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## **A STUDY ON INDIAN MYTHOLOGY AS LITERATURE**

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# A Study on Indian Mythology as Literature

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**Abstract – Novel as a genre might not inherently be an Indian innovation but as a form, it has favored Indian authors who have embraced it and adapted it skillfully to their creative intent. These native novelists have strengthened their function as an essential literary instrument with the aid of Hindu mythology. Whether belonging to the pre-independence era or to the post-independence period, the riches of this perpetual pool of a country with an ancient cultural historical heritage was extremely tempting for any poet. This paper aims to include a brief study in the work of Indian poets, including Bankim Chandra Chattopadhyay, Raja Rao and R K Narayan, of Hindu mythology as a literary method. It also aims at addressing the Hindu mythology as a credible source and influential instrument for the personal and political problem of these people. Guy, still returns to the past in pursuit of answers. Culture, theory and theory are perfect origins to both responses. To discover the absolute truth, man starts a trip to the place he abandoned years before. Authors also have an unusual connection with their works and their culture's myths and legends.**

**The usage of Hindu myths is a literary practice of Indian English literature. Indian myths have a long tradition that addresses all sorts of societal, political and theological concerns. These magnificent stories give writers the space to place their thoughts in a great way.**

**Keywords: Myth, Mythology, Indian Literature**

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## INTRODUCTION

Myths are myths portrayed imaginatively and symbolically, which reinforce the reality of the universe. These dynamic sagas cannot be described in ordinary terms. Since myth has past, practices, culture and ancient religions. Indian mythology is definitely a vital aspect of Indian civilization. Myth also blended with tale chronicles and myths to create a popular people's perception. The West also preserved the rich heritage of literary works of myth and legend. In all kinds of English literature, Greek myth and biblical tales are present to expand the significance of illustrated works. This practice carried on until the new era.

In India in particular, myths and legends have their own roots. Indian authors have inherited and developed myth in any form of literature, since the Indian myth has become a supportive backdrop. Indian English literature is complemented by tales and concepts from Vedas, Upanishad, Ramayana, Mahabharata and related Buddhist scriptures. Many story's, including Vedic scriptures, Epics and Puranas seek the truths in Hindu society. Indian mythology enriches and renders Indian civilization exceptional in the world. Through generation to generation, the word of mouth as in tales is handed on through Indian mythology. The theory is obvious in every Indian regional literature.

## WHAT IS MYTHOLOGY?

It would be good to learn more on what myths and folklore are and why they were and are to some degree a significant part of society until I dive into subjects of ancient history and heroin. Myth may be defined as a narrative involving heroes and gods orally. Mythology is also the study of these myths and their sets, which sometimes fall under specific theological or cultural practices, such as ancient Greece, or a series of story's or opinions about a single individual or event, which is sometimes exaggerated or fictional.

Many cultures have tales that are seldom mentioned by any author through centuries. This articles also deal with people and issues that are fundamental to the history of these cultures. Several of these tales are used to describe how the universe was made or how environment and culture was set up. Several of them are often tales that let you visualize. That are what are regarded as theories. The Greeks used the word myth for any story, but now scientists also use the term "myth" in story's which occurred in the "historical" consciousness, mostly religious cult topics. Tales of famous heroes on the other side, based on the actual real meaning of the narrative, are considered mythology, myths or fairytales. In ancient Greece, the common man accepted myths as a matter of historical fact, independent of the gods,

legends, or mysterious events the tales were dealing about. I agree that it is important to consider myths as part of historical fact in ancient Greece, as they provided considerable authority to myths in the matter they were studying. While the current interpretations of myths have no such authority, I agree that the significance of ancient myths and legends still plays a role when dealing with mythologic content – both in written and in reading – since myths are too much used to address dilemmas and conflict in society.

## MYTH AND MYTHOLOGY

While civilization evolved, the series of tales of the good and evil spirits was strengthened by the legends of warriors who battled for the tribe and conquered their opponents, and of sages that promoted the cause of the tribe by innovation or legislation. These story's grew in number and scope and became mythological in the course of time. Some of the gods and goddesses who are actually adored by man were once citizens who trod this simple planet.

And these misconceptions are not the product of stupidity, malice or patriotism. Poetry also has folklore filled. The ancients existed in direct interaction with nature, and their lifestyles were not so sterile as ours. There were no towns, factories and mechanized forms of transportation in those days. The houses of common citizens were not indicative of wind and rain. They were soil sons actually. They did not have a strong irrigation scheme, and agriculture relied on uncertain precipitation. Their settlements had no street lighting, and the wild wolves, hyena, fox, and other creatures and robbers seemed to be eaten and plundered in the forest. Before the advent of agriculture, man's misery was much greater and he walked about in pursuit of pastures and food. Nor was that the launch of man's journey on earth. At one point, he lived in cellars without understanding how to lay a fire or construct a knife.

Thus, the old ones were victims of God and their pliant minds were not able to understand the magic of Existence. At the very beginning of existence, when man saw the majestic moon of the day shining a tender ray of light on all that existed, the night stayed with myriads of magnificent stars, the diamond rumbled in the infinite trees, and in the wild countryside, when man saw a tempest expanding dream around himself, and how a faint wind bloomed nature, he was very real. Amazed and amazed at the vision of these real-world events, he posed himself the question-how do these occurrences explain to me? What are all these in the working light? This panorama 55 of the ul11 showed the will of faith, this panorama, provided by the world, reveals the will of those mysterious forces, which he does not yet realize and who guides him.

## INDIAN LITERATURE

Different tales of Indian folklore have been passed down through centuries through word of mouth or carefully preserved accounts of the same from generation to generation. These myths, which shape the foundation of Indian folklore, are a perfect way for the indigenous and non-natives to cultivate curiosity in Indian culture in the younger generation. Some essential features of Indian mythology are given below.

Indian mythology is storytelling from Hindu scriptures such as Vedic literature, Mahabharata and Ramayana epics, Puranas and regional literatures such as Puranam Periya. In common texts like Panchatantra and Hitopadesha, as well as in Southeast Asian texts, Hindu mythology is also included.

Hindu philosophy also lacks a cohesive, monolithic form. The same theory generally existed in various forms and may be interpreted widely in social and religious practices. Those myths have also been changed over time and particularly in the Hindu tradition by numerous philosophical schools. These myths are deepened, sometimes symbolic, and a diverse set of meanings has been provided.

- The storeys send positive signals to the viewers, shaping their personalities.
- Indian mythological literature aims to express basic details, laws and maxims to direct our everyday existence.
- There are typically numerous stories to explain the same reality, occurrence or festival, each version having its own validity. This is a product of the inevitable development of tales in the course of being passed down by families over millennia.
- Through regional variations, myths from the Vedas, puranas and the Itihas maintain their original meaning, incorporating just the vocabulary and the pictures to the local taste.

### Vedic Literature

The Vedas are a large series of sacred texts from ancient India. Composed in Vedic Sanskrit, the texts are the earliest Sanskrit sheet and the earliest Hindu scriptures.

Each Veda has four sections, Samhitas (mantras and blessings), Aranyacas (texts on rituals, ceremonies, sacrifices and symbolic sacrifice), Brahmanas (rituals, ceremonies and sacrifices), and the Upanishad (texts on the subject of meditation, religion and divine knowledge). There are four Vedas (the Rigveda, Yajurveda, The Samaveda and Atharvaveda).

Vedas are shruti ("what is being heard"), separating them from the other sacred texts named so gross. Hindus treated the Vedas as an apauru diabea which

implies, after intensive meditation, "not man-superhuman" and "impermanent, without author" discoveries of sacred sounds and texts heard by ancient sages.

The Vedas have been orally communicated since the 2nd millennium BCE by means of intricate mnemonic methods. In the modern era, mantras are recited rather than semantines, as the oldest component of the Vedas, and they are known to be « primordial rhythms of creation », previous to the forms to which they refer.

The biblical division of the Vedas is fourfold.

1. Rigveda
2. Yajurveda
3. Samaveda
4. Atharvaveda

Among them, the first three is the major original class, often referred to as "trayi vidhya" that is the "largest study" of the hymns reciting (Rigveda), of the sacrifices performed (Yajurveda), and of the singing songs (Samaveda). 1500 and 1200. This is the Vedic era itself of which the initial collections of Vedic texts are split of three or four branches: Rig, Yajur, Sama and Atharva.

The four main text categories are the Samhitas (mantra and blessings), Aranyakas (texts on rites, ceremonies such as passage rite for the newborn infant, age arriving, weddings, death and cremation, sacrifices and symbolic sacrifices), the Brahmanas (commentaries on rituals, ceremonies and sacrifice), and the Upanishads (text on reflection, philosopher's commentaries), each of which is sub-divided into four main article categories. States that rites, procedures and practices mentioned in these ancient texts mostly reconstructed Indo-Euro marriage rites in an area of the Indian, Persian and European subcontinent and more extensive texts from the Vedic period, such as the Grhya Sūtras.

Just one edition of the Rigveda is considered to exist in the present era. There are documented variants of the Sama Veda and Atharva Veda. In various sections of South Asia, several iterations of the Yajur Veda have been found.

### **Rigveda**

The Rigveda Samhita was the older, current Indian text. It is a set of 1,028 Sanskrit Vedic hymns and a total of 10,600 words in ten books (Sanskrit: mandala).

The books were written over many centuries by poets of various priestly sects. 1500 and 1200 BC [Early Vedic period], in the northwest Indian subcontinent of

Punjab (Sapta Sindhu). At the end of the Rigvedic era, the initial codification of Rigveda occurred roughly. 1200 BCE in the Kingdom of Kuru.

The concept of Rigveda is based on simple concepts. The Veda starts with a small book discussing Agni, Indra, Soma and other gods grouped according to the diminishing number of hymns in any divinity; the hymns go from longer to shorter with each deity set, but the number of hymns per book is increasing. Finally, the meter systemically is also structured as the text advances from jagati and tristubh to anustubh and gayatri.

The rituals grew more complicated over a long time, although the king's relationship reinforced both the Brahmins' status and the royal position. The Rajasuya rituals, carried out under the crowning influence of a monarch, 'set in motion cyclical regenerations of the world'.

The myths, rites and linguistics of Rigveda are quite close to those present in the ancient areas of Central Asia, Iran and Hindukush (Afghan).

### **Samaveda**

The Samaveda Samhita is composed of 1549 stanzas taken from Rigveda nearly entirely (except for 75 mantras). While its most earliest sections are assumed to have been in the Rigvedic time, the current set dates from the post-Rigvedic Sanskrit Mantra era, between c. Or "slightly later," 1200 and 1000 BCE, more or less comparable with the Atharvaveda and Yajurveda.

There are two key aspects of the Samaveda samhita. The first portion comprises of four melodies and the second segment of three sections "books". A chapter of the song books relates to a chapter in the books of arcika. Just like in Rigveda, Samaveda's early parts usually start with hymns regarding Agni and Indra, then pass into the abstract. Their metres often adjust in a decreasing direction. The songs in the later parts of Samaveda vary significantly from hymns from the Rigveda.

In Samaveda, several verses are echoed throughout the Rigvedic chapters. In all, 1875 lines, including the repetitions, are counted in Griffith 's version of the recension of Samaveda. Two key recensions, the Kauthuma-Ranayaniya and the Jaiminiya have remained. It was meant as liturgical and was the repertoire of the priests udgātr or "singer".

### **Yajurveda**

The Yajurveda Samhita is a set of ritual wording that was spoken by a priest during the specific ritual activities such as those before Yajurveda fire. The central text of the Yajurveda comes during the ancient Vedic Sanskrit chant era towards the end of

the 2nd millennium BCE, younger than the Rigveda, and more or less comparable with the Rigveda. 1200 shortly before 800 BCE. The early Kingdom of Kuru.

The earliest and oldest layer of Yajurveda samhita consists of some 1875 lines, distinct but centered on the Rigvedan verse. Unlike the Samaveda, which is almost exclusively focused on Rigveda's mantras and constructs as songs, Yajurveda samhitas are prose and linguistically separate from previous Vedic texts.

In this Veda there are two major groups of texts: the "Black" (Krishna) and the "White" (Shukla). In comparison to the 'clean' (well arranged) Yajurveda, the word "black" means "the unarranged, motley set" of verses in Yajurveda. The Clean Yajurveda distinguishes the Samhita from their brahmana (the Shatapatha Brahmana), while the Black Yajurveda intersperses the samhita with the Brahmana remarks. Of Black Yajurveda text has survived from four main schools (Maitrayani, Katha, Kapisthala-Katha and Taittiriya), while White Yajurveda text textures two (Kanva and Madhyandina). The new Yajurveda text is neither ritual-related nor sacrificial, it comprises the largest set of Primary Upanishads prominent by different schools of Hindu philosophy.

### Atharvaveda

The Atharvaveda Samhita is the Atharvan and Angirasa poets' article. The Atharvaveda wasn't really called the Veda in the Vedic era, and was acknowledged as the Veda by the end of the 1st millennium BC. The Rigveda has approximately 300 hymns, with approximately 160 of the hymns. Most of the verses were metric but some are in the prose.

The Samhita layer of the text reflects a growing BCE practice of the second millennium of the supernatural and ritual rituals to cope with superstitious fear, spells to cure ailments thought to have been induced by demons and herbal and natural remedies as medicine.

The Atharva Veda was a significant source of knowledge on Vedic history, practices and opinions, ordinary Vedic expectations and grievances, as well as those related to kings and government. The document also incorporates hymns on two key passage rites – marriage and cremation. The Atharva Veda often dedicates a large part of the text to the sense of a ceremony.

## POST- VEDIC LITERATURE

### Vedanga

The Vedangas evolved near or after the end of the Vedic era in the 1st millennium BCE. These auxiliary fields of Vedic Studies were created because the language of the Vedas which was written many centuries ago was too archaic for the people of the time. Vedangas were sciences which concentrated on

improving the many centuries earlier comprehension and interpretation of the Vedas.

Vedanga's topics include phonetics, literary metre (Chanda's), grammar (Vyakarana Divina), etymology and linguistics (Nirukta), customs and rites of passage (Klapa), time management (Jyoti da tia).

Vedangas has been established as a supplementary study for the Vedas and has, however, inspired post-Vedic studies, arts, culture and different schools of Hindu philosophic with regard to metering, sound structures and languages, grammar, linguistic study and others. Klapa Vedangas, for example, has produced a dharma-sutra, which then spread to the degree of Dharma-shastra.

### Parisista

The word "supplement, an appendix" applies to many additional pieces of Vedic literature that deal theoretically and chronologically with the descriptions and elaborations of rituals previous to it: The Samhitas, Brahmanas, Aranyakas, and Sutras. Naturally known as the Veda, the works of Parisis occur with each of the four Vedas. However, only the Atharvaveda literature is comprehensive.

- The newly produced translation is a very late text connected with the corpus of Rigveda.
- K Fauna Yajurveda has 3 parisians The Kafa Pastamba Hautra Pariśi diva, often known as Satyasa Sūtra 's second praśna, the Vārāha Śrauta Sūtra pariśi dafa, the Vārāha Ārauta Sūtra Pariśi dava
- There are 79 works for Atharvaveda, compiled as 72 distinctly called Parisians.

### Upaveda

In conventional literature, the word Upaveda ("applied knowledge") is used to describe such scientific works.[209][210] The number of subjects included in this class varies from source. Four Upaveda are listed in The Charanavyuha:

- Archery (Dhanurveda), Yajurveda related
- Rigveda-related architecture (Sthapatyaveda).
- The Samaveda-associated song and holy dance (Gāndharvaveda).
- Medication connected with the Atharvaveda (Kenyurveda).

### "Fifth" and other Vedas

Any of the post-Vedic scriptures, including the Mahabharata, the Natyasastra and the Puranas, are



alluded to by the Chandogya Upanishad in hymn as a "fifth Veda".

Let drama and dance be the fifth verse in the Vedic text. It must include, together with an epic tale appealing to morality, abundance, pleasure and moral liberation, the essence of and scripture and the development of all literature. Thus, Brahma constructed the Nāṭya Veda from all the Vedas. He took the words from Rig Veda, the rhythm from the Sama Veda, the motion from Yajur Veda, the emotion from the Atharva Veda.

"Divya Prabandha," for example, Tiruvaymoli, is a word used by some South Indian Hindus in canonical Tamil texts as a Vernacular Veda.

Such texts as Bhagavad Gita or Vedanta Sutras are known by some Hindu groups as shruti or "Vedic," although not generally within Hinduism. The Bhakti movement, and in particular Gaudiya Vaishnavism, expanded this concept to include the Sanskrit Epics and the Vaishnavite devotional scriptures, such as the Panchatantra.

## **EPIC**

To make it better, we need a quick overview of times in the Indian sense. Yuga implies a generation or era. In the Hindu theory of development life in any yuga is created and killed. There are 4 Yugas in all. Those are the Sathya or Krutha Yuga, the Thretha Yuga, the Yuga Dhvapara, and the Yuga Kali. The length of each Yuga is about 400 and 4 billion plus years in an order from the Sathya Yuga to the Kali Yuga. When all four Yugas are over, it is one Yuga loop and the next one begins again with Sathya Yuga. yugas adopt a 4:3:2:1 timeline scale.

It is important to notice that these Yugas have unique attributes of human life and that with any Yuga goodness, experience, intelligence and even human life declines gradually. It is claimed that from 1,00,000 years in sathya yuga, 100 years in kali yuga and just 20 years at the end of kali yuga Since we have already known that Indian mythology covers several Yugas, we can now help grasp the nature of the respective timeframes.

## **The Ramayana**

Ramayana (Sanskrit for "Rama 's Passion" or "Rama 's Career") is a grand epic poem, a total of 24,000 lines. This consists of seven volumes and describes the tale and his exploits of Rama, or Ramachandra, the King of Ayodhya, the God of Reality. The job is credited to the poet Valmiki, but it was actually composed by many writers and decorated by others throughout the years.

Ramayana is a central feature in faith and literature not only in India but also in other countries in South

Asia and Southeast Asia. Originally written in Sanskrit, it was translated into many other languages. There are also distinctions.

The Ramayana recalls the Odyssey of its structure and complot much. The tales may be based on a king called Rama who led to the dissemination of Hindu and Aryan concepts in India. Hindu nationalists claim that, based on this opinion, their 1980s assault on the mosque at Adayda was constructed on the site of Rama 's birthplace.

It is claimed that merely reading or experiencing the Ramayana gives positive stuff. The last paragraph reads: "He who has no children can get a son by reading the song of Rama except in a single line. The citizens who learn or hear it learn that guilt is swept free. Those who pray the Ramayana should have wealthy cows and gold donations. He who reads the Ramayana will live long and be blessed, with sons and descendants in this life and in heaven.

The Ramayana may have been originally written individually, but in conjunction with it the famous author Valmiki is listed. The epic is less detailed than the 12,000-word Mahabharata.

## **The Mahabharata**

The Mahabharata (Sanskrit for the "Big Bharata War") is the longest fictional work in the world in text, recognized in the Guinness World Book of Records. It is written primarily in the early Christian period, when Hinduism became common for the mainstream, and consists of 100,000 pairs and is divided into 18 volumes. It is 15 times longer than the Scriptures and eight times longer than the combined Iliad and Odyssey.

The Mahabharat is full of love tales, honor, treachery, positive deeds, bad deeds, success and loss. Hundreds of TV shows were created from its series. Everything that happens in existence has been claimed to be in the Mahabharat, and if it is not in the epic it cannot be located elsewhere. The results of these episodes are much vaguer in normative terms than in Ramayana. There are major heroes and war, but wins also invoke a feeling of sorrow rather than joy.

The Mahabharat resembles quite the Iliad, with most of the action and storyline connected to conflict and battle. The great war in the Mahabharata may be focused on a actual conflict that happened in the 13th or 14th centuries B.C. The Sanskrit verses were originally written. Any of the beauty of the poem and the initial tone is lost in translation.

"The Mahabharata may be called India's national epic. It is the greatest epic poem in the world, consisting of around 100,000 double lines. As other great epics, the Sanskrit Mahabharata is a

collaborative and unknown task. It is commonly thought that the poem describes incidents that took place in Northern India during a time of territorial strife in the ninth century B.C. The epic incorporates elements from the old holy Veda scriptures, but over the ages its final shape was developed as it was performed by "street bards" or "troubadour"

### The Bhagavat Gita

The Bhagavad Gita ("God's Song") is an ancient, 701 Sanskrit poems. Part of the Mahabharata, theology and political science are mixed with a dramatic dynastic war. According to tradition the sage Vyasa wrote it. It originally evolved independently of the Mahabharata and was incorporated and updated during the A.D in its modern shape. Second century. second century. It is the Hindu text most commonly read today.

The Bhagavad Gita is basically a poem dedicated to the Mahabharata wars. It explains practices that are open to everyone. This in comparison to the practices mentioned in old Vedic texts, which consisted of sacrifices and complex ceremonies available only to the upper castes. About the Bhagavad Gita, several customs and fetishes have formed. Some people put a pencil around their necks to get luck and deter bad.

The Bhagavad Gita starts in the Kurukshetra battleground, today a famous pilgrimage spot. Arjuna is boiling in the coming conflict and on the other hand he has friends, family and instructors. Krishna tells him not to care about the outcome, but to pour himself into the fight and tell the warrior that is the only way he can achieve equality, freedom and peace.

A lot of the text consists of interactions between Krishna and Arjuna with Krishna, which inspire Arjuna to fight and resolve his hesitation not to fight. Krishna informs Arjuna that he has to fight because he's a caste warrior and his job is to fight, adding, 'There's more satisfaction in performing his job so poorly that another person's fine. It is glorious to die performing one's job, but it is terrifying to do the job of another guy.

### Puranas

The Puranas is a vast category of encyclopedic Indian literature on a broad spectrum of subjects, particularly myths, legends and other traditional stories. Many of the texts come after great Hindu deities, including Vishnu, Shiva and Devi. There are eighteen Maha Puranas (Great Puranas) and ten Up Puranas (Minor Purana), with more than four hundred thousand verses.

They are called vaidika (congruous with Vedic Literature) The Bhagavat Purana is amongst the most revered and influential text in the Puranic genre and has a non-dualist tenor. The Puranic literature has been incorporated into the Bhakti movement in India

and both Dvaita and Advaita students draw on the basic facts of the Bhakti movement.

### CONCLUSION

In conclusion, folklore and myths have a long and ancient connection to literature, in Indian literature, poetry and nonfiction work are present explicitly or indirectly. Much of the Indian fictions and plays are based on theory. As if theory was the solution to many of the authors' concerns. If they want to relay a meaning or communicate a universal life concept, they chose myth as motivation. Myths and legends seem to bring a fresh dimension to these Indian writers' works and link them to the era of the Indian people's customs and beliefs.

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