

The Shiva Trilogy by Amish Tripathi: A Critical Study and its Importance for Indian Literature

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Abstract: *Myth has been investigated and analysed. Occasionally, philosophers and critics have attempted to define myth within the political, social, and cultural contexts. The symbolic significance of specific mythic patterns and topoi is emphasised by Northrop Frye. Eventually, the metaphorical poetic speech that represents myth gives rise to the storyline or narrative. Given this perspective, modern mythological novels bear a striking resemblance to Aristotle's mythos, narrative, or plot—the moving formal cause, or what Aristotle referred to as the work's "soul," which absorbs all features in order to realise its oneness.*

Keywords: Shiva Trilogy.

I. INTRODUCTION

Myth has been investigated and analysed. Occasionally, philosophers and critics have attempted to define myth within the political, social, and cultural contexts. The symbolic significance of specific mythic patterns and topoi is emphasised by Northrop Frye. Eventually, the metaphorical poetic speech that represents myth gives rise to the storyline or narrative. Given this perspective, modern mythological novels bear a striking resemblance to Aristotle's mythos, narrative, or plot—the moving formal cause, or what Aristotle referred to as the work's "soul," which absorbs all features in order to realise its oneness. Aside from that, Frye de mythology states in his 1957 Anatomy of Criticism that literature "creates an autonomous world that gives us an imaginative perspective on the real one." According to Claude Levi-Strauss, myths serve as the fundamental elements or overarching conceptual frameworks of the collective human experience. In *The Raw and the Cooked* (1970), Levi-Strauss makes the unmistakable claim that myth functions in men's minds without their conscious awareness, rather than men thinking in terms of myth.

The writers have employed myths as a powerful technique to highlight some important discussions in modern India. Authors have discovered a fresh method to address and convey a wide range of topics through myth stories, including casteism, poverty, men-women relationships, economic disparities, social injustice, the disappearance of cultural rituals, the perils of non-secularism, politics, illnesses, and riots in public spaces. They are linguistic depictions of societal issues that skillfully examine how Indian mythology could be used to prescribe social relations. The use of myth in the books of well-known Indian English writers, such as R K Narayan, Mulk Raj Anand, Raja Rao, and others, is briefly reviewed and then expanded upon. Other writers from the modern era, such as Shashi Deshpande, Shashi Tharoor, Salman Rushdie, and others, also employ myth. The chapter offers the chronological summary of the ways in which myths have been employed as a significant instrument in Indian English literature to highlight the problems and difficulties stated above. The chapter concludes with a discussion of the research's history and justification, including a brief description of the study's goals and methodology.

A big part of man's daily existence is myth, which manifests itself in rituals, dreams, conventions, religious beliefs, etc. It has different facets for different purposes, and to the perceiver who adopts or alters it, consciously or unconsciously, each facet seems distinct and realistic. Myth rules and moulds not only the mind of the person but also the entirety of the cultural element of the populace. Amish Tripathi has written retellings of the original Indian myths in his works. The way the author presents the narrative does not change the original's beliefs or religion, but it does provide a chance to review the Shiva myths from many angles. The Immortals of Meluha, The Secret of Nagas, and The Oath of the Vayuputras are the three works that make up the Shiva Trilogy. It talks about the well-known Indian God Lord Shiva, who is revered as the slayer of evil. Mahdev has been reincarnated by Tripathi as a physical human being. In his

portrayal of God Shiva, he presents him as a worshipped man who achieves immortality via his deeds rather than his name. Tripathi asserts that Shiva can only become Mahadev, the All-Powerful, by his own actions.

Shiva is regarded as a God of paradoxes in Indian mythology. He is worshipped as the God of Gods despite being an ascetic who dances in a funeral yard, wears tiger skin, covers himself in ash and consumes marijuana. He is revered as both Rudra, the fearless warrior, and Bholenath, the personification of innocence. In addition, he is centred on his role as the author of the Vedas. Although he is an ascetic, the phallic symbol of the Linga represents his sensual love. Despite being the creator of Adi Yogi, a form of yoga that promotes mental and physical equilibrium, he consumes heady bhang and inhales marijuana, both of which destabilise health. In addition to being portrayed as a supernatural shaman, he has also been identified with Ardhanareeswara, a deity revered from the Neolithic to the modern era. His power is symbolic, derived from fire, but he adorns himself with the Ganga, a vast body of water. The mythological hero with all these holy paradoxes is the main character of the Shiva Trilogy. Shiva has been portrayed as a man with limits rather than a miraculous hero. Unlike the legendary Shiva, the hero of Tripathi never possesses magical abilities, but he rises to prominence through kindness, cunning, and tenacity, earning him the title of true hero.

Lord Shiva, the Destroyer of Evil, is frequently described in the Original Indian myth as residing in Mount Kailash with his tribe, the Ganas. "They probably represent the hosts or ganas of the God, his followers and attendants, who in countenance, figure, attire, and attributes, resemble the divinity himself," writes Henrich Zimmer of Lord Shiva's people. A tambour, a flute, and other musical instruments carried by some symbolise the five hosts of Shiva's followers, each of whom is represented by a single person. Shiva's associates are consistently depicted as devils and demons that dance about the funeral pyre. Nonetheless, Tripathi resurrected them as people, naming them Gunas after their tribe. They are shown as finite human beings who are occasionally beaten, degraded, and tortured by Pakratris, their adversaries. The Gunas acknowledge themselves as Meluha's immigrants and then flee to Kashi in order to survive. As the head of the Gunas, Shiva leads and guards them, but he never mistreats them. Shiva's glory as the leader of Gunas is summed up by Tripathi as follows: "This respect for the chief was based not just on convention but also on Shiva's character." Through his brilliance and unwavering bravery, he had guided the Gunas to their greatest military triumphs (Immortals of Meluha⁶). In order to convey the leadership prowess of his mythological hero, Tripathi reimagined the demonic Ganas as the contemporary Gunas. Shiva is portrayed by Tripathi as a man who must vanquish evil. He is brave and gifted as a great warrior as a result. Still, the situation forces him to leave his native country. He is seen to have the same limits as any other person, yet by his deeds, he elevates himself to the status of God.

The majority of the characters in the book are remarkably similar to those we have read about in Indian mythology. One of the three primary deities in Hinduism, Shiva, the main character, is represented as an ordinary guy. He is shown as a warrior against evil and a defender of his nation and its citizens. "The auspicious one" is how the name Shiva is literally translated. He is considered to be an infinite absolute with a transcendental form. He paints a lot of fierce and sympathetic pictures. The tale surrounding the existence of the Indian mythological God Shiva circa 1900 B.C. serves as the basis for the story. When Shiva participates in the fights against Chandravanshis to save his people, the readers learn about two sides of Shiva: the fierce Shiva who fights to protect his people, and the compassionate Shiva who never gives up. Amish Tripathi aims to modernise the ancient mythology by asserting that all gods were formerly people. The setting of The Immortals of Meluha is the region known as the Indus Valley Civilization. The Meluha Kingdom, ruled by the Suryavanshi rulers, extends an invitation to a Tibetan tribal leader named Shiva and his clan at the start of the tale. The cursed tribal people known as the Nagas help the Meluhans in their never-ending fight with another nation of Chandravanshis. Shiva first learns about the tale of Neelkanth, the city's rescuer, arriving to save it when he travels to Meluha. To purge themselves of all impurities, Shiva and his people were given Somras, or the drink of the Gods. Shiva receives his Neel Kanth, or blue throat, after ingesting the curative concoction Somras was provided by Ayurvati, the head of medicine at Meluha. As a cleansing remedy known as the Somras, the Amish revive the Hindu legendary substance Amrita, the elixir of the life of the Hindu Gods. Shiva is instructed to bathe in an unfamiliar location in order to rid himself of the poisonous perspiration he got after drinking Somras. The unusual location is understood in modern parlance to be a lavatory. He turns on the magical water-powered apparatus awkwardly and rubs the body clean with an odd cake-like substance. Shiva, who is accustomed to taking baths in the frigid Manasarovar Lake, feels confined and uneasy in this enclosed area. The author explains the use of contemporary gadgets like tap and soap to help the readers comprehend and become a part of the story and the characters.

STATEMENT OF PROBLEM

The novel's opening inquiry, "What if Lord Shiva was not a creation of a rich imagination but a person of flesh and blood?" marks the exact moment when the myth is modernised. as you and I do. The solution to the question comes from the portrayal of Shiva as a mortal man who becomes a god by his actions and Karma. The focus on the logical portrayal of technology, the sophisticated way of life, the compelling relationships, and the transformation of a man from a Tibetan tribe into Lord Shiva has changed how the tales are traditionally treated. For modern readers, the description of the city's gates and the kingdom of Meluha was astounding.

OBJECTIVES

- To search ancient Indian Myths in the novels
- To find, social, religious and historical aspects in the novels.
- To identify Myth and its use in novels
- To find the modernity in the novels.
- To search ancient Indian Myths in the novels.

II. LITERATURE REVIEW

S. Sivaranjini (2018) Rewriting myths may have been done primarily to support the theory that all gods were formerly just regular people. When this idea is presented as a retelling of myth, it will inevitably spark curiosity about historical myths. This idea, which was originally regarded as heretical, is currently widely accepted. Longfellow and Amish both manage to show their human sides while speaking reverently about the deity figures. Both writers have depicted their ascent from earth to heaven in their growth from simple, stupid humans to gods. My essay examines how humans become entrenched with their human characteristics and, as a result, recognise their fall from heaven to earth. When these stories are retold in a fresh way, a characteristic paradigm shift occurs and merits a specific investigation, which I intend to carry out in this work.

S. VijayaPrabavathi (2020) Myths are stories that describe the way of life, habits, and culture of ancient people, which are frequently reflected in the gods they worship. India is well-known around the world for having a rich and diverse cultural legacy. Indian mythology consists of religious and cultural tales that are handed down through the generations with several variations. Amish Tripathi, an English-language modern Indian novelist, has reconstructed the myth of the Indian God Shiva by fusing it with social fictions and scientific truths. In an effort to establish the ideal society, he has also embraced the mythological characters in his books. This essay aims to examine Tripathi's recreation of Indian myth in the Shiva Trilogy.

SunilKumar(2018)This essay analyses Amish Tripathi's work Shiva Trilogy, covering all three of its sections. Over the millennia, mythology has been a constant source and focus of historical narrative. For years now, writers have tried to piece together the earlier dreams. Giving the long-established illusions of the hundreds of years a new perspective is the goal here. As the grandson of a Pandit and Sanskrit scholar in Benaras, Amish Tripathi honoured women as legendary figures in his Shiva Trilogy. In contrast to their masculine counterparts, he materialises the power and blaze of his female characters. The study examines Amish Tripathi's place within this long-standing custom in a broader context as well as his contribution to Indian writing in English. Additionally, it includes a detailed textual examination of the Shiva Trilogy in relation to the Indian mythology recounting process.

Vikram Singh (2016) Throughout history, mythology has been a constant source and topic of study in literature. Since ancient times, authors have attempted to retell earlier myths. Here, we hope to offer an alternative viewpoint to the well-worn myths of ages past. Recently, a new generation of writers, like Ashok Banker, Amish Tripathi, and Ashwin Sanghi, has been experimenting with the mythology genre by fusing it with other writing styles. These authors have established a new literary tradition by fusing mythology and fantasy. These authors are bringing the Indian myths into the present day with their imaginative adaptations. The study examines Amish Tripathi's position on this long-standing custom in a broader context as well as his contribution to Indian writing in English. It also includes a detailed textual analysis of the Shiva Trilogy in relation to the custom of repeating Indian myths.

N. ARTHI (2019) The Immortals of Meluha, the debut book by Amish Tripathi, is the title chosen for this essay. Shiva, the protagonist of the book, is introduced at the outset. He is a barbarian from Tibet who immigrated. He is a member

of the fierce warrior clan called Gunas. Meluha, a fictitious land, serves as the backdrop for the story. According to a tradition, Neelkanth will emerge and save the Meluhans from the terrorist attack. The Meluhans are Suryavanshis, descended from the sun. They think that the terrorist attack was carried out by the malevolent Chandravanshis, who have teamed up with the Nagas, a race of physically deformed warriors with extraordinary martial prowess. Shiva becomes their saviour and engages in combat with the Chandravanshis after accepting his fate, which his uncle believes. When the fight is done, he finds out that the tale of Neelkanth is still revered by the Chandravanshis. As the book comes to a close, Shiva vows to track down the Nagas and views them as evil.

Indrajit Patra (2018) This research aims to examine Amish Tripathi's "Shiva Trilogy" through the lens of Joseph Campbell's theory of Monomyth, or more specifically, the seventeen stages of The Heroes' Journey as outlined in Campbell's 1949 book *The Hero with a Thousand Faces*. With a few minor adjustments, the study seeks to demonstrate how the basic framework of Joseph Campbell's theory of the Hero's Journey may be used to analyse modern and contemporary works such as this one. The classic notions of the ideal hero's journey—which include horrific trials, perilous escapades, and a glorious ascent to mythological or godlike status—can be understood in both simply physical and symbolic ways. Specifically, the study aims to demonstrate that a work may not necessarily adhere to every step and sub-step that a theorist has outlined as an expression and articulation of his vision regarding the dominant construct that any given cultural activity might embrace to build its thematic treatment upon. A singular genius, such as an author, can always opt to infuse his own uniqueness into the fictional stories or myths passed down to him by his culture; however, if one's culture and religion are sufficiently adaptable and open-ended, remaining true to one's origins can provide him with the necessary room and freedom to use his creative powers quite successfully. Despite the fact that there are many theories beyond Campbell's own, they all seem to point towards a common, fundamental understanding of the hero's journey, even though they differ in how they articulate the particular sub-stages of each and every main stage.

Abhinaba Chatterjee (2015) The conventional perspective on mysticism revolves around its correlation with religious feelings, hence it frequently appears challenging to link mysticism to secular literature. But even in religious writing, we witness a humanistic fusion of the (literary) will to communicate with spiritual impulses. Mysticism is thereby brought closer to the human imagination through literary articulations, and the mythologies that result from these articulations reveal the human aspects of the divine. One example of creative myths that foster humanistic mysticism is Amish Tripathi's *The Shiva Trilogy*, which reconstructs many Indian mythological figures and narratives from the Ramayana, Mahabharata, and Shiva Purana. This paper examines how the author of the trilogy, Amish Tripathi, transformed the religious mysticism associated with the divine figure of Shiva into a humanistic mythography. It also critically synthesises two prominent modes of theistic philosophy in India, Kashmir Shaivism and Vedanta, in order to reconsider the conceptual paradigms that underpin the trilogy.

Nirmla Rani (2016) Popular Indian-English author Amish Tripathi tells mythical tales and provides readers with rational justifications so they can believe them. His three books that comprise the Shiva Trilogy trilogy are "The Immortals of Meluha," "The Secret of Nagas," and "The Oath of Vayuputras." The article focuses on analysing how these ancient books reconstruct the mythological past, how they have differing views towards the characters and happenings in Indian mythology, and how the authors creatively employ myth to deal with the challenges of the present. Hindu mythology is used in Indian English writing as a literary tradition. Indian mythology has a long history of allaying fears related to society, politics, and religion. Indian myths teach and preach about the ideal way to live a human life, and they also aid in a deeper knowledge of humans. Indian novelists utilise mythology to the utmost extent possible in both metaphor and symbolism. This study investigates Indian fiction's use of mythology. Throughout history, mythology has consistently inspired writers' works. A literary work's entire cumulative meaning, in all its complexity and breadth, is shaped by myth. Legends and mythology offer a multitude of creative opportunities. A writer might select passages from a myth and use them for their intended purpose because of their faith in it.

III. RATIONALE OF THE STUDY

Shiva is portrayed by the author primarily in order to draw the reader's attention on him, and he has been successful in this endeavour. The author employed his mixing approach to slake his readers' thirst because people are naturally anxious to learn more about the origins of the myths and stories they read about and hear. He combined the science and

storytelling of today with the age-old Indian mythology of a captivating God called Shiva. To make the tale more enticing, Amish have given some mythological aspects a little creative touch. Everybody may appreciate the novelist's distinct aesthetic appeal, which combines profound concepts, religious symbolism, and witty storytelling. Amish has done a fantastic job at capturing a wide range of emotions and allocating them to the characters in a reasonable amount.

SCOPE OF THE STUDY

A distinct stage of the protagonist's journey is depicted in this book. Since the authors are free to reconstruct and analyse the myths as they see fit, they can also persuade readers to embrace their interpretations and, in the end, understand why they wrote the book. Amish has been successful in modernising mythology and fantasy in his own unique style as a writer. Because there is no precise line separating fantasy from mythology, writers are free to express themselves in whatever way they see fit. In this sense, Amish has taken a risk by portraying Shiva as a person, even though this will undoubtedly draw criticism. Put another way, Amish has tapped into the readers' imaginations and sense of urgency. While the theme of depicting Gods in human form is prevalent in Indian Puranic and mythological narratives, Amish storytelling has brought this theme up to date by incorporating the tale of Shiva, an immigrant, becoming Mahadev. He gives the common myths scientific justifications. The myths have been recreated by Amish from a novel angle. His narrative talents gain credibility when he ascribes persuasive scientific explanations to the symbols, which include Somras, the third eye, and blue throat.

LIMITATION

- Amish Tripathi retells the ancient Indian myths in his books, having accepted them.
- The way the author presents the myth does not change the original's beliefs or faith, but it does provide a chance to revisit Shiva's stories from several angles.
- Tripathi adapts numerous characters and events from Indian mythology, reimagining them as worldly humans while incorporating scientific theories into the mix.
- Tripathi has reimagined his hero as a contemporary, sane man who rejects myth and looks for logical explanations for the marvels.

HYPOTHESIS

The author expertly recreates these people and gives them a distinct viewpoint
Shiva literally means "The fortunate one."
Presented story of mahadev as a common man.

IV. RESEARCH METHODOLOGY

Amish Tripathi's works served as the inspiration for this investigation. Most novels are based on the mythology and philosophy of ancient India. The Amish employed Indian mythology, philosophy, historical details, and ancient Indian culture from a contemporary standpoint. As a result, I use the following plan (process).

Detailed Study of Amish Tripathi's novels
Examined Ancient Indian myths
Comparison between Ancient Indian myths and modern concept used by Amish Tripathi
Study of Indian philosophy
Study of Indian culture
Use of libraries for books
Use of magazines
Use of internet for articles

OUTCOME

The English-speaking ruling class in India is experiencing a particular form of cultural identity crisis as a result of globalisation. The fantasy literature that is regularly consumed by this elite in the West needs an Indian equivalent. The

process of globalisation is directly responsible for the rise of mythological books that tackle the cultural identity issue. Ancient legends, when reinterpreted in the language of international media and technology, offer an Indian counterpart to the best-selling Western literature. When interpreted as refractions, these myth narratives provide an English-speaking, cosmopolitan elite class with a space to position themselves in the globalised Indian semiosphere, thereby resolving the identity dilemma. Culture semiotics offers a framework for analysing modern mythic fiction. The return of Indian myths in English-language Indian fiction might thus be explained by the fear of Indian identity in the globalisation period. With the advent of global late capitalism, myth becomes a consumable commodity. Upon thorough examination, they deconstruct historical and cultural reality as it is shaped by its ideological purpose. These mythical books illustrate the text's relationship to history, which they symbolically symbolise, when interpreted as romances or magical tales. They are the bearers of the text's underlying tensions and anxieties, which are accessible in Political Unconscious.

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