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**A Graphical Retelling : An Assesment of Draupadi: The Fire - born Princess**

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DOI- 10.5281/zenodo.7430864

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**Abstract**

The graphic – novel Draupadi: The Fire Born Princess written by Saraswati Nagpal alteration of the Indian epic poem Mahabharata focuses the vital events of the myth. A peculiar prediction reverberate , and the charming beautiful princess Draupadi arises from the sacred fire in Panchala. But destiny, twist unusual events and Draupadi finds herself married to five men Arjuna and his four Pandava brothers. Draupadi is the most eminent female character in the Mahabharata. She is depicted as a woman of charming beauty with a and blazing personality. It is Draupadi who persuades her husbands, the Pandava brothers, to avenge her mortification by their cousins, the Kauravas, which guide to the massive war of the Mahabharata. Its author is traditionally said to be the great sage, Vyasa. At its core, it tells the story of the Pandava brothers and their struggle against the Kauravas. Not only are they deprived of their kingdom, they are also forced to wander for thirteen years after bitter humiliation at the hands of the Kauravas. All this culminates in the Kurukshetra war that lasts eighteen days. Draupadi's and Krishna's friendship has a special role in the Mahabharata. Krishna is said to be an *avatar*, or incarnation, of the Hindu god Vishnu. Throughout the story of the Mahabharata, he advises the Pandavas on various matters at times of peace and war. He is aware of the inevitability of the outcome of the Mahabharata war, and he guides the Pandavas and Draupadi as they play their roles in vanquishing evil. Legend has it that during a festival, Krishna cut his little finger trying to break sugarcane. When Draupadi saw drops of blood dripping from Krishna's finger, she hurriedly tore a piece of cloth wrapped around his finger. When Dushasana attempted to disrobe Draupadi after her eldest husband Yudhishtira lost her in a game of dice, she called out to Krishna for help, and he kept his word of honour. The story's opening is extremely obliging in controlling the roles of various characters, particularly as the epic poem introduces many players at once. As the flaming princess Draupadi's awful fate begins to unfold, she goes from elevated queen with five warrior husbands to a poor servant girl. Evil waits around every corner and a awful war emerge overhead.

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**Keywords:** captivating beauty, unusual events, strong, fiery

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**Introduction**

A graphic novel is a book made up of comics content. The word “novel” normally mention to long fictional works , the term “graphic novel” is pleased in general and involve fiction, non – fiction, assembled work. It is at least in the United States, normally well defined from the term “ comic book”, which is generally used for comics publication and trade paperbacks.

Comics are a intimate and indefinite form of popular culture within India and throughout the diaspora.

This dark beauty was no common woman. Countless controversies. Uncountable judgement. Limitless wars of words. One name importunate.

Draupadi procure in Hindu mythology within one of the greatest cask number of

all times, The Mahabharata. She was one of the most illustrious and enormously eroticizing female characters within the Hindu religion.

The heroine Draupadi had many names: she was called Draupadi from her father's family; Krishnaa the dusky princess, Yajnaseni – born of sacrificial fire, Parshati from her grandfather side, panchali from her country; Sarindhiri, the maid servant of the queen Vitara, Panchami (having five husbands) and Nitayauvani, (the every young). In the epic Mahabharata she has not been celebrated in the same way as her counterpart Sita in the Ramayana.

This magical age called Dwapara Yuga, story has been narrated by Saraswati Nagpal, in the graphical novel *Draupadi The Fire Born Princess* (2012)

Here sits the great storyteller Maharishi Vyasa. The story he writes unfolded in Bhaaratvarsha, a land blessed by the gods. (1) The Mahabharata is where Draupadi's history begins.....A history that is dynamically on the sands of time, as in Hindu mythology, few woman exceptional as remarkably as the character of Draupadi, the wife of the five Pandava princes in the Mahabharata. The Mahabharata is looked upon as an ithiasa, dharmasastra, arthasastra, karnasastra, nitisastra, and moksastra. It is a story of a family fight between two sets of cousins, the Kauravas and the Pandavas. Draupadi, who is won in a tournament by Arjun is put in a polyandrous difficulty due to the unintentional words of Kunti, the mother of the Pandavas . Yudhisthir loses Draupadi in a gamble and it is followed by the strip of Draupadi in the court. The Pandavas are sent in an exile for twelve years and they live a life of entitlement in the court of Virat for one year. As the Kauravas do not privilege their agreement the great "Kurukshetra" war ensues. The Pandavas emerge victoriously but their victory does not make them completely happy as they lose all their loved ones in the battle.

#### **The most remarkable calibre of Draupadi are –**

Draupadi is no ordinary woman. She is inborn out of the atoning shrine carryout

by her father, Drupad. The sacrificial fire happened because Drupad wanted his son or daughter to take revenge from Dronacharya (Guru) for the insult he had faced once. After her birth, by the elders, she has been claimed as the only woman to preserving dharma. The grief follows her path throughout while she was doing her part in any manner possible to preserve dharma. She has come out to be the most attractive and delightful lady. Her features have made anyone fall for her. She smells like a lotus. She is a self-assured woman who speaks her heart. She is an unparalleled woman who was born without childhood for the only motive of saving dharma.

Right from the moment of her birth, when she emerges out of the flames of the sacrificial fire, the voices told her father, King Drupad, which is stated in *The Palace of Illusion* "take good care of her, for she will change the course of history."

(Divakaruni, 5)

She is the central known scholarly lady of our History. She was the scholarly associate to Krishna. The man who gave the Karma Hypothesis and Geeta to the world additionally gave Draupadi the statue of a scholarly equivalent. She is the Principal known lady to have had a Venturesome Nature – acted as a Beautician to another Ruler, amid Agyatvaas , to hold over troublesome circumstances. She joined her spouses in utilizing her aptitudes and information as opposed to sitting at home and crippling - a genuine Ardhangani, remained by her husbands even in times affliction and help them over come there hardship.

#### **Breaking Free From Standardize**

Draupadi, devise out of flame, was the notable reason for Mahabharata. When ladies were experiencing the Sita disorder, Draupadi was the main lady to have had lean-to the picture of the 'abla nari' and had stood up and battled for her rights and integrity. In this way, here are a doublets of things which put forward that she is 'The Perfect Good example' for the ladies of today: She broke protocol: She was offered to five men.

Draupadi was never the class who would easily pardon and forget. Of course, she also had a lot of forbearance, as she had put up with many deprivations while in the woodland. She had not emitted a word of objection when Kunti had inadvertently asked all her sons to share her companionship among them. At Yudhishtira's instruction, she had silently married all the brothers although this method of marriage was not at all frequent at her time. Devakaruni in her novel *The Palace of Illusion* rewrites it in the words, "But as always, whatever you brought should be shared equally amongst all my sons" (92)

She battled for her rights: Battled with her dad who lessen to concede her as little girl, and later the world named her as a "Vaishya" in light of the fact that she had yanked 5 men. She with stand for her brilliance.

Saraswati Nagpal's Draupadi believes that none can be put to shame without his/her assent. When Draupadi is dragged to the assembly hall in a single cloth by Dussasan during her menstrual period, no one helps her. Her view is that it is the people who violate the boundary of decency have to be ashamed and not her. Her heart is broken and she experiences utmost pain, when none of her husbands intervenes to stop Dussasan. It is Lord Krishna who answers her prayer and saves her from being humiliated by covering her with endless length of sarees. Though her husbands fail in their duty, she never fails from her duty as a wife. She follows her husbands to the forest and extends her support even in their lean period.

Draupadi too as the wife of the five Pandavas, occupies a inhabited place and is examined an unusually brawny woman and perfect wife. She has full faith in her husbands and brings upon the great war of the *Mahabharata* for the sake of her entitlement, as she pledge revenge for the strip, when she is plundered in an open court. Draupadi acts as the single force who takes the action to a bloody battlefield and that too for justice and righteousness. She wins but encounters losses— her five sons, her father and her two brothers in

the war. Throughout her life, she suffers fury and humiliation, intense pain and grief, but her unmatched strength is in her final act, where she wholeheartedly forgives Ashwathama, the killer of her sons and her brothers, showcasing a wide range and scale of strong emotions and grace a woman is capable of. She rises high above all, constantly battling for her rights and prides till the very end that makes her exceptional.

### **Draupadi: War Of Equity And Intransigence**

Despite that Draupadi had to go through shameless situations. When she felt that she is at the clemency of the men in the *sabha* (court) and seeing that her husbands were not going to rescue her. She calls on Krishna to arbitrate. By calling up Krishna, Draupadi put her effort what could be called war of equity. She promised that she will not tie her hair until she has decorated it with the blood of Dushasana and this reflects her huge ability and will power of mind. Despite being cornered Draupadi defies the odds by contradicting Dushasana the joy of embarrassing her. Her pledge depict her as not only dominant but as a woman pervade with retribution as well as protection. The indignity is the poor of its kind but she does not expletive the men who are engrossed in seeing her with nothing on dressed body. She cry out Krishna to save her. This is an gripping mangle of events because Krishna comes to save her and her glory and nobility is reinstate. The idea of women as feeble and impotent is challenged throughout the text of Draupadi because her 'promise reveal the concealed and undiscovered capability of formation and demolition owneded by a woman. Despite all her embarrassment Draupadi seemed a winner because "she has her own determination, her own resolution, her own dimensions, and most of all her own reality."

It was not just Draupadi's beauty that won her applaud. It was her capacity to stable her enchantress with the sensible attribute of a wife that acquired her loyalty and fondness everywhere she went. Draupadi revealed as much agility in the arts of

being a woman, and everything related with womanhood, as she was accomplished in beauty. Her prompt and judgement were prestigious and beared by her family due to her vast understanding of many subjects. Unlike many women in her era, Draupadi's father, Draupada, allowed Draupadi to be educated.

However Draupadi's dim essence, did not provide her yielding or gentle. She was the only known woman to have, publicly offended the Kuru elders and her husbands, amazingly for her time. What is frightening of the teachings of the Kings? Draupadi's question reverberate in the ears of the honour in the convention. Her words are not just a entreaty of a embarrassed and incapable woman, but also a dare to the understanding of equitable and erroneous of the kings. At her cadence and environment, it was a step incredible for a woman. Draupadi's exploration is not an outmoded questioning of a oppressed, virtuous queen whose integrity has been put on assisted.

She also declined the third blessing put forward to her by Dhritarashtra as tranquility-contribution with extraordinary nobility and self-esteem. Her husbands release and in custody of their equipments with the first two blessings, she did not require a third one. Her only desire now rested in the fulfilment of her vow for vengeance and the beginning of an inappeasable wish for fairness that is only put out upon her foe blood flowing through her hair.

After the occasion at the court of the Kurus, Draupadi come out as a much more dynamic nature and this is seen in the interchange with her husbands. The result of the gambling match was that the Pandavas, with Draupadi went into exile for twelve years, and were to dwell quite incognito during another year. They were at freedom to go back after fortunately accomplishing the time span of thirteen years.

Draupadi's revenge was slaked when twelve years of exile were passed in the jungle, in the course of this period the king of Sindhu, Jayadratha, befalled the Pandavas while they were out stalikng and

tried to convince Draupadi to slip away with him. Physically assaulted by him, Draupadi called out for vengeance. Bhim kicked and beaten him till he was senseless.

In the thirteenth year, in which her husbands and she were to live undiscovered, they set foot in the helping hand of the king of Virata, and she without admitting any link with them, became a holding back house-maid to the monarch.

Draupadi's beauty enchanted Keechaka and it has been described by Saraswati Nagpal in her graphical novel *Draupadi The Fire Born Princess* (2012)

Sweet damsel, I am enchanted by your beauty. If you are a goddess, in my sister's garden? This woman is too lovely to be left alone. I must have her as my companion.(71)

She lived a silent life for a span, but her enchantress exhilarated the suffering of Kichaka, the queen's brother. The queen provided her no shielding, and was reprovved for her protestation and ill temper by Yudhishtira. Angered and shamed, she pleased to Bhima, grumbling of her unskilled scene, of the offended she had been put through to and of the abandonment of her husband. Bhima hit up the luckless Keechaka but was found out, and Draupadi was damned to be blazed on the burial heap of Keechaka. Then Bhima impersonate himself and pull apart up a tree for a club, went to her save. He let go Draupadi and they go back to the city by contrasting ways.

Draupadi was in the camp with her five sons, one by each husband. With these five sons, she was present on the eighteenth and last night of the great conflict, while her triumphant husbands were in the camp of the conquered enemy.

There was a bit of revenge nature in the way he killed and tried to take revenge. This bit of revenge was described by *Draupadi The Fire Born Princess* (2012)

Aswathaman, with two fellow, set foot in the base of the Pandavas, cut down these five teens, and all those who they came across on their way. Draupadi pleased to

Bhima and called for revenge upon Aswatthaman.

Thirsting for retribution, in the dead of night, Ashwatthama throw oneself into the tent where Dhrishtadyumna slept.

Those Pandavas think they can get away with victory? I will show them. I will do what the entire Kaurava army could not.

Draupadi's boldness is what sets her apart from other women in the epics. She was widely recognized for this aggressive attitude and her enemies were wary of her power. She was not a dumb follower of her husbands.

### Conclusion

Draupadi was not invincible, she was greatly affected by conflict and would become emotional. It is Draupadi's ability to overcome adversity in a venerable manner that sets her apart from other women. Throughout the epic the true character of Draupadi emanates, displaying her individuality, strength, and unyielding determination for both justice and vengeance. Through these characteristics the figure of Draupadi has come to be a symbol of empowerment for women and has gained the worship of many followers. Draupadi is not only an empowering character, but she was a devoted wife, chaste, religious minded and adhering to duty and thus a remarkable role model for Hindu women. She was far ahead of her time, often found commanding her husbands to do her bidding. She has presented herself true power as a woman by her ability to use her position with responsibility and insight.

If the *Mahabharata* is a complicated work of great detestation and impassioned love, ruthless bloodshed and noble thoughts, awe –inspiring courage and cowardice, beauty and gentleness, victory and defeat, then Draupadi is its shining jewel, casting the shadow of her towering personality over the epic poem and the all destroying war it vividly describes, and thereby, sowing the earliest seeds of the fight of a woman for her rights....What we deem feminism today. The Indian woman portrays many covers of character. She is competent of communicating the deep affection and fondness of Sita, while also

exiting into an hostile, vengeance-seeking organization like Draupadi. Draupadi revealed her own tender and inner side when she excuses Ashwathama towards the end of the war.

Each Indian woman has a little bit of Draupadi in her. It doesn't bother what bearing or damage she has to go through in her life; she is able of crooking to her situation, eventually appearing conquering. Though she remains surrender in a society that is still largely patriarchal, she convey on to fight and hold on to her virtue, accomplishing victory and vanquishing the respect and recognition of all those around. In the present time, things are only getting worse, what with global terrorism, agitation and conflict in almost all countries of the world. In such a circumstance, one would in all probability have to resort to serious estimate to check the surviving violence. Peaceful means may not automatically work for this specific time period. In this context, a woman would have to be more like Draupadi in order to live and survive a fruitful life.

The novels *The Palace of Illusions*, seek to provoke thought, to inspire, to expand one's mind and realise one's potential. The authors point out the fallacies of human nature and trace the faculties of human mind as well to give a sort of life-lesson through the mythological retellings.

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