

## REALITY THROUGH FANTASY IN AMISH TIRPATHI'S *SHIVA TRILOGY*

Dr. S. Karthik Kumar<sup>1</sup> and B. Pavankumar<sup>2</sup>

<sup>1</sup>Associate Professor, Department of English, Annamalai University, Annamalainagar,  
Tamil Nadu, India

<sup>2</sup>Assistant Professor of English, Ph.D Research Scholar, SRKR Engineering College,  
Chinna Amiram, Bhimavaram – Andhrapradesh

---

### Abstract

The entrance of the English language into the Indian artistic landscape has transformed the essence of almost everything, from sensation, spine-chilling, sentiment, and misfortune, to consistency with life and verse. Journalists today are attempting to reinterpret and reassess past stories in order to make them more accessible and relevant to current gatherings of people. Gone are the days when Indian English compositions were referred to as submissive and driven; they now have a distinct personality. Indian English has received universal approval, from Tagore to Naipaul. English fiction is on the rise, both in terms of pursuers and authors, as a result of colonialism and English training in schools and institutions. People today, especially young people, think it's easier to relate to English novels than to works in their first dialects. As our cities become more westernized, this is thought to be true. This study examines Amish Tripathi's smart *Shiva Trilogy*, which includes each of the three topics. Throughout history, folklore has been an unavoidable source and subject of amassment, documented in tangible text. At diverse ages, creators have attempted to re-unravel past dreams. The idea here is to provide yet another perspective on the many years' worth of dreams that have been put out for quite some time. Amish Tripathi adored women and fantastic characters in his *Shiva Trilogy*, being the grandson of a Sanskrit specialist and Pandit in Benaras. His female figures, who differ from their male counterparts, give him power and fire. The research article looks into Amish Tripathi's role in this long-standing tradition in a broader sense, as well as his commitment to Indian writing in English. It also gives a detailed literary analysis of the *Shiva Trilogy* to show how it shows how Indian folklore is told in the stories.

Amish Tripathi is a finance expert who studied at the Indian Institute of Management in Calcutta. In terms of history, folklore, and speculation, he is enthralled. He

is a history buff, and his inspiration for the novel came from authors such as Graham Hancock and Gregory Possehl, as well as the Amar Chitra Katha series of Indian comedies. Tripathi relied on the stories and tales that he had heard from his loved ones for the whimsical parts of the story. He believes that all social orders and faiths around the world contain awe and significance. Tripathi and his family eventually got into a conversation about mindfulness and the evil inside of men while surveying a verifiable programme. According to the programme, demons were known as "Daeva" in ancient Persia, and heavenly messengers were known as "Asuras." Tripathi felt compelled to write about this subject. Furthermore, no subject is more appropriate than Shiva, one of the most important Hindu celestial deities and the "destroyer of fiendishness." Shiva's story and experience would reflect the kind of thought Amish hoped to instil in his readers. He realised that Hindu celestial creatures were not "legendary animals or a fiction of great innovative capacity," but rather were once ordinary humans. It was their actions in human life that earned them the title of heavenly creatures. Indians have four different ways of loving God. Aakar, Nirgun, An Avatar is a fictional character (indication of God, for instance, Ruler Ram, etc.) and a man who strives to become God or discovers God within himself (Gautama Buddha).

The preservation of the environment has been a theme in a lot of different kinds of art, like the *Yajnavalkya Smriti*, a sacred Indian text that discourages cutting down trees. The Mauryan period's *Arthashastra* by Kautilya emphasized the importance of forest organization. Composing is a cycle that develops steadily. New abilities emerge throughout long periods of time in each social development, whereas old powers remain spotless, even after the new powers have taken hold. In English, the Indian creators reflected on their outdated history of maintaining the abstract handicraft. They returned to India's rich inheritance to capture the ethos and sensibility of the country. Indian writing in English has evolved into a plethora of interconnected characterizations that portray the ease with which Indians live their lives as well as the complicated idea of Indian convictions in a single language, English. The main purpose of folklore researchers' insatiable energy is to make sense of the meaning of their present in relation to their ancient history. This common practice of repeating legendary tales includes the creation of new stories and characters based on the current scenario. In fact, young writers such as Amish Tripathi, Ashok Banker, and Ashwin Sanghi are putting folklore to the test.

Using it with a variety of compositional strategies Ashok Banker and Amish Tripathi combined folklore with dream mode for the model. These writers are modernizing Indian visions by employing this technique. The research article looks into Amish's role in this important practice in a broader sense, as well as his commitment to Indian writing in English. For example, *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011), and *The Oath of the Vayuputras* (2013), for example, would be analyzed in order to fictionalize Shiva. It also gives a literary analysis of the Shiva Trilogy in terms of the act of repeating Indian folklore, which is what the book is about.

It helped the Indian distribution business to grow in this way because of creative people like Amish Tripathi and Ashwin Sanghi. These experts have recovered folklore from beginning to conclusion. These contemporary writers have resurrected the long-forgotten "chivalrous period" captured in epic records. To make it all the more alluring and intriguing to today's crowds of onlookers, the architects combined folklore with fantasy. The "bold age" group, as exemplified in the epic construction, was finished with the concept of "realness" and began composing. The return of this deep practise recorded in tangible copy can be attributed to the dominating factor of epic dreams. In his Shiva Trilogy, Amish Tripathi has taken the lead in Indian episodic composition by dissecting Shiva's terrible dream and giving it a new perspective.

The three-piece arrangement honors the legendary legend "Shiva" and his adventures. Shiva has been depicted as a mortal man who, through his activities, elevates himself to the level of a heavenly god. It has looked at how the way dreams used to be shown has changed because of a focus on smart depictions of progress, an educated way of life, persuasive relationships, and a man's journey from a Tibetan clan to becoming Lord Shiva. The creator has worked hard to keep the saint as human as possible, to the point where Shiva reflects on his former lives' mistakes and his distaste for being recognised as the chosen Neelkanth, the Destroyer of Evil. The books depict Shiva as a person who acts as a hero and aids others via his dexterity. The Amish have also attempted to justify that Ruler Shiva was not a nonexistent person from folklore but rather a person from a series of experiences in his brilliant *The Immortals of Meluha*. He has also taken Vedic ideas from the sacred text and presented them as science in this fiction. Amish has taken advantage of

this chance by recreating mythic stories and characters in the manner in which they intended, as well as requiring their audience to stand out.

The representation of diverse events, places, and scenarios in the Shiva Trilogy beautifully increases the readers' resources by transporting them into another world of imaginative ability. The magnificent depiction of Meluha's city, Devagiri, also owes Ayodhya another charm. His one-of-a-kind blend of vibrant describing, rigid symbolism, and essential understanding procedures beautifully ensures one's mind. Amish has attempted to depict a swarm of emotions and distribute them proportionately among characters. Tripathi uses a variety of approaches to interest viewers, including the employment of distinct Greek conflict methods, the representation of military craftsmanship by Ganesha as a hero, and the dynamic, eager dedication of Shiva and Sati. Tripathi cautiously fans out picture-perfect sections in the Shiva Trilogy, like in children's writing.

Revising Dream works similarly to a plot novel in that it re-examines a long-ago planned game plan of codes, unlocks it with a new cryptographic-authentic key, and reveals "truth" from a web of deceptions. Despite revisionist history, the plot novel proposes a new framework of intriguing codes and conventions. There are clear plot lines in Tripathi's attempt to show Shiva as an official religious figure again, for example, but that's not the only example novel. In any case, new semi-mythopoeic, semi-intelligent explanations that exceed the profound understanding of Shiva's blue throat, Sati's end by fire, or Ganesh's elephant-head result in a new rubric of legends. New blends have taken the place of old dreams. The representation of concepts such as "somras" and "blue throat" provides guidance to the astute reader. There is a lot of emotion and elation in this book. There is also a lot of action, pressure, humor, twists, deception, disaster, and suffering.

Amish Tripathi has depicted Shiva as a fleshy individual, as if he were a regular person or a regular dweller. Tripathi uses a mythical framework to explore social themes inside the story. Blaudelaire coined the term "innovation" in the mid-nineteenth century. In his article, "The Painter of Current Life," he portrays innovation as a fashionable, fleeting, and unforeseeable constraint on the unrelenting and changeless in craftsmanship. The state of a current man's life, which is distance and discontinuity, or the nature of being current,

which is novel and corresponds to standard styles, is referred to as innovation. In the book, a variety of perspectives, things, and styles from today's structure are employed. According to Amish in his book, the fight between the incredible and the wicked is an advanced Mahabharata. There is an advanced plan room in the third book, "The Oath of the Vayuputras," where Shiva and Gopal are driven into a wealthy set-up of rooms with two distinct sleeping chambers. The suite had been furnished with every conceivable excess... In a few corners, different-sized reinforces and pads were thrown on the rugs, creating comfortable floor-sitting areas. The mantelpiece and wall racks were adorned with opulent gold and silver-plated accessories. At one point, Shiva is served idli for supper at the start of the day, which is an advanced food. During the conflicts, he uses current conflict developments in his writings.

Amish acknowledges that "legends are only confused memories of a legitimate past." "A past buried behind hills of earth and death." According to the Oxford Dictionary, a myth is a traditional story, particularly one about the early history of an individual's historical background or the clarification of a characteristic or societal quirk, and frequently includes a powerful being or oddity. The talented writers have unearthed dream source materials and put them to imaginative use. Legitimacy isn't a new concept in literature, but utilizing legends has given it a new flavour. The standard subject of Amish's novels, which cannot be ignored, is outlined by his use of imagination. In some ways, these legends are the most important parts of literature. A portion of the main characters in a legend are gods, while a few are superhumans. In Shiva's Trilogy, the ruler Ram is God, despite the fact that he is not a working person. In the original text, Nandi tells the reader that Lord Ram worked for the Chandravan Empire. Regardless, his existence and power are shown to the reader in the first place. There is a discussion of Lord Ram's standards and how people are actively following them at several points, such as during the discourse between Daksha and Shiva on Somras. Daksha is informing Shiva that Lord Brahma planned Somras and that they were distributed to everyone except for a specific social gathering known as Saptarishis or Brahmins. Anyway, everything is now distributed to all four ranks in accordance with Lord Ram's instructions. His ideas and efforts influenced the Meluhans' general populace. Shiva is an ordinary man in the story who is transformed into God by tradition. He is so revered that when all is said and done, he is a clear man whose Karma casts him as Neelkanth, the Mahadeva, the heavenly force of heavenly things.

Tears welled up in Ayurvati's eyes as she watched Shiva's throat turn blue. Om Brahmayenamah, Om Brahmayenamah, "she continued repeating. You have arrived, my lord! Neelkanth has arrived! ' The concept of a family is fantastic. In the book, these folks also accept a basic occupation. These personalities, who are initially depicted as shady, are eventually revealed to be outstanding. Sati's sister, Kali, as well as Ganesh, Sati, and Shiva's children, are Nagas.

These are the horrifying, wounded beasts. The essayist will sometimes use mythical and puranic elements as inspiration to show their audience something that is good or close to good. Several authors have used this method in their writings. When there is turmoil or pressure in the general populace, open mindfulness is achieved by employing a few legendary stories in dealing with the problems, and when a legendary piece of God is employed, it usually works on the minds of the entire community. The main point of discussion in Shiva's Trilogy will be Somras, which is wickedness. Water from the Saraswati stream is used and wasted in the construction of Somras piles. Shiva is engaged in warfare in order to save the stream. Perhaps the author's book is intended to raise awareness of the importance of conserving a few waterways that are about to be depleted. A few legendary stories are mentioned in the novels. The narrative of Parashuram and how and why he killed his mother comes to mind.

Carl Jung (1875–1961), a Swiss scientist, coined the phrase "primary guide" to describe this "aggregate absence." The models embody the essence of "collective carelessness." This included searching for explanations in folklore, religion, dreams, and dreams, as well as in writing. Northrop Frye (1912–91), a Canadian mythologist and specialist savant, used the phrase "unique" to describe a recurrent example of comprehension that may be found in works of composition and human sciences. These models are the results of scribbled, broad considerations. They are the early stage images that reside somewhere deep within our brains and seek expression in works of art.

In scholarly research, the word "perfect representation" refers to sporadic account designs, examples of movement, character types, themes, and images that may be found in a wide range of compositions, as well as nightmares, dreams, and, unexpectedly, social services. Such sporadic events are frequently regarded as the outcome of fundamental and

comprehensive instances in the human psyche, whose compelling exemplification by the aware seeker, since the person being referred to supplies the author's spiritualist models

The chosen works of this investigation, *The Immortals of Meluha* and *The Secret of the Nagas*, as well as the original *Things Fall Separated*, essentially have a place with two specific social works. The first is associated with Indian composition, whereas the last is associated with African composition. Regardless, there are a few shared convictions, discernments, characteristics, and concerns between these two. *Things Fall Apart* is a reasonable book, whereas *The Immortals of Meluha* and *The Secret of the Nagas* are dreamlike in his writing

They're intended to be the best deceptions, revealing the best realities to us. The concept of karma can be found in the works *The Immortals of Meluha* and *The Secret of the Nagas*. As a result, a unique life is dependent on no other individual concerns or workouts. Our concerns and activities will have a pleasant existence if they are fantastic. Those who are suffering in their current lives, on the other hand, are suffering as a result of their prior lives' transgressions.

Amish Tripathi, has sold somewhere about 2,000,000 copies of his Shiva Trilogy, which comprises *The Immortals of Meluha*, *The Secret of the Nagas*, and *The Oath of the Vayuputras*. The deal is expected to bring in over Rs 500 million, making the Shiva Trilogy the fastest-selling book series in Indian history. He has recently embarked on a project to create books based on the Ramayana. Tripathi appears to have been influenced by Ashok Banker, and his language is authentic and devoid of scholastic majesty. Without a doubt, he concocts a postmodern mash-up of ideas without considering the element of legitimacy. "These three main strands, folklore, history, and fiction, collide in the most off-kilter of ways, with potentially dangerous effects" (Gurevitch).

In this tale, Shiva is a god who is one of the magistrates of early-stage celestial creatures—Bramha, Vishnu, and Mahesh—who have been revered by Indian people for centuries. According to the text, Shiva plays with snakes, smokes a chillum (earthen pipe), and has a blue neck, all of which are marks of the saviour. He is depicted here as the inherent leader of the Gunas, who live at the foot of Mount Kailash in Tibet. Shiva doesn't name the bull on which he rides; perhaps it's the captain of the Suryavanshi family who



invites Shiva and his inborn Gunas to relax in Meluha (Kashmir), the world's most harsh and generally prevalent region. After arriving there to assist the Suryavanshi faction of Meluha in their fight against the adulterated Chandravanshi clan of Ayodhya, who, despite Lord Ram's affection, had strayed from his libertarianism message. They've been attacking the Suryavanshis while working with the Nagas to do bad things to the people.

The Meluhans are a relocated human race that live near Hariyupa (or Harappa), and its analysts have created Somras. Due to a lack of resources, the Chandravanshis continue to devise ways to devastate the Somras by diverting the course of the Saraswati River, which is essential for its construction. In addition, the Chandravanshis align with the Nagas, who are a military race with genuine deformations! Tripathi, on the other hand, is a god of refinement. As a result, Shiva can't stop consuming weed, despite the fact that he's been warned and swears a fantastic deal.

Shiva, played by Tripathi, is a careless and unassuming guy. He doesn't think about Lord Ram, and he doesn't understand the meaning of the holy term "Aum" or, on the other hand, "Om." Nandi is likely to appear as a Guru to Shiva on occasion, such as when Shiva needs to be educated about the value of Aum. "My Lord, Aum is the holiest term in our religion," Nandi says. It is thought to be a raw natural sound. The universe's music was blessed to the point where, for a long time, an unbelievable number of people would not insult it by setting it down in "formed construction". When Tripathi says that "The Shiva Trilogy was created around the philosophical request of "What is Evil?" he isn't being philosophical. Despite the fact that he bases his book on the well-known Foucauldian view that individuals discarded by society are not repugnant but rather remarkable, the discussion on these centres is not substantial. Any apprehension is dispelled by the infection of fantasy. According to this text, the action takes place approximately 1850 BC, and the standard of ruler Ram is 1250 years ahead of it. However, in terms of organised folklore, Rama and Krishna cannot be placed in front of Shiva because the magistrate of heavenly creatures-Brahman, Vishnu, and Shiva-is the early stage of the big pantheon overseeing the cosmos, and Rama and Krishna should be considered Vishnu's representatives. When all else is equal, how should Shiva feel about Rama? In India, it is common to find images of Rama praising Shivalingum as he prepares to encircle Ravana's domain. At the end of the Deva-Asura War, Shiva earns the title of "Neelkanth," which is



generally explained as being given to him because of the way he flushed the harmful substance created by the ocean during the Deva-Asura War, but here Tripathi chooses the physical characteristic of the drinking of somras that turned the messiah's throat blue, like a traditional litmus test in a school lab! Tripathi does not have any other experience. His inventive personality is responsible for the fact that Mohan Jo Daro, one of the Indus Valley Civilization's usual environmental elements, was called after an intellectual Mohan! Tripathi conjures up visions from a variety of sources, ranging from Plato's Republic to Marx's Great World. Meluha's youth are considered state property.

In "Maika," the author tries to break down old barriers. For example, teenagers are raised by the state in the book. They pass several tests when they reach the age of sixteen. Anyone who passes the Brahmin assessment will be handed to any Brahmin parent yearning for a child. The number of Brahmins increased with time. Tripathi gets to work on anything that comes his way. Thus, if it is distance that he learns about in the first portion of the day paper, we can see that there are social occasions where "vikarma" individuals are made to suffer as untouchables as a result of misdeeds committed in a previous incarnation. If a person contracts a real ailment or a woman gives birth to a stillborn child, that person is referred to as having "vikarma." Shiva enthusiastically restricts this construction.

The Shiva Trilogy by Amish is about the rich and fantastical tradition of ancient India. A part lost in the abysses of time and people's obliviousness. Various sacred books in ancient India explained the situation of women, stating that they had equal standing to males. Women were given an equal chance in the realms of guidance, regulation, and property, as well as social and strict assistance, politics, and organisation. Women's roles in arranging life and family were explained in the Rig Vedic era, which is vividly depicted by Amish Tripathi in his novel, *The Immortals of Meluha*. The female characters in Amish's *The Immortals of Meluha* symbolize the peak of Vedic women, who revelled in their independence and liberty. Aside from their own work, they each had access to immense potential for understanding the most perplexing facts. The youthful generation of India will soon be enthralled by the prospect of contemplating the country's fundamental foundations, and a new generation of writers will ride the wave, churning out one book of fantastic fiction after another. In the same manner that there is always a high distinction

open in all concealment, there is also incredible and bad inside each and every one of us. Imaginative reading encourages us to recognize internal balances and to let go of vices. This investigation will assist scholars in evaluating folklore from many perspectives. This will resolve any concerns with antiquated and contemporary folkloric allusions.

Amish Tripathi attempts to confront the social reality of contemporary society in this book. He reinterprets the Shiva tale to address the nefarious plans of those in positions of power and how their infantile yearning leads to obliteration and catastrophe. To deal with these challenges, he proposes taking an objective approach. The fantastic elements of the Shiva legend are blended with modern realities. Legendary accounts are used to address the issue of normal contamination. As a result, we may claim that Amish has won in terms of laying down sociological and geographical fortitude, as well as recorded and stringent (especially from Puranas) convictions. All of the guideline characters are dedicated to assisting the government in any way they can. Examining the set of three is fascinating. In today's structures, provable facts, rationalities, and legendary elements are used in his legendary writings.

## REFERENCES

Tripathi, A. (2010), "Immortals of Melhua", Westland Press: Print.

Tripathi, A. (2011), "The Secrets of Nagas", Westland Press: Print.

Tripathi, A. (2013), "The Oath of Vayuputras", Westland Press: Print.

KrishnaKumar (Interviewer) & Tripathi A. (Interviewee). (2011). Shiva in a New Light – An Interview with Amish Tripathi, Retrieved from <http://www.sparkthemagazine.com/?p=2199>

Singh, Charu (2013). The Myth Makers, Delhi Indian Express, 24th March, 2013.

[https://www.academia.edu/27334438/rewriting\\_myth\\_a\\_critical\\_analysis\\_of\\_amish\\_tripathi\\_s\\_shiva\\_trilogy](https://www.academia.edu/27334438/rewriting_myth_a_critical_analysis_of_amish_tripathi_s_shiva_trilogy)