



JUNGIAN ARCHETYPES IN CONTEMPORARY INDIAN MYTH-FICTION: A STUDY OF THE WISE OLD MAN AND THE TRICKSTER IN THE IMMORTALS OF MELUHA

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Cite This Article: Jagrati Kawde & Devendra Sharma, "Jungian Archetypes in Contemporary Indian Myth-Fiction: A Study of the Wise Old Man and the Trickster in the Immortals of Meluha", International Journal of Interdisciplinary Research in Arts and Humanities, Volume 10, Issue 1, January - June, Page Number 178-183, 2025.

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Abstract:

For an extended period of time, the idea of archetypes in literature has been a source of intrigue. The primary focus of this study is to evaluate archetypes and their beginnings by analysing their development from primordial human experiences, collective unconscious, and repeating mythological patterns observed by authors such as Joseph Campbell. This research explores the emergence of the term 'archetype' as well as 'myth' from shared human experiences and collective knowledge like birth, death, love, conflict, etc. It also elaborates on the various archetypes given by Carl Gustav Jung and especially focuses on the archetype of wise old man and trickster in light of the chosen novel, *The Immortals of Meluha* (2010), from *The Shiva Trilogy*, by Amish Tripathi, a novelist who generally works on mythological retellings.

Key Words: Archetype, Collective Unconscious, Myth, Mythology, The Wise Old Man, The Trickster.

Introduction:

A symbolic narrative, usually of unknown origin and at least partly traditional, that ostensibly relates actual events and that is especially associated with religious belief. It is distinguished from symbolic behaviour (cult, ritual) and symbolic places or objects (temples, icons). Myths are specific accounts of gods or superhuman beings involved in extraordinary events or circumstances in a time that is unspecified but which is understood as existing apart from ordinary human experience.

(*Encyclopaedia Britannica*, Myth, 1999)

Myth is one of the fundamental symbolic expressions of culture. Men think in accordance with myths without even realising it. Myths emerge from the inconsistencies that operate using binary oppositions as a foundation, recognised by Levi Strauss. These contradictions are fundamental to every civilisation. Thus, mythology research within a culture conundrum, making it a crucial component of human thought. Myth is an objectively established framework. The things which unite the study of myth across various disciplinary boundaries are the questions raised. The concerns of origin, function, and subject matter are the three central ones. 'Origin' refers to the causes and mechanisms of myth formation. 'Function' refers to the reasons and means by which myth endures. 'Subject matter' refers to the myth's referent. According to certain interpretations, myths are to be taken literally, with gods or other obvious subjects serving as the referent. In alternative theories, myth is interpreted symbolically, with the signified referent being anything. In addition to enquiries regarding the source, purpose, and subject matter of myths, the common query concerning myths includes: Is myth universal? The responses to the first three questions acknowledge the responses to their authenticity and truthfulness. A theory that holds that myth develops and serves as an explanation for natural phenomena is likely to limit myth to societies that are purportedly devoid of scientific knowledge. On the other hand, a theory that maintains that myth develops and serves to unite society can very well embrace myth as normal, if not essential, in all civilisations. If myth is to be interpreted as a narrative, what is the focus of the story then? Myth is primarily about the formation of the world for folklore scholars. The story may occur in the present, or in the past, or the future. The primary figures in myths ought to be gods or near-gods, according to theories primarily from the field of religious studies. All I have analysed is that the primary characters have personality, whether they are heavenly, human, or even animal. The personalities might simultaneously act as the agents or the objects of activities.

A 'myth' is an unfounded yet persistent belief. Myths are symbolic, generalised pictures that encompass not only the world as it is but also the world that is desired and full of hope, where the main goals of the tribe are conveyed. Myths in the context of prehistoric society are not fanciful tales; rather, they represent reality itself, encompassing the collective experience gathered over many generations. It's a question of faith, not judgement. Myths present a particular set of moral principles and social conventions.

F. Nietzsche believed that without myth, all cultures lose their vital creative essence and that myth alone may complete a culture. Myth is a truth which is subjective, innate, social, and rooted in faith. Originating from the Greek term 'mythos', 'myth' originally meant 'word' in the sense of a conclusive, entirely genuine declaration. Myth is the 'word' that declares what is actually true, what is factual, and what actually occurred. Myth uses the tangible as its object; it is not concerned with abstract judgements but with realities, whereas rational cognition works with abstractions. Myth never seeks evidence and never proceeds in a contrite manner. It speaks in terms of straightforward confirmation. The universe of myth is the realm of the gods, and it is assumed to be real. The word 'myth' refers primarily to a story or narrative of the actions of the gods and spirits, whether they be in heaven, on earth, or in the afterlife. Its origins are in polytheism and polydaemonism, as it is the tale of gods and spirits. In myth, there is only a difference of degree, not of principle, between the actions of the gods and those of humans. Consequently, legendary thought often perceives a close relationship between the divine and human domains. The mythological depiction of the gods' world and activities serves as both the model and the foundation of the human world. Therefore, myth is reality rather than meditation; at its core, it is a powerful word. As a result, when narrated, a myth contains both a creative and formative element as well as a description of a historical occurrence. Myth gives the world longevity and stability while also reviving life. In contrast, everyday phenomena such as sunrises are described as singular happenings and as a constant pattern of the future; events that happen in time are characterised and everlasting in mythology. These commonplace and normative legendary events occur outside of actual

time (in the contemporary sense). Myth fixes the origin and end of everything by transferring events outside of historical time, either to primordial time or the eschaton, the end of time.

Myth is an attempt to objectify the observations of the cosmos and human life; it is a creation created by the people. F. M. Mueller (1834-1898), the most well-known researcher in comparative religion at the time, developed a theory of nature mythology. According to F. M. Mueller (1834-1898), the coexistence of the illusory world of myth and man's empirical understanding of the natural world was possible because of the unpredictability and ambiguity of language. Among the most confused and misused terms in our critical lexicon is without a doubt 'myth'. A falsehood, a popular misconception, a metaphysical fantasy, an archaic science, an account of history, a philosophical truth symbol, a mirror of unconscious desires, or indeed any unconscious assumption are some of the definitions given to it. Don Cupitt (1934), in his book *The World to Come* (1982), considers:

A myth is typically a traditional sacred story of anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual; that it tells of the deeds of superhuman beings such as gods, demigods, heroes, spirits or ghosts; that it is set outside historical time in primal or eschatological [i.e. last, ultimate] time or in the supernatural world, or may deal with comings and goings between the supernatural world and the world of human history; that the superhuman beings are imagined in anthropomorphic [i.e. humanly formed] ways, although their powers are more than human and often the story is not naturalistic but has the fractured, disorderly logic of dreams; that the whole body of a people's mythology is often prolix [i.e. lengthy, wordy], extravagant and full of seeming inconsistencies; and finally that the work of myth is to explain, to reconcile, to guide action or to legitimate. We can add that myth-making is evidently a primal and universal function of the human mind as it seeks a more-or-less unified vision of the cosmic order, the social order, and the meaning of the individual's life. Both for society at large and for the individual, this story-generating function seems irreplaceable. The individual finds meaning in his life by making of his life a story set within a larger social and cosmic story. (Cupitt 29)

To understand and analyse myth conscientiously, philosophers and research scholars started scrutinising myth precisely. This led to the emergence of numerous concepts at the time, and the study of myth is essentially what we refer to as 'mythology'. Mythology encompasses both the analysis of mythical stories and their profound significance linked to a specific religious belief system. Mythology provided the only means of understanding and interpreting social and natural phenomena in the early phases of societal formation. Myth is a category of our existence and consciousness with its own rigid structure and logic; it is not a piece of fiction or a fable.

Archetype:

An archetype is a universally recognised symbol, theme, character, or motif that appears in literature, myths, and through various cultures and historical periods. Archetypes originate with Carl Jung's theory of the collective unconscious and are deep-seated patterns that arise from shared human experiences and emotion. According to Jung, these archetypes represent innate aspects of the human psyche, which were evolved over millennia and inherited from previous generations; therefore, they constitute the collective unconscious (Jung, 1968). Jung describes myth as a "textbook of archetypes or the expression of the archetype" (*The Archetypes and the Collective Unconscious*, 1968, 5). Carl Gustave Jung (1875-1961) further says in his *The Archetypes and the Collective Unconscious* (1968): "Archetypes were, and still are, living psychic forces that demand to be taken seriously, and they have a strange way of making sure of their effect. Always they were the bringers of protection and salvation, and their violation has as its consequence the 'perils of the soul' known to us from the psychology of primitives." (Jung 156-157)

Freud classifies the brain into three: the conscious, the subconscious and the unconscious mind. The conscious mind is the active brain that helps humans think about present situations and conditions. It enhances the rational, cognitive and critical elements of thoughts and actions. It is responsible for playing the primary function of the brain. The subconscious mind is the one that keeps all the knowledge and moral teachings that one has learnt so far. It is the one that helps a human to take decisions in accordance with one's morality and righteousness. It serves the secondary function of the brain and also acts as a filter between the unconscious and conscious mind. Whereas the unconscious mind is the one about which nobody is aware. It is inherent in nature from the ancestors since primordial times and also collectively shared by people since time immemorial. It gets transferred from generation to generation without our knowledge. The major proponent of this concept, Carl Gustav Jung, has further divided the unconscious into personal unconscious and collective unconscious. The personal unconscious is the layer which is more personal and based on self-experiences. This is an individually shared concept; that's why it is variable in nature from person to person, culture to culture, and nation to nation. This personal unconscious relies on a deeper layer which is not based on personal experiences but is made up of collective experiences and is inborn and inherent in nature. Jung called this layer 'collective' and named it the collective unconscious. This part of the conscious is universal in nature, identical in every human, and widely shared since the beginning of time. The archetypes have arisen from this collective unconscious because of its nature of timelessness and equal identity. "The contents of the collective unconscious, on the other hand, are known as archetypes." (Jung, *The Archetypes and the Collective Unconscious*, 1968, 4)

Carl Gustave Jung first investigates the personal and collective unconscious, then he derives the concept of archetypes from it. "The term 'archetype' thus applies only indirectly to the 'representations collectives'." (Jung, *The Archetypes and the Collective Unconscious*, 1948, 5). According to Jung, the concept of archetype has its roots in two ideas; these are myth and the collective unconscious. Myths are stories or narratives from primordial times, also known as "a sacred history" (Mircea Eliade, *Myth and Reality*, 1962), that take a huge place in the collective unconscious. This would not be wrong if one says that the collective unconscious is formed from these myths that are worldwide and universal in nature. Myth varies from culture to culture and nation to nation but is common in its nature and structure. Myths in every culture provide a greater space for gods, superhuman characters, devils, demi-gods, having supernatural and superhuman powers, etc. Jung writes, "All ages before us have believed in gods in some form or other. Only an unparalleled impoverishment of symbolism could enable us to rediscover the gods as psychic factors, that is, as archetypes of the unconscious." (*The Archetypes and the Collective Unconscious*, 1948, 23) Hence, the origin of archetypes lies in myths and the collective unconscious. Jung says that "well-known expressions of the archetypes are myth and fairytale". "The fact that myths are first and foremost psychic phenomena that reveal the nature of the

soul.” (*The Archetypes and the Collective Unconscious*, 1948, 5). Our most intimate lives are impacted by archetypes, which are complexes of experience that strike us like a whim.

To better understand archetypes, Lawrence Coupe, in his book *Myth* (1997), writes: An archetype is an original or founding image or figure... archetypes are permanent, eternal patterns of understanding. Though unrepresentable in themselves, they are made manifest as ‘archetypal images’. These are universal motifs that come from the ‘collective unconscious’ and are the basic content of religions and mythologies. They emerge in individuals through dreams and visions. (Coupe 84)

These archetypes have then become disciplines in literature, or precisely literary criticism, in relation to fantasy fiction, mythological retellings, and other forms of entertainment such as movies, dramas, etc., and given rise to what we today call archetypal criticism. Analysing a text in terms of archetypes is known as ‘archetypal criticism’. From wherever we see, whichever approach we carry, at all the spheres we find ourselves surrounded by the history of culture, people and language, with motifs and images or with some paradigms, all these leads directly to the primordial wonder-world. That again takes us back to the ideas of myth, the collective unconscious and ultimately archetypes. Every single thing in this universe is a part of myth and shared unconscious because archetypes can be found anywhere and everywhere. Archetypes are universal and all-pervasive. In literature it marks its presence in the narrative paradigms, character types, images, symbols, speeches, motifs, themes, weapons, objects and many more. The study of archetypes is mostly done in the mythological novels with a focus on recurring myths and archetypes in various forms. For the question of ‘how to recognise these archetypes?’, Jung has coined twelve brand archetypes. These are as follows: the Innocent, Everyman, Hero, Rebel, Explorer, Creator, Ruler, Magician, Lover, Carer, Jester, and Sage. Other than these, there are archetypes of images like water, sun, colours, numbers, serpent, circle, garden, tree, desert, and mountains.

A brief discussion of various archetypes:

- **Hero:** A hero is the one who is supposed to conquer every evil through his bravery, courage and knowledge. Hero is a repository of kindness, sympathy and love. Most of the time, he is a saviour or a destroyer of evil or both. In the context of Indian mythology, i.e., *the Ramayana* and *Mahabharata*, Lord Rama and Shree Krishna are considered the heroes who served their objective as the destroyers of evil and saviours of the nation. Archetypes of transformation and redemption is also another aspect that is worth studying. The process of transformation and redemption can be seen through three different stages or steps: the quest, initiation, and the sacrificial scapegoat.

In the very first step, the Quest, the hero undertakes some difficult challenges in a long journey that are absolutely new for him, but he manages to perform and fulfil his responsibilities, like fighting a battle, defeating a monster, answering the unsolvable riddles, and overcoming insurmountable hurdles to save his people and nation. Here, he acts as a saviour and deliverer who understands his duties and performs every possible action to overcome the concerns.

The next stage is initiation, where he gains knowledge in order to pass immaturity and nescience and moves towards social and spiritual adulthood. His perseverance and diligence transform him into a full-fledged warrior. This stage is further divided into separation, transformation, and return. This is an archetype of death and rebirth. The disappearance of a previous immature and less knowledgeable boy gets transformed into a great warrior.

The final stage is the sacrificial scapegoat, where the hero has to sacrifice his life for the common good and for his kingdom/nation.

The great example of Jesus, the son of God, who bravely sacrificed himself for the people. This is the best-considered example of this archetype. The dying of a protagonist leads to purgation and catharsis, as explained by Aristotle.

- **The Wise Old Man:** A great personality who is an epitome of wisdom and knowledge; in Indian tradition, he could be known as a *Guru* or *Gurudev* who is assigned to show the righteous path to the protagonist for the welfare of all. Mostly, he is a simple but divine man, a redeemer. He is a person with spiritual principles, great insight, cleverness, knowledge, foresightedness, high morals, kindness and helpfulness, and sometimes also certain with intuitions and predictions. His appearance takes place during the period of hopelessness, grief and despair when he then shows the right path to the protagonist. Carl Gustave Jung, in his book *The Archetypes and The Collective Unconscious* (1968), says:

“The old man saves him the trouble of making up his mind. Indeed, the old man is himself this purposeful reflection and concentration of moral and physical forces that comes about spontaneously in the psychic space outside consciousness when conscious thought is not yet or is no longer possible. The concentration and tension of psychic forces have something about them that always looks like magic: they develop an unexpected power of endurance which is often superior to the conscious effort of will.” (219)

The role of the wise old man can be played by any character in a narrative, like a *guru* or a mentor, a friend, a father, a mother, a priest or any other. In Indian mythology, like the *Mahabharata*, the role of wise old man is played by different characters at different times, like *Bheeshma Pitamaha*, *Guru Dronacharya*, *Shree Krishna*, and *Rishi Vedavyaas*. In *Ramayana* this archetype is visible with the characters of *Guru Vashishta* and *Guru Vishwamitra*.

- **Rebel (Devil):** Likewise, to the fact that every archetype has a bright, good, and favourable side that points upward, they also have a side that points downward or backward, which is partially chthonic, partially negative, and neutral for the most part. He is a character who, in common language, is known as a villain and, in literature, is an antagonist of the narrative. He is selfish, unkind and not so helpful but very smart and clever. A rebel is powerful and rebellious in nature and sometimes possesses supernatural powers through his perseverance and courage. He lives for himself and not for people; he looks for his benefits and not others; he is usually hated by the most common; and he is sometimes ignorant towards the people who love and care for him. In *Ramayana* we consider the character of *Ravana*; in *Mahabharata*, we look at *Duryodhana* and *Shakuni* for this archetype. Jung says that: “In Gnostic typology the ‘psychic man’ is inferior to the ‘spiritual man’, and finally there are wicked souls who must roast in hell for all eternity.” (*The Archetypes and The Collective Unconscious*, 1968, 26).

Jung not only specifies the nature of evil but also elaborates on the birth of evil with his words:

Even the devil was largely, if not entirely, abolished, with the result that this metaphysical figure, who at one time was an integral part of the Deity, was introjected into man, who thereupon became the real carrier of the

mysterium iniquitatis: “omne bonum a Deo, omne malum ab homine.” In recent times this development has suffered a diabolical reverse, and the wolf in sheep’s clothing now goes about whispering in our ear that evil is really nothing but a misunderstanding of good and an effective instrument of progress. We think that the world of darkness has thus been abolished for good and all, and nobody realises what a poisoning this is of man’s soul. In this way he turns himself into the devil, for the devil is half of the archetype whose irresistible power makes even unbelievers ejaculate “Oh God!” on every suitable and unsuitable occasion. If one can possibly avoid it, one ought never to identify with an archetype, for, as psychopathology and certain contemporary events show, the consequences are terrifying. (*The Archetypes and The Collective Unconscious*, 1968, 103).

- **The Trickster:** In contrast to an individual outgrowth, a collective personification such as the trickster is the result of an aggregate of persons and is accepted by each individual as something that he is acquainted with. A trickster is not entirely evil but also not absolutely divine. This collective personality can be a joker, clown, jester, fool, prankster, rogue, fraud, poltergeist, or an ape of the God. He is in nature opposite to the wise old man because of his harmony with the evil, but he also possesses a positive attitude and may also help to heal and climb the heights. Jung writes:

He is a forerunner of the saviour and, like him, God, man, and animal at once. He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness. Because of it, he is deserted by his (evidently human) companions, which seems to indicate that he has fallen below their level of consciousness. He is so unconscious of himself that his body is not a unity, and his two hands fight each other.... On the other hand, he is, in many respects, stupider than the animals and gets into one ridiculous scrape after another. Although he is not really evil, he does the most atrocious things from sheer unconsciousness and unrelatedness. (*The Archetypes and The Collective Unconscious*, 1968, pp. 263-264).

In Indian mythology, *the Mahabharata*, the role of trickster is well played by *Shakuni* and sometimes by *Shree Krishna* also, who through his clever and smart tactics helped *the Pandavas* to win the battle. In *Ramayana*, this archetype could be seen in the character of *Ahiravana*, one of the sons of *Ravana*. With his dark supernatural powers, he always manages to fool and defraud anyone.

An overview of other important archetypes is discussed here: The Innocent archetypes certainly restrain the common population or people who are simple and wish for safety and happiness for themselves. They are pure and optimistic with their thoughts, trustworthy and sometimes naïve. The Caregiver is ought to protect others with care and love; they are selfless and not arrogant. They represent Mother Nature with the trait of nurturing others and sacrificing their wishes. The Explorer represents freedom, discovery and adventure. They always possess a fear of conformity and hate being trapped, but they are independent, curious and restless. The Lover stands for peace and pleasure, with the fear of being unwanted and unloved. This archetype shows passion and romance. The Creator is innovative and always able to express creativity and newness. They are imaginative, visionary and artistic, like God, nature, mothers, etc. The Magician is able to change reality and create changes but sometimes develops unintended negative consequences. They are charismatic and alchemical. The Ruler is the personality in power, responsible for the public order, control and stability in his kingdom/nation. A ruler is most of the time possessed by a fear of losing power or control. He is authoritative and responsible in nature and also strategic.

The Immortals of Meluha (2010):

The novel is the first in the sequence of *The Shiva Trilogy* written by Amish Tripathi. The trilogy comprises three novels: *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011), and *The Oath of the Vayuputras* (2013). Amish Tripathi is an Indian novelist, passionate about mythology and history, who works on mythological retellings. He was a banker who left his occupation to invest his time in writing and worked on various characters of *the Ramayana*, also in *the Ramachandra* series of novels that contain the following four novels: *Ram: Scion of Ikshvaku* (2015); *Sita: Warrior of Mithila* (2017); *Raavan: Enemy of Aryavarta* (2019); and *War of Lanka* (2023). His other works are *Immortal India* (2017), *Legends of Suheldev* (2020), *Dharma: Decoding the Epics* (2020), *Unbridled Shakti* (2017) and many more. Tripathi belongs to a growing group of Indo-Anglian writers authors of Indian origin who write in English and bridge the cultural and linguistic gap between Indian tradition and modern literary expression. *The Shiva Trilogy* (2010-2013) reimagines the mythological figure of Lord *Shiva* as a historical figure, a mortal whose extraordinary deeds elevate him to the status of God. This approach to mythology, where divine figures are depicted as relatable humans facing real-world challenges, resonates with modern readers. One of the hallmarks of Amish’s work is his ability to humanise mythological characters, presenting them as complex individuals with their own struggles, ambitions, and moral dilemmas. This nuanced portrayal of revered figures like *Shiva* makes the characters more relatable to contemporary readers. Amish’s writing doesn’t merely retell myths; it recontextualises them, offering philosophical insights into issues such as good versus evil, duty, leadership, and the human condition.

Under the umbrella of these universal archetypes, the novel *The Immortals of Meluha* (2010) contains a mythology that is specifically Indian. The protagonist of the novel, *Shiva*, is himself the representation of the hero archetype. The novel is set between two major dynasties: the *Suryavanshis* and the *Chandravanshis*. *Shiva* is a tribal who is considered the *Neelkantha*, their saviour. *Neelkanthas* is the one whose throat turns blue after drinking the *somras*, a magical and ancient drink.

The research paper intends to explain two major archetypes in consideration of this novel, the wise old man and the trickster, in sequence. The discussion is as follows:

1. The Wise Old Man:

As per the above discussion of several archetypes, the archetype of the wise old man plays a significant role in the hero’s journey to show the future path. He is a mentor, a guide, or a *guru*. The one who is filled with wisdom and foresightedness. In the chosen novel, *The Immortals of Meluha* (2010), this role is perfectly performed by the priest of different temples, called the *pandit ji* as well as the chief scientist of Meluha, *Brahaspati*.

The first encounter with *Panditji* takes place at the *Brahma* temple when *Shiva*, with the entire entourage, is moving to the capital city of Meluha, known as *Devagiri*. *Panditji* understands *Shiva*’s troublesome situation and tries to lessen some of his burden through his guidance. *Panditji* acted as the mentor to *Shiva*. Tripathi has described the appearance of *Panditji* in the

following manner: "His wizened face sported a flowing white beard matched in length only by his silvery mane. Wearing a saffron *dhori* and *angvastram*, he had the calm, gentle look of a man who had already attained *nirvana* but had chosen to remain on earth to fulfil some heavenly duties. Shiva realised that the *Pandit* was the first truly old person that he had seen in Meluha." (37). Another vital interaction of Shiva with *Panditji* arises at the temple of Mohen Jo Daro; the priest of this temple looks extremely similar to the one who met at the *Brahma* temple. The *Neelkanth*, Shiva, is astonished and quite disturbed because of the sudden arrival of strange duties as the *Neelkanth*. Some days before this, he was a barbarian who fought every day for his life and people's survival. He wakes up another day and becomes the *Neelkanth*, like a god for the entire Meluhan kingdom. During the second meeting with the *Panditji*, Shiva exhibited signs of cognitive dissonance related to the *Vikarma* people. These are the physically deviant people due to their previous birth's not-so-good *karma*, supposed to follow some strict rules and untouchability. Shiva does not support this practice, as the female protagonist, Sati, Shiva's love, also falls under the category of *vikarma*. *Panditji* in the meeting helps Shiva with his queries and searching for solutions.

There is also another incident when, through the dream vision, *Panditji* let Shiva know that he is the *Mahadev*, from the clan of *Rudra*. The final incident also marks the presence of this wise old man when the battle between *Suryavanshis* and *Chandravanshis* was successfully fought, which also made Shiva depressed. Without a mentor's help, any protagonist is not able to do the right course of conduct for his various engagements in life, sometimes well and sometimes unfortunate.

Brahaspati, Meluha's principal scientist. His knowledge, which is based on the sophisticated scientific ideas of the *Suryavanshis*, is technological and logical rather than magical. He represents the apex of Meluhan knowledge and their pursuit of perfection as the custodian of *Somras*, the elixir that bestows health and immortality. The relationship between Brahaspati and Shiva, the *Neelkanth*, best exemplifies his role as the Wise Old Man. Brahaspati initiates his intellectual and philosophical initiation into the intricacies of Meluha upon Shiva's entrance. He describes their culture's philosophical foundations, socioeconomic structure, and rivalry with the *Chandravanshis*. He tries to put the world's chaos into a rational context and is the voice of reason and order. His lab, the *Mrityunjay*, turns into a contemporary haven of knowledge where truth is pursued via empirical research.

Amish, however, gives this stereotype an important nuance. Brahaspati's terrible weakness is his conviction in the perfection of his own method, whereas the conventional Wise Old Man is frequently infallible. Although profound, the wisdom he embodies is constrained by institutional and societal prejudices. He is unable to recognise Meluha's fundamental shortcomings, such as its prejudice against the Nagas and its strict, merciless laws, because of his unshakeable faith in its virtue. This romanticised view is destroyed by his eventual, vicious abuse at the hands of the very institution he worked for, which marks a significant turning point in Shiva's life. A common mythical trope, the Wise Old Man's death compels the hero to absorb the lessons learnt and then rise beyond them, surpassing the constraints of his instructor. Shiva is forced to re-evaluate everything he has been taught by Brahaspati's fate, which transforms him from a passive prophecy recipient into an active, critical seeker of his own truth.

2. The Trickster:

Revisiting the key attributes of a trickster character, he is a man and an animal at the same time; he can be a virtuous character and can also be a great supporter of vices. In the opted novel, we can identify this trait in the character of the king of Meluha, the emperor Daksha, and also the father of Princess Sati. He is a good leader sometimes, as he always thinks of his people's well-being and whereabouts. King Daksha of Meluha seems to be the complete opposite of a Trickster. He is a monarch and the epitome of the *Suryavanshis*' rational, law-abiding, and orderly civilisation. He is respectful, courteous, and appears sincere in his wish to accept Shiva as the foretold saviour. On closer inspection, though, it becomes clear that Daksha is among the most powerful Tricksters in the book. His deception involves high-stakes political and prophetic manipulation rather than simple practical jokes. He uses the instruments of religion and statecraft to mastermind a massive deceit, operating from the very centre of society rather than its periphery. He deceives Shiva himself at first, as well as his entire realm, into accepting a predetermined fate. His activities constitute a kind of religious deception that makes it difficult to distinguish between intentional propaganda and sincere faith. He demonstrates how belief can be manipulated from the top down and how even the most "perfect" society can be subverted by the power of a compelling narrative.

The selfish nature of the king leads to the battle between the two dynasties and vivid destruction. In the picture of helping the strange outside tribes, he only intends to look for the *Neelkanth* and defeat the opponent. Finally, being successful in his intentions, he won a great victory over the *Chandravanshis*, who are actually not evil, just a bit unstructured and maximum freedom.

A traditional trickster frequently disobeys the law out of selfishness or pure mischief. Daksha's deception is more subtle; he violates the spirit of the law by taking advantage of its letter. He is an expert at using the strict *Suryavanshi* code to further his personal agenda. His use of the *vikarma* law in relation to Sati is his most important tactic in this respect. Not just for the kingdom, he makes tricks against his own daughter, Sati, who gave birth to a *vikarma* child in her past; he outcasts the infant, Ganesh, by announcing his death. Such a terrible deed by a father for his own daughter is devastating. The next book in the sequence, *The Secret of the Nagas* (2011), follows extreme hatred of Sati towards her father, King Daksha. The narrative follows the trickster into negative traits. He is a political trickster rather than a simpleton like Br'er Rabbit or a chaotic idiot like Loki. Propaganda, legal loopholes, and strategic marriages are his tools, not jokes, and the court is his domain rather than the wilderness. He deceives Shiva into a fate, his people into hope, and the system into meeting his urgent demands.

Conclusion:

Frye's renowned book *Anatomy of Criticism* (1957) suggested that literature could be understood through a system of archetypes, which he referred to as "conventional myths and metaphors". Myth is a narrative, having shared origins and motifs irrespective of cultures and nations. Myth is a collection of archetypes in various forms, like characters, images, symbols, motifs, themes, etc. Carl Jung, Northrop Frye, James Frazer, and Maud Bodkin are some of the proponents of myth and archetypes. Philip Wheelwright (1901-1970) emphasises the role of 'archetypes' as "intuitive structures within literature that draw from mythic origins, linking individual experience to universal themes and contributing to the depth of literary meaning" (The Burning

Fountain, 1968, 65-67). Northrop Frye expanded on Jung's ideas by applying them to literary criticism, proposing that all literary works can be categorised based on the archetypes they contain, and formed the archetypal criticism. According to the chosen theory of Carl Gustav Jung, in his book *The Archetypes and the Collective Unconscious* (1968), the chosen novel of Tripathi, *The Immortals of Meluha* (2010), truly confines. The archetypes of the Wise Old Man and the Trickster are clear in the narrative through the characters of *Panditji* and King Daksha, respectively.

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