

Sita - Then and Now

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Abstract

'Sita' is revered as one of the most respected and idealistic female character in Indian mythology; so much so, that there are multiple portrayals of what Sita might have been like. From time to time, her narrative is updated on the lines of what cultural background and time is associated with her said narrative. This research paper throws light upon the same – evolution of one of the most honored woman in respect to evolving times. This research paper takes into consideration the centuries old oral narrative of Ramayana from the Dang district of South Gujarat and the very recent written narrative of Sita given by well-known Indian mythology writer, Amish Tripathi. This research paper not only addresses the advancement of her character narrative, but also includes the effects of the same that changes the plot to a certain extent and adds an array of new concepts and ideologies that reaches the audience in a very refreshing manner and opens many astounding as well as challenging possibilities that can be associated with these mythological characters.

INTRODUCTION

Sita! The name itself bears the power of being a symbol of nature – *prakriti* as Sita literally translates to 'furrow'. She conjures the notion of a chaste, *pati-vrata patni* – the ideal woman as portrayed in most of the narrations of Ramayana. In a normative environment, Sita is seen as ever suffering, completely devoted wife. The main frame in which she is portrayed is that of Lord Ram's wife. Many of her narrations depict her as if she is victimized and oppressed, and who obeyed her husband's commands, followed him, remained faithful to him, served her in - laws or yielded to parental authority, generally did her duty the way women are conventionally expected to do whether they want to or not. On the other hand, many narratives depict a more liberated Sita, a cherished wife of Lord Ram. She was outspoken, owned her freedom to express herself, said what she wanted to in order to get her way, fell for the temptation of the golden deer, spoke harsh words, repented for it, loved her husband, was faithful to him out of agency, served her family, did not get seduced by the glamour and material objects in Ravana's palace, faced an angry and suspicious husband, tried to appease him, reconciled her marriage, later accepted her separation, raised well balanced children as a single mother and then moved on. (Bhargava). The narratives have been altered over the years to befit the audience and readers based on the culture, locality and beliefs. Time and again, new versions suiting

the environment and people's ideology have come up in the form of mythological fiction. These narrations are modified in such a way that they find new ways of gluing the followers' trust within their culture, beliefs, myths and faith. If A. K. Ramanujan is to be believed, then as per his essay, there are more than three hundred various narratives of Ramayana and the portrayals of Sita in these vary from narration to narration; although, the basic plotline remains more or less the same in all of these narratives. Sita is portrayed as the female protagonist of most of these narratives and her character is directly associated to all the male protagonists – Lord Ram, Raavan, King Janak and King Dasharath. The portrayal of her rapport with all these protagonists is quite different from the other and that strikes a perfect cord with who she is as a person as it reveals her various beliefs, experiences, strengths and powers and gives way into her upbringing, her coming of age and her psyche as an individual.

TRANSITION OF SITA'S CHARACTER FROM TRIBAL TO CONTEMPORARY

Different narratives of these cultural, mythological and traditional texts give us a window to look into how the aspects pertaining to Gods, law and order of nature, hierarchy, patriarchy, gender status, social position, political scenario, basic human understanding, ethics, rules, and morals, and so on were taken care of by the people with whom these texts are associated. The literature of this kind helps the readers and audience to comprehend our past, various traditions and beliefs that we may or may not know about. They show us a glimpse of the psyche of the creators and viewers of the time when these texts - verbal or written were produced as they were created by keeping in mind what was liked, appreciated, and most importantly related to the readers and audience. This current research study caters to the aspect of comparative study of the mythological character of Sita, commonly acknowledged as Janak's daughter and/or Lord Ram's wife. The subjects of research for this comparative study are two different narratives – *Kunkuna Ramakatha*, the oral tribal narrative and *Sita – Warrior of Mithila*, the written contemporary literary work. The reason behind choosing these narratives for this research is that both of these display a diverse angle to the conventional character portrayal of Sita. The basic difference as to how one is a completely tribal, oral narrative that is passed on from generation to generation through verbal exchange in the colloquial tongue and how the other is an internationally acclaimed literary work, lays a well built foundation for the inter-comparative study as well the research of what all effects were created to achieve the change that these narratives possess even when they are precipitating the same character.

INTRODUCTION TO KUNKUNA RAMKATHA

This research paper will commence with the representation of 'Kunkuna Ramkatha'. Kunkuna Ramkatha is an oral tribal narrative which originally belongs to the Kunkuna tribe residing in the Dang region of south Gujarat. This narrative has been taken and edited by Dahyabhai Vadhu and has been published by Shri Zaverchand Meghani's Institute, hence there has been no original author of this

mythological tale. Moreover, the edited version by Dahyabhai Vadhu is only available in the colloquial Gujarati language. This goes on to show how this text is made available to a very limited audience so as to preserve its tribal elements strongly. It definitely does not aim to give the text a widened spectrum of audience. Everything about this narrative caters to its essence of being an ancient tribal variant of the conventional Brahminical version of *Ramayana* handed down to us by Valmiki and Tulsidas. This form of literature comes more or less under the umbrella term of literature from the margins as it portrays a version of the ancient epic in a new manner; along with the same as well as newly added characters.

The tribes mold the plot lines, situations, characters and other details in a manner that becomes more suitable and relatable for their own folk. This is considered to be one of the crucial characteristic of tribal literature. It also seems that sometimes the normative versions do not really appeal to them and as they usually get marginalized due to certain beliefs of the urban communities, they end up forming and re-phrasing these epics and ancient tales as per their likeness. The common traits of tribal literary forms that we notice in *Kunkuna Ramkatha* include – the language, the terminology used to refer other fellow characters, the very closely knitted relation and dependency on mother nature and humanizing every character to the same echelon more or less so as to not let the normative disparity show its course. *Kunkuna Ramkatha* echoes all of these characteristics with addition of conjugal simplicity and deep-rooted pragmatic approach. Although, this does not cancel out the similarities that it holds with the normative version of *Ramayana*, especially the portrayal of Sita's character as it is after all derived and inspired from the normatively accepted original texts.

INTRODUCTION TO SITA – WARRIOR OF MITHILA

Further on, the second text at hand that is being compared with the tribal version is *Sita – Warrior of Mithila* by Amish Tripathi. This is a written modern text that has been commercialized in the form of a proper novel which is accepted and made available to readers across the globe and has been translated into many languages so that more and more people can access it. This literary work can be explained as a contemporary take on the mythological narration of Sita's character from *Ramayana*. It solely focuses on Sita, her life and times, her struggles and her relations with those around her. She is the life of the novel and others are mere characters who shine in the light spun out by the titular character – Sita. This novel stands contradictory to the tribal version in many ways which mainly include the differences from its purport of existing to how differently the characters are depicted and how modern notions of society have been associated to the ancient times as if they were meant to sit perfectly in accordance. It seems as if the novel has inculcated the modern day notions so that it can be relatable and acceptable to today's readers. It showcases the modern day concepts of society being inculcated then which can be a bit strange, given the social and political scenario back then as this contemporary version of Sita fits perfectly in today's setting which is manifoldly different than the times in which *Ramayana* is set.

COMPARISON OF PORTRAYALS

The origin of Sita is very differently portrayed in these literary works. For instance, in *Kunkuna Ramkatha*, we see how she is shown as the daughter of Lord Shiva and his halo bearing, make believe wife Parvati who is sent to Earth with Raavan as his wife. This wife of Raavan loses the baby while she is bathing in the pond. The baby floats and reaches the barren land of King Jambumali who adopts her as his own daughter and names her Sita as he had found her from the ground. Although, the truth about her adoption is kept a secret and the queen stays inside her house for some time pretending to be pregnant and then in labor. Six years later, the circumstances turn out to be such that King Janak adopts her from King Jambumali and brings her to his home where she is brought up by him and his wife. Her valor shines in her new home when she is seen casually playing with a very heavy bow and arrow that, according to this narrative, belonged to King Dasharath who is the brother of the queen of Jambumali.

On the other hand, *Sita –Warrior of Mithila* has a different outlook on how Sita becomes ‘Sita’. King Janak and his wife are shown as going to pay a visit to the goddess Kanyakumari to seek her help regarding a problem pertaining to their kingdom. When they do not receive the kind of aid that they were expecting, they returned back empty handed. Albeit, on their way home, Queen Sunaina notices a strange scene where a *naga* (deformed humans that have animalistic features) that looked like a vulture was trying to protect a human baby from a pack of wolves. Queen Sunaina comes to the rescue and saves the vulture and the baby. She makes sure that the vulture is healed back to health and she, along with her husband, adopts the baby and names her Sita as she was found from the furrows and raises her as their own.

These variant narratives show signs of their genre right from the beginning when it comes to the female protagonist – Sita. The tribal narrative, *Kunkuna Ramkatha*, shows a raw, casualised and natural framework of events. Though some of the characters related to Sita and incidences of her birth and adoption are Gods, demons and kings, we do not see any type of hype. In fact, these noble and powerful characters are quite humanized when it comes to their descriptions, their action, and so on. So much so that in many instances, they are depicted as creating follies just like humans and trying to rectify them. The element of natural and lucid progress is highly utilized in the tribal narrations right from the beginning. There is a sense of loss of social hierarchy. For instance, in one scene, the King Jambumali is seen washing clothes and utensils in the pond along with other ladies of the village. He does so with very ease as his wife, the Queen is pretending to be pregnant and then in labor. Two main aspects are showcased in a very natural and common manner – one being – The King washing the utensils and clothes, and the other being – He doing do along with his subjects in the common pond of the village. Moreover, Sita is also seen playing with all the other girls of her village. This part is kept quite raw and common but when it comes individually to Sita, her special aura and essence is kept very well guarded in her portrayal as the strongest girl who single handedly

defeated six hundred girls of a neighboring city and casually played with the extremely heavy bow and two and a half mounds heavy arrow.

On the other hand, when it comes to *Sita – Warrior of Mithila*, it portrays Sita's existence as how she reflects *Jiva* should pursue its spiritual path to realize the supreme truth - God head, The Vishnu. Temerity drips from her character. She is depicted as a brave warrior, clever administrator, ruthless foreign policy - maker, possessive daughter, protective elder sister and a wife who refers to her husband as 'partner' of Vishnuhood and life, instead of showing the normative, stereotypical coy wife behaviour. She is not the hapless princess, captured by Raavan owing to her gentleness and her being swerved by a moment's desire to acquire the golden deer, who we find in most other Ramayana versions, including the original. In fact, she is introduced to us and to other fellow characters as - "She is the warrior we need. The goddess we await. She will defend Dharma. She will protect us." (Valmikiji). This normative introduction certainly asserts the grandeur way in which everything is carried out in the contemporary narrative. From extravagant surroundings, to huge armies, to royal treatments, to interference of Gods, demons, super natural beings, and so on. Everything that is depicted in this contemporary narrative is very diverse from that of the tribal narrative.

The social, political, financial and racial hierarchy is extremely well guarded and respectably followed by all. The class distinction among the common public is also seen through the descriptions regarding the living situation in Mithila – how the well to do, affluent citizens lived before Lord Rudra's temple and the slums were situated behind the gardens of the temple. The conventional show of royal lineage, customs, hype regarding social status and flourished gusto of being important is highly noticed among the powerful characters. Although, Sita's character seems to hold a balance between these attributes and her personal essence that sets a special aura in everything that she does. Along with being attached to nature and its element, this contemporary narrative also depends a lot on passion and materialistically motivated actions that become an agent through which many of the consequences take place. For instance, Vishwamitra and Arishtanemi coax Ram into using the *asuraastra* by emotionally blackmailing him about saving his wife's kingdom and doing this for his new wife. They defended this act under the naive claim and excuse that they were not breaking the Law of Rudra as they had not used the *daiivi astra* of mass destruction, rather it was just the *asuraastra* used for saving Mithila from the tyranny. (Tripathi 257). Although, it was very clear that their motive behind the same was to get rid of the Lankan soldiers and save Mithila, along with making sure that this would also result in Ram facing the consequences and the punishment alone as he is an ardent follower and believer of the rule system and would voluntarily take up the punishment to set an ideal example for his subjects even when he knew that this would push him farther from being the next Vishnu.

Moreover, the sumptuousness of pompous decorations in Agastyakootam stands as a proof of how high maintenance and vivid their manner were. The grand ParshuRamEshwar temple grounds spread over nearly one hundred and fifty

acres on the summit of the granite monolith. (Tripathi 161). A broad staircase in the centre led to a massive veranda. The main temple was surrounded by delicate lattice that comprised tiny square-shaped opening, each of which shaped into a metallic lamp at its base. With thousands of these lamps festively lit, it was as if a star-lit sky screened the main temple. (Tripathi 162). This stands out as one of the main difference in the two narratives as the tribal narrative holds simple and plain set-ups. However, the most captivating piece of art that appeals to the readers is how handsomely and intricately the author here sews small beads of contemporary societal concerns and issues like gender disparity, biases based on social class of people, international economic politics, feminist approach towards the world and so on in this narrative within the story. Winding the delicate fabric of an epic it and then lettering down to suit the modern times is a definitely a challenging task.

HEGEMONY, AGENCY AND FEMINISM

Further on, the most crucial difference is the importance rendered to Sita as a powerful female protagonist. On one hand, *Kunkuna Ramkatha* caters quite less screen space and less attention to Sita's character in many instances and she is seen suffering at the hands of the male characters which morally and ethically seems very toxicating but, since she has been raised in the environment where she has not been taught the aspects of choice, equality, freedom, voicing one's opinion and how to stand up for one's own self, she follows the commands and makes decisions without knowing the harmful effects or understanding how others are very liberally making decisions for her. For instance, King Jambumali very easily hands her over to King Janak and she has no say in it. Similarly, even when Lakshman wins the competition at Sita's *swayamvar*, she is married to Ram as Lakshman claims that whatever he did was due to the order and blessings of Ram and also because her own father tells her to marry the Prince of Ayodhya and she easily obliges to the same. She complies even when she is asked to prove her chastity after her return from Lanka by walking through the pyre of fire. Last but not the least, as mentioned in this tribal narrative, Kaikeyi spreads the rumour that the babies that Sita is carrying are results of her stay in Lanka. This enrages Ram immensely and he outrightly asks Lakshman to take Sita into the forest and abandon her there. Sita has no self will here as well and she does as she is asked to do.

The above mentioned instances definitely throw light upon the matter of how Sita had been taken for granted all through her life. It seems as if the character just depicts what the society at that time expected out of women even if it was wrong. This claim/belief/expectation is very well replied to by Sita herself towards the very end of this narrative. Ram realizes his mistake and comes to meet Sita into the forest and to take her and their kids back to his house. Sita refuses to come and shows a very audacious feminist outlook of the entire thing. She puts forward the injustice that had been done to her. She conveys her feelings clearly by stating that she had loved only and only Ram with all her heart, soul, mind and body. Raavan abducted her to take revenge from Ram and Lakshman as they had insulted him during the *swayamvar* and his

sister when Lakshman had slit her nose. There was no fault of Sita and yet she had to suffer immensely due to them. Even during her stay in Lanka, she was constantly remembering and missing Ram; her irrevocable love and loyalty towards her husband still fell short as she was demanded to pass through the *agni-pariksha*, not to forget the fact that both of them had stayed away from each other for the same amount of time and only Sita was expected to give the purity test and no one questioned Ram.

She furthermore also points out how Ram very easily gave into when Kaikeyi was instigating him against her and how he did not stand up in Sita's support ever. She questions Ram about all of these things, asserts her decision and then asks the land that if all she said was true then the land should make space for her and take her in. Here, there is another aspect of agency as well that comes to light. There seems a great probability that all the decisions she took on the basis of what was asked to her, was her agency and not a complete result of hegemony. She finally speaks her mind when she has had enough and acts according to her feministic approaches and beliefs. Her actions can be completely lauded as acts out of her agency for her beliefs and love towards all.

On the other hand, when it comes to the contemporary narrative, *Sita – Warrior of Mithila*, the impression that Sita casts on the readers as well as her co-characters is that of a woman who has unshrinking pluck to defeat the evil and give a new, fresh, just, empowered and strategically planned governing outlook to India. Her initial introduction is of a strong girl who has been chosen as a prospective *Vishnu* - a new uplifter of the society who is going to protect and lead her country towards betterment; she is the person in the highest strata of society and will be respected and revered by all. Sita is adorned with the symbol of *Prakriti* given her nature and birth. Similarly, her husband, Ram is adorned with the title of *Purusha*. Moreover, the rapport that Ram and Sita share in the contemporary narrative is quite idiosyncratic and as readers, we notice this in each and every dialogue of theirs and even in their body language when they are together. We witness an environment here where they are considered equals as both of them are considered perfect candidates for Vishnuhood, irrespective of their genders, their background or their birth rank.

In addition to this, Amish's attempt to infuse feminism into the narration is evident at many places. For instance, it is Sita who performs the last rites of her mother, Sunaina. (Tripathi 105). Amish's Sita is also five years older than Ram. Truly unconventional in a country which allows men to take brides decades younger! Another break from tradition is manifest in the women addressing their respective husbands by name; whereas, the norm in the epics and myths is to address them as *arya* (wise or noble man). Females can also rise to be *Vishnu* here. (Ashakiran 447). Another aspect that really strikes out as positively progressive is how Sita shows her agency by going with the notion that they do not have to have an internal competition, rather they can actually share the title and participate equally in their goals. Her motive and his is the same and hence it would be just more helpful if both of them can drive their passion and motives to achieve the greater good. Examining the roles of Ram and Sita in the light of

the above discussion, Sita's advocacy for joint leadership between herself and Ram when the time is ripe for a positive social upheaval, is perfectly understandable.

Moreover, for a fresh social order to come into existence shorn of all its evils and imperfections, a resolute and balanced leadership is called for. If creation can occur only through Prakriti and the Purusha is merely the perceiver, it explains why Ram is ready to follow Sita as the Vishnu. I have known you for years. Heard so many of your ideas. You will make a great Vishnu. I will be proud to follow you. (Tripathi 331). His easy acceptance and support towards his wife being The Vishnu, this thought and casual mention of how he would not mind simply following The Vishnu, suggests the contemporary notion of alterative masculinity and strong absence of toxic traits of masculinity. It moves on to elaborate how it could be a part of the societal norms at that time as well, giving rise to the concept that when it is very well understood that Purusha isn't complete without Prakriti, then it is also quite understandable how joint Vishnuhood is the best choice to go with.

DIFFERENCE IN LIMNS

The traditional, tribal narrative of Kunkuna Ramayana does not hold forth a very strong base of female characters. It is a male dominated literary work that was graphed as per the beliefs and hierarchal order of the tribes and the ideas they had about gender. Moreover, this narrative is more of a derived work if not a copied version of the original normative Ramayana. There is very less originality in this version. Although, it does throw light upon many subjects that are crowned controversial in the original version of Ramayana. Sita here, is seen to be at the receiving end of the sufferance for most parts and is shown as a victim of the long-established customs of Hinduism, albeit, she does refute these traditions and acts as per her own will towards the end. Also, instead of being bashful, she comes across as arrogant and brazen in many of the instances. The typical portrayal of Sita is far erased.

Further on, the behaviour of her co-characters is also drafted in the non-conventional way. Her first adoptive mother, Queen Jambumali is seen to be equally brazen even when she is the queen. In one scene, she is seen kicking the king very casually to wake him up which differs a lot from the conventional manner in which a Queen is supposed to address the King. Along with this, in another scene, when the King comes to wake her up from her sleep to show her the baby that he had brought along with him, she very casually chides him to not disturb her while she is sleeping. This again is a very bizarre behaviour of a Queen towards her King. Although, it is also made very clear that these behaviour patterns were not subjected out of disrespect or insult; rather, they portrayed the casual, lucid, friendly rapport that they shared which was devoid of any animation. In addition to this, Lakshman's ideas regarding the *Lakshman-rekha* are also very different from that of the original context. Here, the limits are in the physical form of steps. Crossing the first step would equate to disintegrating the elder's faith in you; crossing the second step would equate to disintegrating the society's respect for you and crossing the third step would equate to disintegrating all the traditions and respect there ever were.

(Vadhu 214). These harsh boundaries also highlight the patriarchal dominance of the society that decided what women should do and what not. In addition to this, the abduction scheme that Raavan uses to kidnap Sita is very much relied on the original version. A very colourful peacock attracts Sita's attention and she orders Ram to get it killed so that she can use its feathers to make fancy clothes for herself. Ram chases the peacock. Meanwhile, Raavan fakes Ram's voice and calls Lakshman for help. As soon as Lakshman goes to aid Ram, Raavan takes the disguise of a sage and enters into the cottage where Sita is. He sweet talks her into crossing the three steps and as soon as she does that, Raavan kidnaps her away to Lanka.

On the other hand, the newfangled version, *Sita – Warrior of Mithila*, depicts this scenario in a very modern manner, something that can be semi-logically accepted by the readers. For starters, this version is more like an inspired work rather than a derived one. It holds originality and freshness of great magnitude. It is a female centric literary work where most of the main characters are females. For instance, Sita, Goddess Mohini, Queen Sunaina, Princess Urmila, Samichi, Shurpanakha and Radhika. They are all shown in a powerful light and belonging to the strong strata of the society. If they are not given a place there, they do not hesitate in creating one for themselves. Moreover, this version holds the values of justice, removal of disparities, shows practical reasoning, importance of rules, and so on. There is advocacy of joint leadership between male and female and this comes forward as a very crucial progressive step towards gender justice. Also, in this version, Sita is portrayed as a character who knows her worth, knows how and where to redeem it but always stays humble and helpful. The bold strokes of training that she has received from her mother, Queen Sunaina are explicitly visible and they even garner great accolades.

Taking the co-characters' behaviour and etiquettes into account, we see how it is very diverse from that of the tribal narrative. Here, we notice the dauntless and valorous perceptions of the women. They take the main decisions regarding everything. They are depicted as women who do not shy away from vocalizing their opinions and acting out of agency of their own, whether it is in the form of feministic approaches or sitting into the conventional expectations of the society. For instance, Sita and Queen Sunaina advocate feminism in their manner through ruling, planning, uplifting the lower levels of the social strata, and so on. Similarly, Radhika advocates for agency in the form of her own notions of a basic, secure life. She refuses Bharat's proposal for marriage as she wanted a happy, peaceful, secure and homebound married life instead of a risky lifestyle. She takes this decision for herself and on the basis of her comfort and not at all because of her community's tradition of not marrying outside the community. Further on, Lakshman's ideas regarding the *Lakshman-rekha* are also very distinct. In fact, no such notion exists in this contemporary version. It is remodeled into a safe zone whose idea Lakshman gave and the *malayaputras* implemented and made it for everyone's safety. It is mentioned as the 'Lakshman's Wall'. It was an ingenious defensive feature. It was five feet in height; it covered three sides of a small square completely, leaving the inner side facing the main hut partially open; like a cubicle. The entire structure gave the impression that it was an enclosed kitchen. In fact, the cubicle was bare, providing adequate mobility to warriors. But unseen by enemies on the other side of the wall. (Tripathi 337). This gives a peek into how there were no limitations related just to

any one particular gender, especially women. It was, for a fact, created for a very logical reasoning of safety.

Sita's abduction scheme is also sketched in a very different manner. It is very violently planned and executed. Raavan is seen coming near their residence in his *Pushpak Vimaan*. He has many Lankan soldiers along with him. He captured and killed all the *malayaputras* and captivated *Jatayu* who was Sita's general. Sita shot some arrows to counter attack the Lankan soldiers and free *Jatayu* but she is not able to fulfill the mission. She enters the battle ground and fights till she is conscious. She, all by herself defends for a very long time before her body gives into a humongous blow from a stick. She falls unconscious and is then kidnapped and taken away in the *Pushpak Vimaan* where her in-charge is none other than Samichi, her friend turned enemy. This description of her strength, attentive brain, vigilance, archery skills, etc. showcase what a well trained and strong woman Sita is. She does not shy away or feel threatened in a coward manner, in fact, she retaliates in the best possible manner with whatever techniques were at her disposal. This narrative shines as a character driven narrative unlike *Kunkuna Ramkatha*, which is a plot driven narrative.

CONCLUSION

In recapitulation, this research paper aims to highlight the transition of the narratives, right from the traditional and tribal discourse to the very contemporary one. It depicts how the narratives have been evolved over the years to suit the readers' generation better and to achieve the goal of passing these on from generation to generation. Furthermore, irrespective of being ancient – tribal or contemporary, the narratives are discussing and portraying the events that took place in Ramayana which belongs to the *Treta Yug* i.e. extremely ancient times. This develops the notion of how various aspects like feminism, power, political agendas, gender biases, traditions, cultural hegemony, norms, prophecies and heritage are so vividly and diversely experienced primarily by the characters of the play and secondarily by the spectators for whom these were created and passed on. In addition to this, the main idea of Sita's portrayals and the differences in that arena also speak volumes regarding the privileged identities and right to feminism through hierarchal power of belonging to an aristocratic family. This transition in Sita's character is a social and cultural coming of age of ideologies as well.

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