

**A Study of Myth and Feminine Identity in Chitra Banerjee Divakaruni's *The Palace of Illusions* and *The Forest of Enchantments***

**Deepika. P**

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**DECLARATION**

## DECLARATION

I declare that the dissertation entitled of **A Study of Myth and Feminine Identity in Chitra Banerjee Divakaruni's *The Palace of Illusions and The Forest of Enchantments*** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **DEEPIKA. P** during the period from **JANUARY 2022 - MAY2022** under the guidance of **MS. A.**

**MOHANANITHYA, M.A., B.Ed.,** Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S F), Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the Candidate**

**CERTIFICATE**

## **CERTIFICATE FROM THE SUPERVISOR**

I certify that the dissertation entitled of **A Study of Myth and Feminine Identity in Chitra Banerjee Divakaruni's The Palace of Illusions and The Forest of Enchantments** submitted for the degree of **Master of Arts (M.A)** is the record of work carried out by **DEEPIKA.P** during the period from **JANUARY 2022 – MAY2022** under my guidance **MS. A. MOHANANITHYA, M.A., B.Ed.**, and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the**

**Head of the Department**

**Signature of the**

**Supervisor with Designation**

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## NOTES

In the text, abbreviation is used for the name of the primary text in the parenthetical references which are as follows:

- *The Palace of Illusions* *POI*
- *The Forest of Enchantments* *FOE*

References to the pages of the secondary sources are also given parenthetically.

# CHAPTER 1

INTRODUCTION

## CHAPTER 1

### INTRODUCTION

Literature is any collection of written work. Literature can be defined as pieces of writing that are valued as works of art, especially novels, plays and poems. Literature also includes non-fictional books, articles and other printed information on a particular subject. Literature is a method in which knowledge and entertainment are recorded in perfect, preserved as it is recorded and at its last it is transmitted from one to another, which also have role of political, social, psychological and spiritual. By reading a particular book, readers can understand history, culture and religious belief of particular society. Literature is a kind of magic, which offers readers to live the life of many characters and travel around the world. Literature acts as time machine, travelling in the past which is history and lives in present, which is contemporary and prediction of future, which is imagination. At first, literature was one form of entertainment for the people, then literature gained the purpose of reform as well as soon writers started highlighting the social issues in their writing. Thus, it became a medium to draw the audience's attention to certain matters and urge them to think about the reform. English Literature from the beginning in ancient civilizations to the modern era, all the works of literature gives audience an insight into the issues and trends happening at that time. In the beginning of English literature, it was composed with the history of English people. English literature refers to all literary works covering novels, short stories, poems, fiction, nonfiction and plays.

Indian writing refers to literary works written by writers belonging to India in the English language. During British rule in India, seeds of Indian writing in English were sown. Later, it

was developed by many Indian writers and at present today, Indian literature was not only read by native people, but also by foreigners. Major English writers are Tagore, Sri Aurobindo, R. K. Narayan, Raja Rao, Vikram Seth, Salman Rushdie, Arundhati Roy, Jhumpa Lahiri, Kiran Desai, Mulk Raj Anand, Khushwant Singh, A.K.Ramanujan, Sudha Murthy, Ruskin Bond and Girish Karnad. Vedas are known as the earliest form of literature in India. Vedas was written in Sanskrit language; they are transmitted orally from one generation to another. Arrival of East India Company in India paved the way for English language and literature. In 1608, Emperor Jahangir met William Hawkins who was the British commander of Naval Expedition Hector during that time with the special request of King James IV, through it was India's first tryst with English man, Emperor Jahangir accepted to open permanent port and factory in India. This is where seeds of English language and literature were sown. Sake Dean Mohamed in 1793 wrote the first book in English and published in India, which is titled as *The Travels of Dean Mohamed*. At the time of the early Indian Writings in English was not fictional work, it is of non-fictional works such as autobiographies, biographies and political essays. In 1900, Rabindranath Tagore the Bard of Bengal translated his Bengali into English. Later, most Indian writers changed the shape and took Indian English writing to next level. Rabindranath Tagore (07 May 1861- 07 August 1941). Tagore was a Bengali poet, writer, playwright, composer, philosopher, painter and social reformer. In 1913, he became the first non-European and the first lyricist to win the Nobel Prize in literature. He was regarded as the "Bard of Bengal". His famous works were *Gitanjali* (1910), *Stray Birds* (1916), *The Home and the World* (1916), *Nationalism* (1917), *The Broken Nest* (1901), *Balaka*(1916),*Song offerings* (1910), *Prantik*(1938) and *Hungry Stones* (1920).

Raja Rao was a novelist, essayist and short story writer, his works rooted deeply in metaphysical. In 1960, his work *The Serpent and the rope* gave him Sahitya Akademi award in

1964, for his fine Indian prose style. He wrote many genres, which is seen as varied and significant contribution to Indian English literature as well as world literature as a whole. In 1988 he was awarded the Neustadt International prize for literature. In 1964 Raja Rao was awarded the Sahitya Akedemi Award, and in 1969 Padma Bhushan and in 2007 Padma Vibhushan, *Kanthapura*(1938) was one of his famous novels.

Fiction is defined as Imagination something which is not true which is not a fact it is one of the genres of literature. The word fiction comes from the Latin word which means the art of making, molding and fashioning. Fiction is divided into five subgenres they are fantasy fiction, Historical fiction, Contemporary fiction, Mystery fiction and Science fiction.

Fantasy fiction is a genre of speculative fiction which involves magical elements, which sets typically in a fictional universe and sometimes inspired by mythology and folklore. One of the major key elements in fantasy fiction is magic. Myths, fairy tales and legends are part of the fantasy genre. Major fantasy works includes *Game of Thrones* by George R.R.Martin, *A wizard of Earthsea* by Orsula Leguin, *The Lies of Locke Lamora* by Scott Lynch. *American Gods* by Neil Gaiman, *The Night Circus* by Erin Morgenstern, *Red Queen* by Victoria Aveyard and *The Cruel Prince* by Holly Black. In historical fiction, plot takes place in a setting related to the past events, but it is fictional. Important element of historical fiction is that it is set in the past, pays attention to the manners, social conditions and other details of the depicted period. Alternate history and historical fantasy are some subgenres which insert speculative or historical elements into a novel, subgenres of historical fiction are documentary fiction and it gives information not only about historical characters but also day to day events. Example for documentary fiction is *U.S. A* by E. L. Doctorow. Gothic fiction was popular during late eighteenth century which sets in the historical past shows interest in mysterious, terrifying and

haunting *the castle of Otranto* by Horace Walpole in 1764 is one of the best examples Gothic fictions. Example of historical fiction includes *A Gentleman in Moscow* by Amor Towles, *A Rising Man* by Abis Mukherjee, *Alias Grace* by Margaret Atwood, *Beloved* by Toni Morrison, *Wolf Hall* by Hilary mantel and *Things Fall Apart* by Chinua Achebe.

Contemporary fiction is technically a kind of realistic fiction; it focuses on giving some information about everyday experience, which is happening in some corner of the world.

Authors of contemporary fictions include Zadie Smith, Salman Rushdie, Haruki Murakami, Alice Munro, Ishiguro, Jonathan Franzen, Margaret Atwood and Chimamanda Ngozi Adichie. Adichie is a Nigerian novelist, whose work deals with gender roles, race, immigration and identity. *Half of a yellow sun* and *American* are of Adiche's best work. Edgar Allan Poe was the one who invented modern mystery fiction, a murder or other crime which remains mysterious until the end of the story, is the nature of mystery fiction. Examples of mystery fiction are *the women in White* and *The Moonstone* by Wilkie Collins. *The Hound of the Baskervilles* by Arthur Conan Doyle, *The Girl on the Train* by Paula Hawkins and *The Murder of Roger Ackroyd* by Agatha Christie.

Chitra Banerjee Divakaruni (July 29, 1956) is an Indian-American author and a poet. She is in Betty and Gene MC David professor of writing at the university of Houston creative writing program. She has written on various genres like historical fiction, poetry, short stories, novels, fantasy, young adult fiction and magical realism. Divakaruni was born in Calcutta, India. In 1976, she received her Bachelor of Arts from the University of Calcutta. In the same year, she moved to the United States to attend Wright State University, where she received her master's degree. In 1985, she received Ph.D. in English from the University of California, Berkeley. Her short story collection, *Arranged Marriage* won an American Book Award in 1990. She was

nominated for Orange prize for her work *Mistress of Spices*. Her works includes *Sister of my Heart, Queen of Dreams, One Amazing Thing, Palace of Illusions, Oleander Girl, Before We visit the Goddess, The vine of Desire, The conch Bearer, The Unknown Error of our Lives, The mirror of fire and Dreaming, shadowland, The Forest of Enchantments, The Last marriage, The world Tree and Leaving Yuba city.*

In *Mistress of Spices*, Divakaruni tells the story of young women named Tilo who was born in another time in a faraway place who is been trained in the ancient art of spices and ordained as a mistress charged with special powers after fully initiated in a rite of fire, in the present immortal Tilo in the gnarled and arthritic body of an old woman travels through time to Oakland California there she opens a shop from which she administers spices as curatives to the local Indian community.

Her duty is to remain emotionally detached but she breaks the rules of the spices. She is drawn into the lives of the customers in her shop helping them in their troubles from tortured husbands, drugs, abuse, racism and generational conflicts. And when an unexpected romance blossoms with a handsome stranger, Tilo is forced to choose between the supernatural life of an immortal and modern life. *The mistress of spices* is a tale of joy and sorrow and deals with one special woman's magical powers.

*Sister of My Heart* is the bestselling novel of Chitra Banerjee which details about extraordinary bond between two women, family secrets and romantic jealousies that threaten to beat them apart Anju and Sudha who were the daughters of the same family. Sudha is too beautiful but Anju is not when two girls were born their fathers died both have been the sisters of

the heart at last Sudha becomes the daughter in law of a rigid small-town household on the other hand Anju went to America with her new husband both came to know their secret.

In *Queen of dreams (2004)*, Chitra Banerjee Divakaruni spins a fresh story of transformation which is both lyrical and dramatic. Rakhi is a young divorced mother in California who is struggling to keep her family with her footing. At certain stage, she attempts to divine her identity, she knows only a little about India but drawn inexorably into sometimes painful history. "A dream is a telegram from the hidden world" is the wordings by Rakhi's mother which is wrote in her journals perfects for herself. In this work Divakaruni crafted a vivid and enduring dream in which a person reveals hidden truths about the world. In *one Amazing Thing(2009)* is a novel about a group of people who are trapped in a visa office after an earthquake and about how people survive in the dark place with no way around them. After many attempts to find a way out of the debris formed around them, finally they came to a conclusion of waiting for help. Their tales are tragic and life affirming, revealing what of being human and shows the power of storytelling.

*The Palace of Illusions (2008)*, states about the perspective of Panchali in Mahabharata. Panchali is born from fire and her brother is Dhri who is born from the same fire. While the time for her marriage came, her father arranged for swayambar, but it is not the actual way of swayambar where a women is given right to choose her partner. It is who wins the test given by King Draupad can take over panchali. She showed a great attention for the great warrior named Karna but her father and brother refused him to participate in Panchali's swayambar though he is well talented to win the test just for the reason, Karna was born to a chariot driver. She holds a special place for karna through her entire life.

She married five pandava princes, just for the misspoken words by kunti. Arjun is one among the pandava prince who won the swayambar.

Being a born princess, stubborn, intelligent, handles everything in a smart way and married the great warriors of the time she suffered a lot, then thinking about the women outside palace, sure is a lack of comfortable living. The suffering of women outside the palace of epic Mahabharata was described boldly. Other women characters like Gandhari, Amba are portrayed as strong women characters. Panchaali's courage, confidence in her toughest times, through born for a king and married the great warriors of world her independence was not fully enjoyed and has lot of restrictions. Chitra makes the audience to think about the inner self of Draupadi, her love for Karna never dies even after the death of karna. Her friendship with vasudheva Krishnan is beautifully portrayed, though after her marriage there is lot of restriction from the society to talk with Krishna, she maintains a brother bonding with Krishna. How a heart of women holds all the fire is the major question for all with the actions of Panchaali, though she forgives the injustice done to her by Duryodhan, she wants him to get punished so that no women can suffer in the world and no women should put in the place where Draupadi stood helpless. Myths play a major role with the birth of Panchaali who was born in fire, birth of pandavas with kunti's mantra and the birth of kauravas through Gandhari.

*One Amazing Thing (2009)* was told in a third person perspective. In United States, a specific city on west coast was hit with an earth quake. Nine of them were trapped in basement level in the office of Indian consulate. In those nine, two people were employees of the Indian government and seven of them were hoping to secure travel visas. They represent variety of Nationalities, including African American, Indian, Chinese and Caucasian with various beliefs

such as Hinduism and Islam. Prejudice becomes one of the major themes in opening scenes which is reflected through appearances and personal bias. Cameron, who is an African American, who served in the army, becomes the leader of the group. His survival training skills help them stay alive while they wait for help. Everyone tells the story about the reason for need of travel visa. After all, when the final tale ends, the fate of the group is still unknown, but they wait patiently to see what will happen next. In *Oleander Girl*, the protagonist is a young woman who tries to find her identity throughout the novel. Korobi is the protagonist, orphaned at birth, which is brought up in a traditional Bengali household by adoring overprotective grandparents.

The story portrays the stubbornness of oleander girl for her identity. *The Vine of Desire*, is the continuation of *Sister of My Heart*, where Anju and Sudha, the now grown cousins and best friends from Calcutta, India. After the first decade of their marriage, Anju who went to San Francisco along with her husband had a miscarriage, on the other side; Sudha the beautiful lived with her husband in India got divorced and then happened a long-awaited reunion in America. In *The Conch Bearer (2003)*, deals with the protagonist, Anand who is a twelve-year-old boy living in India. He had a good belief in magic; he went to school until his parents could no longer afford to pay for his lessons. His father had left him, so he started working in tea shop and gets a very little money. His struggle, his belief in magic is portrayed by Chitra Banerjee Divakaruni. Contemporary writers of Chitra Banerjee includes a great writers list such as Arundhati Roy, Anita Desai, Anita Nair, K.R.Meera, Sudha Murthy, Kavita Kane, Jhumpa Lahiri, Janice Pariat, Kiran Desai, Indira Goswami, Kamala Surayya, Nilanjana Roy, Namita Gokhale, Meena Kandasamy and Bharati Mukherjee.

Suzanna Arundhati Roy who was an Indian author, her best and famous novel was *The God of Small Things*. In 1997, she won the Man Booker Prize for fiction to the work *The*

God of Small Things. She also won the National Film Award for best screenplay in 1988, Sydney Peace Prize (2004) and Norman Mailer Prize (2011). Anita Desai is an Indian novelist, best known for the work, *In Custody* and *Baumgartner's Bombay*. She has won various awards, including SakityaAkademi Award in 1978 for the work, *Fire on the Mountain* and won 1978, Winifred Holtby memorial prize for the same work. In 2014, she won the prestigious Padma Bhushan and Benson Medal of Royal society of literature in 2003, she brought a good reputation with her works such as *Cry the peacock (1963)*, *voices in the city (1965)*, *Bye, Bye, Bye Blackbird (1971)*, *The Peacock Garden (1974)*, *where shall We Go this Summer?(1975)* and *Games at Twilight(1978)*. Bharati Mukherjee was an Indian American Canadian writer. She is a novelist, short story writer, essayist and journalist. For her work *The Middleman and other stories* she was awarded the National Book critics circle Award in 1988. In 2013, Mukherjee was awarded an honorary Doctor of Humane Letter. Illavenil Meena Kandasamy is an Indian fictional writer, translator and poet. Her famous works are *The Crypsy Goddess, when I hit you or a portrait of the writer as a young wife, Exquisite Cadavers, Touch Peacock Books, Why were women Enslaved, Desires Become Demons, Talisman: extreme Emotion of Dalit Literature*.

Anita Nair is an Indian novelist, she has also written poetry, essays, short stories, children literature, romance, crime fiction and historical fiction. Her famous novels include, *A better man, Mistress and Lessons in Forgetting*. Writer Sudha Murthy is one among the contemporary writer of Chitra Banjeree. Her notable works are *Dollar Bahu, Mahashweta* and *How I taught my Grandmother to Read*. In 2006, she was awarded the Indian fourth highest civilian award Padma Shri. In 2010, Dana Chintamani Attimabbe award by Karnataka Government.

Mythology refers to collection of myths or stories about a specific person, religion, culture or any group with shared beliefs. Mythology refers to a bunch of myths related to one other which often feature on supernatural characters. Christian mythology generally tells the story of god creating the earth and everything after. Greek mythology is all details about relationship between gods and humans, usually with gods pulling pranks all the time. Myths are a part of every culture in the world, the word Myth is derived from the Greek word Mythos which means story of the people, the word Logos refers to the spoken story. Myths deal with various human conditions, cultural values, traditional values; it speaks about life and its meaning, death and after life. There are many different kinds of myths three among them were historical myths, etiological myths, psychological myths. Historical myths tell past events with elaborate and greater meaning than the original event. Example of historical myths is the story of the *Battle of Kurukshetra* which is detailed in Indian epic Mahabharata, in which the five pandavas brothers symbolize different values and provide role model in *Bhagavad Gita*, *Kurukshetra* is presented in Microcosm, where one of the pandava brother Arjuna, the great warrior is visited by God Krishna, Mahadeva avatar of Vishnu to a detail about the purpose of life. The Battle of Kurukshetra took place is immaterial to the power of these two stories on mythological level. Etiological myth refers to reason, which explains why and how the thing came from the origin. Etiological myth is defined as origin story for example in Egyptian mythology, the sycamore tree looks the way it does not because it is home to the goddess Hathor, the lady of the sycamore.

In Norse mythology, thunder is referred as Thor's chariot racing across the heavens. In Greek mythology Pandora's Box details how evil and suffering was released into the world. In Chinese mythology, the goddess Nuwa who kept creating human beings over and over until she grew tired and instituted the practice of marriage so human could reproduce their offerings.

Characters in myths always serve a definite purpose. Psychological myth details about a person's journey from one known to one unknown. Jung and Campbell represent a psychological need to balance the external world with his internal consciousness. Certainly, the story of myth, gives an account of journey of Hero or Heroine where they discover their unknown true identity which can also called as fate. Best example of psychological mythology is *Oedipus Rex*.

Indian myths and legends has been derived from ancient epics *Ramayana*, *Mahabharata* and ancient Hindu texts, Puranas and in regional literature like *Tamil Periyapuranam* and *Naalayira Divyaprabandham*. Indian mythological works include *Sitayana* by Amit majmudar, *The Ramachandra series* by Amish, *Arjuna: Saga of a pandava warrior-prince* by Anuja Chandramouli, *Lanka's princess* by Kavita Kane, *Asura: Tale of the vanquished* by Anand Neelakantan, *The Shiva Trilogy* by Amish, *My Gita* by Devdutt Pantnaik and the Rozabal line by Ashwin Sanghi. The Shiva Trilogy is writer Amish's masterpiece work. The Secret of the Nagas and the Oath of the Vayuputras details about Shiva from an extraordinary man being perceived as a God. In the work My Gita, "My" is literal these arrangements of emotions, power, love, respect and affection on Sita. Rise of Kali is one the famous mythological work by Anand Neelakantan, which details about hundred kaurava princes from the epic work Mahabharata. Kalki Avatar of Vishnu by Kevin missal which tells about the ten Avatar's of Lord Vishnu. Kali is the protagonist who is a young charismatic leader who won the war against the Mannava king Vedanta. After winning the war he has brought many tribes along with him who were the ancient inhabitants of land of Illavarti. Kalki becomes a powerful and passionate character who is a great leader to rule the masser and become their king.

The Great epic Mahabharata has a significant place in literature. *The Place of Illusions* is the retelling of Mahabharata from the perspective of Panchaali, it describes of position and situation of women in ancient period. Krishna the avatar of Vishnu is seemed as a good guide and best friend for Panchaali. Karna, the great warrior of the period passed the test of king Draupad, Panchaali also showed attention to karnan. But, King Drupad and Dhri, brother of Draupathi were opposing Karna to marry Panchaali, just because he is not a son of king, but a son of chariot driver. Draupathi makes voice in the crowd that she is not willing to marry him, if she didn't raise her voice, there war will surely take place between karnan the great warrior, who will the battle to avoid the failing of her brother she did so. IndraPrastha is the prosperous city where the palace was built with magic; it is the palace of illusions. Yudhisthir, the oldest of five Pandavas lost everything he had palace, brothers and at lost wife Draupathi while playing dice with Duryodhan. As a result, Panchaali along with five Pandavas went to forest for twelve years. The injustice happened to panchaali in the palace of Hastinapur is the cause of war where hundred Kauravas, king Draupad, Drona, Dhri died in the battle field. Stubbornness of Panchaali, her attitude to revenge kauravas resisted in her mind for twelve years even she was suffering in the forest. Women outside the palace, their suffering, role of nature everthing is brought out by Chitra Banerjee. The Life story of Panchaali ends in heaven where she meets karna and united with him. Though Karna is one of the major cause for her injustice, her love towards him is unbreakable. The time she realized that karna, loves Panchaali the same way she loved him, she forgave him fromher anger. Every state Panchaali is the reason for Pandava, kaurava war but thing is injustice happened for women is the result of war. The thing is not men who treats women in injustical way not alone must be punished, but men who watched her in the times for her injustice without helping her will also be punished.

*The Forest of Enchantments* details about perspective of Sita from the epic Ramayana. Sita was brought up by king of Mithila Janak, she was in love with nature and wanted to go out of the palace to visit the forest and enjoy nature but as a daughter of a king she is restricted. But as a Queen, after her marrying Ram they were banished to forest for twelve long years. In the forest there were a lot of insecurities and dangers but Sita managed everything with braveness, intelligence and stubbornness. Surpanakha's marriage proposal for Ram and Lakshman must rejected in a soft manner, they both played with the emotion of surpanakha. When Ravana, covered Sita to Sri Lanka, Ram along with the help of Lakshman and Hanuman, brought Sita back. But he brought back Sita with a fire test. When they were in the forest she wished to enjoy her motherhood, but Ram rejected it saying her, that his children should grow only in the palace of Ayodhya, but he banished her when she was pregnant even knowing that it his child. People of Mithila called Sita as goddess, the healer of nature, but in Ayodhya she is considered as impure whole people of Ayodhya can talk about Sita even Ram shows his suspicion and banishment attacked Sita, who is pregnant with twins. Sita suffers a lot in the forest with the memories of Ram, she forgives Ram which is the power of love she has on him. Sita believes love is the one, which shows what is happiness, what is sorrow, what is forgiveness and covers the whole world in an invisible net. She brought of their children far better with all her love, care and teachings. They grow in to great warriors in the very little age knowing how to use the Astras. They are reflected as "Sitayans", the term sitayan given by Chitra shows the value of her protagonist Sita. Myth plays a major role, Hanuman bow speaking to Sita. Bow was unable to lift from the court room so king Janak build another court room. Golden deer seen by Sita, Ravana transformed himself in to Bhairava, Lakshmana line with the mantra; ten heads of Ravana are Indian Mythological reference in the forest of Enchantments.

## CHAPTER 2

PRESENCE OF MYTHOLOGICAL ELEMENTS IN  
*THE PALACE OF ILLUSIONS AND THE FOREST OF  
ENCHANTMENTS*

PRESENCE OF MYTHOLOGICAL ELEMENTS IN *THE PALACE OF ILLUSIONS*  
AND *THE FOREST OF ENCHANTMENTS*

Mythology plays an important role in *The Palace of Illusions* from the starting of the novel to end. Draupadi's birth itself is a myth, unlike normal human birth, she was born from fire. One day Draupadi and her brother Dhri started conversation about war and Astra's, during that time Dhritalked about the celestial Astra's, he added that they are weapons that must be invoked with special chants and most noted that they come from the gods and return to them after being used, the most remarkable ones can be utilized just a single time in heroes life time. Dhri said that Astra's should not be visible, not until people call them. And afterward the warriors should utilize them in right way; otherwise, their power could betray the warriors. Heroes said that some, similar to Brahmastra, if wrongly utilized, can annihilate all the creation. He said an example to Draupadi that Arjun the great pandava prince caught King Draupad; he utilized the Rajju Astra to wall him in an imperceptible net. That is the explanation the Panchal powers could not safeguard him, despite the fact that he was just a lance's length away.

In the smoke, shapes-human like, yet not human-rose and fell as though caught in a wind current.

“What are those?” To my embarrassment, my voice trembled.

“Ah, that's the other thing the mixture does call up the spirits. You may ask them your questions. (POI 38)

Mythology in *The Palace of Illusion* plays an important role, it also revolves around the actions of protagonist Sita. Once Draupadi went with Dhai Ma to meet a sage, to know about future and to ask for prophecies. The prophecy was said along with the help of

spirits is one of the mythological elements in the palace of Illusions. “You will marry the five greatest heroes of your time. You will be queen of queens, envied even by goddesses. You will be a servant maid. You will be mistress” (POI 39)

The prophecy said by the sage gives the future glimpse of Draupadi’s life, which provides information of magical palace and about her five husbands. Destiny is in mix with the myth for the reveal of future. Sage gives three advices for Draupadi after spirits are gone. He further states that three dangerous moments will come to Draupadi. His three advices were, before her wedding and at that time, she must hold back her question. Second, when her husbands are at the height of their power, at that time, she must hold back her laughter. Third, when she is shamed as she never imagined possible, at that time, she must hold back her curse.

Rebirth of Amba as Sikhandi is one of the myths, the garland she wore for twelve long years was still fresh. Rebirth of sikhandi was to fulfil her desire, which is to kill the greatest warrior, Bheeshma. Sikhandi was born as girl is transformed in to man and gave a glimpse of her previous life, that God Shiva himself had promised her, that in her next life would kill Bheeshma, whom no man had defeated before. She tells that Amba was her birth name in previous life, who is the princess of Kasi. The story was all long, there are three sisters, the princesses of Kasi, they were to marry, and their father arranged for swayamvar, welcomed every one of the kings of the land, with the goal that they could pick their spouses. Amba already knew the man she needed, who is King Salva, who had charmed her for a year. But during swayamvar she along with three sisters was taken by Bheesma to Hastinapur. He made marriage arrangement to them and his brother. Krishna, adds some fluids to mythological concepts stating that “We all have past lives”, also Krishna is told as the avatar of Lord Vishnu. The birth of five pandavas was also connected with myth. Kunti’s boon and blessing from sage Durvasa in her

youth is that whenever she wanted, she can call upon any god and the god would gift her with a son. It is considered as a strange boon, Kunti thought to check her boon that is how the birth of Karna took place, who is son of Suryabhadra, sun god. After Kunti's marriage, Pandu king of Hastinapur could not provide her with children on a curse Pandu, then along with Kunti and Madri went to forest with the help of Kunti's boon from sage Durvasa, the eldest Yudhishthira was born for God of righteousness and Kunti, second was Bhishma, the son of wind god, third was the hero of epic Mahabharata and the greatest warrior Arjuna, the son of Indra the King god. Madri begged Kunti to loan her boon, Kunti did and so, Nakul and Sahadeva were born to Madri and healer gods. Birth of hundred Kauravas is also linked with mythological elements.

Gandhari got blessings from Lord Shiva that she will have hundred children. At the time of her pregnancy, her stomach grew large as a giant beehive, but her body refused to go into labour. Gandhari gave birth to unformed huge ball of flesh, everyone was in shock and luckily a holy man came up and gave the answer for Gandhari's mysterious delivery. He cut down the ball into hundred and one pieces and called for vats of butter, one for each piece. The holy man sealed the pieces of the vats and cautioned that they shouldn't be opened for a year and that's how Duryodhana and his brothers and their sister Dussala were born. Gandhari dreamed of growing a baby girl, Shiva blessed her with hundred sons and a girl to Gandhari as she wished. Karna's birth was one of mythological elements employed over along with his birth. Adiratha was the chariot driver of Hastinapuram, he does not have children, one morning he found a child which is just born floating in river Ganga flowing in the wooden casket along with Lotus flowers. Adiratha brought up the child and named as Karna, even to his surprise, Karna from his birth, he was blessed with gold rings in his ears and the gold armor that covered his chest, which

is part of his body, that is the gift given by Karna's biological father Suryadeva. It is Asthira, which helped Karna during many dangerous times.

But there was something special about this child. He had gold rings in his ears and the gold armor that covered his chest, why you couldn't take it off. It was part of his body. Adhiratha believed the gods had answered his prayers and sent Karna to him because he didn't have any children. (POI 78)

The description of Brahmastra also gives a good support for implementation of myth. Brahmastra, which is one of the weapons brought in hands with mantra and return back to God after it is once used. Karna goes to sage Parasuram for learning, but already rejected by Drona for the reason that he is a chariot driver's son, Karna says himself as a Brahmin to Parasuram by seeing his potential he accepts to teach Karna. In very short period Karna becomes the best of his students, the most beloved, the only one to whom Parasuram confers the conjuring for the Brahmastra, the weapon that nobody can endure. The day preceding, he is to leave Parasuram Ashram, Karna goes with his educator on stroll through the woodland. When a drained Parasuram needs to rest under a tree, Karna offers his lap as a pad. As the elderly person rests, a mountain scorpion creeps from its opening and stings Karna more than once on the thigh, drawing blood. The aggravation is extreme; however, Karna does not have any desire to upset his educator. He sits unmoving yet blood sprays from his injury on the Parasuram's face and wakes him.

In rage Parasuram curses his number one student understudy. Parasuram understood that a Brahmin would never have borne such a lot of torment peacefully. Just a Kshatriya was fit for that. He blamed Karna for having misdirected him. Also, thought Karna let him know that he did

not have a place with the champion standing yet was simply a charioteer's child, Parasuraman would not excuse him. He expressed, similarly as he has deluded Parasuraman, whenever Karna want the Brahmastra the most, he will fail to remember the mantra expected to hit it up, what Karna have taken from Parasuraman will be of no utilization to him in the hour of demise. "But the enraged Brahmin says, you killed my cow when she was defenseless, you, too, will die when you have no means of protection." (POI 87)

A despondent Karna advances down, the mountain, having acquired and afterward lost what he put his energy in to. It is night. Resting in the forest external a town, he hears a monster blundering toward him. His psyche in unrest, he shoots a bolt at the sound. From the monster's withering cry, he understands he has killed a Cow that generally hallowed of creatures. Karna, waited still the morning, he finds the owner of the cow and he accepted his mistake and asked for forgiveness. The Brahmin cursed that, Karna killed his cow when she was defenseless, according to this curse Karna will also die when he has no means of protection. Karna, at that zminute, pleads the Brahmin to change his curse, saying he is not afraid of dying but Karna wants himself to die like a warrior. However, at last Brahmin refused to change his curse. The curse given by Brahmin and the death of Karna in the war field is one of the mythological elements.

Sage Vyasa's boon to Draupadi, keeps myth to revolve around. Draupadi, married five pandavas, the one after the other, in a long drawn and a tedious ceremony. Vyasa's boon is that Draupadi will live with a pandava brother for one year, during that year the other brothers should not touch her even the finger of her, should keep their eyes lowered when speaking to Draupadi. Each year, while she was moving to another the Pandava brother, she will be a virgin again. "In a

postscript he added that he would give me a boon to balance the one that had landed me with five spouses. Each time I went to a new brother, I' be a virgin again". (POI 120)

Birth of Bheesma, from river goddess Ganga and while Bheesma made sacrifices of his kingdom god gave him a boon that no one will kill Bheesma until he wished for his own death. Here myth takes place in full swing because unless it is mythological no one can win death. "The gods, who seem to like it when humans made unnatural sacrifices, gave him a boon for that: no one would be able to kill him unless he was ready to die". (POI 132)

Description of Gandiva was a mythological one. Arjun carries a giant bow, which he brought as a gift from God of fire. The name of bow was Gandiva. Palace built by Maya most mythological illusion, which is the palace of illusions. Maya used all his magic to build the palace, corridors in the palace lighted only with the glow of gems, assembly halls in the palace is filled with the flowering trees, so that even after the hours at council, the members can feel good as they had been relaxing in a garden. Every room in palace had a pool, which is scented water. Many times, pandavas and panchaali stepped in to pools that were disguised as stretches of marble flooring and ruined the palace with elaborate court attire people called the palace as Indra Prastha. Maya's warning for pandavas and Draupadi is that, they can live in the palace. Enjoy in the palace but they should not invite anyone for visiting the palace. After the injustice done to Draupadi by Duryodhan, Dussasan and Karnan, she cursed all the Kaurava's, Draupadi's curse and 18 days of war, and prediction of sage Vyasa in the starting of novel are included with mythological base.

All of you will die in the battle that will be spawned from this day's work. Your mothers and wives will weep far more piteously than I've wept. This entire kingdom will

become a charnel house. Not one kaurava heir will be left to offer prayers for the dead.

All that will remain is the shameful memory of today, what you tried to do a defenseless woman. (POI 194)

The cooking pot which Vyasa given to Draupadi while they left Hastinapur as exiles has a special power in it. Vyasa further added that the cooking pot was belonged to sun god. Whatever Draupadi cooks in it will increase to feed all who visits them, but only until Draupadi took her meal. Pasupat, is the divine Astra which Arjun brought from Lord Shiva. Born as human and meeting our loved god and receiving a gift from god for our love towards gods seems to be so mythological.

Ghatotkacha, son of Bheem and Rakshasha queen Hidumi seems to use his magical power in the war field and killed lot of soldiers of kaurava army. Karna used his Shakti Astra, which he saved for Arjun on Ghatotkacha, he chanted the mantra on Ghatotkacha and killed him in the war field. Ghatotkacha in his last minute before death, used all his magical powers and became in to huge size human while falling in to the ground his body suppressed lot of people, lot of soldiers in the Hastinapur army was died.

*The Forest of Enchantments* details about Sita's perspective in the great epic Ramayana. Myth is one of the important elements. Sita is viewed as the interminable one. Deserted upon entering the world and found and raised by King Janak, Sita the princess of Mithila is honoured with powers to recuperate. In this manner, she is respected as the goddess and however she views herself as a simple human like the others. The story told in her own voice graphs the course of her life, her unexplainable adoration with Ram, their resulting marriage, her life in her new home in Ayodhya, her sentiment and longing for parenthood, her pain in

imprisonment, lastly the distress that emerges out of Ram's doubt on her personality. While Sita went to the parvati temple, she prayed for her love at first sight Ram. Haradhanu, the great bow which is gifted by Lord Shiva, the one who breaks the bow can marry Sita. She prays for Ram for breaking the bow, during her prayer the flower fell to the left of the statue. The symbol of flower in the left is that there may be joy and success in the starting that will be followed by a thorny path and in between there will be a heart break. Even Ravan was unable to lift the bow, but Sita, took magically in her hands which is also light for her, which allows lifting it with ease. The most mythological circumstance is the bow, which gives information by speech medium with Sita about the arrival of Ram and prediction its last day in the former court room.

Bow gives a prediction about Sita's life that she will have many journeys in the future, sometimes Sita wished and sometimes by others force. Sita's dream itself seems to show prediction of future happenings, when she fell in to the dream, she was in a beautiful forest. Every leaf gleamed emerald, every brook sang a heavenly, heart-breaking song. Ram sat alongside Sita in a cabin whose dividers and roof top were produced using blossoming plants; she had planted and sustained which are Champak, Juthika, Malli. Around her rose an inebriating smell took upon, at first, she thought it was from the blossoms, then she understood it was the fragrance of Ram's body, headier than any human made scent. His eyes were loaded up with adoration. She saw the glimmer of sparkling gold. It was a deer, the most astonishing deer she had found on the planet or even in that other anonymous one that came to her in pieces. Ram said that this is no common deer, it has the ability to annihilate them he said to forget about the deer and no longer to remember it. Sita had a sudden anger. Because, sita went to live in forest leaving kingdom and queen ship. She couldn't have child in the wild forest and in the wandering

life of exile. "Bring me the deer. If not, I will understand that the words of the heir of the House of Raghu are worth less than the ashes that are left behind when a fire dies". (FOE 31)

Even knowing what will happen Ram said that, now he is going but it is the end of their happiness. All of Sita's dream in present happened in her life. Lord Shiva's sacred bow was broken by Ram which the kings of Bharat were unable to do. Dasharath's curse from the blind ascetic is one of the themes, which Ram went to forest. King Dasharath is opposite in many ways to King Janak. Early life of Dasharath deals with his ambition to expand the boundaries of his kingdom Koshal, for which he had to fight in many wars with Kings and demons. He won most of them because he was a great warrior, once he went to forest for hunting, he is the great hunter as well, he gave up his hunting when he killed the son of a blind ascetic, mistaking him for a deer. So, the ascetic made a terrible curse, that one day he will also split from his son. He is now over indulgent father to Ram, because his children were born in his old age, after many holy yagnas.

In Koshal, the holiest rishi in the land performed a very special prayer ceremony, as a result of which all the queens became pregnant. Sage Vasishtha, who is King Dasharath's Guru, ordered that the exchange of garlands between the brides and grooms needed to take place at that time, because couples united under these stars never suffered the sorrow of separation. In the marriage hall, a man appeared and made all the musicians in the struck up with melody. The time of the star was changed. During their journey to forest they met Sage Gautam, who is now decided to transport his ashram to an entirely new part of the land so that he and his wife Ahalya could start life fresh. Because, Sage Gautam turned his wife in to a stone and Ram is the one who transformed her back in to human being.

A beautiful lady was turned in to a stone within a second of curse and the stone is again turned in to human being. Ahalya, the lovely, was made by Brahma himself, who then gave her in union with Gautam, the ascetic. Things went well Gautam occupied with his severities, Ahalya committed to dealing with him until she came in to the notification of God Indra. As ruler of the divine beings, Indra accepted that such a wonderful Lady ought to have a place with him. He moved toward Ahalya, promising her extravagances and joys past envisioning, however she was a prudent spouse and rebuked him. Indra wan't prepared to surrender, be that as it may. He held on until a day when the sage dove deep in to the woods to pray out an extraordinary yagna. Then, at the point, he changed himself super naturally and in the pretense of Gautam, came to the ashram and took Ahalya to bed. Returning late around evening time, Sage detected that something was off base. The energies in the ashram were upset.

Utilizing his powers, he understood what had occurred. In his rage, he revited Indra, 1000 vulvas would eject all around his body. Indra circumvented like that for some time, until his significant other sachi, having compassion for his disgrace, mediated and asking for his sake. Then, at that point, they were transformed in to eyes. More awful, Gautam was similarly furious with Ahalya and reviled her as well. For selling out her hallowed conjugal promises for substantial delight, she would be gone in to stone. Ahalya declared her innocence, pointing out that she was as much a victim of Indra's trickery as Gautam. But it was too late. The curse was in full force. Already her body was petrifying, all Gautam could do at that point was to promise her that a special being would soon be born and his pure and powerful touch would restore her to life. Sita couldn't accept the obvious reality when a woman, wonderful yet pale as a marble sculpture, ascended from the rubble. Ahalya's better half high priority detected the

consummation of the revile, in light of the fact that he showed up unexpectedly, out of the blue and expressing gratitude toward Ram, whisked her away.

‘I’m surpanakha, your destruction’, she shouted as she surged at Sita. Lakshman’s line is one of the most powerful lines because, until Sita goes out of circle Ravana was unable to do nothing. She is very protective. Lakshman took his bow and with its sharp edge, lined a large circle around the hut. Then he whispered a mantra, while he drew it, for the line began to glow like it was on fire. His last warning for Sita is that she shouldn’t step outside from that rekha on any account. Lakshman prayed to the gods to watch over Sita, while going away from the hut. Ravana came as a holy man in a disguised manner, after Sita came out of Lakshman’s rekha; he came in to his original position, in fact he made Sita come out of the rekha. Ravana’s face changed, the gaunt mendicant features transformed in to a handsome, proud and triumphant visage. Sita’s shock, there was a Gold-woven robes which covered him and there were jewels in his ears and on his arms dazzled Sita. “This is Pushpak, rakshasa said with pride, best flying chariot in the world. I wrested it from my half-brother Kubera because he thought he was so much better than the asuras. I think it likes being with me better. I think it likes being?” (FOE 169)

After the victory of war, Ram and Sita went to Ayodhya through Ravana’s chariot, the Pushpak. Once Sita and Ram entered in to Pushpak, it looked like a beautiful palanquin, lines in it were elegant and it glowed with silver and white. Pushpak had the ability to look in to everyone’s minds. While they entered in to Pushpak, there were halls of crystal with divine musicians and dancers and also further the performers of plays gave them good entertainment. Pushpak, had the speciality that, it will just submit to somebody with whom it has an association. It had a bond with ruler Ravana on the grounds that he had won it in war zone. In the Pushpak,

servants hurried back and forth, carrying unending platters of food and drink, it gave some heavenly items that none of them were tasted. During their travel, from time to time, a shimmering light would run across the halls and perhaps it was an illusion, which pushpak had created for each one of them. Inside pushpak, a bent old woman, dressed simply in a cotton sari, shuffled nearer to Sita with a tray of food. Sita tried to wave her, the woman smiled back.

To Sita's surprise, it was her beloved nurse Malini, whom she had been forced to leave behind in Mithila, because King Dasharath would not allow four of the sisters to bring their own retainers. Sita, sent her admiration and thanks to pushpak for bringing the nurse malini even though it was an illusion.

Servants hurried back and forth, carrying unending platters of food and drink, heavenly items that none of us had tasted before or perhaps that was what I saw. From time to time, a shimmering light would run across the halls, so perhaps it was all an illusion, separate illusions that Pushpak created for each one of us.

A bent old woman, dressed simply in a cotton sari, shuffled up to sita with a tray of food. Sita was about to wave her away when she raised her head to smile at me. Shocked, she realized it was her beloved nurse Malini, whom she had been forced to leave behind in Mithila because Dasharath wouldn't allow them to bring their own retainers. How sita longed for her wisdom and humour during my first year in Ayodhya, while sita was learning the ways of her in laws. She wanted to throw my arms around her, but sita restrained myself, reminding myself that this was only a gamour thrown upon a serving woman by pushpak. Could the vehicle look in to our hearts, then?

I sent my admiration towards pushpak, and my thanks. But I was in no mood to eat, even though the tray was filled with sweetmeats from my childhood (FOE 258)

A gaint bird flyed near the chariot, it cursed Ravan in human voice and declared his name as Jatayu. He tried so hard to rescue Sita but Jatayu was quite old and he was in a position whom unable to do anything. Ravan slashed off his wings decisively, passing on him to twisting down to his death, regurgitating blood, while sita gazed in liable loath since he had kicked the bucket in his endeavors to save sita. Sita's curse and the happenings from her curse is one of the myths employed. Even Ravan'sMandodari, dreamed of what Sita cursed.

ALMOST IMMEDIATELY, RAVAN ARRIVED. How he came, I did not know. One moment he wasn't there, and then he was. He was dressed resplendently in royal robes of silk, with a gem-encrusted crown on his head.Mandodari, who had retreated some distance from me, hurried to him, wringing her hands.

'The woman made a prophecy that Lanka will be destroyed by her husband. You will die our sons will die no one would be left even to cremate the dead. That's exactly what I dreamed last night. (FOE 178)

She survived without food for six months, drink given by Indra given her all the power for survival. Indra god appeared in dream, carrying a small golden bowl and introduced himself to Sita, further he brought sudha, the nectar of gods and asked her to drink will keep Sita from starving. He gave a hope to be strong and patient. His words "Ram is coming, but it will take time" made sita feel little relax. Monkey's human gesture, its speeches like human.

Monkey suddenly changed into an orange robed sannyasi, he calls Sita as mother. He is magical monkey, again it turned into original size. He introduces himself into Hanuman. Monkey was the power of flying it came to Lanka across the ocean through flying. Surpanakha, was strong and well fed. Even she was good in magic within a second, he had transformed from human form to full Rakshasi mode, growing to twice Ravana's height. Her fingernails were sharp and curved like scimitars and her fangs were sharp as well. After the rejection of Ram in Ravana's palace, Sita gathered woods and started fire. Lakshman and Hanuman helped Sita, sobbing all the while soon, there was an immense heap of wood before Ram. She requested a brand and got the lit fire. The flames jumped up enthusiastically. Taller than treetops, taller than Ravana's Palace. Heat rankled Sita's skin, consumed with smoldering heat her eyebrows. While everybody began with dismay, except Ram whom did not stepped in to the burst. The bard sang the miracle that happened. Agni, the fire God himself, showed up and proclaimed her innocence, placing her hand in to Ram's as through this was their second wedding. Mandodari's curse on Sita was "Do not think that you can redeem yourself so easily. Now I'll give you something in return. A curse. At your most joyous moment, may your life be turned to ash. May the same heartbreak you've caused me break your heart, too." (FOE249)

For fourteen years, Urmila, sister of Sita and wife of Lakshman slept continuously and Lakshmanan didn't sleep for fourteen long years. Nidra, the Goddess of sleep, appeared in Lakshmanan, dream, whom few humans are ever-privileged to see him. Nidra gave a boon that whatever Lakshmanan's wishes will be fulfilled. Lakshmanan asked him a strange boon that fourteen years he had to do a duty to safe guard Ram and Sita until their return to Ayodhya, so, he asked that his fourteen years of sleep should be given to Urmila as a boon. Nidra also accepted to his desire and gave Urmila fourteen years of sleep. In those fourteen years,

Lakshmanan never slept a single minute. Once Sita and Ram entered into Pushpak, it looked like a beautiful palangin, lines in it were elegant, and it glowed with silver and white. Pushpak had the ability to look into everyone's minds while they entered into Pushpak there were halls of crystal with divine musicians and dancers and also further the performers of plays gave them good entertainment.

Pushpak, had speciality that, it will just submit to somebody with whom it has an association. It had a bond with ruler Ravan which one of them were tasted. During their travel, from time to time, a shimmering light would run across the halls and perhaps it was an illusion, which Pushpak were ad created for each one of them. Inside Pushpak, a bent old woman, dressed simply in a cotton saree, shuffled nearer to Sita with a tray of food. Sita tried to wave her, the woman smiled back. to Sita's surprised, it was her beloved nurse Malini, whom she had been forced to leave behind in Mithila, because King Dasharath wouldn't allow four of the sisters to bring their own retainers. Sita, send her admiration and thanks to Pushpak for bringing the nurse Malini even though it was an illusion. Aishik, is an Astra which turns into thousands of Lions. Brahmajaal has the ability to fall on enemies like a huge net of fire. Paashupat, the snake Astra which comes from Lord Shiva, has the speciality that only a few people on the entire earth are able to use it. Akshayjit is one of the Astra, warriors should be careful while giving right instructions, because, it was the highest power which can destroy power which can destroy the three worlds also it has the ability to bring down even the greatest warrior in the world.

Valmiki, had the ability to see everything happening in the world through meditation. While Lav and Kush started fighting with Ram, he returned immediately, to the place where everything happens in the forest. Fighting, one of the primary orientation recognizing exercises the manly great is addressed by the virile spouse and brave champion who is reciprocal to the

idea of a faithful, committed spouse. The other example of gentility showing women as significant supporters of their better half's prosperity. Nonetheless, both these jobs are prohibitive and address women comparable to their men society. As indicated by pundits, Draupadi is of a clashing sort. She, from one perspective, is viewed as an ideal spouse, pure, coy and committed to her spouses and yet, is displayed as scholarly and emphatic as well. This novel has brought exceptionally contemporary inquiries to talk about in this situation where the woman are assuming vital part in the general public, Through her retelling Divakaruni depicts Panchali, as, still up in the air and prevailing player.

There is a demeanor of rebel against unfairness inside her. The essayist is really mixing her women's activist methodology with her Great Indian Myth. She needs to clarify that these authors trait certain characteristics to women. Consequently, she attempts to reconsider these Women characters and cast them in another light. Subsequently the clever causes us to notice the current day issues of women and furthermore it portrays the development of women which for sure redirects history. It focus toward the current day situation and furthermore furnishes one for certain arrangements Following Panchaali's life from her red hot birth and desolate adolescence, through her muddled connection with the cryptic Krishna, to marriage, parenthood, and most pertinently her mysterious love for Karna, her spouses deadliest adversary, it is a profoundly moving human tale about a women naturally introduced to a man's reality.

*The palace of illusion* concentrates on Divakaruni's capable depiction of one of the most grounded fanciful courageous women and her emphasis on remaking the excellent epic according to Draupadi's viewpoint. Mythology can be used to investigate reality in new settings and give new sorts of implications. Indian epics like the Ramayana and the Mahabharata have affected the Indian cultural tradition immensely. Chitra Banerjee Divakaruni who tracked down

the story of Mahabharata an overpowering objective of update, composed *The Palace of Illusion* according to Draupadi's perspective which brings up extremely relevant issues, particularly about the male centric practices, that in some or the alternate way, keep on restricting us till date.

Divakaruni's original *The Palace of Illusions*, the re-recounting Vyasa's The Mahabharata has uniqueness of its own. The Palace of Illusions is about Women segregation, their battles, personality, Male domination, one of a kind female point of view and places of women during the time of The Mahabharata. Draupadi's life shows, how women are supposed and compelled to acknowledge the idea of custom and culture with practically no inquiries. The perspectives on Draupadi are very surprising from those of normal woman and the results are however strong as she may be. Her assurance and fortitude have been made sense of all through the book. It has its own appeal to hang on the peruser. Whether it is antiquated or the advanced period the existence of women has not transformed, it has had just difficulties to face and act as indicated by the unique circumstance. The palace of Illusion, manages how a woman brought into the world as a princess experienced in her life. Draupadi's life looks to break the shackles of cliché idea of how woman can be woman. It depicts myth, fantasy and innovation conflicting with one another to bring forth another face. It offers another translation of the voice of Draupadi as portrayed by the author.

The study of myth needs never again be looked on as a break from reality into the dreams of crude individuals, yet as a quest for the more profound comprehension of the human psyche. It elucidates the modern universe of science how myth is fundamental and the way that it capacities in the existences of individuals. Chitra Banerjee Divakaruni explores and creates new world through her books which depend on the foundation of myth. Most myths are informational, show individual how to live and act as a Guide to social norms. They are the clarification of

realities and occasions, whether normal or social. Through stories, the humankind can recuperate and recharge their solidarity to battle against their concerns and have a quiet existence. Myths give self - certainty, and they motivate human to accomplish their objectives like supernatural Myths, who confronted numerous obstructions in their excursion. The reappearance of myth has been presented with a modern viewpoint. Indian history is indivisible from myth. The stories of the incredible Mahabharata possess a significant space in Indian mainstream society.

“Mahabharata is one of the defining cultural narratives in the construction of masculine and feminine gender roles in ancient India, and its numerous telling and retellings have helped shape Indian gender and social norms ever since.” (POI 11)

In the novel, *The Palace of Illusions* is the mysterious palace worked by Maya, the architect of the Rakshasas on getting directions from Maya for Draupadi and her five spouses very soon after their marriage. It plays very significant part in molding Draupadi's way of life as an individual and gives her the space to develop. That is the justification for why Divakaruni titles her novel, *The Palace of Illusions*. The story start with Draupadi's introduction to the world from fire and it maturates from thinking about the existence of Draupadi and closes with her last flight. The grandma Dhai Ma used to recount to Draupadi the narrative of her introduction to the world. Draupadi could do without the manner in which her dad treats her when she emerges from the fire. Indeed Ruler Draupad feels doubt about the prediction, that she would change the course of history. “Behold, we give you this girl, a gift beyond what you asked for. Take good care of her, for she will change the course of history.” (POI 5)

Draupadi, is a posterity of his fire for retaliation against Drona, his one time companion turned-enemy. She is brought into the world out the conciliatory fire, which he lights looking for retribution against Drona. He petitions God for a male offspring who might accomplish this end,

and is honoured with a child name Dhristadyumna. Draupadi, who comes following her sibling, isn't normal by either the ministers who play out the service of King Draupad. Her introduction to the world is joined by the divine prescience that she was destined to change the set of experiences. Draupadi's most memorable effect was on instruction, which isn't given to her as her sibling was given need over her.

This shows that nobody cares about the education of women and women were expected to do, what men believed them should do. Education was not given to women concerning men since their obligation is to deal with their spouses and to supplicate that they bite the dust with brilliance on the combat zone. The place of women in the Indian culture is confined to the home and a wide range of undertakings like conflict, hunting, campaigns, and limit less opportunity are implied exclusively for men. The domineering man centric power is appeared in the episode of Draupadi's marriage. She has acquired the honor of choosing her soul mate in Swayamvar. Be that as it may, it turned into a turning point in her life. Arjun, the third Pandava wins the arrow based weaponry challenge directed by Draupad to offer his wonderful girl. His consideration in keeping this challenge is to appeal Arjun to go to the swayamwara, on the grounds that he realizes that Arjun is the most prominent warrior of the time. His desire satisfied, yet it presents to him an issue, at the point when Yudhishtra announces that every one of the five siblings will wed Draupadi, as per the guidelines of his mom Kunti, "Each of you five should wed this women" (108), which was against the standard.

Polygamy was normal among Kshatriya men however polyandry was unfathomable. It makes her flabbergast. Women were endorsed to be pure, steadfast what's more, committed to a solitary man in their lives. Be that as it may, here Draupadi for the first time rehearsed polyandry. It was really told by Kunti accidentally, yet at the same nobody considers her as a

person, she was shared by five men, as though she were an object. Yet she showed her solidarity and compliance towards her Mother in law by marrying each of the five siblings. This shows women are treated as the other or optional being in spite of their introduction to the world as a Mythical being and a princess. A similar circumstance occurred when she was bet away by her spouse in Duryodhan's court. Draupadi has been humiliated by Duryodhan's demonstration of oppression at the court before every one of the elderly folks: "I found myself in court, a hundred male eyes burning through me. Gathering my disordered saree around me, I demanded help from my husbands." (POI 191)

It generally informed that the husband ought to give his better half security, asylum, love and care. However, here she is a princess and the spouse of the Great Pandava siblings. She has five spouses to take care of her, yet none of the acted the hero to her when she was humiliated by Duryodhan. In *The Palace of Illusions*, Draupadi is introduced not just a solid Woman yet in addition as a dismal individual who couldn't marry Karna, just as a result of his birth to Chariot driver according to the world. Here she is depicted as the casualty of the general public. Kunti's character is given as the plotting mother by marriage in the book. Kunti generally ponder her youngsters' honour, abundance and satisfaction. However, she neglected to figure out the sufferings or sensations of her little girls in regulation. Through Draupadi the author retells women worth in the public eye and rethinks women lives. Divakaruni makes a difference to draw out the advanced issues like personality, minimization and separation of women in the male centric culture. In the first text, they had no voice, decision or character of her own yet Divakaruni draws out every one of these and give a daily existence to these characters. *The Palace of Illusions* features the neglected women character in the Epic.

Vyasa's *The Mahabharata* shows Draupadi as a person who took birth to obliterate the Kauravas. *The Palace of Illusions* shows her as a sensible individual who could not stop the obliteration of Kauravas. Draupadi is introduced as having a very noteworthy, splendid and solid character and is projected as the essential cause for the skirmish of Kurukshetra. India is a place that is known for culture areas of strength for and in notion; saving and adulating the culture is esteem, all things considered. Indian Literature is a brimming with portrayal of the myths and legends, myths are one of the portions which effectively decide the Indianness in Indian Writing. Divakaruni uses various techniques, different methods in her books like dream, myth, magic realism and culture.

As a women novelist, she has added another aspect to Indian English works. Her novel mirrors the changing job of Indian women from the traditional mythicized one to the new one of liberation, advancement and the resultant changes in the social set up. As an Indian woman she has exceptionally affected by Indian epic especially Indian awe-inspiring *Ramayan* and *Mahabharat*. A study of captivating universe of myth gives information to the underlying foundations of society also, it makes individuals mindful of their religion, social traditions, and customs lifestyle.

Divakaruni's *The Forest of Enchantment* is tied in with retelling of *Ramayan* from Sita's viewpoint. She obviously depicts the personality of Sita as a contemporary woman. Sita is a Protagonist of *Ramayan*. The Indian mainstream society showed Sita as a tame, easy going, delicate, lenient, generosity, who is bearing setback however Divakaruni's *The Forest of Enchantment* put Sita into an alternate light. She sends the narratorial voice which has retold the narrative of Sita in various manners as to one nearer to the advanced times. The novel spotlights on the self-character of Sita. The self-revelation is inescapable as taking in contemporary Indian

fiction. Modern writers have changed the way from the portrayal of conventional depiction of traditional woman however they are looking through their character.

Divakaruni gives us an uncommon understandings and new piece about the Indian women. The Forest of Enchantment endeavours to examine the self-personality of Sita according to Sita's viewpoint. The Forest of Enchantment gives knowledge into what occurred through the eyes serious areas of strength for of Protagonist Sita who is the daughter of earth, later adopted by King Janaka, Sita is a spouse of Ram and princess of Ayodhya. In this novel Divakaruni presents Sita, who lost everything expect her children. Sita has been living in Valmiki's Hermitage with her kids, there she anxiously sees an original copy of Ramayan which has given by Valmiki, and she lauded Valmiki who obviously caught the portrayal of histories, adventures, wedding, demise and goodbyes. Valmiki got everything from his heavenly vision. Sita endeavors hard to make her voice so she gotten some information about her part, which nobody knows.

When I was alone in the darkness, under a sorrow tree, you don't know. You don't know my despair, you don't even know my exhilaration, how it felt - first in the forest and then in Ayodhya – when I was the most beloved womenin creation. (FOE 2)

Author clearly justifies about Sita's portrayal of her story herself; this portrayal of the Protagonist recreates the traditional Ramayan into current Sitayan. Sita has an information on various subjects, she is a specialist in conjugal expressions since her mother sovereign Sunaina feels that each young woman ought to learn. Sita is completely not the same as her sister Urmila. Urmila generally needs to play with toys and partial to gems however Sita is a sharp spectator of her father decision, her mom who is an advisor to her father. Sita's life after marriage is definitely not a blissful one. In AyodhyaKaikeyi who is the dearest spouse of lord Dhasaradha,

she got aids from her better half that is Ram ought to go to the forest where he needs to reside as loner for fourteen years and Bharata will be a ruler of Ayodhya. Being A new bride, this makes her life muddled, Ram consented to go to the forest he demanded Sita to remain with her mother-in-law since he felt it is excessively risky for woman to live in timberland however out of the blue Sita raised her voice, “I wanted to say not all women are weak and helpless like you think, for allyou know, I might be of help to you”. (FOE 111).

This choice taken by Sita without consulting with anyone in the royal residence, the expressions of a young woman staggered everybody in the royal residence, then she goes with her Lord Ram to the forest. By projecting this reality Divakaruni breaks the generalization and shows the spicy performance of Sita. During the journey in the forest, Sita was stole by Ravan an evil king of Lanka. She was dropped under Ashoka tree, he sends a large number of demonesses to guard the area and Prevent Sita from escaping. Sita refused his advances and keeps up with her virtuousness. There are such countless woman some spoke benevolent; an addressed her inconsiderately. Sita knew that her Ram whom will come to rescue her, she keeps up with her confidence and trust in the palace. Under the Ashoka tree Sita is practicing about face Ravan, she recognizes,

Allow him to pursue you and at the last moment, step sideways and bring up a knee in a sudden movement to the opponent’s groin; when he doubles over, press your thumbs into his eyes to blind him. Or step back as though retreating, and when the opponent lunges at you hit his wind pipe with yourhand, held straight as a knife, At the right angle, the impact will break hisneck (FOE 188).

Divakaruni shows Sita as very fearless who can endure any trouble some situation, she can undoubtedly push ahead regardless of obstructions who never surrender, the fortitude that talks in her excursion come what cost our Indian woman are doing. After many adventures, the story paves the way to the fight among Ram and Ravan.

At long last, Sita is rescued. Ram summons his wife but rather than being happy at seeing Sita, he feels remorseful and disgrace since his wife other has lived in the palace of another man, her virtue has been raised doubt about. Sita broken up by his words, she attempts a trial by fire to demonstrate her chastity to Ram and his people. Sita calls upon Agni (the god of fire) to testify her loyal and purity. She said, "Build me a fire. There's nothing left for me on this earth now that my husband, who I love more than my own self". (FOE245)

Whenever the fight among Ram and Ravan is finished, at long last fourteen years after Dashrath's announcement, Ram sat on the high position with his wife Sita. The gossips started once again there in Ayodhya which ruins the reputation of Ram, so he provided request to his sibling Lakshman to drop Sita in the forest which is close to sage Valmiki's hermitage without informing Sita. Ayodhya again exiled Sita into the forest, Sita knows the injustice thus, she raised her voice once again. Sita ordered Lakshman, "You go back and tell him this, Lakshman. He sentenced me to banishment because people were whispering that I might have betrayed him. But he's the real betrayer, who's going to sentenced him." (FOE 317)

Sita walked into the forest, she noticed the short fall of limits and felt for her infants who were the most innocent creatures in the world. Later Sita understands the reality she will be a solitary individual to bring up her children. During the troublesome excursion she furthermore, showed her positive psychological strength ought to be commended. She reflects, "I'll teach you

what you need to know be good human beings, so that you'll Never do to a woman what your father has done to me". (FOE 317)

Sita and her children Lav and Kush lived in the shadows of the forest. Sita would not ever rest continuously grinded with her child's life which was difficult for her yet she took care of her troublesome circumstance with trust. This shows that Sita is a female partner of incomparable being; she is an exemplification of fortitude, soul, insight, sympathy, and perseverance. It is subsequent to see Sita with reverberation in the present time. Divakaruni's *The Forest of Enchantment* shows Sita as a solid, strong, positive, image of affection, bold.

Divakaruni's heroes looking for their way of life as well as they make self-personality. This novel picks as its medium one of the most additional standard woman characters of Indian Mythologies, Sita makes never ending impression in the minds of the readers and showing the way for all women. Chitra Banerjee Divakaruni winds around the texture of her Sita with strings basically pulled out from Sage Valmiki's Ramayan. She deftly achieves the double errand of sticking to the innovation of this antiquated text and presenting a restored discernment through which this epic could be rethought as base for moral standings. The pictures, characters, realities, and beliefs of Ramayan are firmly established in Indian consciousness and Banerjee mixes with it the enchanting quality of her narrating to recreate them according to Sita's viewpoint. Her themes are natural yet shaped to resonate her position. She took on a clever methodology secured solidly in values taught through Ramayan. An earnest inclination to encounter the changed destinies of characters in Ramayan develops further while perusing *The Forest of Enchantments*. The author conducted a broad examination with four distinct variants of Ramayan, Valmiki Ramayan, Adbhuta Ramayan, Kamba Ramayan and Bengali Krittibasi Ramayan. She investigated people melodies about Sita to depict her in generally persuading way imaginable.

Banerjee's variant of Sita is additionally upheld by her compelling impulse to address Sita, who is idolized as 'good and meek, and long-suffering, bearing her misfortunes with silent stoicism' in a style which would change her prototype picture of optimistic and bashful Indian women. Sita of Ramayan should be a goddess yet Banerjee's Sita is a human, a one who is appealing. Sita's contemporary interpretation is central in this book. She is fit for being stricken, irate, befuddled, apprehensive, or shattered. Banerjee limits the depiction of her Sita inside the directs of the epic and simultaneously allows her extravagant take to trip in supplying Sita with an unequalled mind, military workmanship abilities, inclination for most stylish trend, and capacity to communicate private cravings sans restraints. Banerjee's Sita mirrors contemporary woman in just as far as she could practice command over her creation. In spite of the fact that Banerjee gets carried away now and again in this interaction, yet the suspicion in her record is miniscule before the comprehensive depiction of her champion as a radical, hero and pioneer.

Sita voices that large number of women who have never been contemplated broadly, in particular, Sunaina, Urmila, Kaikeyi, Surpanakha, Ahalya, Shabari, Tara, Mandodari, or Sarama, 'Write our story, too. For always we've been pushed in to corners, trivialized, misunderstood, blamed, forgotten or maligned and used as cautionary tales. Sita expounds Koushalya's misery about spouse's obliviousness and neglecting to hold son's consideration. Her records of Kaikeyi and Surpanakha depict them in various light against the scenery of far-reaching offensive feelings about them. Both are enriched with humanly feelings yet are massively confused in articulating what their hearts wanted and mind directed.

Her vulnerability could peruse irritating to the contemporary perusers, however Urmila's flexibility would charm her as well. Her life of fourteen years may be advantageously overlooked from the pages of Ramayan, yet Sitayan deals with that void. She is given her due

eneration as Sita's associate and a devoted spouse who fought her Banerjee's outline of Sita's mind is a superb combination of rapture, extravagant, love, energy, regret, misery, dissatisfaction, and a large group of feelings, which mix essentialness in this entire woven artwork. She brings Sita alive as an encapsulation of boldness and in particular, self-confidence. The experiences which Banerjee gives carve permanently. These penetrate peruser's ethical constitution immovably settled by unquestioning confidence in Ramayan's hallowed element for quite a long time.

Sita is a symbol of nobility which for Banerjee is the support of a women existential difficulty. She perseveres through industrious assaults over her respectability and eventually will not give up to them in a design which is trademark to divine. The voices of the storyteller and the hero frequently converge as Sita's story embodies a skirmish of wills where she encapsulates women who battle to make strides in a world which shamefully leans towards men. As her courage ranges to its finish, she decided to repudiate this world with nobility which treacherously exposed her to dolors. Sita's sayings hit home some place profound inside, absorbed veracity of life, "How innocent we'd been, thinking that if only we willed something hard enough, it would come true." (FOE 116)

The overbearing first individual portrayal wipes out a few tales vital to Ramayan, for example, Ram's laying out partnership with Sugreev in the wake of overcoming Bali, whose monkey legions assume a significant part in the incredible conflict. Banerjee reviewed the subtleties from Ramayan adding what she considered essential to Sitayan. She extravagantly and wonderfully subtleties Sita's life all along: being tracked down enveloped by unusual texture; her experience growing up in Mithila with Janak and Sunaina, a hovered father, a discerning mother and a caring sister, Urmila; her reasonableness and information on foliage and spices; preparing

and authority in hand to hand fighting; marriage and young intimate love; adjusting to another family; days in the wild; poise during imprisonment; respect in embracing fire; prevailing as a cherished sovereign; tragedy in expulsion; maternal delights; and a dazzling consolidation into the mother earth. The glorification of Lord Rama in Ramayan eclipsed Sita to some extent and that multitude of women totally who just existed and were never genuinely recognized for their jobs. The foundation of sitayan is laid on unraveling the complexity of the female existence.

The custom and codes, compulsory for women are crueler and more unbending than they are for their male partners. Banerjee is quite articulate about it was jealousy of the freedom given to men to go wherever they wanted in the wide world. Her account adopts a tone of protest when she flings rhetorical questions that would transformed the course of Sita's lives in Ramayan, "...he'd banished me and his babies, all three of us equally innocent, because he believed that was his duty to his people. But weren't we his people, too? Didn't he have a duty to us?" (FOE 320)

A woman's premonitions are her gift. Sita's mother Sunaina's fear proves true, things might change, especially when it's time for Dashrath to announce his heir. The creator continually makes progress toward a harmony among kindness and perniciousness, love band underhanded craving, generosity and unrestrained pride, individual and worldly, while developing each person. Sita's objective judgment of a person fortifies Banerjee's portrayal depiction of her as an honorable woman. In her most discouraged state, she recognizes Ravan's grandeur, one would wonder sita's panegyrics about her principled, equity adoring perfect husband Ram while composing sitayan. Her courageous love and commitment to Ram is something which Banerjee kept basically flawless, perhaps this aided her add force to Sita's ethereal devotion. The inquiry raising its head here is about a woman being gotten some

information about the sign of virtuousness by directing self-immolation. Sita's life oscillates between two limits, sovereignty and wild, emanating many toned feelings and impulses. Sitayan is development of an independent voice, audacious of social hindrances, voicing an unobtrusive dissent which never goes in to a rant. Banerjee picked her boundaries and attracted her edges a determined way.

Sita is a liberated woman who is secured to dutiful responsibilities. Her situation in this human plane has left many inquiries unsettled and would act as an extraordinary disputed matter. Myths are for the most part heavenly accounts of the old past that request treated rapture from common place discouragement.

Consequently, essentially, myth indicates an individual of some importance in his glorified deeds, principally by portraying an old occasion with grand interest; the author analogises the mythical tale obviously to recognize some commended act, exchanges, or aggregate convictions and makes a combination of natural and supernatural euphoria. Subsequently, the connection among myth and literature is aspeculative one; and people cannot invalidate the impacts of The Bible, Ramayana or Mahabharata and other mono-myths as well as polyphonic mythological narratives resonating in the human mind and their importance in framing the arrangement of culture, appropriating the equilibrium in the public eye and holding optimism against provocative allurements. In any case, it is essential to proclaim that the stories, basically Ramayana and Mahabharata, the actual bases of Indian insight, are straight forwardly male-driven.

Her work is all the more frequently called Sitayana, the excursion of Sita from her extraordinary birth to a definitive condemnation into the mother earth. Dissimilar to the

mythological narratives, she has addressed an exceptionally compassionate picture of Sita, a woman dedicated to her better half as well as her devotees, an enthusiastic admirer of nature, an accommodating mother, and furthermore an exiled spouse who questions the shameful acts tossed upon her destiny. Divakaruni has conceded that she was forever discontent with the fates these mythological females had been brought into the world with. Like Panchaali, she has made her own version of Sita, with her story of triumphs and losses, happiness and deprivations. She concentrates on different forms of Ramayana, as Valmiki Ramayan, Adbhuta Ramayan, the Kamba Ramayan, lastly, the Bengali Kritibasi Ramayan from the fifteenth 100 years.

She likewise figured out how to move like a panther, run and move peacefully, and acknowledge torment with abdication. Before Ram came to Mithila to attempt his fortune, 116 admirers have proactively attempted furthermore, were crushed in their endeavors. To break the heavenly bow of Lord Shiva was the test for that forthcoming match. Like Panchaali, she was additionally forecasted by the minister, the introduction is exceptionally captivating; Valmiki, who has written Ramayana explaining the magnificence what's more, fearlessness of Ram, offered his most memorable composition to Sita. In any case, Sita sees that as however, "the poetry is superb, the descriptions, sublime, the rhythm perfect." (FOE 02)

It catches none of her sufferings at Lanka, in obscurity, in the midst of the nerve racking presence of Rakshasas. Valmiki, in history to laud Ram, has through and through missed the craving and the give up all hope of Sita, who reports sharply

Then, the old sage prompts her that she ought to think of her own story since he has just consolidated those subtleties supernaturally illuminated to him; however the dull garbage of the women's hearts should be enlightened by their own will, confidence and assurance. As she

dunked her plume into the ink, not just her previous recollections of distress and most extraordinary joys rose before her eyes; however there were different voices as well: the voice of Kaikeyi whose sole want was to make her child Bharat as the following inheritor after Dashrath; Ahalya who was transformed in to stone by her own better half however Lord Indra committed the foul play; Surpanakha who was absolutely offended for wanting some unacceptable man; Mandodari, the sovereign of Ravan, who endured her entire life since her husband fixation on another woman and to wrap things up; her own sister Urmila whom Lakshman wrongly left behind for following his sibling to the forest.

Sita, too, knew that her story would have been implausible without their narratives; and she started writing Sitayana, the debut exposition of her expectation and heartbreak; her despondency and her solitude as a rejected wife as well as a single mother of twin sons. Sita has been delineated as the archetype of common females who enjoy the first half of their lives at their father's places; then after marriage follow their husbands at their marital homes and try to adopt their culture; and finally depend on their children for livelihood and subsistence.

Sita, too, had enjoyed her early life under the protective care of King Janak; then, after her marriage, followed Ram to Ayodhya and did her best to adjust to that unknown household. Even as a devoted wife, she had chosen the path of misery and peril amidst the roughness of forest, experienced a few embarrassments in Lanka, lastly, her disturbed self-decided to resort into the chest of mother earth.

However the straight forwardness of this portrayal could never get the job done the torment and forfeits she was inclined to, Sita who is regarded to be the token of immaculateness and virtuosity, was willfully exiled by her own better half impacted by a few one-sided

derivations, and Divakaruni makes her Sita question this MaryadaPurushottam; who for his point of turning into an optimal head, never could surrender to be a suitable spouse. Rather, he ended up being a devastated defeatist, a hardhearted mate who expelled his pregnant wife in light of a few inessential impulses. Divakaruni masterfulness on the class of mythopoesis lies in the reality she made Ravan, the acclaimed evil spirit lord, loathed and dreaded by all, to pursue the hand of Sita; while toward the end, as indicated by the Kamba Ramayan, she sideways implied him as the natural dad of Sita who was discarded for the phenomenal prophet that she would conceive the enemy of her own dad.

With this interesting vacillation, she saw the fantasy of a brilliant deer, a blaze of sparkling gold. She requested the deer in spite of Ram's preventative counsel, and she awakened with a profound distress recalling Ram going out to catch the brilliant deer, which figuratively finished their beautiful crack. In another myth, she saw she was hurrying through the air, her hair spilling behind her, tears blasting like a meteors tail, "she was tossing her decorations underneath andreviling some malicious soul: Hear my curse, trickster. You and your evil lineage will fall to perdition for this. Your land will turn to ash" (FOE41).

Subsequently, every one of her dreams were reminiscent of those future destructions she would coincidentally find, and subsequently, they arranged the perusers as well as Sita herself for the ambiguous fate she would need to defy by every single imaginable mean. In that lays the master stroke of our author. Divakaruni in this way fundamentally adds a quill to the best achievement of Sage Valmiki, looking at systematically the hardship of its focal female person regardless of any unequivocal statements. Her tireless love and obligation towards her better half and her children have precisely been kept up with by Divakaruni with deft creativity. In any case, her Sita is not quieted or voiceless; while breaking the Siva's bow, Ram refuses to marry her as

he has concluded that every one of the four siblings will wed in a similar family also simultaneously; which appeared to be difficult to the whole family; and Sita talks with serious assurance:

Your desire to avoid conflict among brothers is a good one, Prince of Ayodhya, but perhaps you should have informed us of this vow before you strung Shiva's bow? Surely you knew that once her bride-price is paid, a woman cannot marry anyone else? (FOE 36)

She herself gets flabbergasted by the unbending nature of her voice and feels that some goddess is revolting against those set standards. After her marriage, she vowed to safeguard individuals of Ayodhya and bring thriving even at the expense of forfeiting her own life and satisfaction. She felt entangled by the intricacy in the three sovereigns of Dashrath; Kaushalya being the oldest, never got a lot of significant worth from the ruler, the most youthful one, Sumitra as well, confronted a similar condition, while the whole family used to pursue the desires of Kaikeyi. Kaikeyi did not endorse her as the sovereign of Ram. She even tested her in a duel, however

Sita's military craftsmanship has caused her to acknowledge out. In the wake of losing to Sita, she began revaluing her value and skilled her with a wonderful gold and pearl accessory from Kekaya, her fatherly home. She murmured that however she missed her home, yet all at once the lord didn't permit her to go there: Such is the life of a queen, filled with compromise. You will know it soon enough (FOE 83).

Ram, as a ruler, never compromised with the prosperity of his subjects. His longing for becoming an ideal lord administering over an ideal realm throbbed inside his heart. He felt each

individual under his rule ought to have a voice, his interests ought to be recognized, and he would be given equity under all conditions. However, he stayed quiet about women. Not long before the night before Ram's crowning ceremony, Sita had a fantasy where the clever Kaikeyi figured out how to remove two shelters voluntarily as recently guaranteed; first being the expulsion of Ram for fourteen years and second being the crowing of Bharat, her child, as the authentic inheritor of Ayodhya. However, Ram obliged discreetly, blood raced through Sita's veins, who urges Ram to, protest. In any case, Ram never raised his voice with angry dauntlessness; rather, he quietened her with placidity. Sita excessively solidly proclaimed that whatever peril could come upon; she would clearly go with her better half in the woods. She needed to say, not all women are powerless and vulnerable like you think, however she had figured out how to pick words prior to saying and articulates that cautiously,

"My first obligation as your devoted mate was to follow you, even to the furthest limit of the earth? To accompany you in wealth and destitution? To deal with you all that can be expected? Isn't that everything you just said to your mom to get done for her better half? You can't deny me of my wifely right" (FOE112).

Obligation and honorableness were two indistinguishable words for Ram; he effortlessly agreed, and from that point onward, began their future process into the harsh vulnerabilities of an unanticipated future. The woodland life was not idyllic by any means; when they began confronting the bothers like, washing in the virus streams in which disgusting animals prowled rather than the warm water the palace, wearing a similar mud crusted sari consistently rather than the newly washed garments; doing on the stores of leaves rather than softy beds with bugs crying round and sucking their blood day and night; she realised very well that their journey would be tougher than her expectation.

## CHAPTER 3

FEMININE IDENTITY IN *THE PALACE OF*  
*ILLUSIONS* AND *THE FOREST OF*  
*ENCHANTMENTS*

FEMININE IDENTITY IN *THE PALACE OF ILLUSIONS* AND *THE FOREST OF ENCHANTMENTS*

The novel, *The Palace of Illusions* by Chitra Banerjee is composed the battle field and also, inspects the crisis in mythology according to feminist point of view. Divakaruni's in built propensity towards the upliftment of the female gender appears to have inspired her to compose the ancient epic Mahabharata according to a female perspective. While the mythic story gives Panchali an auxiliary personage, Divakaruni in her retelling with a cutting-edge wind puts her at the focal point of her account. The novel follows Panchali's life, starting with her supernatural birth in fire as the daughter of King Drupad. Brought into the world from the fire, it was forecasted before her birth that she will redirect history. Her patriarchy avowed name Draupadi, and that implies Drupad's little daughter is only the start of the gender-based limitations forced with respect to Draupadi in her father's palace.

Panchali who arises as a fiery character additionally allegorically gives a perspective on the male ruled world. The existence of Draupadi, a celebrated Women character of ancient India, nearly mirrors the advanced autonomous woman who turns into the voice of her own. It is the assurance and resolve in Draupadi, the soul to battle bad form and her complexity that makes her the most strange and glorious person for all ages. Divakaruni having a profound comprehension of women's liberation keeps in touch with her show-stopper. *The Palace of Illusions* gives a new experience to comprehend and decipher the occasions of Mahabharata. By making Panchali the protagonist, Divakaruni gives Panchali's own contemplations on her own life through her own words. Draupadi hears the account of her introduction to the world frequently by Dharmya as it caused her to feel exceptional also, one of a kind. However, she is commented by Dharmya that she was the young girl who wasn't welcomed.

The account of Panchali is the story of the statement of female will. The opening sections present Draupadi's fixation on her starting point and introduce her insubordinate person as well as her battle for a female identity. In an example, women's liberation can be felt when the mentor was instructing and Draupadi had hindered and the guide had said about the "women who are the path to ruin". (POI 24) Draupadi says "I resented the tutor's declaration that women were the root of all the world's trouble." (POI 24)

In her own home Draupadi's voice of dissent, ability to learn Nyaya Shastra, partaking in protection exercises and surprisingly, her entitlement to pick her soul mate were emphatically against. Panchali's life keeps on being unique in relation to that of some other young girl she knows. She becomes hopelessly enamored not with her future husband however with Karna, who is not permitted to take part in Panchali's swayamvar. Later getting hitched to the five pandava siblings, Panchali needed to manage the uncommon battles of life. Her life spins round the predictions. While trying to undermine the male centric framework, Divakaruni opens up a few issues and attempts to decipher them through the eyes of women. *The Palace of Illusions* offers Draupadi's perspective, her craving to find her first love all through her life, her loathing at her fatherly house where she was forfeited for the sake of swayamvara, which actually was only a political contract, her unadulterated vulnerability when she had to wed all the Pandava siblings, where nobody inquired the inquiry what she really needed, her envy at her better half's taking different spouses, her disdain towards Kunti and her sincere desires of unexpressed love towards Karna. She questions the disgrace she experienced in Hastinapur after Yudhistir lost everything, remembering Panchali for a round of dice. Panchali, sickened that none of her spouses guard her, approaches Krishna to safeguard her honor.

Divakaruni has not endeavored anything new which was not there in Vyasa's Mahabharata but rather the epic has reshaped so that it requests to the advanced peruser. No new person has been acquainted with made this epic powerful. Draupadi does not argue just for outward uniformity for women. She cannot help contradicting the possibility that women obligation is to offer petition when their father, spouses, siblings or children do battle. She has discovered a few likenesses among herself and Karna based on peculiar birth for both of them. She yearned for him yet captivated of Krishna's words she mishandled Karna in the gathering of the lords yet later on she lamented her doings. She put the festoon into Arjuna's neck and begun her excursion with him and with this her concerns expanded by an extraordinary number, yet she battles everything with incredible fortitude.

Chitra Banerjee Divakaruni has brought up new issues about the epic of Mahabharata. She has given us the comprehension of significant occasions of the epic according to a female perspective and in this way the novel isn't just unique yet additionally a significant women perspective text which gives another point of view to the character of Panchaali. Divakaruni appears to lay out 'reality' which was laid out by the first manly text. Through her text, she attempts to depict 'new truth' or 'another reality' which can be called 'simulation'. A feminine viewpoint given from a woman in a work of writing may be the initial move towards characterizing themselves and henceforth, engaging women community.

For a really long-time women all around the world have been compelled to be in an underestimated position. Divakaruni's intention in royal residence of deceptions is to address a 'feminist' viewpoint of the incredible awe-inspiring Mahabharata. Divakaruni has given Draupadi an inquisitive voice in the book. She has utilized a dialogic technique to uncover and uncover the male predispositions and biases. Her cross examination is at two levels; first, at a singular level

with which she uncovered others' predisposition towards her. At the subsequent level, she examines and questions others. Her cross examination makes individuals aware of their biases as a result of which she is deterred to get clarification on some pressing issues. She is deterred to think past the manly limits. The Palace Of Illusion begins with conversation of previous occasions examined by Dharmaraj and Draupadi. In which King Draupad of Panchaal was defeated by Arjun the Pandava Prince for the benefit of his Guru Drona. To acquire vengeance on Drona, King plays out a Yajna to get a method for dominating him. Draupadi arose as a wonderful darker looking young woman together after her birth Dhrishtadyumna from the conciliatory fire. As she develops and she goes with all sisters to sanctuary she experiences Sumitra one of her dad's spouse. She portrays the manner in which she walk and her body stances and attempts to emulate them. Draupadi in the moving time meets Maharishi Ved Vyas, who uncovers the sections of life and gives her tips. Coming to Draupadi's Swayamvar in Mahabharat, it is to see that attracting Arjun was planned.

Drupad needed to get back at Drona. Drona's devotee was Arjun, and to acquire certainty of both Arjun and Drona the least demanding thing was to attach him in the matrimonial bond with Draupadi. This would reinforce the place of Drupad against Drona. At the point when Draupadi comes to be aware of her Swayamvar, she is really glad to realize that she was rehearsing her through and through freedom, she would go with her own decision. Her dreams are broken subsequent to realizing that the entire cycle was being done to draw in Arjun so that her father could get his payback. She feels cheated and says My mouth filled with ashes. How foolish I had been, dreaming of love when I was nothing but a worm dangled at the end of a fishing pole.

She was being utilized by Draupad as well as by the Pandavas who won her to acquire major areas of strength for an against Kauravas. She additionally felt remorseful for treating Karna awful and posing the inquiry before everybody that squeezes him the most. When the Pandavas arrive at home and tell Kunti tongue in cheek that they have brought something. Kunti without seeing her, request that they partition anything they have brought among themselves. In any event, when she understands that Draupadi is not a thing but a women, she did not move. She arranges them all to wed her. Draupadi, depicting the occurrence, mourns at her own weakness and externalization and says

I stared at her, my brain trying to take in what she had said. Was she joking when she said they must all marry me? No, her face made that clear. I wanted to shout, five husbands? Are you mad? I wanted to say, I'm already married to Arjun! (POI 76)

Whenever the Pandavas return to Draupad to request that he want to marry Draupadi to every one of them five, Drupad is insulted. He disagrees and says in Kampilya his daughter would be known as a prostitute. Nonetheless, the Pandavas all things considered needed to leave married Draupadi with Drupad as it were. Drupad furiously says,

Draupadi would most likely have to take her own life, and then we'd have to hunt you down and kill you in revenge. After a very remarkable discussion, Drupad consents to marry her with each of the five brothers. Draupadi here didn't have the authority over her own body. Her organization before marriage was with her father and which got moved to her better half Arjun when he won her Arjun, what now's identity should impart her to different siblings. Her destiny was discussed and examined disregarding her assent or dispute as that was not required. Draupadi sees her predetermination being examined and says,

I didn't fear the destiny they envisioned for me

I had different designs for my life. In any case, I was troubled by the chilliness with which my dad and potential spouse examined my choices, considering just the way that these demonstrations would benefit-or mischief them. (POI 146 )

Vyasa plans a unique conjugal direct for Draupadi and her five husbands that she would be wife of every sibling for a year at one time from the most established to the most youthful. During that period others would not contact her or check her out. Draupadi ignores at this plan and says, I can't say I was amazed by Vyasa's decision,

I was amazed at how irate it caused me to feel — and how defense less.

However Dhairya Ma attempted to comfort me by saying at last I had the opportunity men had for quite a long time, my circumstance was altogether different from that of a man with a few spouses. Not at all like him, I had no way out concerning whom I laid down with, and when. Like a collective drinking cup, I would be passed from one hand to another regardless of whether I needed it.(POI 152)

But then she also remembers a quote from a book which said that the wife is the property of the husband, no less so than a cow or a slave. Without giving her a response, she was hauled by hair to the court loaded up with all men with just a fabric on. Indeed, even her one material was approached to be taken off from her body before her spouses and seniors. Here, we see the course of oppression, first, through making the principles and guidelines which are marched as reality and truth before ladies as shastras, and second, enslavement through actual power when a woman would not acknowledge the reality and truth laid out by man.

Chitra Banerjee Divakaruni's *Palace of Illusions* can be taken as a text which challenges the power of force, practiced on women through manly writing by making this writing as reality and truth. This novel attempt to change this course of execution of force, by uncovering the designs of force and by making a new reality and truth in which even women give their opinion through the course of consistent cross examination or dialogism

Mahabharata, the masterpiece of Indian Culture, comprises of more than 100000 slokas and long composition entries. The myths imbued in the Mahabharata are not simple stories, but rather ethics meant to feature the correct way. Mahabharata considers Panchali as a kitya or a female evil presence who lead to the annihilation of the third era of humanity. Divakaruni retells the entire occurrences from her young life to her last minutes through Panchali's viewpoint. The perusers can see the spiritual and intellectual development of Panchali, a blameless princess to a sovereign who can be compared to, in the event that not outfoxes lords. Assuming that Vyasa's story is about divine beings, devils and rulers, Divakaruni's story is more practical and compassionate. Panchali, yet the other female characters, for example, Kunthi and different spouses of Pandavas are likewise depicted exhaustively.

Divakaruni revealed the story that lay undetectable within men takes advantage of in Mahabharata. Draupadi is otherwise called Yagnaseni. It implies princess who jumped out of the conciliatory fire. Vyasa, the incredible sage who composed Mahabharata thinks of her as women of interest, as one who takes her choices without much thought. In her book, Divakaruni is allowing her the opportunity to communicate her perspective, her contemplations and feelings. She is the lady of fire, the woman with solid psyche and decision.

She dresses her like a sovereign and recounts her accounts. Whenever Draupadi advises her that she needs to visit the sage in the town, Dhai Ma feels that it might cost her work. Dhai Ma's disappointed conjugal connection with Kallu, the castle cook shows that lower class women are disregarded by their spouses. She protests that Kallu frequently bugs her. When the Kshatriya women are disregarded among war and power, the down and out common women are annoyed by the men people. Draupadi's life as Sairandhri for the sovereign Sudeshna reveals insight to the issues looked by the servants.

At the point when she moves toward the ruler for help from Keechak, the lord disregards her since he can't dishearten. Keechak who is the chief of his army. For his purposes, the strength of his kingdom is a higher priority than the issues looked by a servant. At the point when Draupadi approaches sovereign Sudeshna, she demands her to fulfill Keechak. Sudeshna tells her that her spouses may not acknowledge her and Keechak can give her joy as though it is the right of the ruler to take advantage of the house keepers.

She jumped at the chance to be aware and take care of the issues of the unfortunate specialists of the palace. Yet, they additionally wonder whether or not to discuss their thoughts to her as she is a woman in elevated place, a sovereign. They attempt to make it sure that the tales they offer wouldn't arrive at the ears of the sovereign. Afterward, when Draupadi becomes the sovereign of The Palace of Illusions, we can see her tackling the women's issues with more noteworthy respect and honesty. As a lady she can comprehend the issues looked by different ladies in the male overwhelmed society and she ends up being phenomenal in tracking down an answer for them. Indeed, even in the last period of the Kurukshetra war, it is obvious how listening in assists her with knowing the privileged insights in Karna's mind when he uncovers them to Bheeshma.

Drishtadhymna and Draupadi both were raised from a similar fire. As indicated by prophecies both of them have importance ever. In any case, that being said, the schooling gave is different to them. At the point when the mentor showed Dhri, Draupadi used to take cover behind the shades as the coach was not able to instruct these to a sovereign. She will direct the responses quicker than Dhri. She could remember those illustrations with lucidity and the mentor became furious that a young lady shouldn't learn such things. At the point when Dhri gives the clarification that all women are reviled with short memory, the guide is by all accounts fulfilled. The guide says that he does not ponder the methods of women and if an abstinent thinks about the methods of Women they are on the way of ruin.

At the point when Dhri was given instruction about the guidelines of war, Draupadi was given an alternate sort of education. Mentors from different spots were welcome to show her music, dance and various kinds of weaving works. King Drupad likewise sent versifiers to her condo, trusting that their melodies would impart proper mentalities in her and caution her off the risky ones. In the later life, she recollects how furious those classes were for both the understudy and the educator. She couldn't realize those things since she was not keen on them. Rather, she wanted to know when the equitable conflict ought to be battled and when it shouldn't. Indeed, Dhri wondered whether or not to tell her these things.

Whenever the general public grants man to marry the number of women as he that needs, a similar society considers a women who weds multiple men a prostitute. At the point when Kunti declared the possibility of Draupadi wedding all her five children, lord Drupad was faltered on the grounds that it was anything but a thought winning in the general public. Also, the society will think about his daughter as a prostitute. As a father, he did not maintain that this should occur. A similar social develops were the explanation that constrained Kunti to leave

Karna, her most memorable youngster. She realizes that the general public would not acknowledge the child brought into the world external a marriage contract. Karna, perhaps the most valiant kshatriya of the time was destined in light of the fact that he had barely any insight into his parentage Swayamvara is the training that existed in the antiquated periods among the Kshatriyas. Swayam implies self and varan implies husband. It is the training with the end goal that the sovereign can choose her significant other from the huge number of lords who are available for the capacity. Be that as it may, Draupadi's swayamvara is directed with a test to find the most splendid among the rulers.

The social norm of the time was with the end goal that she did not have the right even to know the name of the man whom she weds. Unexpectedly, Draupadi who addressed Karna of his parentage weds the one who doesn't uncover even his name. Sage Vyasa readies an exceptional marriage direct for Draupadi as she weds five rulers. Vyasa arranged the marriage lead so that Draupadi will be the spouse of every one in every year. At that period no other person ought to contact her or face her eyes straight. He likewise gave her an aid that she would be virgin again the following year for the following spouse. Despite the fact that it was given as a shelter for Draupadi, it was actually the thought for satisfying the sovereigns. Vyasa likewise adds that since Yudhishtir is the oldest, she would be his better half for the first year and it go on as indicated by their order. Draupadi was drawn in by the constitution and caring nature of Arjuna. Yet, she was denied the option to pick with whom she beds. Despite the fact that she favored Arjuna to the others, he turns into her better half just in the third year. Here, she is having her sexuality in light of the regulations fixed by a sage.

Her cravings are not significant in the situation Sikhandi, the oldest girl of King Drupad was the resurrection of Princess Amba of Kasi. Amba had guaranteed King Salya to wed him in

swayamvara. Not long before her swayamvara, Bheeshma kidnapped her and sisters for wedding his progression sibling Vichitravirya. On arriving at there, Amba uncovers that she as of now adores King Salya. Bheeshma permits her to return. Whenever she gets back to Salya, he is hesitant to wed her in light of the fact that Bheeshma snatched her the hard way and she is sullied by his touch. She returns to Bheeshma and demands him to wed her. Then Bheeshma conciliatory sentiments that he cannot wed her due to the commitment that he will remain chaste all through his life. Amba became furious. She asked for every one of the rulers in that period to help her by taking vengeance against Bheeshma. Yet, they are totally terrified to vindicate against him. She performed starknesses at The Himalayas and youngster god Karthikeya gave her a garland. He gave a help that anyone who wears the garland would have the option to overcome Bheeshma and she cannot find anybody ready to wear the garland. She was reawakened as Sikhandi, the oldest girl of lord Drupad. When she saw the garland she wore it for her and got payback. Dreading therout by the hands of Bheeshma, ruler Drupad deserted her to the forest. She accepted that she must be aman to follow through with her job so she summoned the yaksha and requested the help to change into a man. She was without a doubt the aid.

The life story of Sikhandi has a great deal of suggestions to the issues looked by woman at that point. King Salya who adored her dismissed her simply because Bheeshma touched her hand. It tosses light to a period in which Women were esteemed just in view of her virginity. In any event, when she got the garland, no man in the earth is ready to trust the expressions of a woman. No man is prepared to challenge for a woman.

Sikhandi additionally observes that a woman is unfit to battle against Bheeshma. The delicacy of female psyche and body cannot overcome such an extraordinary fighter of the time. These feminist perspectives communicated by Chitra Banerjee Divakaruni can likewise be found

in the attributes of second wave woman's rights which started in United States in the mid-1960s. Whenever the principal wave woman's rights centered just around emancipation, the subsequent wave resolved more home-grown issues. Actually, women did not look for work in that period as a result of their homegrown obligations which made their life alienated from legislative issues, economy and regulation making. The home-grown tasks, for example, cooking, tidying and raising youngsters were considered as their essential work.

Despite the fact that they wanted for a task with compensation, they couldn't emerge it as they were occupied with their family work. The eventual outcomes of Second World War set off the subsequent wave women's liberation. As men were participated in war, women were given the modern work. Right now there was a distinction in wage for people despite the fact that they were doing the same job. This forced women to protest for equality an agitator against shows, Draupadi quietly attests to herself that she would do different things with her life. Truth be told, she stays a dissident against unjustifiable male centric shows recommended for women till her end. Individuals deter Draupadi to go with her spouses for the last excursion for no woman had at any point endeavored it and her reaction is: "The more people dissuaded me, the more determined I became. Perhaps that has always been my problem, to rebel against the boundaries society has prescribed for women" (POI 343).

The duel among devotion and want in her soaks the pages of The Palace of Illusions. That's what she conceded however she was a decent spouse, she didn't love Bheem the way he yearned to be adored or any of her husbands in that manner since not a solitary one of them had the ability to upset her manner in which the simple memory of Karna did. Divakaruni makes no hindrance in articulating the mystery of a woman's heart by tossing the man centric regions to the breeze and in the hour of her demise she makes Draupadi consider Karna as opposed to her

spouses. Indeed, even Draupadi pondered, assuming she had pursued some unacceptable decision at the swayamvar . She closes her account on a strong note:

I am buoyant and expansive and uncontainable—but I always was so, only I never knew it! I am beyond name and gender and the imprisoning patterns of ego. And yet, for the first time, I'm truly Panchaali. I reach with my other hand for Karna—how surprisingly solid clasp! Above us our palace waits, the only one I've never needed. Its walls are space, its floor is sky, its centre everywhere. We rise; the shapes cluster around us in welcome, dissolving and forming and dissolving again like fireflies in a summer evening. (POI 360)

The story voice is that of Draupadi's, whose admittance to the male domain of action is restricted to recognition and reflection. She winds up in the inquisitive space between the universes of people, brought into the world for incredible things, delightful and cultivated, confined by her orientation inside the regal chambers where her soul feels smothered. Hating the absence of inventiveness her name infers, she refashions herself as Krishnaa and Panchaali and battles to find her character in every one of the spots she possesses. The story dives into domains of female craving and yearning for otherworldly arousing, even as it molds the hero as per an unfortunate figure with a disastrous defect in a bildungsroman account. As she continually arranges her direction as an irregularity, Krishnaa is conceded an exceptional knowledge that prompts her definitive acknowledgment toward the finish of the conflict of which she has been an instrument.

Being a girl, she is cursed with a short memory, yet Draupadi went against it which is obscure to restricting the male centric culture however much a woman could. Anyway being an

alone woman, she cannot stand against the whole society of men, still, she attempted, she did all that she could to help herself and different woman, And who decided that a woman's highest purpose was to support men and by doing this she scrutinized the customary smothering standards of society.

Whenever Draupadi visited the extraordinary sage Vyas, she was prompted by him about the three perilous minutes that will come to pass for her. The second to come upon when her spouses would be at the level of their power; she was asked to keep down her chuckling at such a second. The third when she'd be disgraced past creative mind, she was encouraged to keep down her revile at that point. Maybe it could restrict future disasters. In every one of these conditions, her motivations to ask, laughter and curse were tried to kept on the grounds that they are appearances of resistance. She was prompted not to make some noise, regardless of whether humiliated freely (for example Stripping down of Draupadi by Kauravas).

People anticipate women should follow what was composed for themselves and that is the explanation Draupadi needs to wed all her significant other whom she doesn't cherish that much, and afterward needs to go through the embarrassment before the whole sabha. Indeed, even after that all the fault of the Great War was on Draupadi she was known as the person who began it, and she was separated from everyone else accused for that large number of misfortunes, yes she assumed a significant part, however the job was at that point composed by another person, and she didn't actually realize she was going to do that multitude of thinks,

“But I should have begged your pardon instead for all the humiliation you’ll suffer before the war and all the sorrow afterwards. And much of this you’ll endure, sister, because your destiny is linked with mine” (POI 52)

Women never have their very own home, they are generally the subsequent individual, before marriage their guardians treat them as a risk and remind them an opportunity to time that they need to get hitched one day and they need to leave their father's place and after marriage, they are treated as a pariah, an individual who was never brought into the world at that spot, an individual who doesn't have the foggiest idea about the spot well and will be an outcast hundred percentage of the time. In any case, it was so substantially more unique for Draupadi, she was brought into the world with from the fire with her sibling, however she was not anticipated. Her dad simply believed that a kid should get his payback and when she was brought into the world with his annoyance she was not needed and acknowledged "He held out his arms—but for my brother alone. It was only my brother he meant to raise up to show to his people. Only my brother that he wanted" (POI 6).

Maya's creation that will be the jealousy of each and every King of Bharat, they considered it the palace of Illusions. This also demonstrates Draupadi's disobedience and outrage towards the states of women of the time. Ordinarily she even attempted to scrutinize the state of women, why women are not permitted to do things that man would be able, why ladies are thought of as more vulnerable, without testing them.

And she was generally in scurry to change what is happening of ladies, yet she was unable to carry out much since her fate and things were at that point composed by a man, she was unable to do much for ladies. Yet, finally, she made a protected spot for women. At the point when Draupadi has taken in half exposed condition by Dushasan then all older folks were quiet around then. Nobody can have fortitude to criticize this compulsory demonstration. In Patriarchal society ladies very much like toys in the possession of men.

In sabha Draupadi posed inquiry one to all, Ifyudhistir had lost first him and, after lost to her. No one answered to this inquiry. In this way, prior variants Mahabharata women do not give equity. Thus, writer attempted to give equity to Draupadi. She has hitched to five spouses yet Pandavashave one more spouse outside moreover. Along these lines, Pandavas have permitted keeping another spouse in spite of the fact that they wedded to Draupadi. However, Draupadi didn't permit another spouse and assuming that she acts simply prefers to them then it would be dismissed. In this way, here we have seen that orientation predisposition. Rules should be equivalent to all. Here, Divkaruni has composed returning to Myth about Drapadi's perspective. Here Draupadi has become subject. Draupadi's life as a wedded lady isn't simple assignment since she has five spouses and she should live to everyone a year individually. She has virginity shelter moreover. Yet, she has no option to pick. Draupadi attemptedto fail to remember Karna however her heart has spot of him. At the point when Draupadi came in the court her eyes looked tohim. Her longing for Karna is incomprehensible craving since she was hitched in spite of the fact that she saves craving for Karna. Draupadi grievances to all seniors yet all are quiet. In Indian culture all rules made by men and keep it by women. Draupadi had posed her inquiry to everything except all made be quiet. Woman has not personality and she has no any privileges. In any case, men have freedoms to overcome her significant other simply loves property.

Draupadi had taken promise that not to brush her hair till she had washed up in the blood of Kauravas. After they had gone for quite a long time in woods. Along these lines, nobody gives Draupadi any delight even she had endured in all matter. Women experience in a male dominated Society from one side of the planet to the other. This Point is proper to Draupadi in The Palace of Illusions. During their disguise, Draupadi functions as a house cleaner to sovereign Sudheshna in the King Virat's Palace. She is in her standard thingdress of a house cleaner

worker and Yudhisthir has worn a Brahmin's white dhoti. Nakul and Sahadev are working in the king's stables. Arjun is a dance working in the King's stables. Arjun is a dance coach to princess Uttara and Bheem fills in as a cook. Draupadi has completed her obligations allotted by the sovereign Sudheshna. Draupadi Indian women experiences in the cutting-edge world regardless of whether she commits botches. The author portrays Draupadi as an Indian lady, who is customarily bowed yet stays ethical and complies with her better half and her mother by marriage. However, she is free to pick her significant other and revile the Kauravas against foul play. On like the incredible The Mahabharat, The Palace of Illusions illuminates the female characters and their job in the homegrown life. They not take care of their homegrown life yet in addition are the harbingers of the fight.

The Forest of Enchantments, is the retelling of The Ramayana from Sita's perspective. Valmiki persuaded her to compose for her ownself and her story enlightens the hazier breaks and the deadly quiet in her retelling Sita's. The Forest loaded with charms turns into an impartial space where it unites the polar orientation divisions set somewhere near society.

The forest turns into a domain where the prescriptive orientation jobs are weakened and more opportunity is given to characters rather than the life of a realm. It is not simply Sita, however a human account of different ladies in the awe-inspiring who are often misjudged and consigned to the edges like Surpanakha, Kaikeyi, Mandodari, Urmila, and Sunaina. Sita's story uncovers the adventure of a violated lady. It is a strong depiction of human frailties, human feelings, and human shortcomings that a being faces in their rityulok. Ram and Sita are divine beings and goddesses however they also are impacted by the ideas of obligation, double-crossing, honor, and unfaithfulness. Divakaruni gives a sensible depiction of women's battle to hold independence in a world that honors men.

Sita's story of affection can be followed back to the obligations of sympathy, empathy, and sisterhood that she shares with every one of the female characters. Sita, during her visit at the Valmiki's ashram, saw divine dreams where she was encircled by the women, she met in her whole process from girlhood to her expulsion. She saw Sunaina, her mom; Ahalya; Mandodari; Sarama, Vibheeshan's wife; Kaikeyi; Tara; Surpanakha and Shabari. They use to say in dreams, "endure, endure as we do. endure your challenges" (FOE 322). Sita all through her days would use to contemplate the word „endure“ and defied that does it mean to surrender; it did not mean to be feeble and acknowledge treachery rather it intended to take the difficulties tossed at them and managing them as astutely as they probably were aware until they developed further than them because each one of them faced all the unfair that was caused for them. Everything that had occurred was without their decision, however they had made due through it: "Wasn't that all we could do as imperfect human beings. I could not control what was done to me but my response to those situations was in my own control" (FOE 322).

Chitra Banerjee Divakaruni makes a matriarchal home that is based on the reason of the strength and impact of female holding. Ladies in relationship with different ladies can rise above the seclusion and abuse without falling into the evenness of any constructs. Divakaruni sends folklore from the vantage point where orientation isn't viewed as a domain comprising of compartmentalized builds. Her characters reflect united bonds of sisterhood, without succumbing to any women's activist plan; they envelop different builds as they are not bound in that frame of mind of these develops.

Surpanakha was that bolt that put into high gear the chain of events leading to the obliteration of Ravan. She is one such person who was profoundly misunderstood and frequently defamed in Ramayana. Divakaruni's depiction of her causes us to understand that the tale of

divine beings and goddesses or Dharma isn't generally shaded with polar tints, they are more complexed, more layered, and more nuanced. Ramayana depicts Sita as a goddess and Surpanakha as a woman consumed by desire with the ruined face. Divakaruni renders various shades between the limits of good and terrible; abhorrent and incredible; physical and timeless. She proposed Ram and assured him that with the spell of her wild enchantment she could give him all the pleasures that a man might at any point request. Ram denied and consequently sent a lightning look to Lakshman, requested that she request Lakshman's hand as he was separated from everyone else in the timberland and would certainly appreciate the female organization. In wonderful synchrony, they traded looks and ridiculed her, giggling at her frantiness. The young lady had gone past the standards of ladylike conduct offering herself differently to a man she scarcely knew yet was that her issue to communicate her thoughts without paying much notice to her dignity. Kaamarupini charged Sita as the impediment preventing way among her and Ram and then swelling to two times of her size, became dark and enormous with her red beat eyes, hair writhed as snakes and teeth developed into teeth. She hurried at Sita with her fiercer structure yet Ram indicated his sibling and Lakshman delivered a bolt that slashed off her nose and ears.

She looked at Ram with eyes brimming with mistrust that somebody like him could do something like this to her when she had offered him, love. Divakaruni's Sita felt for her that living with a disfigured face was no simpler than death, particularly for a so seriously needed a lady mate. That evening, Surpanakha's shouts were tormenting Sita's heart and she defied the siblings that both of them had their portion of fun to her detriment, throwing her suggestion from one to the next, also, that turned into the explanation of her resentment: "Did you need to be so harsh? To mutilate her so horribly? She was just an infatuated girl" (FOE 150).

There was a woman who was up to speed between the twirls of magnificence and coyness however here the author questions with regards to why our shastras have no significant depiction of Surpanakha, For what reason was she inconsequential or besides delivered a revolting vigorous experience, Many pundits waver in their impression of her as either a freed women's activist of her times or simply a casualty. After Ram's crowning ritual after getting back to Ayodhya, his sister Shanta showed up to greet Ram and Sita.

Shanta withdrew into her mother's chambers to rest and Surpanakha in the guise of Shanta have come to Ayodhya, following Sita from Lanka. Rather than ears, there were gaping openings. She originally got some information about Ravan and about the times of imprisonment and how he fell in love with Sita. Then with a piece of chalk and under a sublime spell, Surpanakha in the guise of Shanta convinced Sita to draw a picture of Ravan on the floor.

The chalk coasted over the stone and with the spell of wizardry, moving quickly without anyone else, the representation of Ravan was finished in its entirety. The evil spirit princess, brimming with disdain and fury brags that Sita would be dismissed in a comparative way as she personally was dismissed, and that's the main way when she would get an equity:

You endure as I do, deprived of the status as I was dispossessed of magnificence. Tell me, Sita, did you think you'd move away with such ease? Did you think I'd surrender and disregard you who had obliterated my home and everybody I cherished? Did you think there were no outcomes? That you could cause the obliteration of Lanka behind you; my kin killed; their spirits are broken and you can live cheerfully ever after in Ayodhya, adored by your better half, your family, your subjects, and your children? won't allow you to get away with such ease. Live on Sita. Live without affection, as I

have been forced to. Perceive how it feels to lose all that you treasure. I will give you a little hint: you will yearn for death. (FOE 295)

Mandodari, the spouse of Ravan, whom he genuinely cherished experienced the problematics of love blended with agony and loathsomeness. Ravan had innumerable spouses and courtesans in Lanka for his intoxicating delights; he had been fixated on Sita to the place of ruination but Mandodari was the wife of his childhood. She kept on cherishing Ravan with her entire being no matter the number of ladies he that brought to Lanka. However, this stream of affection followed a confounded course, where one tide of affection was in struggle with the other. Aches of Mandodari's clashing love were a direct result of the legend which she used to accept so solidly that Sita is her girl. She gave birth to a young lady who might be the reason for her father's passing and the destruction of his whole realm and subsequently Ravan requested the child to be killed. The night prior to the young lady was to be taken away, Mandodari figured out how to pay off the rakshasa who was given the obligation of killing the child. The rakshasa guaranteed her that he would leave the child some place far away and safe. Mandodari's struggle lied in either saving her significant other, the powerful leader of the three universes, and his realm or shielding her girl from the anger of her dad. With the seething aches of love, she enveloped the child by gorgeous yellow silk which she had woven as a best of luck symbol and gave her to the asura.

Days and evenings, she was torn from the squabble inside herself such a long time until Ravan carried Sita to Lanka. The rakshasa took the new born child to a far-off place that is known for Mithila, where Janak tracked down the young lady from the wrinkle of the earth and brought her up yet he never unveiled the spot to the sovereign for her safety. Ravan was sure that the doomed young lady was dead however Divakaruni depicts Mandodari's dilemma, her

worries, her contentions in an unpretentious and nuanced way. During Sita's long stretches of imprisonment, Mandodari started to watch her in the Ashoka woods at evenings and the more she watched her, the more persuaded she turned into that Sita was her tragically missing girl. The valiance with which Sita would not submit to Ravan and enter his castle; he might have killed her for this refusal; the obstinate approach to shifting her jawline; the manner in which she rested, every one of her methodologies were like that of the queen of Lanka. Mandodari love for Sita pleased her and yet scared her for if Ravan would observe that Sita was the reviled girl, he would kill both of them:

I am excessively terrified of what he will do in reprisal for such an extraordinary wrongdoing by going against him as well as imperiling the entire country. You haven't seen Ravan in one of his furies. At the point when it works out, even the earth shakes and the gods hide their countenances. You haven't seen Ravan in one of his rages. When it happens, even the earth trembles and the gods hide their faces. If he punished me with death, I could endure it. But he would consider that too easy. He won't care that I am his queen. He will put me in his dungeons. Please forgive me, my daughter, and let me make your life easier for you. (FOE 194)

There was a hesitant compassion in Sita's heart when she knew about Mandodari's story which annoyed her even more. The shade of Mandodari's love for Sita was loaded up with pains, misery, and in particular with the responsibility. The best culpability of watching and pondering fate's foreordained happening; unfit to talk her doubts to her better half, who was infatuated with a lady who may be his daughter. The Sitayan gives us an understanding into the sagas of unrecognized ladies characters who were enmeshed in the dumbfounding adoration in such a way, that their penances were never highlighted; their wonders were rarely sung; their stories

were rarely predicted. One such person was Sarama, Vibheeshan's spouse who was Sita's just strength in the Lanka of distress and dread. Sarama visited Sita in Ashoka grave where they strolled around the nurseries together, told Sita accounts of Lanka as one of the mysterious spots that Ravan brought it from Kuber. Sarama's wizardry on Sita was stronger than rakshasis enchantment. Sarama's love for Sita was illustrious in multitudinous ways. She had each motivation to loathe Sita since she was the reason for every one of her inconveniences however peculiarly Sarama loved her the most in the midst of all the fiercer rakshasis.

Sarama had her concerns as Ravan had accused Vibheeshan in the public court for he was not a legitimate asura since he continued to beg Ravan to send Sita away. Vibheeshan was excessively thoughtful to people; he used to adore the foe gods in secret and most he was an ardent Bhakt of Lord Ram, Ravan's adversary. Sita was the as if it were individual in Lanka, with whom she could share every one of her concerns. Sarama was enmeshed between the powers of profound devotion of a spouse and her child, Taranisen. One was in favor of Ram and the other was a Ravan's adherent. Taranisen was a kid of delicate mature, on his approach to turning into a capable hero. Child of Vibheeshan, who was appended to Ravan, was faithful to him and the person who battled against his own dad in the conflict between Ram and Ravan. Divakaruni presents the logical inconsistencies of affection in such a best manner in her characters that how it filled them with delights yet additionally with stresses for the government assistance of the friends and family and painful or on the other hand their sufferings. Sarama's unrest is best communicated in the lines:

“Taranisen has been asked to lead the army tomorrow. . . I could imagine the turmoil in her. One side, her husband and on the other, her only child. And in front of her, the woman responsible for all her troubles” (FOE 222)

The conflict turned into a misfortune for Sarama's parenthood as the best hero like Taranisen who had been prepared by Vibheeshan himself; battled superbly yet Ram approached the Brahmastra what's more, killed him. Vibheeshan, his dad was the one in particular who knew the mystery of his death and it was the incomprehensible love that in the dharmayudh, a dad was answerable for the death of his own child. Sarama never pardoned her significant other for this disloyalty after Ram won the war and Vibheeshan was made the lord of Lanka. Love has many countenances and it can lead creatures along the bent ways and crossed trajectories.

Love of Kaikeyi was full of contradictions, she cherished Ram with certified affection however short-term was prepared to wrest his kingdom away from him and drove him into a prison of obscurity and risk. Her Ram is additionally a complex being as a noble, earnest, dedicated spouse however assailed by difficulties, he is compelled to pick between Raj Dharma and his job as a spouse. She has made up for the shortcoming between the experiences attempted by the male characters in the awe-inspiring, their victories, and their losses. Subsequent to perusing this retelling with an unprejudiced insight, one can track down a slow affection for Ravan for his insight, intellect, sovereignty, and in particular for his regard for Sita. This study plans to change our polar, one-sided discernments for characters like Kaikeyi, a cultivated charioteer; Surpanakha, violated by two men and Mandodari, dismissed as an evil presence. The writer worked easily to eliminate such biases and predispositions from the peruser's mind. Be it, Ram or Sita, all are depicted with human colors; human feelings; human shortfalls; with eccentricities and fallacies. We as perusers will retain the retelling in the method of our own encounters and world views. There are hints, everything being equal, an endeavor to analyze the story from multiple new points; translations, and clarifications that are both convincing and edifying. Divakaruni's way of wavering among at various times; reality and dream by imagining

the idea of heavenly dreams is like sorcery authenticity, a strong weapon which she sends in almost every one of her works. Her language is melodious, satisfying to the faculties yet in addition conveys its own concreteness and strength.

Aside from her expressive style, her significant strength is the disentangling of endless components of a person. Heap of shades are represented in Sita's character as a devoted be that as it may, intense girl; a defensive and supporting sister; a progressive; cherishing yet obstinate spouse; an ideal aide; a talented healer; a clinical lady; a sweetheart; nurturer and swashbuckler; a sort yet firm girl in-regulation and a valiant contender. She appreciates in her being, aware of joy and misery; of compassion and wisdom, and is brimming with nobility for herself as well as for other people. In these fingers articulations, Divakaruni features that the horrendous manliness jeopardizes Sita and different ladies as well as some place influences Ram. Sita's justification to different WOMEN is express in her recovering declarations at the unjust treatment of a women. In contemporary times, it straightforwardly matches with overcomers of misuse andseparation. Divakaruni's depiction suitably brings up appropriate issues on bigotry, casteism, sexism, and disparity. Fantasy, divine dreams, images, and premonitions are set in the rough map making of present-day situations so the perusers try the liberation, royalty, willingness of the characters. Divakaruni keeps a demeanor of secret and anticipation in the text adding with stunning experiences. The maintained and controlled enthusiasm of her narrating is loaded up with energetic symbolism and keeps the perusers charmed. The Forest of Enchantments is a work of majorities and potential outcomes with a rich taste of mindfulness.

## CHAPTER 4

CONCLUSION

## CONCLUSION

This paper deals with both myth, feministic perspective of ancient women and the position of women during Ramayan and Mahabharata time. Myth has forever been a wellspring of aggregate male dream. The authors of these extraordinary epics have mythologized the women characters. However, as of late, numerous women writers have decided to challenge the deeply grounded fantasy structures.

*The palace of illusion* concentrates on Divakaruni's capable depiction of one of the most grounded fanciful courageous women and her emphasis on remaking the excellent epic according to Draupadi's viewpoint. Mythology can be used to investigate reality in new settings and give new sorts of implications. Indian epics like the Ramayana and the Mahabharata have affected the Indian cultural tradition immensely. The tales of these epics spin around myths and their demonstrations of gallantry. Myth has forever been a wellspring of aggregate male dream. The authors of these extraordinary epics have mythologized the women characters. However, as of late, numerous women writers have decided to challenge the deeply grounded fantasy structures. The Palace of Illusions returns us to the universe of the Indian awe-inspiring The Mahabharata - a period that is half history, half myth and entirely magical. Chitra Banerjee through her storyteller Panchali, the wife of the legendary five Pandava siblings, provides us with an uncommon women's feminist interpretation of an awe-inspiring tale. Draupadi is brought into the world of fire and consequently has a dark complexion, through her appearance and her complexion she interfaces herself with Lord Krishna who assumes a huge part in both Vyasa's Mahabharata and Divakaruni Palace of Illusions.

The Palace of Illusions, in the viewpoint of Draupadi, accepts one through her excursion as a youngster brought into the world from fire, her union with the Pandava siblings, to her seeing of the Kurukshetra war lastly, to her excursion to the Himalayas alongside her spouses in renunciation of the world, Divakaruni's The Palace of Illusions endeavors to depict the story according to the viewpoint of one of its champions Draupadi, featuring the connection among womanhood and retribution and consequently, showing the battle for character in a fanciful setting. The topic of orientation relations is additionally inborn in the epic. The novel gives a knowledge how each male around Draupadi is attempting to administer over her, smothering her identity somehow or another or the other, her father, named her brother Dhrastadyumna for example the destroyer of adversaries though she was named Draupadi for example Drupad's daughter. It shows that she does not have an Identity of her own; she is the daughter, wife, sister or mother of some male, who has her. This was the reason she enjoyed being brought Krishna over different names. Also, later the name Panchaali as given by sage Vyas is a name solid like the land. The Palace of Illusions has many occasions that show how Draupadi's Identity was represented by the guys around her. While talking about the thought process behind Dhrastadyumna's introduction to the world, her sibling tells, you're looking at the story through the wrong window, pointing that being a women she has a thin viewpoint like the windows. Also, later on, she was condemned a ton about being a woman she has a short memory or she was not equipped for doing things that a man would be able, their only intention is simply to satisfy a man and backing the aimlessly.

King Drupad led Putrakameshti yajna to, a capable be honored by a child who is able to kill Drona. From the conciliatory fire jumped Drishtadhyumna, a son as he wished. Likewise, he got Draupadi as well. From her adolescence onwards, she was happy by the way

that the prediction at the hour of her introduction to the world said that she will change the set of experiences. She needs to be renowned as the forecast expresses and simultaneously, she wants to be a delightful sovereign. She contemplates her not so fair appearance. She needs to know the world considerably more than the society permits a lady to. Compared with this is the fragile zone of empathy, irritated at the prospect of the imminent war. She would rather not be the reason for extraordinary obliteration.

Social splits between classes were more apparent around then. However; all these classes were equivalent in oppression of the women. Right from the start of the novel, it is visible that Dhai Ma as the wonderful servant and guide for Draupadi. Dhai Ma acquaints her with the general public and makes her mindful of the guide lines of lead for a princess and how it contrasts from that of a house keeper. At the point when Draupadi includes in Dhai Ma's plain tasks, she stops her and reminds her of the distinction in friendly develop of classes. Divakaruni's endeavors to meet old story into a contemporary clash of decisions are one of a kind and expect to rise above orientation polarities.

The Forest of Enchantments is a contemplation on the idea of adoration, on various shades of love and subsequently various subtleties are reflected through various female characters. There is an aspect of affection, where Ram is compelled to pick either the public job of a ruler and his private role of a spouse and a sweetheart. There is one more part of adoration where Kaikeyi out of her blind devotion for her child wrested out the privileged position of Ayodhya just to be detested by her child for the very same high position. Shades of adoration can be followed out in the possessiveness of Rishi Gautam that out of his anger of temper, Ahalya went to stone.

There is further layering in the subtleties of affection, when Surpanakha, wild magician of the backwoods who's gravest wrong doing was to want a wrong man. Mandodari, spouse to the unbelievable evil presence lord, Ravan, her adoration is compelled to watch her Kingdom into ruin and her dearest child die since her significant other was fixated on another woman. The clashing adoration is best communicated in sita's dedication; her affection was captivated with dual causes of agony where Lakshman had rejected her heart's offer in serving his obligation of exemplary nature by following Ram, who was his most memorable obligation and deserted her.

The other reason for Urmila's despair was Sita, her protective sister whom she gazed upward to for everything previously; she left for the forest. Every female person in the text is the impression of various shades of affection and by expressing their hazardous parts of adoration, they are communicating their gentility openly and private space; in their misgivings; quandaries and disturbances that shape their characters. The description of heavenly eagle, Garuda was one of the mythological presences employed. Sita guessed as some other were watching them, for her only their glistening eyes visible through the thick foliage sometimes, Sita glimpsed at a great distance in the sky, bird like creatures with enormous wings and what appeared to be human heads. Sita's question was answered by Ram. He said that vishwamitra, had once mentioned descendants of the heavenly eagle, Garuda. He always keeps an eye on the forest and made sure all was going according to nature's dictates.

The appearance of surpanakha, rakshasasi is accompanied with myth. She used magic to appear fiercer than she really was, in a split second, she changed once more, expanding to two times her size. Presently her face was dark and tremendous and her eyes beat red. Her hair squirmed like snake. Her nails, also developed until they were bended and sharp as scimitars. The Haradhanu or the Shiva's bow is another region where she has shown her authority. It was

brought to King Janak by Parashuram, who taught that as per the heavenly plan, who could break that bow, would be the proper mate for Sita's marriage. Ravan, who was additionally a lover of Shiva, could not make it move. Sita was scarcely nine when she had first seen this bow; it had a mysterious quality. It used to chat with her about specific puzzling things she never knew or envisioned; by sitting before it, keeping her eyes shut, she could wind up in an appalling spot; detained in a dim prison or covered on the sand sinking further down or secured in a cavern seeing a seething fire soothing close to her.

Agni god perceiving Sita's chastity refuses to consume her. Sita experienced various detestations just because that she is Ram's better half yet Divakaruni's Sita strikes hard to make her voice in which time to stand up and say enough. She has introduced Sita's *sagnipariksha* episode is a snapshot of feminist brilliance. As a piece of wrecking the generalizations, Divakaruni added many new aspects in the novel which added many new highlights in Sita's personality. The female is introduced there as simple partners of their male admirers, and in a large portion of the cases, they are faulted for being the very justification for massive fights. Ram was formed in Treta Yuga, contains 24,000 slokas battled into seven *Kandas*, and shows us the optimism of a king, the dutifulness of a queen, devotedness towards parents, brotherly reliability and the annihilation of evil toward the finish of much strife. In this way, the assignment was not a simple one for Chitra Banerjee to recreate this idealistic myth into contemporary basic domain; it took nearly eleven years to produce her work through and through not the same as transient motions, where people could nearly imagine the mythological Ayodhya alongside its kings and queens bringing out those in any case committed stories with unfathomed criticality.

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