

Current Trend of Mythological-Historical Fiction in Indian English Literature and Amish Tripathi's The Immortals of Meluha and The Secrets of the Nagas: A Study

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Abstract – *The Shiva's set of three involves the three extraordinary books 'Immortals of Meluha', 'The Secret of the Nagas' and 'The Oath of the Vayuputras' composed by Amish Tripathi. In his books, he manages an incredible figure 'Shiva', the lasting wellspring of vitality. His endeavor here is to indicate shiva, the Neelkanth as a person who with his deeds accomplish the status of Lord Nilkantha. The climax of this fiction is 'The Story of the man, whom legend transformed into a divine being'. All through this set of three, shiva abandons a rural fellow to the savior of people. He finds that underhanded isn't an individual, however it is a thought or conviction. Shiva set of three describes how the suryavanshis face such a large number of hazards, and their most prominent foes are the Nagas, the brutal, reviled individuals. They put stock in the legend of a blue throat individual who will protect them from the grip of the nagas.*

One can see through the titles like The Immortals of Meluha, The mystery of the Nagas and Oath of Vayuputras by Amish Tripathi and Rozabal Line and Chanakya's Chant just as The Krishna Key by Ashwin Sanghi in the arrangements of the national success, that, currently, there is a pattern of composing fanciful chronicled fiction in Indian English writing and, all the while, a pattern of perusing this sort of fiction.

Keywords: Myth, History, Fiction.

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INTRODUCTION

Amish Tripathi intended to pen down the Shiva Trilogy, out of which The Immortals of Meluha, distributed in 2010 is the initial segment. The following part is The Secret of the Nagas (2012) and the third one is The Oath of the Vayuputras. (20)

Amish, it is considered, has made, "An awesome blend of folklore and history by making Lord Shiva the legend of his set of three" 'The Indian Express', (2010)

Master Shiva has been portrayed as having numerous heavenly characteristics in our old stories, religious writing and archeological confirmations. In setting to these portrayals, Amish tries to clarify his own theory with which he started to explore different avenues regarding the legendary chronicled fiction in the Shiva Trilogy. In the initial pages of the book he composes:

"Throughout the hundreds of years, no outsider who went to our property winner, vendor, researcher, ruler, explorer trusted that such an incredible man could have existed in actuality. They accepted that he probably been a legendary God, whose presence was conceivable just in the domains of human creative ability. Sadly, this conviction turned into our got astuteness.

Yet, imagine a scenario where we are incorrect. Consider the possibility that Lord Shiva was not an illusion of a rich creative ability, yet an individual of fragile living creature and blood. Like you and me. A man who rose to wind up exceptional in view of his karma. That is the reason of the Shiva Trilogy, which translates the rich legendary legacy of old India, mixing fiction with verifiable certainty.

This work is accordingly a tribute to Lord Shiva and the exercise that his life is to us. An exercise lost in the profundities of time and numbness. An exercise

that we all can ascend to be better individuals. An exercise, that there exists a potential god in each and every person. We should simply hear ourselves out." Tripathi, Amish.

Toward the finish of his test, he put the three pieces of the Trilogy in the hands of the perusers and it is the sentiments of numerous perusers that he has stayed fruitful "In making numerous legendary considers along with basic fragile living creature and blood individuals and there lie(s) the magnificence and worthiness of this book" 3

Amish has embarked to appear in *The Immortals of Meluha*, how Shiva, the straightforward man, the harsh slashed Tibetan migrant, could recast himself to be Mahadev, the God of Gods, through his karma.

This part is an endeavor to make the doubtful, heavenly seem practical and regular through various systems. For instance, while inborn Shiva is attempting to feel and comprehend what the fabric is without precedent for Srinagar, he was stupefied and he asked, "What is this material?"

Chitraangadh answered enthusiastically, 'Its cotton, Shiva. The plant is developed in our territories and molded into the material that you hold.' *The Immortals of Meluha*.

To make the legend progressively characteristic and reasonable, the creator has additionally portrayed Shiva's fascination in Sati. This issue makes Shiva a genuine fragile living creature and blood legend.

It is found this obviously common, ancestral Shiva is nothing else except for the Neelkanth for whom they, the general population of Meluha, have been trusting that hundreds of years, to come and achieve Lord Ram's incomplete work. Daksha says, 'My Lord, a Neelkanth is required on the grounds that we are looked with difficulties that we can't stand up to.' (Ibid. , p.106.) The Meluhans are confronting the test of assaulting Swadweep and of changing Swadweep.

The convined Shiva, when helps the Meluhans in crushing the Swadweepans in the Dharma Yuddha, finds at last that Meluhan method for taking a gander at the conditions and the Truth, is an incomplete way, and Swadweepan way is similarly significant method for moving toward truth.

In his portrayal of Meluhan human progress 'Place that is known for unadulterated life', Amish has presented with the energy of an understudy of the board, the flawlessness with which the whole Meluhan culture was overwhelmed by the standards of 'Satya, Dharma, Maan', 'Truth, Duty, Honor'. He demonstrates how everyone is following these standards in their everyday life. One can see the standards of good administration and the board

overwhelming the Meluhan lifestyle through the idea of 'Ramrajya'

He compares this culture with the way of life of the Chandravanshi, the natives of the Swadweep, the island of the person where individuals pursue the standards of 'Shringar, Saundarya, Swatantrata', 'Energy, Beauty, Freedom'.

In the last section of this first book of the Shiva Trilogy, the apologetic Shiva stops for a moment to chat with the Pandit of The Ram Temple, who clarifies him what the Asura and Devas mean:

" ' You mean they were much the same as the present Suryavanshis and Chandravanshis?'

'More so than you can envision. The Devas and the Asuras, much the same as the Chandravanshis and the Suryavanshis, speak to two adjusting life powers a duality'.

'Duality?'

'Indeed, a duality that is one of the numerous viewpoints of the universe-the manly and the ladylike. The Asuras and the Suryavanshis speak to the manly. The Devas and the Chandravanshis represent the female. The names change, however the existence powers they encapsulate continue as before. They will dependably exist. Neither can ever be pulverized. Generally the universe will implode.'

'Also, they see their battle with the different as the interminable battle among great and fiendishness.'... ..

'The contrast between two different lifestyles gets depicted as a battle between the great and fiendishness. Because the Chandravanshis are not quite the same as Suryavanshis doesn't imply that they are insidious. For what reason do you think Neelkanth must be outcast?'

'With the goal that he would not be one-sided towards any single direction of life,' said Shiva, as a cloak lifted before his eyes.

'Precisely! The Neelkanth must be over this. He must be without any predisposition.' (Ibid. , p.392.)

That way, the writer has presented the advanced perusers of India and abroad to the rich social, philosophical and profound legacy of antiquated India. He clarifies how the duality prompts integrality and Adwait at last and how Shiva's third eye of equalization, lack of bias and astuteness can begin working.

In the last section of *The Immortals of Meluha*, Shiva is appeared for the insidiousness to show up before him. Correspondingly, the perusers are

likewise left to hang tight for the continuation of The Immortals of Meluha, The Secret of the Nagas.

In this second piece of the Shiva Trilogy, Shiva is appeared in Ayodhya, chasing for the Evil which he considers, lies in the Nagas, the snake individuals and particularly, in them one, a vile warrior, who, Shiva suspects, has killed his companion in Meluha, Brahaspati. Brahaspati was the main researcher of the Meluhan Empire and the pioneer of the group of researchers that was "producing the Somras for the whole nation." Shiva feels that the equivalent hooded figure has endeavored to go near Sati to assault her in Ayodhya.

Shiva, who is the forecasted destroyer of insidiousness, verifies that he won't rest till he observes his adversary who is by all accounts a devil.

The Secret of the Nagas is loaded with occasions and experience.

Shiva sees the proof of the malicious nearness and development of insidiousness all over the place. He is likewise made mindful of the way that the extraordinary kingdom of Magadh is kicking the bucket as it is held payment for a phenomenal medication. Moreover, the crown sovereign of Magadh is killed. Shiva is frustrated to find that the Vasudevas, his scholar guides deceive his confidence as they take the assistance of those whom Shiva knows as a feature of the clouded side.

Shiva comes to think about reality of the vile Naga warrior. He finds that even the clearly ideal realm of Meluha is loaded with a horrible mystery in Maika, The city of births. Shiva is as yet not mindful that amaster puppeteer is playing a fabulous diversion.

He attempts an adventure alongside Bhagirath, sovereign of Ayodhya, Ganesh, ruler of the Nagas and warriors of Meluha and Ayodhya which takes him over the length and broadness of antiquated India. He looks for reality in a place that is known for lethal riddles and arrives at the resolution that nothing is a similar what it has all the earmarks of being.

The author portrays the savage fights battled by Shiva and his kin against the adversaries whose character is yet uncovered. Toward the finish of his voyage he reaches to the place where there is the Nagas to find that his companion, Brahaspati, whom he found killed in Meluha, is alive. A couple of incredible privileged insights are uncovered in this discovered second book of the Shiva Trilogy, yet, Shiva is directionless as he has not discovered where the malevolent untruths which he is bound to obliterate. Alongside Shiva, the perusers additionally continued hanging tight for the third piece of the Trilogy, The Oaths of the Vayuputras.

This part, it is remarked, is "....a gripping tale that combines lots of action with deep yet accessible philosophy. Amish does not disappoint.....The Secret of the Nagas is furiously packed with action and intrigue and leaves the reader guessing." "Ahmedabad Mirror" (2012)

Amish, in his belief in the gradual evolution of human beings to the God like existence, seem to have been influenced by Sri Aurobindo's philosophy:

"There is an ascending evolution in nature which goes from the stone to the plant, from the plant to the animal, from the animal to man. Because man is, for the moment, the last rung at the summit of the ascending evolution, he considers himself as the final stage in this ascension and believes there can be nothing on earth superior to him. In that he is mistaken. In his physical nature he is yet almost wholly an animal, thinking and speaking animal, but still an animal in his material habits and instincts. Undoubtedly, nature cannot be satisfied with such an imperfect result; she endeavors to bring out a being who will be to man what man is to the animal, a being who will remain a man in its external form, and yet whose consciousness will rise far above the mental and its slavery to ignorance.

Sri Aurobindo came upon earth to teach truth to men. He told them that man is only a transitional being living in a mental consciousness, but with the possibility of acquiring a new consciousness, the Truth- consciousness, and capable of living a life perfectly harmonious, good and beautiful, happy and fully conscious." –The Mother, Anand, K. C.: ed., (2012)

With this concept in focus, Sri Aurobindo wrote his epic, *Savitri, a Legend and a Symbol* and showed the philosophical way with which mortals can achieve immortality.

CONCLUSION

To conclude, Amish Tripathi's account method of utilizing brief and consistent discoursed and straightforward language adds to the appeal of this fascinating fiction. His expressive writing drives the perusers to the superb Utopian universe of Meluha and the sensible, self-evident certainty universe of Swadweep. The utilization of intelligent composition forces us to consider over antiquated Indian philosophical and otherworldly regulations in significance.

To put it plainly, this Contemporary Trend of Mythological-Historical Fiction in Indian English Literature, as it is shown in Amish Tripathi's The Immortals of Meluha demonstrates, by and by, the utility of fiction to be a significant channel of brilliant guidance. Amish was an agnostic who swung to

otherworldliness when he started take a shot at *The Immortals of Meluha*. In his ongoing connection with the understudies of IIM-An on December 3, 2012 Amish stated, "There is an incentive to otherworldliness. I was focused and forceful, however otherworldliness has transformed me. Presently I'm much quieter and more joyful." *Ahmedabad Mirror*" (2012)

Amish visited Vadodara (Gujarat) in February 2013 .around then he told the journalist of the Times of India, 'I cherished history in my school days and I have dependably been a ravenous peruser. Be that as it may, in India, you end up doing MBA, building or prescription. However, as far back as I turned into a full time author, that adoration for history has come in extremely convenient! I was avery glad financier yet I feel more joyful as a creator. As opposed to well-known recognition, I trust India is the best spot to be in the event that you are composing books dependent on folklore and religion. In any case, making contentions to sell your books is unsatisfactory. *Ahmedabad Times* (The Times of India 2013).

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