Nation Reimagined in Amish Tripathi's *Immortals of Meluha,* *Scion of Ikshvaku* and *Sita: Warrior of Mithila*

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The concept of the nation is never concrete, but an abstract one. Its arbitrary nature makes it a debatable subject from time immemorial. To begin with a simple definition from the *Oxford English Dictionary*, a nation is "a large aggregate of communities and individuals united by factors such as common descent, language, culture, history, or occupation of the same territory, to form a distinct people". The term 'common' in this definition is highly problematic in a nation like India with immense cultural and linguistic diversities. It is impossible to ignore the uncertainty of fixing the factors that ensure homogeneity demanded by the concept of nation in the case of India. If religion is the criteria, the question becomes even more complicated paving the way for heated arguments and, even worse, bloodshed. Because of this problematic requirement of a monolithic nation identity, the question arises - is India a nation with any common factor that unifies it? Some of these common factors that unite India as a nation act as soft power which influences the culture of other countries as well. It is important to look at whether epics like the *Ramayana* and the *Mahabharata* become factors of nation-building and soft power development. Since there are umpteen numbers of retellings in popular culture nowadays, it is equally important to see if the retellings of these epics become flag bearers of socio-political reform or a deconstructive media strategy to question the existing norms of national integrity. If epics are inevitable in moulding a nation like India from which most of the Southeast Asian nations had adapted certain cultural factors for their cultural development, the retellings might also serve the same purpose, especially in the context of India's Look East Policy [1] and 30 years of India-ASEAN relations. The paper intends to discuss these aspects along with the analysis of the works of Amish Tripathi, especially, *The Immortals of Meluha, Scion of Ikshvaku*, and *Sita: Warrior of Mithila.*

Soft Power and its Implications

Several dictionaries[2] define soft power as an influential political tool comprising cultural factors, media, and diplomacy rather than hard military interventions and punitive economic factors. Power is used to influence or control the behaviour of people for the benefit of the one that exercises it. This notion of power is more or less appropriate to define hard power. On the other hand, soft power is about influencing the other and the self. According to H. H. S. Viswanathan, power is always relational in the field of international relations. It means that a nation investing in its soft power not only aspires to influence other countries but also earns cultural values from the same. He says, "the argument is that other states modify their preferences because of their favourable perception of you. They like your story and your narrative" (p. 129). This is the reason why epics of a nation are of timeless significance, and their retellings remain the best-selling popular literature, like the works of Amish Tripathi[3]. Thus, the development of Indian English literature as an effective soft power is a necessity, especially retellings of Indian epics.

Joseph S. Nye Jr. introduced the concept of soft power in his book *Bound to Lead: the Changing Nature of American Power* in 1990 to describe the potential of the United States to become the most powerful nation in the world. He developed and provided a clear definition of the term later in the book *Soft Power: The Means to Success in World Politics* in 2004. According to him, "it is the ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideals, and policies. When our policies are seen as legitimate in the eyes of others, our soft power

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is enhanced" (p. x). In addition, he lists three dimensions of power: coercion (military), influence (economic policies), and attraction (soft power). Each of these aspects requires equal consideration, and not isolated attention. One should not live in the fool's paradise that soft power alone would save the nation. T. V. Paul in the essay titled "Indian Soft Power in a Globalising World" explains it like this: "Soft power without hard power is a chimera, and they should not be seen in oppositional terms, especially for an aspiring global power" (p. 157). At least, India should not repeat the same mistake after Jawaharlal Nehru's take on the China issue that led to the Sino-Indian war in 1962. India's foreign and trade policies are reviewed and developed frequently. For example, on 16th September 2022, *The Economic Times* reported the launch of the national logistics policy by Prime Minister Narendra Modi aimed to enhance the industries within India and improve exports to foreign markets. The Scheme for Promotion of Academic and Research Collaboration (SPARC), which was implemented in August 2018, and envisioned to nourish Indian academia, was quite promising. All of these show that the Indian government is on the right track in using the three dimensions of power. But, it does not mean that everything it does is flawless. An ideal and perfect nation is a utopian idea. The only thing that works is striving to be the best, that is, the means matter more than the end. This also establishes the fact that soft power is not an end product, but a process. The retellings by Amish Tripathi convey this aspect.

Shashi Tharoor in an article titled "India as a Soft Power" anticipates the enhancement of Indian soft power for the overall growth of the nation. According to Tharoor, it is high time for India for a paradigmatic shift from hard power to soft power that would contribute to the nation's growing status as one of the most powerful global economies. The culture, political values, and foreign policies should go hand in hand to build India's soft power potential. He points out that the secular nature of India and its democratic spirit are factors contributing to the development of soft power. Both the government and non-governmental entities must work together to achieve the goal of soft power. According to Tharoor, "For India, this means giving attention, encouragement, and active support to the aspects and products of Indian society and culture that the world would find attractive, not in order directly to persuade others to support India, but rather to enhance our country's intangible standing in their eyes." (p. 335)

This summarises the necessity to utilize soft power in nation-building. The novels considered for this study show how narratives work as a prominent soft power

tool. It hints at the need to encourage writers like Amish Tripathi who actively writes about, and simultaneously criticizes, the nation and its policies through creative endeavours. The writers in the realm of Indian English literature, like any other artists across the world, strive to bring some changes through their writings. The fact that neocolonial fears are rampant while emphasising the need to promote the English language in India cannot be overlooked. However, as Tharoor rightly puts it "India's experience with Western consumer products has demonstrated conclusively that we can drink Coca-cola without becoming coca-colonised" (p. 338). T. V. Paul in his essay considers secularism, federalism, democracy, and multilingualism as the major contributions of Jawaharlal Nehru which equip India to build its soft power potential. With these values at the helm, it would be difficult to colonise the nation. The feeling of nationalism along with soft power acts as a shield to resist this.

The cultural values of a nation are best represented in its arts and literature. It is at the heart of Indian civilization to be inclusive because of which anything foreign has become easily indigenised like the genre 'novel' in literature. This broadmindedness gets reflected not only in the adoption of the genre but also in the literary adaptation from genre to genre, that is, the epic to the novel. Writers like Tripathi reimagine the already established characters and events from the epics to grab the attention of the public who are already familiar with them. This way, the reach of their writings increases. Nevertheless, literature working as propaganda cannot be ignored as it becomes counterproductive. Soft power is beyond propaganda. It should not be governed by any one-sided political agenda, nor should it be handed over to people as some prescriptions. People should have the feeling that they are represented in the writings. As H. H. S. Viswanathan says, a people-centric approach is the key, and the government should facilitate the process. Each reader should be able to identify with the events and characters. It should be remembered that the audience is not just Indian citizens, but foreign people as well. The narratives should be meticulously woven to attract the attention of the "culturally othered" people, who need to be "un-othered" through soft power. Indian diasporic writings have already grabbed international attention. Writers like Arundhati Roy, Rohinton Mistry, V. S. Naipaul, Salman Rushdie, etc. have proved their creative mettle before the world. The retellers of Indian epics and their writings should be encouraged to reach the global audience like these authors. This, along with effective hard power policies, would ensure the enhancement of India's prospect as a powerful global leader. Therefore, government support is an inevitable factor.

The Concept of Nation in the Retellings

The concept of nation in this article is analysed in close relation to the ideas of epics, the importance of the novel as a genre, and the necessity of retelling epics considering the political significance of myths propagated through epics. "Nation" is an abstract concept as defined by Benedict Anderson in *Imagined Communities*; "it is an imagined political community - and imagined as both inherently limited and sovereign" (6). This nature of nation - as 'an imagined community', is important when it comes to the significance of epics through which many myths are propagated. In a way, "nation and nationalism" connotes the "myth and religion" duo, considering Anderson's argument about nations. If the "imagined" nation invokes the feeling of nationalism, then myths and its different versions give rise to religion and religious sentiments. It is clear from Anderson's detailing of the terms he used that people agree upon certain factors to be considered as a nation. The differentiation and demarcation of nations happen in the minds of people who arrive at a consensus that they are united by several factors in which myths are of great significance. Epics are the medium through which myths are documented and propagated among people due to which they are of timeless significance.

Epics are narratives of elevated status that are based on the lives of heroes, divine and quasi-divine figures upon whose actions the fate of a particular community is dependent. Epics are inevitable in the social milieu of a nation, especially in India. They not only indicate the aesthetics of the literary realm but also have a greater political significance. The *Ramayana* and the *Mahabharata* are texts of timeless importance when it comes to the values they uphold. Epic is a rigid and closed genre with limited opportunities for interference concerning the generic conditions it must fulfil. Once the stories take the shape of novels, the genre becomes flexible and they accommodate varied interpretations and ensure a forward movement. Mikhail M Bakhtin in *The Dialogic Imagination: Four Essays* says that the only genre that provides scope for development is the novel. Epic and similar 'antique' genres are very rigid and any development on them would be limited - "[Epic] has developed its canon that operates in literature as an authentic historical force" (321). He goes on to explain that the novel had an existence outside the "high" literature during the Greek classical period, neoclassical period, etc., but now its importance is inevitable, especially with regards to exposing the inadequacy of literary theory which "works confidently and precisely with other genres that are finished and preserve their rigidity" (324). According to him, the novel as a genre promises a future compared to the ancient literature that upholds memory which "serves as the source and power for the creative impulse" (325). This establishes the importance to discuss the novel as the most significant genre today.

Partha Chatterjee in his *Nation and its Fragments* talks about a spiritual anticolonial nationalism in which the role of the nationalist is to preserve the sovereignty of the spiritual realm and re-fashion it to fit into the needs of changing times. In his view:

...anticolonial nationalism creates its domain of sovereignty within colonial society well before it begins its political battle with the imperial power. It does this by dividing the world of social institutions and practices into two domains: the material and the spiritual. The material is the domain of the "outside", of the economy and statecraft, of science and technology...the spiritual, on the other hand, is the "inner" domain bearing the "essential" marks of cultural identity. The greater one's success in imitating Western skills in the material domain, therefore, the greater the need to preserve the distinctness of one's preserved culture. (p. 6)

The process of retelling myths or mythopoesis[4] through the intergeneric adaptation from epic to the novel can be considered as an attempt to re-fashioning the spiritual realm to fit the needs of the time. Thus, the modern retellers take up this task as Joseph Campbell anticipates in *The Power of Myth* that poets and storytellers are like shamans who guide common people to the spiritual realm to realise the inner meaning of their lives. But in the political context, the journey is towards building a nation. Here, the "outside" is the hard power, and the "inside" is the soft power. The retellings considered here, that is, *Scion of Ikshvaku, Sita: Warrior of Mithila,* and *The Immortals of Meluha* uphold such a notion of nation.

The three novels and their narrative strategies contribute to the enhancement of Indian soft power, as they critique the notion of a nation that has to be reimagined in a way to make India a global power. The hyperlink narrative style by Amish Tripathi is relevant in the dissemination of the ideas discussed in the novel. Tripathi was inspired by this concept from the area of cinema. It is a form of narrative in which several seemingly separate events and characters come together later under one theme or plot. Tripathi's *Ramachandra Series* began with the story of Rama in *Scion of Ikshvaku* published in 2015. Then, he published *Sita: Warrior of Mithila* and *Raavan: Enemy of Aryavarta* in 2017 and 2019, respectively. The fourth instalment in this five-book series called *War of Lanka* is scheduled to release in October 2022. Considering the narrative time, the order should have been *Raavan, Scion, Sita,* and *War.*[5] This shuffled publication is the feature of hyperlinks or multilinear narratives. It is a market strategy to make the readers wait for the arrival of the final book. However, it is a potential method to build soft power because the reach of the texts is immense, because

the sale of Tripathi's books has crossed five million, and has been translated into twenty languages.

The reason for considering these three novels is that the hero or heroine in these texts does not pose as a supernatural or a superhuman being, but their deeds elevate them to the status of a divine being with basic human qualities. This is an effective narrative strategy to make people identify with the characters because removing the divinity of the epic characters diminishes the God/human binary and the hierarchy. Though there are references to incarnations, they are explained rationally as a case of inheritance. For instance, Sita in *Sita: Warrior of Mithila* is considered as the next Vishnu who has to go through several hurdles before being christened as the Vishnu. The notion of nation in these retellings by Amish Tripathi is discussed from the perspectives of Ram, Sita, and Shiva. The politics of retellings is evident in these texts because there are drastic differences from the 'original' epic. For instance, Hanuman is portrayed as the leader of the tribe Vayuputras (fictional) who is older than Sita and teaches her archery. There are new characters introduced like Roshni (a physician in Ayodhya), Radhika (Sita's friend and Bharat's lover), Samichi (commander in chief of Mithila), etc. who are important in the movement of the plot, even though they are not present in the 'original' epics. These characters directly or indirectly influence the major characters, that is, Sita and Ram to be prominent national leaders. The three different places discussed in these texts namely Ayodhya, Mithila, and Meluha are epitomes of good governance and noble leadership qualified to be called 'ideal states' due to which these retellings have to be discussed to develop and understand the concept of nation.

Ayodhya, Mithila and Meluha

Scion of Ikshvaku is the story of Ram from his birth to his exile in the forest. The plot revolves around Ram's deeds as a prospective national leader who gains nobility through experiences rather than by his royal birth and the divine status attributed to him. In this text, Ram is not the favourite son of Dasharath in the beginning but becomes one after he proves to be a mighty warrior. As a deviation from the 'original' epic, Ram is not the Vishnu here, but Sita. Even though Vasistha plans Ram as the next Vishnu in the text *Scion of Ikshvaku*, Sita's Vishnu hood is revealed towards the end and developed fully in *Sita: Warrior of Mithila*. However, his concept of nationhood and the role of a leader in moulding it are relevant.

The text has debates between the brothers, especially between Ram and Bharat, who have different opinions regarding laws and governance. For example, there is an instance in the text in which Bharat questions Ram about

his non-violent means of punishment for criminals in the context of the rape of Roshni, Manthara's daughter (a fictional recreation of the Delhi rape issue). Unlike the obedient Bharat in the 'original' epic, Bharat in this text rages against Ram for not granting the deserved punishment to the juvenile Dhenuka who was the cruellest culprit in the incident. Metaphorically, Bharat stands for the people of India ('Bhaarat' means India in Hindi) who desire instant and severe punishments for crimes like rape. This indicates the necessity of dialogue between the state and its citizens in matters of national importance to ensure transparent governance. Only then can the idea of soft power become a reality. However, blind acceptance of people's emotions is not good governance. Condescending to people's sentiments would be counterproductive for the hard power and soft power balance necessary for a nation's growth. This is the reason why Rama becomes a good leader in the text.

Bharat and Ram have similar debates about various subjects like kingship, civilization, and freedom. If Ram is idealistic, then Bharat is emotional. Ram advocates strong adherence to laws and goes against granting immense freedom, if not absolute, to people in a civilised society. But Bharat's stance is different regarding ideas of civilization:

We are a civilization in an advanced state of decay. We're the most hypocritical people on earth. We criticise corruption in others but are blind to our dishonesty. We hate others who do wrong and commit crimes, blithely ignoring our misdeeds, big and small. We vehemently blame Ravan for all our ills, refusing to acknowledge that we created the mess we find ourselves in. (p. 73)

This is one of the instances in the text where several problems of a nation are put forth. At this point, the authors critique the nation through their characters. This is an important aspect in developing soft power, that is, timely and healthy criticism. Metaphorically, Ravan as an enemy can be assumed to have two dimensions: he symbolises either a threat to the nation in the form of invasions, or the enemy within the nation like corruption and injustice. Since myths contain symbols of prolonged and timeless significance across the world, similar metaphors are abundant in the texts. Another example is Manthara. Unlike in the traditional stories, Manthara in Tripathi's texts is a rich merchant who influences Kaikeyi with her money to ask Bharat to kill Dhenuka. Manthara can be considered a symbol of oligarchy in which the government is run by the wealthy. Considering the course of events that happened in Ayodhya, Manthara is responsible for the banishment of Ram or the ideal leader, and the ensuing misfortunes. Along with her, Kaikeyi becomes the symbol of nepotism who favours her son

Bharat over Ram, that is, power replaces propriety. As a result, true democracy is at stake and it is preordained to be redeemed by Sita, who is the next Vishnu as described in detail in *Sita: Warrior of Mithila.*

Sita in the text *Sita: Warrior of Mithila* is a noble leader and a warrior, unlike the traditional stories that consider her the epitome of femininity and subservience. She is the prime minister of Mithila who develops the country to ensure harmony. When Ram and Lakshman arrive at Mithila with Vishwamithra, they are struck by the well-organised and harmonious state of the country. It is interesting to note that when Ayodhya's state of affairs is problematized by women, the state of affairs in Mithila is redeemed and well managed by women like Sita and Sunaina (Sita's mother). Sita wishes to marry Ram to include him in the Vishnu mission, that is, a symbolic androgynous relationship. Thus, it can be inferred that Mithila acts as a foil for Ayodhya concerning governance and leadership. Sita's journey covering the entire Indian landscape with Vishwamitra indicates the necessity of a true leader to understand the condition of his or her nation to bring in developments. She heads to the holy land of 'ParashuRamEshvara' where she sees a statue of Shiva holding the hands of Mohini, instead of Parvati. This image can be taken as an attempt to foreground the idea of gender equality through the respectable position given to Mohini who is a female Vishnu, that is, a man changed into a woman. It is noteworthy that Sita and Vishwamitra embark on a journey to see the temples, cultural events happening there and exploring the landscape. This signifies the necessity of a leader to know a nation's soft power potential.

Janaka, the King of Mithila, is portrayed in the novel as a reserved person interested only in reading and debating. Sita and her mother Sunaina are in charge of the kingdom because of his "strange" interest in a king. This dichotomy of the ruling queen and the retired king can be read as the hard power/soft power dichotomy. It is the difficulty in striking the balance between the two that makes king Janaka a sidelined character here. This way, Mithila in the novel has been looked down in a derogatory way as a "female ruled kingdom" because of which Ravana and his army plans to "easily" capture Sita.

Sita and Vishwamitra's conversations regarding caste systems are relevant as both of them agreed that the existing caste system must be eradicated to build a new norm that would resist any social evils in the form of inequality and injustice:

[The caste system] corroded the vitals of India. In the past, one's caste was determined by one's attributes, qualities, and deeds. It had been flexible. But over time, familial love distorted the foundations of this concept. Parents began to ensure that their children remained in the same caste as them. Also, an arbitrary

hierarchy was accorded to the castes, based on a group's financial and political influence. Some castes became 'higher', others 'lower'. Gradually, the caste system became rigid and birth-based. (p. 164)

This reminds one of B. R. Ambedkar's one of the major arguments in the text *Annihilation of Caste* that the best way to destroy caste is to destroy the religious notion upon which the castes are built. Sita decides to build a new nation with a different approach to caste along with other social reforms in Meluha which both Ram and Sita built together.

Meluha is the ideal state based on the ideals of Ram who preferred a civilization based on 'Truth, Duty and Honour' as opposed to the 'Passion, Beauty and Freedom' trio. In one of the conversations between Ram and Vasishta in the text *Scion of Ikshvaku*, they discuss the pros and cons of both types of civilization. They talk about feminine and masculine ways of life similar to the Dionysian and Apollonian dichotomy in Friedrich Nietzsche's *The Birth of Tragedy from the Spirit of Music*. In *Scion of Ikshvaku*, Vasishta says that:

...the feminine way of life - of freedom, passion, and beauty… is compassionate, creative, and especially nurturing towards the weak. But as feminine civilizations decline they tend to become corrupt, irresponsible, and decadent...The masculine way of life is defined by truth, duty, and honour. At its peak, masculine civilizations are efficient, just, and egalitarian. But as they decline, they become fanatical, rigid, and especially harsh towards the weak. (p. 85)

In *The Immortals of Meluha*, the way of life is masculine or that of the Suryavanshis, the clan of Ram. It is at stake which is preordained to be saved by Shiva. He symbolizes the military power of a nation as he rages war against the Chandravanshis who created havoc in Meluha by bombing Mandar, the scientific hub. The decline of the masculine way of life is indicated by the treatment of Sati who is a Vikarma, that is, an untouchable who is denied any pleasures in life. Shiva decides to marry her to absolve her from the unjust practice of untouchability thereby marking the shift towards a feminine way of life.

In conclusion, it can be inferred that the process of nation-building begins with Ayodhya inspired by Mithila which culminates in Meluha. The constant shift from the masculine to the feminine way of life indicates the necessity to maintain the balance between hard power and soft power. This trajectory of a new nation formation is a model to rethink the existing conditions of a nation like India whose epic tradition and religious philosophies, or the soft powers, have influenced the culture of Southeast Asian nations. The potential of these texts as soft power and the relevance of authors like Amish Tripathi are hence established. The Indian academia should consider

these texts as part of their curricula to promote proper interpretation and studies on them. As a result, Indian literature would become one of the most influential soft powers of the nation, like the importance of Indian epics which has spread across the cultural map of Southeast Asia.

Conclusion

Some narratives say India's influence gave rise to the history of Southeast Asian nations with its contribution to Hinduism and Buddhism. It is said that the traders and travellers from India brought Hinduism to Cambodia. The stirred social ambience in the northern part of India in the form of several invasions and conquests forced the people of the southern part to go on trade towards the southeastern side of the world, thereby propagating Indian culture there. Later, it was replaced by Buddhism which is again an Indian contribution. There are multiple versions of the Hindu epics, the *Ramayana* and the *Mahabharata* and their impact is immense. For instance, the popularity of the *Ramayana* in Indonesia which is the largest Muslim country in the world shows the enduring cultural legacy of the nation. There is a city called Yogyakarta in Indonesia which is the transliteration of Ayodhya. In Laos, the story of *Phra Ram* is their national epic. Here, Ram is considered the previous incarnation of Gautama Buddha who is synonymous with moral leadership and *dharma.* In Thailand, there is a tradition of calling each king of the Chakri dynasty a Rama with ordinal numbers. *Ramakein* is their national epic. Similarly, the *Mahabharata* has influenced the cultural practices of Southeast Asia. For example, the Wayang Kulit performances (a shadow puppet show) use many subjects from the epic. These performances were used to propagate Indian ideas and Hindu religion during the 7-14th century. In Singapore, a group called Bhaskar's Arts Academy Kathakali Troupe performs Kathakali based on various substories from the *Mahabharata*. Hence, it is clear that Indian culture and religions are inevitable aspects of Southeast Asian culture and society.

Dipanjan Roy Chaudhury in an article in *The Economic Times* calls the epic *Ramayana* a soft power tool in the Union Government's Look East Policy. From all these, it is clear that both epics are of great socio-political significance. As a result, the retellings of these epics are narratives that uphold and preserve the values of the 'original' epic hinting explicitly and implicitly at the possible developments and changes needed in the imagining of India as a nation which has a pivotal role to play in its international relations, especially the Southeast nations.

The retellers not only glorify epics but also critique them through their novels. This is necessary because only constant criticism and subsequent improvements ensure quality. In addition, the popularity and potential of Indian epics will be increased in the global market. India should enhance its global position by developing its soft power, mainly focusing on Indian English literature. Utilising the status of English as a *lingua franca* helps India in the realm of literature. In addition, translating Indian regional literature into other foreign languages needs to be promoted. Tying up with foreign publishing houses meets this purpose. The government should consider investing a fair share of the budget to promote research in this area, so that Indian academia would become the most sought-after hub of knowledge. However, a patronising attitude is counterproductive. Epics, myths, and their retellings as soft powers should not only influence neighbouring countries but also enhance Indian culture. Certain fringe groups in every religion hold on to extremist religious ideals antagonistic to creative and imaginative endeavours. This is an obstacle to the development of soft power. It is the responsibility of the government to check the illegal and violent interventions from those fractions. It is the fundamental duty of a citizen to think scientifically and be rational and sceptical in his/her life. The elements of Indian epics are not things of the past. They are very much our present and future. The retellers point to this aspect through their writings.

Notes

1. India's Look East Policy is "an effort being made by the Indian government to cultivate and strengthen economic and strategic relations with the nations of Southeast Asia in order to solidify its standing as a regional power" (Goldberg 2017, thoughtco.com). It was initiated by the former Prime Minister of India P. V. Narasimha Rao in 1991.
2. This notion of soft power is developed using entries from several online dictionaries like *Oxford English Dictionary*, *Collin's Dictionary* and *Macmillan Dictionary*.
3. Amish Tripathi's *Shiva Trilogy* is said to have collectively sold 2.5 million copies making it one of the fastest-selling books in the history of Indian publishing, according to *The Economic Times* dated 2nd July 2015.
4. According to Chris Baldick in the *Oxford Concise Dictionary of Literary Terms*, mythopoesis is "the making of myths, either collectively in the folklore and religion of a given (usually pre-literate) culture, or individually by a writer who elaborates a personal system of spiritual principles as in the writings of William Blake. The term is often used in a loose sense to describe any kind of writing that either draws upon older myths or resembles myths in subject-matter or imaginative scope" (164).
5. Used the first word of the texts only for convenience.

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