



# GENDER EQUANIMITY IN SHIVA TRILOGY

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## Abstract

This research paper explores the idea of equanimity between the masculine and feminine gender through the lens of Gender narrative technique in Amish Tripathi's Shiva Trilogy. None of the myths and the fictional works were created for the use of one particular period of people. Only those who understand the greatness of the ideologies in myth can conclude that they are for all ages and all time. Myth encompasses the knowledge of our forefathers, the scientific miracles of today's scenario and cognizance for the future generation. Most importantly Indian mythologies are capable of preaching the lifestyle of humanity.

The epics of our nation are unparalleled. It may even raise the question, whether God himself has created these epics to teach man's way of life? When we completely devote ourselves to learn mythology, we would discover who a woman is? Who a man is? What a family is? What is love and the duties among the family members? We would also learn the duties of the king, the depth of politics, and the secrets of the art of war. We may also be provoked to learn grammar and literature, the art forms like music and dance. The Indian epic has all the interpretations that the cosmos between heaven and the earth is the pinnacle of its wisdom.

Shiva Trilogy by Amish Tripathi is one of the works given as an essence of the mixture of Indian epics and science with the wonderful imagination that belongs to the author himself.

Key words: -Gender narrative, Masculine, Feminine, Shiva, Sati, Ayurvati, Kanakhala, Anandmyi, Parvateshwar.

In the beginning of the story the protagonist Shiva is introduced as the chief of the Guna tribe at Mount Kailas. Here the author shows Shiva as a perspicacious donor of life belonging to the tribal society. In order to break the idea of caste discrimination he insists that a person needs godly personality by doing good deeds and disciplined behaviour. Further he expresses his belief on karma than the biological belongingness.

Then the character Shiva becomes "Neelkanth" the savior of suryavanshis. The narration of the character Shiva from the chief of the Guna tribe to "Neelakanth" exposes the idea of the real face of evil to the readers. Not only that it also clearly picturised the universal truth that good and evil are

two sides of the same coin. The leadership quality is also vividly explained through this character, the position of a person who guides a group of people must have knowledge to analyse and find out the truth in order to show them the right path.

As a leader, one should know his own identity and more importantly he should have the knowledge about himself. In the first novel *The Immortals of Meluha*, this idea has been pictured very well, from the following lines.

**‘But how do you know that my blue throat makes me the genuine Neelakanth?’ asked Shiva. ‘For all you know, there may be many Meluhans with a blue throat waiting to be discovered’. (118, IM)**

**‘No, my lord’ said Daksha.” ‘It cannot be a Meluhan. The legend says that the Neelakanth will be a foreigner. He cannot be from the Sapt-Sindhu. And that his throat will turn blue when he drinks the somras’. (119, IM)**

Before he accepts or decides anything, he confirms the truth whether he is real Neelakanth or not, by questioning others like Daksha and Kanakhala. First he confirms that is he a real Neelakanth?, after that he finds out the truth that real need is not a war against Chandravanshis but to find out the real face of evil. Shiva gets the above ideas with the help of knowledge given by Vasudev Pandit in the Brahma temple at Meru, Mohan temple at Mohenjo Daro and the Ramjanmabhoomi temple at Ayodhya.

Above all the traits exposes the masculine quality of Shiva by the author. Likewise the following lines pictured the feminine quality with the same character.

**The dance conveyed the various emotions of woman. In the beginning it conveyed her feelings of joy and lust as she cavorted with her husband. The next emotion was anger and pain at the treacherous killing of her mate. Despite his rough masculine body, Shiva managed to convey the tender yet strong emotions of a grieving woman. (79 I.M)**

Here the author vividly described the feminine quality of Shiva more than the female character sati.

The narration of sati the heroine of these novels equally exposes the feminine and also the masculine quality. While the narration of her appearance her feminine quality was clearly pictured by Amish,

**Although her black hair was tied in an understated bun, a few irreverent strands danced a spellbinding *kathak* in the wind. Her piercingly magnetic, blue eyes and bronzed skin were an invitation for jealousy from the goddesses. (48, I.M)**

Here the beauty of feminine explored and the following lines about the valour of sati,

**Tarak was watching sati closely, confident that he was going to slowly bleed her to death. He..... The knife pierced Tarak’s lung.....Sati ruthlessly maintained the pressure and dug the knife in deeper, right up to the hilt. (235,236, I.M)**

Here the masculine character defeated by a feminine character shows the highness of feminine and also insists that there is somewhere a masculine quality in feminine character. The narration of sati the feminine gender proves this idea in various situation like fight with Tarak and with Nagas .In

the first novel, While the yagna in Karachapa the ironic character Tarak objects the yagna by saying

**‘The law says no vikarma should be allowed on the yagna platform’. (226 , I.M)**

After a long argument Sati challenges him to “Agnipariksha “. A combat is conducted within a ring of fire. There is no escape from the ring. The duellists have to keep fighting till one person either surrendered or died. At last in that duel sati defeats Tarak and forgives him. Here the masculine quality of challenging for a duel has done by a feminine character and successfully she won it too. In Icchawar, a small village of Kashi people were hunted by lions, as a leader of those people in the absence of Shiva, sati decided to save their lives without any hesitation. A team having sati as their head, rode to Icchawar and getting ready to fight with those lions, they were seeing nearly thirty lionesses and three lions behind the tiger. Yet sati didn't get back from her decision. This is one more masculine quality of narration to the feminine gender.

In the third novel The Oath of the Vayuputras, In Davangiri sati's fight with swuth the chief of the shadowy group of Egyptian assassins shows her greatness of war strategies and her confidence. According to the Aten cult every assassin has a belief that one day they will meet a magnificent and a worthy victim, and it will be impossible for the man to kill ever again. At that time his duty will be to give his victim an honourable death and give up his profession the rest of his life and he has to be worshipping that last victim.

After fighting with sati swuth who considers woman as ,

**‘stupid baby- producing machines’ and ‘only a little better than animals’. (469, O.V) Whispered, when he is going to kill her ‘Killing you shall be my life's honour, My Lady’ (478, O. V)**

Again here the narration of sati's valour proves the masculine quality in its feminine gender. Not only the protagonist but the other major characters also explored the idea that both the masculine and feminine within them. Lady Ayurvati, the chief of medicine, is a first woman character introduce in these novels. The appearance of Ayuavati itself describes as masculine gender,

**The doctor, a petite, wheat-skinned woman was dressed in a simple white cloth tied around her waist and legs in a style the Meluhans called *dhoti*..... Her head had been shaved clean except for a knotted tuft of hair at the back, called a *choti*. A loose string called a *janau* was tied from her left shoulder across her torso down to the right side. (15, IM)**

She has the appearance of a highly educated Brahmin. She is also the first one who recognizes Shiva as “Neelakanth”.

The portrayal of princess Anandmayi vividly shows her attitude of independence. She is not shy to be dressed up and to share her feelings to others. She dressed up to her wish and never cared about the critics. She lives her life in her own way, for example:

**‘How are you doing, parvateshwar?’ Asked Anandmayi flashing a smile while scanning him from top to bottom, her eyebrows raised lasciviously.**

**Shiva couldn't help smiling as he saw parvateshwar blush slightly.**

In these dialogues Parvateshwar, the head of Meluha's armed forces in charge of army, navy and special forces, is blushing when a women beck on him. Here both male and female characters have been narrated just as opposite according to their gender bias.

In all the three novels of Shiva Trilogy, women characters like Sati, Ayurvati, Kanakhala, and Kali showed their leadership quality by their knowledge, valour and administration. While they were doing their duties we can find out their masculine quality among them. Anandmayi in her way of expression and dressing shows her freedom from the masculine gender. No one can control her, not even a head of armed forces, Parvateshwar. Likewise male characters, Shiva, Parvateshwar and Dhaksha showed their feminine quality, while expressing their skill of art, shyness and fear.

Hence the narration of each character in Shiva Trilogy by Amish Tripathi proves the equanimity between the both gender feminine and masculine. In all ages it's very important to understand that every gender has its own clout and flaws. Our ancient history and myth has always insisted the same message over ages and ages. To make a better society, the knowledge of this idea must be discussed by everyone in today's scenario. The novels like the Shiva trilogy guides people by its all narrative techniques and tries to make a better change to the society by seeding the good ideas.

#### Works Cited

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