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FUSION OF TRADITION AND MODERNITY IN THE RETELLING OF MYTHS

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Fusion of Tradition and Modernity in the Retelling of Myths

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Abstract – Creativity is the nature that features the distinction between people and different animals of mother earth. It is the force of creative mind that supports the innovative psyche to investigate the skyline and even endeavor to peep past it. Retelling is a particularly innovative action to which one goes over since the prime of his life and keeps on bearing it till, he has the ability to talk, compose or think. In our everyday schedule we run over individuals conveying same episodes with various understandings and point of perspectives over it. In the comparative way, abstract staff has attempted their hands over retelling the notable myths and produce various translations from them. The current exploration work endeavors to investigate the select three works of their separate creators underlining the defilement applied while retelling the notable myths in contemporary settings. This basic examination regards the legendary material as old abstract undertakings and attempts to investigate them searching for the contemporary sensibilities inside them. As far as possible itself to Indian myths and Indian creators. The myths under examination rise out of Mahabharata, the biggest epic which contains different legendary stories identified with one another in without a doubt. Mahabharata is famous in abstract field just as in homegrown area.

- x -

INTRODUCTION

Retelling of Myths: Writing has multitudinous capacities, and, in this manner, it very well may be characterized from multiple points of view, in any case, among the endless elements of writing; one and maybe the most conspicuous one is the projection of a person's unique thoughts or accumulated encounters. It gives space to project unique ideas and freedom to reflect, respond, react, and retell what has been noticed and appreciated by the creator in his lifetime. Among these elements of writing there has consistently been a tradition of retelling in the scholarly history, all things considered. Furthermore, consequently retelling has advanced as an abstract class in itself throughout the long term. Thus, in the current part the prompt Endeavor is characterize and articulate this similarly novel and new, yet traditional artistic kind.

The word "retelling" discovers section in Oxford Advanced Learners' Dictionary as an action word type of the principle word 'retell' which is characterized under the syntactic classification of action word as the "movement to recount a story once more, frequently in an alternate way" (1307). The word is again characterized as to "compose it [story], advise it, or present it once more, frequently in an alternate path from its unique structure" (Collins COBUILD Dictionary 1334). In this manner, one can surmise that

fundamentally retelling is an open movement which includes retelling of specific scenes in various structure from its models and as an informative action it very well may be of two sorts: oral and composed (Retelling and Responding to Text 124). The first spotlights on the story and the later includes language and its thoughts. Artistic composed retelling includes re-projection of different ideas viz. re-projection of major financial or political occasions, individual past, public or individual history, traditional, specific ethnic or racial stories. It could likewise get into the retelling of old stories, legends, and myths of explicit nature and of explicit countries. Presumably the most every now and again visited material for retelling lies in the fortune of folklore that makes retelling of myths.

With the progression of guidelines and innovations in human world, the style of composing appeared. Still the frenzy of remembering, uniquely refrains – be it accounts of Bible, aayata of Quran or mantras of Vedas has become the design in the way of life of human living. Writing is a universe that continues growing each second by exploring different avenues regarding its method of show. Here, the undertaking is managing the moderately less focused element of the immense universe of writing which is called „representation' or to utilize a more specialized word,

"retelling" of myths and to be exact, retelling of Indian myths.

Since this marvel of retelling includes different thoughts there are numerous comparable terms which are proposed by scholarly pundits and logicians for the idea of retelling of myths. Pundits have seen retelling as reevaluation, reaffirmation, remaking, summing up or recovery and so forth at first sight these terms reverberation comparable clarification; notwithstanding, the nearby perusing concocts minute contrasts in their importance. This load of thoughts draws on their model work, yet the resultant stir concocts minor contrasts from its model. For instance, Girish Karnad presents a nonexistent character of Chitralekha while managing the notable legend of Yayati in his play Yayati (1961). The distinctions come up considering the nature, reason, and extreme finish of the retelling, and subsequently it is essential to explain the capacity, job, or motivation behind retelling prior to going into additional explanation of the term.

As a movement of scholarly generation abstract retelling urges its crowd to go to the significance of the current content just as of the content/thought on which it is based. Be that as it may, the intention of the retelling, on bigger part, is likewise founded on the sort of crowd the storyteller needs to portray his story to. The story, all around, stays as before yet the tone, the texture, portrayal and understanding especially relies upon the essayist's choice of crowd. It merits referencing that a retelling without these minor contrasts would approach the thought of „translation' of some unique work. And surprisingly in interpretation crowd assumes a significant part as C. Rajgopalachari has himself recognized the reality regarding his interpretation of the Mahabharata which was essentially planned for offspring of Tamil Nadu. He says, "It happened to me a few years prior that I may utilize a portion of the meager recreation of a bustling life in providing for our Tamil kids in simple writing the account of Mahabharata..." (viii). Devdutta Pattanaik in his retelling of Indian myths in Myth=Mithya (2006) explains these myths and legends keeping in see those kinds of perusers who search importance behind myths and customs lastly helps the fantasy to upstanding itself against the claim of being eccentric.

This movement furnishes the creator with the chance to support certain components of the story like characters, setting, environment and so on What's more, there consistently lies the conceivable outcomes of the transformation of the support into an endeavor of proliferation or to an action which accumulates support for an unmistakable obvious or secretive end. Composed abstract retelling additionally offers impulse to the advancement of correspondence systems and oral language ("Retelling and Responding to Texts" 123). In post-pilgrim sense retelling of explicit history, myths, legends and fables of a country or race possibly, now, and then, named as a sort of advancement of a similar country or race in the worldwide world.

OBJECTIVE OF THE STUDY

1. To investigate the substance in regard to the different retellings and comprehend their significance in the current age.

2. To investigation the Retelling of Indian Myths in Contemporary Indian English.

DEFINITIONS OF MYTH

It's anything but an exceptionally basic inquiry, however, it's anything but a muddled answer. Not very far in the past myths, in various societies, were considered as an assortment of misrepresentations, and rubbish, with no importance and nothing to say to individuals as will be examined later in this part. Notwithstanding, these days because of genuine investigations, a great many people have changed their disposition towards myths. In the comprehensive Mythology, 'legend' is characterized as follows:

Those examinations explained that all countries and all people groups passed, in their long history, through a time of incredible legend making, in which they defined their troubles, expectations, traditions, and battle to endure. It is through myths specifically, that people communicated their sentiments, enthusiasm, strength, shortcoming, insurgence, accommodation, love, disdain, life, and demise. In the time of old Greek, Plato affirmed that there is regularly a trace of validity in myths (Cunningham 1973,8,9,13). The specialist, Jan Pepin, demonstrated that fantasy appeared to Plotinus just as Plato a valuable articulation for the most troublesome manners of thinking and for those realities, which are extremely far away from any depiction (Jalalalden 1994,42-44). Subsequently, since the far-off past, fantasy has drawn in innovative scholars to manage it's anything but a wellspring of motivation for their works. Writing relied upon legendary idea, before myths faced a counter development of resistance, the obsessive Christian strict thought about the Middle Ages.

The congregation rebelled against old legend, which it saw as in reverse and agnostic, and encouraged its replacement by scriptural stories which were taken to be genuinely exact, and which were subsequently acted as plays in roads, yards, and lobbies. This dismissal of the meaning of antiquated legend was re-insisted by the eighteenth-century European Enlightenment development, which in its turn, supported rationale and scholarly judgment instead of fantasy and creative mind. This development successfully affected writing and craftsmanship. The demeanor toward fantasy stayed negative until, in the late eighteenth century in Europe, a few investigations of legend and its destiny were attempted as a reaction to the pressing factors of current life by the Romantic Movement. There followed calls to contemplate and get fantasy and gain motivation from it by more profound mindfulness. Much more, different voices requested that new structures and thoughts for fantasy

Vipin Pratap Singh*

be discovered, contending that there was no utilization in getting back to the old meaning of legend that existed before, yet rather that it ought to be seen from an alternate perspective and with an alternate demeanor.

MYTH, HISTORY AND TEXT

Man has never lived in confinement. In any event, during banishes man has appreciated the organization of Mother Nature and other living creatures. The explanation for the truth of the matter is the regular sense of residence. What's more, this intuition has driven him to change, shape, annihilate and make things around him. The intuition of residence, which is the main thrust behind all developments, is constantly praised by human cognizance – a storage facility of all that what man experiences and later depicts in a heap mode with the assistance of creative mind. The human cognizance, not at all like the basic storage facility of human manifestations, jam everything. Tunes of oral tradition, awe-inspiring tales, legendary stories, and amazing realities – which discover repetitive articulation in various structures – are best models. Legendary and recorded realities have likewise been the subject of the human cognizance. The reality turns out to be more significant with regards to Indian folklore and Indian masses.

The contention could be validated by citing the perception of Amish Tripathi, "... you find in Greece or Egypt, nobody discusses Zeus or Amun Ra. Be that as it may, Indian folklore encompassing Ram, Krishna or Shiva is a lot of alive in the Indian brain. They have become a piece of our shared perspective" (qtd. in Chaudhury). This shared awareness is reflected in different bits of Indian English compositions and lately the number has expanded as Amish again discusses the explanation, "over the most recent twenty years, we have arisen as a financially sure country and there is a freshly discovered interest in our way of life. I'd say we are at the perfect spot at the perfect time" (qtd. in Chaudhury). Aside from the Indian fantasy it is the brief looks at Indian history including numerous different things which is safeguarded in the shared awareness and depicted every now and then, at times exclusively now and then with legend.

MYTH IN INDIAN REGIONAL WRITINGS:

The Age of Blindness or The Blind Age by Alok Bhalla (2010) portrays the last day of the Mahabharata war. An enemy of war play, Andhayug depicts battle as damaging, uncaring and exploitative. Written in the post segment period, it allegorises the brutality, gore, monstrosities, and pulverization uncontrolled at the hour of segment. Accordingly, Bharti utilizes the legend to scrutinize the morals and nobility of an identical destroying occasion.

The record of the incredible archetype King of the Pandavas and the Kauravas-Yayati who enjoyed substantially delights to such an extent that he traded his advanced age with the young people of his most youthful child to satisfy his voracious yearn for actual joys. Without any education, the novel is a first individual portrayal by Yayati, Devayani and Sharmishtha which presents Yayati as some other person bearing the shades of goodness and indecencies both. Khandekar depiction of Yayati hints that he is more abhorred than disdainful and, in this manner, should not be decided by one bad habit that distresses him

The initially written in Marathi, is a semiautobiographical record of Kunti's oldest child Karna. The epic commends the dauntless hero soul of Karna despite the wrongs distributed to him. Pith of liberality, he administers his realm of Anga with kindness. In any case, his childhood in the place of a charioteer shadows all his decency, worth and accomplishments underscoring the well-established maxim 'birth over worth'. The story is described from six alternate points of view of Kunti, Duryodhana, Vrishali, Shon mixed with Karna's own portrayal. The last part by Lord Krishna features the otherworldly associate between the two where he depicts Karna in an accommodating light in spite of his flaws and deficiencies.

PRE- AND POST-INDEPENDENCE INDIA

India and England had been all around synchronized in exchange, military, and political undertakings for around three and a half hundreds of years. There was no need for new presentations or acclimation. India was a legend known all over across Europe for its exchange and culture. What India offered to the English crown was abundance and administration. Also, consequently, she got was the English language and the idea of protected government. After the Independence, India had been creating in numerous fields through a great deal of battles. India needed to reroute its plan of culture and sacred approach as per the economy and unfamiliar partnerships. However, the benefit had been governed by the English was to acquire the language. The Indo-Anglian Literatureǁ was the honored leftover of colonization. It's anything but a flashy part of writing that contributes up to this point in the advancement of language in an unfamiliar pattern, in India. The improvement of English as a social language turned into the heart breaker of the country. India as a free country and Indians as its free organization began setting up interesting points as the discussion of writing. Indian English began recording the world's most brilliant characters as models and myths of its fiction. The ability to speak freely and thought evolved as a supply for the future Indian English fiction. Both male and female scholars similarly stood prominent in their commitments.

TRADITION AND MODERNITY IN CRY, THE PEACOCK AND VOICES IN THE CITY

The Novel, Cry the Peacock has three sections to it. The first and the third can be considered as the preamble and the epilog of the novel. In the preface the creator portrays the desolation and gloom endured by Maya on the passing of her pet canine Toto. The air of misery helps her to remember the pale skinned person crystal gazer's forecast that in the fourth year of her marriage, there will be a demise, either hers or her husband's.

The tale is for the most part in the principal individual story, told by Maya the hero. She relates her own story and regularly gives subtleties of her own cheerful days as a youngster. The creator utilizes the continuous flow strategy to clarify the reason and development of her sadness. To cite Vinod Bhushan Gulati, —The present and the past are compared to feature the inconsistent incompatibility‖ (Structure in the Novels of Anita Desai 105) among Maya and her better half Gautama.

The second part of the novel uncovers the slow stages by which Maya moves from mental stability to craziness. However, even here there are infrequent glimmers of mental soundness. She utilizes the method of the continuous flow alongside the first and third individual accounts. She gives full length image of the saint just as the courageous woman, albeit the focal subject rotates round Maya.

FUSION OF TRADITION AND MODERNITY IN THE RETELLING OF MYTHS

Man was brought into the world in disengagement yet progressively with his development and advancement, the segregation changed into social orders and society yielded civilizations. In the interim the advancement of man which was at one time an occasion became history. In this assessment cycle, the understanding of the development of time assumed a significant part. With the headway of time and information, man included himself in experience and innovations of different sorts. He, who indicated and contributed his time for food, play, rest, and satisfaction, likewise searched for cover and made a trip from earth to space, making all human races pleased with his mind and endurance. In any case, he neglected to understand that in this hullaballoo of human turn of events and prevalence the public and progress were influenced the most.

At the point when we talk about „tradition' we focus on the upsides of a specific culture and development. On the off chance that we follow the beginning of the word, we would track down that the beginning of the word „tradition' lies in the Latin word „tradition' signifying "to communicate to handover to, [or] to give [something] for protection" (Tradition). The eighth release of Oxford Advanced Learners' Dictionary characterizes the term tradition as "a conviction,

custom or method of accomplishing something that has existed for quite a while among a specific gathering of individuals". Remembering these two meanings of the term, one may reason that it doesn't just allude to the convictions, customs, or a method of doing something yet to the hordes of ways by which we, expressly or verifiably, move or hand it over to the progressive ages. Perhaps the most ideal approaches to give the tradition to the coming ages is through telling and re-telling stories with traditional characters, plot, settings, and occasions. These stories are distracted with the pith of tales and myths. Other than being a method of amusement they end up being an effective strategy to instill the traditional qualities in the crowds.

RELIGION AND VALUES

Indian culture depends on religion yet the inquiry, which is for the most part asked what is religion? How might one characterize religion? Does it's anything but a god or not? Does it incorporate practice, conviction, establishment, or Dogma? Researchers keep on argueing over what comprises religion and how one ought to characterize it. For the most part there are two classifications: considerable definitions and useful definitions. Meaningful definitions depict what religion is and practical definitions portray what religion does. In his book Religion in Today's World: Global Issues, Sociological Perspectives, Melissa M. Wilcox asserts:

A Substantive definition may depict specific parts of religion, such as having a god or a sacrosanct book. It may characterize religion basically, for example, expressing that it's anything but an establishment or an arrangement of conviction. A practical definition would depict the elements of religion, maybe by expressing that religion serves to address individuals' existential inquiries or to give admittance to a superhuman domain.

REHASHING MYTHOLOGY THROUGH POPULAR FICTIONS

Folklore and old stories have been the actual establishment of numerous societies and civilizations. The legendary stories across societies are seen as an encapsulation 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 traditional qualities and are seen as a social reference point of the country. The scholars across the world allude back to their ordinary folklore to resolve contemporary issues by reworking the past in the light of the present. The 20th century artist and pundit T.S Eliot in the paper "Tradition and Individual Talent" named it as, "pastness of the past will be available later on." The utilization of myths in writing is anything but another

Vipin Pratap Singh*

wonder and this tradition was started by Homer's Iliad and Odyssey. The legendary characters and topics in Greek folklore were described in history as emblematic portrayals of social convictions, qualities, biases, and ways of thinking. In this manner, the folklore is enduring and continues to fill as far as viewpoints and meanings. Regularly the myths are shining with rich topics and account structures. The abstract specialists from each age utilize these topics and structures in their craft.

A few famous and top of the line books today remember lesser-known stories for Hindu folklore that are retold in an inventive manner. There is by all accounts a flood in books, motion pictures and workmanship that investigate scenes and stories in Hindu folklore, re perusing and getting neglected implications from a contemporary viewpoint. Re-disclosing to Hindu myths assumed a significant part in the Indian patriot battle (it helped in envisioning a country state). The myths and the traditional styles of the accounts assumed a significant part in restoration of culture and in going about as a binding together power inside the public. It helped in envisioning an Indian country state with a character, history, and culture of its own. Myths, as Nietzsche recommended, functioned as social establishments that saves the public from discontinuity. It constructs social bonds that united individuals to legitimize life as alluring disregarding its dull minutes.

THE CHANGING NATURE OF STORIES IN MYTHOLOGY

With regards to Indian folklore 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 verifiable tradition – dissimilar to as one discovers much in wealth in the Western world- - legend has become an incredible instrument of conservation of both history and culture. (Jhanjhnodia, 2015) C. N. Srinath (2003) properly contends that a particularly unavoidable, permeated legendary environment has been dynamic in nature with an incredible potential to converge with and even form contemporary reality. The essayists today attempt to en cash the lavishness of Indian folklore and show the glory in the cutting edge times. The most punctual model would that be of Raja Rao who composed the novel Kanthapura (1938) during the opportunity development. His epic was with the end goal that his characters mixed in to make mindfulness among individuals against the British. On the off chance that the Ramayana is a portrayal by holy person Valmiki, the Kanthapura - with the opportunity battle as the background 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 interminable confidence in the triumph of good over evil.

RETELLING AND THE THEORY OF NARRATIVITY

To comprehend and investigate a retelling and that too of a notable legend, one must be delicate towards the cognizant or oblivious endeavors of its re-teller who changes the fantasy into various stories and story structure. The craft of retelling of fantasy is novel and contrasts from basic retelling of story as far as in general association of story, plot, subjects, themes, characters, discoursed, scenes and episodes which together contribute to the account design of the content. The select writings manage the stories of the extraordinary epic Mahabharata and the determination for the basic investigation of the myths of the content has been made deliberately as per the request for the stories that show up in the fantasy viz. Sarpa Satra, the account of Janmejaya's snake penance where the story of Mahabharata is told, Yayati which manages ruler Yayati who is the extraordinary precursor of Kauravas and Pandavas, and The Great Indian Novel comments on the story initiating from Bheeshma to the incredible fight at Kurukshetra.

Nonetheless, before the conversation over story methods utilized by the three creators in their select writings, it is important to grasp the significance of account just as it's anything but a work of writing. The current section, in the coming pages, would break down the specialty of retelling of myths in the select writings with explicit spotlight on their account structure and for examination, the part would look for the assistance of the thoughts of hypothesis of Narratology. Be that as it may, it would be more helpful for detail the thought of account prior to going into the investigation of the story constructions of the select writings and the hypothesis of Narratology.

AUTHORIAL PRESENCE AND RETELLING OF THE MYTH

The current investigation spins around retelling. It's undeniably true that retelling, as a thought, is not quite the same as interpretation and basic narrating as far as its subject and scrambled and unsaid understanding. While a fantasy is retold, it maintains the substance of the legendary story alongside the arrangement and understanding of a re-teller. In an interpretation (as told in the presentation of this theory), the crowd assumes a significant part, in any case, in a retelling the material is chosen and overseen by the storyteller himself. Its substance involves portions of unique telling just as creators' own arrangement and consequently the scholarly stir comes up as another adaptation of a similar story which follows a tradition of being told and retold.

India is a place where there are different societies, and each culture has its own assortment of legendary stories. Since old occasions, myths are interpreted as well as are retold inside every one of the ways of life, and this is one reason why the myths from

Mahabharata and Ramayana continued changing with the adjustment of social culture. To prove the point, a model from Dr. Pattanaik could be taken where he underlines the contrast between the accounts of Shakuntala as told in Mahabharata and as retold by Kalidasa. He says:

Shakuntala's story in the Mahabharata is very not quite the same as Kalidasa's mainstream Sanskrit play composed around 500 CE. In Kalidasa's play, Shakuntala is brought to Dushyant when her dad finds she is pregnant however because of a Rishi's revile Dushyant can't remember her. In Vyasa's epic Shakuntala comes to Dushyant years some other time when her child enquires who his dad is – Dushyant claims not to perceive her to secure his standing. Kalidasa's Shakutala looks for her child's dad. Kalidasa's Shakuntala is exceptionally aware of social disgrace while Mahabharata's Shakuntala is apathetic regarding it. This maybe is an impression of progress in friendly qualities over the long haul.

CONCLUSION

Retelling of myths has been drilled since days of yore. In the excellent phase of life myths make a piece of sleep time stories told by grandmas which in later stages reverberation inside the cognizance. Just a few decades back, the extravagant for the legendary stories like Ramayana and Mahabharata is the subject of miracle when individuals offered blossoms and laurels to the TVs while the myths were communicated over Doordarshan. Retelling of the myths in any structure, be it artistic, oral, or broadcast has consistently been invited with cheer. The legendary stories, these days, are likewise turning out to be essential for funnies and kid's shows to draw in the more youthful ages to their social traditional stories. Myths are a significant piece of life that shapes the reasonableness of its native culture, and its retelling is in this manner a necessary action. Anyway, the better approaches for retelling are not just proposed to instruct, teach the native masses about ethics and qualities yet additionally to investigate more current implications from their traditions and societies. These retellings are considerably more than word for word of unique messages and take freedom of creative mind while making it decipherable past revered corners which makes the myths reasonable to retell.

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