



# Reimagining the Archetype: *Sita, Warrior of Mithila* as a Symbol of Liberated Femininity in Amish Tripathi's Mythology

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## ABSTRACT

This paper critically examines Amish Tripathi's *Sita: Warrior of Mithila* (2017), analyzing the novel's portrayal of Sita as a significant departure from traditional depictions of the Hindu mythological figure. By exploring Tripathi's distinctive writing style, which blends accessible narrative with profound philosophical inquiry, this research demonstrates how *Sita* is reimagined as an empowered, intellectual, and physically formidable leader. The paper will delve into the various facets of Sita's personality – her unconventional upbringing, her comprehensive education, her aggressive disposition, her political acumen, and her progressive views on societal structures, gender, and justice – arguing that Tripathi crafts a feminist icon for the modern age. Furthermore, it will highlight how the narrative subverts conventional power dynamics, with even male protagonists like Ram and Lakshman acknowledging Sita's inherent strength and leadership, ultimately presenting a nuanced vision of freedom tempered with moderation.

**Keywords:** Sita; warrior of Mithila; feminist literature; unwavering devotion; mythology; reimagining; gender roles; Indian literature.

## INTRODUCTION AND DISCUSSION

The epic *Ramayana*, a foundational narrative of Indian civilization, has profoundly shaped cultural values, moral codes, and gender perceptions for millennia. Its central figures, especially Rama and Sita, embody ideals that have been revered and debated across generations. While Sita is traditionally revered as an epitome of purity, sacrifice, and unwavering devotion, her portrayal has also been a subject of critical discussion in contemporary feminist discourse, often seen as a symbol of passive endurance. In this context, contemporary Indian authors have undertaken ambitious projects to re-evaluate and reimagine these ancient myths. Amish Tripathi stands at the forefront of this literary movement, known for his ability to infuse mythological narratives with modern sensibilities, psychological depth, and political intrigue.

His *Ram Chandra Series* embarks on a bold reinterpretation of the *Ramayana*. The second installment, *Sita: Warrior of Mithila* (2017), is particularly significant as it offers an unprecedented portrayal of Sita. This paper argues that Tripathi's Sita transcends the conventional replica of the Hindu woman presented in traditional *Ramayana* versions, emerging instead as a liberated, empowered, and proactive leader who defies archetypal expectations. This research will explore the unique facets of her character, her revolutionary approach to governance and societal norms, and

how Tripathi's distinct writing style facilitates this profound reimagining. Ultimately, the paper posits that *Sita: Warrior of Mithila* presents a powerful feminist narrative that champions intelligence, strength, and independent thought within a mythological framework.

Amish Tripathi has carved a unique niche in Indian literature by making ancient myths accessible and relevant to a contemporary audience. His writing style is characterized by its lucidity, fast-paced narrative, and cinematic quality, making his complex mythological tales engaging and readable. He employs contemporary language and idioms, effectively bridging the temporal gap between the ancient settings and modern readers. Tripathi's narratives are not merely retellings; they are intricate tapestries woven with action, adventure, political maneuvering, and profound philosophical inquiry, blurring the lines between myth, history, and speculative fiction. A hallmark of Tripathi's literary approach is his humanization of divine figures. His characters, while embodying mythological grandeur, are imbued with psychological depth, relatable struggles, and moral dilemmas, allowing readers to connect with them on a personal level. He consistently explores themes of *Dharma* (righteous conduct), *karma*, the nature of good versus evil, societal structures, and the consequences of individual choices. Furthermore, Tripathi excels at presenting multiple perspectives on contentious issues, encouraging readers to critically engage with the narrative rather than passively accept predetermined conclusions. His works often subtly incorporate elements that resonate with historical or sociological theories, adding layers of intellectual intrigue. Amish Tripathi's significant contributions to Indian literature can be understood through his major series:

- \* *The Shiva Trilogy* series catapulted him to fame, reimagining Lord Shiva as a mortal hero.
- \* *The Immortals of Meluha* (2010)
- \* *The Secret of the Nagas* (2011)
- \* *The Oath of the Vayuputras* (2013)
- \* *Ram Chandra Series*: An ambitious re-telling of the *Ramayana*, exploring the lives of Rama, Sita, and Raavan from different perspectives.
- \* *Scion of Ikshvaku* (2015)
- \* *Sita: Warrior of Mithila* (2017)
- \* *Raavan: Enemy of Aryavarta* (2019)
- \* *War of Lanka* (2022)
- \* *Legend of Suheldev: The King Who Saved India* (2020)
- \* *Dharma: Decoding the Epics for a Meaningful Life* (co-authored with Bhavna Roy, 2020)

Tripathi's *Sita: Warrior of Mithila* meticulously constructs a Sita who is a radical departure from her traditional counterpart, forging a powerful image of a liberated and empowered woman. This reimagining begins with her very origin and is fortified by her unconventional upbringing, intellectual prowess, and formidable physical and mental strength:

Human history is full of examples of women who have taken leadership role and guided destinies of their nations. Women have made significant contribution for the survival and sustenance of their communities. They work both in the domestic sphere and outside and have helped society to move ahead. Hence they need to be empowered both in their personal lives as members of society. (Mandal, 34)

Sita's entry into the world in Tripathi's narrative immediately signals her unique destiny. Unlike the traditional founding narrative, she is discovered wrapped in red satin carried by a vulture; an image imbued with raw power and a hint of the wild. This dramatic beginning sets the stage for a character destined for greatness, hinting at a preordained, untamed strength. Her adoptive mother, Sunaina, is not merely a benevolent queen but a brave and courageous lady whose active influence shapes Sita's character profoundly. Sunaina becomes Sita's primary mentor, actively encouraging her to not just participate but to govern Mithila. This early exposure to leadership, responsibility, and the nuances of statecraft distinguishes Sita from her traditional role as a sheltered princess:

‘You will help me govern Mithila someday,’ said Sunaina. ‘You will need to be mature and pragmatic. You must use your heart to decide the destination, but use your head to plot the journey. People who only listen to their hearts usually fail. On the other hand, people who only use their heads tend to be selfish. Only the heart can make you think of others before yourself. For the sake of dharma, you must aim for equality and balance in society. Perfect equality can never be achieved but we must try to reduce inequality as much as we can. But don’t fall into the trap of stereotypes. Don’t assume that the powerful are always bad or that the powerless are always good. There is good and bad everyone.’ (*Sita: Warrior of Mithila*, 36)

A cornerstone of Tripathi's reimagined Sita is her extraordinary intellectual capacity, cultivated through a rigorous and extensive education. Her five years in Gurukul are not merely a period of schooling but an immersive learning experience where she learnt philosophy, mathematics, science and what not. This comprehensive intellectual development is pivotal in shaping her empowered thoughts and mentality, enabling her to critically analyze situations, form independent opinions, and engage in profound philosophical discourse. Her education transcends mere academic knowledge, fostering a mindset that is curious, analytical, and unafraid to challenge established norms. This intellectual prowess grants her a voice and authority that are rarely attributed to women in traditional mythological narratives:

Janak and Sunaina had chosen Rishi Shvetaketu’s *gurukul* for their daughter. Shvetaketu was the uncle of Janak’s chief guru, Ashtaavakra. His *gurukul* offered lesson in the core subjects of Philosophy, Mathematics, Science, Sanskrit. Sita would also receive education in other specialised subjects like Geography, History, Economics and Royal Administration, among others. One subject that Sunaina had insisted Sita be taught, overriding Janak’s objections, was warfare and martial arts. Janak believed in non-violence. Sunaina believed in being practical. (43)

Tripathi’s Sita shatters the stereotype of the delicate, demure princess through her physical attributes and assertive personality. Her appearance, described as pretty but muscular, immediately signals a blend of traditional femininity with an undeniable physical strength. She is soft inside but tough outside, capable even to beat men – a stark contrast to the vulnerable Sita often depicted. This physical prowess is not merely decorative; it is functional and integral to her character:

Vishwamitra observed Sita with a keen eye. Tall for a thirteen-year old, she was already beginning to build muscle. Her straight, jet-black hair was braided and rolled into a practical bun. She flicked a spear up with her foot, catching it expertly in her hand. Vishwamitra noticed the stylish flick. (51)

Her superior hunting skills, exemplified by her ability to shoot dead a man-eater tiger with her archery skills, showcase her practical competence and courageous spirit. Furthermore, her ability to provide immediate medical treatment in critical situations highlights her resourcefulness and calmness under pressure. This aggressive and proactive nature allows her to resist herself if unfair things happened before her, asserting her agency in situations where a traditional Sita might passively endure.

Sita’s role as a sovereign ruler is central to her reimagining. She doesn't just reside in Mithila; she reigns the entire Mithila, demonstrating remarkable administrative skills, strategic thinking, and the ability to command respect and loyalty. Her composed demeanor in any difficult situation underscores her natural leadership qualities and her capacity to make decisive judgments under duress. This depiction of Sita as an active and effective ruler challenges conventional gender roles that often confined women to domestic spheres, portraying her instead as a formidable political force. Sita recalled something she had heard in one of the *dharma sabhas* of her father, ‘The only “ism” I believe in, is pragmatism’ (64). Her foresight is evident in her ability to discern a conspiracy against her. On the basis of little clues she understands who has done it regarding the plot for her accident, showcasing her acute observational skills and sharp intellect, further solidifying her image as a sagacious leader.

Beyond her individual attributes, Tripathi's Sita is a vehicle for broader social commentary. She articulates free thoughts on masculinity and femininity, equality and hierarchy, justice and freedom. Her views are remarkably

progressive for her era, advocating for a society based on meritocracy rather than birthright. She openly hates the caste system currently existing and firmly believes that caste should be divided according to the merits. This stance aligns her with modern egalitarian ideals, positioning her as a revolutionary thinker challenging deeply entrenched societal prejudices:

Both teacher and students agreed that the form in which the caste system currently existed, deserved to be completely destroyed. That it corroded the vitals of India. In the past, one's caste was determined by one's attributes, qualities and deeds, it had been flexible. But over time, familial love distorted the foundations of this concept. Parents began to ensure that their children remained in the same caste as them. Also, an arbitrary hierarchy was accorded to the castes, based on a group's financial and political influence. Some castes became 'higher', others 'lower'. Gradually, the caste system became rigid and birth-based. Even Vishwamitra had faced many obstacles when born a Kshatriya, he had decided to become a Brahmin; and, in fact, a *rishi*. This rigidity created divisions within society. (164)

Sita's capacity for independent thought and her outspoken nature are further exemplified by her ability to talk boldly on any topic even in her in-laws' home, arguing that women can prove their worth in any field. This is a radical assertion of female capability and dignity within a traditionally patriarchal setting:

The Masculine way is ordered, efficient and fair at its best, but fanatical and violent at its worst. The feminine way is creative, passionate and caring at its best, but decadent and chaotic at its worst. No one way of life is better or worse. They both have their strength and weaknesses. (280)

While embodying liberation, Sita's philosophy on freedom is mature and nuanced. She believes that, "Freedom is good, but in moderation. Too much of it is a recipe for disaster. That's why the path I prefer is that of Balance. Balance between the Masculine and the Feminine" (280) Freedom should be given but in moderation or else it will be dangerous. This perspective adds depth to her character, showing she is not a radical advocating for unbridled license but a pragmatic leader who understands the need for balance and responsibility. This balanced view aligns with her mother Sunaina's teachings to confront with the problems, running away is never be the solution, "Don't look back. Look to the future. Build your future, don't grieve for your past" (100). These guiding principles shape Sita's resilience and forward-looking approach to challenges, emphasizing constructive engagement over passive acceptance.

Perhaps one of the most striking aspects of Tripathi's re-narration is the inversion of traditional power dynamics within the epic. In this novel, Sita is not merely the beloved consort or the victim; she is the inherent "power" that even the revered male protagonists acknowledge and follow. The assertion that Ram and Lakshman followed her and considered her the power is a revolutionary shift. It directly contradicts the traditional dependency of Sita on Rama, elevating her to a position of strategic and spiritual authority. This portrayal transforms her from a passive recipient of fate to an active shaper of destiny, a source of strength and inspiration for those around her. This re-framing underscores Tripathi's intention to present Sita not as a mere reflection of male heroism but as a formidable heroine in her own right, whose wisdom and prowess are indispensable to the narrative's progression and success:

Sita nodded, like she had made up her mind. And rushed away, signaling some of her lieutenants to follow her. Ram and Lakshman followed her too, trying to keep pace. She turned around. 'No. please stay here. I need someone I can trust, someone who understands war, to stay here and rally the forces in case the Lankans launch a surprise attack.' Lakshman tried to argue, but fell silent at a signal from Ram. 'We will stay here, Sita,' said Ram. 'No Lankan will entry the city as long as we are standing here. Relly the others quickly.' Sita smiled and touched Ram's hand. Then she turned and ran. (246)

Amish Tripathi's *Sita: Warrior of Mithila* stands as a significant contribution to contemporary Indian literature, offering a compelling and thought-provoking reinterpretation of one of India's most iconic mythological figures. Through his distinctive writing style, which masterfully blends accessible narrative with philosophical depth, Tripathi successfully reimagines Sita as a multi-faceted embodiment of liberated femininity.

The novel meticulously builds a portrait of Sita who is not merely beautiful but also intellectually brilliant, physically

formidable, politically astute, and morally courageous. From her unconventional origins and rigorous education to her leadership in Mithila and her progressive views on societal issues like the caste system and gender equality, every aspect of Tripathi's Sita challenges and subverts the traditional, often passive, archetype. Her proactive nature, her ability to confront injustice, and her nuanced understanding of freedom with responsibility present a deeply resonant figure for modern times. Crucially, the narrative's reversal of traditional power dynamics, wherein Ram and Lakshman recognize and defer to Sita's inherent "power," solidifies her status as an independent, intelligent, and free-spirited woman:

As women lead, they are changing the leadership; as they organize, they are changing the organization. Women have fresh imaginative skills of dialogue and are setting more open, flexible and compassionate style of leadership. In positions of power, women want to make the world "less brutish, less dangerous, less ungenerous and less unreasonable". (Sinha, 41)

In conclusion, *Sita: Warrior of Mithila* is more than just a mythological retelling; it is a powerful feminist statement couched in an epic narrative. Tripathi's work contributes significantly to ongoing discussions about gender roles, leadership, and the reinterpretation of cultural heritage. By presenting Sita as a true warrior not just in battle, but in thought and spirit, Amish Tripathi offers a compelling role model that resonates deeply with contemporary sensibilities, proving the enduring relevance of ancient myths when reimagined through a modern, progressive lens:

Thus empowerment is not a thing, an object than can be gifted or transferred or taken possession of by mere extension of one's hand it is state of mind and is sustained by certain supportive factors in the environment. As a state of mind, it reflects self confidence, self reliance and the determination to fight for one's rights and interests .This can only be acquired through self actualization and sustained through action. (Mandal, 33)

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## ABSTRACT

This paper critically analyzes Amish Tripathi's *Sita: Warrior of Mithila* (2017), focusing on the novel's representation of Sita as a notable divergence from conventional interpretations of the Hindu mythological character. This study examines Tripathi's unique writing style, which combines an engaging narrative with deep philosophical exploration, illustrating how Sita is reinterpreted as a strong, intellectual, and physically formidable leader. The paper will examine the diverse aspects of Sita's character—her nontraditional upbringing, extensive education, confrontational nature, political insight, and progressive perspectives on societal structures, gender, and justice—contending that Tripathi constructs a feminist icon for contemporary society. It will also show how the story goes against traditional power structures by showing how even male heroes like Ram and Lakshman recognize Sita's natural strength and leadership. In the end, it will present a complex view of freedom that is balanced with moderation.

Keywords: Sita; warrior of Mithila; feminist literature; steadfast loyalty; mythology; reimagining; gender roles; Indian literature.

## INTRODUCTION AND DISCUSSION

The epic Ramayana, a core narrative of Indian culture, has significantly affected cultural values, moral standards,

and gender perspectives for millennia. The main characters, especially Rama and Sita, represent ideas that people have admired and argued about for hundreds of years. Sita is typically considered as a symbol of purity, sacrifice, and everlasting loyalty, but her portrayal has also been the focus of critical discussion in modern feminist discourse, where she is often seen as a figure of passive endurance. In this setting, modern Indian writers have taken on big initiatives to look at these old stories in new ways and think about them in new ways. Amish Tripathi is a leader in this literary trend. He is noted for his ability to add modern sensibilities, psychological depth, and political intrigue to mythical stories.

His Ram Chandra Series takes a daring new look at the Ramayana. The second book, *Sita: Warrior of Mithila* (2017), is especially important because it shows Sita in a way that has never been done before. This study contends that Tripathi's Sita surpasses the standard depiction of the Hindu lady seen in conventional Ramayana narratives, instead emerging as a liberated, powerful, and assertive leader who challenges stereotyped norms. This study will examine the distinctive aspects of her character, her transformative approach to governance and social conventions, and how Tripathi's unique writing style enables this significant re-envisioning. In the end, the study argues that *Sita: Warrior of Mithila* tells a strong feminist story that uses mythology to promote intelligence, strength, and independent thought.

Amish Tripathi has made a name for himself in Indian writing by rendering old mythology easy to understand and relevant to modern readers. His writing is clear, fast-paced, and cinematic, which makes his complicated mythological stories fun to read and understand. He uses modern language and idioms to connect the ancient surroundings with modern readers in a way that works well. Tripathi's stories aren't just retellings; they're complex tapestries of action, adventure, political manoeuvring, and deep philosophical questions that blur the lines between myth, history, and speculative fiction. One of the most important things about Tripathi's writing style is that he makes divine figures seem more human. His characters, though they are larger than life, have real problems and moral challenges that readers can relate to. This makes it easy for readers to connect with them on a personal level. He always writes on Dharma (doing the right thing), karma, the difference between good and evil, how society works, and how people's choices affect them. In addition, Tripathi is very good at showing different points of view on controversial topics, which makes readers think critically about the story instead of just accepting the conclusions that have already been made. His novels typically include subtle references to historical or social theories, which adds to their intellectual interest. Amish Tripathi's important contributions to Indian literature may be seen in his major series:

- \* The Shiva Trilogy series made him famous by turning Lord Shiva into a mortal hero.
- \* The Immortals of Meluha (2010)
- \* The Nagas' Secret (2011)
- \* The Vayuputras' Oath (2013)
- \* Ram Chandra Series: A big retelling of the Ramayana that looks at the lives of Rama, Sita, and Raavan from many points of view.
- \* Heir to Ikshvaku (2015)
- \* *Sita: Warrior of Mithila* (2017)
- \* Raavan: The Enemy of Aryavarta (2019)
- \* Lanka War (2022)
- \* The Legend of Suheldev: The King Who Saved India (2020)
- \* Dharma: Decoding the Epics for a Meaningful Life (2020), written with Bhavna Roy

Tripathi's *Sita: Warrior of Mithila* carefully builds a Sita who is very different from the classic one, creating a strong picture of a free and strong woman. This reinterpretation starts with her very beginning and is made stronger by the fact that she was raised in an unusual way, is incredibly smart, and is quite strong both physically and mentally:

There are many examples in history of women who have led their countries and shaped their futures. Women have played a big role in keeping their communities alive and well. They work both at home and outside of it, and they have helped civilization progress forward. So, they need to be empowered in both their personal lives and as members of society. (Mandal, 34)

Tripathi's story starts with Sita's birth, which shows that she has a special fate. She is found wrapped in red satin and carried by a vulture, which is a powerful and wild image that is different from the usual foundling story. This dramatic start sets the stage for a character who is meant to be great, hinting at a strength that is already there. Sunaina, Sita's adopted mother, is not only a kind queen; she is also a brave and strong woman whose actions have a big impact on Sita's personality. Sunaina becomes Sita's main teacher and pushes her to not only take part but also run Mithila. This early exposure to leadership, responsibility, and the subtleties of statecraft sets Sita apart from her usual role as a pampered princess:

Sunaina replied, "You will help me run Mithila one day." "You need to be grown-up and realistic." You need to use your heart to choose the destination and your head to plan the trip. People who just listen to their hearts often fail. People who solely utilize their heads, on the other hand, are often selfish. It's only the heart that can make you put others before yourself. For the purpose of dharma, you should try to make society fair and balanced. We can never have perfect equality, but we should do everything we can to make things more equal. But don't let stereotypes get the best of you. Don't think that the strong are always bad or the weak are always nice. There is good and bad in everyone. (Sita: Warrior of Mithila, 36)

A key part of Tripathi's new version of Sita is her amazing intelligence, which she got from a strict and long education. Her five years in Gurukul were not only a time for school; they were a time when she learned philosophy, arithmetic, science, and a lot more. This broad intellectual growth is very important for creating her empowered thoughts and mindset, which lets her think critically about things, come to her own conclusions, and have deep philosophical conversations. Her education goes beyond just learning facts; it also helps her develop a curious, analytical mind that isn't scared to question what is normal. In classic legendary stories, women don't often have the same power and voice that she does because of her intelligence:

Janak and Sunaina picked Rishi Shvetaketu's gurukul for their daughter. Shvetaketu was the uncle of Ashtaavakra, who was Janak's main mentor. His gurukul taught him the basics of philosophy, math, science, and Sanskrit. Sita would also learn about other specialized disciplines, including as geography, history, economics, and royal administration. Sunaina urged that Sita learn about warfare and martial arts, even if Janak didn't want her to. Janak was against violence. Sunaina thought it was important to be practical. (43)

Tripathi's Sita breaks the mould of the delicate, shy princess with her looks and her spirit. Her looks, which are regarded as lovely but muscular, show that she is both traditionally feminine and undeniably strong. She is tough on the appearance yet soft on the inside, and she can even beat men. This is very different from how Sita is frequently shown as weak. This physical strength is not only for show; it is an important part of her character:

Vishwamitra watched Sita very closely. She was tall for a thirteen-year-old and was already starting to acquire muscle. She had straight, jet-black hair that she braided and wrapped up into a bun. With her foot, she flipped a spear up and caught it perfectly with her palm. Vishwamitra saw the stylish film. (51)

Her practical skills and brave spirit are shown by the fact that she was able to kill a man-eater tiger using her archery skills. Also, the fact that she can give urgent medical care in emergencies shows how resourceful and calm she is under stress. Her strong and proactive personality lets her stand up for herself when unfair things happen to her, which is something a typical Sita might do.

Sita's status as a sovereign monarch is very important to her new story. She doesn't simply live in Mithila; she rules the whole place, showing amazing talents in running things, strategic thinking, and the ability to get people to respect and follow her. Her calmness in tough situations shows that she is a natural leader and can make quick decisions when things get tough. This portrayal of Sita as a proactive and competent ruler subverts traditional gender roles that typically relegated women to domestic roles, instead presenting her as a significant political entity. Sita recalled a statement from one of her father's dharma sabhas: "The only 'ism' I believe in is pragmatism" (64). Her foresight is clear since she can tell that people are plotting against her. Based on small hints, she knows who set up the plot for her accident. This shows how observant and smart she is, which makes her look even more like a wise leader.

Tripathi's Sita is more than just a character; it's also a way for her to make a point about society as a whole. She expresses her views on masculine and femininity, equality and hierarchy, justice and freedom. Her ideas are very forward-thinking for her time, as she wanted a society built on meritocracy instead of birthright. She doesn't like the caste structure that exists now and thinks that caste should be based on merit. This approach puts her in line with modern egalitarian ideas and makes her a revolutionary thinker who is fighting against deeply held biases in society:

The teacher and the pupils all agreed that the caste system as it is now should be entirely eliminated. That it ate away at India's core. One's caste used to be based on their traits, qualities, and actions, and it was variable. But as time went on, love for family changed the basic ideas behind this idea. Parents started making sure that their kids stayed in the same caste as them. Also, the castes were given an artificial order based on how much money and power they had as a group. Some castes moved up, while others moved down. As time went on, the caste system became more rigid and based on birth. Vishwamitra had to deal with a lot of problems when he was born a Kshatriya. He chose to become a Brahmin and, in reality, a rishi. This inflexibility caused rifts in society. (164)

Sita's ability to think for herself and her outspoken character are shown even more by the fact that she can talk about any subject in front of her in-laws and argue that women can prove their worth in any sector. This is a bold statement about women's abilities and worth in a setting that has always been male-dominated:

At its best, the masculine approach is organized, effective, and fair; at its worst, it is fanatical and violent. The feminine way is creative, passionate, and caring at its finest, but at its worst, it is decadent and chaotic. There is no one style of living that is superior than another. They both have things they are good at and things they are bad at. (280)

Sita's concept on freedom is sophisticated and subtle, even though it embodies liberation. She thinks that "freedom is good, but only in small amounts." Too much of it can lead to trouble. That's why I like the Balance path most. "Balance between the Masculine and the Feminine" (280) Freedom should be given, but not too much, or it could be dangerous. This view makes her character more complex by showing that she is not a radical who wants complete freedom, but a practical leader who knows how important it is to find a balance and take responsibility. This balanced attitude is in line with what her mother Sunaina taught her about facing challenges head-on and never running away. "Don't look back." Think about the future. "Don't cry about your past; build your future" (100). These guiding concepts help Sita stay strong and look ahead when faced with problems. They stress active participation over passive acceptance.

One of the most interesting things about Tripathi's retelling is how it turns the typical power dynamics in the epic upside down. In this book, Sita is more than just the loved one or the victim; she is the "power" that the male heroes, who are highly respected, recognize and follow. The claim that Ram and Lakshman followed her and saw her as the power is a big change. It goes against the popular idea that Sita depends on Rama, which gives her a position of strategic and spiritual power. This picture changes her from a passive victim of fate to an active shaper of destiny who gives courage and inspiration to people around her. This re-framing makes it clear that Tripathi wants to show Sita not just as a reflection of masculine courage, but as a strong heroine in her own right, whose intelligence and skills are essential to the story's progress and success:

Sita nodded, as if she had already made up her mind. And she ran away quickly, telling some of her officers to follow her. Ram and Lakshman also followed her, trying to keep up. She turned around. "No." Please stay here. "I need someone I can trust who knows about war to stay here and rally the troops in case the Lankans attack us out of the blue." Lakshman began to argue, but Ram told him to be quiet. "We will stay here, Sita," Ram remarked. "No Lankan will be able to enter the city as long as we are here." "Really quickly," Sita said with a smile and patted Ram's hand. Then she turned and fled away. (246)

Amish Tripathi's *Sita: Warrior of Mithila* is an important work of modern Indian literature that gives a new and interesting look at one of India's most famous legendary figures. Tripathi's unique writing style, which expertly combines an easy-to-read story with deep philosophical ideas, allows him to recast Sita as a complex representation of free femininity.

The book carefully paints a picture of Sita as someone who is not only beautiful but also smart, strong, politically savvy, and morally brave. Tripathi's Sita goes against the grain of the typical, often docile, paradigm in every way. She comes from an unusual background and has a strict education. She is a leader in Mithila and has progressive ideas on social issues like the caste system and gender equality. Her proactive personality, her ability to stand up to injustice, and her sophisticated understanding of freedom with responsibility make her a figure that resonates powerfully with people today. The story's inversion of customary power dynamics, in which Ram and Lakshman acknowledge and respect Sita's inherent "power," is important because it shows that she is an independent, smart, and free-spirited woman.

Women are changing the leadership by leading, and they are changing the organization by organizing. Women have new creative ways of talking to each other and are leading in a more open, flexible, and caring way. Women in positions of power seek to make the world "less brutish, less dangerous, less ungenerous, and less unreasonable." (Sinha, 41)

In conclusion, *Sita: Warrior of Mithila* is not only a retelling of a myth; it is a strong feminist statement wrapped up in an epic story. Tripathi's work makes a big difference in the ongoing talks about gender roles, leadership, and how to look at cultural legacy in a new way. Amish Tripathi portrays Sita as a genuine fighter, not only in combat but also in intellect and spirit, providing a powerful role model that aligns profoundly with current sensibilities. This illustrates the timeless significance of old stories when reinterpreted through a contemporary, progressive perspective:

Empowerment is not a tangible object that can be given, transmitted, or possessed by simply extending one's hand; rather, it is a state of mind supported by specific environmental variables. It shows self-confidence, self-reliance, and the will to fight for one's rights and interests. You can only get it through self-actualization and keep it through action. (Mandal, 33)

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### Important Role in the 2009 General Elections

He was a big element of the Congress campaign, focusing on young and rural people. This helped the party win and gain more seats.

### Vice President of Congress in 2013

Rahul Gandhi was made Vice President of the Indian National Congress, which made him the second-in-command.

### Elections for the General Assembly in 2014

Rahul was in charge of the Congress's campaign for the 2014 general elections, however the party lost badly, only capturing 44 seats.

### Leader of the Opposition from 2014 until 2019

He stayed a well-known opposition figure even after the loss, bringing up topics like farmers' rights and government accountability.

### Leader of the Indian National Congress (2017)

He was chosen to be the next President of the Indian National Congress after his mother, Sonia Gandhi.

### Resignation and the 2019 General Elections

In the 2019 general elections, Rahul was in charge of the Congress. After another loss, he stepped down as party president, saying he was to blame for the loss.

### Legal and Political Problems (2023)

Rahul Gandhi had legal problems, such as being found guilty in a defamation lawsuit, which led to his temporary disqualification from Parliament. The Supreme Court eventually put this on hold.

### Bharat Jodo Yatra (2022–2023)

He started and finished the "Bharat Jodo Yatra," a statewide march to bring people together against divided politics. This made him and his party much more visible and raised their spirits.

