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A Critique on Amish Tripathi's *Meluha*

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Abstract:

A myth is inevitable story which is a far history. Myth is the agglomeration of transient stories that is indigenous in almost all the culture. There are myriads stories of the particular myth. There is no correct or conspicuous version of a myth because the most famous imagination is having the various sides of the one myth. Conflated myths cannot share same plot. The veracity of the myth is always been a topic to debate. Prominent portrayals of mythical stories and figures are to a great extent moulded by the famous originations of a generally obscure, mysterious wonders.

Film artists and producers have progressively taken the creative opportunity to suitable myths for their own imaginative closures. The connection among fantasy and writing has taken different structures. In writing, fantasies have been perused emblematically, truly, reworked and reproduced out properly. Journalists change the usually acknowledged thoughts in a fantasy to introduce an adjusted plot. The thesis means to describe how The Shiva Trilogy – *The Immortals of Meluha*, *The Secret of the Nagas*, *The Oath of Vayuputra* by Amish Tripathi revise the myths encloses Shiva to remit a smash hit in modern India. It likewise expects to address the key inquiry of the degree or point of confinement of aesthetic opportunity given to an author while managing a touchy and petulant theme as myths. The paper with its examination of three well known books lights up on the utilization of folklore in mainstream culture, explicitly writing.

Keywords: Myth, story, freedom, best-seller

A myth is neither a legendary story nor a fact. Writers are progressively exploring different avenues regarding mythical stories. Readers have admitted such persevered historical stories with a substantial lot of them achieving the status of smash hits. The Indian English author Amish Tripathi proceeded to turn into a hit essayist following the production of his Shiva trilogy. He is depicted as a literary pop star" by the producer Shekhar Kapoor. His books – *The Immortals of Meluha*, *The mystery of the Nagas* and *The Oath of the*



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Vayuputras proceeded to turn out to be a great success. The absolute offers of the Shiva trilogy was 2.5 million with the main book selling 9, 50,000 copies, the second with 8, 00,000 and the third and last selling 7, 00,000 copies. The Shiva Trilogy slowly with verbal exposure proceeded to turn into a blockbuster in India. The book earned open consideration with prodigy from all sects of society including VIPs, movie producers and learners underwriting it. The book has just turned into a piece of the open mind with the producer Karan Johar buying the copyrights of the each of the three books in the trilogy that he asserts would be converted into a legendary film with an excellent cast.

The Immortals of Meluha is the primary book of the trilogy. It was distributed in 2011. With the closeout of more than one million copies the book turned into a moment sensation. The novel's title *The Immortals of Meluha* alludes to the occupants of Meluha kingdom who have accomplished immortality with the drinking of the Heavenly beverage somras. *The Secret of the Nagas*, the next book launched on August 2011 likewise picked up the status of hit with the book going for a republic with more than 95,000 copies deal in the initial month of its publish. As per the title the novel uncovers some alarming disclosures about the Nagas that reformes the syllabus of the entire novel. *The Oath of the Vayuputras*, the climax book of the series released on February 2013 smashed the record for the quickest selling book in India. The finishing book of the trilogy packed with tricks and epic fights as the Neelkant demolishes the somras, a definitive evil in the civilization. The structure of the book is the anecdotal place that is known for Meluha which is considered as a perfect kingdom resemblance of the era of ramarajya. Shiva, the hero of the Shiva trilogy, is presented by Amish Tripathi in the principal book. He makes his aims lucid in the affirmation of the principal book in the series itself. His point as expressed by Tripathi is to introduce Shiva as a general man. The character of Shiva is shorn of any atmosphere in the start of the novel, he is displayed as a "uncouth immigrant" passing by the expressions of Ayurvati, the imperial doctor who is baffled with Shiva's unmannerly behaviour. The Godly status to Shiva is no given in the start of the book. He is appeared as the pioneer of Guna clan living in



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Himalayas. The Guna clan don't have a decent life when contrasted with the Meluhans. They are exhibited as a gathering of meandering clans who are on the risk of being assaulted by a savage gathering of clans named as prakritis. Shiva was not given an emanation by the writer Amish Tripathi. By displaying Shiva as an mentor, the writer Tripathi radically adjusts from the mythical accounts of Shiva as the maker of universe, the God's God who is boundless.

The mythical structure in the novel is the creation of the writer Amish Tripathi. For instance, Shiva pays respect to lord Ram who is viewed as the establisher of the Meluha lifestyle just as to lord Manu who in the novel is viewed as the maker of all human advancements in India. The writer goes amiss much from the myths when he makes Shiva worship lord Ram who is one of the manifestations of Vishnu who in fact was made by Shiva himself according to the myths. Amish Tripathi likewise presents the two tribes of Suryavanshi and Chandravanshi in the novel. Suryavanshis are the relatives of sun while the Chandravanshis are the relatives of moon. Daksha is exhibited by the writer as the lord of Meluha kingdom who is the child of Brahmanayak. In the myths, however, Daksha was made by Brahma. He is demonstrated to be furtively playing a relational arranger to Shiva and Sati his little girl which is additionally delineated in the myths. Like in the myths, Daksha turns into the foe of Shiva later in the novel. He accidentally causes the perishing of his little girl Sati similarly as in the myths, his affront of Shiva had caused the self-immolation of Sati. Parvateshwar the Meluhan general is additionally depicted as a caring figure to sati. Passing by the myths, Parvati is the little girl of Parvateshwar or the ruler of the mountains. Here Tripathi incompletely abuses this fantasy, when he bestows the Meluhan general with a protective status. Tripathi makes Anandamayi, the spouse of Parvateshwar, while in the myth his better half is Mena. Nandi as in the myth is depicted as the devoted buddy to Shiva. The main special case being that in the novel he is delineated as the Meluhan commander.

Shiva is adroit in dancing in the novel also as in the myths. In the novel Shiva before starting his dance takes



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the preliminary posture which is the Nataraj posture. He implores to master Nataraj the God of dance to bless him. The dance ace that sees Shiva's dance is such a great amount of awed with the dance that he calls Shiva as Nataraj a reference to the Shiva as Nataraj in the myths. Shiva achieves the status of Neelkant after his throat turns blue in the wake of drinking somras. In folklore, however, Shiva's throat turns blue after he drinks halahala an intense toxic substance called poison.

Shiva's companion and confidant in the Guna clan is his companion Bhadra. In folklore Bhadra is a devil who rises out of Shiva's jata after he whips his jata or lock of tangled hair on the mountains out of his dissatisfaction and outrage at the demise of sati. Bhadra is a frightful evil presence with a thousand faces, arms and eyes who was a military in himself. He was made by Shiva to retaliate for the passing of Sati by executing Daksha and every one of the individuals who took an interest in the yajna. In the novel, however, Bhadra is depicted as Shiva's dependable companion who resembles a sibling to him. Bhadra in the novel weds krittika who is sati's friend. In shivpuranas, krittikas were the six excellent Goddesses who were the non-permanent moms' of Karttikeya. As in the myths in the novel too Krittika is depicted as a nurturing figure to kartik. In the book *The Secret of the Nagas* sati says that "krittika is practically similar to a second mother to kartik" (161).

Sati is Daksha's and Veerini's girl who later proceeds to turn into the spouse of Shiva .There is a sharp complexity between the sati depicted in the novel and to that of the myths. In the novel, sati is a vikarma, which is an individual who was rebuffed for her past birth's transgression. She is kept to an actual existence of hardships as a vikarma lady. She can neither wed nor go to yajnas. In the myths, sati is the manifestation of kali, who does serious tapasya to wed Shiva, while in the novel Sati spurns the advances of Shiva who needs to wed her. She rejects Shiva offers to wed her on the reason that she is a vikarma. Sati weds Shiva just when Shiva, the neelkant, sends out a declaration forbidding the idea of vikarma. Sati is besides an extraordinary warrior and a swordswoman who battles in the war against the Meluhans' towards the finish of



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the novel. In the myths, in any case, there is no notice of Sati as a warrior. In the novel, Sati is at first hitched to Chandandhwaj who is perished by Daksha, her dad. She likewise bears a child Ganesha, a Naga kid out of this association. Sati is murdered by Swuth an Egyptian professional killer who was initially procured by Daksha to murder Shiva. In the myths, Sati passes away by immolating herself after she is offended by Daksha who does not welcome her and Shiva to the yajna.

Karttikeya is the child of Shiva and Parvati in myths. In the novel, Kartik is conceived because of the union of Sati and Shiva. Kartik is an astounding warrior in the novel just as in the myths. In the novel, Ganesh is the child of Sati and Chandandhwaj. Daksha throws out Ganesh from sati's life by lying that he was a stillborn. He believed Ganesh to be a Naga youngster as a result of his disfigurement and did not need his girl sati to support this tyke. Ganesh reunites with his mom Sati in *The Secret of the Nagas* when Sati understands reality of his reality.

In the novel Kali is depicted as the more youthful sister of Sati. Kali too like Ganesha was cast out from Sati's life by Daksha. Daksha was embarrassed and disturbed with the deformation of Kali and cast her out from his family out of disgrace. Kali had a horrendous appearance. The epic depicts her as having a middle with an exoskeleton covering it. She additionally had little wads of bone which kept running from her shoulders to her stomach like a laurel of skulls. Over her shoulders were two little additional extremities filling in as third and fourth arm. In the novel, Tripati has attempted to delineate Kali based on the depictions in the myths.

Shiva is considered as a famous figure all over India. His assurance of his aficionados, love towards his better half, defiant streak and upliftment of the socially mistreated make him a charming and mainstream figure all over India. The writer Amish Tripati has attempted to investigate these characteristics of Shiva in his trilogy. His prime point in the novel is to demonstrate the human character of Shiva. Shiva is



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displayed like any other general man who curses, teases, dances and sings. He is a chillum smoking pioneer of the Guna clan who lives in the Himalayas. In the book *The Immortals of Meluha*, in section twelve, Shiva and his companions Brahaspati and veerbhadra dance around the born-flame with desert. In a similar book, in part fifteen, Shiva breaks into a tune in the middle of a discussion. Also, Shiva mumbles curses at whatever point he is baffled and irate. The author has utilized expressions like "bloody hell", "shit" and "dammit" to reveal a reviling Shiva. The writer Amish Tripathi has attempted to depict Shiva as a man who is vocal and expressive of his feelings, there is no modernity around him. Shiva's serious love and dedication to his life partner has dependably been an exceptionally charming quality which the author has utilized in this novel. He totally puts stock in her. At the point when Parvateshwar prevents sati to battle against Tarak, it is really Shiva who prompts him to battle with sati as he accepts she is an incredible swordswoman and a warrior. He neglects all current social shows like the vikarma framework to wed her. He crushes the city of Meluha in his annoyance when he comes to know about Sati's demice. Part of the interest around Shiva is on the grounds that he is the divine force of phantoms and devils, of the socially persecuted. In the novel too Shiva goes about as the vanguard of the socially abused. He nullifies the vikarma system, an out of line framework in which an individual was rebuffed by making him lead a real existence of hardships for the transgressions of their past birth. Towards the climax of the second book of the trilogy he begins to battle for the Nagas the social untouchables whose deformation had lead them to alienate themselves from society. Shiva is known as a radical who slights all show which is one reason of his prominence around youth. He didn't completely buy in to the Meluhan lifestyle. He was by and by against the arrangement of embraced parenthood in Meluha in which birth guardians were denied an entrance to their youngster. He nullified the out of line vikarma framework in Meluha. In particular he opposed the profound disparities in the public eye by denying the utilization of somras which to him currently has abandoned a definitive decent to a definitive malice. The creator Amish Tripathi has drawn an exceptionally charming and human picture of Shiva. He has utilized some charming individual characteristics of Shiva which has dependably spoken to the prominent



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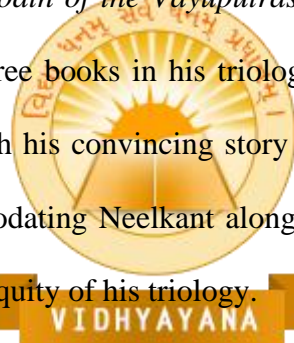
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creative mind and convictions. Some portion of the achievement of the book lies in this splendid amalgamation of the utilization of prevalent views and human feelings to effectively make a piercing characterisation of Shiva.

The book in addition has a convincing story style. The activity of the novel is quick paced, it never falls behind. The primary book *The Immortals of Meluha* finishes on a note of tension as Shiva attracts his sword to secure Sati who is trailed by a Naga. More privileged insights are uncovered in the second book *The insider facts of the Nagas* as the title recommends. The plot of the novel changes unexpectedly when it is disclosed that Nagas are not detestable. The climax of the book additionally uncovers a surprising disclosure that Brahaspati Shiva's companion and boss researcher of Meluha who was assumed dead in the principal book is really alive. The third book *The oath of the Vayuputras* is loaded with tricks and epic fights. The writer progressively showcases all the three books in his trilogy by making a feeling of expectation and tension in the brain of the readers through his convincing story style. The writer Amish Tripathi's effective portrayal of a celestial however accommodating Neelkant alongside his indecent convincing account style can be credited as the purposes for the ubiquity of his trilogy.



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Modifying or misshaping myths accompanies its own cost. In a free society an essayist or on the other hand an artist has the imaginative opportunity to communicate. Opportunity with no obligations makes a condition of mayhem and disorder in the society. An essayist must be judicious and shrewd to practice this masterful opportunity for the societal great without annihilating the serene texture of the general public. A compose ought to change myths without harming the religious conclusions of the perusers. A work of fiction which exists to basically make rebellion in the society, with no societal great, can't be supported by any laws of creative opportunity. Additionally, authors and distributors acquire colossal budgetary misfortunes at the point when a dubious book gets restricted. This in a manner restrains the saleability of the essayists frequently making them either control their composition or to think in line of the 'saleability'. Amish Tripathi



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has digressed much from the Shivpuranas in his delineation of the narrative of the Neelkant. The book inspite of its fictionalization of myths earned acclaim from pundits and perusers alike to achieve the status of a top of the line novel. Tripati passes on the message of Dharma and Karma to a more youthful age by reviving their enthusiasm for Shiva. The tale with its message of "Har Har Mahadev" urges one to discover the God inside them.



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