

## Decolonized Bharat: A Conceptual Map from Amish Tripathi's Shiva Trilogy

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### Abstract

This paper explores the idea of Bharat as a civilizational nation through a literary and decolonial reading of Amish Tripathi's Shiva Trilogy. It responds to colonial and Eurocentric historiographical traditions that have frequently marginalised Indian epics by categorising them exclusively as mythological narratives. Colonial scholarship, particularly during the nineteenth and early twentieth centuries, often dismissed the possibility of a coherent pre-modern Indian national consciousness, instead interpreting the subcontinent as a fragmented cultural space lacking historical unity. In contrast, this study approaches literature as a legitimate domain for historical imagination and cultural memory. It emphasises how literary narratives can serve as interpretive frameworks that reconfigure the past and challenge dominant historiographical paradigms. Particular attention is given to colonial epistemic interventions that reshaped the ways in which the Indian past has been understood, classified, and narrated.

Drawing upon theoretical insights from thinkers such as Frantz Fanon, Ngũgĩ wa Thiong'o, Walter D. Mignolo, Anibal Quijano, Rajiv Malhotra and J. Sai Deepak, the paper situates the trilogy within a broader intellectual project that interrogates the persistence of coloniality in Eurocentric knowledge systems. These scholars have highlighted how colonial epistemologies continue to influence contemporary structures of knowledge, often privileging Western categories of history and rationality while marginalising indigenous modes of understanding. Within this framework, the concept of Bhāratavarṣa, articulated in early Sanskrit texts such as the Viṣṇu Purāṇa, is examined as a cultural and civilizational construct that reflects an enduring sense of territorial imagination and cultural interconnectedness across the subcontinent.

Through a detailed examination of the geographical and cultural landscapes represented in the "Shiva Trilogy", the paper demonstrates how Tripathi reimagines ancient Bharat as an interconnected and expansive civilizational entity. The narrative traverses diverse regions of the subcontinent and situates them within a shared cultural framework, thereby invoking a sense of spatial continuity. At the same time, the trilogy presents epic figures in historically grounded and humanised forms, which destabilises rigid binaries between myth, history, and literary narration. Rather than treating mythology as an ahistorical domain, Tripathi's narrative reconstructs mythological characters within socio-political contexts that resonate with historical imagination. The paper argues that such literary reconstructions may function as cultural interventions that invite readers to reconsider the epistemic hierarchies that separate

myth from history in modern historiography. By analysing the geographical mapping embedded in the texts under study, the paper seeks to understand Tripathi's conception of pre-colonial Bharat and to evaluate his role in contemporary debates surrounding decolonial narratives and indigenous historical consciousness.

**Keywords:** *Bhāratavarṣa, Decolonial, Civilizational Nation, Euro-centric Knowledge Systems, Literature, National Consciousness, Myth*

## INTRODUCTION:

The idea of Bharat as a civilizational entity has long been embedded within the cultural and literary traditions of the Indian subcontinent. However, the articulation of this idea has been repeatedly contested within modern historiographical debates. Colonial interpretations of Indian history often portrayed the subcontinent as a culturally diverse yet politically fragmented region lacking any unified national consciousness prior to colonial rule. Such interpretations, shaped by orientalist and imperial frameworks, significantly influenced the intellectual understanding of Indian history during the colonial period. The British colonial administration, in particular, introduced new classificatory systems that reorganised the cultural and historical narratives of the subcontinent within the broader logic of imperial governance.

Within this context, debates surrounding the names "India" and "Bharat" continue to reflect deeper tensions regarding historical identity and cultural memory. The term Bharat appears in several ancient literary traditions, including the *Mahābhārata* and the *Rāmāyaṇa*, where it denotes a geographical and cultural space associated with the descendants of King Bharata. The term "India," on the other hand, emerged through colonial and classical European references to the region surrounding the Indus River. After independence, the Indian Constitution recognised both terms, declaring that "India, that is Bharat," shall be the official name of the nation. Despite this constitutional recognition, the predominance of the term "India" in global discourse reflects the lingering influence of colonial nomenclature and historical frameworks.

Colonial rule also produced significant epistemic transformations in the ways Indian cultural practices were interpreted. Through institutions such as colonial education, missionary scholarship, and orientalist historiography, indigenous traditions were frequently reinterpreted through Western conceptual frameworks. These processes often resulted in the reclassification of indigenous cultural narratives as myth, folklore, or superstition, thereby marginalising their epistemic legitimacy. Such interventions contributed to the emergence of cultural anxieties and debates surrounding identity, tradition, and modernity. As Frantz Fanon and Ngũgĩ wa Thiong'o have argued in different contexts, colonial domination frequently operates not only through political control but also through epistemic and cultural restructuring that reshapes how colonised societies perceive their own histories and traditions.

In the Indian context, the persistence of colonial narratives has continued to influence intellectual debates even after independence. The frameworks of modern historiography, often shaped by Western academic traditions, tend to privilege empirical documentation and archival evidence while treating oral traditions and epic narratives with scepticism. However, Indian intellectual traditions have historically approached texts such as the *Rāmāyaṇa* and the *Mahābhārata* as repositories of cultural memory rather than merely fictional narratives. These texts, transmitted across centuries through oral and written traditions, have played a formative role in shaping ethical, social, and political imaginations across the subcontinent.

*In Being Different: An Indian Challenge to Western Universalism* (2002), Rajiv Malhotra critiques Western scholarly approaches that, according to him, frequently undermine the intellectual depth of Indian traditions. Malhotra argues that Indian epics are often dismissed within Western academia as mere mythological narratives. Such categorisation, he suggests, overlooks their historical continuity and philosophical significance within Indian civilisation. By relegating these texts to the realm of mythology, modern scholarship risks overlooking the complex cultural frameworks through which historical memory is preserved in Indian traditions. Malhotra therefore calls for a reconsideration of indigenous epistemological frameworks that can engage with these texts not merely as literary artefacts but also as repositories of cultural knowledge.

Similarly, historian Yellapragada Sudershan Rao has argued that texts such as the Rāmāyaṇa and the Mahābhārata should be examined more seriously as potential historical sources. Rao critiques colonial and Marxist historiographical traditions for dismissing these texts as purely mythological constructions. He contends that the epics, rooted in collective memory and oral traditions, may contain historical references that deserve careful scholarly investigation. Rao further advocates what he describes as the “Indianisation” of historical methodology by incorporating indigenous interpretive frameworks alongside conventional historiographical approaches. In support of his argument, he draws attention to geographical references such as Rama Setu and certain astronomical descriptions found within the epics, suggesting that these elements may point to historical events embedded within literary narratives (Yellapragada 1–2).

Against this intellectual background, the present study examines the literary reconstruction of ancient Bharat in Amish Tripathi’s *Shiva Trilogy*. By analysing the geographical imagination embedded in the narrative, the paper attempts to explore how contemporary literary works reinterpret epic traditions within a broader discourse of decolonial thought. Rather than treating literature as a secondary reflection of history, the study considers it a dynamic site where cultural memory, historical imagination, and ideological debates intersect. Through this approach, the paper seeks to understand how Tripathi’s narrative contributes to ongoing discussions about the representation of pre-colonial Bharat and the possibilities of articulating alternative historical perspectives beyond the frameworks inherited from colonial historiography.

The point made by the two authors referred in the preceding paragraphs give a theoretical background to understand Indian literature and epics. They present a compelling case for rethinking Bharat as a nation which predates any colonial narration. To take one example, Shiva and Vishnu, are often constructed in terms of mythological figures. The “*Shiva Trilogy*” achieves a discourse wherein these figures attain a historical significance. They are presented in a humane and historical form so that the audience can relate to them. Hence, the final objective of this paper is to investigate how the text fuses geography and history to give a sense of continuum to the Indian nation. It will try to look into how the legend of Shiva and Vishnu is used as an antecedent to the reimagining of Bharat as a nation in the historical sense of the term. Before moving into the textual analysis, it is the endeavour of this paper to assert how the process of colonisation works. This is necessary in order to delink Indian history from colonial colouring.

Colonisation is often marked by exertion of political and economic control over indigenous people. It begins with the movement of people from the colonizing nation to a new territory. The settlers often try to displace or overpower the local populace. They carry out institutionalised preying on the natural resources of the colonized region

which gives exorbitant benefit to the colonizer country. The more concerning and dangerous part of this process is colonialism which is the broader system of ideological domination. It involves the establishment of foreign government or administration which oversees the colonized territory. They obstruct any input or resistance from the local population.

Simultaneously, there is economic exploitation which includes the siphoning of wealth and resources from the colony, often resorting to forced labour. Plantations are a good example of this form of exploitation. The final step is cultural imperialism by which they impose their own language, values, religion and educational system. In doing so, they sabotage the indigenous practices which have long formed the basis of the national existence. This is justified under the veil of 'white man's burden' (Kipling) of civilising the world into their footprints. The resultant effect is the drastic alteration of the economic and the social structure of the colonies. The natives are left to deal with displacement, hunger, cultural confusion and identity crisis. It leaves a physiological as well as psychological impact on the colonized as they have to fend with racial hierarchy and whitewashed individuals who are often placed at the helm of affairs so that the colonizers can reap benefits even without any physical presence.

It takes years for a nation to come out of this prolonged exposure to continuous assault on their economic and cultural identity. Decolonization is a way out of this trap which is propagated under the garb of globalization and modernity. The new way of colonization i.e. western imperialism, needs to be countered with a strategic proficiency. Decolonial theory presents a challenge to the long-standing Eurocentric purview on history, knowledge and power structure. The focus is on the dismemberment of the legacy of colonialism by understanding it and then reverse-engineer from there. This theory is mostly associated with Latin American and African writers.. Frantz Fanon in his *Black Skin White Masks* (1986) explores the psychological effects of colonialism on the black people. They are found wanting in terms of identity and self-perception. In his research he finds that the individuals in question have internalized the inferiority imposed on them leading to alienation and self-abomination. Ngugi wa Thiong'o was one of the first theorists to use the term decolonization. He argues that language is a powerful 'ideological tool' used by the colonizer to superimpose its own version of truth on the natives. He also critiques the western religion and education system for being ideological apparatuses for propagating their vested propaganda. The ideal way to fight this is to decolonize the mind of all these influences. The natives need to go back to their ontological past to gain perspective on where they are and need to be in the near future (*Decolonizing the Mind*).

Walter Dignolo asserts that the project of modernity goes hand in hand with that of colonialism. He introduces the concept of "broader thinking" which seeks to place a challenge against the epistemic boundaries set by the colonial narratives. He was the pioneer of the term a 'multipolar world', which accommodates different forms of thinking as opposed to the linear thinking of the west. He argues that the world will have multiple poles to align with as opposed to the singular power centre (*The Darker Side of Western Modernity and Local Histories Broader Thinking*). Peruvian sociologist, Albert Quijano is famous for his concept of "coloniality of power". He used this term to elaborate the power structures through which colonialism is bred in the modern world. There may have been an end to formal colonialism however this form of imperialism continues to influence the world in the name of globalisation and progressiveness without the necessity of having a physical presence. Modernity is tied with the subjugation and exploitation of Non-European ("Coloniality of Power, Eurocentrism, and

Latin America.”). A good example of this is the investment of these colonial nations in the Non-Western countries in the name of manufacturing for the world. They outsource the dirty work to the former colonies and manage to keep their environment clean and also reap the benefits of the finished products. They have tactfully shifted the manufacturing process out of their nations without having to sacrifice on their consumption.

Decolonial theorists thereby call for analysing and challenging the persistence of coloniality in the contemporary world. They also highlight the need to break away from the knowledge, culture and power structures created by the colonial powers. They have vouched for finding alternative paths to counter the Western way of knowledge and being. It is interesting to note that most of the decolonial writings have come from areas where the religion of the colonizers have had a dominant role to play, even after their independence. It has already been established by these writers that religion plays a definitive role in the shaping of ideas. Therefore, the extent to which they can progress in decolonising their mindset remains uncertain. Bharat remains the only bright spot in the entire world which is still not under the complete influence of the white man’s religion. They have significant potential to enrich the field of decolonial writing. The thing of concern is that there has been hardly any significant decolonial writing from this part of the world (Deepak 46). With the theoretical background explained, the stage is now set to discuss “Shiva Trilogy” as a text which tries to reinvigorate interest in the ontological system of Indic studies.

उत्तरं यत् समुद्रस्य हिमाद्रेश्चैव दहिणम् |

वर्षं तद् भारतं नाम भारती यत्र सन्तहति: ||

The country that lies north of the ocean and south of the snowy mountains is called Bhāratam there dwells the descendants of Bharata (*Vishnu Purana*, 2.3.1).

Many prominent scholars have claimed that Bharat was never a nation before the British conquered it. A lot of famous historians have tried to establish this fact with their historical narratives. These two slokas from the *Vishnu Puranna* present a challenge to this idea that has been propagated in the name of authentic history. The actual date of publication of *Vishnu Puranna* is often contested but it is agreed that it was written at least 5000 years ago. This underscores the longstanding national identity of Bharat as a nation within the subcontinent. Despite changes to administrative and geographical formations, the idea of Bharatvarsa has existed with a sense of civilizational and territorial coherence as a unifying national imagination. This paper aims to find these subtle elements which have been referred to in the Shiva Trilogy and infer how the geographical aspect of this nation has been described. As the setting of the three novels in this trilogy takes us back to a time when this region prospered as a nation, it was felt that there is a need to attempt to draw a narrative map of the geographical area described herewith.

The trilogy consists of three novels *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras* (2013). A summary of all the three novels have been given here in order to gain a clearer perspective on the issue discussed in this paper. The entire series is set in an imaginative version of ancient Bharat. The first part begins with the depiction of Shiva, a tribal leader from Tibet. They are introduced to the technologically superior kingdom of Meluha. The Meluhans think that Shiva will be their saviour from the various threats they are facing from the Nagas. As Shiva, who is a foreigner in this land understands the political and social structure; he uncovers newer perspectives about the kingdom and its enemies. The thing that is crucial to note for this paper is the reference to international relations as the Gunas (the tribe of Shiva) are from a foreign land which can be connected to modern day Tibet. This shows the deep connection between the Tibetan and

Indian people in the present world order.

The next instalment brings Shiva closer to understanding Nagas. Although portrayed as the antagonists in the beginning, they enriched the vision of Shiva as far as social and political dynamics is concerned. The setting brings in a lot of important places like Kashi into the forefront. He also learns more about the civilizational nation that is Bharat. The final piece of the trilogy takes the readers to the climax of the story as Shiva travels across the length and breadth of Bharat to ultimately fulfil his destiny. He also travels to international waters to reach the abode of the Vayuputras, who evident by the description in the book are located near present day Iran. This again hints at the international relation of Bharat to another spiritually connected nation unravelling the ancient ties of cooperation among the two nations. The setting becomes one of the most critical elements of the narrative, each of which contributes towards the journey to a re-imagined version of India.

*The Immortals of Meluha* begins in 1900 BC with Mount Kailash in Tibet, which is still a holy place of visit for all Hindus living in India (Meluha 2). This shows how Tibet has always been a part of the Bharatiya civilisation across the border. The first movement of Shiva's tribe from the rough terrain of Mountain Kailash to Bharat is through Srinagar which has been called to capital of "valley of Kashmir" (10). There is the mention of the Jhelum River which meanders into the Dal Lake. This was the entry of the Ganas into the land of Meluha which is one part of Bharat. This is the land which had given them refuge. It is to be noted that the present day map also shows the same locations in which a person entering from Tibet to India would be entering through the land of Jammu and Kashmir. Moving further down the Himalayas, Shiva encounters the land of five rivers" that are Indus, Jhelum, Ravi, Chenab and Beas; Punjab (34). There is the mention of the city of Harriyupa or the city of Hari, which sounds very similar to what we presently known as Harrapan civilisation (36). It is significant to mention here that the Harrapan civilisation has been renamed in class VI NECERT textbooks as 'Indus-Sarasvati' or 'Sindhu Sarasvati' civilisation. In this timeline the present-day Pakistan is also a part of Meluha (Indian Express).

Rivers play a crucial role in any civilisation and this stands true in this representation of Bharat. Nandi describes the Bharatvarst of that time to Shiva as the:

...land of Indus, Saraswati, Yamuna, Sarayu,  
Bhramaputra and Narmada. This is where Lord Manu  
mandated that all of us, Suryavanshis and Chandravanshis live  
Shiva nodded and Nandi continued, 'The city of the Nagas  
exists in the south of Narmada, beyond the  
border of our lands...' (61)

This summarises the essence of Bharatvarsa which Tripathi desires to unite in his novels. However, there are many other places mentioned in the text which are revealed as there is progress to other parts of this trilogy. Devagiri becomes the nucleus of action from here on. It literally translates to the city of Devtas. It is the capital city of the Meluhans. In present day India it is situated in the state of Maharashtra known as Daulatabad. This is where Shiva gets acquainted with the Legend of Neelkanth; the saviour from across the border will walk into this land and "transform all of India" (73). The leader also comes to know about the conflict between the Suryavanshis and the Chandravanshis both of whom consider themselves as the descendants of Shri Ram.

Swadeep is described as the Land of Chandravanshi Empire. It is fascinating to observe that while both of them historically regard themselves as distinct entities; they collectively refer to the entire subcontinent as Bharat. This duality highlights both of their separate sectarian identities, yet an orientation towards shared dharmic worldview. This book also has a lot of

references to diplomatic and trade relations with the Mesopotamian civilisation (113). Likewise, the port city of Karachapa is frequented by Egyptian merchants. This seems to be a reference to the port city of modern-day Karachi situated in Pakistan. This underscores the deep-rooted conciliatory connection between Bharat and other like-minded civilisations. There is also the mention of the great river Saraswati which is a confluence of two rivers Sutlej and Yamuna. This river marked the boundary between the Suryavanshis and the Chandravanshis. It is a long-lost river that has been backed by scientific research which was led by PRL, Ahmadabad and IIT Bombay (“Scientists Find Evidence of Saraswati's Existence”). In the chapter “Journey through Meluha” Shiva comes to know about the Sangam Tamil region which is beyond the waters of Narmada. This region seems to be the pointing to the south of India. It is described as a region beyond which the oceans begin (184-185). In their next movement they reach a place called Kotadwar which is a city located in the current state of Uttarakhand (197).

The next place of significance is the city of Mohan Jo Daro which according to the text is dedicated to the great philosopher Lord Mohan. It bears striking resemblance to one of the cities of the famous Indus valley civilization. Mount Mandar which is the place where the famous Somras manufacturing place is located. It is supposedly the same Mandar Mountains that are situated in the border of Bihar and Jharkhand (103). This also alludes to the mountain that came out of the Samudra Manthan in Vishnu Purana. The destruction of the Somras manufacturing facility is the starting point of a direct war between the Surya and Chandravanshis. Dharmmakhet becomes the first place of Swadeep that is mentioned in the text. It becomes the warzone after the Somras incident. After the defeat of the Chandravanshi army the readers are transported to the grand city of Ayodhya, the capital of Swadeep. In the text as well as the in the Hindu belief system, Ayodhya is the birthplace of Shri Ram. This is a city that was established at the banks of river Ganga. Interestingly Swadeep has been represented as an island in the novel. *The Immortals of Meluha* ends with the description of Ramjanmabhoomi which is situated in the present-day state of Uttar Pradesh.

In the next book, *The Secret of the Nagas*, one gets to know that Daksha is declared as the “Emperor of all India” (13). The frequent references to India in these novels appear to be a deliberate effort to raise awareness about the nation’s pre-colonial state. The journey then proceeds down the Sarayu River to the city of Kashi through Magadh. Magadh corresponds to Patna and Gaya districts of modern-day India. Kashi is introduced in this novel as the home of Lord Rudra. There is also a lot of mention of Ram in these novels as he is the uniting factor for all the different cultures prevalent in this series. Prayag is another port city described to have thrived to the west of Ganges. It is a place where the Ganga meets Yamuna (28-32). The Prayagraj of today is famous for the Triveni Sangam of Ganga, Yamuna and Saraswati. The land between the Ganga and the Narmada is mostly inhabited by scattered tribes as depicted on the novel. They were mostly the forest tribes who chose to live in proximity with nature. They were not aligned with any kingdom as such (34). If one is to look at the map of India, this area will fall mostly in the state of Madhya Pradesh and parts of Maharashtra.

The narrative moves next to another kingdom of Swadeep known as the Branga territory. Bangla or West Bengal is supposed to have taken from Branga. This is the place marked by the joining together of the Brahmaputra and the Ganges (Times of India). This covers the entire West-Bengal, Bangladesh and parts of the north-eastern states of India. There is the description of Brahmaputra as the largest river of India (169). A look at the

current world map shows that the Brahmaputra and the Ganga meet in Bangladesh near the town of Chandpur. It forms the largest river delta known as the Sunderban delta. The heart of Branga known as the Brangaridai is situated on the banks of one of the distributaries of the Branga river i.e. Padma. This has a parallel with the Padma River that is situated in Bangladesh in the current scheme of things (172). With mention of Madhumati River, the author takes the reader deeper into the terrain of present day Bangladesh. It is apparent that in those times the population in this area was less due to the rough terrain. The next reference of importance is the Dandak forests which is situated mostly in the state of Chattisgarh (235). The plan of Parshurama is to take Shiva to Mount Mahendra through the Dandak forest. Mount Mahendra has been mentioned in various Indian epics like the Ramayana and the Mahabharata also. This range forms a part of the Eastern Ghats of India situated in the states of Odisha and Andhra Pradesh. The entourage of Shiva was finally moving toward the land of the Nagas. There is the description of the mangroves of the Sundarbans (331). They arrived to the lands besides which flowed the mighty river Godavari (345). This river covers a massive region of Bharat. It includes the states of Maharashtra, Andhra Pradesh, Chhattisgarh, Madhya Pradesh, Karnataka, Puducherry and Odisha. The end of this novel comes with the description of Panchavati. This is the capital of the Nagas. It was situated in the north-eastern bank of the Godavari. This novel takes the setting of the series from the northern parts of India to the southern to the western parts of Bharat. It unfolds the vision of the author about the Bharat of ancient times. It seems to be a conscious effort to look back at the history of Bharat and its culture through the examination of the stories and legends.

The final book of the saga i.e. *The Oath of the Vayuputras* gives a conclusion to the storyline and moves along some of the most important cities of Meluha, Swadeep and the Naga territory. There is an additional description of the North-eastern part of Bharat. It also narrates the actual movement of Shiva into international territory. It gives an enhanced description of the Naga territory and its culture. It is notable to see the reference to Rajasthan and the process of its desertification. From the advertence it can be inferred that at the time in which this novel is set, the process of the desertification of the Thar Desert had just begun (Vayuputras 17). The waste generated from the Somras manufacturing was dumped in the waters of Tsangpo, which is a river situated in the land of Tibet. This is a testimony to the fact that the Meluhans has had good relations with the leaders of Tibet (19). It was also mentioned that the scientists of Meluha had sent an expedition team of scientist to Burma for the same reason. The river that was chosen for the exploration was, Irrawady (20). Both the rivers are present in today's Tibet and Myanmar. Brihaspati describes the flow of Tsangpo river to Shiva in the following words:

The Tsangpo flows east only for the duration of its course in Tibet. At the eastern extremities of the Himalayas, it takes a sharp turn, almost reversing its flow. It then starts moving south- west and crashes through massive gorges before emerging near Branga as the Bhahmaputra.' (21)

This is a reference to the movement of the river from Arunachal to Assam and then finally to Bangladesh. This novel thus explores the less treaded parts of Assam and Arunachal Pradesh. Along with west Bengal it also covers the forests of Tripura. The journey then moves to the Chambal River along the great Vindhya mountains of Madhya Pradesh. The Vasudevs who have been an important part of the spiritual journey of Shiva, were situated in the city of Ujjain

(85). Umbergaon becomes a strategic port city which makes the journey of Shiva to

international waters possible. In today's geographical condition this city seems to be pointing towards a city with the same name in Gujrat. Shiva's journey then enters the Arabian sea and for the first time in the course of his journey he had entered the international waters. The journey is to the land of Pariha which translates to the land of the fairies. Comparing the description of the place and to the allusion to 'Ahura Mazda' one can come to the conclusion that the place in question is Persia or the present day Iran. Ahura Mazda is also the main deity of the Zoroastrians and the fact that Pariha is situated near the Mesopotamian civilisation cements this claim. The story ends with the win of good over evil. This narrative covers the entire length and breadth of the ancient Bharat. A representative map of this story has been given below:

Source: The Immortals of Meluha



Amish Tripathi has given a text with infinite possibilities. It tries to reconnect the modern-day India with the ancient Bharat. It can thus be categorised as a text which depicts the rich history of the Indian culture through a fiction. Although, this cannot be categorised as a history *per se*, it definitely tries to infuse interest in the reader to create a mental image of Bharat in time hidden in the now clouded history. It tries to reenergize the spiritual civilizational heritage of Bharat. It is bereft of any colouring by misdirected narratives that are deliberately created to dismember the rich cultural heritage of Bharat. It seems to be an attempt to reverse the colonial hijacking of the history of Bharat. It can therefore be categorised as a decolonial text as assumed in the beginning of this paper. It also presents to the readers a comprehensive description of the length and breadth of this nation which has been connected to the contemporary places in India as well as abroad. It is to be noted that Bharat has always had good relations with other civilizational nations. Today, it is arguably the only nation that still continues to survive the onslaught of the occupiers. Keeping in mind the current world orders this conceptual mapping or rather remapping of Bharat in light of this trilogy would further help other researchers in an in-depth analysis of other such texts available for study. Literature thus gives us a unique perspective to look into the past using fiction and legends as its source of inspiration with depiction of history through symbolic narratives. It may be safely said in conclusion that what is myth for some may be truth for others.

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