
Comparative Study of Mythological Characters and the Novels of Amish Tripathi

Hardas Galchar^{1*}, Dr. Ankit Gandhi^{2*}

1 Research Scholar, Madhav University, Rajasthan

2 Professor, Madhav University, Rajasthan

ABSTRACT

Amish Tripathi is a popular Indian English author who tells mythological tales to make modern readers believe them with rational explanations. The three books that make up the Shiva Trilogy series and the three other books that make up the Ram Chandra series are his novels. The paper compares how these texts diverge views towards the characters and events in Indian myths, how the fictional history is reinterpreted by these ancient texts, and how the respective writers use myth dynamically to deal with the plight of the present. The use of Hindu mythology is like the literary tradition of Indian English literature. Indian myths have a long history of resolving all kinds of social, political and spiritual concerns. Indian myths lead to a greater view of nature, and educate and preach about the ideal way of the human being. Symbolically and metaphorically, Indian novelists make the fullest use of legend. In Indian fiction, the current study explores the mythical world. Over the years, the myth has always brought the writers artistic momentum. In all the complexity and scope of its cumulative context, myth forms the significance of a literary work. A wide range of inspiration is provided by myths and legends. The faith in the myth allows a writer to select and use elements for the purpose of it.

Keywords – Compare, Mythology, Novel, Characters, Shiva Trilogy

I. Introduction

The Shiva Trilogy discusses and recreates Lord Shiva's important ancient storey – the Lord of Lords – with familiar characters and diverse concepts interwoven with the use of modern language and meaning. The trilogy retells the rise of Shiva as Mahadev, the central character. It facilitates the study of the language's intricacies and its deep-rooted evolution to understand the relations between myths and the emergence of new sensitivities in the globalization period. The Suryavanshi myth and the Chandravanshi mingle in a newly invented theme. It

also amalgamates the whole of science, philosophy, culture, history and many other humanities.

Amish Tripathi's three volumes Shiva Trilogy (2010-2013) — The Immortals of Meluha (2010), The Mystery of the Nagas (2012) and The Oath of Vayuputras (2013) are examples of refraction in which Lord Shiva's myth is portrayed as a modern day tale of a more human Shiva, stripped of his divinity, crusading against evil.

II. Review of Literature

Dibajyoti Chaudhari's essay, 'New Mythology,' discusses why writers have taken ancient mythology as their basis. She quoted Amish Tripathi, author of the best selling Shiva-Trilogy: "There are crucial reasons for retelling mythology. You see in Greece or Egypt, no one talks about Zeus or Amun Ra. But Indian mythology surrounding Ram, Krishna or Shiva is much alive in the Indian mind. They have become the part of our collective consciousness." Amish Tripathi also considers economic factors at play. He opines, "In the last twenty years, we have emerged as an economically confident nation and there is a new found interest in our culture. I'd say we're at the right place at right time."

It is observed that these writers are like the charioteers of the Gods, armed with sound study, imaginative imagination and writing style, submerged in the vast pool of Indian myths to create strong storeys to retell our social and historical origins. Amish Tripathy portrays Shiva as a Tibetan hero who migrates and attains divinity in a distant land.

A research paper by Dr. M.M. Nivargi reveals, "The Indian literary market is dominated today by novels mythical pasts. These novels often rework the Indian myths creatively to address contemporary concerns as well as eternal human issues." In short, retelling improvements have been made, with current culture in mind.

III. Comparison of Characters

Rudra and Shiva

As per the book, Rudra is the ancestor of Lord Shiva. And Lord Rudra was named Siva with the affection of his mother, which some did not realise. Even Shiva was shocked to hear this

from his uncle when he went to carry Brahmastra from Pariha (today's Iran). But Dr. Shankarrao Baladeekshit Joshi, a brilliant scholar, has interpreted Shiva differently. Rudra is the Aryan word for Shiva, the Dravidian word for him. Both words are red, shining, auspicious, and golden. From 'Shin' Shi(n)va, chin, chen, ken terms have taken form. Lord Rudra is the previous Mahadev. 'Mahadev' was a title bestowed on the Destroyers of Evil rather than Lord Shiva in Hindu mythology. By recognising and weeding out the bad, the Mahadev will make room for a new way of life based on the Positive led by the Vishnu. Intriguingly, he had to be an outsider in order to allow an impartial analysis of the current conditions and the detection of bad. So Lord Rudra came from a land outside the western boundaries of India: Pariha (former Persia or modern-day Iran).

As in Myth, Shiva is regarded as an evil destroyer. His wife Parvati or Uma is the goddess of prosperity, love, and devotion to others. Parvati is Ganesh and Karthick 's mother; Ganesh is not Shiva's biological son. Hindus worship Ardhanarishvara, which means half a man-woman, an androgynous form; the right side of the body is Lord Shiva, and the left side is intended for Goddess Parvati. In Puranas, there are too many variations of storeys in this special form. People named Parvati Shakti because of her spiritual strength and power; the name Kali is also applied to her, which reflects her righteous indignation and its effects. The storeys about the goddess Kali also have significance in Puranas; in general, when the goddess is in Parvati 's form, she calms down the angry god Shiva when she is in Kali 's form, and it is the duty of God Shiva calm goddess Kali.

The thrust in modern years, though, has been to fictionalize the gods in human form, taking them closer to the people. With the latest wave of authors approaching mythology as an entity and a genre, it has evolved in substance and shape. Contemporary authors use the mythical structure in its full form of historical settings, mythical characters and themes to explore its scope. It is inevitable to contain it within a broader context of an epic storey. Amish Tripathi is in keeping with this tradition. His Shiva trilogy is a mythical fantasy based on the imagination of the mythical Shiva god in a human body. Amish says he needs to think of Shiva as a human being who has been walking on this planet and finally. Getting up into a god. It is based on the construction of the legendary Indian god Shiva as a legendary figure in 1900 B.C. This is the premise of the Shiva Trilogy, which interprets the rich mythological history of ancient India, combining fantasy with historical reality. The quest for the essence

of evil is the theme that goes through all three books. Writing in and for the open, globalised, techno-rich and techno-savvy India of the twenty first century, Tripathi 's target readership is the vast strata of English-speaking and reading Indian youth. His storytelling approach combines linear and cyclic, because there is a sense of repetition and discontinuity in the previous mythical storytelling.

SATI

One of the main characters, Sati, is the daughter of Daksha and Veerini, Shiva 's wife, Kali's niece, and Ganesh and Karthick 's mother. There are all her identities in society. She is more than this for her; she is a worthy, faithful, caring, law-abiding warrior.

Sati fights for justice, speaks for her righteousness, sees herself not as a princess, but as a kshatriya. Not mere elegance, every other character admires her acts. Sati faces a pack of wild dogs when she is just sixteen, in order to rescue a woman in trouble. She goes to the village of Icchawar after giving birth to her second child to fight a liger and its pack of lions. She deeply believes that the poor can protect the strong. And, when she is compelled by a circumstance to chose either her husband or her son, she seeks to reason with Shiva. She loves Shiva dearly, but she doesn't give in to his anger; she chooses what to do and is prepared to face the consequences. She gives value to justice rather than love and therefore stands against her father.

Not much was known about the core myths of Sati and Parvati before the plays of Kalidasa and the Puranas. Now they appeared as myths that had completely grown. Sati, Daksha's daughter who becomes Shiva's first wife and Hemavati and Mena's Parvati daughter, she is Sati's reincarnation; she becomes Shiva's second wife. Both mythologies are similar and have inspired one another, but can be viewed separately. Sati is described as very beautiful but it is dedication and simplicity that attracts Shiva's attention in most parts of her mythology. She is also mentioned in the novel as a handsome woman. As a very beautiful woman the author introduced Sati, much like an angle. She rode in, leading a horse on a chariot. Her hair is long, and black. Her eyes are blue and stunning and her desire was like a magnet in them.

Ganesha

It is in Puranas, Upanishads, and Vedic lore that one knows about Ganesha 's meaning and divine value in the early years.

GaneshaPurana : This is a text that narrates Ganesha's stories and methods of devotion. Its roots are thought to be between the 10th and 15th centuries AD. This purana is seen in two parts. The first is the Upasana-Khanda, which includes specifics about how to convey devotion to Ganesha. The 1000 names of Lord Ganesha known as GaneshaSahastranama (which is also sung in temples) are found in this section. The second section is the Krida-Khanda, which reveals the storey of Ganesha.

Besides these two sections, this purana also includes the Ganesha Gita and a summary of the four Ganesha avatars in the four yugas.

Ganesha Gita: This work of literature is quite close to the famous and influential Bhagavad Gita, where Lord Krishna gives a speech to the courageous Pandava Prince Arjuna. Ganesha Gita is a history of a related conversation between Gajanan, the incarnation of Ganesha, and King Varenya.

Mudgala Purana: This is the Purana of Lord Ganesha, identical to the Purana of Ganesha. Scholars date this purana to the 10th-15th century AD. This purana also attempts to make Ganesha the Ultimate God. The eight adaptations of Ganesha are mentioned here, and they're really unique from Ganesha Purana in both content and type.

Kartikeya

Kartikeya, the eldest child of Lord Shiva and Goddess Parvati or Shakti, is known by many names Subramaniam, Sanmukha, Shadanana, Skanda and Guha. In the southern states of India, Kartikeya is a famous god and is commonly known as Murugan.

He is an embodiment of perfection, a brave leader of God's forces, and a war God, who was formed to demolish the demons, chosen to represent the negative tendencies in human beings.

Kartikeya carries a spear in one hand and always blesses devotees with his other hand. His vehicle is a peacock, a pious bird that grips with its feet a serpent, which symbolises the ego

and aspirations of people. The peacock represents the killer and the conqueror of sensual impulses of unhealthy practises. The symbolism of Kartikeya thus points to the alternative ways of reaching perfection in life.

Kali

The rage of Sati 's sister Kali is legendary, and in a few instances it is quoted and her love for her step-son Ganesh is also expounded. Her righteous acts to safeguard her land as queen and Brangas as human are deserving qualities of praise. There is Suparna, the representative of the people of Garuda, along with Kali, and another frightening warrior who leads the Nagas into battle.

Ayurvati

In the book, the first significant woman character adopted by Amish is Ayurvati, the best doctor in the world. The name of the doctor's character comes from Ayurved, an ancient Indian form of medicine. The Deity of Ayurved is considered to be Dhanvantri. The development of a Brahmin male doctor, Dhanvanth, is natural for Amish, but the author decides to add Ayurvati, a Brahmin female doctor who is the strongest. Ayurvati follows Shiva and his entourage, also in the field of battle, in the series. She is a wonderful doctor, but she is humble for the patients who are deserving of her attention. She is the first one to describe Shiva as Neelkanth. In her occupation, she is intelligent; she is not a warrior, but she loves Kshatriyas and treats even the enemy clan without animosity. When Ganesh is addressed by Ayurvati, she is not troubled by his deformity. She works as a giver of life before she sees Nagas as cruel, but as a doctor. Since he is the murderer of Brahaspathi, the physicist, she points out her unhappiness with him. She says, "It's sad you don't have his untainted heart ... I admired Brahaspathi. He was not just a good man, but a fount of knowledge. The world suffered when he died before his time" (SN 305). The scene ends with the words, "She yanked his bandage open. Hard enough to make it sting, but soft enough to not cause any serious damage" (SN 306).

Tara

Tara was Brahaspati's wife. Brahma appointed Moon, he is the lord of Brahmins, herbs and annual plants as well as star host. Having completely suppressed all the three worlds he worshipped the Lord by sacrifice and forcibly carried away the wife of sage Brahaspati, Tara, out of arrogance. Do so little time and time again why he did not leave the Sage Brahaspati, he did not leave her for vanity. A war between the God and the Demon ensued on that account. Because of the jealousy towards Brahaspati, Shukracharya took the side of moon god along with Asuras. While Lord Shiva was on of Brahaspati surrounded by all the hosts of ghosts, Angira, Lord Shiva's teacher accompanied by all the host of the heaven, The Mighty Indra followed Brahaspati. A battle raged there for Tara's sake, which caused the gods and Asuras to be annihilated.

Anandmayi

Anandmayi 's character drawing is admirable and she is the perfect example of the way of life of Chandravanshi. She tends to be rude at the outset and violates all the standards reserved for women in society. She is an eye-opener who upholds "Contradictions are a part of existence" (IM 381), one of the central themes of the storey. Her plentiful affection for Parvateshwar and her persistent efforts are all adorable to get his love. She proves that with the life they have chosen, women are capable of doing incredible things.

Veerini

From the beginning, Veerini, the Queen of Meluha, acts very much like Daksha's submissive wife, and in the end, as the honour of the queen, she fulfils her role and spiritually faces death. She expresses to Kali her guilt as "it is not the obligation of a wife to assist her husband in his deeds." In fact, even if she has to ram it down her throat, a good wife corrects her husband when he is wrong (OTV 514). Her role seems cowardly outwardly, but the inaction takes so much bravery and she works hard and long to become a queen, a wife, and a mother.

Minor Women Characters

In the book, Sati 's friend Krittika, Parashuram 's mother Renuka, and Brahaspati's lady-love Tara have few but important roles. The kindness of Krittika, the doggedness of Renuka and the commitment and resolution of Tara bring colour to the series. The Prime Minister of Meluha is another minor female character, Kanakhala. She is a woman who is involved, dedicated, and trustworthy. She prefers dharma over her allegiance in her last minutes of life. She does what is right and commits suicide, which is also an act of bravery on her part, since she rightly believes that "Dharma protects those who protect it" (OTV 436).

This re-modelling of the Trinity into anthropoid shapes reflects a practical prospect for humanity to handle the roles entrusted to mythological gods. By being leaders who replace chaos with peace and justice, by tapping the power, potency and capacity for the so-called supernatural qualities within themselves, human beings will ascend to the rank of gods. In short, individuals with outstanding qualities of leadership would steer society towards social progress and would thus be revered as gods. Amish actually mentions the idea that any being, animate and inanimate, was inhabited by the Paramatma (the Supreme Being). Some men and women were able to awaken the Paramatmawithin, and thus become Gods.” (OTV35)

IV. Conclusion

Various cases of refractions abound in the three sets. They are distinctly contemporary whether it is the vocabulary, the portrayal of characters or their behavior. One can easily conclude that the elements of ancient mythology are portrayed in contemporary ways which can not be interpreted and are not isomorphic to one another. Every old ritual (the language of ancient mythology) is changed and given a new dimension in a new semiotic framework (the language of modern science and technology) that is ineffective and polar. If the trilogy is regarded as the translation and counterpart of Western fantasy and thrillers for the class of young readers, it becomes a new text created from the untranslatability of two unjuxta positional polar thinking. There are two semiotic structures here – the language of myth and the modern language of science and technology that are unidentifiable and incompatible when read in the sense of globalized India, but usable and isomorphic to the core texts at the third level while developing in the globalized Indian semiosphere.

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