

A Critical Analysis of Amish Tripathi's *Shiva Trilogy*: Rewriting Myth

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ABSTRACT

Every culture has its own set of mythical myths. The most ancient are Greek and Roman stories such as Gilgamesh's Epic, Dionysus', Adonis', and Persephone's Greek stories, and the Phoenician Ball. There are no more novels written in a contemporary style based on these ancient sources. However, if we delve at our Indian mythology, we can find many novels written by current Indian authors who employ the Ramayana, Mahabharata, Vedas, Upanishads, Shiva Purana, and other mythological texts as its fundamental foundation or pillar.

The history of human knowledge is littered with mythical narratives represented in tales and passed down from generation to generation via oral or Tran scripted means. When one considers the fundamentals of legendary pattern creation, the question of "What is Myth?" arises. Why is it so intriguing that writers are connected with the Myth as their core, and desire to transmit their thoughts via out sketches of tales, and where does the idea of myth come from in people's minds? Everything, from the creation of the cosmos to how things have happened with humans and given entanglement in the societal framework, has nearly become a myth. These are traditional and cultural stories that are told or passed down from generation to generation by grandparents/parents to their grandchildren/children in order to teach them the value of good deeds and the consequences of bad deeds. The word "myth" comes from the Greek word "muthos," which meaning "word," "speech," or "tale." This Greek word Muthos was once confused with another Greek term, Logos, which meaning "speech" or "something which expresses mind." There are various ideas concerning the origin of the word myth based on its etymological definition.

INTRODUCTION

In our society and culture, literature is a tremendous social and cultural force that is tightly linked to all of our other ideas and activities. Many individuals believe that creative literature, rather than religion or philosophy, is the most influential factor in moulding their outlook on life. As far back as the late nineteenth century, this process was already well on; it continues to this day, with growing speed and momentum as it progresses. In other words, the relationship between Literature and the rest of our experience has been fundamentally altered - a

relationship that is completely different from the old one.¹ Artists frequently have a tendency to remain detached from the flow of life, yet they are products of the societies in which they live, and they have a significant impact on and shape those societies. The poet, the painter, the sculptor, the musician, in fact, any artist, regardless of his or her means of expression – be it colour, sound, stone, or words – is likewise isolated from the rest of society. Novelists are the most human of all artists because the raw material for their work is real people who are transformed into the fictitious characters of their stories. This is because the novelist's work is based on real people who are transformed into fictional characters in his stories. Nonetheless, by doing so, he makes them appear more genuine than actual living individuals. All novels have some form of narrative. This is the most fundamental and most common factor found in all of the novels. The tale does not begin with the start of civilisation; rather, it goes back to prehistoric periods as well. It was necessary for the storyteller to rely on his literary abilities. He should keep the audience guessing until the very end. Creating tension and providing pleasure were two of the most important responsibilities of the storyteller.²

Gradually, another part of the tale began to emerge: the concept of morality. It became widely accepted that it was the novelist's responsibility to convey moral lessons to his or her readers and to demonstrate through action that virtue triumphs and evil is overcome. Every author has the potential to affect the morals of his or her readers, whether directly or indirectly. If he was a skilled author, he would have done it in an indirect manner, which means that it would have had no negative impact on the reader. As a result, it was more generally accepted. Even if he was a reckless author, he preached straight to the congregation. It was his perception that when he wrote about the deeds of undesirable people—rogues and scoundrels of all kinds—that it was to warn his readers about the deeds of those individuals and the things they were doing. From the very beginning of the novelist's career to the very end of the nineteenth century, amusement and morality were regarded to be two distinct functions of the author. This was feasible because, before the nineteenth century, society had certain accepted norms that were acknowledged by both the society in which the novel was set and the authors who described that culture. Every work was written against a definite and well-known backdrop, whether it was religious, social, moral, or economic in character.

LITERATURE REVIEW

Mr.Rajashekhar S. Mulimani (2021) the purpose of this article is to investigate how, in the *Shiva trilogy*, Amish Tripathi depicted God Shiva as an ordinary human being who, through his karma, rises to godhood. The paper attempts to convey the author's point, namely, and your good deeds elevate you to godhood. The paper is a study in the *Shiva trilogy* that also serves as a layman's guide on the moral road. It also demonstrates how the author has urged readers to empower themselves, find Mahadev inside themselves, and internalise and share goodness through the book.

Boyapati Samrajya Lakshmi, M.D. (2021) Humanism is a style of life that prioritises the well-being of humanity. The myth has now been recast by writers, who have provided reasonable explanations based on science. Science is concerned with observations, hypotheses, experiments, and the rule of law. Many mythological claims are made in an attempt to be scientifically proven accurate. Shiva, the novel's hero, mingles with the people, shares chillum with them, sings and dances with them, speaks and chants with them, listens to them, and leads a social life throughout the novel. He believes in humanism, myth, and science, as well as their interrelationship. The author stressed the humanistic perspectives of important characters like as Shiva, Sati, Kali, Ganesh, Kartik, Nandi, and others. Sati, a Meluha princess who faithfully respects Meluha's laws, set an example of humanism by helping an elderly woman who was assaulted by dogs. Ganesh, the hooded person in Tripathi's first novel, is the first son of Princess Sati, a Naga Lord, and has been a humanist since childhood, saving many children from the bull race and countless people from strong individuals. Kali, the twin sister of Princess Sati and the aunt of Ganesh, a Naga queen, lived in humanism by reaching out to the weaker sections and shielding them from humiliation at the hands of the stronger sections. Kartik, Shiva and Sati's son, follows in his father's footsteps and saves many people from the Pashupatiatra attack since their purpose is to eradicate the evil, somras, rather than those participating in somras manufacturing or project defence. Nandi argues that his Meluhans treat dishonourable individuals with dignity, and that they, like the sun, never steal from anyone and constantly give to others. The author used several science concepts effectively throughout his work, explaining them as much as possible. Throughout his novels, he focused on the science behind the colours, energy, somra manufacturing, somra properties, communication, communicative places like temples, wavelengths of sound and light waves, signals, telepathy, sixth sense, oxidation, cell division, nuclear fission, and nuclear fusion, cancer, plague, free radicals, pollution, radioactive waste, the atom bomb, and the hydrogen bomb, and so on. This research paper looks into Amish's Trilogy series fiction, which is linked to Humanism, Indian

mythology, and Science, notably in reference to Shiva and the novel's main characters, as well as his contribution to Indian writing in English (1-3).

Patel Gaurang Bavchandbhai (2021) Myths are legends that describe the ancient people's culture, lifestyle, and rituals, as well as their strong believe in specific deities. Every culture has its own mythology. In our mythology, India contains four Vedas, the Upanishads, two epics, eighteen primary Puranas, plays, poetry, sculptures, dance, music, and folklore. The paper focuses on Tripathi's use of modern technology in *The Shiva Trilogy*. This research paper focuses on how Amish Tripathi elaborates on "Lord Shiva," also known as "Lord of the Lords" and adored by Hindus, as a "human person" in *The Shiva Trilogy*. This Trilogy contains post-modern and post-truth notions. In Trilogy, Amish Tripathi also conveys the philosophical values. The paper also attempts to explain how Tripathi develops a science through Vedic rituals. The paper also focuses on the Meluha tribe and how they employ medicine and science to live a long life, with somras as an example. Amish's *Shiva Trilogy* focuses on Indian history and culture in a contemporary manner.

Dr. Shabina Khan (2021) this historical account Amish Tripathi, a resurrected young writer, has meticulously planned the *Shiva Trilogy*. It is celebrated in history as "God Shiva" in the form of fiction. This research paper discussed the contemporary era of the notable personality our historical mythical Lord Shiva through a trendy well-equipped study. At the intersection of the plateau and the South Asian neck of the land nearby the nineteenth century, the Indus Valley Civilization is based on *Shiva Trilogy* and a beyond humanism scheme of the Meluhan civilization and manufacture circle on 'Somras,' which guides to the reduction of Saraswati river, recurring epizootic in Branga district of Naga's population. Somras is the result of fighting, microscopic conflict, and violence. The new interesting textual narration of the contemporary hypothesis is the fictional narrative of Hindu historical and ultramodern explanations of ancient patriotism, environmental damage, and futurology. This historical narrative comes to a close. Tripathi has analysed Hindu Mythology into proper holy text of the contemporary era following the major current occurrences in India and around the world in general. He told the story of Shiva, who is not a God and is made of flesh and bone like the rest of us.

RELIGION, CULTURE AND MYTHS OF SHIVA

The mythology, culture, religion, and literature of India are all intertwined. They're easier to comprehend when viewed in context. However, efforts have been made to present Hinduism

as a scientific way of life, and thus as a superior way of life. This holds true across all religions. All faiths strive to promote their traditions as the most scientific and thus the most beneficial to humans. Hinduism is more than simply a religion; it is a way of life that, when viewed objectively, appears to be the world's biggest multicultural culture. The Indian constitution's idea of unity in diversity is not a borrowed concept, but rather an appreciation of the country's historic heritage. It was discovered to be a culture that evolved alongside or perhaps before the ancient Greek culture. According to the most recent historical records discovered in Kashmir, Indians were capable of predicting comets over 7,000 years ago.

The Vedic writings regulated ancient Indian culture in its early days. Buddhism and Hinduism eventually superseded Vedic religion, which was extremely ceremonial. The significance of Vedic rituals and beliefs, on the other hand, remains in Hindu cultural traditions. The people who live in the land of the seven sacred rivers known as 'Sapt Sindhu' are known as Hindus. As a result of European traders' mispronunciation of the word 'Sindhu,' the term Hindu was coined. The term 'Sindhu' is frequently used to refer to the ocean. India has been the target of numerous foreign invasions, and as a result, has been destroyed numerous times. India has been under Sultanate authority since the invasion of Mohmmad Shahabuddin Ghori, who destroyed the reigning ruler of Delhi, Pritviraj Chauhan. Muslims ruled it until the British gained control in the nineteenth century. Despite this, there were several Hindu kings in India during the Muslim rule.

PORTRAYALOF SHIVA

Shiva is depicted as a charming young man. He is armed with a trident. A tiger skin wrap around his waist completes his outfit. His neck is encircled by a serpent. Garlands of human skulls and bones adorn his body. He frequently sits on a 'Sheela' (rock) with one folded leg resting on the ground and the other on the ground. He wields a little drum known as 'Damru.' On his head is a crescent moon, and water fountains break forth from his locks. He is occasionally depicted as a skilled dancer. In Hindu calendar art, Shiva is usually depicted with his consort Parvati and his two sons, Kartik and Ganesh. He is frequently surrounded by his followers, known as 'Gunas' or 'Shivguns' (Meaning people of Shiva). Shiva's throat has a blue hue to it. In the centre of his forehead, there is a third eye.

Shiva lives in the Himalayan town of 'Kailash.' Himalaya (meaning "house of ice") is a snow-covered mountain range. It directly translates as "ice house." As a result, he is known as 'Kailashnath' or 'Kailaspathi' (master of Kailash). He is surrounded by spirits and the bodies of

the dead. He rubs ash all over his body. He is the one who has renounced all of life's joys and luxuries. He is uninterested in having a good time. He is the orphans' and neglected people's guardian. 'Annapoorna' is the name given to Shiva's wife Parvati (who feeds all). The 'Aghori' Shaivism sect practises 'Tantric' practises.

CONCLUSION

Themes and approaches are examined in relation to a literary work or works. Characterization, narrative method, and story material all play a role in the success of a literary work. Furthermore, the subject matter or primary topics that an author addresses are critical to the success of a literary work. Modern literary academics, like modern readers, has become more discriminating and discerning. The author must choose the most enticing themes from the many available so that people will want to read them. Because there are so many audio and visual aids readily available in today's environment, finding readers might be difficult. Furthermore, in comparison to past eras, the production of literary works has expanded dramatically. As a result, it is vital for an author to be both imaginative and current in his or her writings. Amish Tripathi is a well-known and well-liked writer in the twenty-first century. With the publication of his major masterpiece *The Immortals of Meluha*, he shot to fame. With the publishing of two more works, *The Secret of the Nagas* and *The Oath of the Vayuputras*, his fame grew even more. These three volumes constitute a single story that is told in an engaging manner. The *Shiva Trilogy* is the collective name for these three books.

The *Shiva Trilogy* tells the story of Shiva, a man who over time becomes a legend and is eventually linked with the 'Paramatma.' Amish Tripathi, of course, accomplishes this with the aid of his own imaginative abilities as well as his knowledge of ancient history and geography. His novels' popularity is due not only to his imagination, but also to the way he lets his story flow. Furthermore, he strives to build tension from the first novel's beginning and keep it until the last novel's conclusion. The story of Lord Shiva, as told by Amish Tripathi, is full of twists and turns. His fictional story is written in such a superb style and with such a deep comprehension that readers do not believe it is imaginary but rather real. His style of combining his characters with actual events, as well as the use of locations, rivers, and mountains, creates a universe apart from mythological stories.

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