International Journal of English Research
www.englishjournals.com
E-ISSN: 2455-2186
Received: 10-06-2023, Accepted: 11-07-2023, Published: 26-07-2023
Volume 9, Issue 2, 2023, Page No. 26-33

Reimagining Indian mythology in Amish Tripathi's fiction: A critical analysis of mythological reconstruction, characterisation, and contemporary cultural meaning

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Abstract
How Indian mythology has been taken into a contemporary frame and how the mythological texts of India have been reconstructed through contemporary devices, humanised characters and reinterpreted values of ethics and culture in Amish Tripathi's fiction are analysed in this study.The paper analyses how Tripathi negotiates the tension between inherited myths and modern narrative sensibilities explore the implications of this approach on the cultural imagination of contemporary India. Textual Analysis is done in which selected novels from *The Shiva Trilogy* and *Ram Chandra Series* are examined. Characterisation, narrative reconstruction, myth-history intersections, symbolism, morality, divinity and representation of human identity are examined. The study finds that Tripathi transformed hitherto sacred figures into psychologically realistic protagonists and rendered a living narrative to mythology where issues related to leadership, justice, identity, social order, ethics choice and challenges related to life can be dealt accordingly. The findings provide a framework for incorporating contemporary mythological fiction into literary studies and popular culture, thereby encouraging discussion of modern interpretation and impact. It presents a critical approach to understanding why contemporary mythological retellings exist besides being story revisions but are active cultural negotiations or rethinking processes.

Keywords: Amish Tripathi, Indian mythology, mythological retelling, contemporary Indian fiction, cultural reinterpretation, myth-history, narrative reconstruction, cultural identity

Introduction

Mythology forms most stories that Indian authors continue to turn to, because her stories/characters/moral quandaries/ relationships with the state, family and God, are still available to retelling at various points of time. The Rāmāyaṇa, as a prime example, evolved and passed through narrative traditions, than fixed textual versions [1, 2]. Different cultures, languages, performances and texts led to a newer understanding of the characters and story alike. Scholars working with the Sanskrit epics have shown how epic narratives have been transmitted, modified and reconstructed in different contexts [3]. In the light of the facts as these stand mythology should be not seen as a case of re-telling existing stories in some sense, the process through which mythological novels recreate these ancient and existing tales for the retelling of old stories and asking newer questions associated with identity, morality, relationships with family/state and human agency [8, 16].

The treatment of the subject of mythology has been most pronounced in popular Indian English writing. Many contemporary Indian writers retell and reconstruct mythological figures and stories using simple writing styles, fictional characters, imaginative history and alternate perspectives. Mythology is important to modern Indian fiction not just because authors revive traditional stories, but because it also creates a narrative reconstruction of such widely accepted notions around mythological characters allowing the reader to experience an altering perception of such fixed identities, scholars of writing in English have highlighted the importance played by narrative in the relationship between identity, self and history and this is a creative ground for exploring how cultural material is adapted to suit contemporary literary concerns [13, 14].

Amish Tripathi is an important link in the transformation as he reconstructs the principal characters in Hindu mythological tradition. His three novels called The Immortals of Meluha, The Secret of the Nagas, The Oath of the Vayuputras, form his popular Shiva Trilogy. Similarly, in his Ram Chandra Series, which involves battles over power, ethics, governance, duty, human relationships and more than just as transcendental/ predetermined figures (Scion of Ikshvaku, Sita: Warrior of Mithila, Raavan: Enemy of Aryavrata and War of Lanka), Tripathi reconstructs the Ramayana [18, 24]. Studies have dealt with factors such as mythical reconstruction and modern narrative structure in his novels through various narratives whereas Sita: Warrior of Mithila has also been researched for its different take on Sita as an active, alternative character [25, 26, 28]. Such studies place Tripathi as a relevant personality for discussing issues facing reconstruction in the contemporary times albeit not as an account comparing the construction of novels, storylines and character development by bringing in both his famous series of novels in juxtaposition to each other.

This gap is addressed by our central research problem. Attention from academia has been paid to the novels, the characters or some aspects of Tripathi's re-fashioning [25, 28]. But a broad comparative textual study would be required to find out how mythological reconstruction works in the Shiva Trilogy and the Ram Chandra series and how the similar patterns of humanization, moral change, character action and ordering of society with restructure narrative is recurring with the two corpora or not. Transformation of mythology cannot be analyzed based on plot comparison alone and it is essential to examine the ways inherited narrative is selected, modified, re-positioned and re-charged with contemporary ethical and social significance [1, 2, 16, 17].

For this, the purpose of this project aims to examine five issues that are related to one another: (1) reconstruction of Indian mythological narratives by Tripathi, (2) reconfigurations of mythological figures, often leading into a process of humanisation, (3) representations of recurring patterns of moral, leadership, social order, gender, power and identity, to mention a few, (4) similarities and dissimilarities that lie between the two series within these recurring patterns, (5) cultural importance of recreating inherited mythology into popular fiction. Here are some of the questions this research looks into while taking up these issues: RQ1: How does Tripathi reconstruct Indian mythology into popular present day fiction? RQ2: How are mythological figures transformed through humanisation and presentation of character agency and conflict? RQ3: What are the recurring asocial, moral, gender and political patterns that emerge through all this? RQ4: What similarities and dissimilarities are found in the recurring patterns in The Shiva Trilogy and Ramachandra series? RQ5: What does Tripathi show concerning the cultural usage or re-interpretations of Hindu mythology with his works?

Although this attempt focuses primarily on chosen primary texts within the series, using textual analysis and comparison in a qualitative way, its original value consists on looking beyond the analysis of single mythological characters or general discussions about mythology's retelling and tracing the narrative pattern in Tripathi's works. By addressing reconstruction, humanisation, ethical agency, social structures and cross-series variation in union, the study attempts to put Tripathi's fiction into specific context where the contemporary literary reconfiguration of Indian mythology can be thoroughly examined.

Methodology

The study is based on a qualitative textual and comparative research design. Qualitative textual analysis is appropriate since the research questions address transformation in narrative form, reconstruction of character, ethical position and social relation, rather than the quantification of variables. The approach systematically reviews similar textual patterns while preserving relations between characters, events, symbols within context and choices made during characterization. Previous scholarship which highlighted variant Rāmāyaṇas demonstrates that transformations in form of narratives and character representations are possible by studying comparisons among texts [1, 2]. Novels are taken as evidence to the study and not as an example for any established theory.

The objects of study were seven novels, The Immortals of Meluha, The Secret of the Nagas and The Oath of the Vayuputras (Shiva Trilogy) and Scion of Ikshvaku, Sita-Warrior of Mithila, Raavan- Enemy of Aryavarta and War of Lanka (Ram Chandra Series) [18, 24]. The corpus was chosen because the novels construct and reconstruct, fictional worlds inhabited by Shiva, Ram, Sita, Raavan and several other mythological figures. However, another reason for the choice was to create the scope of contrasting two narrative strategies for reconstruction, the reconstruction using the Shiva-centred novels (first trilogy) and the reconstruction of the Ramayana from the viewpoints of a range of characters such as, Ram, Raavan and Sita (second series). Secondary sources were employed only to offer background and perspective for findings during the analysis, they never formed the primary basis of interpretive assertions [25, 28], but the prime texts remained the sole referents for assertions.

For ease of analysis, I established eight fields of analysis: Mythological reconstruction, Humanisation of divine figures, Myth-history reconstruction, Morality/Ethical conflict, Leadership/Agency, Gender/Power, Social Order, Language and Narrative accessibility. Using concrete indicators (than abstract conjecture as the determining criterion), I extracted all relevant information:

Table 1: Analytical Dimensions and Textual Coding Categories

Analytical dimension	Indicators in the texts	Analytical purpose	Related research objective
Mythological reconstruction,	Changed events, characters, motives, plot devices	Identify the structures in which inherited mythology has been restructured	RO1 -
Humanisation of divine figures	Emotions, Vulnerabilities, Personal Choices, Interpersonal Conflict,	From idealisation and idealisation as part of a divine scheme which is given way to the interest to human beings.	RO2
Myth and history reconstructed	Political frames: geographical reference, institutions (material) and historical frames.	Explore the transformation of mythic space into a historically plausible narrative environment.	RO1, RO5
Morality and ethical issues	Clash of duties and moral indecisiveness Reshuffling of good and evil Consequences of Decisions	Identify changing forms of representing ethics	RO3
Leadership and Agency	Making decisions, having authorty, being responsable being strategic	Look at protagonists and leaders, see them being actively constructed	RO2, RO3
Gender and power	Female agency, portrayal of women and Sita/Parvati and other characters and authority.	An appraisal for gendered redistributions of narratives agency	RO3
Social order?	Caste - communities - inclusion / exclusion - institutions - political - structures - etc	Explore rebuilding social contacts	RO3\.
Language and narrative accessibility	21: vocab, dialogue, expo, pacing, narrative simplication	Discuss how mythology is made accessible to the modern reader	RO1, RO5.

Table 1 presents the coding format that was used to reconcile textual evidence to our research aims. The categories were applied across the two series than each being assigned to a few texts each. Doing this meant trends and differences could be located.

There were four phases to the textual analysis procedure. First the novel was read as a whole to grasp the relationships between characters, general major plot developments and theme repetitions. Then relevant passages concerning the eight dimensions of analysis were located and assigned under the correct code category. The coded passages were then examined within their narrative setting to assess whether they represented isolated incidences or recurring patterns. Finally observations on the individual novels were pulled together to consider whether a pattern was confined within one novel or extended over the whole corpus. The procedure helped guard against quotations or episodes were regarded as typical without paying attention on the narrative whole.

The comparative approach was applied at two levels - novels within each of the series and the series taken as whole. On the former level, the novels in each series were compared for continuity and change in depiction of particular characters or on how each of the novels treated a social or ethical issue differently or similarly. The second level compared the two series along humanising mythology, reconstruction of mythos and social order etceteras. The series of *Shiva* was compared against series of *Ram Chandra* in terms of characters or treatment of humanising the gods, construction of mythological framework, on gender and on issues of social order and historical elements present in the novels. It was not meant to compare which of the series was better, but to see if there were any patterns in the writer's portrayal of and treatment with mythological characters and mythological systems.

To uphold interpretive rigor there was category consistency, contextual reading, cross-text comparison and source separation. The primary novels formed the source of evidence whilst secondary scholarship was used to colour or disagree with interpretations than as a substitute. The interpretations were read given several passages of the same book and, if applicable, alongside their manifestation in other books. Where scholarship surrounding Tripathi's mythological reconstruction had appeared it was used as a point of comparison [25, 28]. As a result, the analysis need not place as much strain on the significance of one particular example and the connection between evidence sample, coding category, comparative observation and researched finding can be made apparent.

Findings and Analysis

My thesis identifies a consistent pattern in authors' works across chosen novels -- Tripathi does not just re-tell mythological stories passed down the generations but, he reworks characters, motivations, social environments and moral conundrums to weave his tale for modern age. He has attempted a reconstruction from angle of characters, from period angle and from the point of morality, social organization and of accessibility of narration. The re-working strategies adopted in both *Shiva Trilogy* and in the *Ram Chandra Series* are broad-based, differing slightly in their degree and in direction of their re-working of stories [18, 24].

1. Reconstruction of Mythological Narratives

To summarise my findings, I find that although the characters retain recognisable mythological characters while reconstructing the mythological context they are placed in. Although Tripathi places Shiva in a different historical cultural context and his identity is revealed through his agency, relationships, politics and ethics instead of being presented with his traits as they are commonly understood myth, the mythological figure is retained and yet the path through which divinity is understood is reconstructed [18, 20].

Similar pattern is witnessed at a greater level with *the Ram Chandra series*. Neither Ram, Sita nor Raavan are given in a fixed moral version, each of the books narrates the story from the perspective of an individual and as a reader one gets to be with the mythological world through the view of alternate characters in it [21, 24]. This reflects a larger tradition in which the story of *Rāmāyaṇa* has been rendered in multiple narrative forms in South Asia [1, 2]. The finding, then, seems to be that than dropping mythology altogether, Tripathi reshapes inherited narrative material around individual agency and alternate motivation.

2. Humanisation and Reconfiguration of Divine Figures

It also shows that the humanisation is one of the more constant forms of reconstruction. The character of Shiva is shown as having uncertainties, feelings, relations, and decisions and consequences, not just having the status of an absolute divine authority [18, 20]. The character of Ram has the aspects of discipline, responsibility, politics of governing, and moral choice, but the character of Sita, who used to be a commodity for Ram's story, assumes agency and reconstructs her character [21, 22].

The finding supports scholarship suggesting humanisation and reinterpretation are key features of Tripathi's mythological fiction [25, 28], but it extends this beyond a single character pair and to both series: humanisation is not limited to an individual character but serves as a broader narrative strategy in which mythological identity can be equated to individual agency.

3. Transformation of Myth into Historical-Narrative Space

He displaces mythological phenomena in places dominated by political organizations, territories, wars, societies, technologies and materials relationships repeatedly, building up a narrative with an internal historical and social unity where mythological events unfold [18, 24].

Tripathi employs the strategy most comprehensively represented by the remapping of mythology as Meluha and the Naga community, political institutions and conflicts between social groups within the *Shiva Trilogy* as well the representation of kingdoms, political authority, military organisation and competing notions of governance in the *Ram Chandra Series* [18, 19, 21, 24]. Mythology and history are no longer mutually exclusive categories, but form an intermediate fictional space in which mythological beings act with historically recognizable institutions. The research implication is that using myth- history reconstruction becomes a tool of using mythology as internally organised social worlds.

4. Moral Ambiguity and Ethical Decision-Making

There has been a considerable shift away towards fixed moral binaries. Repeatedly characters become entangled in situations where the choice, though moral, is about conflicting responsibilities than a clear choice between good and evil [18, 24]. This is exemplified in the character of the Nagas, whose social standing make it difficult for the readers to place the conflict in the conventional mould and also in the character of Raavan about whose actions Tripathi has deviated from giving him the customary role of the antagonist and in fact a separate story is being carved out to understand the circumstances under which Raavan acts the way he does [19, 23].

Mythology shifts from a moral framework pre-assigned to a narrative zone exploring morality and dilemmas - such reconstruction has importance. It ties in with studies on moral complexity in Hindu mythology [5]. Study notes Tripathi's work to derive from moral repositioning at par with plot reconstruction.

5. Character Agency, Leadership, and Social Responsibility

Another important finding was related to the agency of characters. In more than one place Shiva, Ram, Sita and Raavan are placed as autonomous decision makers whose actions determine political and social outcomes [18, 24]. Leadership is portrayed not as a product of heritage, as an outcome of responsibility, tactical decision making and response to adversity.

The distinction between the two series is noteworthy. Agency in the *Shiva Trilogy* developed through the slow movement of Shiva into a position of ethical and political leadership [18, 20]. Agency in the *Ram Chandra Series*, however, is distributed among a group of central figures - Ram, Sita and Raavan [21, 24]. Than moving away from the transformation of the protagonist to models of competing leadership and responsible action, the novel's scope is broadened. Directly correlating to the study's objective of understanding the manner in which the ancient mythical figures are repositioned from cultural ideals into the position of active decision-makers.

6. Gender, Power, and Social Order

The gender perspective thus brings us to the attention as it points out how Tripathi shifts emphasis as regards the narrative agency around the female characters. In Sita: The Warrior of Mithila, she is given an independent storyline where the construction of Sita as a character now includes her political, her physical [22], and her strategizing nature. The novel thereby can be considered a reconstruction where the Sita does not belong to the traditionally positioned narratives [25].

It turns out that gender reconstruction is more entwined with questions of institutional power than treated as an isolated gender trait as is the case in the corpus. Weaving together in reconstructed narrative worlds are female agency, political authority and hierarchy and individual responsibility [21, 22]. While undertaking such a study the paper does not wish to treat Tripathi as entirely departing with the traditions he inherits - for his mythological identities and equations remain central. The finding therefore seems one of – repositioning than replacement.

7. Science, Rationality, and Mythological Explanation

Further on is this sense of Tripathi creating systems of geography, technology, medicine, technology, political organisation and physical causation out of mythological phenomena that are conventionally expressed purely in terms of supernatural mythology to give a rational/physical/internal dimension to them [18, 20].

This does not remove the mythological dimension, it gives a tension between the inherited sacred meaning and rational explanation. The resultant is a fictional style where supernatural identities could be supported by mechanisms of narrative that are framed historically and/or scientifically. This supports general finding that it [mythological reconstruction created by Tripathi] aims for narrative plausibility whilst retaining the mythological identity, than removing it completely [26].

8. Continuity and Departure from Traditional Sources

When comparing the novel with mainstream Rāmāyana scholarships, the novel both continues and deviates from them. While keeping the central figures, relations, conflicts and broad outline of stories that associate with the traditions, Tripathi changes the reasons, chronology, emphases on characters, social circumstances as well as the cause of the stories [12, 18, 24]. The Ramayana tradition does in fact permit variety of different narratives as it is suggested by the scholarships on the other versions and forms of the Rāmāyana [1, 2, 8].

It is not just deviation from a single 'truth' that makes it deviation. Tripathi's fiction continues a trend of variation but introduces modern character psychology, political reasoning and social issues to a pre-existing tale. In this context it is a tale with multiple narratives. This is important: The novels operate through selective continuity, modifying meaning while maintaining cultural recognisability.

9. Comparative Findings Across *The Shiva Trilogy* and *Ram Chandra Series*

The above comparative analysis highlights the fact that though both series use mythological reconstruction in their works, the focus point and organisation of the reconstruction varies in either series. Shiva Trilogy is more concentric around the transformation of one central mythological character into a political/ethical hero while Ram Chandra Series has spread-out organisation that is differently distributed among Ram, Sita and Raavan depending on whose perspective the story is being presented in at a particular time [18, 20, 21, 24].

Both of them transform inherited mythological identity into character-centred ethical agency. Thus they share similarities. But they differ according to narrative distribution: The Shiva narrative foregrounds one of its central characters to develop reconstruction and the Ram Chandra narrative works in multiple ways to distribute myth more widely. Elements of myths and character reconstruction in Tripathi's stories have earlier been investigated individually [25, 28]. This study draws a comparison and notes that a single narrative strategy is operating across these as well.

Table 2: Comparative Representation of Mythological Reconstruction across the Selected Novels

Narrative dimension	*The Shiva Trilogy*	*Ram Chandra Series*	Observed transformation	Research implication
Rebuilding mythologies	Reinterpretation with Shiva as the protagonist	The many character reconstructions of Rāmāyaṇa	The received narrative reimagined around the agency of the individual.	Reconstructed than reproduced, it represents myth
Humanisation	Her decisions relationships and vulnerabilities	Ram, Sita and Raavan receive their individual motivations.	Gods/myth, become psychologically-worked-out beings,	His Humanisation is used as a major narrative device
Relationship of myth and history	Political communities, political institutions and physical locations	Kingdoms, governance, warfare and political structure	A socio-historical coherence is granted to mythical space.	It blends myth with history through fictional world-building and creates, .
Morale	Shiva grapples with a clash of ethical stances	Ram, Sita and Raavan represented the ethical choices available at the time.	Challenging fixed categories of morality	Ethical ambiguity becomes central to a re-evaluation
Agency	Strongly Shivocentric.	Over various actors,	Narrative authority ceases to be centralised	Mythological actors become active actors, with agency.
Gender and power	Parvati along with other female figures is involved in social relationships	Sita has a degree of independent political and strategic agency.	Extend female narrative agency	Mythological reconstruct is infiltrated by gender.
Bocial order	Meluha, Nagas and competing communities	Kingdoms, Institutions and Competing Social Interests	The reconstructed institutions become the home of old identities.	The study of myth could provide a model for examining social organisation, for example.
* Rationalisations	Myths coexist with material and scientific explanations	Plausibility and historical possibility determines mythic events	Supernatural things receive an internal narrative logic	However we do it without taking the mythological identity away from the text itself, yet still making it reachable to readers.

Table 2 (p.) shows a common reconstructive strategy yet different narrative distribution scale and distribution scale of agency between the two. The comparison finds consistency between Tripathi's fiction and the combination of inherited mythological identity and newly constructed ethical, social or political settings.

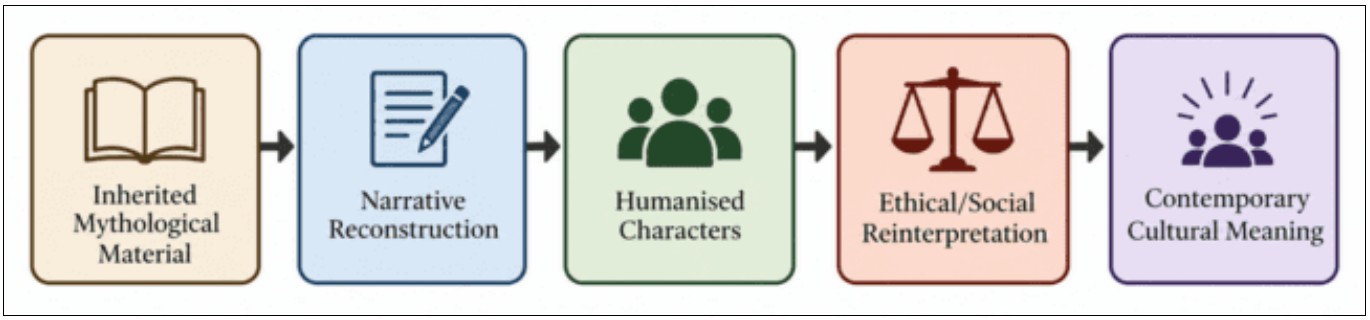


Fig 1: Analytical Model of Mythological Reconstruction in Amish Tripathi's Fiction

Derived Mythological Material → Narrative Reconstruction → Humanised Characters → Ethical/Social Reinterpretation → Current Cultural Sense

Figure 1 outlines the major findings pathway across the selected corpus: use of inherited mythological material is still kept, taken as the basis of the narrative reconstructed, embodied through humanised characters around ethical and social questions again. It is a qualitative model representing the relationship between the major findings than a quantitative cause result.

10. Patterns Emerging from the Textual Analysis

Six findings repeat in the five series. The mythological is recreated, but selectively, identifiable mythological identities and relationships are kept by Tripathi [1, 2, 18, 24], but motivations, settings, reasons, and development of characters differ. The human is also used in a similar manner in each of the series, although applied differently. The changes that Shiva experiences are focused on one protagonist-centered trilogy, while the human development which occurs in the Ram Chandra series is shared between Ram, Sita [18, 24], and Raavan.

Third, moral positioning becomes less categorical. Traditional hero-/villain-type characters find themselves in positions with competing responsibilities, motivations [5, 19, 21, 24], and consequences, creating not clear moral categories but ethical complexities. Fourth, social hierarchy is directly written into the reconstructed narrative worlds. Communities, politics, exclusion, authority, and competing social interests turn into the lens through which mythological conflicts gain their own social dimension [18, 24].

Agency and leadership form the key organising principles. Narrative authority does not depend on characters' mythological status alone, as importance repeatedly accrues to leading mythological figures like Shiva/ Ram on grounds of decisions taken and responsibilities held [18, 24], through

agency or action, or through creative responses in face of social crises. Finally, the main difference between the two series appears to be the differing degrees of distribution of agency across the series. The Shiva trilogy involves a Shiva-centred reconstruction but the distribution of agency is much more evenly dispersed in Ram Chandra series as it offers interconnected but differentiated views into the stories of Ram, Sita and Raavan [18, 24]. This further shows how Tripathi's strategy goes from being centred on character than on hero/ protagonist as in the Shiva Trilogy.

Table 3: Cross-Textual Synthesis of Major Findings

Finding	Evidence pattern	*The Shiva Trilogy*	*Ram Chandra Series*	Interpretation
Degree of mythological reconstruction	Retention of mythic identities combined with altered motivations, settings, and narrative causality	Reconstruction is concentrated around Shiva and the Meluhan world	Reconstruction extends across Ram, Sita, Raavan and interconnected political settings	Tripathi retains cultural recognisability while substantially restructuring narrative meaning
Character humanisation	Emotional conflict, personal decisions, vulnerabilities, and consequences	Shiva becomes a psychologically and ethically developing protagonist	Ram, Sita and Raavan receive differentiated motivations and individual trajectories	Humanisation converts mythological figures into active fictional characters
Moral positioning	Conflicting duties and alternative explanations of heroic and antagonistic behaviour	Moral conflict develops through Shiva's decisions and changing understanding of social groups	Moral complexity is distributed among Ram, Sita and Raavan	Ethical categories become contextual rather than predetermined
Social hierarchy	Communities, institutions, exclusion and competing forms of authority	Meluha, Nagas and institutional structures organise social conflict	Kingdoms, governance and competing political interests structure conflict	Mythological narrative becomes a site for examining reconstructed social order
Agency and leadership	Decision-making, responsibility and strategic action	Agency is predominantly centred on Shiva	Agency is distributed among multiple protagonists	Leadership shifts from inherited status toward enacted responsibility
Narrative configuration	Central protagonist versus distributed perspectives	Shiva provides the principal narrative centre	Ram-centred narrative is progressively complemented by Sita and Raavan	The two series demonstrate different methods of decentralising inherited mythology
Contemporary reinterpretation	Mythological material linked with ethical, political and social concerns	Myth is reconstructed through leadership, social conflict and rationalised world-building	Myth is reconstructed through multiple perspectives, governance, gender and ethical conflict	Contemporary meaning emerges through narrative restructuring rather than abandonment of tradition

Table 3 consolidates the principal findings without introducing new evidence. The strongest cross-textual pattern is that Tripathi's fiction preserves mythological recognisability while relocating meaning from inherited identity alone toward human agency, ethical conflict, and reconstructed social experience [18, 24].

Discussion

1. Mythological Reimagining as Contemporary Cultural Reconstruction

Thus, Tripathi's fiction demonstrates that mythological reimagining happens by 'selectively modifying' than entirely moving away from the past. The basic identities and narrative relationship remain the same [18, 24], but motivations, causality, and the social context are rearranged. The principle is consistent with what has already been established about the plurality of the Rāmāyaṇa traditions [1, 2], that the variations in the Rāmāyaṇas were not anomalous, but rooted in the past itself. Tripathi takes the idea forward and applies it to the context of present-day popular fiction, where known mythological stuff is rearranged focusing on the individual decisions and socially anchored confrontations.

2. Negotiating Tradition and Modernity

Along with culturally inherited structures are made to function modern narrative devices in ‘The Puranas’ by Tripathi. While in 'The Puranas', for the same effect - and with the same intent-, political institutions, rational explanations, psychological underpinnings and an historically presented atmosphere, are introduced into stories in which the protagonists are recognisable as mythological [18, 24]. This lends further support to scholarship which addresses - besides question of history and narration, changes in cultural contexts with reference to Indian English fiction [13, 14]. However, than posioning tradition in conflict to modernity, modern narrative conventions are used to make traditional identities function by giving them and internal coherence in the 'fictional societies of 'The Puranas'.

3. From Sacred Narratives to Human-Centred Storytelling

An important consequence of this narration strategy is the relocation of emphasis from mythological status to personal action. Shiva, Ram, Sita and Raavan are consequential because of what they decide, how they respond to conflict and how their choices affect communities [18, 24]. While the reinterpretation of the mythological characters used by Tripathi has been noticed by scholars before, the present study points out that character narration is an aspect of style common in both major series though having totally different protagonist configurations [25, 28].

4. Cultural Identity and Contemporary Indian Imagination

Recognisable mythological reference preserves cultural continuity, according to the corpus, but allows a process of revisioning interpretive meaning and while retaining their cultural identities, Ram, Sita, Shiva, Raavan, modify their roles through questioning of authority, responsibility, gender, social organization [18, 24], and ethical choice. The work supports wide observations of the Indian traditions of

maintaining cultural continuity through variation than textual uniformity and therefore Tripathi, fiction offers one of contemporary modes to keep the inherited cultural materials narratively active without remaining fixed in interpretive senses [1, 8].

5. Findings in Relation to Existing Scholarship

The study confirms previous critical observations about Tripathi's use of mythological elements as filtered through modern narrative methods and re-constructed characters [25, 28]. However, while earlier studies have focused on an individual novel, a character or a single dimension of reconstruction, the cross series analysis has noted a pattern: the *Shiva Trilogy* centred transformation around Shiva and *Ram Chandra Series* distributed power of interpretation amongst Ram, Sita and Raavan, resulting in a comprehensive understanding of Tripathi's narrative, through comparison between two major works instead of a detailed analysis on one [18, 24].

6. Literary and Cultural Implications

By reconceptualising Tripathi's mythological fiction as a process of structured reinterpretation, the present study intends to make the central contribution to existing understandings of his work. While Tripathi reworks narratives familiar to his audience, the novels' significance does not merely lie in repeating old stories, instead, it lies in changing the relationship among inherited narrative material, character agency, ethical conflict, and social context. Consequently, mythological fiction demonstrates its capacity to protect identifiable traditional frameworks and offer alternative interpretations of responsibility, authority, morality [18, 24], and identity. Tripathi's fiction serves as a focused case in which to examine how contemporary Indian literature manages the continuity and transformation of mythological traditions.

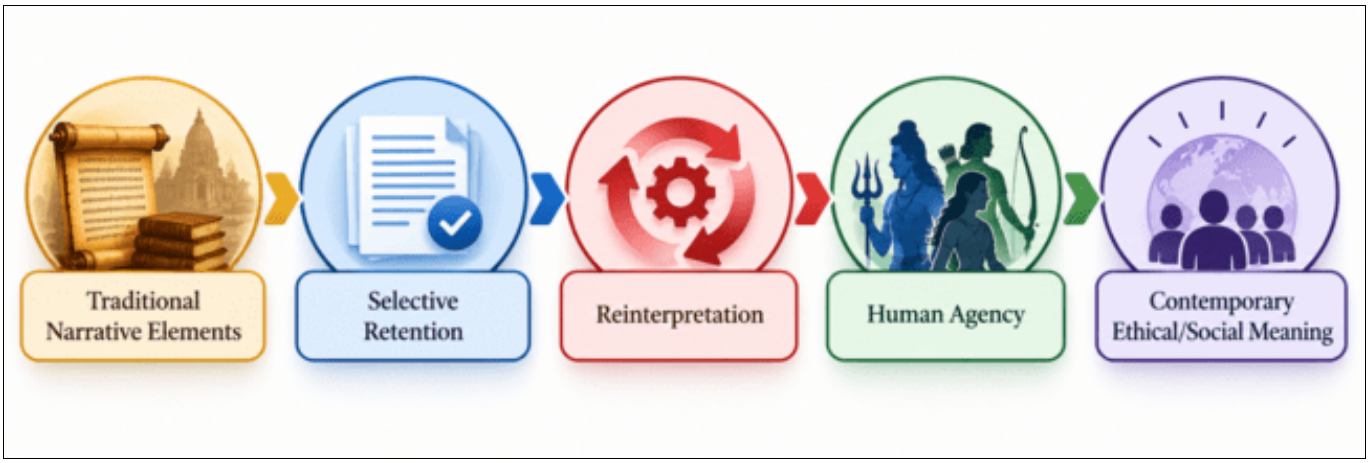


Fig 2: Relationship between Mythological Reconstruction and Contemporary Cultural Meaning

Traditional narrative elements → Selective retention → Reinterpretation → Human agency → Contemporary ethical/social meaning.

Figure 2 illustrates the study's central interpretive pathway: inherited narrative elements are only selectively retained, subsequently, through a process of reinterpretation and through the actions and choices of humanised characters, these elements are invested with contemporary values and an ethical/social significance.

Conclusion

The central theme of investigation in this study was the reconstruction of Indian mythology by Amish Tripathi via his Shiva Trilogy and the Ram Chandra series. His fiction is not merely a retelling of ancestral stories, but the retaining of the distinguishable features of respective mythical identities combined with the reorganization of their motivation, living circumstances, moral dilemmas and the role of action/agency into coherent whole narratives that is identifiable in contemporary times have been demonstrated in the result analysis section. In connection with RO1, mythological reconstruction has been established as a method of arrangement of contents in the texts. As for RO2, the deities/mythical figures in human form have appeared to hold meaning(s) that unfold on the basis of choices at individual levels followed by its consequence(s). RO3 reveals recurrent themes of morality, leadership, gender, power and the organisation of lives among members within that hierarchy. Shiva-centred and more distributive agency were the distinguishing marks noted in RO4 between the Shiva Trilogy and the Ram Chandra series under discussion respectively. RO5 further illustrated the negotiation of ancestral mythology with revised/transformed moral and social contexts as the way to retrieve a contemporary cultural meaning.

The significance of its contribution lies in drawing these patterns together through inter-series textual analysis than examining individual characters or novels on their own. In terms of literary implication it implies that contemporary mythological fiction offers scope for both cultural unity as well dramatic changes in interpretation.

The limitation to the selection of just seven novels, chosen of course for a particular purpose, and the necessarily interpretable nature of qualitative textual analysis cannot be avoided. Comparative studies of other contemporary Indian mythological writers would extend the literary study. Reader-response would move to audience studies as opposed to the study of the texts themselves. Computational and corpus-based analysis as stated above would overcome the problem for number limitations. Cross-cultural studies of other types of mythological adaptation in different

literary climates, such as fantasy would also provide interesting work beyond the limits of this work.

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