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Use of Archetypal Myths in *Matsya Purana*

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Letter of Recommendation

Bipin Kumar Dahal has completed this dissertation entitled ' Use of Archetypal Myths in *Matsya Purana* under my supervision. He carried out his research on June 2024. I hereby recommend his dissertation be submitted for the viva- voce.

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Letter of Approval

This dissertation entitled '*Use of Archetypal Myths in Matsya Purana*,' submitted to the Central Department of English, Tribhuvan University by Bipin Kumar Dahal has been approved by the undersigned members of Research Committee.

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Declaration

I hereby declare to the best of my knowledge that this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

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Abstract

Matsya Purana, one of eighteen *Puranas*, originally in Sanskrit by Ved Vyas, here forwarded into English by Horace Hayman Wilson and arranged by Nag Sharan Singh, is full of stories and episodes of different types and contexts. Some of the key stories have been analyzed as myths and archetypes on the basis of the key concepts of Joseph Campbell. Lord in the form of a fish is rescuing different creatures in the world from Pralaya (apocalypse) eliminating evil elements like demons. Myths of Aditya and Sanjna, myth of Indra, the myth of Soma and Tara just a few to name only represent and justify the concept of the myth and archetypes. Among many theorists about myths and archetypes, Joseph Campbell's ideas are taken for formalizing methodology as four types of myths and eight archetypes of character. Four types, most of myths are: pedagogical, cosmological, mystical and sociological. Eight archetype characters: are hero, ally, mentor, shapeshifter, herald, trickster, guardians and shadow. Some representative myths represent types and there have been categorized as the archetypes. The analysis of myths from *Matsya Purana* shows archetypal characters.

All four types of myths can be found in *Matsya Purana*. Character archetypes are also of varieties as Campbell has categorized, for example, Manu as an ally, Vishnu as a guardian, Skanda as a hero, Parvati as a guardian, Taraka as an antihero or a trickster, Soma as a trickster, one small fish as a hero from *Matsya Purana*. The story of Aditya and Sanjna, myth of Indra, the story of Soma and Tara, Sukra- Indra myth, Tripura Dahan myth, from the Mahabharata the myth of the fish incarnation and the myth of Savitri Satyawana are predominant because they represent and justify the idea or concept of the myth and the archetype.

Key Words: myth, archetypes, types, character, Purana, identity

Table of Contents

Chapter I :Modern Studies of (Hindu) Myths	1
Chapter II :Myth, Archetype and Identity	18
Chapter III :Myth Type and Archetypes in the Puranic Characters	37
Chapter IV:Conclusion	58
Works Cited	

Chapter I:

Modern Studies of (Hindu) Myths

A most inopportune study of Hindu myths was conducted by Charles Coleman. He published the *Hindu Mythology* in 1832 from London. At the end of nineteenth century Wilkins published his *Hindu Mythology Vedic and Puranic* from Calcutta. Later on Cox published his work '*Mythology of the Aryan Nations*'. He used the method of etymology and explained Hindu myths as nature-myths. Max Muller became the pioneer of Nature-Myth School and contributed in comparative mythology approximately of the 19th century. A.A. Macdonell's *Vedic Mythology* (1915) and Faushall's *Hindu Mythology* from the Mahabharat were significant-outputs to the study of myths in India. Donald Mackenzie is the writer of *Hindu Gods and their Myths*. His work '*Myths of Pre-Columbian America*' from London captured care and attention of mythodologists. His use of etymology as a tool in understanding myths etymology and nature-myth interpretations as upheld by Max Muller had much credit on coming Sanskrit scholars like Lourens Van den Bosch, Jon R. Stone.

Young mythologists Gerrit Jan Held, Andrew Langland and ethnologist criticized the Max Muller and his adherents. Max Muller was called a solarist. He coined the term "solar mythology" to describe a theory suggesting that many myths and religious symbols across various cultures could be tracked back to solar phenomena, such as the sun's movements and its significance in various cultures' religious practices. His approach aimed to find common threads and origins in religious beliefs, often linking them to natural phenomena like the sun, which was seen as a universal symbol of life, light and vitality in many ancient cultures. They had the opinion that a myth should be studied as a whole. A myth is a perspective of faith of the people whose culture matured it. Gerrit Jan Held indicates that people believed in the myths as a whole and not in its naturalistic presence. It is thought that myths are associated with rituals. They transport us not to a hypothetical world but to the area where the rites are

celebrated. But, the Sanskrit Scholars went on to follow the leadership of Max Muller.

Andrew Langland went through the Hindu Myths and tried to interpret their meanings. He mentions the myths of Prajapati running after his daughters and talks the relation between the father and the daughter. Lang in his *Myth, Ritual and Religion* questions to the nature-based interpretation of myths. He refers to Urbasi and Punaruwa and remarks, "The inevitable part of the myth is the custom of married woman" (25). He emphasizes the attention on the departure of Urbasi when her husband violated the promise by which he was not to be seen without cloths on his body. He also implies that myth has its roots in *Rigveda* and it is elaborated in the 'SPB and then it is retold with new implications in the *Puranas*.

Jan Gonda in '*Aspects of Early Vishnuism*' compares Hindu myths with Chinese myths and points out to a Chinese parallel in the Indra-Urtra myth. The source of the rain in the Rigvedic myth is connected with the dragon (serpent) (*Rigveda* 1.32). He also links this with the myth of Visnu sleeping on a serpent. Gonda's approach to myths takes care of ethnological, archeological and etymological proof and illustrates the method of scholars working in the broad field to find out the sense of myths. This also consists of interpretations of other than naturalists, historical and sociological explanation and uses new insights into the structure and function of myths in archaic societies achieved by scholars outside Sanskrit area.

Towards the end of nineteenth century two types of myths were implied by George Williams Cox; primary myths and secondary myths. Primary myth is the first-story of a special phenomenon, when the original etymological sense is lost. Secondary myth is set when old epithets become new autonomous names, each giving rise to its own story. This division of Cox was based on etymology and nature myths. According to Sadashiv Ambadas Dange myths are categorized as (i) pseudo myths (ii) cryptic myth. A myth in many cases has

the form of a metaphor that is seen mainly in nature based myths and when it is tinted with allegory. These are potential myths or parts of myths which could be developed into full myth tried adistinction of myths. According to Geoffrey Stephen Kirk in *The Nature of Greek Myths*, "myths are chiefly of three types (i) Primary narrative and entertaining (ii) operative literatures and Valedictory (For example, the Artharvadas of Vedic tradition) and (iii) speculative and explanatory" (1-2). In the first type he included myths as dealing with the names of places, myths about the reversal of the course of the sun and the beginning and the ending of seasons. The second type includes accounts of genealogy. The last type of myths called speculative includes myths regarding creation, about sacred places, about the life after death and so on.

Before concluding this context, which gradually introduces the major trends in the interpretation of myths, the contributions of Vladimir Propp should be mentioned. Propp was a great scholar of Russian folk tale and he attempted to find out the underlying structure of the tales-mainly the structure of the plot. His finding was that " structure is universal and it is based on the analysis of the functions of the characters and their sequence in the tale"(20). According to him the tales are designed by a limited number of functions of characters invariable series. Myths could be analyzed by using this model. An attempt towards this could be seen characters elsewhere in this thesis as we discuss the structural characteristics of the myths of Urbarshi and Punaruwa.

utpatim pralayam chaia bhutanamagatim gatim|

wetim vidhyambidhya cha sa bachyo vthagawaniti|(my Roman transcription)

(He who understands the creation and dissolution, the appearance and disappearance of beings, the wisdom and ignorance, should be called Bhagawan) (*Vishnu Purana* VI

5.78)

This deity is not so significant as Indra or Agni in the Vedas. The key feature of this god is his three steps. With them he traverses the earth or universe. Two of his steps are obvious; the third is not visible as it is beyond the flight of birds. He fixes in motion the ninety steeds (days) with their four names (seasons). He does so for the betterment of man's existence. He is a friend of India. In the ritual his Purodasa enhanced and the saga of Vishnu and his incarnations developed. The strides as referred to in the Rig Veda were a popular trait of the cycle of his sagas, and hence were consisted of the ritual by the redactors of Vedas at a later period.

The *Puranas*

The word "Purana" is also a name given to a class of literature which deals chiefly with ancient legends and mythology. Tradition sought to give a definition for this class of literary compositions burdens heterogeneous phases and aspects they are scrutinized as having the five topics: creation, dissolution, ages of Manus, genealogies of sages and beings and the history of glorious kings.

"The causeless mercy of Lord Vishnu is unparalleled and such mercy is perceived by the devotees only by the grace of the Lord" (Srimad-Bhagavatam 1.6.31, Prabhupada). Among six *Siva puranas*, tamasic in quality, *Matsya Purana* consists of some marks of genuine *purana*. As a heterogeneous mixture, borrowing a lot from the *Vishnu* and *Padma Puranas*, and from the *Mahabharata*, it was narrated to Manu by Vishnu in the incarnation of a fish, *matsya*. It contains some information about Andhra dynasty. *Vishnu Purana*, consisting of 7000 stanzas and bearing all the characteristics of a true *purana*. Legend has it that it was first communicated by Brahma to Ribhu, who revealed it to the hermit Pulastya and Pulastya passed it on to the sage Parasara, who in turn made it known to his follower Maitreya, and the text takes the form of a dialogue between Parasara and Maitreya. Its theme is that Vishnu is the creator, sustainer and controller of the world. *Padma Purana*, an extremely extensive

work, divided into six books, which tells of the time when the world was a golden lotus (Padma). It goes on to describe the creation, and the spheres of earth, heaven and the underworld. To this a supplementary book on devotion has been added. The whole work dates no earlier than about AD 1100.

Myth and the *Puranic* Versions

Common agreement is that the Mahapuranas were composed, in their ultimate forms, between 300 AD and 1000 AD. Despite the conventional conviction that Veda Vyasa himself composed all the texts, the *Puranas* were perfected by a single author in particular point of time. Several authors carried on with to add their own stories and the text grew in size. Some of the early parts of the *Puranas* were composed possibly around 500 BC. Vyas and his disciples continued the tradition of *Puranas*. In *Matsya Purana* originally written by Veda Vyas in which the female characters get portrayed negatively as non-human, sexual objects, dependent figures and so on. Some female characters dismantled patriarchy and subvert the normative gender roles. For example, Devayani breaks the boundaries of the rigid gender roles assigned culturally in Puranic Age. The female protagonist keeps on fighting against the antagonist forces of the so called normative patriarchal society.

In the *Matsya Purana* the fish becomes an incarnation of Vishnu. In this form, Vishnu predicts first there was a drought and then there was a flood. The ship, tied to the horn of a fish, carries Manu, various seeds, animals, birds and other creatures, some embodied rivers, sages, the *Vedas* and *Puranas* and diverse branches of knowledge. However, stories based on female roles will tend to establish this text as distinct things from its traditional existence. *Matsya Purana* is full of narratives of early period manifests varieties of female characters like Sannati and Diti who are treated differently in terms of sex, gender equity and equality or female identity, though in their same Puranic context which has brought the questions on the status of the females. *Matsya Purana* recollects the account of Matsya, the

earliest of ten major Avatars of the Hindu god Vishnu. The text tells of mythology of a great flood where in the world and humans opened on to the seeds of all plants and mobile living beings, as well as its knowledge volumes (vedas) were saved by the fish form of Vishnu. Basically, the primary creation of the universe, secondary creation after periodic annihilation, the genealogy of gods and patriarchs, the reigns of the Manus, the early humans, and the history of the solar and lunar dynasties are highlighted in this purana very beautifully.

Statement of Problem

So the research questions are about

- a. how the stories are projected in *Matsya Purana* and
- b. what episode bear in terms of identity through myths and archetypes?

The primary objective of the studies is

- a. to study the characters' identity of this text. Further,
- b. to identify different belief, concepts and values; or type of myth, and be taken as the good example of myths and archetypes text, much more than just a purana that consists of the abstraction of Joseph Campbell.

It aims to highlight the roles of the characters in the narrative of this Purana. Such have been sought to disclose through critical analysis of comparison and contrasting of the text.

So, the objective is to identify how myth, a traditional story, especially one concerning a natural or social phenomena 'and typically involving supernatural beings or events has been projected. It is a widely held but false belief or idea. The purpose of myths was to provide the hearer with truth which the audiences then interpret for themselves within the value system of their culture. The same types of stories and often the very same story can be found in myths from different parts of the world. Myths and legends began to be recorded just as soon as humans mastered the technology of writing. Often the very first texts were hymns to the gods or collection of mythological stories that became organized into

cycles explaining how the humans came into existence or why death is necessary.

Matsya can be proved as the myth- archetype literature because it is a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or natural explanation, especially one that is concerned with deities or demigods and explains some practice, rite or phenomenon of nature. These stories or episodes were meant to offer fair explanation; therefore, the audience believed these stories to be true. Myths include gods and/or goddesses, and these figures often have supernatural powers. Myths include an explanation for how something came to be in the world. The concept of Greek archetypes as original patterns in literary criticism was popularized by Swiss psychiatrist Carl Jung. His theory of archetypes, which he derived from his study of mythology, religion and literature, has had a significant influence on literary criticism and the understanding of universal themes and symbols in literature. Carl Jung used to say that archetypes are the psychic organs of the unconscious, and they are inherited. Further, he used to say that who looks outside dreams; who looks inside awakes- your vision will become clear only when you can look into your own heart. In this context, it helps understand the mythological or archetypal awareness of those puranic characters, which forms their identity in their real sense. It may be useful for female rights advocacy and its implementation.

Archetypes is a very typical example of a certain person or thing in psychoanalysis, especially, in Jungian theory a primitive mental image inherited from the earliest human ancestors and supposed to be present in the collective unconscious. An archetype means a perfect example of a particular kind of a person or thing with all traits. From Greek archetypes "original pattern" in literary criticism a primordial image character or pattern of circumstances that recurs throughout literature and thought consistently enough to be deemed a universal concept or situation. Twelve common character archetypes are overall, the lovers, the hero, the magician, the outlaw, the explorer, the sage, the innocent, the creator, the rulers,

the caregiver, the everyman the juster. Characters are projected in *Matsya Purana* from myths and archetypes. The study will make analysis of the major characters only through stories and episodes of the text which will be about the types of myths. The studies focused on characters in *Matsya Purana* that have not been done before and the textual analysis of the character of the study through these stories and episodes will be an important reading because it explores characters from myths and archetypes. It is important to extrapolate human beliefs system through different narratives of the text. It will significantly help understand the mythical and archetypal significance of Puranic characters and type of myth categorized which will form their characters which will form their identity as well.

Matsya Purana has been commented from different angles since its publication. Different critics have elucidated them in different literary views. The text may mainly comprise of narratives, male role, and identity.

The aim of such study of which the general editor is Kallidaikurichi Aiyah Nilakanta Sastri is 'to Mahapuranas and show what contribution it makes to the sum total of Hindu culture and to the ancient Hindu in particular' (150). Here, the focus seems to be on contribution to Hinduism. It is the ancient entity, older than old.

Similarly, M.S.H Thompson says, "if by the term 'oldest' is meant only second century A.D, we are not only prepared to grant it, but also to go further back three or four centuries" (151). Here, the specific link is the time of three or four centuries in terms of its being ancient period.

Purushottam Lal Bhargava says, "There is unfortunately wide divergence about the reign period which is given as 20 years in the *Vayau Purana*, while in the *Matsya Purana* it is given as 36 or 26 years" (560). Here, it is pointing out specifically different periods: 20 or 36 or 26. One of the features of purana is about lunar or solar dynasty which includes reigning over Magadha during the kings of the Andra race.

Adding to the prior statement "out of the eighteen great Puranas, only five – *Matsya*, *Vayu*, *Vishnu Brahmada* and *Bhagavata* have maintained dynastic lists of princes who reigned over Magadha during the kings of the Andhra race (jati)" (70), says P.G Lalye .

"With this modification, the *Matsya* list of the Andhra kings appears to be of undoubted authenticity" (74). P.G.Lalye says in the concluding paragraph. Here, the attention is on the rulers of Magadh during the kings of the Andhra race. But, not all the puranas include Magadh rulers, but just a few to name only.

Gurty Venket Raw adds "Out of the eighteen great Puranas, only five *Matsya* , *Vayu* , *Vishnu Brahamanda* and *Bhagrata* – have maintained dynastic list of princess who reigned over Magdha during the historical period , and among them are include the kings of the Andhra race (jati)"(70). Besides, some other issues have been addressed spiritually.

Shatrarupa Bhattacharya adds, "The *Matsya Purana*, time and again, dealt with the issues of 'dana' along with its rules and regulations. There was detailed description on the procedures to be followed during the process of giving gifts" (150).

Discussing about the text Bhattachaya highlights 'dana' and 'discipline'. Similarly, Samarendra Narayan Arya, "The *Matsya Purana* devotes six chapters on the glorification of Varanasi. The *Purana* holds Vanarasi as the most meritorious place and an abode of gods and goddesses, and Ganga" (143). Here, the focus is nature of the contents of *Matsya Purana*. Religious activities are holily practised in the holy place. Among them, the greatest image is the flood reference universally.

Further, Ramila Thaper points out, "The story of the Flood first mentioned in the *Satapatha Brahmana* and repeated in the *Mahabharata*, is elaborated upon in the *Matsya Purana* itself. The change of deity from Brahma in the *Mahabharata* to the *Matsya*, the fish incarnation of Vishnu, marks a departure" (284). The focus is upon the flood and its different sources. Myth can be archetypically used in this oldest purana bringing about the varieties of

the puranic characters.

Identity as a subject of critical analysis and a subjective reality of people has become a cardinal or paramount topic of literary discourse and moved into the core space of the political vocabulary. As *Zygmund Bauman* observes it has become a "prism through which other topical slants of contemporary life are spotted, grasped and examined"(1). Here, an array of issues ranging from justice, equality and human rights to social and cultural construction and gender revolves around the axis of identify. It holds much more than socio-cultural set.

According to the sociological concept of identity person's identity is embedded in in a Social structure and it is relatively fixed and people play out the roles that are given to them. Sociological theorist Emma Casey states, "Identity is created both internally in the mind and through the body's interaction with the outside world-there is no place without self and no self without place"(413). Such an interrelation between the self and the society underscores the need to define a person's identity in relation to a number of social factors.

Highlighting that having a social sense of identity requires the understanding of oneself including one's own traits, preferences, thought patterns, strengths and weakness Cultural critique Kumkum Snagari writes:

Identity is the way in which a person defines themselves in terms of their individuality and difference to others. This might include factors such as age, gender nationality, culture, religious affiliation, disability sexuality, interests, talents, personality traits and family and friendship networks. The way in which persons see themselves in relation to those around them and what makes unique, are all aspects of personal identity.(109)

It is understood that human identity is also based on sex and gender. A person of an extraspecial sex may not follow their stereotypical role but rather adjust to a different gender

role this may or usually results in conflicts which Amy E. Randel and Kimberaly Jausse opine:

Thus, results show that "gender Social identity moderated the effects of sex dissimilarity on relationship conflict such that in the presence of strong gender, social identity, sex dissimilarity escalated perception of relationship conflict"(47). They further quote emphasizing the same thing, "This effect was stronger for men than for women, such that men groups in which they were sex dissimilarities had greater perceptions of relationship conflict"(47).

Through the study of the myth, identity can be asserted and myth is thus a significant phenomenon. Romila Thaper in her book ' *The Past before US: Historical Traditions of Early North India* says a part "Each Purana focuses on deity and its worship. Apart from myths, this includes rules relating the gift – giving, fasts, pilgrimages, rituals, and sectarian, religious data. The older *puranas* are the *Matsya*, *Vayu*, *Vishnu* and *Brahmanda* and these have much in common(270). The study of myth started in ancient history and it is first attested in 1830. For Frazer, myth needs literal reading and it must be treated as an interpretation of certain phenomenon. He asserts, "Myth changes while custom remains constant means to continue to do what their fathers did before them, though the reasons on which their fathers acted have been long forgotten. The history is a long attempt to reconcile old custom with new reason, to find a sound theory for an absurd practice"(477). It is seen that myths are definitely the tales that have passed from generation to generation and has become a tradition. Gods, demons, spirits are the denizens of the mythic world. They can reside in paradise, earth or the nether world. Myth has a creative and formative element that renews life to impart or transmit stability and durability. The events of the myth happen beyond the real time limits. The time may be beyond historical or primordial time or even the escheating. What is still good about mythic time is that it fixes beginning and the ending of all that happens. It expresses the

yearning for perpetual durative and so, it is cyclic in nature. It narrates the remote past to the everlasting and so explains the things. Myth presents an unceasing or consecutive victory and triumph of the "order" upon the chaos wherein the predestined cosmic struggle represents whole mythic world. So, Wallace A. Douglas in *"The Meanings of Myth in the Modern Criticism"* claims, "The world is protean and the fate is procrustean. It is a dogmatized expression of values and conventions both social and class inclusive as the togetherness of the community mind" (232).

In addition, myths are the product of deep passions which are crystalized to special forms and create profound plausibility and belief about the culture. It emerges as a living embodiment of insights. It represents urological mentality that operates under the law of participation rather than contradiction. In other words, myths often embody a way of thinking that emphasizes interconnectedness rather than strict logic or contradiction. In mythological narratives, different elements often participate in a cohesive story or symbolic system, rather than being in direct opposition, which offer insights into understanding the complexities of human thought and behavior beyond mere rationality. It is an archetype that manifests the collective unconsciousness of mankind. It further modifies and represents untestable non-empirical truths which are non-demonstrable to myth that outlines the man ken or discernment of his inhabited world. Myths serve to articulate untestable, non-empirical truths that are beyond demonstration but essential for shaping human understanding of the world they inhabit. Mythological narratives often convey truths or insights that transcend empirical verification, offering interpretations the human condition, cosmology or morality that are not easily measured or proven through scientific means. These truths, while not empirically variable, provide frameworks for understanding and interpreting the complexities of existence, guiding individuals in their perception and interaction with the world around them. Myth exploits multiple layered, meaning as an attribute of the language. The words and

sentences in a mythic discourse furnish a variety of meanings. Myth manifests the doubly intentional symbols. Levi Strauss considering structuralist view of myth says it to be a quest for the invariant elements among superficial differences and adds that all of us are the creators of the myth. In this context, Levi Strauss in *The Structural Study of Myth* claims, "Myth is a language" (17).

Myth, thus, blends both fiction and fact. It exists in complementary relation to truth. It is as if the same tale is viewed from inward and outward. Myth gives an account of how reality appears in human minds and so, they present the subjective understanding of the psychological truth. Being subjective it cannot be classed as true or false. We cannot give logic to myth being what it is. It just manifests itself as a pang which captures human fancy in the midst of things. Bindey quotes Cassier that "Myth has a truth of its own distinct from that of other cultural forms since the mythical mind is creative and gives expression to its own form of objective reality" (Cassier, 383). Myth is truth combining fiction and fact. Myth has an anthropological value as they have significant historical records about the cyclical evolution of the thoughts of human kind. It is definitely a necessary requisite to express faith and belief that seizes human beings' mind and consciousness throughout the ages. It is assumed:

As we explore the world of myth, we should remember that we are roving not through a maze of falsehood but through a world of metaphor that breathes life into the essential story of the relationship between the known and the unknown both around and within the story of the search for identity in the context of the universal struggle between order and chaos. (Leeming 8)

Myth tends to search for identity in the conflict between order and chaos that it shows. A culture comes together around Myth. It is a sort of religious experience. Myth is shared by all the members of community as a fantasy that strengthens the relations of the varied members of the community. It sees the person in consonance to its culture. Anthropologist William

Bascom says "Myths are the prose narratives which in the societies in which they are told are considered to be thoughtful accounts of what happened in the remote past which they are told are contemplated to be throughout accounts of what happened in the remote past which outlining the uses of myth" (Bascom 4). Myth is said to be the old narrative also. These are contrasting types of myths like theo-genic myths, cosmogonic myths, anthropogenic myths, transformational myths flood, myths, craniological myths, eschatological myths etc. It uses language in a quirky manner to express truths about human condition in metaphoric and symbolic language. Myth bears a meta-physical of absence which is implicit in every sign. It is invisible and ever present behind every action. Claude Levi Strauss focuses that myth is a figure of omnipresent quest for identity and individuals and by studying myth we are simultaneously studying differences and commonality. Myths proffer the multiplicity of meaning inherent in our lives. The meaning of myth lies within them and it comes out as the implication of the incidents. Mircea Eliade states:

Myth is typically a traditional story of anonymous author and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual that it tells of the deeds of superhuman beings such as gods, demigods, heroes, spirits or ghosts, that is, set outside historical time in primal or eschatological time or in the supernatural world and the world of human history. (Coupe, 6)

Burke considers myth and scrutinized it to be perennial. He defines it to be: "a narrative that effects identification within the community that takes it seriously endorsing shared interest and confirming the given notion of order while at the same time gesturing towards a more comprehensive identification - that among humanity, the earth the universe" (Coupe, 181). He takes myth in terms of narrative leading to identification. Rene Girard indicates:

Myths are not precise account of historical occurrences but the distorted representations of these events. Central characters in myth are frequently exception humans, monstrous, outright deities. Myths have undergone a process of mythic

crystallization. Myth is regarded as representing metaphorically a world picture and insight (Golsan, 61).

Here, Rene Girard's focus is upon distortion of historical occurrences unlike Burke's identifying narrative.

Myth generally is often interchangeable with legend or allegory, but some scholars strictly, distinguish the terms. The term has been used in English since the nineteenth century. Myths are cosmogonic, narrative, bracketed to the foundation or origin of the universe, though often specifically in terms of a specific culture or region. Given the connection to origins, the setting is typically primordial and characters are proto-human or deity. Myths also often have cosmogonic overtones even when not fully Cosmo genic, for instance, the myth relating to the origins of salient elements of culture like food, medicine and ceremonies.

The myths worldwide in which human beings are fashioned from clay by a divine potter such as the Egyptian Ptah, fulfill our need to know how and why we came there. In the Structural study of Myth Levi Strauss says:

Myths are still widely interpreted in conflicting ways: Collective dreams the outcome of a kind of aesthetics play, the foundation of ritual. Mythological figures are considered as personified abstractions, divinized heroes or decayed gods. Whatever the hypotheses, the choice amounts to reducing mythology either to an idle play or to a coarse kind of speculation. (428)

But, Levi Strauss considers myth in terms of unconscious or collective dreams. Northrop Frye identifies "Myth with literature asserting myth is a "Structural organizing principle of literary form" and that an archetype is essentially an element of one's literary experiences" (Geuris, et al, 166). In its archetypal aspect, art is a part of civilization, whose major concerns, as it develops, are the city, the gardens, the farm, the sheepfold and human society. Therefore, an archetypal symbol is usually associated with a natural object with human meaning, and it devises or forges part of the critical view of art as a civilized product, a vision of the goals of

human work.

According to Carl Gustav Jung and C. Keranyi:

Myths are first revelations of the preconscious psyche involuntary statements about unconscious psychic happenings and anything but allegories of physical processes. Myths have a vital meaning. They are the psychic life of the primitive tribe; which immediately falls to pieces and decays when it loses its mythological heritage like a man who has lost his soul. (Jung, et al. 75)

"Myths are the symbolic projections of people's hopes value fears and aspirations" (Guerian et al. 159). They are merely primitive fictions illusions based upon false seasoning according to the common misconceptions and misuse of the terms. According to Jung, " Myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind"(6). Jung indicated further, "Archetypes would reveal themselves in the dreams of individuals, so that we might say that dreams are 'personalized myths' and myths are 'depersonalized dreams'" (Jung, 179).

Jung is talking about myth, (un)conscious mind, archetypes and personalization. In the meanings of "Myth" in *Modern Criticism* (1953) Wallace Douglas says:

A society possessed myth is a healthy human society - - - (But myths) will come into being as they probably have in the past, only out of deep and long-continued passion, crystalized and given shape, perhaps, by some deeply passionate seer-artist, and slowly absorbed into a common culture because they reflect or create profound convictions and satisfy the impossible ideas of that culture. (234)

Douglas points out that the myth involves insight into the universal, or "commerce between the community and the mysteries", and undertakes a part of the ordering of experience. Myth deals with the "fundamentals of our existence", it is derived from "the word as the most ancient, the original account of the origin of the world." It also imbeds a "complex of human

problems" or carries "one of the archetypes from the collective unconscious of mankind" or "the timeless meaning' of an individual's psychic life. In what must be its widest senses, "myth in its union with logos, compromises the totality of human existence", or, or "the myth" it is "the totality of all visions of truth which are untestable non-demonstrable, non-empirical, and non-logical" (Douglass, 236).

Review of myths, legends, fairy tales, epic poems, novels and films disclose that the protagonist types who secure in these stories fall into sixteen distinctive categories, eight each other for the hero or heroine is one of the respective archetypes. The archetype deduces the writer about the most fundamental instinct of the hero: how he thinks how he feels what he lies, and why he adopts both his goals and his methods. As for operational definitions of the key terms like myth, archetype, type, character, purana and identity, according to Oxford Dictionary, a. "myth" is defined as a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events. b. "archetype" is defined as a very typical example of a certain person or thing or in Jungian psycho-analysis, a primitive mental image inherited from the earliest human ancestors and supposed to be present in the collective unconscious. For example, he was the archetype of the old-style football club chairman. c. "type" is defined as the characteristics of a group of people or things that set them apart from other people or things, or people, things, or groups that share particular characteristics. d. "character": a person in a novel, play, or film. d. "purana": it is a vast genre of Hindu literature, about a wide range of topics, particularly about legends and other traditional lore. The puranas are known for the intricate layers of symbolism depicted within their stories. e. "identity" is defined as who sb/sth is.

Summing up, discrete scholars have commented on *Matsya Purana* and its separate aspects. However, this text has its untouched area in terms of myth and archetypes for the study of the identity of the characters and myth types, which is the visible research gap found in the reading of the *Matsya Purana*.

Chapter II:

Myth, Archetype and Identity

M.H. Abrahams in *A Glossary of Literary Terms* defines myth, "In Classical Greek, "mythos" signified any story or plot, whether true or invented. In its central modern significance, however, a myth is one story in a mythology" (170). Myth a symbolic narrative, usually of unknown origin and at least partly traditional that ostensibly relates actual events and that is especially associated with religious belief. It is distinguished from symbolic behavior (ritual) and symbolic places or objects (temples, icons). Myths are specific accounts of gods or superhuman beings involved in extraordinary events or circumstances in a time that is unspecific but which is understood as existing apart from, customary human experience. The term 'mythology' denotes both the study of myth and the body of myths belonging to particular religious traditions.

The word 'myth' is derived from the Greek 'Mythos' which fundamentally meant 'utterance' or 'speech'. Mythos tends to narrate stories, to describe things that could not be interpreted otherwise. Hazard Adams in *Critical Theory Since Plato* quotes, "Blake's idea of universality proceeds from identifying microcosm with macrocosm, a sophistication of what Cassirer later called mythical thinking" (400). Myth as a traditional story, especially one concerning the early history of people or explaining a natural or social phenomenon and typical involving supernatural being or phenomenon. Myth makes human beings civilized or civil by according a civic base Myths while furnishing a distinctive congruity or selfsameness give order to reality and are the sources of inspiration to individuals and cultures.

Myth is the collective cultural phenomenon that originates in multiplicity and it also includes all mental abilities. Being the base and the formal expression of all cultural concepts, myths virtually becomes synonym of the symbolic itself. It is a social instrument wielding the

culture of interrelationship. It is wholesome and sufficient. It originates from the inborn human derive for meaning. Human beings wish to identify, grasp and extrapolate the obviously unpredictable relationship that they come across in the world. It is not something that is liberally invented rather it emerges as a necessity. Myth is a means of expressing feelings and beliefs which controls human consciousness and stay forever in the corridor of history. A myth is the society's dream on which civilizations are anchored. Simone de Beauvoir in *Critical Theory Since Plato* quotes myth from feminist perspective saying, "The myth must not be confused with the recognition of significance; significance is immanent in the object; it is revealed to the mind through a living experience; whereas the myth is a transcendent idea that escapes the mental grasp entirely" (997).

Freud views myths as the records of the past. He believes that universal traits of psyche of human can be exposed through myth Gustav Jung considered myths to be nothing but the mental life of the primeval people and myths were the allegories. Joseph Campbell in *The Power of Myth* thinks:

Myth helps you to put your mind in touch with this experience of being alive. The Myths are metaphorical of spiritual potentiality of human being and the same power that animate our life, animate the life of the world Myths are intimately bound to the culture, time and place that they are to be kept alive by constant recreations. (The Power of Myth 40)

Campbell has talked about recreated nature of myth .Anthropologists like Frank Boas, Alfoed L. Kroebar, Bronuslaw Malinowski and Alfred R. Redcliff Brown beginning from 1890' started at field work. Malinowski gave his myth ritualistic theory elaborating upon the fiction or myths. He views myth to an active faith reflected in the behavioural patterns. It is a statement of bigger reality still partially alive. Its moral still rules the social life of the native.

Functions of Myth

Campbell in *The Power of Myth* identifies four functions of myth. According to him, the first is the mythical functions of myth. According to him, he posits:

The first is the mythical function which makes one to realize the great mysteries of the universe, the human beings. Myth opens the world to the dimension of mystery, to the realization of the mystery that underlies all forms. The second is a cosmological aspect the dimension with which science is concerned - shows the shape of the universe. The third function is the sociological one-supporting and validating a certain social order.(Campbell et al. 38-39)

And,"The fourth function is pedagogical that is how to live a human lifetime under any circumstance" (Campbell et al., 87).This quotation has pointed out four functions of myth:mythological,cosmological,pedagogical and sociological.Some theories propose that myths began as allegories. Apollo represents fire: Poseidon represent water, and so on. According to a theory, myths began as allegories for philosophical or spiritual concept: Athena represents wise judging. Aphrodite represents desire. The eighteenth century, Max Muller supported an allegory description of nature, but gradually came to be interpreted literally: for example, a poetic description of the sea as "raging" was eventually taken literally, and the sea was then thought of as a raging god. Following Jung Joseph, Campbell has opined that insights about one's psychology, gained from reading myths, can be beneficially applied to one's own life. Joseph Campbell believed that people could not appreciate or acknowledge their individual lives without mythology to aid them. By recalling the significance of old myths, he heartened or buoyed up awareness of them and the creation of myths for the contemporary age.

Archetype

Archetypes are elementary ideas what could be called "ground" ideas. "These ideas Jung spoke of as archetype of the unconscious. Archetype of the unconscious means it comes

below and is biologically grounded" (Campbell et al., 60-61). The word 'archetypes' is derived from the Greek term 'archetype'. 'Arche' meaning is the original; and 'typos' meaning form or model. Thus, the term denotes 'original model'. Jung called the recurring personalities as archetypes. It also means the first of its kind.

The origins of the archetypal hypothesis date back as far as to Plato, Jung himself collated archetypes to platonic ideas; Plato's ideas were exclusive mental forms that were imprinted in the soul, before it was born into the world. They were collective in the sense that it is coupled to specific peculiarities. In fact, many of Jung's ideas were widespread in Athenian, philosophy. The archetype theory can be discerned as a psychological equivalent to the philosophical idea of forms and particulars. Jung also used the term to refer to a recurring universal images, patterns or motif representing a typical human experience. It is this aspect that gives archetypes their power - the ability to evoke themes that a vast majority of people can relate to. Jung wrote:

There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the forms of images filled with content, but at first only as forms of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. (Campbell, 97)

Typical situations in life with endless repetition in the mental state create endless archetype according to this quotation above. So, it leads to the idea of some psychoanalysts. So, Campbell further adds:

Archetypes are historically grounded whereas the Freudian unconscious is a collection of repressed traumatic experiences from an individual's lifetime. The Freudian unconscious is a personal unconscious, it is biographical. The Jungian archetypes of the unconscious are biological. The biographical is secondary to that. (Campbell, et al.

1991, 60-61)

Archetypal critics find new criticism to be too atomistic in ignoring inters to be textual elements and in approaching the text as if it existed in a vacuum. After all, we recognize story patterns and symbolic associations at least from other texts we have read; we know how to launch or model assumptions and expectation from encounters with black hats, springtime setting and evil step mothers.

Interpretation of Myths

This section deals with the seven major theories of interpretation on myth which can be taken in this way from Joseph Campbell:

The Hero with a Thousand Faces. Its argument is, by Campbell, all of the world's myths share an underlying structure, monomyth or Hero's Journey. He writes "It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward in counteraction to those other constant human fantasies that tend to tie it back. (11)

The Allegorical Theory

Myths are allegories. They contain deep and edifying meanings. They are the creation of primeval sages with vagueness. The wisdom of the ancient sages was hidden in allegories due to these probable reasons:

- 1) They might have wished to stop great truths passing into the hands of persons too ignorant to deal with them.
- 2) Or their intention was to attract people by stories since a dry and formal discussion fails to do this. The Allegorical theory treats the story as a garment under which a hidden meaning should be sought. For example, the medieval Christian mythologists read Odyssey as demonstrating the life of a wise Christian, patiently suffering many hardships, finally comes back to the abodes of the god. This is an allegorical reading

of Homer's epic.

The Symbolic Theory Campbell in his *The Hero with a Thousand Faces* adds "The happy ending of the fairy tale, the myth and the divine of the soul is to be read, not as a contradiction, but as a transcendence of the universal tragedy of man. The objective world remains what it was but because of a shift of emphasis within the subject, is beheld as though transformed" (28).

This theory, as Joseph Campbell advocates, focuses on the religious dimensions of the myths. It says that the forefathers have possessed only a dim conception of the basic religious truths, and, in particular, of monotheism. The priests set forth these truths in certain series of symbols which persisted much the same for all people. But, as time went by, these symbols were misunderstood. The interpretations of myths aim at to get this ostensible symbolic meaning again.

The Theory of Nature Myth

Campbell says in his same text "The effect of the successful adventure of the unlocking and release again of the flow of life into the body of the world. The miracle of this flow may be represented in physical terms as a circulation of food substance, dynamically as a streaming of energy, or spiritually as a manifestation of grace" (40). The ancients thought that gods gripped all the forces of nature. Therefore originally, gods are the concrete forms of natural forces and nothing else. According to this theory Zeus would be (sky). Hera would be air Indra would be interpreted as thunderstorm Gods and mythical personalities are reflected on as personifications of natural forces. Here, we can clutch the imaginative guessing of obscure forces.

Euhemeristic Theory

From a number of indirect references from the text, Euhemerus was a writer who lived in Europe after Alexander the great (in 300 BC) took gods of popular heritage as historical

personalities. People having been profited by those great men made them gods. Therefore, gods of favoured or approved tradition were simply modified by those having ruled or benefitted. According to Euhemerus, the Greek God Zeus was in fact a human hero who was deified by the community in return for his victory over the oppressive tyrants. This explains myth on historical terms.

Rationalistic Theory

Campbell's approach is more holistic, focusing on the archetypal hero's journey across cultures rather than isolating specific rationalistic interpretations. The primitive people were not complex in every way. Their mind was also simple, direct and open. Certain facts of experiences were self-evident to them. For example, nobody doubted that god caused the rain. Such simple imaginative belief analogous to seasoning tendency was uniform in the olden societies. Myths are the expression of this tendency.

Paradigms of Myths

Emphasizing he adds:

Myth remains, necessarily, within the cycle, but represents the cycle as surrounded and permeated by the silence. Myth is the revelation of a plenum of silence within and around every atom of existence. Myth is a directing of the mind and heart, by means of profoundly informed figurations, to that ultimate mystery which fills and surrounds all existences. Myth is a directing of the mind and heart, by means of profoundly informed figurations, to that ultimate mystery which fills and surrounds all existences. (267)

According to the modern studies on myths, certain paradigms or model patterns of myths subsists or eke out a liking. Hence, myths could be classified under categories: fertility myth, creation myth, myth of deliverance and hero myth.

Vedic/Puranic Myths

However, it does not specifically focus on Vedic or Puranic myths but comparative study of mythology. Vedic mythology occupies a very germane position in the study of the myths of the ancient. The Vedas discuss about us an earlier stage in the evolution of natural phenomena than any other literary monument of the world. It is so primitive to enable us to see the series of personification by which natural phenomena flourished into gods, a process not apparent in other literatures. The mythology no less than the language, is, still, crystal clear in many cases to evince or manifest or proclaim the link both of the god and his name with physical basis.

The base on which Vedic/Puranic methodology rests is still the concept arriving from a distant antiquity, that all the objects and phenomena of nature with which man is linked, are lively and divine.

The sources from which myths are created are countless: whatever stirs the imagination whatever includes fear or pleasure; or impress the mind, dreaming or conscious becomes or can become inceptive point of a divine being or a demon. The myth crating mind has always made use of all these sources; they converge various degrees of strength and create in this confluence the mythology of people. Mythology has a sister of kindred nature in poetry. The same power of fantasy which is not passive in the creation of the gods discloses itself at work in poetry.

We can derive or procure a key clue to the understanding of mythology by studying the different images and similes with which the ancients refer to what are undoubtedly natural phenomena. Vedic mythology is a conglomeration, not a system. The confluence of elements engenders or induces a mixture of mythological language which obliterates all clear lines and retains the difference only in faint outlines.

The process of myth formation never comes to stop; natural evolution takes its own way weaving old elements into new images, transferring the qualities of one god to another or

bequeathing on him the inheritance of a god who is sinking into oblivion (Alfred,207). Alfred is talking about recreating myth from time to context. David Bidney assumes in his article *Myth, Symbolism and Truth*,

The problem of myth is one that has concerned Western philosophers from the time of Plato and the Sophists. In Greek thought the problem was to explain the relation of rational, philosophical truth to traditional, religious beliefs. The Sophists of the Greek Enlightenment attempted reconciliation by interpreting the traditional myths or theogonic tales as allegories revealing naturalistic and moral truths(379).

He further posits, "The allegorical mode of interpretation was criticized by Plato but found continuous favour among the Neo-Platonic and Stoic philosophers of the Hellenistic period who saw in it a method of preserving the authority of tradition as well as the religious prerogatives of the states of the state"(379). Plato criticized allegorical interpretation, but Neo-Platonists like Plotinus and Stoics like Seneca in the Hellenistic period(323BCE-31BCE) it to reconcile philosophical inquiry with traditional religious beliefs and maintain their authority: syncretism or the blending of philosophical inquiry with traditional religious beliefs through allegorical interpretation.

Modern Studies of (Hindu) Myths

Charles Coleman published *Methodology of the Hindu* in 1832 from London. At about the end of nineteenth century, Wilkins wrote his *Hindu Mythology Vedic and Puranic* from Calcutta. Andrew Lang also points out that myth its roots in *RigVed*, it is elaborated in the SPB and it is recounted with new implications in the *Puranas* and sociological explanation and uses new insights into the structure and function of myths in archaic societies gained by scholars outside the field of Sanskrit. Joseph Campbell also has plowed or discoursed classification of myths which is (i) mystical myths of this type well on the awe about the universe and at last enter the sphere of the holy (ii) cosmological (iii) sociological, where

myths explain the support the social order and (iv) pedagogical, where the goal of the myths appears be illuminated how best to lead the life. He indicates, "This is the primary symbol of Pythagorean philosophy, susceptible of a number of interrelated mythological, cosmological, psychological and sociological interpretations" (30-31). A further matter of fact classification would be advised from Kirk, again (i) myths of the gods and the early history of man (ii) The heroes and such other topics. Such a classification limits to myths to God's tales this is not according to the modern concept of myth. This impression from the study of Greek myth by Kirk in the late and closing quarter of the twentieth century would be that the Greeks had no myths beyond the tales of Gods and heroes a large area of mythology is undone.

Wendy Doniger. O Flaherty is an example who presents the myths of Prajapati, Brahma, Indra Agni Rudra, Siva, Vishnu, Devi, Gods and demons. Though, here, study is multipronged in the myth about Renuka. "She takes the cutting of her head as an expression of sexual tension in the husband" (Doniger, 25).

The myth is richly laden with disability imagery and calls for more in depth undertaking of disability – a minority identity. "The experience of contemporary minority people, once brought to light, resound backward in history like a reserve echo effect to comment on the experience of part minority people. While at the same time, these past experiences contribute, once hopes to an accumulation of knowledge about how oppression works" (Siebars, 16). This calls forth for looking in to the part of 'Itihas.'

K. Suschidananda observes "Myth becomes powerful when it is seen in a historical frame as it is done by Ottupulackal Vijayan in his *The Saga of Dharmapura*" (Shastihidanunda'xiv). As Shashidhar observes it, "myth in literature, has always performed this function of strengthening the notion of nation or an unproblematic and unbroken entity, continuing into a future" (Shashidhar, 309).

As for the importance of myth, it gets lived historically. American critic Ihab Hassan

writes "Myth is not poetic not symbolic and not explanatory. It is faith and emotion channeled to specific cultural purpose "(206-207).It is linked with emotion and culture by Ihab Hassan. The myth of concern comprises everything that disposition which leads man to uphold communal, rather than individual values. Frye says:

A myth of concern has its roots in religion and only later branches out into politics law and literature. It is inherently traditional and conservative placing a strong emphasis on values of coherent and continuity it originates in oral of proliferates culture and is associated with continuous verse convention and discontinuous prose forms. (Denham, 14)

Here,Frye's concern is myth in religion, politics,law and literature in oral or written form.

Puranic Versions of the Myth

Most scholars agree that the Mahapurans were composed in their final forms between 300AD and 1000 AD. Despite the traditional belief that Vedavyas himself composed all the texts the puranas were composed by any single author at any particular point of time several authors resumed to add their own stories and the purans were composed possibly around 500 BC Vyasa and his disciples arrived on the tradition of puranas.

Sophia Heller in her book *The Absence of Myth* argues "Myths are not just stories but parts of total cultures. The other influential authorities on mythology are Max Mullar, Georges Dumezil, Mirce Eliade and Joseph Campbell" (Myths: key concept in religion (138-50).It signifies myths as the parts of total cultures.

One, Campbell creates to Catholic religion.The Catholic religion is a poetic religion.He viewed Catholicism as a religion rich in symbolism and poetic narratives that speak to universal human experiences. Every month has its poetic and spiritual value. I'm sure that my interest in mythology comes out of that. Another formative influence of mythology in the young Campbell was from his interest in Native American tradition that he

read in his local library. He recalls; "Every mythology has to do with the wisdom of life as related to a specific culture at a specific time. It integrates the individual into his society and the society into the field of nature. It unites the field of nature with my nature" (50). He not only studied the nature of native American mythology but also tried to delve deep into their life experience. Campbell in *The Power of Myth* says, "Mythology has great deal to do with the stages of life the initiation ceremonies as you move from childhood to adult responsibilities from the unmarried stage into the married stage. All of these rituals are mythological rites" (Campbell, 14).

He says that his own interest in examination of the novel using Frazerian concepts lay in examining the manner in which Joyce makes use of the Frazerian parallels in *Ulysses*. He states clearly that his chief interest lies in "exploring the uses." Frazerian parallels are put to in the novel and not in the presence of specific patterns. Campbell suggests, "The individual has to find an aspect of myth that relates to his own life. Myth basically serves four functions." (33) Here, the hints are mystical, cosmological, sociological and pedagogical.

Archetypes criticism

The term 'archetypes' denotes recurrent narrative designed patterns of action character – types-themes and images which are identifiable in a wide variety of works of literature as well as in myth dreams, and even social rituals. Such recurrent items are held to be the result of elemental and universal forms or patterns in the human psyche whose effective embodiment in a literary work elicits or invokes a profound response from the attentive reader because he or she shares the archetypes expressed by the author. An important antecedent of the literary theory of the archetypes was the treatment of myth by a group of comparative anthropologist at Cambridge University, especially, James G. Frazer whose *The Golden Bough* (1890-1915) identified elemental patterns of myth and ritual that he claimed recur in the legends and ceremonials of diverse and far-flung cultures and

religions. An even more important antecedent was the depth psychology of Carl Gustav Jung (1875-1961) who applied the term "archetype" to what he called "primordial image," the "psychic residue" of repeated patterns of common human experience in the lives of our very ancient ancestors which he maintained survive in the "collective unconscious" of the human race. They get expressed in myths religion, dreams, and personal fantasies as well as in disciplinary works of literature

Archetypes literary criticism was by Maud Bodkin and archetypes patterns in poetry and flourished especially during the 1950s and 1960. Celebrated archetypes critics have criticized Jung's theory of the collective unconscious as the deep wellspring or fount or pedigree of these patterns in the words of North Frye. Archetypal literary criticism was influenced by Jung's theory of the collective unconscious but expanded by scholars like Northrop Frye explore recurring symbols and patterns in literature as reflections of universal human experiences and cultural motifs. This theory is "an unnecessary hypothesis and the recurrent archetypes are simply there," however they got there.

Campbell highlights "They are elementary ideas what could be called "ground" ideas. These ideas, Jung spoke of, as archetypes of the unconscious" (46). It clarifies archetype as an original idea. Among the prominent practitioners of various modes of archetypes of archetypes criticism in addition to Maud Bodkin, are George Wilson Knight, Robert Graves Philip Wheelwright Richard Chase, Leslie Fiedler, and Joseph Campbell. These critics tend to highlight the event of mythical patterns in literature, in the belief that myths are close to the elemental archetypes than the artful manipulation of sophisticated writers. The death – rebirth theme is often said to be the archetype of archetypes. It is grounded in the organic cycle of human life. It has been claimed about this archetype that it transpires or befalls in primitive rituals of the king who is annually sacrificed widespread myths of gods. The gods die to be reborn and there are diverse texts including the Bible. Viewed archetypes, Frye

assets, literature turns out to play an essential role in refashioning the impersonal material universe into an alternative verbal universe that is intelligible and viable because it is adopted to have vital and natural human needs and concerns. Frye went on in a long series of later writings, to contribute much more in his archetypes theory to make place in its overall scope and on different levels for the inclusion of many conventional critical concepts and procedures and to bid it both to social exegesis and to the elucidation of writings ranging from the Bible to contemporary writers.

Literary critics who follow Jung's theory seek to identify archetypes with in both specific works and literature in general referred to as archetypes Jungian or (even more commonly) myth –critics, they look for and analysis definite recurrent images, character types, and story lines under the assumption that their persistence in literature indicates their presence in the memories of the collective unconscious. Some practitioners of archetypes criticism use the term 'archetypes 'in a more limited fashion to refer to recurrent elements and patterns. In this literary universe, four radical 'mythoi' (that is plot forms, or organizing structural principles). Corresponding to the four seasons in the cycle of the natural world is incorporated in the four major genres of comedy (Spring), romance (Summer), tragedy (Autumn) and satire (Winter). Within the overarching archetypes myths of each of these genres personal works of literature play differences upon a number of more limited archetypes –that is conventional patterns and types. And, literature shares with social rituals and with theology, history, law and in fact, with all "discursive verbal structure". An even more important antecedent was the depth psychology of Carl G. Jung (1875-1961) who applied the term "archetype" to what he called "primordial image" the "psychic residue" of repeated patterns of common human experience in the lives in the "collective unconscious" of the human race and are expressed in myths religion dreams and private fantasies, including in works of literature.

Joseph Campbell and character archetypes

In addition to articulating the concept of the hero's journey, academic Joseph Campbell helped popularize the idea of character archetypes in literature. Writer of the seminal work *The Hero with a Thousand Faces*, Campbell applied the ideas of thinkers like Sir James George Frazer and Carl Jung. He has combined them with his own to distill eight character archetypes found throughout the hero's journey. He has, thus, talked of hero: "For the mythological hero is the Champion not of things become but of things becoming" (337). So, his hero seems to be perfectly becoming. He further adds hero to mythology saying:

The various judgements are determined by the viewpoints of the judges. For when scrutinized in terms not of what it is but of how it functions, of how it has served mankind in the past, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age (382).

The function tends to be 1 Hero 2 mentor 3 Ally 4 Herald 5 trickster 6 Shapeshifter 7 Guardian and 8 Shadow

Campbellian ideas resonated with Hollywood filmmakers, specially, George Lucas who vocal about crafting the arc of star wars Luke Skywalker around the story beats of the hero's journey or challenge. It made Luke much more of a "classical character" since Campbell's theory came out of extensive study of classical literature and theater.

Difference between archetypes, stereotypes, stock characters and clichés

Although there is overlap among archetypes, stereotypes, stock characters and clichés, the words are not synonyms. As a general rule, common archetypes and stock character bestow or pledge guidelines for characterization while stereotypes and clichés are negative labels used to describe bad writing or shallow thinking or cognition.

From *The Bedford Glossary of Critical and Literary Terms* by Ross Murfin and

Supryia M. Ray, the researcher is defining some key words like stereotype, cliché etc.

A 'stereotype' is "an oversimplified notion or characterization". Some stereotypes are negative (the dumb jock), others are positive (the innocent child) but all are taken as all simplistic and unexpected in literature or film that used that it is foreseeable and even boring. An instance of a 'cliché' might mean the TV firefighter haunted by the reminiscences of one damsel in anxiety that he couldn't save. An 'archetype', by contrast, does not suggest predictability or intellectual slothness. Most of the time, it implies that a character or situation will speak to a universal truth. Archetypes will, as defined, be amicable but they aren't that predictable as to know what will happen in their story.

A 'cliché' is "an expression used so often that it has become hackneyed and has lost its original impact." An instance of a cliché might include the TV firefighter haunted by the memory of the one damsel in pressure that he couldn't save an archetype, by contrast, does not hint predictability or cerebral laziness; and, most of the time, it suggests that a character or situation will speak to a universal truth. Archetypes will, by definition, be pally or bossom. But, they aren't that foreseeable as to know what will happen in their story.

A "stock character" is "somewhere between an archetype and a stereotype: a character who intentionally fits a narrow predictable description well- selected stock characters" (e.g. a wise old man or a puffed-up military officer) can serve as an effective foil for a main character, particularly, in comedy. However, they aren't compelling as protagonist. Stock characters originate classic European tradition of commedia dell'arte. There, actors would wear domino or visor as well as act over-the-top versions of stock characters. Campbell in his *The Hero with a Thousand Faces* emphasizes, "The mythological hero, setting forth his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure" (245).

Here are some character archetypes as well as example of archetype in famous works

of literature and film from Campbell's *The Hero with a Thousand Faces*.

The hero

The protagonist rises to meet a challenge and saves the day that has strength in front of courage, perseverance and honor and then weakness in form of overconfidence and hubris. Hero Archetype examples are Achilles (the Iliad), Luke Skywalker (star wars), wonder women (wonder women) Harry potter (Harry Potter and the Sorcerer's stone)

The mentor

Mentor "to guide" An essential Archetype the mentor provides motivation insight and training to help the hero bridge or vanquish his doubts and fears and prepare for the journey. Often the mentor has traveled the road before and can provide needed guidance to hero who is reluctant to face the unrevealed –having a key role in shaping their character development and self – realization

The ally archetype

Every hero needs a friend to help them after all. An ally is usually a friendly figure who fights by the hero's side (Samwise Gamgee, anyone?) it might go without saying, but a hero can of course be having more than one ally.

The trickster

The trickster hero is the most common in folktales and fairy tales. These stories pit the defenseless but quick thinking hero against much larger and dangerous enemies such as wolves and hunters. The trickster hero wins by outwitting his opponent. One trickster hero who comes to mind is Bugs Bunny.

In Campbell theory, the mono myth is a term coined by Campbell himself. Commonly referred to as "*The Hero's Journey*" it examines the stages of the hero who goes on an adventure faces a crisis and wins then returns victorious. He says, "Stated in the terms already formulated, the hero's first task is to experience consciously the antecedent stages of the

cosmogonic cycle; to break back through the epochs of emanation" (320).

Herald, a Character (or item) issues challenges and announces coming change. Herald serves to motivate the hero into action. The herald archetype is the force in the story, usually in the first act that presents a challenge or obstacle and challenged the coming of a significant change. The Herald is the character or something else such as an item or event that signifies that something is about to change for the hero. This archetype appears at the beginning of the adventures, often delivering a message. For example, Medon is the herald in *Odyssey*, Hagrid in *Harry Potter*.

Shapeshifter is shifting or unstable character, often of the opposite sex. They mislead the few and act as a catalyst of change by bringing in doubt and suspense. The shapeshifter changes role or personality, often in noteworthy ways and is hard to understand. That very changeability is the essence of this archetype. The shapeshifter's alliance and loyalty are uncertain and the sincerity of his claims is often questionable. A shapeshifter is often that hero's love interest or a romantic partner. Many of us will have experienced relationship with a two faced or very changeable partner. A shapeshifter can change in different ways, such as mien or manifestation or mood they are difficult for the hero to read and the shifter can mislead the hero. Three ways that shapeshifter transform are animal to human, human to animal, and god to animal.

Why is the hero's journey important? The Hero's Journey demonstrates that change as possible for everyone. It shows us that an ordinary person can surmount great adversity and defeat their enemies or fears. With some help, they can affect the world in some way. The most important slice or hunk of a hero's journey is with myth based framework. Incredibly flexible it has three main parts- the separation, where the hero sets out on his journey, seeking (possibly reluctantly) adventure. Secondly, the initiation, where the majority of the journey happens –the hero attains finally is the return. The rationale of this chapter is to discuss the

theoretical tools for the analysis of the text, *Matsya Purana*. For the eyes or perspective, the researcher has used only Joseph Campbell's ideas about the myth and the character archetype. Though so many scholars have given the ideas about the myth and the character archetypes, no analysis is possible without the tool for the analysis.

Summing up, among many theorists on myths and archetypes, Joseph Campbell has divided myth into four types and character archetypes into eight types. However, character analysis can be done differently from distinct theories. After all, Joseph Campbell's concept of myth and archetypes has been used as a tool to analyze the text.

Chapter III:

Myth Type and Archetype in the Puranic Characters

From now on, *Matsya Purana* is abbreviated as MP for citational purpose.

Maheshorenaya chaturmukhena sartheyarmarubdi:saha lokapalai:|

Dadau yada tanna kathnchidindustada shiv:krodhaparo babhuwa||35||(MP XXIII
106.35)

(Afterwards the moon refused the similar request even of

Siva, Brahma, Sadhya Devas, the Maruts, &c, which threw Lord Siva in a fearful rage and befriending Brihaspati, Vamadeva armed with His Ajgava bow and followed by His attendants and the Bhutesvar Siddhas, started to fight with the Moon. At that time Siva emitting fire from His third eye looked awfully fearful by the reflection of the dazzle cast on Him by the Moon.)

Urbarshi and Punarawa in the *Matsya Purana*

In the narrative of the birth of Budha and his son Punarawa is narrated. The origin of Soma (moon) is told. Soma was very handsome and the gods' wives were infatuated by him. He loved Tara, Brihaspati's wife and lived with her for some time. Brihaspati requested him to give back his wife but he was so much indulged in the lust. Soma did not pay attention to his words. He becomes angry and there was a big war between his forces including Ganesa, Kubera and Siddhas and Soma's forces which included Vetala, Yaksas and Siva who applied the missile Brahmastra and Soma cleared it with Somastra. The world started to be destroyed by the powers of these missiles. Brahma stood in between and reprimanded Soma for taking another's wife and producing the damage of the universe. He cursed him to be a 'Papgraha'. Soma, at last, agreed to give back Tara to Deva guru. After some time Budha was born to Tara. All Devas asked her for his father and Tara with shame, elicited that Soma was his real father. Soma took the child. He gave him a kingdom on the earth and Brahma declared him a

Graha. In Ila Budha produced a son full of virtues.

That son popular as Punarawa and venerated by all worlds performed a hundred Asvamedhas. He did penance of Jacaranda (Vishnu) on the tops of the Himalayas and became the emperor of seven dwipas (continents).

He killed Kesi and many other deities. Tempted by his Urbarshi glamour; Urbarshi became his wife .He ruled earth with seven continents, mountains and forest with Dharma. He became a great benefactor of all worlds. He carried off or clinched great fame owing to Vishnu's grace and Indra gave him half of his seat in honour. He kept a balance of Dharma, Artha and K ma went to see him out of curiosity to know how far equally he saw them. He received them with devotion, seated them on golden chairs, but during the worship he did a bit more puja to Dharma. Because of that partiality Kama and Artha were angry towards him. Artha cursed him that he would be damaged by Lobha (greed) Kama also cursed him that he would become mad at the Grandhamadana mountain when Urbarshi would become separated from him by entering the Kumaravana. However, Dharma blessed Punarawa that he would live long years and go very virtuous. He has also told him that his race will exist on earth so far as moon, sun and stars exist. The three deities disappeared and Punarawa continued his rule.

Emperor Punarawa daily went to see Indra the king of Devas once while riding a chariot by the southern sky, he saw Urbarshi with Citralekha, being kidnapped by Kesi. Punarawa defeated him in battle using art missile. The demon had once defeated Indra. New Punarawa become a good friend of Indra Punarawa gave Urbarshi to Indra the God blessed Punarawa with the great name, force and wealth not availed by anybody in the world. Indra ordered Bharata to appreciate him and Urbarshi sang out his great heroism with pleasure! Once Bharata made a play named Laksmisvayamvaram,he told Menaka Urbarshi and Rambha to act it. Urbarshi danced taking the role of Lakshmi. She looked at Punaruwa and

being tormented by Cupid forgot all acting taught by Bharata and pronounced Punaruwa's name by mistake. He cursed her that she would remain separated from Punaruwa for 55 years in the form of some creeper Punarawa would become a Pisaca at that time. Then Urbarshi came to earth and made Punarawa her husband. At the end of the curse she delivered 8 sons from Punarawa. They are Ayu, Drdhayuy Dhanayu, Dhrtiman, Vasu, Surcividya and Sataya, Nahusa was born to Ayu.

In the story of Punaruwa and Urbarshi in the Masya Puran, Punaruwa bears great similarity to the point of the Vikram of Kalidasa. Maybe it might be a later adaptation of the plot of the play of Kalinda (Vide, 158-5).

Urbarshi and Punaruwa analysis

Here it is mystical as well as cosmological myth because events are myth –based and narratives are of planets of the solar system or universe. As for the character archetype, Budha as a hero, Soma or moon as a trickster or a shadow, Tara as a shadow, Brihaspati as a mentor or a hero, Ganesh or Kubera or Siddhas as allies Vetala or Yaksas or Siva as anti-allies has been used. Brahmasira verses Somastra can be seen in the text. Brahma as a mentor or a guardian, Jacarand or Bishnu as a guardian, Kesi as a trickster, karma as an ally, Artha as a mentor or an ally, Lobh as a trickster, Dharma as a mentor or an ally and sons of Urbashi may be classified as an ally on the basis of Joseph Campbell's concept of character analysis.

Suta ubach|

Wamam widarya niskranta:suto debya:puna:shishu:|

Skandachcha wadane wahre:shukat suwadanodriha||1|| (MP CLIX 764 1)(my Roman inscription)

(Suta said:-Before the fair faced Kumar,the destroyer of the foes,was born,he was effused in the form of semen in the mouth of the fire; afterwards,he came out of the left belly of the Devi. The Kritikas joined together with him after his birth and the six

heads were fixed to the six trunks; for these reasons he is known as Skanda, Visakha, and Kartikeya.)

Myth of Skanda

The wives of seven sages arrived at the banks of river, Ganges to bathe at dawn, in accordance with their rules. When six women took bath, they were captured by intense cold and coveted to go near the fire to warm up their bodies. Although Arundhati tried to terminate or halt them, they were impelled by Siva's magic, power of illusion and went against their will. The small particles of Siva's seed immediately entered their bodies through their hair follicles. Agni was relieved of his burden. All wives of sages, except Arundhati, became pregnant and were disburdened. All wives of sages, except Arundhati, became expectant and were suffering from feverish burning owing to contact with Agni when their husbands saw their condition they became piqued or irked and after a counsel dampened them. These wives left the seed of Siva in the form of an embryo on a peak of Himalaya and were from that burning.

But, the lord of mountains could not bear the fiery seed of Siva. He threw the embryo in the Ganges. Even the river Ganges could not underpin or brace the fiery seed and she threw it on her waves amidst bushes. When the seed fell there it immediately became a handsome boy. He appeared on the surface of earth on the 6th lunar day in the bright half of the month when the moon was in Mrigasira constellation. The cosmic couple elated and milk flowed from the breasts of Parvati owing to sheer joy. All the gods went there and were delighted to see Skanda.

From the narration, we come to know that Skandha was born owing to the adulterous behavior of Agni with the wives of the seven sages, excepting Arundhati. Svaha, daughter of Daksa was superintend or blameworthy for obtaining Skanda. When the seven sages desert their wives on grounds of adultery, they run the child and become loving nurses and feed

Skanda with their breast milk.

But in another variant of the myth occurring in Siva Purāna, the burning seed of Siva is transferred from one agent to another and takes its conclusive place in the river Ganges. In this variant unlike that of the *Mahabharata's*, Skanda is fabricated or initiated because of the interruption in the erotic love play of the cosmic couple. In another version of the myth appearing in the Satpatha Brahman, the seed of Prajapati is wounded by Siva's arrow and then transforms the seed of Siva himself, finally giving birth.

The birth of Skanda involves the following major motifs:

- i) The motif of the idea of transfer.
 - ii) The motif of distribution.
 - iii) Astronomical factor.
 - iv) Motif of abandonment
 - v) The element of passion and desire.
- i) The motif of the idea of transfer: Siva's seed is full of fiery energy. It cannot be borne by any woman, not even Parvati. So it is transferred. This motif of transfer even is to Parvati. So, it is transferred. This motif of transfer appears in the stories relating to the birth of Krishna, Karna, Pandavas and Kauravas later in the epic.
- ii) The motif of distribution: Skanda would be born under a special context. He has to confront, challenge and kill Taraka, the demon who has let loose a reign of terror in the triple woods. He will be a threat to the whole demon race.
- iii) Astronomical factor: The epic gives a graphic description of the sunrise and the sunset, regarding the beginning of the New Year. The seven sages symbolize the constellation major and the 6 Kritikas are none other than the star pleads.

The 24 Parvans represent a year. The birth of Skanda represents the birth of the year, his six heads corresponding to the six seasons. The myth describes that the sun was in

the pleads and new moon was at the spring equinox, equal day and night. It has been advised that the six embryos are symbolic of six months of winter. Thus, the birth of Skanda involves an astrological myth as its major theme.

iv) The motif of abandonment: The formidable embryo of Skanda is knocked off or packed off by his mother. This abandonment is necessary because the hero, in order to evoke pity, awe and wonder, must be shown in his heroic isolation. It adds more glamour to his feats. It appears in numerous stories of the epic regarding the births of Karna, eight Vasus, Jarasandha, Karna, Sakuntala, Vedavati, Krsn Dvaipayana.

v) The motif of appearance and reality: This concept of appearance and reality revolves around Skanda ever since his birth. At the outset, Svaha, in reality is desirous of marrying Agni, but assumes the form of the wives of the seven sages and satisfies her desire. She further becomes a Garuda bird and deposits the seed of Agni in a golden pot. The birth of Skanda was as an illegitimate child in the moral sense.

(vi) The role and the importance of the wet nurses: As soon as Skanda is born, he should be fed with breast milk. When the news reaches the ears of Parvati, her milk flows spontaneously owing to the affection for the child, although she is a proxy mother. But, she is in Kailasa and cannot nurse herself immediately and not interested in feeding him also. Wet nurse the six Kritikas, come to his release and feed him as Parvati cannot do so knowing the scurvy state of Skanda, Sakra decides to kill him by employing the mothers. This aspect is brought in the epic.

Myth of Skanda Analysis

This myth is mythical in the sense that the details used here are all the myths. As to the character archetypes analysis, the wives of the seven sages as allies or shadows, Arundhati as a mentor, Siva as a guardian, Agni here just like the moon as a trickster, the lord of the mountain as a shapeshifter. The holy river Ganges as a shapeshifter, Parvati as a

guardian, all the gods as an ally, Skand as a hero, Svaha as an ally or a mentor, Taraka as an anti-hero or a trickster and Wet as a mentor can be classified on the basis of Joseph

Campbell's Concept

sagopuro mandarpadalkalpa: prakarwaryastripure cha soath|

tairewa sardha bhawanai:papaat shabdam mahantam janayan samudre||73||(MP CXL
604.73)

(There was a tremendous noise when the gates, the compound wall and the various buildings inside Tripura tumbled into the ocean with great violence. That Tripura was majestic like the mountain with thousands of peaks. The very same Tripura with all its habitations became the morsel of fire and remained only in name.)

Tripura Dahana Myth

Siva has killed a number of demons and has established peace in the triple worlds. He killed Tripura, the three cities' demon along with the mighty demons and brought happiness to the world of gods and men. The Puran tells of or delineates this as cosmic destruction. The episode of the ruin of triple cities involves:

- i) cosmological element
- ii) element of dismemberment
- iii) element of death
- iv) art of resuscitation
- v) element of anger and desire/greed and infatuation
- vi) element of Dharma
- vii) element of pride

Adaptation of Myths

Art never improves but the material of art is never quite the same - T.S. Eliot.

Ages and ages have passed but the human anxiety to tell and retell a tale is never

completely exhausted. Probably, this is the reason why the generation of human beings has been reappraising the ancient stories. Yet, adaption is said to be incompatible or disparate from this.

Adaption is frequently involved in offering commentary on a source text. This is achieved most often by offering a revised point of view from the 'original' adding hypothetical motivating, or voicing the silenced and marginalized. (Sanders, 18-19)

It means myth has adapting creative quality. In general sense, adaptation is a process that makes one text may be it a myth or any cultural phenomenon, is presented in a distinct color with transformed elements and it has got a definite purpose.

Tripura Dahan Myth Analysis

This myth is mystical and pedagogical in the sense that older than historical details have been presented in Tripura case. It is pedagogical because non-permanence might be its crux through the myth. Or, creation- destruction may be another universal message from the text. In the analysis of the character, Siva as a guardian or a mentor as a hero, demons as tricksters, Tarakasur as a trickster and Narad as a herald can be categorized by Joseph Campbell.

Creation Myths from *Matsya Purana*

Kalkut Ubacha|

Aham hi kaalkutho wisodambudhisamudbhawa:|

Yada tibrataramarsai:paraspawadhaisibhi:|21|(MP CCL 1090.21)(my Roman transcription)

(I am Kalkuta poison born out of the churning of the ocean. I am born to kill all the Devas and the demons for their having churned the ocean so furiously. I shall now destroy them in a moment. They should now either swallow me or go to Lord Siva.)

The myth in the *Matsya Purana* shows definite improvement over the *Brahmanda*

Puran-Vayu Purana Version and it seems clear that though the redactors of *Matsya Purana* knew the text tradition of the Mahabharata and have preserved and elaborated it, still like the *Brahmanda Puran-Vayu Purana* Version, they have strived or sapped to insert the glory and greatness of Shiva into it.

In course of narration of the myth, the redactor has sought to picture the terrible form of K alakut poison which appear in a corporeal form and its devastating effect which is about to devour the world unless it is gorbred or ingurgitated, at last, at the behest of Brahma, Vishnu and other gods, Siva devours that world devastating poison and thereby saving the three worlds from such a perilous situation.

In addition to the seven entities in the Mahabharata version the *MatsyaPurana* adds seven objects, and as a result, the number of gems arising. Out of the ocean rises to fourteen. In the Mahabharata version to the gods, but the *Matsya* version is more unambiguous. Here, goddess Sri and the gen Kaustubha are taken possession of by Vishnu. So, by the time of the formation of this version Sri must have been consolidated or allied with Vishnu as his consort.

In the epics the purpose of the churning of the ocean is to get amrita for the gods and the *Brahmanda - Vayu* account speaks of the rise of the poison Kalkuta only out of the churning but the *Matsya Purana* version brings about a compromise between the two versions and states that in course of churning of the ocean by the gods and the demons, for amrita(ambrosia), while the atrocious or abhorrent poison K lkuta rises up and then Siva has to drink it up to preserve the gods from such a dangerous situation. Now let us shift or scan the myth as depicted in some other Purana texts where it seems to have taken a Vaishavite trend.set- up or outfit.

In the previous account of the myth, the motif is to get 'amrita', but in these Vaisnavite that becomes secondary, goddess Laksmi, who in the earlier accounts is like any other set-up

or outfit to rise out of the ocean, inhabits or immerses the most important position, and the myth centres round her and her loss and recovery becomes the chief motif of the myth. In order to bring out the glory and greatness of the goddess the course of Durvasa has been inaugurated into this myth to make it an utter whole. So, the myth of her birth from the ocean takes a new spin or swivel because of inserting the Durvasa episode. Campbell points out, "There are two aspects to a thing of this kind. One is your judgement in the field of action, and the other is your judgement as metaphysical observer" (60).

Myths have two components - the impetus of action and the agency of action. The purpose of action encompasses either to moralize or to explain why and how past events happened. The bureau, of course, was ultimately human but it is salient to discover group of men who are regarded as the actors in history and, thus, having a key-role in myth-making. Myth is inextricably related to the events of remote past.

Matsya Purana Analysis in Short

Matsya Purana has all elements of mythical, cosmological, sociological and pedagogical under the abstraction of Joseph Campbell because so many myths will burden such elements and, Brahma, Vishnu and other gods as mentors, Siva as a hero, Sri as a heroin gen. Kaustubha as a mentor, Goddess Lakshmi as a heroic role on behalf of her glory there and sage Durvasa as ally can be constructed by Joseph Campbell.

Yamasch Yamuna chaiwa yamalau tu babhuwata:|tatastejomayam rupamsahanti
wiwaswata:|4|(MP XI 46.4)(my Roman transcription)

(Samjna also gave birth to Yama and a girl called, Yamuna, who were twins. When Samjna could not bear the power of the sun, she produced from her body a lady known as Chhaya (shadow). Seeing Chhaya standing face to face, Samjna directed her to serve her master and also to take motherly care of her progeny. On Chhaya's agreeing to carry out her injunctions, Samjna went away somewhere.)

Story of Aditya and Samjna

V.S. Agrawala gives a philosophical explanation of this study. According to him, Saranyu stands for immortality of light, whereas Chaya denotes demise of shadow or darkness. He says:

That which is light is also called Samjn , namely consciousness (cetan) and that which is Savarna or Chaya is matter. Surya is conceived of as the great Horse (A va) of the cosmic Aaraaedha sacrifice by which the whole world is being created as the process of his own dismemberment. He is called Aava due to the principle of movement or dynamic motion that is first unleashed by Surya in the cosmic Yajna.

(111)

He opines that the expression 'Aava' is derived from the root 'aa' (to go) and Surya become an A va as he is the highest exemplar of Gati or movement.

The story of Aditya and Samjna Analysis

This story is mythological and cosmological because myth and cosmos have been introduced there. Saranyu as an ally, Chhaya as a shadow, Surya as a hero and Aava (the great horse) or dynamic motion as the archetypes can be pointed out there under Joseph Campbell concept.

Story of Som and Tara.

It is found in a number of *Puanas* Som (the moon), who was born of the eyes of the sage, Atri discharged or executed the Ragusa sacrifice by virtue of which he acquired the glory and the extensive domain of the seven worlds. One day he saw Tara, the wife of Brihaspati, in a garden. Her enchanting beauty made some lewd and lusty, and being seized with lust he came near her and indulged in amorous dalliance with her. Due to the wantonness of her heart Tara yielded to his desire. Then, some carried her off to his home and tackled or got down to enjoy her company fully. When Brihaspati, the preceptors of the

gods, came to know the event, he sought his best to recover her from Soma but failed. Being sad and helpless at this he requested Soma to return her, but Soma disowned to do so. Then, Soma was asked by Bramhas and Mahesvara to give back Tara to Brihaspati. When in spite of their requests, Soma did not let Tara return to her husband, Siva became enraged and due to his endearment towards Brihaspati started for a battle against Soma.

The story of Soma and Tara Analysis

It can be seen Soma (the moon) as a trickster or an anti-hero, Atri as a mentor, Tara as a shadow, Brihaspati as a mentor and Bramhas or Mahesvara as guardians on the basis of Campbell.

tato bajaranmakasrot sahasrachha:purandar:|tadopalamahaharsa byashiryata
samantata||95||(MP CLIII 692.95)(my Roman transcription)

(Then, Indra hurled his Vajrastra which started a downpour of stones in all the directions.)

Myth of Indra

Indra is the king of gods. He is the favorite son of Aditi. He has yellow eyes and yellow beard. He rides in a yellow chariot drawn by yellow steeds and wears golden chains. He is surrounded by one hundred youths, singing and chanting for him and Indra himself looks like a youth of 25 years in manifestation. He is seated in an ineffable throne having a diadem, red bracelets, white robes and variegated garlands. He protects the eastern quarters. He is armed with the thunderbolt which has six faces. He is capable of splitting, is terrible in nature and is made up to the bones of Dadhichi. He gives rains to all and owns the rain (Ambudesvara). He slays Vrta and releases the water to the people. His rival is Vrtra, and Indra combated or retaliated or grappled Vrtra, and Indra fought with his Indra fought with Tvastr and also Visvarupa. The epic deals with the clash of Visvarupa and Indra, Indra and Trastr, and Indra and Vrtra in an exhaustive manner.

Tvastr is referred to as Indra's father in Rigveda. Indra kills Tvastr in a Rgvedic myth. He is the father of Vrta, an arch rival of Indra. Vrta's parents are Tvastr and Danu. They had a number of sons and one among them was Puloman. His daughter was Paulomi whom Indra married and kills his father-in-law.

Sukra-Indra Myth popular among the Bhargava clan and is known for his extraordinary intelligence. The epic makes him half planet, i.e. Venus and the other half the preceptor of Demons. He is called the poet Usanas and the author of science called the science of polity. His wife, i.e. Sataparvan and his daughter, Devi who is the wife of Varuna, Devayani is the other. He is called Maharsi Usanasa in the epic. Etymologically, he is termed as the 'sed' of 'Siva' because Siva swallowed him and then let him out. He invented the treatise of moral conduct or Niti Sanstra at a place called Kapala in a Chana Tirtha, which incorporates the martial arts or military science. He resides or sojourns or bids in the western, where saints live generally.

We get a piece meal account of Sukra, strewn all around the epic. It is too difficult to pick up all these yarns and weave them into a fabric. The episode is given as follows:

Yudhishira is desirous of knowing the story that leads to Sukra joining the party of demons although an immortal being. Bhishma replies that he became well disposed towards the demons because of his compassionate nature. Why was he compassionate towards the demons? The commentator of the epic, Nilkantha answers that Siva had severed, off the head of Sukra's mother. So having become furious, he assisted or succored the demons and harmed the gods. The gods were furious because he was the preceptor of the demons and knew the science of reviving the dead. Therefore, the gods design a crafty pan in which Sukra is swallowed by Siva.

Jaiminiya Brahman expands a myth in which Indra purloins or sidles the cows belonging to Virochana, son of Prahlada by becoming a parrot. But, this episode is conspicuous by its absence in the Mahabharata. He admonishes both Vrtra and Bali regarding moral conduct.

Myth of Indra Analysis

It can be found Indra as a hero, Aditi or mother of Indra as a mentor Dadhichi as an ally, gods as heroes but in the negative ways, Sukra as a mentor or ally under the Joseph Campbell's concept.

jagatsamharanarthaya kurute waishasam mahat|

Bhutwa suryaschchhusi chaddano bhutwa wayu:praninam pranajalam|

bhutwa warhirdhan sarwa lokan bhutwa megho bhuya ugroapawarsatt||24||(MP

CLXV 793.24)(my Roman transcription)

(The destruction of the universe starts like that when Vishnu in the shape of the Sun absorbs the eyes of all the beings, dress up everything in the form of wind, consumes everything in the form of fire and sends form heavy rain in the form of cloud.)

Tripura Dahana Myth

Siva has killed a number of demons and has established tranquility in the triple worlds. He killed Tripura, the three cities' demon along with the mighty demons and brought bliss to the world of gods and men. The Mahabharata tells of or chronicles or delineates this as cosmic destruction. It, thus, appears at length in the Karna Parva of the Mahabharata also.

1. From the Mahabharata

When Taraka demon was conquered by Skanda, the three sons, viz., Tarakass, Kamalksa and Vidyamalina engaged themselves in severe moral obstinance. Brahma appeared before them in order to grant boons. They asked Brahma for immortality. Brahma declined and asked them to withdraw that request and ask for some other boon. They discussed among themselves and finally asked thus, "Dear Brahma, grant us the boon that we say establish three cities (Tripura) upon the earth in the sky and after a 1000 years, these cities would conspire or cooperate in the firmament and then the blessed lord say destroys these united cities with a single arrow, driving us to death"(151). Brahma agreed to this and

went to heaven.

Then they requested the architect of the demons, Maya to create the three cities. Maya, by his mighty ascetic powers created the three cities each of gold, of silver and of iron. The golden city was in heaven, the silver city was in the sky and the iron city was in the nether region. Each city was 100 yojanas wide and 100 yojanas long with lofty houses, roof gardens and arch gates. The city was spacious and airy. Taraksa governed the city of gold, Kamalksa that of the silver and Vidyunmalin that of iron. By the grace of Prajapati, they let loose a reign of terror in the triple worlds and ruled them for a long time. Tens and thousands of demons all the regions of the universe and took refuge in Tripura. Maya fulfilled all their wants by his magic powers. Anyhow, this myth occurs with a slight disparity or discrepancy in the *Puranas*. For example, in the *Skanda Puranas* it is found in the Avantya Khanda while describing the glory of Ujjayint.

Tripura Dahan Myth Analysis

This myth is mythological because its details are myth under the Campbellian concept will come Siva as guardians, demons as an anti-heroes, Tripura as setting, Taraka demon as a trickster, Skanda as a hero, Tarakass or kamalaksa as a trickster, Skanda as a hero, tarakass or kamalaksa or Vidyamalina as tricksters, Brahma as a mentor and Maya as an ally or an anti-hero turned ally.

Gyatastwammatsyarupen maam

khedayasikeshawa!|Hrisikesh!Jagannath!Namastute|(MP I 6.29)(my Roman transcription)

(I have come to know you,O,Kesava!You are puzzling me in the form of a fish.I bow down to you,O,Hrisikesa, Jagannatha,Jagaddhama.These are all different names of God)

The Myth of the Fish Incarnation

As the name suggests the Matsyapuran deals with the fish incarnation of Lord Visnu in its very first chapter. King Vairasrta Manu once offered liberation of water to his departed ancestors, when one small fish fell into his hand from the water. Then out of kindness the king deposited or stowed it into his water jar. However, within the span of the night that little fish grew large measuring sixteen fingers in length. Being unable to fit into the jar it began to cry for rescue. When the king put it in a large pitcher then again the size of the fish grew in course of a night. Then, it was place in a well which again was proved insufficient for the growing size of the fish. Then, the fish was shifted to a tank then in the Ganges and ultimately to the ocean. But, the increasing size of the fish filled nearly the vast expanse of the great ocean. Seeing this, the king realized that this kind of amazing act could be done by Vasudeva only. So, he initiated praying Lord Vishnu at which Lord in the form of a fish appeared before him and decided that at the time of the dissolution the king would be able to rescue the whole Universe with the aid of the Lord in that form of fish only.

The Myth of Fish Incarnation Analysis

Here, the nature of myth is mythical. Lord Vishnu as a guardian, king Vairasrta Manu as an ally, one small fish as a hero, Vasudeva or Lord Vishnu as guardians can be analyzed under Campbellian concept:

tasmatsyadhbya:striya: pujya:satam dewawannrai:|

Tasam rajan!prasaden dharyate wai jagattraim||21||(MP CCXIV 968.21)(my Roman transcription)

(People should, therefore, revere and worship chaste ladies. The words of the chaste ladies never go false; therefore, the people who are expecting their desires to be fulfilled should always revere such ladies.)

Myth of Savitri-Satyavana

In explaining the glory of chaste and virtuous ladies, the *Matsyapuranas* has inserted the story of Savitri and her chaste life towards the prosperity of her husband Satyavana. Savitri was born to Malati and king Sikala Alvapati. After knowing about the imminent death of Satyavana, Sikala Alvapati gave his daughter's hand to him as it was resolved by the king previously. After marriage Savitri had devotedly reserved her husband and her father-in-law and mother-in-law. When only four days left for Satyavana to die Savitri kept up a three night fast. On the fourth day when Satyavana went out for fetching fruits and flowers to the forest, Savitri also pursued him and in order to distract the mind she started asking her lord the names of the trees and flowers of the forest. After describing these, when Satyavana was about to stockpile or amass the firewood he suddenly felt not well and did rest his head on Savitri's lap. Then, that chaste lady noticed Dharmaraja, the God of Death coming there. She could see Satyavana lifeless and followed Dharmaraja. Dharmaraja, on the other hand, as seen by her was bound to give her husband and other boons. So, Thomas Stearns Eliot says that art never improves, but the material of art is never quite the same.

The Myth of Savitri- Satyavana Analysis

In this mythical text, Savitri has been presented as a hero, feminist rolewife. Satyavana as an ally, Dharmaraja or the god of death as a herald or a mentor etc. can be classified under Joseph Campbellian concept.

Overall, it is seen Brahma as guardian or a trickster, Satrupa or Savitri a feminist as a hero, Daksa as an ally or an anti-hero, Devi or Saraswati or daughter as a hero for female power, lord Brahma as a guardian or a mentor or degraded trickster etc. under the Campbellian concept of character

There exist so many examples of myths, archetypes which lead to the lustre or kudos or grandeur of female power, downfall of the god, sex, dynasty and (a) social activities. For

example, the lines from the *Matsyapurana* go like.

Upayeme sa wishwatma shatarupamaninditaam /sambhabhuwa taya

saradhamatikamaturu wibhu:/

Salajjaanchakame Dewa:KAmalodaramandire//43

Mahaastya:Putrobhawanamanu:(MP 1:43-44)

(My transcription in Roman)

(Brahma, fired with passion in her company, marked Satrupa and began to pass days in enjoyment inside a lotus. He enjoyed the company of Savitri for hundred years, and after a long time many was born to them) (43-44).

In one line, it is just like Electra Complex, an anti-sexual attraction between father figure and daughter figure advocated by Sigmund Freud. But, it has been a myth turned archetype here. It is all about the lusty Brahma that myth may represent Freudian Electro Complex, an anti-sexual attraction between the father figure and the daughter figure. Further the lines:

Upagamyabrawihachha: Prawipatyatham Dukhita:/Twamasya Jagato

Matajagatsaubhgaya Dewata//

Duhitritwangata Dewi Mamanugrahakamyaya/na Twaya

RahitakinchitBrhandesharacharam//(MP xiii:20-22)

(My Transcription in Roman)

Daksa became very sad and saluting, said:

("Devi! thou art the mother of the universe and the giver of happiness to all. Only through sheer kindness thou lookest birth as my daughter. None of the movables and immovable can thrive in the universe without thee, be pleased, do not forsake me, O pious one!")

It mentions the female power as it glorifies the first and foremost feminine power. Similarly,

these lines go -

Matsannidhu Tapa; KurwanPrapsyaseyogamuttamam/Ewamuktodabra widdachha:

keyukesumayadanaghe//

Tirthesu Cha Twam Drastabya Srotaya Kaishch Naamabhi:(MP xiii:23)

(My Transcription in Roman)

(Daksa then asked the Devi to tell him in which sacred places he would find her abode and under what epithets he should worship her in course of his penances).

It indicates the significance of the female power and the procedures. At the same time, invisible form of sex or desire has been manifest through this myth or archetype.

Tathapi lajjawanata: prajapatirabhuta Pura/Swasutopagamat Brahmas

Kusunayudham// (MP iv:11)

(My Transcription in Roman)

("In spite of all this, Lord Brahma felt ashamed for not being able to suppress his passion in presence of this Manasa son. He, therefore, got much vexed with the god of love and cursed him after the departure of His (manasa) son").

Discussing about the radical sex in the myth, these lines go -

Hearing that Tara at first held her peace out of shyness, but on being questioned repeatedly she said bashfully after a long silence that the child was born from the moon, hearing which the latter accepted him as his son and naming Buddha (Mercury) gave him a region below the Earth. (6-7)

Myth can represent anything as there is a reference to Lilavati, a prostitute -

Pura Leetawatee Naam weshya Shivaparayana/Taya Datschturdashyangukhe

Lawnachala:/

Hemwrichhadiwhi: Sardha yethawadhipurwakam //23//(MP xcii:23)

(My Transcription in Roman)

(Vasistha said: 'Sometime in the past, there was a public woman named Lilavati, which was denoted to Siva. She gave to her preceptor (guru), a mount of salt, along with the trees of gold and C, as prescribed in the rituals, on the fourteenth day of the bright fortnight).

All about the birth of Deva, Rakshes and Danab, these lines go-

Dewandropendrapjaddy: Sarwete ditija Mata:/Dite:Sakashalokastu Hiranya

Danawashcha Dano: Putra Gawascha Subhisuta:/Pachhinowinataputragaurudapra

Naga:Kedrasuta gneya:Shesaschanyeasipa Jantrawa:/

Trailokyanath Shakrantu Sarwamarganprabhum//23//(MP CXLVI 23-28)

(My Transcription in Roman)

(The Devas, Indra, Upendra etc. were born of Aditi and Diti gave birth to the demons Hiranyakasyapa etc. Danu be got the Danvas, Surabhi the cows, Vinata produced Garuda and others birds e.g. peacocks, etc. Kadru generated or engendered serpents like Sesa, etc., besides these other lower animals were given birth to by them.)

Similarly, the creation myth comes through these lines -

Ajaikpadahirbudhnya wirupachhoatha Raiwata://Hurshcha Bahurupashch

Trambakasch Sureshwor://29//

Etesam Maansantu trishlwadharinam//kotayashchturashiwistat/putraschachhaya

Mata://

Dichhu Sarwasu ye Rachha, Prakurawantiganeshwara:/putraputrasutarshchaite

Surabhi/(MP V 29-32)

(My Transcription in Roman)

(Vamadevas, i.e. Rudras, the creators of the immortals are eleven in number: viz.

Ajaikapada, Ahirbudhanya, Virupaksa, Raivata, Hara Bahurupa, Tryamvalea, Savitra, Jayanta, Pinaki, Aparajita the eleven Rudras were fabricated or concocted by the mind

of Brahma each clasping or clutching a trident in his hand. An account of their having created a race of immortals, numbering 84 crores has been given before. The Rudras pervade and protect the universe and have begotten many children from the womb of Surabhi.)

These myths are archetypal because they are related to the characters-eight or any one of the eight types. They are inherent in the unconscious mind of the people. They are the recurring character or nature in the person. The same thing has been presented in the analysis of the myth story or episode of *Matsya Purana*. These archetypes are important and due to their permanent presence in our psyche or nature also.

In conclusion, these examples can be taken as the major ones of myths and archetypes from the text, *Mytsya Purana*. Some key stories and episodes from the *Matsya Purana* and their types or character archetypes analysis have made us limpid or pellucid about the existence of the text in terms of myth or archetypes one.

Chapter IV

Conclusion

So, myths are traditional stories that often explain natural phenomena or cultural beliefs. Specific stories or narratives often containing archetypal elements such as hero, wise old mentor or trickster whereas archetypes are recurring symbols, characters, themes, or motifs found in myths and across literature and culture: underlying patterns or elements. Both myths and archetypes deeply rooted in human culture and psychology deal with universal themes, symbols and motifs resonating across different cultures and time periods such as the hero's journey, the battle between good and evil, and the quest for meaning and identity.

As per Gaurinath Sastri, the origin of the *Puranas* could be recorded to that time of intense religious rituals when Buddhism was gaining ground as a heinous enemy of Brahmanic culture. Myth is the collective cultural phenomenon that originates in multiplicity and it also entails or necessitates all mental abilities. A myth is the society's dream on which civilizations are grounded. The study of myth began in ancient history and it is first attested in 1830. Freud adjudges myths as the records of the past. Myths are not precise account of historical currencies but the distorted representations of these events. Central characters in myth are frequently exceptional humans, monstrous, and outright deities. Myths have undergone procedure or subpoena of mythic crystallization.

"Archetypes are elementary ideas, what could be called "ground" ideas. These ideas Jung spoke of as archetype of the unconscious. Archetype of the unconscious means it comes below and is biologically grounded" (Campbell et al, 60-61). Interpretations of myths consist of the allegorical theory, symbolic theory, nature myth and rationalistic theory in main.

A newly introduced generation of mythologists equipped with anthropology and ethnology criticized the theory of Max Mullar and his followers. Andrew Lang studied the Hindu myths and sought to interpret their meanings. He discusses the myths of Prajapati pursuing after his daughters and brackets or clamps the relation between the father and the

daughter. Lang objects to the nature based interpretations of myths.

Urbarshi and Punarawa in the *Matsya Purana*, myth of Skanda are highly noteworthy. The birth of Skanda involves the motifs like the idea of transfer distribution, astronomical factor, abandonment, the element of passion and desire. Similarly, Tripura Dahana myth is equally significant in the sense that the episode of the destruction of triple cities involves - (i) Cosmological element (ii) element of dismemberment (iii) element of death (iv) art of resuscitation (v) element of anger and desire or greed and infatuation (vi) element of Dharma (vii) element of pride.

T.S. Eliot says that art never improves but the material of art is never quite the same. *Matsya Purana* emphasizes myths that are two components the purpose of action and the agency of action. The motive of action includes either to pontificate or ethicize or to expound or explicate why and how key to ascertain group of men who are regarded as the actors in history and, thus, having a key role in myth making. Myth is inextricably wedded or coalesced the events of remote past.

Summing up, all four types of myths can be found in *Matsya Purana*. However, mythical type prevails most of all. Character archetypes are also of varieties as Campbell has categorized, for example, Manu as an ally, Vishnu as a guardian, Skanda as a hero Parvati as a guardian, Taraka as an anti-hero or a trickster, Soma as a trickster, Siva as a guardian or an anti-ally, Brahma as a guardian or a mentor, Tarak demon as a trickster, one small fish as a hero from *Matsya Purana*. So, *Matsya Purana* can be taken as the text of myths and archetypes or myth/ archetypes text rather than just a Hindu Puran. The story of Aditya and Samjana, myth of Indra, the story of Soma and Tara, Sukra-Indra myth, Tripura Dahana myth, from the Mahabharata the myth of the fish incarnation, and the myth of Savitri-Satyavana are predominant or overriding because they represent and justify the concept of the myth and the archetype.

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