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## **Myths and Realism in Amish Tripathi's The Shiva Trilogy**

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Amish Tripathi is a illustrious Indian English novelist who describes legendary stories with coherent clarifications to the new generation readers. His books 'The Immortals of Meluha', 'The Secret of Nagas' and 'The Oath of Vayuputras' are the three books that make the Shiva Trilogy arrangement. It centers around looking at how the characters and episodes in the Indian Mythology, antiquated writings rework the legendary past, and how the particular writers use fantasy innovatively for dealing with the present situation. In Indian English writing, the utilization of Hindu folklore resembles scholarly convention. Indian legends have an all-inclusive history settling all sort of social, political, other worldly worries. Indian legends help in more profound comprehension of human kind just as teach and lecture about the ideal method of human existence. Indian writers utilize myths and fantasies emblematically and figuratively. This paper investigates the legendary world in Indian fictions. Myths have consistently given innovative force to the writers over the ages and it shapes the importance of a scholarly work with all profundity and expansiveness of its significance. Appropriate is to consider, "Amish amends Shiva Purana by redefining Lord Shiva as a man of flesh and blood who later transforms to godly stature because of his karma. Human centred approach revolves throughout the novel which empower the author to present Shiva Trilogy as a spiritual guide to upcoming generation as it equip them to discover Mahadev with in them to absorb evil and perspire goodness" (Chandran & Nair, 2017)

For as far back as couple of many years, the act of retelling of folklore in writing, particularly in Indian Writing in English has gone through wonderful changes taking into account the desires for new readers. Myths have been an unavoidable source and subject of study in writing down the ages. Notwithstanding the reactions and allegations coordinated towards legends scrutinizing its authority, writers have been rehearsing re-evaluation of legendary stories. This basic act of retelling legendary stories includes recreation of stories and characters suitable to the unique situation. As of late the new type of writers like the Amish Tripathi, Ashok Banker and Ashwin

Sanghi are using the myths and legends by mixing it with different methods of composing for example, Ashok Banker and Amish Tripathi. Amish's position among writers is in a bigger range and his commitment to Indian Writing in English is noteworthy. The novels, *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras* (2013) are the best writings to fictionalize Shiva as a person.

The set of three is the festival of an epic saint 'Shiva' and his journey. Shiva has been portrayed as a man of fragile living who rises himself up to the degree of a divine being by his deeds. It is examined how the ordinary treatment of the fantasies have been reshaped through spotlight on the balanced portrayal of innovation, the enlightened way of life, persuading relations and the excursion of a man from a Tibetan clan towards turning out to be Lord Shiva.

Amish through his novel 'The Immortals of Meluha', has moreover attempted to justify that Lord Shiva was not a nonexistent character from mythology but rather an individual from the world of experiences. He has likewise taken Vedic ideas from the sacred text and introduced in this novel as science. We should take into consideration that "Shiva Trilogy contains various aspects of magical realism such as use of myth, dreams, telepathy and telekinesis, mind-reading and parables. The writings of Amish Tripathi penetrate our Indian mythology deeper than other writers (Pragadeeshwaran, 2018). Amish has utilized this freedom in remaking the mythic stories and characters the manner in which he proposed, and needed his readers to start to lead the pack. He recognizes this view in the interview in the Culture magazine as, "These books are absolutely fiction. I compose the story the manner in which it comes to me... . This is my translation. That is the excellence of India. Aside from the most recent 200 years; the convention of modernizing and changing has been there for long" (enter reference).

The portrayal of different occasions and places and scenes in Shiva Trilogy stylishly bid the feelings of the readers via conveying them into another universe of creative mind. The wonderful depiction of the city of Meluha, Devagiri and Ayodhya loans another appeal. His remarkable mix of snapping narrating, strict imagery and significant ways of thinking elegantly appeal to one's brain. Amish has put forth a decent attempt in depicting a horde of feelings and dispersing them proportionately among characters. The work of different Greek war techniques, the sign of military workmanship by Ganesha as a champion and the enthusiastic passionate obligation of Shiva and Sati are the a few methodologies utilized by Tripathi to draw in the readers of the novel.

In this period of demythologization and re-mythologization, Amish has solidly settled a fictionalized verifiable record in Indian anecdotal composition by delivering the entertainment of the customary legends through the methods for the dream mode in Shiva Trilogy. In a manner Amish has broken the traditional treatment of the fantasies by the early Indian writers. The contemporary authors have reformed the Indian Writing in English to familiarize the Indian crowds with the legacy of India.

Amish Tripathi is a banker educated from Indian Institute of Management, Calcutta. He is energetic about history, folklore and hypothesis. He is a vivacious reader of history and his motivations for the story went from writers like Graham Hancock and Gregory Possehl to the Amar Chitra Katha plan of Indian stories. For fanciful parts in the novel, Tripathi depended on the stories and tales that he had got from his family. He accepts that there is a sensation and significance in all social orders and religions of the world. Eventually, while seeing a serial program, Tripathi and his family got into a conversation about mindfulness and the evil inside man. In the program, they found that in old Persia, Demons were known as 'Daeva' and heavenly attendants were called 'Asuras'.

Tripathi felt the longing to make regarding this matter and found that no subject is better than Shiva, one of the significant Hindu divine beings and the 'destroyer of evils'. Shiva's experience and story would pass on the writing Amish expected to pass on to his readers. He saw that Hindu splendid characters were presumably not "legendary animals or a fantasy of a rich inventive capacity", yet rather they were once people like the rest. It was their deeds in the human existence that put them on the map as heavenly beings.

Inside the novel, Tripathi centers around the social issues through legendary framework. The issues of natural contamination have been brought up in the substance.

The Indian writers in English have considered over their old past in feeding the abstract craftsmanship. To catch the ethos and sensibilities of India they got back to the rich tradition of India. Indian writing in English has shaped into a lot of interconnecting characterizations which pass on with them the straightforwardness of Indian lifestyle and the multifaceted idea of Indian feelings in a got language, English. The introduction of English language in the Indian scholarly scene has changed the substance of basically every sort, going from sensation, sentiment, misfortune to consistent with life and fiction. Writers today are endeavoring to decode and update old stories so they can end up being progressively conceivable and important for the current readers. Gone are the days when Indian English works were named subordinate and activity: it has achieved a free character today.

Because of colonization, followed by the English education at schools and colleges, English fiction is on the climb both with respect to readers and writers.

The paper figures out the essentialness of the present in association with their antiquated past. This common act of retelling legendary stories incorporates proliferation of narratives and characters according to the extraordinary situation. Starting late, the new type of writers like Amish Tripathi, Ashok Banker and Ashwin Sanghi are using the folklore sort by mixing it with various strategies for composing. For instance, Ashok Banker and Amish Tripathi have blended folklore in with dream mode. With such a utilization these writers are modernizing the Indian folklore. It has been tried to explore Amish's situation in this profound established practice in a greater reach and his commitment to Indian Writing in English. The novels, for instance, *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras*

(2013) would be investigated in order to fictionalize Shiva as a person. Further, it includes close examination of Shiva Trilogy concerning the act of retelling of Indian folklore.

The writers like Amish Tripathi and Ashwin Sanghi with energy for innovativeness augmented the extent of this sort in the Indian publishing industry. Fictions by these writers have recuperated folklore from disposal. Epic stories can be considered as the transcendent factor behind the resurgence of this profound practice recorded as narratives. Amish Tripathi has taken a lead in Indian mythology-based composing by deconstructing the status of Shiva and giving it another viewpoint in Shiva Trilogy.

The arrangement of the trilogy is the celebration of an epic legend 'Shiva' and his life story. Shiva has been depicted as a man of fragile living who rises himself up to the component of a perfect being by his deeds. It is examined how the standard treatment of the dreams has been reshaped through focus on the reasonable depiction of advancement, the illuminated lifestyle, convincing relations and the journey of a man from a Tibetan faction towards having the chance to be Lord Shiva. The writer has endeavored to keep the saint as human as possible to where Shiva introspects about the stumbles that he made in his previous birth and his outright aversion to be known as Neelkanth, the Destroyer of Evil. The novels show how Shiva as a person goes probably as a rescuer and helps people through his intelligence. Amish through his novel 'The Immortals of Meluha', has moreover endeavored to vindicate that Lord Shiva was not a nonexistent character from folklore yet rather a person from the set of experiences. He has besides taken Vedic thoughts from the holy content and showed in this novel as science. Amish has used this opportunity in imitating the mythic stories and characters the way where he expected, and required his readers to stand out. He perceives this view in the gathering circulated in the Culture magazine as, "These books are totally fiction. I form the story the way where it comes to me. This is my agreement. That is the magnificence of India. Beside the latest 200 years; the show of modernizing and changing has been there for long" (10).

The depiction of various events and scenes in Shiva Trilogy elegantly advances the resources of the readers by means of passing on them into another universe of innovative capacity. The great portrayal of the city of Meluha, Devagiri and Ayodhya credits another attraction. His unique mix of description, strict symbolism and critical techniques for understanding gracefully guarantees to one's mind. Amish has tried in portraying a swarm of emotions and appropriating them proportionately among characters. Crafted by various Greek war methodology, the indication of military craftsmanship by Ganesha as a champion and the energetic excited commitment of Shiva and Sati are the a couple of strategies used by Tripathi to attract the readers.

In Shiva Trilogy, Tripathi carefully spreads out territories that are picture-flawless as in literature for kids. Modifying dream additionally works out as expected of a plan novel that re-scrutinizes past set of course of action of codes, opening it with another cryptographic-authentic key, revealing reality from an interlinking deceptions. Despite revisionist history, the novel raises a substitute structure of captivating codes and customs. For example, Tripathi attempt to re-present Shiva as representative holy person is a revisionist one with explicit features of a novel. Shiva's blue throat, Sati's downfall by fire or Ganesh' elephant-head is another rubric of legends. Old

dreams have been replaced by new mixes. The depiction of the thoughts like 'somras' and 'blue throat' offers a unique combination to the readers. Sentiments are the standard subjects and there is unlimited use of action, pressure, humor, betraying, misfortune and pain. The writer has used ordinary, customary English to make the writing more comfortable interesting.

Another concept which is found in this novel is innovation. A couple of perspectives, happenings and styles in current novel are used in the novel. The battle among incredible and evil is originally a happening in Mahabharata.

In the third book 'The Oath of the Vayuputras' there is equal and convincing portrayal of mythological characters.

Amish accepts that, 'Legends are just mixed memories of a legitimate past. A past covered under hills of earth and deadness'. As given in the Oxford Dictionary, "Legend is a customary story, particularly one concerning the early history of the historical backdrop of individuals or clarifying a characteristic or social marvel and normally including otherworldly being or wonder." Nirmala expresses, "Myths are the reflections of a profound reality. They are said to be the greatest falsehoods, which tells us the greatest truths. In the novels, The Immortals of Meluha and The secret of the Nagas we could find the concept of karma. According to that, a person life is based on his own thoughts and actions. If our thoughts and actions are good then they will lead a good life. On the other hand, those persons who are suffering in their present life are due to their past life sins"(Rani 2019).

The talented authors have found source materials from dreams and have utilized them imaginatively. Reality is genuinely not another idea for books yet using legends has added to another taste. Amish's usage of imagination outlines the rule subject of his books, these can't be neglected. In a manner these legends are the vital bit of the books. In a legend a bit of the essential characters are Gods, a couple of characters are super individuals. In Shiva's Trilogy ruler Ram is God, notwithstanding the way that he is definitely not a working character, anyway ordinarily his quality and force is reminded to the reader in the most punctual reference purpose of the novel. At various spots there is a conversation on the standards laid by Lord Ram, and besides the way in which people are following them overwhelmingly for example, during the conversation among Daksha and Shiva on Somras, Daksha is telling Shiva, that Somras was planned by Lord Brahma and was given to everyone but to a particular social occasion. Anyway now it is given to all of the four places according to the guidelines made by Lord Ram.

Shiva, in the novel is an average man whom legends change into God. He is appreciated so much, that he is apparently a lot over the mankind when everything is said in deeds. He is an obvious man whose *Karma* recasts him as Neelkanth, the Mahadeva, the celestial power of awesome beings. Exactly when Ayurvati sees Shiva's throat turning blue, tears roll down her eyes. She kept repeating, 'Om Brahmaya namah, Om Brahmaya namah'. 'My lord you have come! The Neelkanth has come!'

These characters similarly accept a basic utility in the novel. These are shown as shrewd characters anyway are later found to be incredible. Kali, Sati's sister and Ganesh, Sati and Shiva's kids are likewise Nagas. The author now and again uses the legendary and puranic segment with a purpose to show their readers something great. Various writers have utilized such methodology in their works.

In the Shiva's Trilogy the essential concern is discussed about Somras which is cruel. In making of Somras massive amount of water of Saraswati river is used and wasted. Shiva is fighting to save this river. May be the writer, through his novel, requires to make people aware of sparing a couple of rivers, which will be drained out.

Shiva, in these novels, is indeed the God that is one of the man of just character of early period of divine beings – Bramha, Vishnu and Mahesh – who have been adored since ages by Indian people. Shiva plays with snakes, smokes a *chillum* and has a blue throat – something that, as shown by the book, are the signs of the friend in need. Here he is showed up as the natural head of Gunas, who live at the foot of Mount Kailash in Tibet. Nandi isn't the bull on which Shiva rides; rather it is the captain of the Suryavanshi family who invites Shiva and his intrinsic Gunas to get comfy Meluha (Kashmir) which is viewed as the most excessive and most predominant area on earth. Having come to there, Shiva is declared a guardian angel who has come to help the Suryavanshi clan of Meluha against the tainted Chandravanshi clan of Ayodhya, who regardless of the way that adoration Lord Ram, have wandered from his message of libertarianism. They have joined hands with the Nagas and been doing attacks with respect to the Suryavanshis.

Tripathi's Shiva is a neglectful and humble character. He doesn't consider Lord Ram, nor does he know the significance of the sacred word 'Aum' or Om. Nandi in like manner goes probably as a Guru to Shiva at times, as when Shiva is to be illuminated about the significance of Aum. Says Nandi: "My Lord, Aum is the holiest word in our religion. It is viewed as crude sound of nature. Tripathi maintains to create philosophy when he declares that the Shiva Trilogy was worked around the philosophical request of "What is Evil?"

Amish's Shiva Trilogy deals with the rich fanciful tradition of old India. A section lost in the profundities of time and obliviousness by individuals. In Ancient India, various sacrosanct writings had elucidated the condition of the women, where she appreciated equivalent status indistinguishable from that of men. Women were given equivalent open door in the area of scholarship just as in the field of law or property, social support, political or organizational. The role of women in arranging life and family were clarified in Rig Vedic age which is incredibly portrayed by Amish Tripathi in his 'The Immortals of Meluha'. The height of Vedic women is reflected in the female characters of Amish's 'The Immortals of Meluha' where women are given self-sufficiency and freedom. The young age of India, eventually is significantly enthused about considering its hidden establishments, and another age of writers is riding the wave, producing one book of legendary fiction after another.

This exploration will help researchers with different estimations to look at folklore. This will defeat any issues of old and contemporary references of folklore. Amish Tripathi through these novels addresses the social reality of the contemporary society. He re-evaluates the Shiva myth to address the evil plans of people in modern times and how their silly craving prompts devastation and destruction. In this age of demythologization and re-mythologization, Amish has firmly established a fictionalized historical account in Indian fictional writing by rendering the recreation of the traditional myths through the means of the fantasy mode in Shiva Trilogy. (Rani, 2012) He prescribes a normal angle to deal with these issues. The magnificent components of the Shiva mythology are intertwined with the contemporary reality. Thus, we can say that Amish has a winning concern setting up socio-political and geographical solidarity, authentic and austere (especially from Puranas) convictions. The Trilogy is fascinating to examine. The authentic facts, rationalities and legendary components are used in present day structures.

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