



MYTHICAL CHARACTERS IN THE SHIVA TRILOGY AS WELL AS THE QUESTING HEROES BY AMISH TRIPATHI

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Abstract

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. The Shiva's Trilogy is comprised of the three works written by Amish Tripathi that has been described. The Shiva Trilogy, written by Amish Tripathi, depicts the search and adventure of two great and remarkable characters – Shiva and Sati – across time. One of the central themes of the Shiva Trilogy is 'Quest,' in which Shiva sets off on a trip from his home country to an unfamiliar area. We can say that to make the novel more interesting, the author Amish Tripathi have injected a little imagination to key elements of mythology. The novelist's unique blend of enthralling story-telling, religious symbolism, and profound ideologies appeals to the mind of everyone. He has done a wonderful job of conveying a wide range of emotions and dividing them evenly among the characters. Shiva's goal as a human is to draw the reader's attention to himself and he has succeeded. Because people are constantly inquisitive about the origins of the myths and stories they read and hear, the author employed his mixing approach to satisfy their curiosity.

Keywords: *Shiva, trilogy, novel, myth, amish tripathi, etc*



1. 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. 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. ABOUT THE SHIVA TRILOGY



The scope of the project is three novels by Amish Tripathi, which are as follows:

- The Immortals of Meluha.
- The Secret of the Nagas.
- The Oath of the Vayuputras.

The Shiva's Trilogy comprises of the three works written by Amish Tripathi that has been described above. Throughout the first volume, the readers are introduced to all of the important characters, as well as to Somras, history, and ancient culture. Good and evil are discussed extensively in the second volume, and Shiva begins to understand what evil is. The third novel includes intellectual principles from the Gita and the Upanishads, such as Karma and reincarnation that are found in the Gita. The Immortals of Meluha is the first book of the Shiva Trilogy, which was published in 2011 and quickly rose to the top of the best-seller list in India. The Immortals of Meluha is a fantasy novel set in India. This book received a lot of positive feedback from people and organisations. 'Shiva is incredible. This is made abundantly clear in The Immortals of Meluha, which shows just how much Shiva captivates the human mind. [...] Shiva's transformation from cool man [...] to Mahadev [...] is a treat for readers. [...] That the author carts Shiva around with almost boy-worship delight is what truly interests the reader.

In The Immortals of Meluha, the plot is fascinating and well-paced,' says the author. As a fundamentally mythical narrative told in a contemporary language, the novel subsequently evolves in the reader's imagination and forces him or her to continue reading with tremendous interest until the finish.

[...] The Immortals of Meluha is a social commentary with warnings for our world, with the expectation that because they come from the Mahadev himself, they would be more widely accepted in the future. Every line, whether it is the interpretation of Shiva's war cry - HarMahadev as Every man a Mahadev or the courage of Sati, who conducts her own battles – is rich in significance while remaining up to interpretation. This is where the book's greatest power lies.'



The book showed the narrative of a man who, according to mythology, becomes a god. The narrative begins in the city of Mansarovar in the year 1900 B.C. Nandi, a commander in the Meluhan Empire, has gone to Meluha to welcome Shiva the man to stay with him. An extremely tranquil country, Meluha, is the Suryavanshi's dominion, which was established by Lord Ram. For the previous few years, they have been harassed by the Chandravanshi, whose combined army with Nagas has been launching frequent attacks on them. Shiva is summoned in order to cleanse the world of Chandravanshi's influence. Shiva is the tribal leader of the Gunas. Gunas and Prakritis have also been at odds with one another for a long time now... As a result, Shiva accepts the offer since he too wanted to leave this location. The voyage to Meluha begins, and Shiva and his warriors arrive at Srinagar, which they refer to as "the revered city." They are cordially welcomed in this magnificent city, which has a population of about 20,000 people who live in urban areas.

They are accommodated in well-furnished rooms inside a camp setting. Shiva experiences cotton bed-sheets for the first time; yet, he is unable to sleep on the mattresses and must instead sleep on the floor. When they wake up in the morning, everyone, with the exception of Shiva, is suffering from a fever and is sweating. They are healed and given Somras to drink under the supervision of an Ayurvedic practitioner. A bright lady, Ayurvati, is in charge of the medical department. Shiva's neck turns blue as a result of her request for him to take a shower.

3. SHIVA TRILOGY AS WELL AS THE QUESTING HEROES

The Shiva Trilogy, written by Amish Tripathi, depicts the search and adventure of two great and remarkable characters – Shiva and Sati – across time. One of the central themes of the Shiva Trilogy is 'Quest,' in which Shiva sets off on a trip from his home country to an unfamiliar area. His choice to travel derives from a simple desire to live, to provide food, shelter, and safety for his tribe, and this sets him on a path of being a savior for the world around him. Meanwhile, he meets Sati, a young woman with the possibility of becoming the next monarch of her country. Sati is living a pointless existence, adhering to the rigorous norms of her kingdom, and has suffered the loss of all she holds dear.



Shiva and Sati are spiritual teachers who come from diametrically opposed belief systems and outlooks on life in general. Shiva considers life as a whole, rather than as a series of rules and principles, bearing in mind the intent of the rules and the well-being of the people. Sati, on the other hand, restricts herself to be governed by the rules of the land, no matter how restrictive they may appear to be.

Because of their destiny, they are brought together, and they carry out their responsibilities as individual heroes, all with the common goal of understanding good and evil in the world, putting right every wrong they come across on their journey, and restoring order and peace to the land, even if it means sacrificing themselves and everything they hold dear to their hearts. Shiva and Sati are complementary and counter-balancing to one another, and their union contributes to the freedom of the common man. Their journey is related to their karma, which is also known as fate. Shiva and Sati are figures with a 'cosmic' quality to their personalities.

The Shiva Purana serves as the foundation for the Shiva Trilogy, and as a result, the qualities of God Shiva and the traits of Shiva in the Trilogy are nearly identical. God Shiva is an ascetic, and he is known as the 'Mahadev' - the God who is beyond anything that can be grasped – in Hinduism. 'Destroyer of evil,' according to Hindu mythology, is the character of God Shiva. In Hindu mythology, the concept of immortality is a recurring motif. One of the most well-known traditions relates how Shiva and Vishnu, working simultaneously, deceive the Asuras (demons) and provide the Devas (gods) with the nectar nourishment of gods, amrudh, when they mill the milky ocean with the assistance of Vasuki, the enormous snake. Vishnu instructs Devas to utilise Mount Meru as the churning stone and Vasuki as the rope in order to churn the milky ocean, according to Hindu mythology.

A poisonous liquid including fumes is released as a result of this, and God Shiva swallows it in order to serve both the Asuras and the Devas. He also prevents the poison from becoming contaminated with the amrudh. When God Shiva eats the toxic liquid, his throat goes blue, and just at the appropriate moment, Goddess Parvati intervenes and securely grips his throat with her hands, preventing him from passing out.



4. GOAL AND UTILIZATION OF MYTH

One of the mystical goals is to provide justification for exemptions based on ancient practices and rituals that have been preserved. Shiva is white, but blue may be observed in their paintings, sculptures, and languages, among other things. A precise description of this riddle is provided to us at the depths of the churning ocean. They were compelled to harvest nectar as a result of the churning of the water. God and the Devil began a battle for nectar in the seas, and it has continued ever since. It has also led to the advancement of honey as well as poison.

Shiva inadvertently swallowed it after putting it in his mouth. It describes the shape of Neelkanth Shiva. To describe natural occurrences, there are a plethora of ideas and mysteries around the endless phenomenon. The story's second objective is to aid in the comprehension of old customs and beliefs; nevertheless, there are various rights, rituals, and customs that are not understandable in each race, which is the goal of the narrative. They would be justified if they were based on myth. Myth, like literature, has the ability to elicit emotional responses. The myths are liturgical traditions that have taken on a philosophical guise.

Additionally, when individuals seek shelter from the rites' fear of grief and disease by reciting Puranas or listening to their recitations, they are liberated from the sensations of sadness and horror. In philosophical terms, myth is a euphemism for a certain vision of existence and the cosmos, and myth is a myth in that sense. There have been some spectacular triumphs in achieving the myths' objectives. They are the embodiments of humanity's dignity; on the other hand, they serve as a symbol of the innate oneness that exists within all humans. They communicate the truth that humans and nature are inextricably intertwined as a single entity.

When it comes to moving from darkness to light, death to life, and the impossible to reality, human mythology is a strong source of inspiration for human beings. The idea produces an uninterrupted flow of eternal life in the current age of human consciousness and interactions, according to the theory. Myth consciousness transcends the physical confines of existence and of the Orient's commitment to charitable work throughout the world. According to materialist



philosophy, myths are the genesis of mediaeval notions that are magical in nature, and hence they do not exist.

It has not yet been determined if this assertion is correct or whether it is based on subjectivist awareness. The sociological examination can be carried out from both a temporal and spatial standpoint. In terms of historical background, the idea has its own relevance. The sociological value of the novel in the study of human society and institutional evolution has been recognised by many researchers, and the mythical contribution made by abandoning the sense of the novel is indisputable.

5. MYTHICAL CHARACTERS IN THE SHIVA TRILOGY

These are indisputable examples of Amish's use of myth as the central topic of his writings. Essentially, these myths are a necessary component of the novels' plots. One or more of the primary protagonists are Gods, while another or more are super humans in the story. Lord Ram is God in the Shiva's Trilogy, and although he is not a prominent character, his existence and might are frequently spoken to both the speaker and audience. Shiva, Brahaspati, Parashuram, Rudra, Daksha, and a slew of other masculine mythological figures are included in this list.

5.1 Parashuram

Book nine, chapter fifteen of the Bhagavad Gita states that Parashuram was the son of Jamadagni and his wife Renuka, and that he took on the role of Ram. He was referred to as among Vasudev's avatars and as the slayer of the race of kshatriyas, among other things. According to legend, Parashuram assaulted the kshatriyas twenty-one occasions and eradicated them from the face of the world. The issue now is, why did Parashuram act in such a manner? Behind it all, there's a mythological narrative to tell. There was a monarch of Haihayas named Arjun (a Kshatriya). He is now free to explore the earth as freely as the wind. In the face of Arjun, Ravana, who had ten heads, did not want to demonstrate his might. Who, with his hundred arms, was able to stop the flow of the river Narmada's waves? Arjun had previously imprisoned Ravana in his palace of Mahishmati, but had eventually released him. Arjun came



to the location while walking through the thick bush in search of some sports in the area where Jamadagni (the father of Parashuram) lived. Jamadagni was accompanied by a large number of Kamdhenu cows. There Jamadagni gave his hospitality to Arjun and his troops, army, and animals when Arjun arrived as the ruler of the kingdom. Arjun was envious of this when he first saw it. In order to get Kamdhenu cows, he instructed his men to remove the cows and their calves without first seeking the approval of the monarch, and they did so without being stopped by anybody.

Te cha Mahishmatimninyuh

Savatsankrindatim balata.

When Parashuram returned and learned of Arjun's wrongdoing, he grew enraged and hurried to Arjun's kingdom, armed only with his axe and bow. When Arjun learned of this, he dispatched his army, which included elephants, horses, troops equipped with arrows, javelins, and other weapons. In a furious fight, Parashuram single-handedly defeated Arjun's army. As a result of this, Arjun himself arrived for the combat, but Parashuram slashed all of Arjun's hundred arms to pieces. When he was murdered, his ten thousand sons fled the battlefield, and as a result, Parashuram was unable to return except to the hermitage with the cows. He informed his father about the struggle with Arjun and how he overcame him. On hearing this, he felt depressed and told Parashuram that we are Brahmins and that we should not commit a sin by murdering men; we are well-known for our forgiveness; nevertheless, in order to atone for the sin of killing a king, you must travel to the holy sites and do a pilgrimage for a year. Renuka (Parashuram's mother) travelled to Ganga one day and saw the king of the Gandharvas, Chirtrath, who she brought back with her.

5.2 Dev Guru- Brahaspati

Brahama Angira, the child of one of the manas, had a child. Angiras possessed a great deal of wisdom, intelligence, and know-how. He is well-versed in the Vedas and Shastras, as well as being attractive, meritorious, and modest. He began the Lord Shankara's Prayer. Focusing in



Kashi for 10,000 years led to Mahadev's appearance, who told him that he was quite pleased with his dedication. To tell him what he wants, Mahadev gave him the go-ahead. Angiras was overjoyed to find Mahadev standing right in front of him. After meeting God, he said that all of his dreams had come true for him. After hearing this, Mahadev was once again overjoyed. It was said that he had done too much dedication, thus he would become king of all deities and be adored and honoured throughout the entire Universe. BRAHASPATI will be his given name. His name will be Wachaspati as well, in honour of his abilities as a brilliant orator and scholar. Whatever he desires will be his due to his devotion to the Linga and his reading of this prayer. Furthermore, he is unaffected by any planets. All deities were summoned to hear Mahadev's plea to Brahma: Make Brahaspati head of all deities. Meanwhile, Brahma elevated him to the position of supreme deity. Because of Shiva's blessings, Angiras was given this title. Shiva is taller than Brahaspati, who is a medium-sized guy. Brahaspati has a white skin, deep eyes, and a well-trimmed beard. In spite of his slender frame, he has a large, barrel-chested chest and broad shoulders, which indicate regular physical activity.

6. CONCLUSION

We can say that to make the novel more interesting, Amish has injected a little imagination to key elements of mythology. The novelist's unique blend of enthralling story-telling, religious symbolism, and profound ideologies appeals to the mind of everyone. Author AmishTripathi have done a wonderful job of conveying a wide range of emotions and dividing them evenly among the characters. The study and exploration of myth has been done. From time to time, critics and philosophers have attempted to define myth in its political, social, and cultural contexts. The symbolic significance of certain mythic patterns and topoi is emphasized by Northrop Frye. The mythical hero Shiva, with all of his magnificent contrasts, is the focus of the Shiva Trilogy. Shiva has been depicted as a man with limitations, rather than a miraculous hero. Tripathi's hero, unlike the fabled Shiva, does not have any magical abilities, but he raises his position through his compassion, brilliance, and tenacity, and is hailed as a true hero. Shiva's goal as a human is to draw the reader's attention to himself, and he has succeeded.



Because people are constantly inquisitive about the origins of the myths and stories they read and hear, the author employed his mixing approach to satisfy their curiosity.

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