

A Study of Novels in Amish Tripathi

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Abstract – This paper examines the novel Shiva Trilogy including all the three sections composed by Amish Tripathi. Mythology has been an unavoidable source and subject of concentrate in writing down the ages. The authors since numerous ages have attempted to re-decipher the previous fantasies. The aim here is to give another point of view to the since a long time ago established fantasies of the hundreds of years. Amish Tripathi, as the grandson of a Sanskrit researcher and Pandit in Benaras, revered ladies legendary characters in his Shiva Trilogy. He materializes power and flame from his ladies characters contrasting with male counterparts. The research paper explores Amish Tripathi position in this deep rooted practice in a bigger range and his contribution to Indian Writing in English. Further, it comprises of close textual analysis of Shiva Trilogy with reference to the act of retelling of Indian mythology.

Keywords: Mythology, Power, Analysis, Textual Analysis

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INTRODUCTION

Amish Tripathi is a finance proficient educated from Indian Institute of Management, Calcutta. He is passionate about history, mythology and theory. He is an energetic reader of history and his inspirations for the story ranged from essayists like Graham Hancock and Gregory Possehl to the Amar Chitra Katha arrangement of Indian funnies. For fanciful parts in the novel, Tripathi relied on the tales and fables that he had gotten notification from his family. He believes that there is a beauty and importance in all societies and religions of the world. At some point, while viewing a historical program, Tripathi and his family got into a discussion about awareness and the evil inside man. In the program, they discovered that in ancient Persia, Demons were known as 'Daeva' and angels were called 'Asuras'.

Tripathi felt the desire to compose on this subject and found that no subject is superior to Shiva, one of the major Hindu gods and the 'destroyer of evil'. Shiva's adventure and story would convey the reasoning Amish needed to convey to his readers. He noticed that Hindu divine beings were probably not "mythical creatures or a figment of a rich creative ability", yet rather they were once individuals like the rest. It was their deeds in the human life that made them famous as divine beings. Indians venerate God in four structures Nirgun (Nirakaar-shapeless God), Aakar (in a structure for example Ruler Vishnu, and so forth.) Avatar (manifestation of God for example Ruler Ram, and so on.) and a man who progresses toward becoming God or finds God inside him (Gautama Buddha). Amish Tripathi took the fourth kind and portrays Shiva as a person of flesh and

blood, makes him like an ordinary being or average citizens.

Inside the novel, Tripathi focuses on the social issues through mythical system. The issues of ecological pollution have been raised in the content. Condition pollution is one of the essential drivers of ailments, medical problems, and so on. Conservation of condition has been an issue in different literary messages, for example, Yajnavalkya Smriti; a memorable Indian content which advocates the denial of cutting of trees. Kautalya's Arthashastra written in Mauryan Period accentuated the need of woodland administration.

Writing is a consistently evolving process. In each social formation new forces emerge over extensive stretches of time while old-forces stay flawless even after the new forces become dominant. The Indian authors in English pondered over their ancient past in nourishing the literary craftsmanship. To capture the ethos and sensibilities of India they returned to the rich legacy of India. Indian writing in English has formed into a plenty of interconnecting classifications which convey with them the simplicity of Indian way of life and the multifaceted nature of Indian convictions in a received language, English. The presentation of English language in the Indian literary scene has changed the essence of pretty much every kind, ranging from dramatization, spine chiller, romance, tragedy to true to life and poetry. Writers today are striving to decipher and revise old stories so they can turn out to be increasingly possible and relevant for the current gatherings of people. Gone are the days when Indian English writings were

named derivative and initiative: it has accomplished a free personality today. From Tagore to Naipaul, Indian English has earned universal acknowledgment. On account of colonization, trailed by the English training at schools and universities, English fiction is on the ascent both regarding readers and authors. Today, when our urban areas get hold of the Westernized trends, readers particularly the young, think that its less demanding to relate themselves to English books than the books in first languages.

The primary purpose behind this insatiable enthusiasm of the scholars in mythology is to make sense of the significance of their present in connection to their ancient past. This normal practice of retelling mythical stories includes reproduction of stories and characters as per the unique circumstance. As of late the new breed of journalists like the Amish Tripathi, Ashok Banker and Ashwin Sanghi are experimenting the mythology sort by blending it with different methods of writing. For example, Ashok Banker and Amish Tripathi have mixed mythology with dream mode. With this sort of usage these essayists are modernizing the Indian fantasies. The research paper explores Amish's position in this deep rooted practice in a bigger range and his contribution to Indian Writing in English. The writings, for example, *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras* (2013) would be analyzed so as to fictionalize Shiva as an individual. Further, it comprises of close textual analysis of Shiva Trilogy with reference to the practice of retelling of Indian mythology.

PRESENTATION OF SHIVA

The authors like Amish Tripathi and Ashwin Sanghi with energy for creativity enlarged the scope of this type in the Indian distributing industry. Crafted by these scholars have recovered mythology from elimination. The long-overlooked "gallant age" captured through epic account has been restored by these contemporary essayists. To make it all the more alluring and appetizing to the contemporary groups of onlookers the authors have spun mythology with dream. The faction of the "brave age" encapsulated in the epic structure finished with the idea of "authenticity" producing its way into writing. Epic dream can be considered as the predominant factor behind the resurgence of this deep rooted practice in writing. Amish Tripathi has taken a lead in Indian anecdotal writing by deconstructing the seniority fantasy of Shiva and giving it another perspective in Shiva Trilogy.

The set of three is the festival of an epic legend "Shiva" and his adventure. Shiva has been portrayed as a man of flesh and blood who rises himself up to the dimension of a divine being by his deeds. It has analyzed how the customary treatment of the fantasies has been reshaped through spotlight on the

judicious portrayal of innovation, the enlightened way of life, persuading relations and the voyage of a man from a Tibetan clan towards getting to be Lord Shiva. The creator has attempted to keep the hero as human as conceivable to the point where Shiva introspects about the missteps that he made in his past life and his absolute hesitance to be known as the picked Neelkanth, the Destroyer of Evil. The books show how Shiva as a human being goes about as a rescuer and aides individuals through his shrewdness. Amish through his novel *The Immortals of Meluha*, has likewise attempted to vindicate that Lord Shiva was not a nonexistent character from mythology but rather an individual from the history. He has likewise taken Vedic ideas from the sacred text and displayed in this novel as science. Amish has utilized this freedom in reproducing the mythic stories and characters the manner in which he expected, and needed his readers to lead the pack. He recognizes this view in the meeting distributed in the *Culture* magazine as, "These books are absolutely fiction. I compose the story the manner in which it comes to me. This is my understanding. That is the beauty of India. Aside from the most recent 200 years; the convention of modernizing and changing has been there for long" (10).

Amish Tripathi has included little "masala" to specific components to make the books additionally engaging. The portrayal of different occasions and places and scenes in Shiva Trilogy tastefully advance the faculties of the readers via conveying them into another universe of creative ability. The wonderful depiction of the city of Meluha, Devagiri and Ayodhya loans another appeal. His one of a kind blend of popping narrating, religious imagery and significant methods of insight tastefully claim to one's psyche. Amish have endeavored in depicting a horde of feelings and appropriating them proportionately among characters. The work of different Greek war procedures, the sign of military craftsmanship by Ganesha as a warrior and the passionate enthusiastic obligation of Shiva and Sati are the a few methodologies utilized by Tripathi to draw in the readers. There is additionally the "bollywoodization" of the passionate scenes. One example is of a truly harmed Sati lying in Shiva's lap, bloodied and muddied, and through shaking lips and hanging eyes mouthing the words "I adore you" to a hopelessly blubbing Shiva as bolts pro past them in possible moderate movement.

In Shiva Trilogy, Tripathi cautiously spreads out areas that are picture-immaculate as in kids writing. Rewriting fantasy likewise comes to fruition of a scheme novel that re-peruses a since a long time ago established arrangement of codes, opening it with another cryptographic-historical key, uncovering "reality" from an interlacing falsehoods. Notwithstanding revisionist history, the scheme novel erects a substitute building of fascinating codes and traditions. For instance, Tripathi endeavor to re-present Shiva as officer saint is a revisionist one with specific highlights of a scheme

novel. In any case, new semi mythopoeic, semi logical clarifications that supplant the deep rooted understandings of Shiva's blue throat, Sati's demise by flame or Ganesh's elephant-head cause another rubric of legends. Old fantasies have been supplanted by new blends. The portrayal of the ideas like "somras" and "blue throat" bids to the judicious reader. Romance and rush are the principle subjects and there is bottomless utilization of activity, tension, humor, turns, double-crossing, tragedy, and anguish. The essayist has utilized normal, regular English with a lot of Americanism and interjections like "bloody hellfire", "damn it", "horse crap", "heavenly lake" and so forth so as to make Shiva look increasingly human.

MODERNITY IN THE NOVEL

The other concept which I will chip away at is to discover in this novel is modernity. 'Modernity' is a word previously utilized by Blaudelaire in the mid nineteenth century. In his article 'The Painter of Modern Life', he portrays modernity as the chic, short lived, and contingent in craftsmanship, restriction to the interminable and immutable. Modernity is the condition of modern man's life that is distance and fragmentation or the condition of quality of being modern which is unique in relation to customary styles. A few viewpoints, things and styles in modern structure are utilized in the novel. The war among great and evil is a modern Mahabharata said by Amish in his novel. In the third book 'The Oath of the Vayuputras' there is a modern design room,

"Shiva and Gopal were led into a lavish suite of rooms with two separate bed chambers. The suite had been furnished with every luxury imaginable...bolsters and cushions of various sizes were strewn on the carpets at several corners, making comfortable floor-sitting areas. Lavish gold and silver plated accoutrements decorated the mantelpiece and shelves on the wall".

At one spot Shiva is presented with idli in the morning meal which is a modern sustenance. Modern war formations are utilized during the wars.

MYTH AND ITS USE IN THE NOVELS

Amish believes that, 'Legends are only scrambled recollections of a valid past. A past covered under mounds of earth and numbness'. As indicated by Oxford Dictionary,

"Myth is a traditional story, especially one concerning the early history of the history of the people or the explaining a natural or social phenomenon and typically involving supernatural being or phenomenon."

The talented novelists have discovered source materials from fantasies and have employed them

inventively. Authenticity is certifiably not another concept for novels yet utilizing legends has added to another taste. Amish's utilization of fantasy frames the principle topic of his novels, these can't be overlooked. In a way these legends are the integral piece of the novels. In a legend a portion of the primary characters are Gods, a few characters are super people. In Shiva's Trilogy ruler Ram is God, in spite of the fact that he isn't a functioning character, however commonly his presence and power is reminded to the reader in the earliest reference point of the novel it is told by Nandi that the Chandravanshis Empire was built by Lord Ram. At numerous spots there is discussion on the rules laid by Lord Ram, and furthermore the manner in which individuals are tailing them vigorously for instance, during the discussion among Daksha and Shiva on Somras Daksha is telling Shiva, that Somras was designed by Lord Brahma and was given to everybody except to a specific gathering known as Saptarishis or the Brahmins. However at this point it is given to every one of the four castes as per the rules made by Lord Ram,

"Yes, my lord. And the revolution was known as Lord Ram. The greatest emperor that ever lived. Jai Shri Ram. His ideas And leadership transformed the society of the Meluhans."

Shiva, in the novel is a typical man whom legend transforms into God. He is admired to such a degree, that he is by all accounts much over the humankind when all is said in done he is a straightforward man whose Karma recast him as Neelkanth, the Mahadeva the divine force of divine beings. At the point when Ayurvati sees Shivas throat turning blue, tears got through her eyes. She continued rehashing, 'Om Brahmaye namah, Om Brahmaye namah'. 'My master you have come! The Neelkanth has come!'

The concept of clans is fantasy. These characters likewise assume a critical job in the novel. These are displayed as evil characters however are later discovered to be great. Kali, Sati's sister and Ganesh, Sati and Shiva child are likewise Nagas. These are the twisted and appalling animals. The writer in some cases utilizes the mythical and puranic component with a reason to show their readers some good or somewhere in the vicinity. Numerous essayists had adopted such strategy in their works. At whatever point there is tumult or strain in the general public open awareness is made through utilizing some mythical stories in tackling the issues, and when mythical part of God is utilized it naturally chips away at the brains of the general population. In the Shiva's Trilogy the primary concern talked about will be about Somras which is an evil. In creation of Somras loads of water of Saraswati waterway is utilized and squandered. Shiva is battling to spare this waterway. May be the essayist, through his novel, needs to make individuals aware of saving a few

waterways, which are going to be wiped out. There is utilization of some mythical stories in the novels. Like the tale of the Parashuram that how and why he murdered his mom

ARCHETYPAL CRITICISM

The human personality has regular methods for responding to encounter which are differently known as 'intrinsic structures' in Cartesian reasoning, 'universals' in transformational linguistics and 'models' in Jungian brain research. As per the psychoanalytical hypothesis of Sigmund Freud, our brain can be divided into two: the cognizant and the oblivious. Further, the oblivious is divided into collective and person. Individuals in various pieces of the world have some normal convictions, considerations, recognitions, taboos and so forth, which are all inclusive in nature and devoid of existence. This is the thing that embedded in the collective oblivious personality. The Swiss analyst, Carl Jung (1875-1961), utilized the term 'prime example' to allude to this 'collective oblivious'. The substance of the 'collective oblivious' is the models. This buried encounters look for articulation in legends, religion, dreams and fantasies and just as in writing. The Canadian mythologist and researcher pundit, Northrop Frye (1912-91) utilized the term 'original' for repeating pattern of understanding, which can be identified in works of writing and human sciences. These models are the reflections of crude all inclusive considerations. They are the primordial images that, live somewhere down in our mind and which look for an outlet in show-stoppers.

In literary analysis, the term prime example means recurrent narrative designs, patterns of activity, character types, topics and images which are recognizable in a wide assortment of works of writing, just as in fantasies, dreams and even in social ceremonies. Such recurrent things are normally held to be the consequence of essential and all inclusive patterns in the human mind, whose compelling embodiment from the attentive readers, since the individual in question offers the mystic models communicated by the writer.

APPLICATION OF ARCHETYPAL CRITICISM

Essentially, it ought to be evident that the selected works of this research *The Immortals of Meluha* and *The Secret of the Nagas* and the novel *Things Fall Apart* has a place with two distinctive cultural writings. The previous has a place with Indian writing and the last goes under African writing. In any case, we could discover a few convictions, perceptions, attributes and thoughts, which are normal and cover each other between these two. *The Immortals of Meluha* and *The Secret of the Nagas* go under fantasy while *Things Fall Apart* is a sensible novel. Fantasies are the reflections of a profound reality. They are said to be the best deceptions, which discloses to us the best facts. In the novels, *The*

Immortals of Meluha and *The Secret of the Nagas* we could discover the concept of karma. As indicated by that, an individual life depends without anyone else thoughts and activities. On the off chance that our thoughts and activities are great, at that point they will lead a decent life. Then again, those people who are suffering in their present life are because of their past life sins.

TRANSFORMATION OF CULTURE

Amish Tripathi is another Indian author who has sold somewhere in the range of two million of copies of his *Shiva Trilogy* which comprises of *The Immortals of Meluha*, *The Secret of the Nagas*, and *The Oath of the Vayuputras*. The sale has implied grossing over Rs 500 million and making the *Shiva Trilogy* the quickest selling book arrangement in Indian history. He has now set out upon the undertaking to create books dependent on *Ramayana*. Tripathi appears to have been inspired by Ashok Banker however his language is fairly prosaic and shorn of literary beauty. So far as the subject issue is concerned, he stirs up things in the manner of postmodern mélange, without thinking about the element of authenticity. "These three major strands myth, history, fiction join in the most awkward of every conceivable manner; with conceivable hazardous consequences" (Gurevitch).

Shiva, in this novel, is in fact the god that is one of the triumvirates of primordial divine beings – Bramha, Vishnu and Mahesh – who have been worshiped since ages by Indian individuals. Shiva plays with snakes, smokes a chillum (earthen pipe) and has a blue throat – something that, as indicated by the book, are the indications of the savior. Here he is appeared as the innate leader of Gunas, who live at the foot of Mount Kailash in Tibet. Nandi isn't the bull on which Shiva rides; rather it is the skipper of the Suryavanshi family who welcomes Shiva and his innate Gunas to settle in Meluha (Kashmir) which is considered to be the most extravagant and most dominant domain on the planet. Having come to there, Shiva is proclaimed a savior (140) who has come to help the Suryavanshi faction of Meluha against the corrupted Chandravanshi tribe of Ayodhya, who despite the fact that love Lord Ram, have strayed from his message of libertarianism. They have held hands with the Nagas and been doing fear based oppressor assaults on the Suryavanshis.

The Meluhans are a propelled human advancement, settled close Hariyupa (or Harappa) and their researchers have made Somras, which is "the beverage of the divine beings. Taking the Somras at characterized times defers our demise impressively, yet it additionally enables us to experience our whole lives as though were in the prime of our childhood – rationally and physically" (81). Driven by desire, the Chandravanshis continue concocting approaches to obliterate the

Somras generation by redirecting the course of the waterway Saraswati whose water is vital for its creation. The Chandravanshis likewise line up with the Nagas, who are military race however with physical disfigurements! Be that as it may, Tripathi is for refining god. Thus, Shiva can't leave smoking pot regardless of warnings (169) and swears a great deal. (293). when he is to be introduced to the Suryavanshi lord, he is made 'satisfactory': "His hair had been oiled and smoothened. Lines of costly garments, alluring ear-rings, accessories and other gems were utilized to enhance his solid edge. His reasonable face had been thoroughly scoured with exceptional Ayurvedic herbs to evacuate long stretches of dead skin and rot" (30)

Tripathi's Shiva is an oblivious and modest character. He doesn't think about Lord Ram (34), nor does he know the importance of the holy word 'Aum' or Om. Nandi likewise goes about as a Guru to Shiva in some cases, as when Shiva is to be edified about the importance of Aum. Says Nandi: "My Lord, Aum is the holiest word in our religion. It is considered to be primitive sound of nature. The psalm of the univers; It was holy to the point that for a long time, a great many people would not affront it by putting it down in composed structure" (56). Futile, does Tripathi profess to develop philosophical when he asserts that "The Shiva Trilogy was built around the philosophical inquiry of "What is Evil?" (Das). The discussion on these focuses isn't profound despite the fact that in the book he banks upon the known Foucauldian see that those disposed of by society are not evil but rather unique. The defilement of myth abandons any second thoughts. The activity is set around 1850 BC and the rule of ruler Ram is front to it by 1250 years, as per this novel. Be that as it may, with regards to coordinating with the acknowledged mythology, Rama and Krishna can't be set front to Shiva, for the triumvirate of divine beings – Brahman, Vishnu and Shiva is the primordial awesome pantheon controlling the universe and Rama and Krishna should be the manifestations of Vishnu as it were. Things being what they are, how could Shiva love Rama? In India, usually to see pictures of Rama adoring Shivalingum while getting ready to ambush Ravana's kingdom.

Shiva achieves the title of 'Neelkanth', which is clarified for the most part as having been allotted in light of the fact that he had flushed the toxic substance produced of the sea during the Deva-Asur War, however here Tripathi appoints the physical attribute to the drinking of somras that turned the messiah's throat blue like it would the ordinary litmus in a school lab! Tripathi does not extra history as well. His innovative personality is behind the case that Mohan jo Daro, the natural surroundings of Indus Valley Civilization was named after a savant Mohan! (205) Tripathi stirs up imaginings from different sources - Plato's Republic to Marxist perfect world. Youngsters are the state property in Meluha. The author tinkers with destroying standing division,

thus in the novel, youngsters are raised by the state in 'Maika'. When they turn sixteen, they pass different tests. Anybody passing Brahmin test, would be given any Bramhin parent yearning for a received kid. Throughout the years, the Brahmin position went up in number (99). Things being what they are, the place was the destruction of position? Indeed, even here, Lord Vishnu is said to have abandoned the Vasudev standing and Rudra the Vayuputras (395-6) – that, obviously, is promotion for the following book, and the questioning Thomases are unmistakably advised to hang tight for the following book at last, with the expression 'to be proceeded'.

Tripathi stirs up whatever comes his direction. Along these lines, in the event that it is distance that he found out about in the first part of the day newspaper, we find there are gatherings of 'vikarma' people made to endure as untouchables on account of the sins submitted by them in past life (92). In the event that an individual gets a serious malady or a lady brings forth a still-conceived, the person in question would be considered 'vikarma'. This framework is energetically restricted by Shiva. Once more, fear based oppressor assaults also structure a board in the novel. The Chandravanshis are practically identical to the Pakistani psychological oppressors (111). The elephants pivoting in war and stomping own military help one to remember India's previous history when Babur's weapons made this scene in the safeguard Hemu's military. Like the confusion on Indian streets, The Chandravanshi capital Swadeep has a greater number of potholes than streets. Infringements are the request of the day: "Some open grounds had been changed over into mammoth ghettos as unlawful outsiders basically pitched their tents on open land. The effectively thin streets had been made much smaller by the interruption of the fabric tents of the destitute. There was consistent strain between the rich home-owning class and the poor landless who lived in ghettos. The sovereign had authorized all infringements established before 1910 BC" (372)!

Thus, Tripathi has marshaled all elements to make a storyline the like of which is the staple of Bollywood. No motion picture content would be finished without a lustful champion. Along these lines, we have the hearty Anandmayi requesting 50 liters of milk for her beauty shower! (366). the legend's companion is qualified for his prize, so we have Bhadra wedding Krittika (286). The city of Ayodhya outperforms the most inactive social orders of Europe, as we locate the youthful and the old attempting to charm whoever they have extravagant for. (383).

CONCLUSION

Amish's Shiva Trilogy manages the rich mythological legacy of ancient India. A part lost in the profundities of time and ignorance by people. In

Ancient India, numerous sacred texts had expounded on the circumstance of the ladies, where she enjoyed equal status identical to that of men. Ladies were given equal opportunity in the circle of instruction as well as in the field of law or property, social or religious service, political or administration. The job of ladies in orienting life and family were elucidated in Rig Vedic age which is great depicted by Amish Tripathi in his 'The Immortals of Meluha'. The stature of Vedic ladies is reflected in the female characters of Amish's 'The Immortals of Meluha' where ladies enjoyed autonomy and independence. Other than their domestic job, they had each entrance to training with tremendous potential to realize the most astounding facts. The youthful generation of India, by and by is profoundly keen on thinking about its underlying foundations, and another generation of essayists is riding the wave, churning out one book of mythological fiction after another. There is constantly high contrast accessible in all shading, in like manner great and evil is there inside every last one of us. The mythological reading encourages us to realize temperances inside us and dispose of the vices. This research will assist scholars with having diverse measurements to take a gander at mythology. This will overcome any issues of ancient and contemporary references of mythology. Amish Tripathi through this novel endeavors to address the social truth of the contemporary society. He recasts the Shiva myth to speak to the malicious designs of individuals in power and how their childish desire leads to destruction and demolition. He recommends a rational standpoint to take care of these issues. The awesome elements of the Shiva myth are interwoven with the contemporary reality. The issue of natural pollution is tended to through mythical narrative. Along these lines, we can say that Amish has prevailing with regards to establishing socio-cultural and topographical solidarity, historical and religious (exceptionally from Puranas) certainties. All the principle characters work for the welfare of all. The Trilogy is interesting to peruse. The historical actualities, rationalities and mythical elements are utilized in modern structures.

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