



## **THE PERCEIVED MASCULINITIES IN SOME OF THE FICTION BY AMISH TRIPATHI AND DEVDUT PATTNAIK**

**NILKANTH VISHNU CHAKRADHARI**

Research Scholar,  
Liberal Arts,  
Sanjay Ghodawat University,  
Kolhapur. (MS) INDIA

**DR. UTTAM P JADHAV**

Dean,  
Liberal Arts,  
Sanjay Ghodawat University,  
Kolhapur. (MS) INDIA

### **ABSTRACT**

*The term both gender and biological sex play a significant role in determining human behaviour. The foundation for offering the underlying strength structures that have aggressively preserved the gender binary used to be laid through a large shift in theoretical view point. Similarly, postmodern feminist and queer theorists' lenses questioned gender as a social development instead than a natural manifestation of biological sex. Gender nonconformity transgresses the traditionally constructed gender binary through giving ordinary masculinity the primary reputation and enabling the strength and privilege related to gender enactment. The definition of gender transgression, however, varies considerably across cultures and historical Periods. The perpetuation of the gender binary and the hierarchal power system is deeply rooted in Western cultures. These power structures are embedded in reified social norms and governmental policy. This paper focuses on identifying forms of gender transgression and its ideological impingement. Combining insights from queer and post-colonial scholarship, it emphasizes the essential importance of a two-pronged theoretical approach.*

**Key Words-** Masculinities, Gender, Biological sex, Manifestation.



## INTRODUCTION

Amish Tripathi is an Indian diplomat, columnist and renowned modern Indian fiction writer, is famous for his Shiva Trilogy and Ram Chandra Series. The Shiva Trilogy encompasses three novels The Immortals of Meluha, The Secret of the Nagas and The Oath of the Vayuputras whilst the Ram Chandra Series is going to be a series of five books, of which first three books are Ram: Scion of Ikshvaku, Sita: Warrior of Mithila and Raavan: Enemy of Aryavarta. The situation remember of all these books of Amish Tripathi is religious as he is an ardent follower of lord Shiva. It is at some point of the writing of the first book of Shiva trilogy the author grew to grow to be to be theist from atheist.

Devdutt Pattanaik is the first person to acknowledge, bring together and comment on Queer ideas in Hindu metaphysics and mythology. He was born, raised and continues to live in Mumbai, the commercial capital of India. Devdutt believes that in India, Gay, Lesbian, Transgendered and Queer humans experience more “shame” than “guilt” compared to these in the Western counterparts. Because in the Hindu scheme of things, homosexuality is not viewed as sin, rather as a socially inappropriate behaviour. Good sons and daughters are supposed to obey parents and get married at the appropriate age.

### What is Masculinity?

What emerges from the above view is the concept that development of gender identity“ is a conscious process, not a pre-determined state. French feminist Simone de Beauvoir described this process, in the context of women, in her traditional statement in The Second Sex (1949), “One is no longer born, but rather becomes, a woman”. In general, the terms masculinity and femininity denote qualities traditionally associated with men and women respectively. For instance, being strong, aggressive, protective, extroverted and rational are considered predominantly masculine attributes whilst being compassionate, nurturing, passive, introverted, emotional are considered predominantly feminine. Children internalise such gender polarization in their subculture and learn to evaluate their own lifestyles experiences according to a rigid either/or dichotomy favouring traits and behaviours that are gender-appropriate while rejecting the ones that are gender inappropriate.

Queer theory, as Buchbinder further suggests, problematizes the stability of masculine identity with the aid of seeing it “as the product of a range of exclusions and suppressions, and itself permitting only a selective and therefore limited range of behaviours, attitudes, and practices”. This is hegemonic masculinity, a concept popularized through sociologist R.W. Connell (“Masculinities”) an ideal form of masculinity by which all men and masculinities are evaluated but which paradoxically remains an impossible ideal for most men. Indeed, as



Todd Reeser suggests in Masculinities in Theory (2009), masculinity does no longer ensure hegemony or strength for all men. Rather masculinity is both hegemonic and marginalised with innumerable variations in between as suggested through Rohit Dasgupta and Gokulsing in Masculinity and Its Challenges in India (2013).

### **Masculinity in Amish Tripathi's Novels**

Shiva Trilogy through Amish Tripathi is one of the works given as an essence of the mixture of Indian epics and science with the exceptional imagination that belongs to the author himself. In the beginning of the story the protagonist Shiva is introduced as the chief of the Guna tribe at Mount Kailas. Here the author shows Shiva as a perspicacious donor of life belonging to the tribal society. In order to spoil the idea of caste discrimination he insists that a character needs godly personality by doing appropriate deeds and disciplined behaviour. Further he expresses his belief on karma than the biological belongingness.

Then the character Shiva becomes "Neelkanth" the savior of suryavanshis. The narration of the character Shiva from the chief of the Guna tribe to "Neelakanth" exposes the idea of the real face of evil to the readers. Not only that it also actually pictured the universal truth that good and evil are two facets of the same coin. The leadership quality is also vividly explained through this character, the position of an individual who guides a team of people ought to have knowledge to analyse and discover out the truth in order to show them the right path.

Before he accepts or decides anything, he confirms the truth whether he is real Neelakanth or not, by questioning others like Daksha and Kanakhala. First he confirms that is he a real Neelakanth?, after that he finds out the truth that real need is now not a war against Chandravanshis but to locate out the real face of evil. Shiva gets the above ideas with the help of knowledge given via Vasudev Pandit in the Brahma temple at Meru, Mohan temple at Mohenjo Daro and the Ramjanmabhoomi temple at Ayodhya. Above all the traits exposes the masculine exceptional of Shiva by the author. Likewise the following strains pasteurised the feminine excellent with the same character.

### **Masculinity in Devdutt Pattanaik's Novels**

Devdutt Pattanaik presents a socio-religious context of Indian myths in order to understand the sexually ambiguous category of the hijras in India. The hijras demonstrate the ability of the combined man/woman, or androgyny form, with a significant performance such as dancing and singing displayed on diverse cultural occasions. Pattanaik clears many doubts regarding the hijras and their social positioning. His narratives involve psychoanalysis on some controversial topics concerning ancient mythological characters.



He refers to the practice of appointing castrated eunuchs as servants in harems and women's quarters by the Central Asian warlords of India in the 12th century of the Common Era of the Delhi Sultanates (The Man 95). He also traces castration plots in the epics of Ramayana and Mahabharata, which elevate popular documents of women or ambiguous characters like Ahalya, Surpanakha and Arjuna in a eunuch transvestite role.

Similarly, he cites from the Naradasmriti, a medieval law text, about the punishment of castration for a range of sexual offenses, including having sex with mother, aunt, mother in law, sister, and nun. The interrelated theme that comes out from the Surpanakha episode is read these days in a more encompassing context of Indian myths and culture. The episode reflects the mutilation or disfigurement as a traditional shape of penalty for females, as nose symbolizes honor and moral excellence and the act of slashing it off signifies a kind of punishment for the unrestrained female sexuality.

In traditional Indian society, writes Pattanaik, the unbridled, sexuality of Surpanakha used to be reined, through symbolic castration. Differentiating it from male castration, Pattanaik connotes the cutting of penetrative power; female castration involves destruction of feminine charm indicated by nose, ears, and breasts. Abiding with the aid of the analysis of the 'penis envy' theory, Freudian argument is essential to analyse Surpanakha's downfall as a female protagonist, which is more or less a case of a 'distorted fairy-tale'.

## **CONCLUSION –**

Hence the narration of each character in Shiva Trilogy through Amish Tripathi proves the equanimity between the both gender feminine and masculine. In all ages it's very essential to understand that every gender has its own clout and flaws. Our ancient records and myth has usually insisted the same message over ages and ages. To make a better society, the knowledge of this concept must be discussed by everyone in today's scenario. Maybe, there is a man, a woman, or a mix of the two in all of us. Now, the question is whom shall we choose for and satiate; who is more genuine to ourselves. It is very difficult but important to discover ourselves. The paper helps us to identify the concept of queer and also that it will take some time to deepen its understanding in society. Devdutt Pattanaik, an eminent mythologist in the above-mentioned works has tried to clear the ambiguity over the concept of queer through showing its presence and acceptance in mythology.



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