned to and appreciated over and over once more. The majority of the exploration done there works affected by schools of writing, humanities and woman's rights, yet none of these response the inquiry regarding how the pith of these accounts stay unblemished in the hearts and psyches of perusers. This examination will cautiously check out these focuses with a substance investigation of the book *Sita*, a book composed by writer Devdutt Pattanaik. While this book is somewhat of a scenery and a reference book to every one of the current types of *Ramayana*, it additionally structures how this epic is as significant and actually that genuine of *Mahabharata*.

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