



MYTH IN AMISH TRIPATHI'S FICTION

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Abstract:

This paper examines the novel Shiva Trilogy including all the three sections composed by Amish Tripathi. Mythology has been an unavoidable source and subject of concentrate in writing down the ages. The authors since numerous ages have attempted to re-decipher the previous fantasies. The aim here is to give another point of view to the since a long time ago established fantasies of the hundreds of years. Amish Tripathi, as the grandson of a Sanskrit researcher and Pandit in Benaras, revered ladies legendary characters in his Shiva Trilogy. He materializes power and flame from his ladies characters contrasting with male counterparts. The research paper explores Amish Tripathi position in this deep rooted practice in a bigger range and his contribution to Indian Writing in English. Further, it comprises of close textual analysis of Shiva Trilogy with reference to the act of retelling of Indian mythology.

Keywords: *Mythology, Power, Analysis, Textual Analysis, etc.*

Amish Tripathi is a finance proficient educated from Indian Institute of Management, Calcutta. He is passionate about history, mythology and theory. He is an energetic reader of history and his inspirations for the story ranged from essayists like Graham Hancock and Gregory Possehl to the Amar Chitra Katha arrangement of Indian funnies. For fanciful parts in the novel, Tripathi relied on the tales and fables that he had gotten notification from his family. He believes that there is a beauty and importance in all societies and religions of the world. At some point, while viewing a historical program, Tripathi and his family got into a discussion about awareness and the evil inside man. In the program, they discovered that in ancient Persia, Demons were known as 'Daeva' and angels were called 'Asuras'.

Tripathi felt the desire to compose on this subject and found that no subject is superior to Shiva, one of the major Hindu gods and the 'destroyer of evil'. Shiva's adventure and story would convey the reasoning Amish needed to convey to his readers. He noticed that Hindu divine beings were probably not "mythical creatures or a figment of a rich creative ability", yet rather they were once individuals like the rest. It was their deeds in the human life that made them famous as divine beings. Indians venerate God in four structures Nirgun(Nirakaar-shapeless God), Aakar (in a structure for example Ruler Vishnu, and so forth.) Avatar (manifestation of God for example Ruler Ram, and so on) and a man who progresses to becoming the God or finds the God inside him (Gautama Buddha). Amish Tripathi took the fourth kind and portrays Shiva as a person of flesh and blood, makes him like an ordinary being or average citizens.

The authors like Amish Tripathi and AshwinSanghi with energy for creativity enlarged the scope of this type in the Indian distributing industry. Crafted by these scholars have recovered mythology from elimination. The long- overlooked "gallant age" captured through epic account has been restored by these contemporary essayists. To make it all the more alluring and appetizing to the contemporary groups of onlookers the authors have spun mythology with dream. The faction of the 'brave age' encapsulated in the epic structure finished with the idea of 'authenticity' producing its way

into writing. Epic dream can be considered as the predominant factor behind the resurgence of this deep rooted practice in writing. Amish Tripathi has taken a lead in Indian anecdotal writing by deconstructing the seniority fantasy of Shiva and giving it another perspective in Shiva Trilogy.

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The set of three is the festival of an epic legend "Shiva" and his adventure. Shiva has been portrayed as a man of flesh and blood who rises himself up to the dimension of a divine being by his deeds. It has analyzed how the customary treatment of the fantasies has been reshaped through spotlight on the judicious portrayal of innovation, the enlightened way of life, persuading relations and the voyage of a man from a Tibetan clan towards getting to be Lord Shiva. The creator has attempted to keep the hero as human as conceivable to the point where Shiva introspects about the missteps that he made in his past life and his absolute hesitance to be known as the picked Neelkanth, the Destroyer of Evil. The books show how Shiva as a human being goes about as a rescuer and aides individuals through his shrewdness. Amish through his novel *The Immortals of Meluha*, has likewise attempted to vindicate that Lord Shiva was not a nonexistent character from mythology but rather an individual from the history. He has likewise taken Vedic ideas from the sacred text and displayed in this novel as science. Amish has utilized this freedom in reproducing the mythic stories and characters the manner in which he expected, and needed his readers to lead the pack. He recognizes this view in the meeting distributed in the Culture magazines

Amish Tripathi has included little 'masala' to specific components to make the books additionally engaging. The portrayal of different occasions and places and scenes in Shiva Trilogy tastefully advance the faculties of the readers via conveying them into another universe of creative ability. The wonderful depiction of the city of Meluha, Devagiri and Ayodhya loans another appeal. His one of a kind blend of popping narrating, religious imagery and significant methods of insight tastefully claim to one's psyche. Amish have endeavored in depicting a horde of feelings and appropriating them proportionately among characters. The work of different Greek war procedures, the sign of military craftsmanship by Ganesha as a warrior and the passionate enthusiastic obligation of Shiva and Sati are the a few methodologies utilized by Tripathi to draw in the readers. There is additionally the 'bollywoodization' of the passionate scenes. One example is of a truly harmed Sati lying in Shiva's lap, bloodied and muddled, and through shaking lips and hanging eyes mouthing the words 'I adore you' to a hopelessly blubbing Shiva as bolts pro past them in possible moderate movement.

In Shiva Trilogy, Tripathi cautiously spreads out areas that are picture-immaculate as in kids writing. Rewriting fantasy likewise comes to fruition of a scheme novel that re-peruses a since a long time ago established arrangement of codes, opening it with another cryptographic-historical key, uncovering "reality" from an interlacing falsehoods. Notwithstanding revisionist history, the scheme novel erects a substitute building of fascinating codes and traditions. For instance, Tripathi endeavor to re-present Shiva as officer saint is a revisionist one with specific highlights of a scheme novel. In any case, new semi mythopoeic, semi logical clarifications that supplant the deep rooted understandings of Shiva's blue throat, Sati's demise by flame or Ganesh's elephant-head cause another rubric of legends. Old fantasies have been supplanted by new blends. The portrayal of the ideas like 'somras' and 'blue throat' bids to the judicious reader. Romance and rush are the principle subjects and there is bottomless utilization of activity, tension, humor, turns, double-crossing, tragedy, and anguish. The essayist has utilized normal, regular English with a lot of Americanism and interjections like 'bloody hellfire', 'damn it', 'horse crap', 'heavenly lake' and so forth so as to make Shiva look increasingly human.

The primary purpose behind this insatiable enthusiasm of the scholars in mythology is to make sense of the significance of their present in connection to their ancient past. This normal practice of retelling mythical stories includes reproduction of stories and characters as per the unique circumstance. As of late the new breed of journalists like the Amish Tripathi, Ashok Banker and

Ashwin Sanghi experiment the mythology sort by blending it with different methods of writing. For example, Ashok Banker and Amish Tripathi have mixed mythology with dream mode. With this sort of usage these essayists are modernizing the Indian fantasies. The research paper explores Amish's position in this deep rooted practice in a bigger range and his contribution to Indian Writing in English. The writings, for example, *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras* (2013) would be analyzed so as to fictionalize Shiva as an individual. Further, it comprises of close textual analysis of Shiva Trilogy with reference to the practice of retelling of Indian mythology. Amish believes that, 'Legends are only scrambled recollections of a valid past. A past covered under mounds of earth and numbness'. As indicated by Oxford Dictionary, Myth is a traditional story, especially one concerning the early history of the history of the people or the explaining a natural or social phenomenon and typically involving supernatural being or phenomenon.

The talented novelists have discovered source materials from fantasies and have employed them inventively. Authenticity is certifiably not another concept for novels yet utilizing legends has added to another taste. Amish's utilization of fantasy frames the principle topic of his novels, these can't be overlooked. In a way these legends are the integral piece of the novels. In a legend a portion of the primary characters are Gods, a few characters are super people. In Shiva's Trilogy ruler Ram is God, in spite of the fact that he isn't a functioning character, however commonly his presence and power is reminded to the reader in the earliest reference point of the novel it is told by Nandi that the Chandravanshis Empire was built by Lord Ram. At numerous spots there is discussion on the rules laid by Lord Ram, and furthermore the manner in which individuals are tailing them vigorously for instance, during the discussion among Daksha and Shiva on Somras Daksha is telling Shiva, that Somras was designed by Lord Brahma and was given to everybody except to a specific gathering known as Saptarishis or the Brahmins. However at this point it is given to every one of the four castes as per the rules made by Lord Ram, "Yes, my lord. And the revolution was known as Lord Ram. The greatest emperor that ever lived. Jai Shri Ram. His ideas And leadership transformed the society of the Meluhans."

Shiva, in the novel is a typical man whom legend transforms into God. He is admired to such a degree, that he is by all accounts much over the humankind when all is said in done he is a straightforward man whose Karma recast him as Neelkanth, the Mahadeva the divine force of divine beings. At the point when Ayurvati sees Shivas throat turning blue, tears got through her eyes. She continued rehashing, 'Om Brahmayenamah, Om Brahmayenamah'. 'My master you have come! The Neelkanth has come!'

Amish's Shiva Trilogy manages the rich mythological legacy of ancient India. A part lost in the profundities of time and ignorance by people. In Ancient India, numerous sacred texts had expounded on the circumstance of the ladies, where she enjoyed equal status identical to that of men. Ladies were given equal opportunity in the circle of instruction as well as in the field of law or property, social or religious service, political or administration. The job of ladies in orienting life and family were elucidated in Rig Vedic age which is great depicted by Amish Tripathi in his 'The Immortals of Meluha'. The stature of Vedic ladies is reflected in the female characters of Amish's 'The Immortals of Meluha' where ladies enjoyed autonomy and independence. Other than their domestic job, they had each entrance to training with tremendous potential to realize the most astounding facts. The youthful generation of India, by and by is profoundly keen on thinking about its underlying foundations, and another generation of essayists is riding the wave, churning out one book of mythological fiction after another. There is constantly high contrast accessible in all shading; in like manner great and evil is there inside every last one of us. The mythological reading encourages us to realize temperances inside us and dispose of the vices. This research will assist scholars with having diverse measurements to take a gander at mythology. This will overcome any issues of ancient and contemporary references of mythology. Amish Tripathi through this novel endeavors to address the social truth of the contemporary society. He recasts the Shiva myth to speak to the malicious designs of individuals in power and how their childish desire leads to destruction and demolition. He recommends a rational standpoint to take care of these issues. The awesome elements of the Shiva myth are interwoven with the contemporary reality. The issue of natural pollution is tended to through mythical narrative. Along these lines, we can say that Amish is prevailing with regards to establishing socio-cultural and topographical solidarity, historical and religious (exceptionally from Puranas) certainties. All the

principle characters work for the welfare of all. The Trilogy is interesting to peruse. The historical actualities, rationalities and mythical elements are utilized in modern structures.

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