



**Vidhyayana - ISSN 2454-8596**

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

---

**Retelling of Myth: A Reception Study with Special Reference to the  
Novels of Amish Tripathi**

**Ravaliya Nirali Laxmanbhai**

PH. D Scholar,

Department of English & Bhakta Kavi Narsinh Mehta University, Khadiya, Junagadh

[nirali.ravaliya.nr@gmail.com](mailto:nirali.ravaliya.nr@gmail.com)

**Dr. Nayankunar D Tank**

Professor, Gurukul Mahila Arts and Commerce College, Porbandar



# Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

---

## Abstract

The present paper is a study of the selected novels penned by Amish Tripathi based on the Indian Mythology. The reception of mythological characters, story-line and new interpretations of them received by Amish is the major focus of this brief study. As a result of his extensive background in mythology, history, philosophy, sociology, and the arts, Amish Tripathi has developed a unique point of view that combines all of these elements. The Shiva Trilogy and Ram Chandra Series address a wide range of topics. As a result, it is filled with a wide range of religious and mythological notions of God ranging from the mighty to the wicked, manly to feminine. Shiva, Sati, Ganesh, Ram, and Sita are just a few of the many characters Amish have depicted in modern architecture.

**Key Words:** Myth, Mythology, Novels, Reception, Retelling

India most certainly boasts the world's most magnificent repository of folklore and tales. These processes begin with the formation of networks of racially connected individuals or with the formation of fantastic kingdoms. Even in the distant past, travel and trading connect them. Throughout history, each of them created old legends, network ceremonies, and societal convictions that resulted in the construction of vast collections of folklore. Indian mythology has a direct impact on modern life. By way of religion, ideology, humanism, science, expressions, and history, it has permeated Indian customs and daily activities. Indeed, no aspect of Indian life is unaffected by the revitalising delicate breath of legend.

Thus, in Indian mythology, traditions, rituals, family life, social, and even monetary norms are all associated with some event or figure. Indian progress has benefited from a thousand-year-long coherence—from Mohen-jo-Daro to the present—in terms of religion, academic analysis of life, and a stream of social and masterful consciousness. As a result, its characteristics, social and legal frameworks, and fashionable mindfulness have all endured flawlessly and remained vital to all Indians.

Individuals have viewed innovation in India differently. The term "modernism" is so ambiguous and broad that no two individuals will likely use it similarly, and it should not be used at all unless this reality is grossly understated. One of the primary objectives of any writing study is to ascertain the relationship between the writing and the social setting in which it was presented. To compound the situation, we occasionally encounter a fusion of intellectual and otherworldly modes of thought. Innovation, defined as a constantly evolving concept of life, coexists positively with these rationalities. Obviously, the new logical



# Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

"enlightenment" had a crushing effect on established religious views. Amish Tripathi, a contemporary individual, noticed Fetishism and conventionality diminishing with the ascension of logical stance. The visionaries' role in shaping the destiny of the cutting-edge man is commendable. The visionaries advocated a complete rupture with tradition and, more significantly, re-energized independence and self-reliance, while also dismissing an overly sophisticated approach to life.

The Indian authors in English reflected on their outdated history in order to feed the artistic art that sought to depict India's delicacy. They returned to India's illustrious past. Probably the best artistic authors have written exposition and fiction that have generated considerable curiosity and are incredibly well-known among contemporary Indian readers. Chetan Bhagat, Preeti Shenoy, Ashwin Sanghi, and Amish Tripathi are among the new generation authors who have given a new face to Indian fiction written in English. By writing about Indian myths, these scholars established a new tradition of blending myth with modernity over a long period of time. With this foundation, it's unsurprising that mythology has remained a source of incomprehensible symbolism and expressions and specialties of enormous diversity. In any event, the term "myth" retains its aura of deception. The vast majority of people who are familiar with India's mind-boggling fantasies and stories believe that practically everything that happens to the saints and strong women in these tales is unreal and out of proportion. In mythology, marvels occur, metropolitan settlements float in the sky or reside beneath the waters, and interactions between animals, serpents, flying creatures, humans, and heavenly entities are frequent. Methodology frequently exaggerates the significance of routine events. It provides an explanation for all improbable events. What is increasingly evident is that these imaginations and stories have persisted in the psyches of Indians for so long that their ground-breaking influence pervades every element of Indian life and culture even now. Almost every day of the Indian calendar is related with a fantasy or a mythology, which results in effervescent days, fortunate minutes, or planets with dreadful designs. Numerous legendary artefacts and personalities are familiar to Indians on a daily basis, as religion and festivities are intertwined with them. Numerous Indians, along these lines, have belief in the relevance of legends in contemporary India, and this confidence fuses the illusions of the past with the realities of the present.

Amish authors make myth the central theme of their works. In some ways, these fancies are necessary components of the literature. A couple of the central characters are Gods, while others are Super Humans. While Lord Ram is presented as God in the Shiva Trilogy, he is introduced as a normal man in the Ram



# Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

Chandra Series. Although Ram is not a playable character in the Shiva Trilogy, his proximity and power are frequently recalled to the reader. Other prominent legendary figures are Sita, Brihaspati, Parshuram, Rudra, and Daksha.

Amish reimagine the Shiva Trilogy and Ram Chandra Series narratives by fusing science and religion, history and fiction, authentic topography and the creative intellect, as well as masculinity and divinity. The present article demonstrates the Amish's diverse view of concepts such as great and bad, scientific description of Somras' creation, and practical introduction to Shiva, Ram, Sita, and other Indian Divine beings and Goddesses. Amish has demonstrated the cutting-edge avatars of Shiva, Ram, and Sita through his creative imagination. According to reports, Amish Tripathi stated during one of his meetings that Lord Shiva is actual and not certainly a myth. Lord Shiva is the principal hero in all three novels of the Shiva Trilogy (The Immortals of Meluha, The Secret of the Nagas, and The Oath of the Vayuputras). He is a Barbarian who resides on Mount Kailash and serves as the chief of his tribe. He is the Meluha legend's Neelkanth. He takes a significant step toward becoming Neelkanth when he enters Meluha and devours the somras bestowed upon him by Ayurvati. Amish has captured the essence of Shiva's persona. He is a typical man who engages in worldly activities, considers others, and even weeps when Sati dies. At the outset of The Immortals of Meluha, Amish has given the portrayal of Shiva in an alternate manner:

Shiva! The Mahadev. The God of Gods. Destroyer of Evil. Passionate lover. Fierce Warrior. Consummate dancer. Charismatic leader. All- powerful, yet incorruptible. A quick wit, accompanied by an equally quick and fearsome temper. (xiv)

Throughout the years, no foreign visitor to our land—whether Conqueror merchant, scholar, ruler, or traveler—believed that such a great man could have been in actuality. They reasoned that he must have been a legendary God whose existence could only exist in the realms of human imagination. Regrettably, this idea became conventional wisdom.

Shiva is a destroyer of evil and a protector of the people. In the novel, he is not a God, but he is divine. Ruler Ram is proven to be obviously superior to him. To annihilate the malevolent, he begins his journey as an ordinary man. He is taken aback by the variety of things he sees, such as the various types of ships. He is a dependable ally of Brihaspati's. As we can see, Shiva is the fundamental man, yet due to his karma, he progresses toward being a God of God. Numerous battles in the Shiva Trilogy make use of cutting-edge



# Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

---

military innovation. The Daivi Astra that was evaluated is a development of the advanced Bom. The primary conflict is the Chandravanshi and Suryavanshi. Amish has invested a great deal of significance on Somras in The Shiva Trilogy. Somras is a drug that has been shown to be effective in the treatment of a wide variety of disorders. Not just Ayurveda, but also Nagas are adept at prescribing.

Female characters are similarly modernised in the Ram Chandra Series and Shiva Trilogy. Sita, the protagonist of the novel Sita–Warrior of Mithila, governs the plot throughout. She is the novel's true fighter. At the start of the tale, Sita uses her Sharp sword to cut through thicker leaf stems than Makrant, the Malayaputra warrior. Sati is introduced in the first segment of the Shiva Trilogy. As she rode into the yard on a Chariot of the steeds, she was undoubtedly in control of the ponies, and when she dismounted, there was trust in her. She strolled with dignity. For the first time, when she spoke with Shiva, there was an air of trust in her words. Thus, Amish has depicted Sati as not as valorous as Shiva.

## Conclusion

Amish Tripathi has incorporated a sophisticated perspective based on legendary, historical, philosophical, sociological, as well as emotional and imaginative perspectives. The Shiva Trilogy and Ram Chandra Series cover an enormous amount of ground. It is replete with mythology, logic, history, and religious concepts of God, both mighty and malicious, manly and feminine, as well as the concept of Om in the realm of creativity. Amish has represented a huge variety of characters in contemporary structures, including Shiva, Sati, Ganesh, Ram, and Sita.



# Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

[www.vidhyayanaejournal.org](http://www.vidhyayanaejournal.org)

Indexed in: ROAD & Google Scholar

---

## References:

Tripathi, Amish. The Immortals of Meluha. Chennai: Westland ltd, 2010. (xiv)

----- . The Secret of The Nagas. Chennai: Westland ltd, 2011.

----- . The Oath of The Vayuputras. Chennai: Westland ltd, 2013.

----- . Ram: Scion of Ikshvaku. Chennai: Westland ltd, 2015.

----- . Sita: Warrior of Mithila. Chennai: Westland ltd, 2017. Abrams, M. H. A Handbook of literary Terms. New Delhi: Cengage, 2009.

Deshmukh, Rakhi & Dwivedy, Jaya. “Reinterpretation of Amish Tripathi’s Shiva Trilogy with Selected Verses of Bhagwat Gita”. Rupkatha Journal on Interdisciplinary Studies in Humanities, 2017. (Web).

Mukherjee, Meenakshi. Twice Born Fiction: Indian Novel In English. Delhi: Arnold Heinemann, 1971. R, Pragadeeswaran. Magical Realism in Amish Tripathi’s Shiva Trilogy - More Real Than Reality. IJELLH, 2018(Web).

Sharma, Milan. “An Approach to Equanimity through Good and Evil in Amish Tripathi’s Shiva Trilogy”. The Indian Journal of Research Anvikshiki, 2011(Web).

Tripathi, Amish. “Man and the myth”. Interview by Lakshmi Pillai and Snehal Khandekar. Young Changemakers. Conclave. DNA Shadow Editorial Board. 1 Feb, 2014 (web)