



STUDY OF A CREATIVE FICTIONAL IMAGE OF MYTHOLOGY IN ASHOK BANKER'S *SIEGE OF MITHILA*

Milanbhai Mahendrabhai Chaudhari

Abstract

In recent times it is observed that there have been many novels based on Indian myths. Portraying fictions or myths have become very popular and profitable affair due to demand for new stories from the various sources of media. Apart from this, a big foreign market has emerged which have demands more and more of such works on daily basis. Just writing myths is not new. In the recent time, we have many different versions of the epics like the Ramayana and the Mahabharata in our country. This unique and different presentation of epics and folklores conforms to the deconstructive approach of structural thinking in modern world. Sometimes, it seems that politics is involved in the implementation of the postmodern project, which evaluates the orientalist mainly on the basis of the diploma in indigenous literature and the philosophical tradition. This paper evaluates such work of very renowned writer i.e. Ashok Banker. Ashok Banker is very versatile author and he has written many masterpieces along with the creative mythological fictions. So, this paper is aimed at studying his creative instinct with respect to portrayal of mythological writings in creative way.

Key Words

Ashok Banker, Ramayana, Creative Fiction, Modern Mythology

STUDY OF A CREATIVE FICTIONAL IMAGE OF MYTHOLOGY IN ASHOK BANKER'S *SIEGE OF MITHILA*

[1] Introduction

Creative depiction of mythological fiction has become trend now a days, authors such as Ashok Bankir, Namita Gokhale, Chitra Banerji Divakaruni, Amish Tripathi, Ashvin Sangi, Krishna etc the list goes on and on, and it seems like the right time. All these authors have very creatively depicted the cultural transformations that take place in the Indian society by portraying and expressing mythology in unique and different way. Such creative depiction of mythology is very essential part of modern literature. Ashok Banker being a versatile author has very creatively written his version of Ramayana and many other mythological fictions from Indian society.

[2] Ashok Banker's Vision of Mythological Fiction

Ashok Banker wrote over fifty books at the age of 52, most of which are based on Indian epics and fairy tales. He began his career as a journalist, but quickly devoted himself to the writing of detective novels and then moved on to mythical novels which became his international bestsellers. These include *Siege of Mithila* (2003), *Prince of Ayodhya* (2003), *Demons of Chitrakut* (2003), *Armies of Hanuman* (2005), *Bridge of Rama* (2005), *King Ayodhya* (2006) *Gods of War* (2009) and many more.

Siege of Mithila takes one of his first books and begins with the student life of Rama and Lakshman and ends with their marriage. The two brothers study at the gurukula or Ashram under the direction of Guru Viswamitra. The banker exchange details of history gradually and as people understands it on the basis of texts and ancient performance. In the first chapter, Rama very well awakens psychic messages of Adi Shakti, that leads to the nearby located Bhanak Van. What happens there is not clearly revealed anywhere in the book. Shortly after, a captain of the army called Vajra Kshatriya or Senapati arrives to deliver a message that the two brothers wanted to go to Ayodhya. Guru, who belongs through his telepathic powers, as the king of Asurov, Ravana means the striker Ariavarta nation is, by a large contingent of participants in the Brahmin and execute Vajrakshatriyas. At the same time, in Ayodhya, Ravan planted Manthara as a spy. She performs devilish magic rituals to convert the girl who wears her like Queen Kaikeyi, who then kills King Dasaratha. Ravana, on the other hand, gives life to Beria, the dead soldier of the Beju army unit.

Asho Banker decided to soak Sita in the colors of modern India. She is a quiet princess, but a warrior who, as well as the guards body Nakhudi as a disguised soldiers going to Dandak - go and forest Bhayanak - going in search of security Mithila is, but surprised by bandits, they were ashamed who else, Rama! The sage intentionally turned to touch Mithila on the way, knowing that Ravana would attack Mithila first. The attack on Mithila is like many other details, including the imagination of the bankers and is mentioned in an original epic version of the Ramayans.

Rama releases Ahilya, as she has become stone due to curse of her husband. Mithila is in the defense mode due to the spiritual inclinations of King Janak. Svayamvara is held at Mithila. Ravana's appearance in eclipsed camouflage for svayamvara in formulated state. When Janak opposes, he grabs the neck, where Sita to ask his for her father's life and decided to surrender to the Asura king Ravana. However, the situation was saved by two brothers, then Rama won. Ravana disappears, but not before having warned of the conquest of Mithila at night and then of the rape of the kingdom and of her princess Sita. The two brothers are at the front of vorderster in Mithila with the help of his provided guru Brahma Astra to invade Rakshasa - hordes to protect. It's a mantra that no weapon is enough for you to read, so the hordes disappear. Banker's Ramayana - part two - ends with this happy note. Reading this book gives a vision of a world enveloped in magic and witchcraft, in which Ravana even used the mantra to appear in the forest of Sita Svayamvar at the court of King Janak. He also has the power, before his disciples (eg Manthara) appear, when by the victims and the mantras that God appeased! (270) Ravana can hurt and heal his followers. It can even in the body of Dasaratha to produce, in order to deceive his son Bharat and Strugan (250). Banker makes an extensive use of magic and distorts the story as he sees it. Manthara of the girl in the clone Kaikeyi, who poison sent Dasaratha, as has been the famous "Vish Kanya". But when he pressed Maharaja's face to his chest, "he opened his jaw and opened two huge snake teeth" (132). Then: "At the last blow of heart, Kaikeyi raised his head and fell on Dasaratha in the heat with the fury of a predator. His mouth closed around the neck Dasaratha of" (133). Indeed the woman Dracula! Manthara is presented as a very powerful sorceress who even Queen Sumitra in their secret raises room, their walls with the repetition of mantras move.

To spice up the story, Banker used hyperbola if the mighty painted Ayodhya- army belongs, led by guru Vasishtha (7000 years old). Guru Viswamitra, a 5,000-year-old seer, walks so fast and leads the prisoners out of his ashram that others are far away. When they noticed him, he slowed down so the others could catch up to him. The strength of the gurus is so great that they can be compared to the gods. The banking situation places the sage at the top of the

administration. Guru Vasishta discusses a plan to conquer the Asuro army. He is aware of his strength and can say to King Janak: “I decide that the same night, the fruits of his great spiritual work will be delivered to your great and virtuous city” (142).

The Guru has a mantra force (Banker calls the power of the Brahmins), with the entire army of Asuras in the air rising as possible. It is unlikely that the king or the army will have this possibility of action for fans of scene thrillers where Rama from the rising fountain in Vasuki to give life Akhalia is an ideal work with terrible Vetaals (spirits) with two brothers to fight and even with Sita, who also cuts 4-5 of between them ! (401).

This mythical and magical world was created to coexist with certain elements of real modern human life in modern jargon. It goes without saying that the two linked by violence are, and this approach gives the characters an unexpected color. Rama and Lakshman are not gods but mortals, so the model “meet the girl” was adopted to meet them. While Sita is looking for Rama:

Lakshman approached him. In a low voice, he said to Rama's right ear: “It seems that someone is still suffering, when Lakshman wanted to say something to Rama, Rama blocked his elbow in the ribs of Laxman. (353)

It is not only a modern language; it also imposes all kinds of modern diseases and lifestyle deviations in the mythical era. As a result, the saints have discovered a cure for diabetics (72), and the servant of Manthara offers to please his beloved in a lesbian manner (84). The duty girl was Kaikeyi, naked, “grazing the guards” (86), but the guards only thought the queen “that she may have been able to contain” more (86). Sita and Nakhuds, disguised as soldiers, are on a Chatria- Voyage sent, to work for money for each teacher. The mercenaries are therefore also present here. Kshatriya, represented by Kartikeya, the brother of Vinayaka, like smoking Ganja and “Ganja Dreams” (26). The way the story of Lord Vinayaki was inserted into the story leaves the reader more likely to believe that the banker him - even had hallucinations, confusion make donations.

There is an image of the city of Mithila, a virtual utopia led by the spiritual king Janak. The city has little protection, but many arcades, beauties without blouses, polygamy, polyandry, etc.! Surprisingly (411) is that here Vasishta “witches ” used for the curtain to remove Sita from the jungle. And Sita wanted to “shout loudly and escape these gaping people” (308).

Before Svayamvara, when they meet in the jungle, Lakshman says to Sita in this way: “I heard that the virgins of Mithila also have beautiful figures! You really know how to create human

imagination...” “I dream of naked virgins jumping on the Raj Marg all night !” (274) Sita is also portrayed as a very picky girl about her partner. “It was not the first svayamvara, which for Rajkumari listed was. She was known to reject hundreds of admirers” (412). Perhaps this is exactly what Banker has in mind when he explained in the preface to the novel that he wanted to link the story of Rama “with respect but realism”. He took, as is generally believed, considerable freedom from the myth and added a touch of emotion to please Western readers.

[3] Conclusion

Banker’s interpretation of the popular Ramayana is not only a rereading, but also a different image of time, its environment and its value system. It was not without violence against the fundamental intention of idealizing. From the shock of the forces of Dharma and their adversaries, the reading of the value of the myth by the Hindu followers becomes the story of the materialist struggle of one race for victory over another.

Works Cited

Banker, Ashok. *Siege of Mithila*. Thrift Books, 2005.

en.wikipedia.org/wiki/Ashok_Banker