

Humanizing Lord Shiva in the Novels “Shiva Trilogy” of Amish Tripathi

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Abstract – The first book of Amish Tripathi. The Meluha immortals (Shiva Trio I) can be read in a number of metaphysical forms. Amish Tripathi has demonstrated an incomparable brilliance in the recreation of Hindu mythology. A recent Indian British writer His Shiva, a Tibetan refugee, migrates to Meluha to lead revenge and kill evil from Suryavanshi. The clan of Shiva is another diasporic community. Shiva cannot be described as leader of the group from a conventional diasporic point of view. Shiva's diasporic culture is not shared with traditional diasporic experience of migration, displacement, isolation, longing, a search for home countries and identity crisis. In reality, the Meluhan scheme of things satisfies the tribe; the majesty of Meluhan has intrigued its mind. Amish humanized mythological characters and figures. His Sati is a woman of Vikrama, who is meant to bear poor destiny; she has a very unusual awareness of the fighting arts, while she is a subaltern. Fiction feminist should not claim constitutional freedom, economic privileges and societal identity; she is an incarnation of greatness and creativity. Lady Ayurvati is an accomplished, qualified doctor who has both medical prescription and surgical abilities. Kanakhala is Emperor Daksha's Prime Minister and is responsible for financial affairs, revenue and protocol. The document may be ecocritical spoken of as well.

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INTRODUCTION

Shiva is the Lord of the Lords, the founder, guardian and transformer of the Earth, in traditional Hindu Mythology, particularly in Shavism (Sharma, 65; Issitt & Main, 147, 168; Flood 1996, 151). Siva is one of the Trimurti where founder Brahma is, protector, and destroyer Shiva (Matcheth, the Purā dafas, 139). Shiva is one of the Trimurti. He will ruin all dimensions and at the end of time dissolve them into naught (Zimmer, 124). In the first segment of the first trilogy book named Meluha Immortals in 2012, we see the vibrant and strong words of Lord Shiva as defined in his basic godlike nature: Shiva! The Mahadev.

Shiva! The Mahadev. The King of Gods. God of Gods. Bad Destructor. Lover with passion. He is a fierce guerrilla. Come to the dancing partner. Chief inspirational. Almighty, but unconscious. Wit – and temper easily. No one foreigner, conqueror, shopkeeper, scholar, law, traveler, who has come to India thought that such a great individual might have existed in fact ever before. They thought that he would have been a supernatural Deity, a fantasy that evokes human imagination. And this conviction has unfortunately been our wisdom over time. What if we're mistaken, however? And how if Lord Shiva was a human with flesh and blood like you and me not just a figment of a rich imagination? A guy who grew from his karma to become godlike. That's the idea of Shiva

Trilogy, which seeks to interpret ancient India's rich mythological tradition and blends fiction and history. The Meluha Immortals were the first book in a trilogy to retrace this remarkable hero's journeying. The second novel, The Mystery of the Nagas, continued the plot. And it will finish in the book you hold: The Vayuputras Pledge. This is a collection of fictions that pays homage to my God; after several years in the wasteland of atheism, I found him. I pray that your God will find you too. What type we locate Him doesn't matter as much as we finally find Him. He needs us to be supported regardless of whether He comes to us like Shiva or Vishnu or Shakti Maa or Allah or Jesus Christ or Buddha or any of His many ways Let's let him do it.

“Yadyatkarma karomi tattadakhilam shambho tavaaraadhanam My Lord Shambo, My Lord Shiva, every act of mine is a prayer in your honor.”

Shiva is competent to dance as well in theories in the book. The preparatory posture of the Nataraj pose takes place in the nooman Shiva before his dance starts. He is asking for the protection of Lord Nataraj the dance Deity. The performer who sees the dancing of Shiva is so pleased with the dance that in myths he considers Shiva a reference to the Shiva as Nataraj. After his throat is colored blue after consuming somras, Shiva achieved the status of

Neelkant. In mythology, though, once he has drunk halahala, Shiva's throat becomes grey.

Shiva's stories are also present in the public mind and in Shiva Purana. Myth or Purana was an important part of Indian civilization until the 19th century (Guha 3). The reports in public circulation from unverified sources, Mrityunjay Vidyalkar (1808), an illustration of the Puranic past that existed as a precolonial type of history, do not discern 'myth, history and contemporary history' that is characterized by the 'grace of the God of the power' in terms of righteousness or 'dharma' (Chatterjee, History and the Nationalization 113- 122). In the late nineteenth century, the new historiography of the Indians 'through processes of archiving,' 'fostering factual scanning, putting historical facts and creating 'sources' as well as ... distinguishing fictional and magical elements of historical evidence' was encouraged' (Mantena 9-12). The new historiography denied myth because the idea of the "relationship of rational, philosophic truth with traditional religious belief" was an issue of the Western philosophy (Bidney 379). Myths are viewed as allegories of natural, moral and philosophic realities by Sophists, Neo-Platonists and Stoic philosophers, whereas Epicureans and Euhemerism consider them "manufacture" that "conceals pure naturalistic and historical events" and Christen esteem "classical Greek and Roman myths, so long as it does not rival the Christian religion" (379).

On the other side, according to Devdutt Pattanaik, "Ancient Hindu seers understood myth as myth" which is "the frame of reference" to "Sat" or reality" (Myth=Mithya 1). Pattanaik reveals in a brief genealogy that the idea of myth stems from the Greek myth definition, i.e. the "intuitive narration" and varies from the idea of mithya as articulated by indigenous sages (1). The explanation is because Mithya and Sat are physically the like because the two relate to truth, but are distinct in terms of their perception because Mithya is a dependent and restricted collection of references to reality (1). He suggests that the myth "is essentially a cultural structure," adopting the claim of Mithya, as delusional (1).

Shiva is an alternate understanding of "a person of flesh and blood" (Immortals xv). Indeed, Shiva Trio is allegedly a more mithya of Shiva, an alternate history of ancient India; and the thesis aims at investigating Shiva's alternative background and discovering Shiva's Modern Historic hand. The terminology of the Pattanaik Mithya as a dependent 'frame of reference' approaches the Current Historicist text which "explores a number of issues... which depict the patterns of behavior of a society, perpetuating, shaping or changing the prevailing codes of culture" (Cadzow 535). Moreover, Mithya's illusory component often complies with a significant presumption that New Historicism "does not give access to unchanging truths, or expresses unalterable human nature, without discourse, imagination or archive" (Veaser, Introduction xi).

The Mithya of Shiva is focused on the myth of naturalistic reality and historical events as "a person of body and blood" (Immortals xv). The historical myth study of Tripathi refers to the hermeneutical tradition of 'euhemerism' which regarded the so-called 'gods as... mortals who were worshipped falsely as gods, by their descendants' reverence' (Bidney 379; Cooke 397). Tripathi formulates such a euhemeristic explanation for the lack of heritage and understanding of the mythical past at the end of Trilogy in The Oath of Vayuputras:

These ancestors looked to gods in the great men of old, for they felt that these great men were in truth unable to be... religious myths in what was actually past, because real memories were lost by confusion, when large arrays of Davis used in the Grand War destroyed the world. (564-565).

The 'surrogate' history of Tripathi derives from an Indian historiographical doubt that came to light in the colonial era under British rule as "the history of Purana was the prevailing mode of reckoning with its past...as ethnological replacement" (Guha 3-11). The critical weapon of hermeneutical tradition of historicism is the cynical interpretation of history that "the past could have always been different" (Hamilton 60). Kali, the group Queen of Naga in Shiva Trio, shares this uncertainty since "the past of the victors is written. You should compose it, but you want it. The losers still know how they are represented by the winners" (Oath 205). Tripathi is encouraged by the doubt regarding Indian historiography to turn to the past of the myth or Puranic history. But his return "after years in the wild atheism," to puranas or Hindu mythology represents the turning religious of humanities in the twentieth century, who are engaged in a "post-secular project of resocialization" (Immortals xv; McClure 144). Inside a post-secular project secular theoretician are answering theological issues with a kind of "religious reawakening... spiritual energies, discourse and undertaking" in Don Delillo's post-modern writings Thomas Pynchon, Ishmael Reed, Leslie Silko, and Tony Kushner, Quentin Tarentin's film Pulp Fiction (141-144). Shiva Trio answers such a divine renaissance in the 'hope you find your God...whether...as Shiva or Vishnu... or Allah or Jesus...and whatever of its various forms...does not matter in what shape we see Him' (Immortals xv).

The treatments of the myth of history and science illustrate Tripathi's understanding that readership in the 21st century is educated, empirically sound and scientifically oriented. The reader of the 21st century is a humanity of the post-modern era following God's demise (Pearson and Large xxv). He discusses the Puranic tale of Shiva's life focused on historical evidence and factual reality to attend such a lecture. In this way he recounts current problems including the terror, ecocide, war on terror and the posthumous stride of mankind to recount prehistoric events (Adishesiah and Hildyard 1-13). The 21st

century is the world of apocalyptic citizens since 9/11 who survive at the brink of the nuclear danger and environmental catastrophe. So, it is no wonder that in the present century Tripathi's prose does not avoid the problems of the turn of the century.

Shiva comes to the mainland of Meluha in order to protect his tribes from Pakratis (Immortals 16); and king Daksha recognizes Shiva as Neelkanth because he claims that Shiva is "savior," and "we will end the Chandravanshi problem once and for all with his leadership... from terroristic attack to the scarcity of Somras to murder... The trio is motivated by security concerns: (50). Here, Daksha uses Neelkanth's institution in a 'improvisational' mode as he "capitalizes [the Meluhan Empire's] unforeseen [potential] and... transforms[s] the materials [in the Neelkanth legends] into his own scenario" (Greenblatt 227). As the Spanish colonizers of the Lucayas, Daksha improvise the legend by defending his regime and his political schemes to fulfil his twin personal ambitions to extend the Kingdom and to become an emperor of extended territory: "Neelkanth chooses my reign to appear. It is going to transform all of India into the Meluha principles" (Immortals 50).

The security issues connect the Trio with other political and social problems that Daksha is concerned with Shiva since "security is not an objective condition...[but] a political and social discourse securitization process" (Dutt and Bansal, Introduction 3). For three factors Daksha is worried about security and the condition in South Asia is the same as the trio of the security complex in the 21st century: firstly, the Indian subcontinent that forms the South Asian zone. Secondly: the challenges to its security are identical in nature to those in South Asia today; secondly, the nature of the threats to its security in Meluha and Swadweep.

ABOUT THE AUTHOR

A native Libran of the Indian Institute for Management in Calcutta, Amish Tripathi was born on October 18, 1974. The immortals of Meluha (2010), The Secret of the Nagas (2012) and The Oath of the Vayuputras make him famous for his work (2013). The Shiva Trio comprises all three novels. The Immortals of Meluha cognizance, the racious thriller topic of mythology, has broken up within a week of its initiation. Tripathi's debut. Shiva is a brave warrior and defender. Shiva follows the idea and with his tribe travels to Meluha. They get in contact with Srinagar City and Ayurvati, Meluhans' Head of Pharmacy, is receiving them there. The Meluhan style of life is awarded to Shiva and his tribe. The Gunas wake up in high fever and sweat after their former night in Srinagar.

Amish even leaves his thriving profession as banker to reciprocate the Shiva of his novels, a 38-year-old IIM graduate with a single, deliberate aim to turn him into a flourishing and admirable novelist. Amish contributed

to his providing this globally renowned cartoon by dealing the perfect combination of adventure, action and love of philosophies, myths and ideology.

MYTHICAL CHARACTERS

These cannot be overlooked in The Shiva Trilogy Amish uses myth as the key subject in his novels. These myths are part of the novels in any context. Some of the major protagonists are spirits, while some are super beings. Ram is God, even though he is not an active character, in Shivas Trio, he always informs the reader of his existence and influence. The other iconic male characters like Shiva, Brahaspati, Parashuram, Rudra, Daksha, etc. A few characters can be addressed because of minimal job.

PARASHURAM

The son of Jamadagni and Renuk was identified as Parashuram, according to srimad Bhagwata, Book Nine and Chapter Fifteen. He has been named one of Vasudev's avatars and the killer of the kshatriya race. Parashuram was twenty times targeted, and seven times exterminated Kshatriyas from earth. It was said. Now it comes to the issue why Parashuram did so. Behind it, there's a legendary tale. Arjun (kshatriya) Haihaya's ruler was there. He has rendered lord Dattatreya glad and has secured a thousand weapons, fame, muscle-strength, mastery of Yoga, even the power to get his body down to sixth of atoms. He has made him content with the blessings. Now he's roaming like wind across the globe. Ravana did not want to display his power in front of Arjun with ten heads. He could halt the flood of the Narmada River with his hundred weapons. In his capital, Mahishmati Arjun once incarcerated Ravana, and subsequently freed him. For some sports, Jamadagni (Parashuram's father), once roamed through the thick jungle, and came across Arjun. He'd received a tone of Kamdhenu cows from Jamadagni. When the law Arjun hit, their Jamadagni spread to Arjun and his citizens, army and animals his hospitality. Arjun felt so jealous about this when he saw it. He wanted long ago Kamdhenu cows so without the king's permission, he ordered the guys, Mahishmatim ninyuh Savatsan krindatim balata, to take the cows along with their calves. As Parashuram came back and learnt of Arjun's evil act, he was furious and charged into Arjun's reign with his axle and arrow. Arjun, when it came to know that in fierce combat Parashuram alone killed his men, sent his men with elephants, riders, mounted troops, javelin etc. Arjun himself came to this fight when he saw this, but Parashuram broke Arjun's hundred guns. When he had been defeated, his 10,000 sons fled out of the battlefield and Parashuram, with the animals, returned safely. He told his father the tale of Arjun's war. When he learned this, he was sad and told Parashuram we are Brahmins, that we do not sin in killing men; now we have forgiveness in

repentance of killing a ruler, a one-year pilgrimage to the sacred places.

DEV GURU- BRAHASPATI

Brahman Angira, one of the sons of manas, had a son. Angiras was smart, smart, and intelligent. He knows all about the Vedas, Sastras, he is lovely, noble and respectful. Lord Shankara began his priesthood. He focused in Kashi for nearly ten thousand years, then Mahadev appeared before him and said he is exceedingly satisfied with his dedication. Mahadev challenged him to say whatever he wanted. Angiras was really pleased when he saw Mahadev in front of him. He said that his dreams were satisfied after seeing Heaven. Mahadev was really satisfied again after listening to this. He has claimed that he has performed so much dedication such that in the whole World he is master of the deities and honored and revered. Her name is BRAHASPATI. His name is His name is Wachaspati as well, he is a brilliant orator and trained. The guy who prays for the Linga and reads this prayer gets everything he likes. Moreover, it cannot be interrupted by any world. After that Mahadev called the Brahma, Indra and all the gods, and ordered the brahma to be head of all the gods.

SCIENCE IN SHIVA TRILOGY

Some researchers, in the name of the rishis, are so logically clarified in their understanding of Somras and daivi astras in romances that modern scientists wonder. "Lord Brahma did what, then?" Shiva questioned. Lord Brahma invented Somras, who ingested and interacts with oxidants, then absorbed and removed them as sweats or urines from the body, after much study. No oxidants remaining in the body because of Somras. "Yes. This is why all Meluhans are taught from the young age-water, hygiene and two things. Somras generates and excretes water as contaminants as the cleanest absorber. At least twice a day, Meluhans is swimming. All pollution is removed from the community in separate rooms and underground sinks. "There's no equal share of issues in the development of the Somras. It needs different non-available ingredients. Sanjeevani plants, for starters. Also, a lot of heat is produced during the production phase. So, during manufacturing, we have to use lots of water to preserve the combination.

In addition, before processing starts, the damaged branches of the Sanjeevani tree must be churned with the waters of the Saraswati River. Water does not function from other outlets." Blue symbolizes sluggish poison or pessimistic thinking in the Neelakanth definition. The same thing about the neck means that the poison cannot be consumed or spilled, but held temporarily in the mouth, so it can be temporarily neutrally neutralised. The slow poisons that are well defined are adds, wrath, gulf, desires and ego. (Ahankaar and Kama, Lobha and Moha). The root cause of vengeance is inability to satisfy wishes.

Wrath may be expressive or suppressive in turn. Expressed frustration contributes to violent actions and societal unhealth. The blockage in the heart will still crack and a heart attack or a malfunction of the brain that causes brain hemorrhage would be precipitable. Suppressed frustration, on the other side, will unleash toxins into the bloodstream, which will contribute to disease in the blood vessels due to blockages, such as acidity, asthma and diarrhea and cholesterol. One can handle rage by taking the correct move and not the right one, by neutralizing anger by voluntarily fostering opposite constructive thinking etc. Amish, for example, points the way to science in each phase of Shiva Trio, in order to quietly express love to each individual. Hygiene, humane building, the idea of Neelakanth, distortions of the citizens whom we now worship with exceptional might as gods in the creation of Somras. The logical empirical interpretation on all miracles

HUMANIZING LORD SHIVA AS MAN IN AMISH TRIPATHI'S SHIVA TRILOGY

The Mahadev, who signifies the God of Gods, is called Shiva. He is sometimes named Evil's Destructor. He is an ardent lover, fierce guerrilla, tired performer and inspirational king. Everyone's strong, but he's wrong. He has a fast-witting personality and a fast-growing and terrifying rage. Through the years, foreigners, winners, traders, intellectuals, rulers and travelers, who have come to our region, have not thought that such a great man could live in fact. He must be a supernatural divinity, they thought, who can appear in human imagination only in awareness or region. Sadly, we began to accept that, and it became our wisdom. Just the outsiders then made us think he's a supernatural Deity.

Amish wonders what if it's erroneous. The author describes here that Shiva is a true guy. Shiva isn't a rich fantasy figment. He's a flesh and blood guy. He is a man who has grown because of his karma to be a godly citizen. This Shiva Trilogy interprets ancient India's rich mythological patrimony. Fiction and historical evidence are mixed. This work is offered by the author to Lord Shiva as a dedication and to the lesson of his life. This is a lesson lost in time and misunderstanding. It's a lesson we all learn to change people. It is a lesson that states that in every human being there is a future Deity. We must listen to ourselves. We must listen.

In the Shiva Series, The Immortals of Meluha is the first novel that chronicles this remarkable hero's path. It presents Shiva to him as an average citizen with a special destiny. a fate that renders him a savior, a prophet, and a legend prophesy his coming.

With a different view, the book exposes Lord Shiva. He's a common guy, king, dancer and making him

God with his karma. Shiva is a chief of the tribe who is responsible for defending his tribe members from rival racial groups who are continuing to threaten Shiva's homeland. Shiva remembers his uncle's fate: "The fate is much greater than that of these enormous mountains. But you have to traverse the same big mountains in order to make it real" (IM 4). So, for a healthy life, they move to Meluha.

Nandi, Shiva's close admirer, confronts him and offers her a safe passage to her homeland. The starting point of his Neelkanth travel was Shiva's arrival at Meluha. The term 'Neelkanth' means the 'blue gorge' guy. He makes his throat azure, drinking the popular Somras cocktail. The first one to detect it was Ayurvathi. "She proceeded to reiterate. The name was Om Brahmaye. 'What happened? Om Brahmaye namah' Is that grave? "A Shiva questioned. 'You have arrived! You have come! You've come, My Lord! "' (IM 23). Nandi, as he heard it, collapsed to her knees and screamed, "You've arrived! My King! - My Lord! You've arrived! You've come! Neelkanth came! Neelkanth came!" "(IM 23). The Meluhans were also called Suryavanshis, and were observing the solar calendar. The clan is idolatrous for Shiva as a savior to fight for the bad of Chandravanshi, the clan which went along with the lunar calendar.

Shiva does not realise what was happening. Shiva does not know. Having his hand to his cold stomach, he turned to the polished cotton plate and looked at the "neel kanth; blue throat" with astonished astonishment (IM 24). The Meluhans declared Shiva as the mythical guardian of the Neelkanth.

Heroism and war's fierce adventure concentrate around how one person might alter the path. With Sati's arrival, the drama in the tale follows a new tendency. Sati is also called Parvati, according to the tradition. The under-plot is Shiva and Sati's emerging relationship, while the key complot continually brings the readers along through the interesting events. The conflict between the two kingdoms is the entire plot.

Then Shiva was carried to Devagiri to Daksha, the Lord. On their route, Shiva and Nandi hear a wonderful Meluhan Kshatriya declaring Vikarma women's procession. In relation to the Vikarma, Shiva questioned Nandi. Nandi informs me.

People of Vikarma, my Lord, are people who were disciplined for the sins of their previous birth at this birth. They must however live this life with integrity and with mercy endure their existing misery. And so, will they disinfect their karma from the crimes of their past births. Males of Vikarma have their own penance order, and women have another order. (Interview 92, 93)

Nandi also states that there are a vast range of laws that should be observed by Vikarma women. Although that's not what Shiva agrees. He figures out how,

It seems very absurd to me. A woman could give birth to a child still born simply because when she was pregnant, she didn't take due care. Or it may just be an infection. Why does anybody claim that the crimes of her prior birth convict her? (Instrument IM 93)

Shiva seeks and impresses Sati, but refuses his success as she's a vicarma. Even though Kritika asks her to breach the rule, she declines by saying, "I'm Suryavanshi. All the laws I abide by are rules. What's satisfaction I got to do? Do not dare to chat to me again about his! " (IM 214). Shiva finally captures her spirit, and they plan to wed, even though the law of Vikarma forbids them. Stirred off by what is referred to as the outdated law, Shiva announces that he is the Neelkanth and dissolves the Vikarma law, "I didn't seek this. I want to get rid of the whole vikarma rule. From now on, no one is going to be a vikarma. Anybody may hit bad destiny. It's amusing to blame your past lives for it" (IM 279). Daksha brings Sati a great deal of pleasure and satisfaction for marrying Shiva.

Amish gives way to the next tale at the end of the first trilogy of fierce Nagas that add to the tension produced a new element. "Find the Nagas," says Shiva's instinct. You are on the road to evil. Search the Nagas" (SN 12). Subsequent to this he announced that the Queen of Nagas and the Leader were none more interesting than the Sister and Son of Sati. The Queen of Naga said: "Listen, Oh, Princess exalted. I am your sister twin, Kali. I'm your sister. The one you left your two-faced father! The son you forsake, Ganesh, is the sad soul" (SN 239).

Daksha plans to execute Shiva to get the Egyptian assassins from Vidyumali. He established a peace settlement for Shiva, but Sati participates in the peace conference and learns the facts in his absence. She battles without hesitation against the assassins, but is assassinated. The war finishes with the death of Sati, but an angry Shiva chooses to use the Pashupatiastra for Devagiri to eventually conclude. Shiva reveals the Astra and completes the past of Devagiri with the manufacturing units of Somras concealed under the town. In the 3rd volume, the author surprised the lector at the death of Sati, but concluded the roman, "Mansarovar Lake" (OV 551), where Shiva sought harmony, not battle, and left on Mount Kailash for the reminder of Sati. Ganesh, Kali and Kartik are considered to be gods in India for their mastery. Nothing is overlooking Sati's passing, and later she is renowned as Shakti Goddess. While it seeks to redefine terms such as "virtue," "vice," the network of legends, puranas and folk contents tend to merge into a coherent structure from the very beginning of the storm to provide us with a glimpse of a period when the world was governed by ancient ideals and wars waged for pride.

As the starting point of his novel, the author used these classical legends. The characters are not new, but their stories are a development of basic imagination, articulated in a third person informed narrativity. Legendary items like Shiva, Sati, Nandi, Virbhadra, Daksha all wander about a certain topography as real flesh and blood human beings. The author's objectivity to the core topic of 'virtue' or 'vice' often encourages readers to communicate independently their views. From a compassionate standpoint, 'Karma' is the only predictor of such a lofty gesture. The Shiva trilogy is a trip through our past and will find that the stories are codified social codes. How tales are nothing but the essence of history?

Throughout the whole trilogy, Amish noticed that the Hindu Gods may not be supernatural monsters, or a fictitious fiction, with rich imagination. They became recognized as gods for their actions in human life.

CONCLUSION

In this book, Amish Tripathi attempts to discuss today's social truth. He reconstructs the Shiva story in order to portray the ill-desires of dominant men and the degradation and destruction of their egoistic lust. To overcome these questions, he provides a logical view. The fantastic aspects of the myth of Shiva are interwoven with everyday life. In mythical myths, the subject of environmental degradation is discussed. Amish Tripathi did not create a modern universe, but also shows that a world of supernatural realism is blended with the natural world. For e.g., Shiva's consumption turns blue in the novel, when Lord Shiva used to drink poison during the Sagar Manthan, according to the Shiva story. In this novel. The author offers a science tone to the supranatural aspect, as readers do not think that a man may drink poison so that he adds a drink of the elixir that makes Shiva's throat blue. Therefore, fiction and reality converge to offer the protagonist a more realistic, egalitarian and fairer society view for everyone.

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