

Archetypes found in Amish's Shiva trilogies: Jungian perspective

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Abstract : This paper aims to bring out the archetypes found in Amish Tripathi's Shiva trilogy. Amish for his Shiva trilogy drew inspiration from ancient Indian stories and recreated the characters in the most human and pragmatic perspective. He seems to have exploited the historicity of the available prototypes and relive and revisit ancient values and virtues which seem to have carried down or got inspired by. Archetypal characters represent the culture they belong to. Archetypes are recurring images. Analyzing an archetype in the light of its cultural implications will shed light on better comprehension; hence this article will evaluate the trilogies in their own cultural perspectives based on Carl Jung's archetypes. The archetypes taken for analysis are the hero, the Wiseman, the innocent, Father, Mother, Child and the villain or the trickster Indian archetypes mostly base themselves on puranas and Vedic scriptures. Irrespective of the cultures they belong to, human psyche remains similar in experiencing desires, love, hatred etc.

Keywords: Archetypes, psyche, myth, puranas, Vedas, hero, villain, trickster.

I. INTRODUCTION

Archetypes are recurring images or ideas. It is as sort of a message that has been passed on over centuries for human beings to shape themselves, based on these ideas or characters. The activation of an archetype releases its patterning forces that allow one to become more of what he or she already are destined to be, and the individual archetypes are reflected in the desires or intentions. The enliven characters are brought down through centuries in the form of literature. Repeated reading of the literature leaves a perpetual image in the minds of readers at the basic conscious level which Jung terms as "collective conscious" these archetypes play a major role in the individual's psychic growth and social understandings. Maud Bodkin in her introduction to Archetypal Patterns in Poetry describes archetype as "themes having a particular form or pattern which points, amid variation from age to age and which corresponds to a pattern or configuration of emotional tendencies in the minds of those who are stirred by them". These archetypes become part of an individual's psyche the moment he or she embraces it not, it need be always good it may even be diabolical. The conscious energy of the collective soul exaggerates it according to the level of its perception. They can be divine or diabolical, sacred or profane the sinner or the saint, the adventurer, the sage, the seeker, the rescuer, the love object, and the redeemer. Regis Boyer has an extensive classification of archetypes in any literary myth. He elaborates: the archetype is a temporal in the sense that part of its nature not only to have existed first, but also to have given use to the temporality that explains its successors. Secondly he interprets the word archetype as an ideal model. A hero in a work of fiction is an attempt to echo a mythical hero, or an ancestral spirit. Thirdly the word archetype is considered as "the supreme the absolute the perfect image that transcends particular circumstances because it goes straight to the essential point wherever one chooses to tap it whether the context is religious, mythical or fictional.

II. JUNGIAN ARCHETYPES

According to Jung Archetypes are neither good nor bad. They simply are. Archetypes are not susceptible to being sugar-coated or tamed by civilization; they live an autonomous existence at the root of our psyches in their original raw and primitive states. To most humans, with our limited awareness of the natural cycles of life and our fear of suffering, certain archetypal qualities seem good and others seem bad. We are attracted to the "positive," creating, nurturing aspects of Mother, for example, but terrified of her "negative" qualities such as her terrible fierce possessiveness, or her power of life and death over us.

The collective unconscious is the key to Jung's theories of the mind as it contains the archetypes. Rather than being born as a tabula rasa (a 'blank slate' in Latin) and being influenced purely by our environment, as the English philosopher John Locke believed, Jung proposed that everyone is born with a collective unconscious. This contains a set of shared memories and ideas, which he or she can all identify with, regardless of the culture that everybody are born into or the time period in which they live. One cannot communicate through the collective unconscious, but one recognizes some of the same ideas innately, including archetypes.

For example, many cultures have cultivated similar myths independently of one another, which feature similar characters and themes, such as the creation of the universe.

Jung suggested that the number of existing archetypes was not static or fixed. Instead, many different archetypes may overlap or combine at any given time. The following are just a few of the various archetypes that Jung described:

- The father: Authority figure; stern; powerful.
- The mother: Nurturing; comforting.
- The child: Longing for innocence; rebirth; salvation.
- The wise old man: Guidance; knowledge; wisdom.
- The hero: Champion; defender; rescuer.
- The maiden: Innocence; desire; purity.
- The trickster: Deceiver; liar; trouble-maker.

These archetypes present in the works of Amish's trilogy will be analyzed in this paper.

III. ARCHETYPES IN INDIAN MYTHOLOGY

Indian mythology has a rich history of seven thousand years. It is deep rooted in every story that has been narrated or written. It takes various scriptural forms such as epics, puranas, Vedic scriptures Upanishads and folklores. The characters that had been living ages back would have become the recurring images in the narratives. The main aims of those narratives were didactic in purpose. The themes were also imposing moral values and establishing a lofty standard of living. The major themes were good versus evil, God versus demon, meek versus might. Indian mythology is monolithic. Hindu mythology shares the creative principles and human values found in mythology everywhere.

However, the particular details vary and its diversity is immense, according to Doniger. The Hindu legends embed the Indian thought about the nature of existence, the human condition and its aspirations through an interwoven contrast of characters, the good against the evil, the honest against the dishonest, the dharma-bound lover against the anti-dharma bully, the gentle and compassionate against the cruel and greedy. In these myths, everything is impermanent including matter, love and peace. Magic and miracles thrive; gods are defeated and fear for their existence, triggering wars or debates. Death threatens and re-threatens life, while life finds a way to creatively re-emerge thus conquering death. Eros persistently prevails over chaos. It takes various forms and structures across India's diversified cultures. Uniqueness of it lies in its diversified forms it has, the more it is different the more it is similar. Whether identical or dissimilar the nucleus of it remains the same. Many of these legends evolve across these texts, the character names change or the story is embellished with greater details, yet the central message and moral values remain the same.

According to Wendy Doniger, Every Hindu myth is different; all Hindu myths are alike. Each Hindu myth celebrates the belief that the universe is boundlessly various that everything occurs simultaneously, that all possibilities may exist without excluding the other. There is no single basic version of a Hindu myth; each is told and retold with a number of minor and major variations over the years. Great myths are richly ambiguous and elusive; their truths cannot be filed away into scholar's neat categories. Moreover, myths [in Hinduism] are living organisms that change constantly.

A theme or a character becomes an archetype and settles down at the level of conscious and triggers the personality of the individual. Since Indian mythology has so much to offer the person who reads have a platter full to choose from these archetypes. The popular archetypes available in Indian mythologies are Shiva, Vishnu, Brahma the holy trinity, Ganesh the symbol of universality and shrewdness, Karthikeya epitome of gallantry and courage, Agni the purifier, Vayu, prithivi and Varun the life givers. Kali the destroyer of evil etc. Not only human personas as archetypes but also seasons, animals, rivers, mountains are the few popular archetypes to mention from Indian mythology.

IV. ARCHETYPES IN AMISH'S SHIVA TRILOGY

Amish in his Shiva trilogy use all the above mentioned archetypes more on a pragmatic and social perspective rather than a religious outlook. None of his character performs miracles. Every occurrence has a logical and scientific reason to substantiate. Right from Shiva's journey from Tibet, Meluhan system of governance, production of

somras, adhering to the social norms setup by Lord Ram, Nagas born with deformation none has any fabler effect in them.

V.THE HERO

Shiva a tribal man from Tibet is the protagonist or hero of the trilogy, his quest had begun even at an early stage of his childhood. When he sees a lady getting molested by hairy monster he looks at it as helpless bystander, this torments him throughout his life; driven by guilt he gets nightmares. This may be the reason why he stands up against the evil there after in his life. The lady and the monster would have been settled as a symbol of society drenched in evil at the outset. He feels desperate to save his tribe from the prakrithis and sets of his journey along with his tribe accompanied and led by Nandi to Meluha. Unlike the regular archetypal hero leaving behind his tribe and venturing out alone Shiva takes his people along with him, remains a protector till the last episode of the trilogy. A sort of democratic leader who values every one alike

‘I keep no secrets from you. All of you are aware of the invitation of the foreigners’ continued Shiva, pointing to Nandi and the Meluhans. ‘They fought with shoulder-to-shoulder with us today. They have earned my trust. I want to go with them to Meluha. But this cannot be my decision alone’

He never insists his people to follow blindly, instead he leaves it for their decision whether to go or not. This foregrounding indicates what sort of hero or leader he is going to be throughout his journey. When Badra insists that it the custom of their clan to follow the leader Shiva rejects,

‘Not this time’ said Shiva holding out his hands. ‘This will change our lives completely. I believe the change will be for the better. Anything will better than the pointlessness of the violence we face daily. I have told you what I want to do. But the choice to go or not is yours. Let the Gunas speak. This time, I follow you.’

Shiva begins his quest with an enigma. He Becomes the Neelkanth (blue throat) after consuming somras at Meluha. His throat turns blue Ayurvathi the chief physician notices it for the first time

‘You have come! My Lord, you have come!’

Her cry bewilders Shiva, When Nandi rushes in and finds the same he collapses to his knees and cries

‘MyLord! You have come! The Neelkanth has come!’

This makes the people believe that their savior has finally come. Since it is widely believed that only the Neelkanth will be able to save them from the evil. What is the evil the hero shall fight for changes from time to time? First Daksha briefs him about the evil of Chadravanshis. Shiva ventures out to fight, wins the battle but is it end of the evil? He is yet to get his answer. The challenge he comes across shifts the notion of evil constantly in Shiva.

In between his quest for evil the hero meets Sati the heroine, falls in love woos, performs heroic deeds, saves her life many a time, redefines the law of the land and finally gets her in marriage towards the end of the first book. From then onwards his journey is accompanied by her. Hero’s quest in trilogy is for evil rather a larger one which threatens the mere existence of the society. Evil takes various forms changes from time to time .The trail does not stop at a particular point. To understand the real evil, he travels widely, finally lands on the face of it and destroys it. The quest takes a full circle by ending where it has begun. In his quest for evil the hero is led by wise men or wise old men the Vasudavs the chosen group for establishing orderliness in the society.

VI.THE GUIDE/WISE MEN

The Vasudavs are the wise men archetype who helps Shiva in his quest throughout, they come out with clues which help the hero to find a plausible solution to all the challenges he comes across. Vasudavs are the chosen people to help the next Mahadev. In this story it is Shiva who happens to be the destroyer of evil. Right from his entry till the end these archetypal wise men or gurus help him to decide his next course of action. Shiva meets the first Vasudav pandit at the temple of Lord Brahma in Devagiri

‘Shiva turned around to find a Pandit staring at him quizzically. His wizened face sported a flowing white beard matched in length by his silvery mane. Wearing saffron dhoti and angavastaram,he had the calm, gentle look of a man who had already attained nirvana, but had chosen to fulfill some heavenly duties .Shiva realized the Pandit was the first truly old person that he had seen in Meluha’

His journey ahead is triggered from this point of time. He is getting accompanied by these “karmasathi” (fellow traveller in karma or duty). throughout his journey he meets these wise men .Finally he meets the leader of these pandits “Gopal” at Ujjain. These karmasathis help the hero rationalize, find out hidden truth, distinguish between good and evil analyze the pros and cons of actions throughout the trilogy.

VII.THE VILLAIN OR THE TRICKSTER

Trickster or villain archetype of Jung have scheming pattern, plan execute and spoil the course of action taken by the hero. In Shiva trilogy the villain archetype is Bhrigu the Saptrishi Uttradhikari (successor of the Saptrishis).A learned sage endowed with potentials of astronomical and scientific knowledge. All these attributes takes a back seat when his greed to sustain ‘Somras’ becomes bigger.

‘Who is this man?’ asked Shiva.to learn from Gopal who is the villain he need to encounter, ‘He is a maharishi, in fact most people in India revere him as a *Saptrishi Uttradhikari*’,said Gopal. ‘His scientific knowledge and devotion to the *Parmatma* are second to none in the modern age. His immense spiritual power makes emperors quake in his presence. He leads a selfless, frugal life Himalayan caves’

Though he has India’s welfare at the uppermost seat of his agenda, his attachment towards somras blinds him to the point that he fail to under the evil effects caused by the somras. Sati apprehends the fact Bhrigu is the villain.

Sati looked up at Shiva .He is one of the *Saptrishi Uttradhikaris*. His spiritual and scientific powers are legendary. But it is not the fear powers which had shaken me.It is the fact that a man of his strength of character has chosen to oppose us.’

Unlike other villains who stop the hero or thwart his plans for their selfish and ulterior intentions Bhrigu is unselfish, but his mis comprehension and attachment of Somras pushes this impeccable man of character to fight against Shiva which the he understands and also make sati understand,

Lord Bhrigu’s attachment to the Somras has made him do this,’ said Shiva ‘he thinks he is doing it for the greater good. But, in truth, he has become attached to the Somras. It is this attachment that makes people forget not only their moral duties but even who they really are.’

It is not the man Bhrigu who is at fault but the evilness embedded in the deepest recess of his mind pushes himself to the corner of the of villain or trickster archetype.

VIII.THE MAIDEN

The maiden archetype of Jung is an innocent pure, desirable lady. Sati in Shiva trilogy represents this archetype. Though a brave Meluhan lady she is innocent in the heart of hearts. Her innocence is exploited to the core by his vicious, underplaying incompetent father Daksha.

Righteous women who accepts the law of her land leads the *Vikarma* way of life and experiences insurmountable sufferings. When she meets Shiva falls in love but refrains herself, since she is a *Vikarma*. A rule which acts as social stigma, Nandi explains the tenets of the law to Shiva when comes across the procession *Vikarma* women having Sati in their midst,

Nandi ‘Yes, my Lord. There are many rules that the *Vikarma* women have to follow. They have to pray for forgiveness every month to Lord Agni, the purifying Fire God, through a specifically mandated puja. They are not allowed to marry since they may poison others with their bad fate. They are not allowed to touch any person who is not related to them or is not part of their normal duties. There are many other conditions as well that I am not completely aware of. If you are interested, we could meet up with a Pandit at the Agni temple later and he could tell you all about *vikarma* people.’

When Shiva touches her hand during a dance session to teach her the exact posture, she refrains, retreats and shouts not at the fear of being touched but because of the love and concern she has towards her beloved,

Sati continued to stare at Shiva, stunned into immobility.

The Guruji was the first to recover his wits and realized that Shiva must undergo the purification ceremony. ‘Go to your Pandit, Shiva. Tell him you need a shudhikaran. Go before the day is over.’

‘What? What is a shudhikaran? Why would I need it?’

‘Please go for a shudhikaran, Shiva,’ said Sati, as tears broke through her proud eyes. ‘If something happened to you, I would never be able to forgive myself.’

‘Nothing will happen to me! Look, I am really sorry if I have broken some rule in touching you. I will not do it again. Let’s not make a big deal out of this.’

‘IT IS A BIG DEAL!’ shouted Sati.

The violence of Sati’s reaction threw Shiva off balance.

Why the hell is this simple thing being blown completely out of proportion? Krittika came close to Sati, careful not to touch her and whispered,

‘We should go back home, my lady’ ‘No. No. Please stay,’ pleaded Shiva.

‘I won’t touch you. I promise.’ With a look of hopeless despair, Sati turned to leave, followed by Krittika and Guruji.

At the edge of the hedge, she turned around and beseeched Shiva once again, ‘Please go for your shudhikaran before nightfall. Please.’

When Shiva lifts the Vikarma law, she marries him, begets a child. Not only a dutiful wife but also a caring mother she becomes.

When she meets Ganesh the Lord of the people and also her deprived first son she feels betrayed by the deceit and guile of her father.

Sati asked once again. ‘Who are you people?’

‘I’ve had enough of this!’ screamed the Naga Queen, raising the knife.

‘No Mausi,’ whispered the Naga through his tears. ‘She doesn’t know. She doesn’t know.’ Sati stared at the Naga Queen.

‘I swear I don’t know. Who are you?’ The Naga Queen shut her eyes, took a deep breath and spoke with all the sarcasm at her command.

‘Then listen, oh exalted Princess. I am your twin sister, Kali. The one whom your two-faced father abandoned!’ Sati stared at Kali, mouth half-open, too shocked to react.

I have a sister? ‘And this sad soul,’ said Kali, pointing at the Lord of the People, ‘is the son you abandoned, Ganesh.’ Sati gasped in shock.

My son is alive? She stared at Ganesh. My son! Angry tears were flooding down Ganesh’s face. His body was shaking with misery.

My son... Sati’s heart was crying in pain. But... but father said my son was stillborn.

She continued to stare. I was lied to. Sati held her breath.

She stared at her twin sister. An exact replica of her. A visible proof of the relationship. She turned to Ganesh.

‘My son is alive?’ Ganesh looked up, tears still rolling down his eyes.

‘My son is alive,’ whispered Sati, tears spilling from her eyes.

A pure woman who did not do any thing wrong but forced in to the banished life finally get killed by the evil leaving her Shiva a perpetual moaning life of the land is the perfect maiden archetype of Jung.

XI.THE FATHER AND MOTHER

The father and mother archetypes are played well once again by Shiva and Sati .Shiva not only the hero but also a strong authoritative father .When sati tells him on his arrival from Bringa that her elder son was alive ,Shiva readily accepts him and calls him ,his son though he is a naga. Since Nagas were responsible for Brahaspathis (the chief Scientist and Shiva’s best friend. The moment he identifies that it is Ganesh who was responsible for the murder becomes furious and turns him down.

Shiva touched Ganesh’s head gently, held his shoulders and pulled the Naga up to embrace him, blessing him with a long life.

‘Ayushman bhav, my...’ Shiva suddenly stopped as he stared hard at Ganesh’s calm, almond-shaped eyes.

His hands were rigid on Ganesh's shoulders, eyes narrowed hard. Ganesh shut his eyes and cursed his fate silently. He knew he had been recognised.

Shiva's eyes continued to bore into Ganesh. Sati, looking surprised, whispered, 'What's the matter, Shiva?' Shiva ignored her.

He continued to stare at Ganesh with repressed rage. He reached for his pouch. 'I have something that belongs to you.' Ganesh kept quiet, continuing to stare at Shiva, his eyes melancholic. He didn't need to look in order to know what Shiva was bringing out of his pouch.

The bracelet, whose clasp had been destroyed, belonged to him. He had lost it at Mount Mandar. It was frayed at the edges by flames that had tried to consume it.

The embroidered symbol of Aum, in the center, was unblemished. But it wasn't a normal Aum symbol. The representation of the ancient holy word had been constructed from snakes. The serpent Aum!

Shiva stepped close to Ganesh. Uncomfortably close. Till his fuming breath blew hard on Ganesh. 'You are my wife's son. It's the only reason why I'm not going to kill you.' Ganesh lowered his eyes.

Hands held in supplication. Refusing to say anything. 'Get out of my house,' roared Shiva.

'Get out of this land. Never show your face here again. The next time, I may not be so forgiving.'

'But... But Shiva. He's my son!' begged Sati.

'He killed Brahaspati.' 'Shiva...'

'**HE KILLED BRAHASPATI!**' Sati stared blankly, tears flowing down her cheeks. 'Shiva, he's my son. I cannot live without him.'

'Then live without me.' Sati was stunned. 'Shiva, please don't do this. How can you ask me to make this choice?' Ganesh finally spoke.

'Father, I...' Shiva interrupted Ganesh angrily. 'I am not your father!'

The same Shiva becomes a caring father when Ganesh saves Karthik from the lions attack visits him till he recovers.

A warm touch on his arm. Someone was gently applying the ointment on him. The Naga opened his eyes slowly. And was surprised to see the hand applying the medicine so tenderly was not soft and feminine, but strong and masculine. He turned his eyes slowly to see the kindly doctor. The torso was powerful and muscled. But the neck! It was different. It radiated a divine blue light. Ganesh was stunned. A gasp escaped his mouth. The hand applying the medicine froze. Ganesh could feel a pair of eyes boring into him. And then the Neelkanth rose and left the room. Ganesh shut his eyes again.

On the reveling of naga secret Shiva's apprehension towards Ganesh blossoms in to love .He admires both his sons when they are combating, enjoys the war tactics of Karthik and appreciates him and Ganesh as well. The father archetype suits hero Shiva, since for every child's real hero is his or her father

Sati as a Mother archetype shares it Kali. Both are passionate loving caring mothers. Sati as a mother feels uncertain about her second child's birth, by not the fear of delivering a still born and being branded unlucky but the safety of the child. While in Ithaca she faces the truth that her elder son is alive, her motherly passion and love flows down abundantly. She recognizes him feels sorry for her innocence. The meals she prepares for Ganesh, the medicines she administers to him makes her the perfect archetype of mother. Kali though not the biological mother of Ganesh nurtured him the moment she found him in Maika. A stern woman a queen has a greater soft corner in the depth of her heart not only for Ganesh but also for all the deprived naga children at Maika. She brings them down to Panchavati the Naga kingdom and cares them by creating beautiful haven. She isn't a mere mother archetype but can be called as epitome of motherhood.

X.THE CHILD

The Child archetype of Jung has aspects such as Longing for innocence, rebirth, and salvation. This archetype is Ganesh the Lord of the people, son of sati, a naga by birth. Ganesh being born with deformities considered as a naga and a sinner, by birth he has to suffer his karma to attain salvation this is the law followed in Meluha. Ganesh who becomes a victim of it left in Maika a state were all Meluhan women go during their labors. Sati as informed by Daksha leaves Maika after her delivery thinking that her child is still born. This has been misunderstood by Ganesh when he grows up that his mother has deprived him deliberately. Once he grows up determines to abduct his mother and bring her to

Panchavati where he has been living with his Mausi (aunt) since his foundling day. His longing for his mother is explicit whenever he reaches her near. While in a fight with Shiva and Sati in Ayodhya, he takes the sword of Sati (who was still not aware of his identity) and protects it.

The Naga had taken out a knife from a newly built hold on his belt. It was the knife Sati had flung at him at the Ramjanmabhoomi temple. He looked at it longingly, letting the blade run up his thumb. Its sharp edge cut his skin lightly. He shook his head angrily, dug the knife hard into the sand and turned around to walk towards the Queen. He stopped abruptly. Oddly hesitant.

The Queen, clearly out of her nephew's earshot, willed her thoughts in a quiet whisper. 'Let it go, my child. It's not worth it. Let it go.'

The Naga stood rooted to his spot. Indecision weighed heavy on him. The men in the distance were shocked to see their Lord in such a weak state.

To the Queen's dismay, the Naga turned around and walked back to the spot where he had buried the knife. He picked it up carefully, held it reverentially to his forehead and put it back into his side hold.

He almost visits all the places his mother visits despite baldly wounded, this longing child's desire to unite with mother materializes when he understands the real plight of his mother and attains the salvation and feels as if he is born again. Ganesh suits the Jungian archetype of in the best suitable way.

XI.CONCLUSION

According to Jung archetype is a recurring image not inherited but embedded as collective conscious in each individual. This is better understood from the characters of Amish's Shiva trilogy. Hero of this novel did not perform any miracle, a pragmatic down to earth righteous man who has the well-being of his people at the bottom of his heart it becomes his priority, a goal to achieve rather. His conscious is well accompanied by his mentor the chief Vasudav, who understands the real leader in Shiva and travels with him throughout his journey to destroy the evil. From all the characters in the trilogy one could understand it that human conscious that shapes their personality and directs them towards their vice or vicious goals.

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