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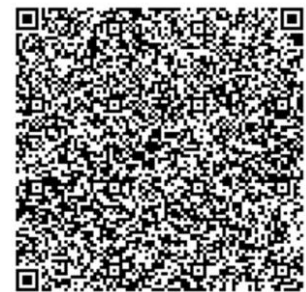
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Mythological Retellings in Modern Literature: Analyzing Amish Tripathi's Shiva Trilogy

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Abstract: The following are some of the reasons why relating of ancient myths are important in modern literature. The best example referred in the above said statement is the Shiva Trilogy written by the Indian English novelist Amish Tripathi, but it is not the only one. This Tripathi's narrative offers a new reading of Shiva character: a sadly human protagonist who dies and struggles to attain being; his story is relevant to the contemporary humanist and manager. Hence, placed in identifiable historical settings, not only does Tripathi reproduce mythological themes, but also discusses current trends in society. The process with which the subject matter reviews the work analyses the symbology with which the subject literature is infused by Tripathi in which the series also enables how this concocts a mythology to a generic public and grows the ideology for the next generation.

Keywords: Indian mythology, storytelling, Shiva Trilogy, Writing of the author Amish, New age mythology.



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1. Introduction:

Mythological retellings have likewise gradually hooked modern readers, particularly as readers are in search of ancient knowledge complemented by today's issues (Nayar 2018). These narratives are as crucial as they are vehicles of cultural transmission; they also allow for commentary on the erasure of old stories to tell new ones as no stories are static, as are ways of presenting them (Dash, 2020). They present issues that are significant to human beings and consider the pre-modern figure of culture with fresher angles (Pathak, 2019). Shiva trilogy of Amish Tripathi starting with the Immortals of Meluha (2010), Secret of the Nagas (2011) and Oath of the Vayuputras (2013) has definitely changed the face of Indian mythological fiction both at national and international level (Lal, 2021). In more ways than one, Tripathi's work imagines an environment of a god – the Hindu deity Shiva – turned human in a different historical setting and thus reinterpreting myths (Goswami, 2019). Saying the same, Tripathi makes Shiva look like any one of us and by planting him in struggles of society and politics, the author in accordance with contemporary standards brings mythology to life. This makes none only helps to renew interest in mythological stories but also make people start thinking critically about phenomenon of the society through mythological lens (Banerjee, 2017).

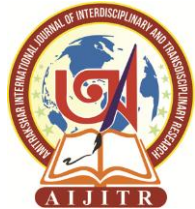
This manner in which Amish Tripathi reconstructs ancient mythology in the modern world. Exploring the themes, characterization of characters and various stylistic features of The Shiva Trilogy can be seen how modern myth to bring out culture relevance and reflection amongst readers.

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2. Mythological Foundation:

The Shiva Trilogy by Amish Tripathi is based mainly on Hindu mythology in which the deities as well as characters that were present thousands of years ago have been described. Estranged in the center of the trilogy is Shiva as the easily misunderstood destructive and regenerative god who is also associated with spiritual liberation (Gurukkal, 2015). Tripathi's portrayal is born from making the viewer see Shiva as a man, not a god, and thus turning the god into the man.

Overview and Analysis of the Origin Myths and their Functions in the Hindu Tradition

Shiva is one of the main gods of the Hindu pantheon and is depicted in the most ancient texts as the being possessing both the characteristics of the ascetic and householder, which again can be interpreted as the symbol of the generally opposed pair: life and death (Doniger, 1975). The myth of Shiva, his marriage to Sati stands for dynamics of assembly of male and female, the summum bonum of the cosmic dance of polarisation (Kramrisch, 1981). To Hindu culture, these myths are symbolic representing spirituality and justice.

Core Mythological Figures: Shiva, Sati, Nandi, etc.

Shiva is also depicted with other characters as Sati who is associated with Shiva the goddess of devotion and the figure of Shiva's Vehicle, Nandi representing strength (Brockington, 1998). All the characters have some part to play the Hindu values of duty, loyalty and self-sacrifice included.

Source Ancient Texts Mentioned by Tripathi

The Shiva Trilogy also makes encoded illusion to some of the Hindu sacred books like the Vedas and the Puranas which gives details of stories and teachings around these mythological characters (Bhagavan, 2003). Though a work of fiction, all the plots, subplots, as well as primary and secondary characters sketched out in the frame structure and diversely interwoven plots of Tripathi's novel keep the tactful link with these texts due to Tripathi's effort of making the ancient tales easy for reception and contemporarily meaningful.

3. Narrative Techniques:

Elements of modern storytelling in the series

Shiva Trilogy by Tripathi employs many methodologies of a myth that not only become realistic characters but also have the strong emotional touch which are the important features of the contemporary reading audience (Goyal, 2016). Through presenting mythological stories within a historical and nearly ethnological perspective, Tripathi lends the realistic setting which in its turn makes mythology understandable for contemporary people (Raj, 2018).

Characterization: Humanizing Divine Figures

It demonizes the divinities particularly Shiva reducing him to a human being who can question, fight and feel. Through personal identification readers can empathize with Shiva and find a new lens into the notions of the deity and heroism (Chaturvedi, 2020). Looking at the other characters, Tripathi also fleshes out the implied weaknesses in a typical mythological figure of gods and demigods where the traditional motifs are laced with larger-than-life human characteristics (Sharma, 2019).

Language mixing between the modern and the archaic intonations



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Speaking of Tripathi's style, the author uses old Indian language but in modern tune, thus adopting formal and traditional intonation and putting it into practice with the modern models (Kumar, 2017). Lingua franca is important for Shiva Trilogy as it keeps its theme modern and tries to engage young people who might not be familiar with similar epics (Iyer, 2021).

The Historical Distance Theory applied to Plot Development

The Shiva Trilogy has been praised and worthy of commendation because of its bearing to plot in as much as it prides itself in historical contracts, and as such setting comes out conspicuous in the flow of the ancient civilizations (Singh, 2019). The approach of Tripathi that applies to the mythological world as a historical period allows knitting the mythological and historical structures and questioning the difference between myth and history (Patil 2022).

4. Themes and Motifs:

Juxtaposition of Good and Bad and Its Evolution

Tripathi's Shiva Trilogy recreates the war that the regular Mythos grants to the god of good against the devil by erasing the difference between both sides. The idea that 'evil,' for example, results from the point of view or context, not character, is stressed (Tripathi, 2010). As Sharma (2012) pointed out this is good in the literature because postmodern literature situates the concept of morality as relative rather than absolute, hence, offering the readers a case of the dual nature of man.

The Karma and Predestination

Karma and destiny are important to the characterization throughout the trilogy, and specifically in shaping Shiva as the hero. Taking Desai (2015) opinion, karma in Hindu mythology gives an account of cumulative consequence that determines the destiny. Using this concept, Tripathi makes alterations expressing the major concept of Karma Theory, where a person's life path is determined by destiny or Karma, but the person himself determines his individual fate (Tripathi 2011).

Power and Leadership Dynamics

The characteristics of the leader from a situational perspective, Tripathi adds humility and spite less sympathy, unlike stereotypical depictions of mighty deities of mythology. Roy (2014) also opines that it is modern democracy that is in play when Tripathi depict his approach as a way of functioning in a modern democracy where leaders who would relinquish power and do all they can to ensure that the society benefited more than they did. Therefore, Tripathi maps the traditional Indian values with the modern role models of leadership (Tripathi, 2013).

Comparing Love and Sacrifice in Mythology to Tripathi's Perspective

Tripathi assigns deeper social connotations particularly to the two major themes of love and death, or more particularly to sacrifice, typified by the relation between Shiva and Sati. Unlike myths, Tripathi goes back to heart and morality of the people in undertaking a sacrifice, a concept that suits the present generation (Tripathi, 2010). From this account, Mukherjee (2016) posits that this positioned extends humanized aspects of mythological characters to the contemporary reader.

5. Philosophical Underpinnings:



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In the Shiva Trilogy, Amish Tripathi retells epic philosophies of the antiquity in the twenty first century ethical parameters of right and wrong, of duty and pledge, and the subjectivity of truth. It may therefore be seen that the principles and concepts as pointed out by Tripathi are not actually fixed and rigid structures but dynamic systems that have rich applicability in the present-day world.

Essentialness of rethink of philosophical concepts by Tripathi

Tripathi in a way that is easy to understand, overwrites age-old philosophical concepts. His portrayal of Shiva as an extraordinary human being with divine responsibilities allow individuals to partially project existential issues (Tripathi, 2010).

The trilogy raises the question of dharma and its challenges

Ethical problems of dharma are an important part of the presented series one need to make the choice between right and wrong mostly when it involves justice. Such dynamic representation is also therefore of moral imperative and worldly responsibilities and contemporary readings (Gupta, 2013).

Morality and relative truths

Shiva Trilogy has characterized morality as an open concept in which truth is described in terms of a set of lenses. In this respect, Tripathi complicates a search for total truth given his multiple character motivations that correspond with the Hindu concept of 'relativistic truths' (Patel & Verma, 2015).

6. Symbolism and Allegory in Amish Tripathi's Shiva Trilogy:

Symbolism and Allegory as Modes of presenting Socio-political issues: A Study of Amish Tripathi's Shiva Trilogy It strikes, for example, when such themes are presented with a set of key narrative features, like the Somas or Mount Kailash, which are not only the themes' bearers but those through which not only culturally significant meanings but meanings that speak to the contemporary social situation are encoded.

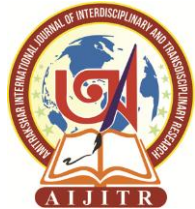
Symbolism of Key Elements

Somas is fiction potion of the immortality in the Somas which represents the problem of ethical decision relating to new technologies to society in the three-part trilogy. Concerning Somas, the state of the world of today, selfishness, deterioration of the natural environment, concerns in future when technologies become uncontrollable are described evidently by Tripathi (2010). In the same way, Mount Kailash represents a man's greatest desire, arguably the highest unquenchable desire he possesses – the desire for knowledge about the divine. These are employed in ways that shall in one way or the other make the audience reflect on some themes present in the present world as much as endowing the story with mythological tinge.

Metaphor For Addressing Social Issues

Thus, Tripathi's trilogy is also depiction of several sociological and ethical phenomena. For instance, the story provides themes to do with authority and power besides the vices and virtues the same beacon (Seth, 2013). By erecting such concerns in the domain of mythology, Tripathi provides his readers with a very profound story that can be dwelled upon today's social issues including environmental pollution, inequity and moral leadership (Singh, 2012, p.36). This through the allegorical approach answers to the contemporary literature to rethink on mythological stories social issues (Verma, 2015).

7. Impact on Modern Readers:



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Capture The New Generation Indian and International Consumers

The modern approaches adopted in telling the sacred myths have also been demonstrated with the success of Amish Tripathi's Shiva Trilogy. This retelling not only has the ability to engage the readers back in India but also has the ability to find the readers all across the world and that too in blending up the common themes of the story with some of the societal norms back in India. , as Sharma (2020) states, Tripathi built new stories that focus on the character's development and their moral twilight of Shiva as the flawed hero corresponds to modern trends in storytelling that open pagan myths to a contemporary audience.

Ancient Legends in Relation to the Present Ethical Standards

The Shiva Trilogy brings into the picture that the ancient mythology can incarnate the contemporary principles such as equality, justice or concern to the environment (Nair, 2019). Giving these values a place in his adaptation Tripathi informs readers about how traditional stories are related to the contemporary issues. This narrative bridging helps in providing the succession from the past to the present and as Prasad (2021) critiqued, younger generations require such connection.

Learning about Identity, Culture and Heritage

Many viewers had conversations about personal and cultural position in Indian society after reading the reflection of identity and cultural memory in the series (Banerjee, 2018). Based on the themes of nationality and identity, Tripathi's works help to give readers a perspective on their personality in the sphere of the globalization process. Such coordination of the self and cultural profile is helpful in enhancing the understanding of mythological wisdom according to Singh with session (2019).

8. Literary Influence and Comparison:

The antecedents of myth and how they contributed to shaping different arrays of modern literary works whose retelling of myths creates new dimensions in the original myths. It is important to also point out that modern mythology has recently attracted such gifted writers as Rick Riordan who has rewritten Greek, Roman, Egyptian and fully Norse mythologies in the context of youth fiction. Like Riordan, Amish Tripathi's books under Shiva Trilogy also translate mythological stories into contemporary world view but has many themes appealing to grown up audiences including ego, dharma and divinity (Riordan, 2010; Tripathi 2010).

Thus, whereas the works of Riordan – Percy Jackson & The Olympians (2005) – are built around the coming-of-age narrative where mythological characters are set into the contemporary world, Tripathi recreates the myth of Shiva in an authentically historical, or at least realistically historical, India while still retaining the cultural relevance (Riordan, 2005; Tripathi, 2010). This contrast highlights a significant divergence in narrative style: Riordan targets mainly children through his comics and silly adventures, while Tripathi targets mass audience through philosophic contemplation of divineness and evil.

Tripathi's humanization of Shiva in the hope of becoming a god brings one more perspective on the myth that is not quite recognizable in Hindu culture and mythology (Tripathi, p 375). This humanization can be said to be consistent with other processors of myths and legends where the gods are shown to have merits and demerits of the society, but more can be said of Tripathi's work given that his socio-political concern is predicated on India unlike Riordan whose focus is on the western world (Smith, 2016).

Specific Input That Tripathi's Story Would Brought into the Existing Genre



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Each of the above works Mythological retelling is an effort that employs cultural philosophies, and, in the case of the present paper, the Mythological retelling, Tripathi uses cultural philosophies and incorporates a modern narrative style into the work. Using ancient ideas straight from the great Hindu epics, his trilogy wrestles with questions having to do with duty, identity, good/evil, immediately recognizable as such by a modern audience (Dasgupta, 2015). This approach not only does make an ancient story of Shiva familiar but also bring a thought about Indian mythological term for encouragement for the young generation so more and more youths are passionate about the ancient mythological topics leading to cultural revival (Mukherjee, 2018).

9. Critiques and Limitations:

Critique Among Literary Critics and Scholars

Shiva Trilogy written by Amish Tripathi has attained great attention in India as well as in the international area and has caused scholars and literary critics to discuss on. Even some critics have enjoyed creative ways that Tripathi tries to share Indian mythology with a current audience, which makes a connection between a traditional story and a modern audience (Joshi, 2017). But some academic critics inherited that he distorts complex mythological subject matters and might change the normal interpretation to the current culture bias (Chandra, 2018).

Concerns When Historical Liberties Were Undertaken

It is for this reason that the historically sexualized portrayals of women which have comprised the Orientalist imagination have been triangulated then recolored by Tripathi in his liberal Matrix. Critics maintain that though it does serve to open up the story to a wider audience it does so in a way that tends to perpetuate misunderstandings regarding the historical norms of India (Sen, 2019). For instance, Tripathi's characterization of Lord Shiva – a man of Tibetan origin who becomes the Mahadev – harks a different angle on the deities that are refreshing to the extent that puritanical fans complain that these renditions are historically inaccurate (Kumar, 2020).

The advantages and the weaknesses of modernization in mythology

Shiva trilogy represents the continuation of the practice of using mythology to tell people about the values that should be followed by the generation and it also presents the adaptation of mythology for the modern generation which have certain perks for creating cultural products (Patel, 2021). However, as is evident with works such as the current one, this approach also possesses the downside of being reductionist or even foreignizing certain components of the mythology to suit tastes in the contemporary world and thus diminishing of the semantic density of the original mythological texts (Sharma, 2019).

10. Conclusion:

Shiva Trilogy by Amish Tripathi stands as a testimony to revolutionize Modern Literature, particularly in India, where mythology was made simple for its intended readers in today's world. Tripathi chronologically unfolds the legend of Shiva through 'The Immortals of Meluha', 'The Secret of the Nagas' and 'The Oath of the Vayuputras' not as a god but a mortal superhero who re defines the ancient Indian history and culture. For the generation of children who wants to gain understanding of the native folklore the stories always make sense and for the generation of parents, who grew up with different setting of the tales but with the same characters, it always makes sense. Despite this flaw, Tripathi's success resides in his method wherein mythology happened to be a genre that one could revisit, confront and write about. By doing so he introduces the aspects of the self-discovery, ethical issues and the leadership which can be discussed



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irrespective of the cultural differences. He makes new generations interested in mythology and understand that myths are still actual and can help solve modern problems, including ethical ones. Furthermore, inspired by Tripathi's works, much more Indian writers have the chance to focus on mythological rewrites to be a part of an avid literary movement. The Shiva Trilogy shows that myth is not and cannot be irrelevant in contemporary narrative. Through his work, Tripathi shows that mythology if interpreted with a purpose can help reflect society and force people to consider the value system of the past through the prism of today. Not simply restoring the classics, but revitalizing them, blending can solidify the relevance of myths in modern literature making mythological retellings popular in today's literature.

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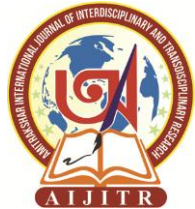
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