

DEVDU TT PATTANA I K: AUTHORS WITH A DIFFERENT VIEW

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ABSTRACT

Devdutt Pattanaik is an author of another dimension. He sees the Indian Literature with a different view and present it with a different angle, and highlights the power of women and her role in strengthening the society. This paper reviews about the books of DevDutt. The paper also focus on present of picture of women in his works.

Keywords: Devdutt Pattanaik, Jaya ,Sita.

Introduction

Devdutt was the third offspring of Prafulla and Sabitri Pattanaik, brought into the world after two girls and a hole of 8 years. He was conceived, raised and keeps on living in Mumbai, the business capital of India. He worked in the pharma and medical care industry for a very long time prior to beginning to compose books and sections about folklore and conveying addresses regarding the matter. He filled in as an advisor at Ernst and Young and has outlined the greater part of his own books. Devdutt Pattanaik is an Indian mythologist, speaker, artist and writer, known for his productive composition on hallowed legend, legends, old stories, tales and illustrations, and for testing wilful misinterpretations of antiquated Indian sacred writings, stories, images and customs. [1]

His work centers to a great extent around the spaces of fantasy, religion, folklore, and the executives. He has consolidated Vedic information into human asset the executives. He has composed books on the significance of hallowed stories, images and ceremonies in present day times; his more mainstream books incorporate Myth = Mithya: A Handbook of Hindu Mythology; Jaya: An Illustrated Retelling of the Mahabharata; and Sita: An Illustrated Retelling of the Ramayana. [1]

He composes segments for Mid-Day, Times of India, Swarajya, CN Traveler, Daily O and Scroll.in. He has a public broadcast/web recording for Radio Mirchi called the Devdutt Patnaik Show.

He was a speaker at the first TED meeting in Quite a while held in November 2009. On August 2010, he was welcomed by the ICCR to Colombia. He introduced a paper at a gathering on "Emotional World or Mythology of Identity" to a crowd of people of 400 individuals, remembering individuals from the Indian people group for Colombia, individuals from the Association of Friends of India, extraordinary visitors, and the scholarly local area. The delineated talk served to clarify the social contrasts among East and West. On 27 August Dr. Pattanaik gave a comparative talk at EAFIT college in Medellin. [2]

He has done a network show on CNBC-TV18 with have Maneka Doshi called Business Sutra. The shows draws business exercises from Hindu sagas Ramayana and Mahabharata. Pattanaik is an Odia, conceived and raised in Mumbai. He spent his adolescence and understudy life in Chembur, Mumbai. He concentrated in OLPS (Our Lady of Perpetual Succor) High School in Chembur where he previously got to know accounts of the Ramayana in school plays. Pattanaik graduated in medication (M.B.B.S.) from Grant Medical College, Mumbai, and consequently did a course in Comparative Mythology from Mumbai University. He worked in the pharma and medical care industry (Sanofi Aventis and Apollo Group of Hospitals, individually) for a very long time and invested his extra energy composing articles and books on folklore, which at last turned into his full-time calling. He has additionally functioned as an expert at Ernst and Young. His first book Shiva: An Introduction was distributed in 1997. Devdutt shows his very own large portion books. He was a speaker at the first TED gathering in Quite a while held in November 2009. [3]

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He is additionally a story specialist to Indian broadcasting company Star TV, where Devon Ke Dev...Mahadev depends on his work and Epic channel, where he gives Devlok Devdutt Pattanaik. He additionally filled in as the Chief Belief Officer at Future Group, perhaps the biggest retailer.

Devdutt has counseled Star TV network on legendary tele-serials like Mahabharata and Siya ke Ram; these serials have tested traditional perspectives on the stories and opened up new roads of translation. [3]



Fig 1. Devdutt

Books by DevDutt

Some of the important plays of DevDutt are as follows:

My Gita

In My Gita, acclaimed mythologist Devdutt Pattanaik demystifies The Bhagavad Gita for the contemporary peruser. His exceptional methodology—topical instead of section by-refrain—makes the antiquated composition famously open, joined all things considered with his brand name delineations and straightforward charts. [4]

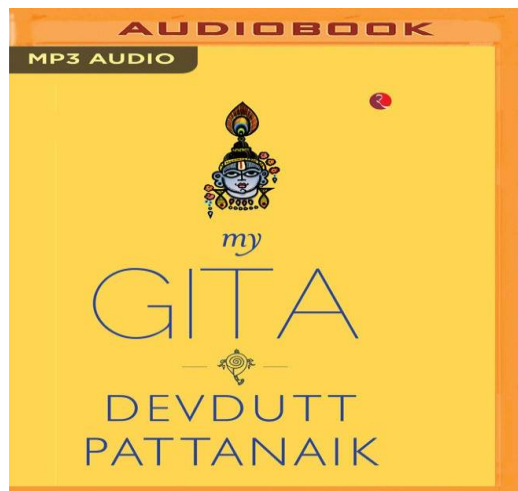


Fig 2 My Gita

In a world that appears to be entranced by contention over exchange, vi-vaad over sam-vaad, Devdutt features how Krishna pokes Arjuna to see as opposed to pass judgment on his connections. This becomes important today when we are progressively reveling and confining oneself (personal growth, self-completion, self-acknowledgment—even selfies!). We fail to remember that we live in an environment of others, where we can feed each other with food, love and significance, in any event, when we battle. So let My Gita educate your Gita. [4]

Jaya: An Illustrated Retelling of the Mahabharata

High over the sky stands Swarga, heaven, homestead of the divine beings. Still above is Vaikuntha, paradise, residence of God. The doorkeepers of Vaikuntha are the twins, Jaya and Vijaya, both whose names signify 'triumph'. One keeps you in Swarga; different raises you into Vaikuntha. In Vaikuntha there is ecstasy everlastingly, in Swarga there is delight for just as long as you merit. What is the distinction among Jaya and Vijaya? Settle this riddle and you will tackle the secret of the Mahabharata. [6]

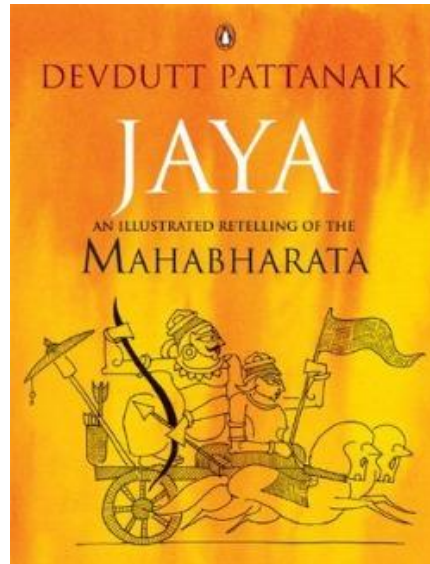


Fig 3 Jaya

In this enchanting retelling of India's most prominent epic, the Mahabharata, initially known as Jaya, Devdutt Pattanaik consistently meshes into a solitary story plots from the Sanskrit exemplary just as its numerous people and local variations, including the Pandavani of Chattisgarh, Gondhal of Maharashtra, Terukkuttu of Tamil Nadu, and Yakshagana of Kamataka. Lavishly represented with more than 250 line drawings by the creator, the 108 sections flourish with mostly secret subtleties, for example, the names of the hundred Kauravas, the love of Draupadi as a goddess in Tamil Nadu, the accounts of Astika, Madhavi, Jamini, Aravan and Barnareek, the Mahabharata variant of the Shakuntaiam and the Ramayana, and the dating of the conflict dependent on cosmic information. With clearness and straightforwardness, the stories in the exquisite volume uncover the everlasting significance of the Mahabharata, the mind boggling and upsetting contemplation on the human condition that has formed Indian idea for more than 3000 years. The book begins with writer's note where he has expounded on how Veda appeared, how it is neglected, How Vyasa chose to compose 'the story of a triumph' signifies 'Jaya' (Mahabharata) He has picked the characters which he knew. Also, they were the Kauravas, his own grandkids. Further creator has referenced how this story compasses to individuals and how according to the time the story gets created. [6]

The portrayal begins when Janamejaya, child of Parikshit is enraged as his dad passed on because of the snake nibble. He chooses to end every single snake by playing out a snake-penance yagna, Sarpa Sattrra. The yagna was going on and large numbers of the Nagas become the piece of this yagna. [6]

Sita: An illustrated retelling of the Ramayana

It is critical that the lone character in Hindu folklore, a lord at that, to be given the title of ekampatni-vrata, dedicated to a solitary spouse, is related with the most crooked demonstration of relinquishing her in the woodland to secure family notoriety. This appears to be a conscious souring of an inspiring account. Slam's refusal to remarry to create an imperial beneficiary adds to the intricacy. The aim is by all accounts to incite thought on ideas of constancy, property and mental self portrait. Thus the mythologist and artist Devdutt Pattanaik retells the Ramayana, causing to notice the numerous oral, visual and composed retellings formed in various occasions, in better places, by various artists, every one attempting to address the riddle in its own remarkable manner. This book approaches Ram by theorizing on Sita: her adolescence

with her dad, Janaka, who facilitated sages referenced in the Upanishads; her visit in the timberland with her significant other, who must be a chaste austere while she was in the prime of her childhood; her associations with the ladies of Lanka, plans she traded, feelings they shared; her association with the earth, her mom, and with the trees, her sisters; her part as the Goddess, the untamed Kali just as the shy Gauri, in changing the emotionless ruler of Ayodhya into God. [7]

Ramayana is the consecrated epic for Hindus. Every single stanza of Ramayana presents an optimistic truth. By and by, I don't care for how the ladies were treated in the Ramayana. The writer of this book Devdutt Pattanaik is notable for his remarkable way to deal with getting comprehends individuals the truth of folklore. Despite the fact that I am a normal watcher of his show 'Devlok with Devdutt Pattanaik' yet this is the principal book of him which I have perused. [7]

This book begins with the segment 'What Shiva told Shakti' where the writer has composed how the Ramayana is caught by a crow named Kakabhusandi and offer with Narada, who later passed it to Valmiki. Valmiki showed this stanza to Luv and Kush and they performed it in Ayodhya without understanding that the hero is the Ram and Sita, his dad and mom. In this section, the creator has collected the concise presentation of Ramayana.

The story begins with the introduction of Sita, King Janaka tracks down her inside the earth and received Sita as of her girl. At that point the story moves to the introduction of Dashrath's four children. The creator has portrayed Sita as a researcher of Vedas who sits in the meeting with her dad with every one of the sages. With Vedas, she is an expert of culinary as well.

Sita got the bow of his Shiva which is excessively hefty for the men and Janaka concluded whoever will pick this bow will wed with Sita. Amazingly, Ram figured out how to break the bow and get hitched to Sita. Her three Sisters Urmila, Mandavi and Shrutakirti are likewise got hitched to the sibling of Ram i.e Laxman, Bharat and Shatrughan.

Dashrath accidentally executes honest Shravan who was headed to journey with his visually impaired guardians. They reviled Dashrath that he will likewise kick the bucket in the torment of his children. Froze Dashrath chooses to make Ram a ruler yet then Kaikeyi requests the outcast of Ram for a very long time. Sita and Lakshman additionally went with him in Dandaka woods.

Lakshman never rested in the outcast of 14 years, Sita and Ram accepted abstinence. Lakshman remove the nose of Suparnakha, a rakasha sister of Ravana who needed to wed Ram. Ravana stole Sita with injustice. Looking for Sita, they met individuals like Shabari, Hanuman and Vali who assisted them with making free Sita from Lanka. The holding between Ram and Hanuman is wonderfully depicted by the creator. [7]

Slam won the conflict, yet addressed Sita and requested that she go any place she needs. She demonstrates her immaculateness in the Agni (fire) and afterward Ram acknowledged Sita as his significant other. In this book, you can will find out about the lesser known story of 10,000 headed devil who was the twin sibling of Ravana who was executed by Sita alone.

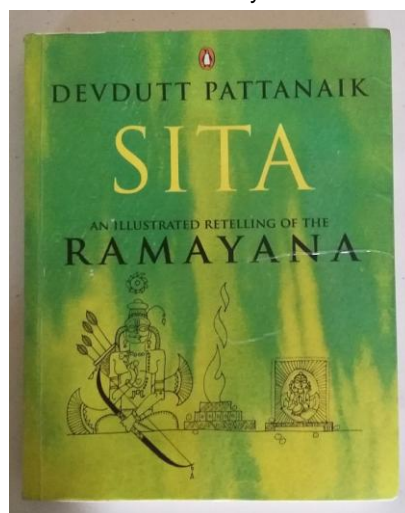


Fig 4. Sita: An illustrated retelling of the Ramayana

Devdutt View to Women

In nature, all female structures are significant as every one makes new life. Just the most grounded or sharpest male finds the opportunity to impregnate females. The female may either match with one male for her entire life, or she may simply introduce herself to him during mating season. Be that as it may, the male, generally needs to rival different guys for her consideration by presenting himself to chance and injury when he battles rival guys or when he shows his tones or plumage, in full perspective on hunters. [8]

Be that as it may, among people, the exertion has been to upset this law of nature and this is perceptible in the various types of marriage found in the puranas.

- Prajapati-vivah, where the kid moves toward the young lady's dad for her hand in marriage.
- Brahma-vivah, where the young lady's dad moves toward the kid for his hand in marriage and even offers endowment.
- Deva-vivah, where the girl is given to the man as charge for administrations delivered to the dad.
- Rishi-vivah, where the girl is given to a sage alongside a bullock (load animal) and a cow (wellspring of food) to empower the sage perform yagna.
- Gandharva-vivah, or marriage dependent on affection for man for lady, that could do without social approval.
- Asura-vivah, where the young lady is bought.
- Rakshasa-vivah where the young lady is stole.
- Pisacha-vivah, where the young lady is assaulted while she is sleeping.

In the Mahabharata, Shantanu can't get spouses he cherishes until he gives them what they need. His first spouse Ganga requests total opportunity, which incorporates murdering their babies. The second spouse Satyawati requests that her youngsters, not Ganga's, are pronounced beneficiaries. Satyawati gets little girls in-law in an unexpected way: she arranges her stepson, Devavrata, to just grab them. Kunti chooses her significant other while Madri is bought. Gandhari's dad is drawn closer for her hand in marriage, however she isn't revealed to her significant other is visually impaired. Kunti's girl in-law, Draupadi is a prize of a toxophilism challenge and winds up being shared by the five Pandava siblings. In this manner we see a reasonable move in the situation with ladies starting with one age then onto the next.

Mahabharata illuminates us that in the past ladies and men were allowed to go to whoever they satisfied. Apsaras have intercourse to rishis and just leave, frequently leaving them to deal with their young. Urvashi curses Arjuna that his private parts will tumble off in light of the fact that he doesn't fulfill her. The Bhagavata recounts the account of Usha, a princess, who grabs Krishna's grandson, Aniruddha, on the grounds that he is so attractive.

Likewise in the Mahabharata is the narrative of the inception of marriage. Shvetaketu finds his mom in the arms of another man yet the dad, Uddalaka, isn't vexed. Shvetaketu thinks about how he can be certain that he is his dad's child. So he foundations the law of marriage that requires the spouse to be devoted to her better half. Yet, he can inquire as to whether he can't make her pregnant himself.

In a general public that needed all men to have spouses, ladies' opportunity must be reduced. Laws must be made with the goal that she didn't leave her significant other for a superior or more attractive man. Purity of ladies served to mollify male tension over their ineptitude and deficiency. With a spouse at home obliged to be devoted to him, the man had nothing to fear. His constancy was not a matter of law but rather a matter of decision. At the point when he was reliable, he got deserving of love, similar to Rama, the lone holiness in Hindu folklore to have the title of ekam-patni-vrata, devoted to one spouse.

In the Adbhut Ramayana Sita is depicted as killing a devil with hundred heads, recommending she is prepared to do effectively killing Ravana who has just ten, however decides to make light of her ability to build up Rama as God. However, present day narrators — even on TV — lean toward variants that depict her as bashful, pitifully separating when Rama relinquishes her. They won't feature the Sita who serenely brings her youngsters alone up in the woodland, very much like Shakuntala, Hidimbi and Kunti. Conjecture, men actually need ladies to be casualties, requiring salvage, subordinate animals not at all like the female in nature, who is a lot of equipped for dealing with herself and her family. 8]

Conclusion

In last we can say that Devdutt Pattanaik as a authors praises women for the contribution of works by them, in building the society a better place. He sees women as master of skills whether as a home maker, as a politician, as a leader and more.

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