AMISH TRIPATHI'S CONTRIBUTION TO CULTURE, MYTHOLOGY, AND CIVILIZATION, THROUGH HIS NOVEL IN THE IMMORTAL OF MELUHA

Deepak Kumar
Research Scholar,Dept. Of English,

Dr. (Prof.) Ravinder Kumar
Guru Kashi University, Talwandi Sabo(Punjab)

ABSTRACT:

This paper examines Amish Tripathi's The Shiva Trilogy, exploring how he reinterprets Indian mythology and culture. Through a critical analysis of the novels, we investigate Tripathi's use of mythological figures, cultural symbols, and historical events to create a unique narrative. Our research reveals that Tripathi's work not only reinvigorates interest in Indian mythology but also provides a fresh perspective on cultural identity, spirituality and the human condition.Amish Tripathi's contribution to culture, mythology, and civilization through his novels is remarkable. His novel 'The Immortals of Meluha' offers a vivid portrayal of Mehlua society. The themes explored in the novel highlight striking symbols, intricate plots, and thought-provoking possibilities, showcasing the expression of myth in the contemporary world. Central to Amish Tripathi's writings are themes of manifestation and myth, intertwined with depictions of diverse cultures in modern times. Myth, when contextualized, assumes the role of speech. Textualization and contextualization of myth are essential aspects of discourse, with contextualization providing a specific framework for the reworking of ancient narratives to imbue them with modern or contemporary meanings. This dual process can be termed (con)textualization. Through (con) textualization, the influence of myth expands, encompassing even present and seemingly unrelated settings to some extent. "Myth as discourse" bridges the past to the present, individuals to trends, and ancient kingdoms to contemporary cities, thereby linking the particular to the general and the individual to broader cultural trends. The (con)textualization of myth reveals the intricate cultural nuances in all their complexity. Culture, much like other (post)modern phenomena, is characterized by diversity, fluidity, and multiplicity of perspectives. Contextualized myths illuminate the interplay of dialectics and conflict within cultural currents. When focusing on 'Myth as Cultural Discourse,' (con)textualized myths contribute to discourse formation while also allowing for the de-centering of culture into various interpretations. As myth is an integral component of civilization, shedding light on its contextualization may lead to further insights. The contextualization of myth is a complex cultural phenomenon that can be better understood through a discourse viewpoint.

INTRODUCTION:

Amish Tripathi's The Shiva Trilogy has captivated readers worldwide with its innovative blend of mythology, history, and fiction. This paper delves into Tripathi's cultural representation, exploring how he draws upon Indian mythology and cultural heritage to craft a compelling narrative.The Immortals of Meluha was first published by Tara Press India in 2010 and subsequently in 2013 by Quercus, located at 55 Baker Street, south block. Amish Tripathi's The Shiva Trilogy: Immortals of Meluha delves into the division between good and evil, a concept deeply ingrained in Indian culture, as explored in the Naga's (2011) book. The Oath of Vayuputras (2013) discusses how natural law advances the nation's enlightenment. Ram: Scion of Ikshvaku, the first of the five novels in this series, depicts the story of the epic Ramayana. Published in 2015, it is the first of five books that chronicle Shri Ram's life. The narrative centers on Ikshvaku, the first Ram descendant of Raghuvanshi, tracing his journey within the Sapta Sindhu. Sita: Warrior of Mithila (2017), another entry in the Shri Ramchandra series, discusses feminist perspectives alongside its narrative. Other books include Dharma: Decoding the Epics for Meaningful Life (2019), Suheldev and the Battle of Bahraich (2020), Legend of Suheldev: The King Who Saved India (2020), and Ravan: Enemy of Aryavarta (2019). War of Lanka (2022) and Idols: Unearthing the Power Of Murti Puja (2023).

"The Immortals Of Meluha" introduces the readers to ancient Indian culture. The novel is set in Meluha and Ayodhya, the capital of Swadeep, while its sequel takes the readers to Kashi, Magadhi, Brangaridai, and Dandak forests. The kingdom of Suryavanshi is Meluha and that of Chandravanshis is Swadweep. Meluha runs along the lines of Ram Rajya and strictly follows the Laws of Lord Rama. The Melhuan Suryavanshis live by "Satya, Dharma, Maan; Truth, Duty, Honour" (64), which are nucleus values of Indian cultural identity.

In the first book, "The Immortal Of Meluha," the first and most important aspect is 'Somras.' The somras is manufactured in Melhua in large amounts. The Meluhas' main scientist, Brahaspati, described to Shiva:

"After a lot of research, Lord Brahma invented the Somras, which when consumed, reacts with the oxidants, absorbs them, then expels them from the body as sweat or urine. Because of somras, there are no oxidants left in the body" (137).

By reenacting the narrative of Shiva, first as a regular person savoring a chillum of marijuana and then as a skilled warrior with a snake and trishul, Amish portrays rich Indian culture and its ideals. In Hindu mythology, marriage and motherhood are symbolized by Sati or Parvati, but Kali represents annihilation. In addition, it is she who gives up everything and defends her kids (devotees). Thus, Amish portrays the traditional image of an Indian woman who embodies

fortitude, selflessness, and compassion through Parvati, also known as Kali. India has a rich culture and unique identity with "Vasudhaiva Kutumbakam" and "Atithi Devo Bhava." Characters play an important role in Amish Tripathi's novels to depict culture and mythology. They often embody cultural values, myths, and historical narratives, allowing readers to connect with the narrative on a more intimate level. For example, in his "Shiva Trilogy," the deities Shiva, Sati, and other characters are reinvented in a way that emphasizes their cultural significance and mythological characteristics, making the tales approachable to modern audiences while retaining the core of Indian culture and mythology. These characters provide a greater understanding of the culture and mythical components woven throughout the stories by acting as a link between the ancient and the modern eras.

CRITICAL ANALYSIS ROLAND BARTHE'S ESSAY ONCULTURE, MYTH AND AMISH TRIPATHI 'S THE IMMORTAL OF MELHUA

Roland Barthes describes myth as a type of speech in his book "Mythologies." He explains his statement by pointing out how when a speech initiate becomes a myth, any utterance or communication can become a myth, especially when it is repeated and remembered:

"Society, for there is no law, whether natural or not, which forbids talking about things" (132).

Myths can also have a historical base. As myth is speech that can also refer to the past, it can be a part of history, a historical event. Every person has the right to speak and leave a message. When communication takes place, it has different forms and mediums. If it is in the form of speech, it depicts different opinions and gives rise to discourses. Sometimes a word or phrase can be a brief reference, or even a gesture or word, but it can also serve as a symbol for a concept that conveys pertinent information about the past, which is now history. As a result, any myth associated with language is referred to as Semiology. As myths come from communication, they can have any form. "Myths can be written discourse, but also photography, cinema, reporting sport, shows, publicity" (132). A myth is a type of speech that can be communicated in any form, written or pictorial. Writing and pictures bring with them a different consciousness, according to Roland. Any kind of picture, be it a diagram, a portrait, or a copy of an original, leaves a different impression, and how they read varies from picture to picture. Some pictures may bring up a thought that can be transformed into writing and finally become a language. A person can leave an impression immediately after speaking about a picture with a presupposition based on any consciousness. However, if the interpretation of the picture turns into writing, it will require Lexi, the language usage.

The theory of Roland Barthes stresses the importance of narrative approach and content in literary analysis. Barthes might appreciate the author's ability to engage modern readers by selecting compelling themes and weaving them into an intriguing narrative, as seen in Amish Tripathi's

novels, such as the Shiva Trilogy. Barthes's ideas on literary creativity and audience engagement could be applied to Tripathi's incorporation of elements from Indian mythology and history, combined with his imaginative storytelling. The interplay between culture and mythology is emphasized by Roland Barthes' theory. The way Tripathi incorporates ancient information from Harappa and Mohenjo-Daro into his fictitious world of Meluha shows how culture and history can intersect in narratives. Tripathi adds a layer of authenticity to his fictional universe by grounding his narrative in real archaeological findings. This aligns with Barthes' idea of cultural references enriching the narrative. Barthes' theory on culture and mythology can be applied here, as Tripathi's depiction of Shiva as a tribal chieftain draws on Indian tribal culture and mythology. Tripathi enriches the narrative with cultural authenticity by grounding Shiva's character in the traditions and values of Indian tribal communities. The theory of culture and mythology of Roland Barthes can be applied here to understand how Meluha is depicted as a post-Harappan utopian society. Ideals and values that align with Indian mythology are reflected in Tripathi's portrayal of Meluha.

NORTHROP FRYE'S THEORY ON ARCHETYPES AMISH TRIPATHI'S THE IMMORTAL OF MELUHA

The Canadian critic of the 20th century is named Northrop Frye. He employs the concept of archetype in his seminal work, "Anatomy of Criticism." According to Frye, a body of literature is formed and reformed from a finite set of symbols or ideas, which exist multiple times within it. Frye refers to these recurring symbols or ideas as "archetypes in literature."(135) One of the examples he cites in his essay illustrates the archetypes he mentions:

Sixty years ago, Bernard Shaw emphasized the social significance of the themes in Ibsen's plays and his own. Today, Mr. Eliot calls our attention to the Alcestis archetype in The Cocktail Party, to the Ion archetype in The Confidential Clerk. The former is the age of Manet and Degas; the latter of the age of Braque and Graham Sutherland (136) .

Unlike Roland Barthes, who discusses the concept that is reiterated in recurring bits, and Carl Jung, who refers to the collective unconscious in the form of recurring images resting in the psyche, Frye terms them symbols, archetypes (135) in literary works. He uses words or language that are confined to one's access and are repeated with each occurrence. The repetition of words in any literary work reflects real-life situations, portraying either feasibility or impossibility. Actions that are plausible and close to life depict Realism or the art of verisimilitude, but some actions are far removed from life, the impossible ones.

"One might come across characters who are otherwise unimaginable like "Heep or Quilp, and, as neither we nor the Victorians have ever known anything much like these curious monsters" (134).

Frye mentions an "implicit simile" (136) about life that seems very real and natural. The events are easily imagined as possible things, and those that are not possible are categorized as abstract things in "mythical mode."(134). Frye also introduces the role of myth, which may retell a tale representing possible situations (implicit metaphorical identity) or certain impossible situations (mythical mode). As the legend speaks of actions that can only be imagined and compared, he labels them as metaphorical representations of who we are. Mythical tales typically focus on gods with multiple abilities, such as the Sun-god legend.

CARL JUNG'S THE ARCHTYPES AND THE COLLECTIVE UNCONSCIOUS AND AMISH TRIPATHI'S THE IMMORTALS OF MELUHA

Carl Jung, a philosopher, discusses two forms of unconsciousness: personal and collective, linking archetypes with the Collective Unconscious (20). He defines personal unconsciousness as comprising "feeling-toned complexes" (21), which transition into personal consciousness through psychological processes or realization. Collective unconsciousness lies beneath personal consciousness and encompasses ideas assimilated unconsciously from society, often mirroring existing societal concepts. Jung refers to these ideas as archetypes, originating from the collective unconscious as "primordial images" (21). Jung's study is limited to collective unconsciousness, and further explains the relevance of myths, stating that it further explains the relevance of myths. "myths are the first and foremost psychic phenomena that reveal the nature of the soul" (22).The psyche already has unrealized, unconscious fantasies that increase the intensity of dreams, which can be realized by an individual through "active imagination" (101) which gives rise to certain fanasties as the psycreamhe already has the " unrealized unconscious fantasies" that increase the intensity of dreams.

Jung illustrates how collective unconsciousness influences individuals' thinking processes, citing the example of primitive man's connectivity with nature as divine. He explains how certain ideas persist within society and culture, while others fade over time, attributing the persistence of rituals and practices to archetypal images rich in meaning. However, he warns against the dogmatization of these practices, advocating instead for their exploration with mystical analogies to uncover profound truths within the psyche.Carl Jung, a Swiss therapist and psychoanalyst, introduced the concept of the collective unconscious, which encompasses universal images and archetypes shared by all people. Shiva's portrayal as a humanized god seeking answers to existential dilemmas resonates with Jung's idea of individuals delving into deeper layers of consciousness to confront life's challenges. Additionally, Shiva's companionship with Bhadra, who becomes an outsider due to his leadership role, highlights themes of alienation and the conflict between individual identity and societal expectations, echoing Jungian concepts of individuation and the quest for self-realization amidst social norms. Jung's theory of the collective unconscious

suggests that certain symbols and themes arise from shared human experiences and primordial patterns. The underground sewage system, baths, reservoirs, and irrigation infrastructure in Meluha reflect a collective human fascination with water as a symbol of purification, renewal, and life-giving energy. The enigmatic mechanism in the bathhouse door may symbolize the archetype of the unknown or the hidden, inviting readers to explore deeper layers of meaning and symbolism within the narrative.

Carl Jung's theory of the Collective Unconscious is closely connected with Amish Tripathi's The Shiva Trilogy. The fictional city of Meluha mentioned in The Shiva Trilogy serves as a community influenced by collective unconscious thoughts or images embedded within the culture. The narrative illustrates how the people of Meluha hold a belief in an idealized figure - the Neelkanth, their prophesied savior - and firmly anticipate the arrival of a man with a blue throat to deliver them. This storyline evokes associations with Lord Shiva, whose throat turned blue after ingesting poison. While the Skanda Purana contains a tale about Lord Shiva, it is only known to the people of Meluha, who await the arrival of the man with the blue throat as prophesied. "The neck shone an eerie iridescent blue...he turned around to the polished copper plate and stared in stunned astonishment at the reflection of his Neelkanth; his blue throat" (24).

CONCLUSION:

The first book *The Immortal of Melhua* in the trilogy, set during the Indus civilization era, features a peaceful setting empire against the external threats of Chandravanshi and Naga forces. The central narrative is the journey of Shiva from a commander to a God of Gods and his relationship with Sati. The cultural and mythological elements Tripathi incorporates provide rich material for critical analysis, using theorists such as Roland Barthes, Northrop Frye and Carl Jung. It seems that you are interested in how Tripathi's work relates to these theoretical frameworks and how it reflects broader cultural and mythological themes. Analyzing the trilogy through Barthes' semiotics, Frye's archetypal critique, and Jung's theories of the collective unconscious, one could gain insight into the story's deeper meanings and symbolic resonances. In addition, an examination of how Tripathi undermines or reinforces traditional myths and cultural narratives can further enrich the analysis. Overall, Tripathi's Shiva trilogy seems to offer a rich tapestry of storytelling that combines mythology with historical fiction and philosophical inquiry and invites readers deepen to complex themes and interpretations. Tripathi's The Shiva Trilogy offers a unique perspective on Indian mythology and culture, reimagining traditional narratives for a modern audience. This research highlights the significance of Tripathi's work in promoting cultural understanding, spiritual exploration, and literary innovation.

REFERENCES

Barthes, Roland . *Mythologies* Vintage Books London 2009, P.132

Frye, Northrop. *Anatomy of Criticism* . Princeton University Press , United States of America,1971 P.134.

... *Anatomy of Criticism* . Princeton University Press , United States of America,1971 P.135.

... *Anatomy of Criticism* . Princeton University Press , United States of America,1971 P.136.

Jung ,Carl Gustav . *The Archetypes and the Collective Unconscious.* Routledge, 2014, P.20.

.. . *The Archetypes and the Collective Unconscious.* Routledge, 2014, P.21.

…*The Archetypes and the Collective Unconscious.* Routledge, 2014, P.22.

.. . *The Archetypes and the Collective Unconscious.* Routledge, 2014, P.101.

Tripathi, Amish.*The Immortals of Meluha.* Westland Ltd. 2010. P. 24.

---. *The Immortals of Meluha.* Westland Ltd. 2010. P. 64.

---.*The Immortals of Meluha.* Westland Ltd. 2010. P. 137.