

An Analytical Approach in the Study of Unostentatious Vibrant Sita in the Novel of Amish Tripathi's Sita: Warrior of Mithila

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Abstract – Myths help us appreciate their traditions and customs. The western myths are mainly drawn from Greek and Roman myths. In India, we have our own Ramayana and Mahabharata, Vedic stories, Upanishads, etc., which have been made accessible to us since our early days. The dilemma is that we do not really comprehend them, since the whole tale is not told but just some sections. Indian myths are predominantly patriarchal and women assume marginal positions, while the epic core is more about the behavior of these women. Modern mythological myths give a different impression of the characters of the women of these epics. Amish Tripathi's Ram Chandra Sequence is such a strong revisit to Ramayana. Scion of Ikshvaku, which deals with the past of Ram, and Sita: Warrior of Mithila, who deals with the tale of Sita, will be the first novel in the book. Amish plans to compose the series in the tradition of multilinear narrative. These two books are accompanied by additional books that combine the tales of the main characters. The aim of this paper is to examine the analysis of Unostentatious vibrant Sita in Amish Tripathi's novel Sita: warrior of Mithila.

Keywords: Sita: worrier of Mithila, Amish Tripathi, analytical approach;

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INTRODUCTION

Myths are the popular myths of centuries that have become enigmatic and powerful. The fluidity of myths allows authors to reshape and change the myths so that characters and events become more transparent. Mythology has everything to do with our own humanity and the ideals that people can instill in a changing future. Mythical tales are commonly believed, and they can easily be linked to our personal experiences. They represent our own roots and the cultures and customs which have long been forgotten in our community. Ramayana is an ancient epic which forms part of every Hindu home and is known to everyone as Ram's tale. Sita is an iconic character in Ramayana and has historically been seen as Lord Rama's chaste and virtuous consort. The characteristics of the wifely submissiveness and devotion of Sita have elevated the characteristics of various female characters like Draupadi (Mahabharata's main character after Pandavas). This paper focuses on Sita's position in two popular works by Amish Tripathi and Volga. Although Ramayana's tale is not unknown, Sita is presented in a different light by these two books.

ABOUT: AMISH TRIPATHI

My dissertation thesis comprises of Amish Tripathi's novels 'The Shiva Trilogy' from the Indo-Anglican category of writers. An Indo-Anglican writer is a collective of Indian authors who write in English. Amish Tripathi is an Indian and writes in French. He launched the series in 2011 and became established. While he is not a really good writer literally, his writing is so appealing that young people read it with great interest. This series explores multiple issues such as Indian mythology, culture, philosophy, community, etc. It is important to speak in English about Indian writings before moving to the main subject. The authors of the English-speaking countries write in English, but their writing is not published in English but in US, Canadian or Australian language. Many authors like Kipling, Buck Perl, etc. who want to write about India are labelled as American authors. Amish Tripathi was born in Mumbai in 1974 and was educated in a middle-class home. His father was an architect employed for the well-known building firm L&T, and he is still enthusiastic about music. Amish's family is a Benares faith family. Benares is a holiest city with a long religious history, people worship Lord Shiva. Amish is also an ardent Shiva devotee. He was a Sanskrit scholar and a Benares

pandit. He claims that his great-grandfather and his very devout parents have learnt much of his Hindu theology and faith. His background with his family gave him materials to write his books while his schooling and work has allowed him to sell his novel. Thirty-eight years ago, IDBI Fortis Life Insurance, former National Boss, Publicity and Product Manager (now IDBI, Federal Life Insurance) is now publishing for a million dollars. He had little desire to become a writer throughout his youth. He was an educated undergraduate, graduated in science and then went to the IIM Kolkata MBA. During his work, he travelled by car to his workplace for two three hours and thought about using his leisure. It was not simple to start, first he wrote illustrations and then created summaries of each chapter. His wife later boasted about him, and eventually he made his books, "THE SHIVA TRILOGY." Amish reside in Mumbai with his wife and son Neel. During his visit to the Jaipur literature festival, he quotes from Rig Veda's Hindu scripture.

"Reality is one, however like all wise men realize it. God is one, but in many respects, we should approach Him. He claims he lives this philosophy; he frequently prays pictures of the Muslim Kabba, Mother Maria, Gautama Buddha, as well as the symbols of several other faiths, in his pooja room at home, apart from Lord Shiva's idols and other Hindu gods. The trilogy has now become the highest selling book series in the history of the Indian Publisher, with 1.5 million printed copies and over Rs. Forty crores in revenue. Chennai publisher Westland Ltd. The magazine Forbes India projected the earnings of Tripathi at Rs. Ten Crore

SITA: WARRIOR OF MITHILA

Sita: Warrior of Mithila is Amish Tripathi's sixth novel, Amish verse's sixth and Chandra's second book. It was written on 29 May 2017. The Ram Chandra Sequence is a retelling of the Ramayana, India's most famous epic. Each book in the series focuses on a significant Ramayana character. Sita: Mithila's warrior is based on Sita's narrative.

On a journey, Janak and his wife Sunaina, King Mithila found a child on the route, protected by a buzz. You take the infant and named her Sita, since she's been found in a furrow. As a youth, Sita is sent to Rishi Shvetaketu's ashram for research. She knows about combat arts and knows about various things. She also made friends with Radhika and Hanuman, the Vayuputra, her cousin — Lord Rudra, the previous Mahadev's tribe. When Sita is 14, the leader of the Malayaputra group, Maharishi Vishwamitra, who represents the next Vishnu, will visit the ashram of Shvetaketu. Impressed by the abilities and experience of Sita, he selected her as the seventh Vishnu but requested her to stay hidden. Sita also gains the confidence of Jatayu, a Malayaputras member of the Naga.

After Sita returns to Mithila, Sunaina's death is robbed of her mother. She must also look after her younger

sister Urmila. With Janak engaged in spiritual activity, Sita became Mithila's Prime Minister. With the aid of her childhood friend Samichi, who worked as police head, she is able and does several changes in the kingdom. After the financial situation of Mithila had stabilised, Sita visited the capital of Agastyakootam in Malayaputra to begin practising in the next Vishnu. But it begins to believe that Vishwamitra selected Rama, the prince of Ayodhya and the son of King Dashrath, Indian supreme ruler. Via Radhika she became aware that Ram was regarded by his tutor Rishi Vashistha — the old Vishwamitra friend — to be the next Vishnu.

Sita plans to marry Ram through a Swayamvar, but he is really angry to see that King Raavan of Lanka and his brother Kumbhakaran have already been here. She manipulates Vishwamitra to declare the name of Ram as the first sponsor. Ram wins Swayamvar and marries Sita, while Urmila is married to his brother Lakshman. The next day, Raavan besieges Mithila with 10,000 troops and Ram is compelled by Vishwamitra to use the Asurastra biological weapons, while Lord Rudra is barred from using them. The Lankan army has been defeated and Raavan escapes Pushpak Viman, his aircraft. Ram goes back to Ayodhya and agrees to exile for 14 years for violating Lord Rudra's order. Sita refuses Vishwamitra pressuring Ram to use the arms and never talks to him. She joins Ram in exile with Lakshman, but lists Jatayu and his men to defend Ram and provide the Trio with an anti-aging drink Somras.

During their exile, several things happen and thirteen years fly by. One day, with Ram and Lakshman hunting out, Raavan and his soldiers raided the camp. Sita runs to assist a Jatayu injured, but loses the battle against too many troops. She is unwittingly brought into the Pushpak Viman. When she is aware, she wants to destroy Raavan in the car, but a woman draws a sword to her throat prevents her. When Raavan is alerted, Sita turns back and is surprised that Samichi is here.

ANALYTICAL APPROACH OF SITA IN THE NOVELS OF AMISH TRIPATHI

The Indian author Amish Tripathi is famous for his novels The Immortals of Meluha, The Secret of Nagas, The Oath of Vayuputras, The Warrior of Mithila and the Scion of Ikshvaku. His first three collections form the Shiva Trilogy, and the second two are the first two of the five Ram Chandra series novels. The Shiva Trilogy was one of India's most quickly sold publishing series, while the Ram Chandra Series is the second highest sales book series in Indian publishing history. His first non-fiction novel, Immortals of India, was recently released. Chikermane of Swarajya magazine writes that Amish's presence goes beyond books, his books go beyond literature, and his literature is rooted in the Bhakti ideology that gives strength to his passion for India. 'Volga' was also her elder sister's name and she died an untimely death when she was

seventeen. Lalitha Kumari. In his college days, Volga was an influential participant of the Students Federation of India (SFI) and later became an offshoot of the CPI. She then quit politics and dedicated herself in the Telugu to propagating feminism among the Telugu readers through her advocacy and writing in 1980, disappointed by the party's oppressive approach towards women. Volga's almost fifty publications comprise seven novels, six short stories, nine written volumes, 12 English translations, six books on literary criticism, and three theoretical feminist works. Sita: Amish Tripathi's warrior of Mithila is the second segment of his Ram Chandra series. We are aware that the old versions of Ramayana include Valmiki Ramayana, Adhyatma Ramayana, Vasistha Ramayana and the regional versions such as Ram Charitamanasa from North India, Kamba ramayana to Tamil Nadu and Adyatma Ramayanam Kilipattu. There are unnumbered versions of Ramayana. Unlike all of these, Amish alter the initial copies significantly. The book is based on women from the life of Sita, a foe, masculine, and undaunted fighter. Ram only occurs in the center of the novel as a narrator and is younger than Sita. When faced with the epic, the whole book is topsy-turvy. In a furrow protected by a vulture, King Janak and his companion, Sunaina, found Sita. They took her as their elderly daughter as a childless couple and made her the Queen of Mithila. She was trained as a powerful and valiant woman and sent to the ashram of Swenthakethu Rishi, to practice martial arts. Mahamuni Viswamitra planned to become the seventh Vishnu to preserve goodness in society. When Sita learned about Ram, she was thinking to marry the other nominee for the same position, so they might work together to improve the country. Marriage for her was not just her husband's duty but also the duty of community as a whole. Sita finds Ram as a co-partner in her mission to the country, distributing their roles evenly. Ravan, the mighty Lankan, was also asked to abandon the day of Sita's Swayamvar, but was guided to embarrassment. Ravan launched a war when Ram used the biological agent 'Asurastra' accidentally, which according to the rule of Lord Rudra was banned. After this action, Ram, Sita and Lakshman preferred 14 years in the forest of exile. They remained in the forest to conquer the obstacles they faced. Woefully, Ravan kidnapped Sita in the thirteenth year of Vanavasa. Before her lay unconscious, she battled hard and was kidnapped by Ravan at his Pushpaka Viman. She once regains her consciousness she wants to destroy Ravan but is confiscated by a lady who was her childhood friend Samichi. Janak says to Sunaina, "Yes at the beginning of the book. Solid and lovely. Like you" (Tripathi). Janak was proud to adopt a girl like Sita as a father. She grew up to be a brave woman without femininity and less caring with her looks and appearance. The first moment she gets humiliated about her appearance was when she fell in love with Ram. "She touched and twisted a war mark on her forearm. Her scars became a source of pride. Only. Only. Are they making me look ugly? While Sita became mentally weak after Sunaina's passing, she

never attempts to expose it to anyone. Instead, she became both her sister and father's help net. Thus, from a younger age Sita was willing to cope with court problems and take control of her little sister. When Sita tells her sister, Sita was a guiding light: "Life is not about what we desire, but what we have to do. We really don't have privileges. So, we have roles" (Tripathi). She was also transparent in her marital ideology as she told Ram, "You share my destiny, I share yours. This is real marriage". In the success of Volga, Sita is a single mother who raises her sons herself in the residence of St Valmiki. She was refused by Ram, the ruler of Ayodhya even after he released Sita from Ravan, Lanka's demon king. Volga has continued the flourishing tradition of Telugu literature, presenting Sita and other ignored female characters from Ramayana in a different light presenting their expectations of the men of their life. Ramayana doesn't inform us about the Ahalya, Surpanakha, Renuka Devi, Urmila and so on desolating ladies. Yet Volga is doing it in this book. We see here a particular Sita, a hopeless and abandoned mother who searches for inspiration and is free from the advice offered to women who are similarly desolate. Sita encounters each of these characters she once knew on the road of her life. Her anger for Sita came to an end when she encountered Surpanakha after years and her kin. From it she discovered the importance of self-exploration and satisfaction, not just because her children are brought up, but also because they are found. They also strike a connexion of sisterhood in search of self-realization, as mature people. Ahalya, shows her the complexity of the common concept of women's faithfulness. Sita was once warned about the plight of women by Ahalya, but she got stronger proof of it when Ram challenged Sita to show her chastity. She raises her to cheer herself, when all is positive and will aid in the self-realization process. Sita has had an indelible encounter with Renuka Devi. Renuka Devi was a survivor of the violent assault on her son, as his father commanded her to kill for suspicion of her chastity. Sita considers the guidance helpful as it is time to move her children to Ram. Sarcasm was obvious from Renuka's voice when she said: "If they recognise that their paativartyam and loyalty are like those sand pots, they would live in peace-" (Volga-, 50). She understood that the knowledge of life is not meant for a specific age group when she encountered Sita's younger sister Urmila. While Urmila is younger than Sita, she is illuminated and scholarlier than Sita. She tells Sita: "Each trial is intended to release you from Ram. In order to protect yourself. Combat, meditate, look inward before you discover the reality you are" (Volga, 81). Mythologies also discuss the topic of good over bad, where good over bad dominates. To fulfil this technique, a male-centered character with several sub characters is hired. However, there is mainly no powerful female character or no involvement in these epics. We include women that are often worshipped and idolatrous. But they're not strong enough to overdo

a male equivalent. Male characters also sketch female, often quiet, emotional characters. This generates a frail and challenging picture of women. We have seen women serving men since ancient times in Indian settings, while they display tremendous emotional perseverance and innate adaptability to their circumstances.

RECREATING THE MYTH OF IDEAL WOMAN IN AMISH TRIPATHI'S SITA: WARRIOR OF MITHILA

Literature tends to reshape itself. New powers grow over a long time in any social creation and the old powers continue in power well though the new forces become powerful. Indian writer explores their old history in fostering literary art in English. Myth has both intrigued and tested the authors' imaginative minds. New young authors including Priti Shenoy, Chetan Bhagat, Amish Tripathi, Durjoy Dutta have given Indian fiction a new face in English. India has entered a new stage in its growth, i.e. the emergence of mainstream literature – common man's literature. Amish humanized Lord Shiva in his Shiva Trilogy. Although his next sequence with Scion of Ikshvaku and Sita: Mithila's Warrior seeks to retell the Ramayana. The paper discusses the mindset of Amish Tripathi, the consort of Lord Ram, in the old style of ideal Sita. He proposes a new Sita paradigm as a paradigm for contemporary people.

Mythology in Indian is perhaps the most commonly used and valued in any century and genre. History reveals that Indians of all ages, periods and locations and dynasties share their fervent ambition to enrich their awareness of myth, myths, legends and folklore. Irrespective of affiliation to the modern period, Indian mythology and its various parts are focused on the entire Indian literature, which in itself is observed as a literary type. Myth has long intrigued authors' imaginative minds and threatened their serious faculty. This obsession with myth – be it making a new one or redeveloping the old one – can be gauged by recognizing the connection between the author's purpose behind myths and their working as cultural documents within the continuously evolving sense of culture.

In the Indian scene, the launch of English has revamped virtually every genre from theatre, mystery, romanticism, disaster, to non-fiction and poetry. Indian writer explores their old history in fostering literary art in English. To catch the ethos and sensitivity of India, they have returned to India's rich heritage. Indian writing in English has grown to a multitude of interconnecting genres that express Indian lifestyle and Indian values in an adopted, English language. Thanks to colonialism and English teaching in schools and universities, the number of writers and the audience are growing in English literature. Writers nowadays strive tirelessly to read and revise old stories so that the new readers will get more impregnated and linked. Indian English has earned

foreign popularity from Tagore to Naipaul. New young authors including Priti Shenoy, Chetan Bhagat, Amish Tripathi, Durjoy Dutta have given Indian fiction a new face in English. India has entered a new stage in its growth, i.e. the emergence of mainstream literature – common man's literature. The traditional method of reconstructing mythological tales consists of reconstructing stories and characters according to the meaning. The new wave of authors such as Amish Tripathi, Ashok Banker and Ashwin Sanghi have recently played with mythology by combining mythology with fantasy mode. These authors modernize the Indian mythology of such executions.

Mythological trends in Indian literature have first been seen in the two epics, Ramayana and Mahabharata, with its most prominent and fateful traces. These monumental epics and its various plots, sub-plots and additional tracks differentiate these two from any other mythological sequence in ancient Indian literature. Indeed, Indian literature has many forms of mythological character and their portrayals are also significant to contemporary Indian culture. It is challenging to twist the fragile cloth of the epic and then compose it to fit contemporary times. But in this genre Amish Tripathi is secretly professional.

Amish Tripathi, born on 18 October, is an Indian author who authored Indian history's fastest-selling film. His novels The Immortals of Meluha, The Nagas Hidden and The Vayuputras Oath are part of a Shiva Trio collective. Ikshvaku and Sita's Scion: Mithila's Warrior are two books in the first five books of the Ram Chandra series. The Shiva Trilogy was Indian publication history's highest selling book series and the Scion of Ikshvaku is 2015's fastest-selling novel. Amish recently published his first book on non-fiction, Eternal India.

Amish humanized Lord Shiva in his Shiva Trilogy. Although his next sequence with Scion of Ikshvaku and Sita: Mithila's Warrior seeks to retell the Ramayana. Ramayana formed the love for the empire and strength and the loyalty of a wife to her husband or the brother's affection for his elderly through the creation of Rama, Sita, Lakshmana, or Ravana as a demon and his ambition was praised in verse and poetic language to render the authors almost legendary and mystical. All Tripathi's books so far are focused on Hindu myths, sometimes confused with Hindutva-infused western politics. With unknown eyes, he may be called a member of the right wing. He says, He states,

I'm squarely in the heart. Instead of foolish yelling, I agree we need discussions in a democracy. I respect LGBTQIA (Lesbian, Home, Bisexual, Transgender, Homosexual, Intersex, and Asexual) rights, and I'm all for equity in terms of status, ethnicity, race and faith. I am proud to be an Indian. Remaining blind to our failures would not lead us closer to growth. (Chronicle of the Decan)

Tripathi's *Sita: Mithila's Warrior* (May 2017) aims to represent Sita, Lord Rama's consort, and the Hindu Goddess Sri Lakshmi's Avatar, who signed positive symbol, good fortune, wealth, achievement and happiness. She is known as a child of Mother Earth, made by the union of the king and the soil. She reflects the vitality, prosperity and well-being of the earth. Sita was a highly respected Hindu figure. She is known as the paragon of all Hindu women's spousal and feminine qualities. She was depicted in numerous books, tales, drawings, films and modern media as an exemplary daughter, an outstanding wife and an exemplary mother.

Many books try to retell Sita's perspective, particularly in times which specifically pursue overall feminist perspectives. One of the most famous was Ramayana, Samhita Arni's graphic novel *Sita*, Sita's Devdutt Patnaik, Ramayana's Animated Retelling, and Sita's Liberation of Volga. However, they all manage to roll their stories inside Sita's borders as a sufferer, Sita as a choiceless, Sita as a competent individual, within the context of set circumstances in which she finds herself. A whole set of works attempt Sita's opinions, but are simply a regrettable source of the misconceptions she has been exposed to.

For the first time we get the Sita we earn in Amish Tripathi's *Sita: Warrior of Mithila*. Sita is both a producer and a destroyer. She influenced the destinies, not only her own, but those around her and of her clans, Malayaputra here, who relied on her and worship her, and Scion of Ishvaku herself, Lord Ram. Amish's Sita is a sticky, skull-filled, knife-throwing, fiery, tempered military strategist with little terror, with the qualities with expertise to be called one of India's best statesmen and leaders. It was only when Amish cleaned out Sita's current world and redesigned it that we learned how badly we need to fill the gap: her birth, her roots, her relationship with her adoptive parents, her friendships, her own policies and her culture. Tripathi says in an interview with Akhila Damodaran for Express News Service, "*Sita-Mithila's Warrior* is not a Sita Devi's Ramayan. It's Lady Sita's own stories. She's the lead character, the hero. And Lord Ram comes as a character in the last one third of the novel. "I depicted Sita as a warrior, a powerful woman," he continues.

Amish feminism is that it protects the Ramayana from the lack of women's envy and empowers with great intent, perhaps the vilest of women. Manthara is a mighty businesswoman who needs vengeance that nobody can bear over her. Queen Mother Sunaina sets Mithila's agenda. The hater Samichi, who represents Sita, is the leader of a predominantly male police force and then the Premier.

The book functions through numerous scales. The conventional one, which contextualizes the Ramayana itself and the current, binds modern India. Jyothi Singh's gangrape and the release of the young rapist, the beautiful secret force of Annapurna Devi's voice

and the lurking challenge of ISIS, like Jallikattu, are all present on the sociopolitical stage laid down. His depictions of battle, the human body in fighting, and strategic spring to action are most exquisite. The tale starts with King Janak of Mithila discovering a girl in a field deserted. She is curiously guarded by a wolves' vulture. King Janak adopts her but he didn't wonder if this orphan girl is going to be the one required to shield the sacred nation of India from King Raavan's demonic impulses. It follows Sita's upbringing, her marriage with Ram, and her 14-year exile, followed by her husband Ram and his brother Lakshman. Sita has been praised from the beginning as a perfect woman; one who serves her husband even checks the universe by burning herself. The tale of her kidnapping and her trust in her husband is all too well known. Most of the latest Ramayana interpretations, such as the TV series, depict Sita as a modest, submissive lady. But Amish's Sita isn't the usual Sita that we hear of. She is Mithila's princess, a warrior and the Vishnu picked, who will wipe out any devilish aspect in the universe, like Raavan.

Amish has done something other feminist tomes can do – it offers Sita its own name. In the last quarter of the novel, Ram comes only. Moreover, he supports Sita's main religion. Sita arrives by herself riding her steed. Maybe she was born in such a circumstance, but she prospered as her tool. The company of women she rises doesn't sigh. This is Bhoomi, Rishi Shvetaketu's disciple and Rajguru Vishwamitra's favorite, Janak's religiously oriented daughter, and pragmatic Sunain. Sita is here. At first Sita appeared stubborn, but she eventually flourished towards her responsibility. She confronts the trauma bravely as her Empire accuses her for the fall when she offends her uncle Kushadwaj. Her temper is called upon to regulate, when she grievously wounds a young boy in the slums. At a very early age, she is assigned responsibility for her tribe, her delicate sister and her father, who relies entirely on her. She is no unwilling wife to be of a Lord prince, but a woman who chooses a political coalition ideally tailored to her mission. She possesses her faults, creates her collaborations, and charts her treasons.

Sita in Ramayana is quite significant. Her deed of quitting the safety line to mask Ravana as a Brahmin rather than as an optional benevolent act is treated as an obligation to be carried out. Then, the incidence of Sita declining to return as a simple thief to Hanuman shows her in a favorable light, albeit not as a Head of State, but as an ideal lady. This stands in sharp contrast to Lord Rama, who is often depicted as the perfect King who, in addition to being a perfect wife and son, was fair and often cared of his subjects first.

Yet Amish generates this myth again. As his Ram doesn't want an average gal, he wants a lady who can cause him to admire her. "Ram didn't want an average woman to we'd. Sita, too, is certain that

Ram chose a guerrilla lady with scarves to a fragile poor lady that was only supposed to respect elegance. He needed a woman through whom he would be obliged to bow his head through appreciation." "(Sita: Warrior of Mithila) "A guy like Ram's going to value my scars. It is "the body of a warrior. "Love among them was not a sensual body alone, but they dreamt of battling together for their country. As Ram is compelled to sin by his passion for her and his sense of duty to defend Mithilah's innocent people (by the forbidden Asurarstra, a biological weapon), Sita welcomes him and assures him of his existence. She bravely sacrificed her future as a proud Queen and a proud wife to Ram during his exile. "You share my destiny and I share your destiny. This is real marriage. "

Therefore, Amish generates a new myth, in which men of contemporary culture dream of a powerful, successful and hardworking woman who stands on her own feet as a conventional spouse. Today's woman selects her profession before she pursues her own family. Modern women, like Amish's Sita, are all fighters of their own lives.

CONCLUSION

Our epics also cared fewer about the destiny of heroine women. Sita, which is an epitome of 'ideal femininity,' is no exception. The origin of Sita is uncertain, because she was discovered from earth and disappears back to her mother earth. She was a girl rejected by her biologic parents and brought up by Mithila 's King Janak. If it wasn't discovered by him, we don't know what might have happened to her. Thus, in the life of Sita episodes is out of utter chance or misfortune. From early modern times women have been the target of conquests, such as Ramayana, where Sita surrenders to life's choices. Sita is not addressed as Queen or Princess, while Ram is recognized as the "ruler of Kosala." She is always underrated as Ram 's wife. Therefore, women lacked identity, but at the same time they were delighted and honored to be called after the identity of Sita's spouses, before she was married to Ram. She has achieved more individuality as she decides to move into the forest with Ram and gives up her husband a privileged life. Her experiences and opinions of life grow from the situations she faced along her trip. Sita was a representative of a poor wife who wept helplessly for her husband even though she was kidnapped by Ravan. Yet nobody tries to see a powerful and willing woman debating those decisions made for her. This paper is a feminist reading of two narratives on SitaDevi, one from Sita: Warrior of Mithila by Amish Tripathi; one from Volga 's book The Emancipation of Sita. The former is published in a multi linear narrative, a story-telling strategy called hyperlinks, while the latter is conveyed in separate tales from the experiences of distinct women. Both the works are notable since there are still some writers who offer women such as Sita a worthy and satisfactory place. Both these retellings open up different places to redefine these female protagonists.

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