

## "Sita" A Reading in the light of Feminism

Priyankakumari Gulabbhai Patel

Research Scholar,

Gujarat University

&

Dr. Dushyant Nimavat,

Department of English,

Gujarat University, Ahmedabad.

Indian Mythology depicts diverse sorts of woman characters mostly revered and idolized. Among them *Sita* is an influential female character known for her courage, wisdom and chastity. *Sita* has retained the image of an ideal woman known both for her physical and mental perfection from the context of Valmiki *Ramayana*. Also, she is usually accepted as a weak and mute sufferer of her pain and agony. The paper seeks to juxtapose the character of Sita from a fragile woman to a strong fighter through the works of *Amish Tripathi's Sita: Warrior of Mithila* and also *the Liberation of Sita by Volga*. Sita the stereotype is broken through the portrayal of those characters.

**Keywords** : Sita, Feminism, Ramayana, Interpretation, Retelling

Feminism is anxious with the rights for ladies in political, social, economic, medical and private struggles for women's equality. Though there are many heroines within the globe,

these ventures hadn't made as big impression within the intellectual spheres. Feminist literary criticism is that the literary criticism where feminist principles are accustomed critique the literary language. they struggle to reflect on how literature portrays the ladies from a unique lens than from the narrative of male domination. It gives a brand new perception of varying texts to revive the feminine tradition of writing and rediscovery of old texts giving prevalence to symbolism of women's writing. According to Elaine Showalter feminist critique is an "ideological, righteous, angry, and

admonitory rummage around for the sins and errors of the past” and says, gynocriticism enlists “the grace of imagination in an exceedingly disinterested rummage around for the essential difference of women’s writing” (Susan, 3).

Many contemporary scholars’ attempt to understand femininity by interpreting it with assumptions regarding gender politics. The main aim of this tool is to reflect the patriarchal tensions within the novels depending on female subordination. Feminist criticism in literature also tries to hunt how feminist literary and important critique with scholars like Susan Lanser attempt to improve literary analysis and analyses non practices to be more diverse.

*Sita: Warrior of Mithila* by Amish Tripathi is that the second a part of his Ram Chandra series. we all know that there are unnumbered versions of Ramayana from the oldest version Valmiki *Ramayana*, Adhyatma *Ramayana*, Vasistha *Ramayana* and also the regional versions like *Ram Charitamanasa* in North India, Kamba *ramayana* in Tamil Nadu, Adyatma *Ramayanam Kilipattu* etc. Unlike of these, Amish gives drastic alterations to the initial versions. Here, the book is female centric which begins from the lifetime of *Sita* who could be a chivalric warrior, masculine and undaunted. Ram appears as a personality only within the middle of the book and is younger than *Sita*. the full book is topsyturvey when juxtaposed with the epic.

King Janak and his consort Sunaina found *Sita* in an exceedingly furrow protected by a vulture. As a childless couple they adopted her as their elder daughter and made her the

queen of Mithila. She was noted to be robust and brave women and was sent to rishi Swenthakethu’s ashram to find out martial arts. Mahamuni Viswamitra planned her to be the seventh Vishnu, who is to blame for the protection of goodness within the society. When *Sita* heard of Ram, the opposite candidate for the identical seat she thought of marrying him, as they may work together for the betterment of the state. Marriage for her wasn't only the responsibility she had towards her husband but also for the full society. *Sita* finds Ram as a copartner in her establishment of duty towards the state, thereby distributing their responsibilities equally. On the day of *Sita*’s Swayamvar, Ravan, the mighty Lankan was also invited but was made to induce departed in humiliation. As retaliation Ravan started a war where Ram involuntarily used the biological weapon ‘Asurastra’ which was forbidden in step with Lord Rudra’s Law. Followed by this action Ram, *Sita*, and Lakshman choose fourteen years of exile within the forest. They led their life in forest overcoming the hurdles they chanced on. Woefully, on the thirteenth year of vanavasa *Sita* was abducted by Ravan. She fought hard before she lay unconscious and got abducted by Ravan in his PushpakaViman.

Once she regained consciousness she attempts to murder Ravan, but was seized by a girl who was her childhood friend, Samichi. Janak at the start of the novel after having a

glimpse of baby Sita surrounded by a pack of wolves says to Sunaina, “Yes. Strong and delightful. rather like you” (Tripathi-, 19). As a father, Janak was proud to adopt and raise a woman child like Sita. She was observed to be courageous women who lacked femininity and was less concerned about her beauty and appearance. The primary time when she gets bothered about her looks was when she falls taken with with Ram. “She touched a battle scar on her forearm and winced. Her scars had been a source of pride. Once. Do they create me look ugly?” (Tripathi-, 211). After the death of Sunaina, though Sita became mentally weak she never tries to indicate it to others. Instead she became the network for both her sister and father.

### **Sita : A Victim**

From younger age itself Sita was capable enough to handle courtly matters and to seem after her sister. Sita was a leading light to her sister when she advises, “Life isn't only about what we wish, but also about what we must do. We don't just have rights. We even have duties” (Tripathi-, 295). She was also open in her philosophy regarding marriage when she says to Ram- “You share my fate and that i share yours. That's what a real marriage is” (Tripathi-, 261).

Meeting with Renuka Devi also made an indelible experience for Sita. Renuka Devi was a victim of her son's brutal attack as his own father ordered to kill her thanks to suspicion regarding her chastity. Sita finds the recommendation useful because the time comes up when she must handover her sons to Ram. Sarcasm was evident in Renuka's voice when she said, “-If they understand that their paativartyam and fidelity is like these sand pots, they're going to be able to sleep in peace-” (Volga-, 50). The final meeting with Sita's own younger sister Urmila made her realize that wisdom of life isn't destined to a specific cohort.

Though Urmila is younger than Sita, she is more enlightened and erudite than Sita. She advises Sita: “Each of those trials is supposed to liberate you from Ram. To secure you for yourself. Fight, Meditate, look within until you discover the reality that's you” (Volga-, 81). Mythologies often accommodate the theme of fine versus evil, where good wins over evil. so as to satisfy this strategy, a male centered character is used with many

sub characters. But a powerful female character is generally absent or includes a minimal presence in these epics. We discover female characters that are mostly revered and idolized. But they're not strong enough to outdo a male counterpart. Male characters often outshine female characters that are mostly calm and delicate. This creates a picture of

girls as weak and shy. From precedent days onwards in Indian context we discover women subservient to men though they exhibit great emotional perseverance and natural adaptability to their circumstances.

### **Powerful yet Powerless *Sita***

In Volga's rendition, *Sita* may well be one mother who raises her sons herself in saint Valmiki's abode. She has been disowned by Ram, Ayodhya's ruler even after he freed *Sita* from Ravan, the demon king of Lanka. Volga has conceded on with the thriving introspective custom of Telgu literature, demonstrating *Sita* and other neglected female characters from Ramayana in an exceedingly different radiance display their insight about the boys in their lives. *Ramayana* doesn't tell us about the misery of the ladies *Ahalya*, *Surpanakha*, *RenukaDevi*, *Urmila* etc. But *Volga* does it through this novel. We discover a special *Sita* here, as a helpless and neglected mother who seeks encouragement and gets liberated from the advice given by equally isolated women characters. *Sita* meets each of these characters whom once she encountered in her life's journey.

When she meets *Surpanakha* after years her rage towards *Sita* and her family came to an end. From her she learns the value of self-discovery and fulfillment which not only lies in referring her children but also to search out herself. Thus both of them strike a bond of sisterhood as mature women in pursuit of self-realization. *Ahalya*-, teaches her about the complexities within the popular notion of female fidelity. *Sita* was once warned by *Ahalya* regarding female fate, but she received greater evidence of it when *Sita* herself was asked to prove her chastity by Ram. She uplifts her by asking to cheer herself up as everything is permanently which is able to help within the process of self-realization. Meeting with *Renuka Devi* also made an indelible experience for *Sita*.

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We discover female characters who are mostly revered and idolized. But they're not strong enough to outdo a male counterpart. Male characters often outshine female characters who are mostly calm and delicate. This creates a picture of girls as weak and insecure. From times of yore onwards in Indian context we discover women subservient to men though they exhibit great emotional perseverance and natural adaptability to their circumstances.

## CONCLUSION

Our epics have least bothered about the fate of girls heroines. *Sita* isn't any exception, who is taken into account an epitome of 'ideal womanhood'. *Sita's* origin is dubious as she was found from earth and disappears back to her mother earth. She was a baby abandoned by her biological parents and was raised by King *Janak* of Mithila. We don't know what would have happened to her if she wasn't found by him. Thus the episodes in *Sita's* life were out of sheer luck orbled luck. From pre present women are subjects of conquests as within the representation of *Ramayana* where *Sita* surrenders to the alternatives made by her life. While *Ram* is thought under the title "the ruler of Kosala" *Sita* isn't addressed as Queen or Princess.

She is usually belittled because the wife of Ram. Thus, women lacked identity but at the identical time they were happy and privileged to be named after their husbands *Sita's* identity remained an enigma till she was married to *Ram*. She gained more individuality when she chooses to travel with *Ram* in exile to the forest, and provides up a privileged

life for her husband. Her perceptions and views towards life evolve from the circumstances she encountered through her life's journey. Even when *Sita* was abducted by *Ravan* she was representative of a weak woman who weeps helplessly for her husband. But none tries to look at a robust and willful woman who also questions a number of the alternatives that are made for her towards her end.

The paper is thus- a feminist reading of two different narratives on *Sita* Devi, one from the novel *Sita: Warrior of Mithila* by Amish Tripathi and also the other one, a group of various stories by *Volga, The Liberation of Sita*. Both the works are noteworthy for the actual fact that there are still a number of the writers who provides a worthy and satisfactory space for ladies like *Sita*. All such retellings open up new spaces for reconceptualizing these women characters.

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Tripathi.Amish Tripathi.<https://authoramish.com/>