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Modernisation of Myth in Amish Tripathi's Shiva Trilogy and Ram Chandra Series

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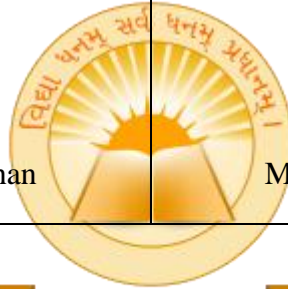
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ABSTRACT

Each extraordinary human civilization has its own fortune of folklore. Egypt, Rome, Greece, India, China and different societies are the exemplary models. Every one of them, throughout history, made old stories, network customs and social convictions which prompted the making of tremendous collections of mythology. India has most likely the most extravagant storage facility of folklore and legends on the planet. It is encouraged from incalculable sources and safeguarded in the four Vedas , the Upanishads, the two stories, the eighteen fundamental Purans and manychants, plays, verse, figures ,move, music and folklore. The underlying foundations of India"s incredible past go before the Aryans to the Dravidians and even the Pre-Dravidian tribals. Therefore its qualities, its social and legitimate frameworks and its tasteful mindfulness, have endure flawless and remained relevant to all Indians. Human activities to turned into the subjects of legends, which somewhat, identified with authentic occasions, the best models are the Ramayana and Mahabhart. These adventures delightfully depict the cooperations of human characters and characters. In this lineage, the new Indian essayists, similar to Amish Tripathi, Ashok Banker and Ashwin Sanghi have begun another custom by mixing the folklore of the past with present reality. By doing as such these authors are modernizing the Indian fantasy. Amish Tripathi depended on the accounts and tales that he got notification from his family. He noticed that Hindu Gods were presumably not legendary creatures or a fabrication of a rich creative mind but instead they were once people like the rest. Amish have contacted each character and spot in the arrangement with a humanistic methodology. The present paper illuminates the sensible introduction of innovation, the creation of somras, the cultivated way of life and the adventure of a man from a Tibetan clan towards turning into a God.



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Introduction

India has most likely the most extravagant storage facility of folklore and legends on the planet. These developments start as developing networks of racially-joined individuals or as incredible kingdoms. Travel and exchange interface them with one another even in the remote past. Every one of them over the span of history made old stories, network ceremonies and social convictions which prompted the formation of immense assortments of folklore. Indian myths affect our present life. It has saturated into Indian customs and everyday exercises by method for religion, theory, humanism, science, expressions and history. In fact there is not really any part of Indian life that isn't moved by the reviving delicate breath of folklore. Thusly traditions, customs, family life, social and even money related standards in India are related with some occasion or some individual in the mythical portrayals. Indian progress has delighted in a coherence of thousands of years-from Mohen-jo-Daro to the here and now as far as religion, scholarly examination of life and stream of social and masterful cognizance. Consequently, its qualities, its social and lawful frameworks and its stylish mindfulness have endure flawless and stayed important to all Indians.

Innovation in India has been watched contrastingly by various individuals. The term „modernism“ is so unclear thus broad that no two individuals are probably going to use similarly, and it should not to be utilized at all except if this reality is underestimated. One of the boss issues in the investigation of any writing is to comprehend the relationship existing between the writing and the social milieu in which it was delivered. To exacerbate the situation, we some of the time discover a mix of the scholarly and otherworldly frames of mind. Innovation which is named as a regularly changing idea of life is positively mixed with these rationalities. The effect of the new logical „enlightenment“ upon built up religious convictions was, obviously, pulverizing. Present day man like Amish Tripathi discovered Fetishism and conventionality vanishing at the very ascent of logical standpoint. Role of the visionaries in forming the fate of the cutting edge man is praiseworthy. The visionaries demanded a total break with convention and exceptionally,



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energized independence and self – dependence what's more, dismissed a too savvy way to deal with life.

The Indian authors in English considered over their antiquated past in feeding the artistic arttocapture the delicacy of India. They returned to the rich legacy of India. Probably the best artistic authors have composed exposition and fiction that has created a great deal of intrigue and have been extremely well known with the Indian readers of today. The new age authors, for example, Chetan Bhagat, Preeti Shenoy, Ashwin Sanghi and Amish Tripathi have given another face to Indian fiction in English. These scholars have begun a new custom by writing about Indian myths and they attempted to blend over a wide span of time as myth and modernity. With this foundation, it is no big surprise that mythology has stayed rich and changed fortune place of legends of inconceivable symbolism and has been a wellspring of expressions and specialties of a tremendous variety. The word „myth“ in any case, still holds its demeanor of illusion. The vast majority who are joined with the mind boggling fantasies and legends of India see that nearly everything that happens to the saints and courageous women of such tales is out of extent and unbelievable. In myths, marvels occur, the urban communities drift in the sky or exist under oceans, or exchanges between animals, serpents, flying creatures, people and heavenly creatures are commonplace. Methodology frequently gives an extra standard importance to normal events. It gives a justification for all the improbable happenings. What is increasingly through the fancy religious customs, the rich masterful legacy and extraordinary collection of writing, these fantasies and legends have lived in the psyches of Indians for so long that their ground-breaking impact is found in each aspect of Indian life and culture even today. Pretty much each day of Indian schedule is associated with a fantasy or a legend giving rise to bubbly days, propitious minutes or unfortunate design of planets. Numerous legendary items and individuals are available in the cognizance of Indians ordinary since religion and ceremonies are connected with them in day by day life. A large number of Indians along these lines, have confidence that legends are pertinent in today’s India, and that confidence melds the fantasies of past with present current age.



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Amish utilize myth as the primary subject of his books. In a manner these fantasies are the necessary piece of the books. A portion of the fundamental characters are Gods and a few characters are Super Humans. In Shiva Trilogy, Lord Ram is presented as God yet in Ram Chandra Series; he is introduced as a typical man. Although Ram isn't a functioning character in Shiva Trilogy, however commonly, his nearness and power is reminded to the peruser. Other preponderant legendary characters are Sita, Brihaspati, Parshuram, Rudra, Daksha and some more.

Amish remake the narratives of Shiva Trilogy and Ram Chandra Series by mixing the science and religion, history and fantasy, genuine topography and creative mind and masculinity and divinity. The present paper indicates Amish's diverse understanding of ideas like great and evil, scientific depiction of creation of Somras , practical introduction of Shiva, Ram, Sita and other Indian Divine beings and Goddesses. Through his creative mind, Amish has displayed the cutting edge avtar of Shiva, Ram and Sita. Amish Tripathi has supposedly expressed in one of his meeting that Lord Shiva is genuine and not unquestionably a myth. In all the three novels (The Immortals of Meluha, The Secret of the Nagas and The Oath of the Vayuputras), of Shiva Trilogy, Lord Shiva is the primary hero. He is Barbarian, living on Mount Kailash and the head of his tribe. He is the Neelkanth of Meluha legend. He truly moves toward becoming Neelkanth, when he comes in Meluha and devours the somras given to him by Ayurvati. Amish has drawn this character of Shiva at its best. He is a typical man who has intercourse, who thinks about others and even cries when Sati is dead. At the outset of The Immortals of Meluha, Amish has given the portrayal of Shiva in an alternate manner:

Shiva! The Mahadev. The God of Gods. Destroyer of Evil. Passionate lover. Fierce Warrior. Consummate dancer. Charismatic leader. All- powerful, yet incorruptible. A quick wit, accompanied by an equally quick and fearsome temper.



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Over the centuries no foreigner who come to our land- Conqueror merchant, scholar, ruler, traveller- believed that such a great man could possibly have existed in reality. They assumed that he must have been a mythical God, whose existence was possible only in the realms of human imagination. Unfortunately, this belief became our received wisdom. (xiv)

The Shiva is a destroyer of malevolence and defender of the people. He isn't a God in the novel yet is divine. Ruler Ram is shown undeniably progressively better than him. To obliterate the malicious his voyage begins as a typical man. He is astounded to see numerous things like the different sort of ships. He is a decent friend of Brihaspati. We can see that Shiva is the basic man but since of his karma he moves toward becoming Gods of God. There are numerous fights in the ShivaTrilogy that uses the cutting edge innovation in war. The Daivi Astra, which was examined, takes after the advanced Bom. The principle fight is between the Chandravanshi and the Suryavanshi. Amish in The Shiva Trilogy has given much significance to Somras. Somras is a medication which is appeared to treat such a large number of diseases. Not just Ayurwati but Nagas also great at prescriptions.

Female characters in Ram Chandra Series and ShivaTrilogy are likewise modernized. Sita, in the novel Sita–Warrior of Mithila, rules the story all through the novel. She is the genuine warrior in the novel. In the start of the novel, Sita cuts all the more thick leaf stems with her Sharp blade than Makrant , the Malayaputra warrior. Sati is presented in the initial segment of the ShivaTrilogy when she rode on a Chariot of the steeds into the yard, she was certainly controlling the ponies and when she got off the Chariot, there was trust in her. She strolled in an honorable manner. For the first run through when she conversed with Shiva, there was a trust in her talks. So in this way, Amish has depicted Sati is no not as much as Shiva in velour.

Amish Tripathi has utilized the advanced viewpoint dependent on legendary, historical, philosophical, social just as, emotional and imaginative views. TheShivaTrilogy and RamChandraSeries spread such a significant



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number of concepts. It is loaded with mythology, reasoning, history, religious idea of God, great and malevolent, manly and female and the idea of Om in the territory of innovation. Amish has portrayed a significant number of the characters like Shiva, Sati, Ganesh, Ram and Sita in present day structure.

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