

# “A Critical Study of Myths & Facts in the Shiva Trilogy”

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## Abstract

The incorporation of Hindu mythology into Indian works written in English is akin to an established literary canon. For a very long time, Indian mythology has been relieving people of their political, religious, and social worries. The Indian mythology not only aid in comprehending humanity but also teach and promote the ideal way to live. The most extensive symbolic and metaphorical usage of myth may be found in the works of Indian authors. This research delves into the fantastical realm of Indian literature. Authors of all eras have found inspiration in myth. All the layers and nuances of a text's meaning are shaped by myth.

There's a lot of room for creativity in myths and stories. A writer who has faith in the myth may pick and choose from inside it to suit their needs. Topping the list of best-selling authors is Amish Tripathi. The Immortals of Meluha, The Mystery of the Nagas, and The Oath of the Vayuputras make up his famous Shiva Trilogy. Beautiful and effective alienation characterise these works on the life of Lord Shiva. How, while seeming to be just another ordinary guy living a quiet country existence, he was really destined for greater things. The Shiva saga chronicles the life of a figure of mythic proportions.

**Key Words:** Mythology, Power, Analysis, Textual Analysis, retailing, and representation.

## Introduction:

One who can swiftly distinguish between good and bad, virtue and vice, right and wrong, and who is furious and dislikes frequent clashes and wars—that is Shiva in the eyes of the Amish.

From the beginning of written history, authors have relied on myth and history to convey the past. The term "myth" is used to describe a body of traditional tales that often incorporates historical details to discuss ideas important to a culture's beliefs and practises. All myths teach us something and have a deeper significance. As so, it instructs us in the optimal way to live. The human mind is insatiably curious, and one way to satisfy that curiosity is to go on a mythological adventure. Myths vary from country to country, but they always have some connection to the culture, way of life, and natural phenomena of the country in question.

Amish humanises Shiva and opens up the reader's mind to the possibility of this story. Religion, reality, imagination, and the struggle between good and evil are all explored in the Shiva trilogy. The story's narrative is told in straightforward terms. These historical figures get dehumanised and mythologized, putting their deeds beyond the reach of human scrutiny. From the beginning of written history, authors have turned to myth and history to convey the past. Myths are ancient tales that combine historical facts about a people and their beliefs and cultural customs. In some way, all myths serve a purpose and promote a moral. We may learn the ideal method to conduct ourselves from it. The human mind is insatiably curious, and one way to satisfy that curiosity is to go on a mythological adventure. Amish humanises Shiva and opens up the reader's mind to the possibility of this story. Religion, reality, imagination, and the struggle between good and evil are all explored in the Shiva trilogy. The language has its own distinct flavour while yet being straightforward and easy to learn.

## STATEMENT OF PROBLEM:

When the book first asks, "What if Lord Shiva was not a figment of a rich imagination, but a person of flesh and blood?" the modernisation of the Myth has begun. People just like you and I. When Shiva is portrayed as a human being who becomes divine by his actions and Karma, the question is addressed. The tales have been reworked from their traditional form with an emphasis on the realistic portrayal of technology, the

cultivated way of life, compelling relationships, and the transformation of a man from a Tibetan tribe into Lord Shiva. Astonishing to a contemporary reader were the descriptions of Meluha's realm and city gates.

**The objective of the Research:**

1. To search ancient Indian Myths in the novels
2. To find, social, religious, and historical aspects in the novels.
3. To identify Myth and its use in novels
4. To find modernity in the novels.
5. To search ancient Indian Myths in the novels.

**Research Methodology:**

The works of author Amish Tripathi served as the inspiration for this research. The novels are mostly inspired by the ancient Indian mythology and philosophy. The Amish used a contemporary lens to ancient Indian mythology, philosophy, history, and culture. Therefore, I adopt the following scheme (method)

- Detailed Study of Amish Tripathi's novels
- Examined Ancient Indian myths
- Comparison between Ancient Indian myths and modern concepts used by Amish Tripathi
- Study of Indian philosophy
- Study of Indian culture
- Use of libraries for books

**Analysis of Shiva Trilogy:**

In the novel's opening chapters, a Tibetan tribal Shiva and his people are welcomed into the Suryavanshi-ruled kingdom of Meluha. The Nagas of the Meluhans' saviour Neelkanth are a cursed tribal tribe that aids the Meluhans in their ongoing struggle with another country of the Chandravanshis. After drinking the rejuvenating elixir Somras, Shiva's neck becomes blue, revealing him to be the Neelkanth (wine). According to our beliefs, Shiva drank the poison during the Samudra Manthan battle between the Devas and the Asurs and was therefore given the name Neelkanth.

Mythology are true in our religion; the Amish may distort the truth in their depictions of it, but we still hold to our beliefs. Shiva has romantic feelings for Princess Sati, the daughter of the Suryavanshi king Daksha. Yet he can't marry her since Sati carries terrible karma from her past lives and is hence untouchable.

Once Shiva decides to do away with the archaic rule, Daksha gives his blessing for the couple to tie the knot. The Meluhans' secret to long life is a potion called Somras, which is created atop Mount Mandar using water from the river Saraswati. Threatened with oblivion, this river must be saved. After visiting Mount Mandar, Shiva becomes good friends with Brihaspati, the resident scientist. After returning to the capital, however, the enemy destroys this production equipment, and Brihaspati disappears. It's conflict between Shiva and the Chandravanshis. They launch an assault on the Chandravanshi homeland of Swadeep, where they quickly achieve victory and capture the ruler of the Chandravanshi people.

When the monarch of the Chandravanshi people learns that Shiva is fighting on the side of the Suryavanshi, he explodes in wrath because the Chandravanshi people, like them, had been waiting for the coming of their saviour Neelkant, who was predicted to help them crush the Suryavanshi people. After learning this, Shiva is taken aback. The famed Ram temple in Ayodhya, the capital of the Indian state of Swadeep, is a must-see for Shiva and Sati. Through the priest, Shiva discovers that he is not the first Mahadev to be invoked in this way. His mission is not to eliminate "evil." He must answer the most crucial question: "What is evil?" This is the most critical job for which he is needed. It is the brazenness of the Chandravanshis, who were reviled as "evil" by the Suryavanshis, that weighs heavily on Shiva's shoulders. He has just learned that the Suryavanshis are seen as bad by the Chandravanshis, and that the latter group has been waiting for him to eradicate this threat. When he exits the Ram temple, he discovers that Sati, his

wife, has followed him there. One of the Nagas, hiding out in the shadows, is getting ready to pounce. Towards the conclusion of the tale, Shiva makes a desperate attempt to rescue Sati. Somras, the drink of the gods, is the first manifestation of the supernatural in Meluha's eternal realm: "Taking the Somras at prescribed intervals not only postpones our death substantially, but also permits us to spend our whole lives as though in the prime of our youth, both intellectually and physically."

Yet later in the narrative, when Mithra persuades Vayuputra to give Shiva the Pashupatiatra, which can destroy any precise target, we realise that same Supernatural Assistance will occur again. Supernatural assistance had been granted before, but Shiva's blue throat after ingesting Somras proved he was the promised saviour Neelkanth. He definitely doesn't come from the Sapt-Sindhu. And that the Somras will colour his neck blue.

Sometimes we have to tweak the negatives so they no longer work. By marrying the Princess Sati, Shiva undermined the Vikarma regime. The notion of Vikarma may be found in the first two books in Shiva's trilogy, *The Immortals of Meluha* and *The Secret of the Nagas*. Vikarma is what happens to those who are abruptly struck down by certain illnesses or who give birth to a stillborn child. They are shunned from society as a whole because of the stigma attached to them as the "bad bearers" of the people's ill fortune. Also, they are banned from participating in any formal event. Tarak chimed in. ' That there be no Vikarma on the yagna platform is mandated by law.

Shiva is a hero who saves people and vanquishes evil in the novel *The Secret of the Nagas*. In the conclusion of the book, the fight isn't only to get rid of evil; it's to get rid of our wicked mindset as well. The Naga emblem represents dread; eliminating it will help us achieve our aim. Several depictions of Lord Shiva have him with a snake coiled three times around his neck as he gazes out to the right. Negative words have the potential to harm others, much as the serpent coiled around Shiva's neck. The Amish portray Shiva as a human figure who once lived among us, and this causes us to think creatively. We should be grateful for the time he spent learning about the myths and aspirations of Hinduism. The only way out, Shiva says, is for them to love one other, for he knows now that ignorance is terrible. None of these people are terrible; they simply have different perspectives and ways of living. When it comes to being a good leader, nobody compares to Shiva.

The Amish faith teaches its followers not to pass judgement on others or things because "everything good has some evil in it and everything bad also has a few nice traits with it." Only our awareness can tell the difference and locate them.

**"Our desire in extracting more and more from good transforms it into evil," an Amish proverb goes.**

The truths reflected in myths are deep. These are supposedly the biggest lies that reveal the biggest realities. The concepts of karma and reincarnation may be found in the books *The Immortals of Meluha* and *The Secret of the Nagas*. So, one's life is determined by the choices he makes. A good life is the result of excellent thinking and deeds. On the other side, the misdeeds of previous lives are responsible for the pain that certain people are experiencing now. Nandi responded, "Their karma, my Lord," his eyes implying the obvious. To wit: "Why, for instance, could a woman be punished so if she gives birth to a stillborn kid, unless she had done some awful transgression in her previous birth?" What other explanation could there be if a guy suddenly becomes disabled by an incurable disease? The world must be punishing him for his crimes in a former life.

The Vayuputras oath elaborates on the concept that too much of anything is harmful. All men, throughout their lives, are on a path to holiness. It encourages us to contemplate issues at length. Amish gives Shiva the appearance of a regular guy, and that gives us pause. For many, seeing humanity's inherent goodness and virtue is the best way to become closer to God.

As Shiva learns about the dangers of Samaras, he sees that Meluha is the main production hub for the Somras potion, so he launches war on the city. The recurring nature of the hero-villain story is explored in a fascinating way in this debate between Shiva and Vasudev Pandit Gopal.

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Authors like Amish Tripathi and Ashwin Sanghi, who are full of ideas and enthusiasm, have helped this genre spread across India's distribution sector. These academics' creations have saved mythology from oblivion. These modern essayists have revitalised the "gallant age" depicted in epic literature after it had been mostly forgotten. The writers have interwoven mythology with the dream to make it more appealing and tasty to modern audiences. The notion of "authenticity" ultimately made its way into literature as a value held by the "brave age" group captured by the epic form. The rebirth of this age-old literary technique may largely be attributed to a renewed interest in epic dreams. By reimagining Shiva from a younger viewpoint and dismantling the seniority illusion, Amish Tripathi has set a new standard in Hindu narrative.

These three celebrations centre on the hero Shiva and the legendary tale of his exploits. According to popular conception, Shiva is a human person who achieves godhood via his actions. It examines how the focus on the nuanced portrayal of innovation, the enlightened way of life, persuasive relationships, and the journey of a man from a Tibetan clan to become Lord Shiva has reshaped the conventional treatment of fantasies. The author has made an effort to make Shiva as relatable as possible by having him reflect on his previous mistakes and his reluctance to accept his destiny as the chosen Neelkanth, the Destroyer of Evil. The books illustrate how, in his human form, Shiva acts as a protector and helps others through his cunning. Amish has also tried to prove, in his book *The Immortals of Meluha*, that Lord Shiva was a real historical figure and not only a mythological one.

In order to make his works more interesting, Amish Tripathi has sprinkled a little "masala" over certain parts. The Shiva Trilogy's deft depiction of a wide variety of settings and events challenges and inspires readers to the next level of their own imagination. The beautiful artwork of *Meluha*, *Devagiri*, and *Ayodhya* adds to the story's overall appeal. His distinctive style successfully stakes a claim to one's mind via the use of catchy storytelling, religious symbolism, and weighty ways of introspection. The Amish have made an effort to show a wide range of emotions and provide them to their characters fairly. Tripathi uses a variety of techniques to captivate his readers, including the adaptation of various Greek military procedures, the demonstration of military skill by Ganesha as a warrior, and the passionate enthusiastic obligation of Shiva and Sati. Besides, the "bollywoodization" of the emotional situations. One depiction shows a bloodied and mud-covered Sati lying in Shiva's lap, mouthing the words "I adore you" through trembling lips and drooping eyes as bolts pro pro past them in what seems like moderate motion.

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