

# **INFLUENCE OF INDIAN MYTHOLOGY IN LITERATURE**

Submitted in partial fulfillment of the requirements for the award of  
of Arts degree in English

Bachelor

By

**MANIMEHALAI.M**

**38010010**



**DEPARTMENT OF ENGLISH**

**SCHOOL OF SCIENCE AND HUMANITIES**

**SATHYABAMA**

**INSTITUTE OF SCIENCE AND TECHNOLOGY  
(DEEMED TO BE UNIVERSITY)**

**Accredited with Grade "A" by NAAC**

**JEPPIAAR NAGAR, RAJIV GANDHI SALAI, CHENNAI - 600 119**

**APRIL 2021**



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## DEPARTMENT OF ENGLISH BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **MANIMEHALAI. M (38010010)** who have done the Project work. She has carried out the project entitled "*Influence of Indian Mythology in Literature*" under my supervision from June 2020 to April 2021.

[DR. J. AMUTHA MONICA]

**Internal Guide**

**External Guide (If applicable)**

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**Submitted for Viva voce Examination held on** \_\_\_\_\_

**Internal Examiner**

**External Examiner**

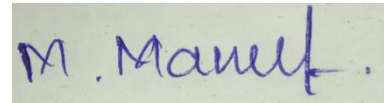
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## DECLARATION

I, **Manimehalai. M** hereby declare that the Project Report entitled *Influence of Indian Mythology in Literature*, done by me under the guidance of **Dr. J. Amutha Monica**, is submitted in partial fulfillment of the requirements for the award of Bachelor of Arts degree in **Sathyabama Institute of Science and Technology**.

**DATE: 26-3-2021**

A rectangular box containing a handwritten signature in blue ink. The signature appears to be 'M. Manimehalai'.

**PLACE: CHENNAI**

**SIGNATURE OF THE CANDIDATE**

## ACKNOWLEDGEMENT

I am pleased to acknowledge my sincere thanks to the Board of Management of SATHYABAMA for their kind encouragement in doing this project and for completing it successfully. I am grateful to them.

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## **ABSTRACT**

This research is a brief study with reference to the Indian mythology used as a theme discusses on the Krishna Udhayasankar and Wilkie Colins work “Beast and The Moonstone.” The focus of this research is shows that how Indian mythology revolves in the novels and famous folklores that are still believed and myths used in the selected novels. India and religion are connected with each other. Indian literature is also influenced by religion. Indian religion and mythology are closely interwoven and cannot really be separated. Moreover, both are so vast and confused that any generalization is likely to oversimplify. The earliest Indian texts are the Vedas, a series of sacred hymns in honor of the Aryan gods, who personified natural forces such as the sun, storm, fire, soma, and the like. The Vedic religion was materialistic, devoted to obtaining power, prosperity, health, and other blessings by means of ritual and sacrifice.

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## CHAPTER- I

### 1.1 INTRODUCTION:

Hindu mythology continues to remain a favoured genre, contemporary interest in Hindu mythology adopts a different approach and is consumed in different ways unique to the times. Contemporary writing of Hindu mythology donot treat it as sacrosanct text; there are creative interpretations and the stories are analyzed, dissected, delve into ambiguous areas and derived meanings are corroborated by discussions and dialogues of readers, thinkers and academicians. The epics are reinterpreted in a way that makes them less godly and more human. The protagonists possess all human emotions including the weaker ones. Their struggles and battles may not always seen driven by higher purposes. The narrative of the myths have changed as universal journeys of characters are retold from individual's point of view.

### 1.2 Advantages of using Indian myths:

There is freedom of thought and views. You will not be killed for blasphemy It is a fun religion with lots of temple festivals, singing and dancing.

Myths have an important sociological function, helping us to understand ourselves as part of a wider human story, and where we fit within it. They shape our aspirations and give us meaning. But myth is a narrative of origins, taking place in a primordial time, a time other than that of everyday reality; history is a narrative of recent events, extending progressively to include events that are further in the past but that are, nonetheless, situated in human time.

Modern western society has significantly been influenced by Greek mythology, and references to it can be found throughout modern life in science, arts, literature and language. The Greeks were pioneers with their contributions to math and science. Many astral bodies have derived their names from Greek mythology.

### Myth and science

The Greeks were pioneers with their contributions to math and science. Fundamental ideas about geometry and the concept of mathematical proofs come from ancient Greek

mathematicians like Pythagoras, Euclid, and Archimedes, whose breakthroughs are used even today. Some of the earliest astronomical knowledge came from Greek society and mythology. Models developed by Ancient Greeks describe the planetary movements and give us an insight into the solar system. The solar system is said to be heliocentric, with the Sun in the centre around which the planets revolve and the word 'heliocentric' signifies that the planets turn around Helios, the Greek Sun God. Constellations and zodiac signs have been named after figures present in the myths perpetuated by the Greeks, with Scorpius, Orion, Leo, and Capricorn being prominent examples. The planets too have been named after the Roman version of the Greek Gods like Mars- God of War, Venus-Goddess of love, etc. Many astral bodies have derived their names from Greek mythology. Metis, Jupiter's innermost moon, was the name of the first wife of Zeus.Adrastea, Amalthea, Thebe and Io, other moons of Jupiter, are again names present in various tales. This tradition of choosing names with significance to Greek civilisation can be seen in other branches of science as well. Martin Klaproth, the famous German chemist, upon his discovery of a fresh metallic element, called it 'Titanium', which can be linked to the Greek mythological Titans. The symbol of the field of medicine is a staff intertwined by a snake, the symbol of the God of medicine, Asclepius. Hippocrates, considered as on the most famous physician in the history of medicine, is also known as the father of modern medicine. Doctors and physicians must take the Hippocratic oath, a medical standard for doctors, before practising and this tradition has been given to the society by the Greeks. Hence, it is highlighted how Greek mythology still plays an important role in modern science and technology.

### **The pervasiveness of mythology**

For thousands of years, the characters, stories and themes of Greek mythology have shaped art and modern culture. They appear in numerous Renaissance paintings such as Botticelli's Birth of Venus and Raphael's Triumph of Galatea and writings like Dante's Inferno. The Louvre contains countless sculptures which are quite significant to the lore of the Ancient Greek, with Venus de Milo, Winged Victory of Samothrace, Psyche revived by Cupid's Kiss, etc. Greek myths have also been adapted into modern novels, movies, TV shows, video games and brands in more recent times. References to Greek mythology can be seen in popular books and movies for children like Harry Potter. The name of the character Minerva McGonagall comes from the Roman name of Athena, the goddess of Wisdom, and the personalities of the two are



strikingly similar. There are characters in the novel that represent creatures from old stories. Fluffy, a three-headed guard dog, can be seen to represent Cerberus, the three-headed dog who guards the Underworld. Many famous brands depict the extent of the influence of Greek civilisation and mythology in the modern world. Amazon, one of the biggest known brands, derives its name from the Amazons, a race of female warriors in Greek mythology. Nike, the Goddess of Victory, is the inspiration for the sports brand, Nike, with their logo too signifying the 'swoosh' of bravery and strength of Greek warriors.

### **1.3 BEAST :**

#### ***1.3.1 Author description:***

Krishna Udayasankar is a Singapore-based Indian author, known for her modern retelling of Mahabharata through the novel cycle, The Aryavarta Chronicles (Govinda, Kaurava and Kurukshetra).[1] She is also the author of Immortal, 3 - a novel on the founding of Singapore - and Objects of Affection – a book of prose-poems.

#### ***Personal life and education:***

A graduate of the National Law School of India University (NLSIU), Bangalore, Krishna holds a PhD in Strategic Management from the Nanyang Business School, Singapore and has published two textbooks: International Business: An Asian Perspective (2015) and Global Business Today (2014). Her book Beast (2019), an urban fantasy thriller is published by Penguin Random House, who have also taken over the rights for her entire backlist of five novels. In a session at the Bangalore Literary Festival in 2018, Udayasankar spoke of how she started writing fiction entirely by accident, and that her first work, The Aryavarta Chronicles, started out as a satirical poem. Krishna lives in Singapore with her family, which includes three dogs named Bozo, Zana and Maya.

#### ***1.3.2 Summary :***

Middle of one of the densest metros in the world, ace policewoman ACP Aditi Kashyap is called in to find the killer. Evidence suggests that the killer might not be entirely human. ACP Kashyap, along with Enforcer Prithvi Narasimha, arrives at a warehouse where she wIt is this possibility that Krishna Udayasankar explores in her latest urban fantasy thriller, Beast, set in

present-day Mumbai. When three drug-dealers are found savagely murdered in the middle of one of the densest metros in the world, ace policewoman ACP Aditi Kashyap is called in to find the killer.

*Beast* is a young adult novel of acceptance and romance by Brie Spangler in which the physically large and unattractive 15-year-old Dylan falls in love with pretty, 15-year-old transgender Jamie. Dylan narrates the story, explaining how he came to fall in love with Jamie, and how he almost lost her. Enough has been written about mankind's penchant for one-upping all other living species. Or, as Darwin put it, survival of the fittest. But what if this were not the case? What if we find roaming among us some of our cousins who have found a way to be both human and animal? It is this possibility that Krishna Udayasankar explores in her latest urban fantasy thriller, *Beast*, set in present-day Mumbai.

When three drug-dealers are found savagely murdered in the witnesses the murderer in action; her colleagues' "utterly ridiculous ideas" may not be all that ridiculous. Udayasankar is not new to marrying myth with the modern world. Her previous novel, *Immortals*, speaks for this. In *Beast* too, she reimagines the legend of Narasimha avatar with a twist, attempting to bring in a certain level of plausibility to the world she creates. Characters frequently grapple with the same questions that a reader might when the Saimha theory is met with disbelief by ACP Kashyap, it is explained to her that once *Homo sapiens* weren't the only species of their kind: we had Neanderthals, Denisovans and *Homo heidelbergensis* till *Homo sapiens* overran them.

*Beast* is a thrilling page-turner that keeps you hooked from the start. Udayasankar deftly weaves together the story of the protagonist, Prithvi, and of his induction to the world of werelions. We learn with him the rules and nuances of this parallel world. Udayasankar brings up some thought-provoking questions about the conflict between free will and law, the caste and class hierarchies that play an important role in our lives, and the growing tendency to monopolise public data for the purported benefit of many (think Aadhaar). All her characters grapple with these issue, be it the free-thinking Dr. Bhima Rao, grumpy Ranger Gogoi, or the confused new werelion, Chandana. At its core, *Beast* is the story of people learning to make peace with conflicting parts within themselves, which is what makes this thriller more than just fantasy. The beast in you may not turn into a Siamha, but that does not make it any less real.

## **1.4 The Moonstone:**

### ***1.4.1 Author description:***

The Moonstone (1868) by Wilkie Collins is a 19th-century British epistolary novel. It is an early modern example of the detective novel, and established many of the ground rules of the modern genre. The story was serialised in Charles Dickens's magazine *All the Year Round*. Collins adapted *The Moonstone* for the stage in 1877. William Wilkie Collins was an English author and playwright. He was born in 1824 in London, and died in 1889, also in London. His father was the well-known landscape and portrait painter, William Collins. Collins's name "Wilkie" comes from his godfather, Sir David Wilkie.

Collins's schooling began in 1835 at Maida Hill Academy, and he later continued his schooling at Cole's Boarding School. He says he began his career as a storyteller while at boarding school, in order to appease the dormitory bully. Collins had a distinctive and strange appearance, with a prominent bulge on the right side of his forehead, and his head and shoulders being disproportionately large. He also possessed knowledge of other European languages like French and Italian, which compounded the unwanted attention from less-educated classmates. Based on pictures, he began wearing glasses at the age of 21.

After leaving school in 1841, Collins apprenticed for tea merchants. Here, he wrote his first signed publication for a magazine. In 1846, he became a law student and completed this degree, although he never practiced his profession. However, many lawyers are featured in his novels, as evident even in *The Moonstone*. When his father died in 1847, Collins wrote a memoir based on his father's life: *The Memoirs of the Life of William Collins, Esq., R.A.* His first novel was published in 1850 (*Antonina*, a historical novel), and this was followed by three novels that took place in his own time.

In 1851, Collins met Charles Dickens, and the two became good friends. Collins, who also dabbled in theater, became involved in Dickens's productions. The two writers traveled to the Continent and visited each other's homes frequently. They are noted for influencing each other, as well, with Dickens's penchant for creating and establishing character working its way into

Collins's work; in return, Collins's remarkable ability to create and sustain exciting plot can also be seen in Dickens's subsequent works. George Eliot and Anthony Trollope were also among Collins's friends. Collins was, interestingly, the first author to use a literary agent (by the name of Alexander Pollock Watt), and helped found the Society of Authors, which lives on today.

Collins suffered from poor health throughout his whole life, but he began to decline severely in the 1850s and 1860s after contracting rheumatic gout. This affected his eyes, and he often needed a secretary. His lifelong friend and doctor Frank Beard helped him during these times; eventually Beard prescribed opium (in the form of laudanum) as a painkiller. Over the course of the years, Collins developed a great addiction and tolerance to the laudanum, and took enough daily that "would have sufficed to kill a ship's crew." Although he never married, Collins was involved in two long-term relationships, with overlap. The first was with Caroline Graves, a widow with a young daughter. Collins and Graves met in 1856, and lived together from 1858 until the 1880s (Collins's death.) In 1864 Collins met Martha Rudd when she was only 19 (he was 40 at the time.) They had three children together, and assumed the identities of "Mr. and Mrs. William Dawson"; the name Dawson was given to their children as well. In 1868, Caroline suddenly married another man; but in spring of 1871, she returned to live with Collins. Collins maintained two families over the course of these overlapping decades.

Collins's most famous and successful novels are *The Woman in White* (1860) and *The Moonstone* (1868), which have never been out of print. *The Woman in White* is viewed as the quintessential sensation novel, and its titular character was most likely based on Collins's real-life encounter with Caroline Graves in the mid-1850s. *The Moonstone* is considered as the first true detective novel. After his initial run with sensation fiction earlier in his career, most of Collins later work is more "serious" and "purposeful," and some works even read politically, such as *Man and Wife* (1870).

In 1889, Collins was involved in a cab accident and suffered a bronchitis attack, and with further complications he died in September. While for years after his death he was overshadowed by his friend Dickens, he has made his way back out of obscurity in English literature, with a continuing and unique legacy. During his 65 years, Collins wrote 30 novels, 14 plays, and 60 short stories.

### ***1.4.2 Summary:***

The Moonstone (1868) by Wilkie Collins is a 19th-century British epistolary novel. It is an early modern example of the detective novel, and established many of the ground rules of the modern genre. The story was serialised in Charles Dickens's magazine *All the Year Round*. Collins adapted *The Moonstone* for the stage in 1877. Truth, Honesty, and Reality. The central conflict of *The Moonstone* involves the disappearance of a Diamond, and the subsequent attempts to solve this mystery. The truth of the situation is very important. Several times, the story's plot takes twists and turns, with an apparent truth turning out to be false. A priest at the Temple of the Moon in Delhi delivers a curse upon the diamond in the eye of the Temple's Buddha that will follow anyone bearing the stone if it is stolen. When Englishman John Herncastle steals the diamond, the three priests guarding it are stripped of their caste until it is returned. They pursue Herncastle to London, where the Englishman drowns in his bathtub. The jewel, having been willed to his niece, Rachel Verinder, is entrusted to Herncastle's executor, Franklin Blake, who loves Rachel. The moonstone in the title refers to a brilliant but flawed gem seized by a British officer in India. He brought it back to England as a family heirloom - with a supposed curse placed upon it. The officer bequeathed the stone to his niece, Rachel Verinder, for her to inherit when she turns 18. After it is stolen from Rachel's jewel case, her maid, who loves Franklin, commits suicide and leaves a note accusing Franklin of the theft, which causes a quarrel between Rachel and Franklin. While the Indian priests torment Franklin and Rachel using opiates, blow-guns and poison, Franklin finds the jewel with a money lender. A doctor discovers that Franklin took the jewel while sleepwalking. His friend, Godfrey White, then stole it and died. Franklin and Rachel are reunited, and the priests return the stone to the Buddha's eye.

### ***Theme:***

One of the three most important Hindu gods, considered the deity who preserves the world. Moonstone's mythology is quite straightforward. In both ancient India and Rome, Moonstone was believed to be mystically created by rays of moonlight. The Romans thought Moonstone's appearance changed with the waxing and waning of the moon, even believing their moon goddess, Diana, was pictured in every Moonstone. A recurring theme in Moonstone's mythology is divination, as it is regarded as a feminine or 'goddess' gemstone. In mythology, divination was usually a feminine trait, so much so that during antiquity, men used to cross dress

with a Moonstone in their mouths to see the future. The central conflict of *The Moonstone* involves the disappearance of a Diamond, and the subsequent attempts to solve this mystery. The truth of the situation is very important. Several times, the story's plot takes twists and turns, with an apparent truth turning out to be false. For example, Superintendent Seegrave first suspects Penelope; later Sergeant Cuff suspects Rachel (and Rosanna), and then Rachel believes (she saw with her own eyes) Franklin taking the Diamond. None of these are true or are the complete truth. Uncovering the complete truth is the objective the whole story works towards, and this end goal is a constant reminder to readers (and characters) of the dangers of jumping to conclusions. In fact, Collins paces the story so that the identity of the antagonistic thief is not revealed until very close to the end, and that readers receive only pieces of the truth at a time. Also, because of their limited perspectives, characters are only able to see pieces of the truth at one time—their own current realities. Reality transfers into truth, and honesty is the truthful way of delivering the information; readers assume honesty from their narrators. See *Subjectivity vs. Objectivity* for more on the limitations of first-person narration. Truth, Honesty, and Reality. The central conflict of *The Moonstone* involves the disappearance of a Diamond, and the subsequent attempts to solve this mystery. The truth of the situation is very important. Several times, the story's plot takes twists and turns, with an apparent truth turning out to be false.

### **Religion:**

Religion is an important part of the daily lives of most of the characters in *The Moonstone*, as it was for most English people in the nineteenth century. But of course there are degrees: both Rachel and her mother, Lady Verinder, are Christian and members of the Church of England. But their relative, Miss Clack, is convinced that they're going to go to hell unless they convert to her branch of Christianity (an extremely evangelical form of Methodism). Godfrey Ablewhite is very vocal about his faith, as well. But both Ablewhite and Miss Clack are total hypocrites. In the world of *The Moonstone*, it seems that those who talk about their religion all the time are more likely to be hypocrites about it.

## CHAPTER II

### 2.1 Overview:

Different cultures in India introduce various myths and folklores to the world. Myths including were wolf, were lions, vampires and more this chapter discuss some popular myths which are still believed and the time difference of novel . e.g.The time there novel novels were written.

### 2.2 Folklore myths of ancient India:

Indian Mythology contains stories of courage, adventure, compassion, love that inculcate good values and ethics in children. Religion plays a vital role in India. Hindu mythological stories include Mahabharata, Ramayana and the Bhagavad Gita.A foundation for a lot of religions that are practiced. These particular myths are stories that tell us about battles between good and evil. Every religion has stories like that, both ancient and modern. They show how our ancestors thought and what they believed.

Most Indian myths and legends have been derived from two of its epic poems, Mahabharata and Ramayana, as well as from the ancient Hindu texts, Puranas. The spellbinding stories in these books excite, enthrall and frighten readers at the same time. From mystical creatures to unshakable curses, brace yourself for some of the most fascinating Indian myths and legends.

Myths and legends are an integral part of human existence. They have been around us all the time. Though their validity is susceptible, nobody seems to mind as they stand as a proof of the human belief in divine powers. Here we bring to you a collection of popular mythological stories that will take you to times of yore when gods cohabited with humans, divine voices could be heard and visions seen. Know more about deities you worship everyday. Know about the extraordinary sacrifices made and great feats achieved.

Hindu or Indian theology does not often have a consistent, monolithic structure. The same stories typically appear in various versions, and can be represented differently across socio-religious traditions. Many of these legends evolve across these texts, where the character names change or the story is embellished with greater details. According to Suthren Hirst, these stories have been given a complex range of interpretations. while according to Doniger O'Flaherty, the

central message and moral values remain the same. They have been modified by various philosophical schools over time, and are taken to have deeper, often symbolic, meaning.

Indian Theology encompasses the ancient knowledge from the Indian Subcontinent most of them syncretised and inseparable from the religious and societal narratives pertaining to the Pan-Indian adherents. Majorly derived from the literature of the Vedas and of the comparatively varied and the many Puranas. Of the Epics or Itihasas, the legend literature of the Mahabharata and the Ramayana. The Mahakavyas of Kumarasambhava, Raghuvamsa, Kiratarjuniya, Naisadhacarita, shishupala-vadha. The Five Great Epics of Cilappatikaram, Manimekalai, Civaka Cintamani, Valayapathi and Kundalakeci. In the fables of Panchatantra and Hitopadesha etc., and various others including the varied written and oral literature around the subcontinent.

In Hinduism, there are four distinct epochs, or yugas, and we are currently living in the fourth stage called the Kali Yuga. This era started in 3102 BC when Lord Krishna left the earth for his heavenly abode after the great Mahabharata War and thus began the degeneration of human civilization. The ancient Hindu texts of Puranas characterized Kali Yuga as being dominated by avarice, hatred, intolerance, lust and corruption. In this dark age, the average human lifespan is the shortest, lasting about 70 years whereas, in the first era of Satya Yuga, life expectancy was as long as 4,000 years.

## **IMPORTANCE OF MYTHOLOGY**

It makes up a major part of anybody's heritage. It is a constant reminder of who we are and where we come from. Every culture has their own legends, folktales, and myths – whether it may be Celtic by way of Scotland, Ireland, or Wales.

Mythology plays an important role because it becomes a foundation for a lot of religions that are practiced. These particular myths are stories that tell us about battles between good and evil. Every religion has stories like that, both ancient and modern.

Mythology is the study of myth. Myths are ancient stories that have been handed down from generation to generation in a certain culture. By studying myth, a person can learn how a culture thought, lived, and expressed themselves. HISTORY can tell you facts about a people, but MYTH shows you the personality, their beliefs, fears, and hopes. Relying only on only HISTORY to tell



you about a person is like reading someone's driver's license instead of meeting him or her face-to-face. They show how our ancestors thought and what they believed. Myths are our religious roots. They are, therefore, keys to understanding our culture. That human behavior has been the focus of thought for a long time that there are archetypal human attributes that the Greeks identified in the different characters of the myths that there are universals in human behaviors and situations that humans find themselves in that humans, both historically and cross culturally are interested in investigating, understanding, describing and learning about human behavior and situations. As we shall see in these pages, contrary to popular opinion, in the broad sense myth and mythology are not discredited; and the making of myth is not a defunct activity. There is nothing old-fashioned about myths; they are as alive as ever, exerting as much impact on society and the individual as in past millennia. New myths are spawned continually, and there is every indication that myths will continue to alter the course of human events as long as mankind inhabits this planet.

### **2.2.1 ODIYAN:**

Odiyans are basically people who practice Odividya, a most evil form of Black magic. Legends of Odiyan differ from place to place, but basically they are of the same ilk: Odiyan is a sorcerer/animagus (if you don't know the meaning of that, you haven't read Harry Potter, and that's a shame. This myth revolves around northern Kerala around 1950-60s. At this time the chaturvarnya or the caste system was prevalent, based on which people were divided into Brahmana, Kshatriya, Nair, Ezhava, all of which were considered "higher castes" as compared to Pulaya, Paraya, Paana, Choklear, which were the so-called "low castes". Kerala had an agrarian society. Within and among families, disputes and other family rifts were common. Among Nair and Ezhava families, this usually takes an appalling turn, that could involve murder. But the "high caste" families won't indulge in the dirty work, which they entrust into the hands of Odiyans, hailing from the "low caste" families.

Odiyans are basically people who practice Odividya, a most evil form of Black magic. Legends of Odiyan differ from place to place, but basically they are of the same ilk: Odiyan is a sorcerer/animagus (if you don't know the meaning of that, you haven't read Harry Potter, and that's a shame!) who has many supernatural abilities, some of which are the ability to run on four limbs and jump real high and climb trees real quick, inhuman stamina, and of course the ability to shape-shift. Even though Kerala has a rich variety of legends and myths replete with all kinds of

monsters and spirits, Odiyan stands out because of the sheer terror it instills in the hearts of people even today.

The legend of Odiyan is most popular in the district of Palakkad, which itself is quite eerie with all its forested areas and the howling winds. Odiyan can be seen as a kind of contract killer. When he is asked to kill a person, he prepares to perform the Odividya, of which an inevitable ingredient is an oil contained in the amniotic sac of a pregnant woman. The Odiyan is in public a normal Paraya (or guy from any of the caste groups mentioned above) who works at the residence of a high caste family. The Odiyan marks a pregnant woman in the family he serves. At night, he chants certain secret mantras upon which the pregnant woman walks out of her bed in her sleep and to an intended spot, where the waiting Odiyan first extracts the fetus in a special procedure, killing it and disposing it, and then the said oil. This oil is used to make a special mixture which he anoints on the back of his ear, endowing himself with the shape-shifting ability. The woman then walks back to her bed, where she will be found dead next morning, without any visible injuries.

The animagus then goes to a spot in some forested area which is on the way of the route through which the victim usually travels. In those days, there was no electricity (duh! It was the pre-electrification era!) and people usually walked about at night with a bunch of lit coconut leaves. This lighting is perfect for the Odiyan to scare his victim. Odiyan, who is believed to have had the ability to see in the dark, performs some rituals which involves breaking a special stick (symbolizing the victim's spine) in half. The Malayalam word Odikkuka means 'to break'. Hence the name Odiyan.

Then the Odiyan transforms into an animal usually a bull, a calf, a big black dog or a black cat or sometimes an inanimate object like a wicker gate or even a stone, and appears in the way of the victim. It is also believed that there will be a pungent foul smell emanating from the mixture behind the Odiyan's ears. The curious part is, this animal will have some kind of deformity. For example, the bull may be three legged or the dog may have an extra eye (just saying..). this deformity supposedly allures the victim making him want to have a closer look. Once he is near, the Odiyan, powered by the advantage of the element of surprise, kills his prey. Just like that.

There are different methods in which the Odiyan is believed to kill. Some say he is powerful that he can kill by just touching his victim. Others say he kills with a weapon. But I feel the most scary

method is the one where the victim dies from sheer fright. Just imagine that when you're walking through a forest and you experience a foul smell (and you remember *The Conjuring*) and the wind howling and the soft whistling noise of the bamboo thickets, and suddenly you see the silhouette of a large three legged bull with a bruised face and which is standing very silent unlike usual bulls. That itself will scare the shit out of you. And mind you, the people of Kerala at those times had to travel through such forests almost every night due to the lack of transport facilities. And they, having heard all these stories about Odiyan and all will already be shivering from head to feet even before they actually confront anything.

Rationalists have argued that Odiyans were actually people who wore animal skin to scare people, which of course is a possibility. Others say that Odiyans are actually skilled illusionists who can make people see what they want them to, which is a possibility and also sounds interesting. Whether fact or fiction, one certain thing the Odiyan myth does is 'expose the dirty underbelly of the caste system that still extends vague ugly hands into the present day India.'

### ***2.2.2 Yakshi and yakshas:***

The yakshas (Sanskrit: यक्ष yakṣa; Pali: yakkha) are a broad class of nature-spirits, usually benevolent, but sometimes mischievous or capricious, connected with water, fertility, trees, the forest, treasure and wilderness. They appear in Hindu, Jain and Buddhist texts, as well as ancient and medieval era temples of South Asia and Southeast Asia as guardian deities. The feminine form of the word is yakshi or yakshini (Sanskrit: यक्षिणी yaksini; Pali: Yaksini).

Yaksha and Yakshi are nature spirits. They are usually benevolent mythical beings; and attendees of Kubera, the Lord of Yakshas and Yakshis. They have been depicted in sculpture, paintings and illustrations in India and few countries of Asia. They find a place in Hindu, Buddhist and Jain mythology.

In Hinduism Yakshas have a dual personality. They could be benevolent and friendly or could be offensive like a rakshasa or demon. Yakshas are believed to be protectors of forests and villages. Yakshas are depicted as strong warriors or as stout, short figures with a big belly. In contrast Yakshis are projected as very beautiful with gentle faces, full hips, rounded breasts and slender

waists. The thirty six yakshas who grant desires mentioned in the Uddamareshvara tantra are Vichitra, Hamsi, Shankhini, Kapalini, Mahendri, Vishala among others.

In Buddhist lore, Yakshas are the attendants of Vaisravana. They are the twelve generals who guard Bhaisajyaguru, the Medicine Buddha. They are a main part of the folklore of Thailand and are guardian deities in their temples-gates, the dwarapalakas. The yakshas became shalabhanjika holding on to a ashoka tree-branch or a flowering tree depicted majorly at the gates of many Buddhist monuments and Hindu temples. They were associated with fertility and prosperity.

In Jainism the Yakshas and Yakshis are guardian duties around the jinas. Over time they have come to be worshipped too. There are twenty four yakshas in Jainism. Gomukha, Trimukha, Mahayaksha, Yakshanayaka, Tamburu, Kusuma, Dharanendra, Matanga, Vijaya, Ajita, Gomedh among others. The twenty four yakshas include Chakreswari, Ambika, Manasi, Jaya among others.

Yaksha and Yakshi are nature spirits. They are usually benevolent mythical beings; and attendees of Kubera, the Lord of Yakshas and Yakshis. They have been depicted in sculpture, paintings and illustrations in India and few countries of Asia. In Buddhist lore, Yakshas are the attendants of Vaisravana.

He dwelt in a forest close to the Panchala Kingdom. He converted Shikhandini, the daughter of Panchala king Drupada into a male by exchanging his male sexuality with her. Here the Yaksha is addressed as a Guhyaka, the one who dwells in caves or in hidden places.

In Hindu, Buddhist and Jain mythology, Kubera (Sanskrit in Pali; also Kuvera in Tamil, the god of wealth and prosperity is considered the king of the Gandharvas. He is regarded as the regent of the North (Dikpāla), and a protector of the world (Lokapala).

The Ancient Hindu Tantra texts describes about the presence of Yaksha (Male form) and Yakshini (Female form). This practice should be done under guidance of tantrik guru and is to be kept secret and confidential. Even minor mistake in this sadhana may cause great danger and risk to life of sadhak.

In Uddamareshvara Tantra, thirty-six yakshinis are described, including their mantras and ritual prescriptions. A similar list of Yakshas and yakshinis are given in the Tantraraja Tantra, where it says that these beings are givers of whatever is desired. They are the guardians of the treasure hidden in the earth.

Yakshi A benevolent, protective, natural spirit, usually depicted as a voluptuous female in ancient Indian art Dharma A moral order that keeps the universe from falling into chaos, an essential individual characteristic or virtue in Hinduism and Buddhism.

In Hindu, Jain, and Buddhist texts, the yakṣa has a dual personality. On the one hand, a yaksa may be an inoffensive nature-fairy, associated with woods and mountains; but there is also a darker version of the yaksa, which is a kind of ghost (bhuta) that haunts the wilderness and waylays and devours travellers, similar to the raksasas.

Several monumental yakshas are known from the time of the Mauryan Empire period. They are variously dated from around the 3rd century BCE to the 1st century BCE. These statues are monumental (usually around 2 metres tall), and often bear inscriptions related to their identification as yakshas. They are considered as the first known monumental stone sculptures in India. Two of these monumental yakshas are known from Patna, one from Vidisha and one from Parkham, as well as one female Yakshi from Besnagar. The yakshas may have originally been the tutelary gods of forests and villages, and were later viewed as the steward deities of the earth and the wealth buried beneath.

In early Indian art, male yaksas are portrayed either as fearsome warriors or as portly, stout and dwarf-like. Female yaksas, known as yakshinis, are portrayed as beautiful young women with happy round faces and full breasts and hips.

### *Yaksas in poem:*

In Kalidasa's poem Meghaduta, for instance, the yaksa narrator is a romantic figure, pining with love for his missing beloved. By contrast, in the didactic Hindu dialogue of the Yaksha Prashna "Questions of the Yaksa", it is a tutelary spirit of a lake that challenges Yudhisthira.

In Mahavamsa poem of Sri Lanka, a local population is given the term Yakkhas. Prince Vijaya encountered the royalty of the yakkhas' queen, Kuveni, in her capital of Lanka pura, and

conquered them. The Yakkhas served as loyal subjects with the House of Vijaya and the yakkha chieftain sat on equal height to the Sri Lankan leaders on festival days.

The Hindu Faith is an amalgam of multiple strains that combine high philosophy, massy epics , regional god heads and local folk spirits. All these have not just co-existed but also been brought together, in a broad brushed narrative that we understand as religion today. Indians in several rural pockets still worship spirits that represent trees, waterbodies, rivers and mountains. They believe that these benevolent spirits bring them food, good harvest, health, fertility and offspring. Known as Yaksha, the male spirit and Yakshi, the female spirit, sculptures representing them can be seen in temples across India. Having said that however, we don't know exactly when the worship of Yakshas and Yakshis began. A large number of stone statues of Yakshas and Yakshis have been found all over North India testifying to the widespread popularity of this cult. However, sometime after 200 BCE, the Yaksha cult began to be subsumed into the Hindu, Buddhist and Jain traditions. Yakshas were incorporated into the Hindu mythology as Kubera, the lord of Wealth. While Yakshis took different forms as attendant spirits to gods.

The famous Buddhist stupas at Sanchi, Bahrut and Mathura had several Yakshi figures, carved around them. Similarly, Yakshis were important in Jainism as well. Each of the 24 tirthankaras had a Yakshi associated with them , with the most prominent being Ambika, the Yakshi of Neminath, the 22nd tirthankara. Numerous reliefs and sculptures of Yakshis are found in Jain caves and temples.

However, as time passed, the benevolent Yakshas and Yakshis, who were worshipped also took on negative hues and were often portrayed as malevolent spirits who needed appeasement. While there were thousands of beautiful Yakshi statues, there are a few that are legendary. The most famous is the statue of the Chauri (Fly Whisk) bearing Didarganj Yakshi housed in the Patna Museum. Life sized - the Yakshi 5 feet 2 inches tall, the statue is placed on a pedestal carved out of a single piece of Sandstone that was quarried from Chunar (now in Uttar Pradesh). What catches the eye is the gleaming mirror polish on the statue, which art historians believe is thanks to the influence of classical Greeks. The statue is dated to the late Mauryan period, around 3rd century BCE. The statue was found in 1917, in Didarganj in Old Patna city. Sadly, in 1986, the statue was at the center of a massive controversy, when its nose was damaged when the statue

was being transported to Smithsonian Institution and the National Gallery of Art, Washington, D.C USA.

Another interesting Yakshi sculpture is that of the Gayraspur 'Shalabhanjika' Yakshi at the Gwalior museum. Often compared in beauty to the Venus De Milo in the Louvre, Paris, this Yakshi with a smile on her face was found in Gayraspur, 13 kms from Vidisha in 1933. Gayraspur was a Buddhist centre and excavations were carried out by the Gwalior State Archeology department. The Yakshi represents a 'Shalabhanjika', or a lady holding a branch of the Shala tree (*Shorea robusta*), a common theme in Medieval Indian sculpture. The Gyaraspur Yakshi was exhibited in an international exhibition in Paris in 1986, where it created a sensation. Sadly, the statue is locked behind iron bars and is not on public display. One needs to make a special request at the Gwalior Museum to see this Yakshi.

The third most famous Yakshi is the 'Chandra' Yakshi housed at the Indian Museum in Kolkata. This rare Yakshi relief originally decorated the famous Bharhut stupa. In 1874, Alexander Cunningham, the founder of the Archeological Survey of India, carried out excavations at Bharhut, in the Satna district of Madhya Pradesh and found a spectacular and exquisitely carved remains of a Buddhist stupa dating back to the 2nd century BCE. Among the remains was a panel of a beautiful Yakshi with an elaborate hairdo and the name 'Chandra' inscribed. Historians consider this to be one of the most important Yakshi images found to date.

While these yakshis have been immortalized in stone, down south in Kerala, the Yakshis however took a more malevolent form. Often portrayed as female vampires, preying on lonely travelers. It was believed that young women who died unnatural deaths became Yakshis. In the Kallara B (the unopened vault) of the famous Padamanabhaswamy temple at Thiruvananthapuram, is said to be a spirit of a Yakshi, in deep meditation. In fact, "a ferocious Yakshi must not be disturbed", was one of the arguments put forward against opening of the Kallara B at the temple when the Supreme Court of India, ordered the opening of the treasure vaults of the temple in 2011. This vault was never opened.

The evolution of Yakshas and Yakshis as a concept is also a reflection of how local deities came to be incorporated into the broader Hindu, Buddhist and Jain pantheon. When a new tribe was converted to a new religion, their gods were incorporated into the dominant faith, but in a

lesser role. These deities were often given the status of attendants to mighty gods like Shiva, Vishnu, Buddha and the Tirthankaras. They could be worshiped and grant wishes but their status was always secondary. Today, though their origins are still shrouded in mystery, sculptures of the Yakshis are celebrated for their sheer beauty and grace. They represent some of the finest examples of Indian sculpture and art. Even though at times it may seem that they get more reverence by many people, they are not the same as Jina, Arihant, or Tirthankars who have conquered the inner passions. These deities (Yaksas and Yaksinis) are full of passions and are wandering through the cycles of births and death just like us. They are also called shashandevtas, the guardian deities. They are heavenly beings of the Vyantar group who have supernatural powers including the ability to change their forms and sizes. The answer to the second question is, according to some beliefs, Jains believe that these Yakshas and Yaksinis were appointed by Indra to look after the well being of Tirthankaras. Therefore, they were always found around Jinas and that has reflected their presence in the Jain temples and also around the idols of the Jinas. They are found in a pair of a male (yaksha) and a female (yakshini). Yaksa is usually found on the right side of the Jina idol while yaksini on the left side. In the earlier period they were regarded mainly as the devotees of Jina but as the time passed by, people started to worship them too. Not all Yaksa are benevolent, because some can be malevolent. Just as some Yaksa paid homage to Lord Mahavira and protected him from some sufferings, Yaksa Sulpani troubled Lord Mahavira in his mediation and inflicted much suffering and similar stories are available where yaksa troubled others too. The residential place (bhavana) of Yaksa is also known as a chaitya or ayatana. It could be anywhere, outside the city, on the hill or a mountain, on the tree, by the water reservoir, at the gate of a city, or within a city in a house or a palace. The famous Yaksa Angulimala was living on the tree in the forest and when reformed for the better, he had a place at the city gate.

The humans are opportunistic and since Jinas would not reward no matter how sincerely one may worship them, Jains looked at yakshas and yakshinis for the immediate returns, and to self serve Jains gave them the places in their temples. Some Yaksa were and are known for bestowing fertility and wealth upon their devotes. Therefore, they have become very popular and their idols have been placed in the Jain temples and Jains worship them. Jains offer them the different things in favor of boons for children, wealth or freedom from fear, illness or disease.



The earlier scriptures like the Sthan Angasutra, Uttaradhyayana Sutra, Bhagwati Sutra, Tattvartha Sutra, Antagadasasao Sutra, and Paumacariya have frequent references to the Yaksha. Their reference as Shasandevatas in the Harivamsapurana (783 A.D.) made the beginning of this concept. Among all the yakshas, Manibhadra and Purnabhadra yakshas and Bahuputrika yakshini have been the most favored one. Manibhadra and Purnabhadra yakshas are mentioned as the chief of demigods, Manibhadra of Northern horde and Purvabhadra of Southern horde. Bahuputrika (having many sons) is named as one of the queens of Manibhadra. Harivamsapurana also describes the capability of yakshas and yakshinis to pacify the harmful power of rogas, grahas, raksasas, bhutas and pisachas. The people also believed that they bestowed favors to those who worshiped them and because of that they became more popular than Jinas for some. The people started worshipping them for the materialistic desires, which could not be fulfilled, by the worship of Vitaraga Jina. Due to this, between tenth and thirteenth centuries A. D.2 yaksha Saaranubhuti, or Sarvahna and yakshini Cakreshvari, Ambika, Padmavati, and Jvalamalini became so popular that independent followers developed around them. Various temples were erected just to worship them and you can see that even now.

### **2.2.3 Cursed antiques:**

They say diamonds are a girl's best friend - the exception, of course, being if they're cursed. All gemstones have a story, and for some, those tales are filled with mystery, intrigue and even misfortune for their owners. From thefts to inexplicable deaths, these diamonds are believed to cause calamity, leaving many to wonder if their dazzle is worth the destruction. There are many reasons why the Hope Diamond is so well known throughout the world - including its stunning beauty, rare color, royal ties and impressive size. Adding to its intrigue is the fact that this awe-inspiring stone is also thought to have carried a curse.

Parade magazine noted that the book "The Smithsonian's History of America in 101 Objects" revealed how these rumors have accumulated over the decades.

In fact, some parties warned the Smithsonian Museum against accepting the Hope when Harry Winston decided to donate it, worrying that under America's ownership, it might doom the entire country to ill fate. Some even wrote to President Eisenhower, urging him to have the Smithsonian refuse the stone.

So where did this theory about its curse begin? Gemstone Advisor explained that according to one legend, Marie Antoinette was wearing the Hope when she was executed. Years later, the fancy dark grayish blue diamond was purchased by the collector Philip Henry Hope, but when his family went broke, his great grand nephew sold it in 1901.

After changing hands a number of times, it was bought by Evalyn Walsh McLean - a wealthy woman with a troubled family history. Her son died in a car accident at just nine years old, and furthermore, her daughter committed suicide when she was 25. Not only that, but her husband was committed to an insane asylum through the end of his life. Though Walsh apparently never thought there was a link between the diamond and these unfortunate events, many others disagreed. In 1949, the 45.52-carat Hope Diamond was sold to Harry Winston - and today, it can be found in the Smithsonian Institute.

### **The Black Orlov**

Contrary to what one can in addition be counted quantity range one from the name, this stone is no longer jet black, on the one of a kind hand accelerated of a deep gunmetal. Prescience described that the cushion-cut diamond, which weighs a whopping 67.50 carats, used to be as rapidly as hastily as placed in the early 1800s someplace in India. Like many particular supposedly cursed gems, the Black Orlov's legend starts off superior when it used to be as rapidly as reportedly stolen from the eye of a statue of Brahma, a Hindu god, at a sacred shrine. At the time, it weighed a jaw-dropping 195 carats. Years later, the darkest gray diamond used to be as soon as repossessed with the beneficial aid of Nadella Orlov, greater recounted as Nadia Orlov, a Russian princess. Though the story has now no longer been examined with challenging evidence, Prescience mentioned that the princess is believed to have jumped off an organizing to her loss of existence alongside with two of the diamond's special owners, rapidly after obtaining the stone. According to i09, the Black Orlov used to be quicker or later divided into three separate jewels in hopes of ending the curse. The supply referred to that Felicity Huffman used to be as rapidly as supposed to put on a necklace with one of the diamonds in it for the 2006 Oscars, on the one-of-a-kind hand interestingly, modified her mind.

## **The Shah Diamond**

Despite the fact that this lasque-cut diamond is not regarded for a particularly remarkable appearance, the dark history surrounding the Shah is what makes it so special. Gemstone Advisor reported that the stone, which has a rougher look than most well-known diamonds, has changed hands by a slew of rulers - and in fact, the names of three different Shahs are engraved in it. The final owner used the diamond as blood money to the Soviet Union in 1829 after a Russian diplomat was killed - and it is still owned by the country. Seeing as nearly every one of its owners has seen a gruesome end or ended up in dire political straits, it's unsurprising that the Shah Diamond is considered cursed.

## **The Koh-i-Noor**

Now, this massive diamond, which weighs 186 1/16 carats, can be viewed in the Crown Jewels on display in the Tower of London. However, there is a rich history behind the Koh-i-Noor that only enhances its allure. As i09 reported, legend has it that every man who has ever worn this stone has lost his throne - which would explain why it was since only worn by women, including Queen Alexandra of Denmark, Queen Mary of Teck and the late Queen Elizabeth.

LiveScience explained that according to Babur's writings, the Persians stole the Koh-i-Noor from the Rajah of Malwa in 1306. The diamond then passed through many Hindu, Persian, Mongolian, Afghan and Sikh rulers' collections. The brutal battles that were fought to own this stone never seemed to cease. The news source even revealed that a Hindu description of the gem apparently states:

"He who owns this diamond will own the world, but will also know all its misfortunes. Only God or woman can wear it with impunity." While it has resided in London for quite some time, the fight for the Koh-i-Noor isn't necessarily over. LiveScience revealed that India has still continued its attempts to reacquire it.

## **The Blue Diamond**

As far as mysterious gems go, The Blue Diamond may be one of the most bizarre. In fact, LiveScience reported that its current whereabouts are unknown - but regardless of the fact that some have even questioned its enigmatic existence, it continues to cause some upset.

According to the legend, one of the Saudi royal family's janitors took a number of jewels from the Prince Faisal bin Fahd's bedroom in 1989. He supposedly concealed them in a vacuum cleaner bag and took them with him to Thailand. However, the authorities who have been questioned insist that there is no proof this stone is real. Eventually, the Thai police nabbed the thief, but he had already pawned off some of the jewels. When the pieces were returned, the royal family claimed that the Blue Diamond was not there.

The story gets stranger. A multitude of businessmen and diplomats that were said to be investigating the robbery either disappeared or were killed. Chalor Kerdthes, the officer in charge of the initial investigation, ordered the execution of the Thai jeweler who was thought to make the imitation jewels for the royal family. He, in turn, was sentenced to death in 1995.

Considering all of the deaths that are linked The Blue Diamond, it's no surprise that it's believed to cast a curse on anyone who possesses it by illegal means. Gemstone Advisor noted that the Hope's cursed history has likely been exaggerated, but nonetheless, it continues to be a fascinating source of discourse for diamond enthusiasts.

Here are some of the most notorious stones in history, and the myths surrounding their supposed curse.

King Tut's Curse (and Other 'Mummy's Curses') The burial mask of Egyptian Pharaoh Tutankhamun. The Curse of the Polish King's Tomb.

### ***The Hope Diamond***

Believed to have come to the surface 1.1 billion years ago, this gem is estimated to be worth \$200-250 million. It has traveled the world but now resides in the Smithsonian Natural History Museum, and some believe it is cursed, with a whole mythology claiming that great misfortune and misery will befall any who dares to wear the 45.52 carat diamond. Rumored victims of the diamond have suffered disgrace, divorce, suicide, imprisonment, torture, financial ruin, lynching, or decapitation. One was even said to have been ripped apart by dogs, and another by a French mob. However, skeptics say this curse was a ploy to enhance the Hope Diamond's mystique and value.

### ***The Busby Stoop Chair***

English drunkard Thomas Busby sealed his fate when he murdered his father-in-law Daniel Auty in 1702. For his crimes, he was executed by hanging at a crossroads near a humble inn. But the story goes that this was not the end of Busby's killing. A chair that looked on to the site of his execution is believed to carry a curse—whoever sits upon it will supposedly die from a frightful accident. Still, the chair lingered in the inn until 1978, when the owner gifted it to the Thirsk Museum, where it now resides high on a wall, where no one need fear an accidental sitting.

### **The Crying Boy Painting**

Another curse out of England comes from this popular 1950s reproduction of Bruno Amadio's "The Crying Boy" painting. The superstition goes that the pictures of this mournful child cause fires. Its source was an article in the tabloid *The Sun* from September 4th, 1985. A couple's house burned down, but the fire didn't burn "The Crying Boy." A local firefighter then noted that there were other fires that left only an undamaged "Crying Boy" painting

### **The Hands Resist Him Painting**

Another story of cursed art work surrounds this portrays of a youthful boy and a woman doll standing before a window. Painted with the resource of capability of California artist Bill Stoneham in 1972, "The Hands Resist Him" belonged to actor John Marley until now than ending up on eBay in 2000 with claims it was once as soon as quickly as cursed. The nameless retail outlets said it used to be as soon as determined abandoned in to minimize lower back of an historical brewery. Soon after taking it home, their youthful daughter claimed the figures in the portrayal moved at night, and even stepped out of their physique to purpose chaos in the home.

### **The Terracotta Army**

In 1974, seven peasant farmers in China were digging a well for their village when they accidentally uncovered the 2,200-year-old Terracotta Army, an astonishingly detailed series of 8,000 sculptures that had been long buried as part of a grand tomb. The find has been a great one for China, bringing academics and busloads of tourists. But those who found it gained only misery. The Chinese government claimed their lands and destroyed their homes to properly unearth this army, financially ruining not just these men, but most of their village. Painful deaths

followed for three of the seven, because as one of the survivors points out, they could not afford health care. Some have blamed government callousness for these men's fates. Others believe that this is a curse similar to that of Tut's Tomb.

### **Tut's Tomb**

Perhaps the most famous curse of all is the Tomb of Tutankhamun, the burial place of the 19-year-old pharaoh. All who enter—be they bandits or archaeologists—are said to be struck with bad luck, illness, or death because of the curse of the pharaohs. Belief in this curse predated the 1922 Howard Carter expedition to find Tut's tomb, but his discovery unleashed new life for this legend. The first to die was the canary that was rumored to have led Carter to the tomb's hidden location. Some say it was eaten by a cobra, a symbol of Egyptian royalty, while others insist it wasn't even killed, but rather given to a friend. Soon thereafter, Carter's financial backer Lord Carnavon died when a mosquito bite became infected. Twenty more deaths of people would get blamed on the curse by 1935. Still, skeptics suggest coincidence or a deadly fungus from the tomb are to blame.

### **Iceman**

Another mummy believed to carry a terrible curse is Ötzi, also known as the Iceman. Discovered in September of 1991 in the Ötztal Alps in Italy, Ötzi is a mummy of a man who is believed to have lived around 3,300 BCE. A glacier surrounded him after he died of exposure, and preserved his body. But once unearthed, rumors of a curse surfaced too, and grew stronger as people linked to him began to die, often in violent accidents. All told, seven deaths have been tied to Ötzi's uprooting, including forensic pathologist Rainer Henn who was killed in a car accident en route to give a speech about the Iceman, mountaineer Kurt Fritz who died in an avalanche, and hiker Helmut Simon, who discovered the Iceman on a hike with his wife and later died after falling off a treacherous path.

### **James Dean's Little Bastard**

"Little Bastard" was what Dean called his silver Porsche 550 Spyder, the car he died in following an accident in 1955. After that, the vehicle was purchased by hot rod designer George Barris, who planned to sell it for parts. The curse narrative was born when the car fell and crushed

a mechanic's legs. As parts of the car were sold, the curse is said to have spread. A doctor who bought the engine was killed in a car accident; another victim who bought the transmission was severely injured in a crash. The tires sold from Little Bastard blew out simultaneously, sending their buyer to the hospital. While the shell of the car was being transported, the truck carrying it crashed, and the driver was killed. From there, the shell was stolen and the curse of Little Bastard went quiet as its location became unknown.

### **The Basano Vase**

Legend has it that this silver vase made in the 15th century was given to a bride on the eve of her wedding near Napoli, Italy. Sadly, she'd never make it to the altar as she was murdered that very night with the vase in her hands. From there, it was passed down her family line, but anyone who took possession of it is said to have perished soon thereafter. After untold deaths, the family boxed the vase away. It resurfaced in 1988 with a note that is said to have read, "Beware... This vase brings death." However, when the Basano Vase was auctioned off for about \$2,250, the note had been excluded from the item description. The pharmacist who bought it died within three months. Three more deaths of new owners followed until finally the curse seemed to go dormant when a desperate family demanded the police take it away. It has not been seen since.

#### ***2.2.4 Mysterious tribal indians:***

##### **The Kurumba Tribe of the Nilgiris, Tamil Nadu**

The tribal experts on sorcery and magic This unique tribal community in the mid-ranges of the Nilgiris, believed to be descendants of the 7th Century Pallavas, has a rather mysterious identity. Male temple-care members and village Priests create beautiful works of art, while music expresses great, old traditions through Bamboo pipes (Kolu and Bugiri) and drums (tambette). While art, music, religious traditions and rituals of the Kurumbas are fascinating though, we were more enthralled by their unusual beliefs of sorcery .Their powers are believed to be so effective that other tribes fear and respect them. Illness and death are deemed Kurumba-cast spells. Magical roles such as The Diviner (Kanigara), Exorcist (Devvagara), and Sorcerer (Odia) are played by the Kurumbas, aided by herbs, spells, and roots. The Therapist (Maddugara) is the curer, whilst The Wizard (Pilligara) is believed to turn himself into an animal. Supposed

supernatural Kurumba deeds in the 1800s caused a massacre of retaliation from other tribes in the Nilgiris - so entrenched are their beliefs of sorcery. Oh, and on an unrelated but equally fascinating note, while Kurumba men are hunters, cultivators and gatherers, Kurumba women are traditionally body tattooists.

### **The Cholanaikkan Tribe of Kerala**

completely untouched by civilization until just 50 years ago Sons of the earth and children of the forest - that is the way of life for the Cholanaikkans, the most primitive and vanishing of Kerala's tribes. Found solely in the Karulai and Chunagathara forest ranges, this hunter-gatherer tribe lives in rock shelters or crude huts beside brooks. This tribe enjoyed the pleasures of solitude until very recently - they were first contacted only in the late 1960s. The most fascinating aspect of the Cholanaikkans is the extent to which they managed to escape urban and conventional ways of life into the latter half of the 20th Century though. When first contacted, they didn't even have any form of clothing, and represented a world still existing in stone-age culture. Living purely off the green earth and its gifts, the Cholanaikkans are animists and worship 'ancestral spirits'. Trees are their only icons of devotion. Ultimately, this unique tribe gives the digital age a rare perspective into an ancient way of life.

### **The Halakki Tribe of Karnataka**

The Halakki tribe are singing beautiful songs to keep their dying culture alive. Northern Karnataka's picturesque Ankola town has the privilege of housing the primordial Halakki Vokkaliga Tribe. Exposure to the urban lifestyle has made this tribe a quickly vanishing one, as its new generation is a victim of modernisation, abandoning ancient Hallaki customs and traditions. This tribe vanishing will be a great tragedy and loss, chiefly because of their incredible songs. Yes, the ancient Halakki tribe has a beautiful culture of singing their lives. The women compose poetry, sonnets and songs vocalizing every aspect of their lives, from simple daily routines to their historic traditions chronicled. Unwritten accounts of elaborate Hallaki rituals flow from these tribal women in music - every oral historian's dream, and it's on the verge of fading away.

### **The Koya Tribe of Andhra Pradesh**



Whose life emerged out of water, legend has it. Andhra Pradesh's multi-racial, multi-lingual Koya community's relationship with nature extends beyond survival - it is the key to their existence. They don't just live off nature, they live because of it. According to their mythology, life originated from water, and the friction between the fourteen seas resulted in the emergence of moss, toads, fish and saints. God, the last saint, first created Tuniki and Regu fruits. The association of birth with life translates to marriage rituals as well, when water - the symbol of fertility - is poured on a new bride. Another interesting Koya tradition revolves around social and religious occasions. An intoxicating beverage, 'Ippa Sara' or Mohuva drink, is a refreshing relief for the Koyas after the physical hardship of a day. With such a close relationship with nature, as most tribes have, one question rears its head - Who does the earth belong to? Customary laws of the Koyas ensure communal ownership of natural resources, administered by the Pedda (village headman) who controls social, political and religious activities.

### **The Chenchu Tribe of Telangana**

The devout Shiva worshippers of the South. Telangana's Chennapur Village is host to a small, conservative Chenchu hamlet, a tribe of the Dravidian language family so far from urban lifestyle, that money and materialism are of little or no importance. With deeply spiritually inclined lives, their devotion is the centre of their universe.

Unlike most tribes who worship Mother Nature, the Chenchu's system of belief revolves around deities such as Lord Eshwara (Lingamaiah for the Chenchus) with rituals such as Pujas. Chenchu legend has it that Lord Mallikarjuna, Lord Shiva's incarnation, fell in love with a young maiden by name Chenchu Laxmi, and this happy couple tied the knot. The tribe believes that they are the descendents of this couple, and have a special place and mention in Puranas, temple records and chronicles. Ritualistic celebrations vary, from austere, serene and simple ones to wild, intoxicating and mystical. Dance, gaiety, and the lyricism of their life reflects contentment, as they find peace and aspire for very little.

### **The Gowda Tribe in Goa**

showcases a harmonious merging of two faiths. World, take note.

Two distinct characteristics of Goa's Gowda Tribe make them every anthropologist's dream. The women of this tribe are given a wide range of rights, from economic to social to political matters, which is exceptionally progressive for a primitive tribe like the Gowdas. So progressive in fact, that after their husbands' deaths widows inherit their deceased spouse's property - a remarkable tradition that does not translate to most other Indian tribes or even India as a whole.

The second unique attribute of the Gowdas is their religion, or should we say, all their religions. Although originally Hindu, the Portuguese forcibly converted a part to Christianity in 1620, breaking this tribe into two distinct belief systems, which even overlap in certain ways. Defying traditional funeral rituals, the Hindu Gowdas do not cremate their dead - and adopt their Christian brothers' burial practice, displaying a beautifully harmonious co-existence of two differing religions.

### **The Katkari Tribe of Maharashtra**

An under-appreciated and oppressed tribe for whom rodents are both part of their diets, and significant culturally.

At the bottom of the indigenous pyramid lies the under-appreciated Katkari Tribe of Maharashtra. With low literacy rates and high discrimination, their lives are lived in constant oppression on the fringe of society. Faced with intolerance from other Maharashtrian tribes, their lifestyles have grown in this atmosphere of non-acceptance, and seem to be rather peculiar. Primarily hunters, Katkaris catch and eat rodents regularly, and even have a festival pertaining to rodents. Two major vices include alcohol, which is an easy escape from indebtedness and the reality of poverty, and Hindi films, which eat up most of their income. Sexual exploitation is rampant, while child marriage is a norm. The culture of the Katkari tribe has sadly formed around their socio-economic misfortune, making them the forlorn indigenous community of Maharashtra.

### **The Siddi Tribe of Gujarat**

The lost gems of ancient Africa, hidden away in India. Deep in Gujarat, hidden in the quaint Sirvan village, is a hidden gem. Inhabited by the Siddis, these parts of Gujarat are honoured by the presence of one of the most unusual tribal communities in India. Their origins, although

specifics are lost in legends and historic calculations, can be traced back to Africa. Legend has it that this community was brought to India as slaves by the Portuguese for the Nawab of Junagadh. The Siddis don't retain much of their African heritage, neither language nor history. Fortunately, the one gift of their African lineage they still hold precious is music and dance. Most famous for the Dhamal dance, Siddis are guardians of a rich and unique musical tradition that is a truly hidden jewel of Indian indigenous culture.

### **The Bhil Tribe in Rajasthan**

whose electric and colourful Baneshwar Fair will make you wish you were a Bhil.(Watch the Bhil's famous Ghoomar dance here, in all its colourful glory.)With special mentions in the Mahabharata and Ramayana epics, this race of Pre-Aryans is South Asia's largest tribe. Although they are found all over India, Rajasthan may rejoice as they are predominantly from this lucky State. The vibrant Bhil culture makes them a fascinating community - with intriguing music, dance, craftsmanship and celebration traditions. Baneshwar Fair is the main festival of the Bhils, dedicated to Lord Shiva. This occasion is celebrated with Bhils gathering on the banks of the Som and Mahi rivers, setting up camp and performing dances to traditional songs around a fire. This gorgeous visual is made complete with cultural shows, magic shows, animal shows and acrobatic feats. And, as if this burst of culture isn't mesmerising enough, the Bhils' most famous folk dance, the Ghoomar, is a captivating demonstration of movement and colour.

### **The Muria Tribe of Chhattisgarh**

Their inspiring sexual liberation.

The plains of Narayanpur and Kondagaon Tehsils in Bastar are home to one of India's most interesting tribal communities - the sexually liberated Murias. Tradition calls for an institution known as Ghotul, which encompasses their entire lives. The most unique characteristic is the extensive unsupervised sexual freedom enjoyed within the Ghotul. Although sex isn't the Muria's only occupation, it is one of the most important ones. Everything they do is geared towards its realisation. Still - it isn't so simple, such progressive sexual liberation has rules. For one, no boy (chelik) or girl (motiari) may sleep with the same person more than two or three times in a row, encouraging a regular switching of sexual partners, and discouraging preferential

treatment. Children learn sexual technique from their elders by example and by actual instruction, because if you're doing it - you might as well get it right.

### **The Sansi Tribe of Punjab**

The so-called 'criminal' tribe.

Originally of Rajput descent, the Sansi tribe have been a nomadic tribe settling in different parts of Punjab. For time immemorial they have wandered Punjab, found in Ludhiana, Amritsar and Karnal. Their nomadic existence is a result of compulsion, not choice. Made to live on the fringe of society, this tribe has been neglected and pushed away from civilization for decades. And deprivation has shaped their lifestyle, with prostitution, beggary, theft and criminal activities pilfering their habits out of desperation. Failed by Indian people and our government, this tribe has been pushed to its limits, with no land to call their own either. To make matters worse, they are labelled Vagrants and Criminals, and there's no attempt to protect this community. Sansis women are especially downtrodden, both economically and socially. For instance, marriage traditions dictate that the bride is covered by a basket on which the groom sits during the nuptials.

### **The Baiga Tribe of Madhya Pradesh**

The creators of the Indian race, legend has it. We all owe the Baigas our lives, legend dictates. This tribe's mythology believes that they are the harbingers of the Indian race, with Nanga (nude) Baiga as the Indian Adam and the Nangi (nude) Baigin, as the Indian Eve. As the story goes, this tribe was hand-crafted by God himself, making them the Chosen people. Nanga Baiga was a great wizard with potent charms. His right shoulder was said to be the source of white magic, while his left that of black magic. These magical beliefs shape lifestyle, customs and traditions of the Baigas. Omens and superstitions are highly valued, and dictate several life choices. For example, women, cows, tigers, full pitchers of water, corpses are good omens, while bad ones are men, ghosts, empty pitchers of water and so forth.

### **The Tharu Tribe in UP**

where animal, and even human body sacrifice is the norm.

Uttar Pradesh's Tharu Tribe is a multi-talented community, dipping their fingers into different skills such as cultivation, animal rearing, fishing, professional hawking, basketry, masonry, carpentry and so forth. Still, their most elaborate task seems to be their deity worship. Following Hinduism, Islam, Animism, Buddhism and Christianity, this community is a religious melting pot. Whichever the religion a household devotes themselves to, worship of their family deities is observed in quite an elaborate manner.

Animal ritual sacrifices are performed to appease deities in times of natural calamities, or for prevention of diseases. Special rituals are associated with these worships. Apart from chickens, pigeons, and other animals, milk and gorgeous silk clothes are given as offerings too. It is not uncommon to sacrifice human body parts too, such as the forehead, arms, throat, legs etc, and even blood of a family's male member. Since the belief is that a pleased God is the answer to cure diseases, the onus of pleasing gods and defeating evils falls on these Shamans (Tharu doctors) who use to beat drums and offer sacrifices.

### **The Gujjar Tribe of Himachal Pradesh**

Held in high esteem, the Gujjar tribal community occupies the north western provinces of Himachal Pradesh - but where did they come from? Several anthropologists have attempted to trace their fascinating origin, which has given root to different theories. It is suggested that at the time of the Hunas invasion, the Gujjar clan moved into northern India along with the Huna tribes. Perhaps the Gujjar tribes were foreign migrants, belonging to a branch of Hephthalites known as 'White Huns'. An alternate school of thought assumes that the Gujjar's ancestry originates from the Turkic ethnic group though, also known as the Khazar Tribe. Indo-Aryan languages replace the sounds 'kh' and 'z' with 'g' and 'j' respectively, suggesting that the name Gujjar is a derivation of Khazar itself. If these anthropological theories were to be relied upon, Himachal Pradesh is home to a 5th or 6th century old foreign-settled tribe with a beautifully mixed and evolved ethnic origin.

### **The Changpa Tribe of Jammu and Kashmir**

Whose beautiful life in the hills will make you wonder why you live anywhere else.

Deep inside the Changthang plateau of Ladakh's ranges lives a nomadic tribe of high cultural exuberance. And, the lofty snow-covered mountains of Jammu and Kashmir have only added to their unique lifestyle. Living off the mountains' resources and glory, the Changpas traditions are shaped by the hills. Cultivating barley on hilly slopes is only one of their occupations though. Trade is booming for this tribe as they gather salt from the northern shores of the Tsokar Lake in Rupshu region to sell in Ladakh, along with products from rearing cattle and flocks of pashmina goats. Living in beautiful tents constructed from goat and yak hair, the Changpas have learned to use their natural surroundings optimally, and their lives are perfectly intertwined with the hills.

### **Bhotiya Tribe of Uttarakhand**

Their regular use of Marijuana. Calm down, it's purely for religious reasons only. Speaking the fascinating language of Rongba, this tribe of Shepherds is found in various States of India, primarily Uttarakhand - which we presume has ideal weather to grow pot. Yes, the Bhotia Tribe's most interesting characteristic is the ritualistic use of marijuana - an easily available intoxicant - not for recreational but religious purposes. Through inter-marriage with Hindus over the years, their originally Buddhist culture has evolved to incorporate a harmonious combination of Tibetan Buddhism and Hinduism. Hindu mythology and religious traditions have provided Bhotiyas with an interesting set of rituals involving marijuana and hash (although, alcohol is forbidden). Lord Shiva's association with Bhang, who uses it to keep the world safe from his anger, is a strong Bhotiya belief. Following Shiva's example, this tribe offers Bhang (a mixture of ground marijuana leaves in milk) at celebrations of Holi and Maha Shivaratri.

### **The Meo Tribe of Haryana**

where the perfect balance between the ancient and modern worlds exist.

Blending Hinduism and Islam, the Meos are both a Rajput Caste as well as a Muslim community. This peaceful coexistence of two religions is only one of many reasons for which the Meos are known to be extremely progressive. Originally livestock farmers, occupation for this tribe has evolved due to urban influence and exposure to modern lifestyle. Owners of trucking businesses, government services like military or police, daily wage labourers, plumbers, electricians, basket traders, money lenders - Meos new-age occupations are wide and varied. With their lifestyle so ingrained in modern society, they have begun to see the value of formal education. Utilising both

medical as well as traditional doctors (hakims) we see a unique amalgamation of ancient and modern cultures.

### **2.3 Time Difference of the novel:**

#### **2.3.1 *Beast:***

The novel 'Beast' was written in 2019 by Krishna Udayasankar. This novel's themes based on Indian mythology, crime, mystery. The main protagonist Prithvi, Enforcer, (protect humans and banish uncontrolled were-lions) and a were-lion in nature. This novel starts with a murders of drug dealers from rival gangs by a unknown creature. While investigating the murders ACP Aditi Kashyap slowly entered in the terrifying world of were-lions also known as Saimahs. This novel based on the one of the avatars of Lord Vishnu, Narashimha, (half human and half animal). This novel brings the clear thoughts how animals or beast get manipulated after tasting a drop of blood. "Blood had its own song" this lines shows that.

#### **2.3.2 Moonstone:**

##### **Diana:**

Moonstone is tied to the lunar deities, in particular, any goddess with a triune or triple aspect. Diana, Selene, and Hecate are often associated with moonstone.

The average reader will spend 11 hours and 36 minutes reading this book at 250 WPM (words per minute). Wilkie Collins's spellbinding tale of romance, theft, and murder inspired a hugely popular genre—the detective mystery.

As an all-time seeker, you aren't satisfied with just experiencing things, you wanna know where they came from, how they came to be, and what their purpose is. Moonstone is one of the most fascinating gems in the world with its play of light called "adularescence". Its pearly iridescence could simply be magic for others. They shut their eyes and instantly believe something unexplainable made it.

But you are different. You already know everything about Moonstone meaning and you are here to unravel the ancient lore and legends behind it. You know deep inside that the gem is created for

a higher purpose. Let the following collection of stories from around the world throughout history enlighten you about the magic of the moon inside the Moonstone gem.

Moonstone is the sacred stone of India. During the earliest traditions, the gem was said to have been embedded in the forehead of Ganesh, the four-handed god of the moon, since the beginning of time. It was written in Hindu mythology that moonstone is made from moonbeams, thus its luster. The magnificent gem is never displayed outside for sale unless placed on a yellow cloth, as yellow is a sacred color. According to other legends, Moonstone can give gifts of prophecy and clairvoyance to the wearer. It could also clear the mind for the wearer to welcome wisdom. But to unlock this ability, Moonstone must be placed in their mouths during the full moon.

Since Moonstone looks a lot like the moonshine, ancient Romans believed that it was formed from moonlight. If you look at the gem closely, you'll see a dance of light that lurks on the insides of the gem. Ancient Greeks merged the names of the goddess of love (Aphrodite) and the goddess of the moon (Selene) and christened Moonstone as "Aphroselene". While the Romans believed that the gem exhibits the image of their moon goddess, Diana. It is also known as an aphrodisiac and when worn by two people, they will fall passionately in love when the moon is high. Moonstone was once called the "Travelers Stone" as it is said to protect those who travel at night, especially at sea. It is said in an Asian myth that the most beautiful blue moonstones are brought by tides once every 21 years. The gem was used as amulets and hung in fruit trees to attract abundant crops. They also use Moonstone as a good luck charm and a powerful cure for insomnia. Another ancient lore describes moonstone a talismanic gem of winter and a phenomenal gem to be worn on Mondays.

Ancient Asians believe that the moving light inside the gem is a live spirit. Moonstone is given as a customary wedding gift for the thirteenth year and every thirteen years after that, as they believe that the gem can wash away the negative connotation of thirteen. One famous legend from Vedic history talks about the battle between Vishnu and Bali, the demon god. When Vishnu broke Bali's body into pieces, the parts that fell on Earth turned into different jewels. The sparkle in his eyes turned into "Chandrakanta" or what we know now as Moonstone.

In Western culture there are a number of literary or narrative genres that scholars have related in different ways to myths. Examples are fables, fairy tales, folktales, sagas, epics, legends, and



etiologic tales (which refer to causes or explain why a thing is the way it is). Another form of tale, the parable, differs from myth in its purpose and character. Even in the West, however, there is no agreed definition of any of these genres, and some scholars question whether multiplying categories of narrative is helpful at all, as opposed to working with a very general concept such as the traditional tale. Non-Western cultures apply classifications that are different both from the Western categories and from one another. Most, however, make a basic distinction between “true” and “fictitious” narratives, with “true” ones corresponding to what in the West would be called myths.

If it is accepted that the category of traditional tale should be subdivided, one way of doing so is to regard the various subdivisions as comparable to bands of colour in a spectrum. Within this figurative spectrum, there will be similarities and analogies between myth and folktale or between myth and legend or between fairy tale and folktale. In the section that follows, it is assumed that useful distinctions can be drawn between different categories. It should, however, be remembered throughout that these classifications are far from rigid and that, in many cases, a given tale might be plausibly assigned to more than one category.

## **Fables**

The word fable derives from the Latin word *fabula*, which originally meant about the same as the Greek *mythos*. Like *mythos*, it came to mean a fictitious or untrue story. Myths, in contrast, are not presented as fictitious or untrue. Fables, like some myths, feature personified animals or natural objects as characters. Unlike myths, however, fables almost always end with an explicit moral message, and this highlights the characteristic feature of fables namely, that they are instructive tales that teach morals about human social behaviour. Myths, by contrast, tend to lack this directly didactic aspect, and the sacred narratives that they embody are often hard to translate into direct prescriptions for action in everyday human terms. Another difference between fables and myths relates to a feature of the narratives that they present. The context of a typical fable will be unspecified as to time and space e.g. “A fox and a goose met at a pool.” A typical myth, on the other hand, will be likely to identify by name the god or hero concerned in a given exploit and to specify details of geography and genealogy e.g., “Oedipus was the son of Laius, the king of Thebes.”

## **Fairy tales**

The term fairy tale, if taken literally, should refer only to stories about fairies, a class of supernatural and sometimes malevolent beings—often believed to be of diminutive size—who were thought by people in medieval and post medieval Europe to inhabit a kingdom of their own; a literary expression of this belief can be found in William Shakespeare’s *A Midsummer Night’s Dream*. The term fairy tale, however, is normally used to refer to a much wider class of narrative, namely stories (directed above all at an audience of children) about an individual, almost always young, who confronts strange or magical events; examples are “Jack and the Beanstalk,” “Cinderella,” and “Snow White and the Seven Dwarfs.” The modern concept of the fairy tale seems not to be found earlier than the 18th century in Europe, but the narratives themselves have earlier analogues much farther afield, notably in the Indian *Katha-saritsagara* (*The Ocean of Story*) and in *The Thousand and One Nights*. myths, fairy tales present extraordinary beings and events. Unlike myths—but like fables—fairy tales tend to be placed in a setting that is geographically and temporally vague and might begin with the words “Once upon a time there was a handsome prince....” A myth about a prince, by contrast, would be likely to name him and to specify his lineage, since such details might be of collective importance (for example, with reference to issues of property inheritance or the relative status of different families) to the social group among which the myth was told.

## **Folktales**

There is much disagreement among scholars as to how to define the folktale; consequently, there is disagreement about the relation between folktale and myth. One view of the problem is that of the American folklorist Stith Thompson, who regarded myths as one type of folktale; according to this approach, the particular characteristic of myth is that its narratives deal with sacred events that happened “in the beginning.” Other scholars either consider folktale a subdivision of myth or regard the two categories as distinct but overlapping. The latter view is taken by the British Classicist Geoffrey S. Kirk, who in *Myth: Its Meaning and Functions in Ancient and Other Cultures* (1970) uses the term myth to denote stories with an underlying purpose beyond that of simple story-telling and the term folktale to denote stories that reflect simple social situations and play on ordinary fears and desires. Examples of folktale motifs are encounters between ordinary, often humble, human beings and supernatural adversaries such as witches, giants, or ogres;

contests to win a bride; and attempts to overcome a wicked stepmother or jealous sisters. But these typical folktale themes occur also in stories normally classified as myths, and there must always be a strong element of arbitrariness in assigning a motif to a particular category.

A different and important aspect of the problem of defining a folktale relates to the historical origin of the concept. As with the notion of folklore, the notion of folktale has its roots in the late 18th century. From that period until the middle of the 19th century, many European thinkers of a nationalist persuasion argued that stories told by ordinary people constituted a continuous tradition reaching back into the nation's past. Thus, stories such as the Märchen ("tales") collected by the Grimm brothers in Germany are folktales because they were told by the people rather than by an aristocratic elite. This definition of folktale introduces a new criterion for distinguishing between myth and folktale namely, what class of person tells the story—but it by no means removes all the problems of classification. Just as the distinction between folk and aristocracy cannot be transferred from medieval Europe to precolonial Africa or Classical Greece without risk of distortion, so the importing of a distinction between myth and folktale on the later European model is extremely problematic.

### **Sagas and epics**

The word saga is often used in a generalized and loose way to refer to any extended narrative re-creation of historical events. A distinction is thus sometimes drawn between myths (set in a semi divine world) and sagas (more realistic and more firmly grounded in a specific historical setting). This rather vague use of saga is best avoided, however, since the word can more usefully retain the precise connotation of its original context. The word saga is Old Norse and means "what is said." The sagas are a group of medieval Icelandic prose narratives; the principal sagas date from the 13th century and relate the deeds of Icelandic heroes who lived during the 10th and 11th centuries. If the word saga is restricted to this Icelandic context, at least one of the possible terminological confusions over words for traditional tales is avoided.

While saga in its original sense is a narrative type confined to a particular time and place, epics are found worldwide. Examples can be found in the ancient world (the Iliad and Odyssey of Homer), in medieval Europe (the Nibelungenlied), and in modern times (the Serbo-Croatian epic poetry recorded in the 1930s). Among the many non-European examples are the Indian

Mahabharata and the Tibetan Gesar epic. Epic is similar to saga in that both narrative forms look back to an age of heroic endeavour, but it differs from saga in that epics are almost always composed in poetry (with a few exceptions such as Kazak epic and the Turkish Book of Dede Korkut). The relation between epic and myth is not easy to pin down, but it is in general true that epics characteristically incorporate mythical events and persons. An example is the ancient Mesopotamian Epic of Gilgamesh, which includes, among many mythical episodes, an account of the meeting between the hero Gilgamesh and Utnapishtim, the only human being to have attained immortality and sole survivor (with his wife) of the flood sent by the gods. Myth is thus a prime source of the material on which epic draws.

### **Legends**

In common usage the word legend usually characterizes a traditional tale thought to have a historical basis, as in the legends of King Arthur or Robin Hood. In this view, a distinction may be drawn between myth (which refers to the supernatural and the sacred) and legend (which is grounded in historical fact). Thus, some writers on the Iliad would distinguish between the legendary aspects (e.g., heroes performing actions possible for ordinary humans) and the mythical aspects (e.g., episodes involving the gods). But the distinction between myth and legend must be used with care. In particular, because of the assumed link between legend and historical fact, there may be a tendency to refer to narratives that correspond to one's own beliefs as legends, while exactly comparable stories from other traditions may be classified as myths; hence a Christian might refer to stories about the miraculous deeds of a saint as legends, while similar stories about a pagan healer might be called myths. As in other cases, it must be remembered that the boundaries between terms for traditional narratives are fluid, and that different writers employ them in quite different ways.

### **Parables**

The term myth is not normally applied to narratives that have as their explicit purpose the illustration of a doctrine or standard of conduct. Instead, the term parable, or illustrative tale, is used. Familiar examples of such narratives are the parables of the New Testament. Parables have a considerable role also in Sufism (Islamic mysticism), rabbinic (Jewish biblical interpretive) literature, Hasidism (Jewish pietism), and Zen Buddhism. That parables are essentially non-

mythological is clear because the point made by the parable is known or supposed to be known from another source. Parables have a more subservient function than myths. They may clarify something to an individual or a group but do not take on the revelatory character of myth.

### **Etiologic tales**

Etiologic tales are very close to myth, and some scholars regard them as a particular type of myth rather than as a separate category. In modern usage the term etiology is used to refer to the description or assignment of causes (Greek *aitia*). Accordingly, an etiologic tale explains the origin of a custom, state of affairs, or natural feature in the human or divine world. Many tales explain the origin of a particular rock or mountain. Others explain iconographic features, such as the Hindu narrative ascribing the blue neck of the god Shiva to a poison he drank in primordial times. The etiologic theme often seems to be added to a mythical narrative as an afterthought. In other words, etiology is not the distinctive characteristic of myth.

### **Approaches to the study of myth and mythology**

The importance of studying myth to provide a key to a human society is a matter of historical record. In the middle of the 19th century, for instance, a newly appointed British governor of New Zealand, Sir George Grey, was confronted by the problem of how to come to terms with the Maori, who were hostile to the British. He learned their language, but that proved insufficient for an understanding of the way in which they reasoned and argued. In order to be able to conduct negotiations satisfactorily, he found it necessary to study the Maori's mythology, to which they made frequent reference. Other government officials and Christian missionaries of the 19th and 20th centuries made similar efforts to understand the mythologies of nations or peoples so as to facilitate communication. Such studies were more than a means to an end, whether efficient administration or conversion. They amounted to the discovery that myths present a model or charter for human behaviour and that the world of myth provides guidance for crucial elements in human existence war and peace, life and death, truth and falsehood, good and evil. In addition to such practically motivated attempts to understand myth, theorists and scholars from many disciplines have interested themselves in the study of the subject. A close study of myth has developed in the West, especially since the 18th century. Much of its material has come from the

study of the Greek and Roman classics, from which it has also derived some of its methods of interpretation.

The growth of philosophy in ancient Greece furthered allegorical interpretations of myth—i.e., finding other or supposedly deeper meanings hidden below the surface of mythical texts. Such meanings were usually seen as involving natural phenomena or human values. Related to this was a tendency toward rationalism, especially when those who studied myths employed false etymologies. Rationalism in this context connotes the scrutiny of myths in such a way as to make sense of the statements contained in them without taking literally their references to gods, monsters, or the supernatural. Thus, the ancient writer Palaiphatos interpreted the story of Europa (carried off to Crete on the back of a handsome bull, which was actually Zeus in disguise) as that of a woman abducted by a Cretan called Tauros, the Greek word for bull; and Scylla, the bestial and cannibalistic creature who attacked Odysseus's ship according to Homer's *Odyssey*, was by the same process of rationalizing interpreted as simply the name of a pirate ship. Of special and long-lasting influence in the history of the interpretation of myth was Euhemerism (named after Euhemerus, a Greek writer who flourished about 300 BCE), according to which certain gods were originally great people venerated because of their benefactions to humankind.

The early Church Fathers adopted an attitude of modified Euhemerism, according to which Classical mythology was to be explained in terms of mere humans who had been raised to superhuman, demonic status because of their deeds. By this means, Christians were able to incorporate myths from the culturally authoritative pagan past into a Christian framework while defusing their religious significance the gods became ordinary humans. The Middle Ages did not develop new theoretical perspectives on myth, nor, despite some elaborate works of historical and etymological erudition, did the Renaissance. In both periods, interpretations in terms of allegory and Euhemerism tended to predominate.

In early 18th-century Italy, Giambattista Vico, a thinker now considered the forerunner of all writers on ethnology, or the study of culture in human societies, built on traditional scholarship—especially in law and philosophy—to make the first clear case for the role of the creative imagination of human beings in the formation of distinct myths at successive cultural stages. His work, which was most notably expressed in his *Scienza nuova* (1725; *The New Science of Giambattista Vico*), had no influence in his own century. Instead, the notion that pagan myths were

distortions of the biblical revelation (first expressed in the Renaissance) continued to find favour. Nevertheless, Enlightenment philosophy, reports from voyages of discovery, and missionary reports (especially the Jesuits' accounts of North American Indians) contributed to scholarship and fostered greater objectivity. Bernhard Le Bovier de Fontenelle, a French scholar, compared Greek and American Indian myths and suggested that there was a universal human predisposition toward mythology. In *De l'origine des fables* (1724; "On the Origin of Fables") he attributed the absurdities (as he saw them) of myths to the fact that the stories grew up among an earlier human society. About 1800 the Romantics' growing fascination with language, the postulation of an Indo-European language family, the study of Sanskrit, and the growth of comparative studies, especially in history and philology, were all part of a trend that included the study of myth.

The relevance of Indo-European studies to an understanding of Greek and Roman mythology was carried to an extreme in the work of Friedrich Max Müller, a German scholar who moved to Britain and undertook important research on comparative linguistics. In his view, expressed in such works as *Comparative Mythology* (1856), the mythology of the original Indo-European peoples had consisted of allegorical stories about the workings of nature, in particular such features as the sky, the sun, and the dawn. In the course of time, though, these original meanings had been lost (through, in Müller's notorious phrasing, a "disease of language"), so that the myths no longer told in a "rationally intelligible" way of phenomena in the natural world but instead appeared to describe the "irrational" activities of gods, heroes, nymphs, and others. For instance, one Greek myth related the pursuit of the nymph Daphne by the god Phoebus Apollo. Since in Müller's interpretation of the evidence of comparative linguistics "Daphne" originally meant "dawn," and "Phoibos" meant "morning sun," the original story was rationally intelligible as "the dawn is put to flight by the morning sun." One of the problems with this view is, of course, that it fails to account for the fact that the Greeks continued to tell this and similar stories long after their supposed meanings had been forgotten; and they did so, moreover, in the manifest belief that the stories referred, not to nature, but precisely to gods, heroes, and other mythical beings.

Interest in myth was greatly stimulated in Germany by Friedrich von Schelling's philosophy of mythology, which argued that myth was a form of expression, characteristic of a particular stage in human development, through which humans imagine the Absolute (for Schelling an all-embracing unity in which all differences are reconciled). Scholarly interest in myth continued into

the 20th century. Many scholars adopted a psychological approach because of interest aroused by the theories of Sigmund Freud. Subsequently, new approaches in sociology and anthropology continued to encourage the study of myth

### **Article MediaAdditional Info**

#### Relation of myths to other narrative forms

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If it is accepted that the category of traditional tale should be subdivided, one way of doing so is to regard the various subdivisions as comparable to bands of colour in a spectrum. Within this figurative spectrum, there will be similarities and analogies between myth and folktale or between myth and legend or between fairy tale and folktale. In the section that follows, it is assumed that useful distinctions can be drawn between different categories. It should, however, be remembered throughout that these classifications are far from rigid and that, in many cases, a given tale might be plausibly assigned to more than one category.

#### **Relation of myths to other narrative forms**

In Western culture there are a number of literary or narrative genres that scholars have related in different ways to myths. Examples are fables, fairy tales, folktales, sagas, epics, legends, and etiologic tales (which refer to causes or explain why a thing is the way it is). Another form of tale, the parable, differs from myth in its purpose and character. Even in the West, however, there is no agreed definition of any of these genres, and some scholars question whether multiplying



categories of narrative is helpful at all, as opposed to working with a very general concept such as the traditional tale. Non-Western cultures apply classifications that are different both from the Western categories and from one another. Most, however, make a basic distinction between “true” and “fictitious” narratives, with “true” ones corresponding to what in the West would be called myths.

If it is accepted that the category of traditional tale should be subdivided, one way of doing so is to regard the various subdivisions as comparable to bands of colour in a spectrum. Within this figurative spectrum, there will be similarities and analogies between myth and folktale or between myth and legend or between fairy tale and folktale. In the section that follows, it is assumed that useful distinctions can be drawn between different categories. It should, however, be remembered throughout that these classifications are far from rigid and that, in many cases, a given tale might be plausibly assigned to more than one category or mountain. Others explain iconographic features, such as the Hindu narrative ascribing the blue neck of the god Shiva to a poison he drank in primordial times. The etiologic theme often seems to be added to a mythical narrative as an afterthought. In other words, etiology is not the distinctive characteristic of myth.

#### **2.4 Implication of study :**

In this chapter we discussed some popular myths that are still believed and time difference when the novel was written. Mysterious and horror Indian folklore attracts readers in order to know about the culture.

## CHAPTER III

### 3.1 Overview:

This chapter explains the Indian myths played as a major theme in the selected fiction novels. Also explains what are the myths played in the novels.

### 3.2 Difference in myths:

Myth is a folklore genre consisting of narratives that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually gods, demigods, or supernatural humans. Stories of everyday human beings, although often of leaders of some type, are usually contained in legends, as opposed to myths. Myth, a story of the gods, a religious account of the beginning of the world, the creation, fundamental events, the exemplary deeds of the gods as a result of which the world, nature, and culture were created together with all parts thereof and given their order, which still obtains. A myth expresses and confirms society's religious values and norms, it provides a pattern of behavior to be imitated, testifies to the efficacy of ritual with its practical ends and establishes the sanctity of cult.

Myths are often endorsed by rulers and priests or priestesses and are closely linked to religion or spirituality. Many societies group their myths, legends, and history together, considering myths and legends to be true accounts of their remote past. In particular, creation myths take place in a primordial age when the world had not achieved its later form. Other myths explain how a society's customs, institutions, and taboos were established and sanctified. There is a complex relationship between recital of myths and the enactment of rituals.

The term mythology may either refer to the study of myths in general, or a body of myths regarding a particular subject. The study of myth began in ancient history. Rival classes of the Greek myths by Euhemerus, Plato, and Sallustius were developed by the Neoplatonists and later revived by Renaissance mythographers. Today, the study of myth continues in a wide variety of academic fields, including folklore studies, philology, psychology, and anthropology. Moreover, the academic comparisons of bodies of myth are known as comparative mythology.

Since the term myth is widely used to imply that a story is not objectively true, the identification of a narrative as a myth can be highly political: many adherents of religions view their religion's

stories as true and therefore object to the stories being characterised as myths. Nevertheless, scholars now routinely speak of Jewish mythology, Christian mythology, Islamic mythology, Hindu mythology, and so forth. Traditionally, Western scholarship, with its Judeo-Christian heritage, has viewed narratives in the Abrahamic religions as being the province of theology rather than mythology. Meanwhile, identifying religious stories of colonised cultures, such as stories in Hinduism, as myths enabled Western scholars to imply that they were of lower truth-value than the stories of Christianity. Labelling all religious narratives as myths can be thought of as treating different traditions with parity

A legend contains some facts and becomes exaggerated to the point that real people or events take on a "larger than life" quality. In contrast, a myth isn't based on fact, but is symbolic storytelling that was never based on fact. There are four basic theories of myth. Those theories are: the rational myth theory, functional myth theory, structural myth theory, and the psychological myth theory. The rational myth theory states that myths were created to explain natural events and forces.

A natural aetiological myth explains an aspect of nature. For example, you could explain lightning and thunder by saying that Zeus is angry. An etymological aetiological myth explains the origin of a word. (Etymology is the study of word origins). A religious aetiological myth explains the origin of a religious ritual.

A legend is presumed to have some basis in historical fact and tends to mention real people or events. Historical fact morphs into a legend when the truth has been exaggerated to the point that real people or events have taken on a romanticized, "larger than life" quality. In contrast, a myth is a type of symbolic storytelling that was never based on fact. Throughout time, myths have sought to explain difficult concepts (e.g., the origin of the universe) with the help of common story devices, such as personification and allegories. These words are commonly used interchangeably to refer to the fictitious nature of something. Historically and academically, however, there is a difference. Myths are often traditional and/or religious stories that take place in a timeless past. They incorporate invented characters usually supernatural entities, such as deities and demigods and fantastical story elements (e.g., a flying, magic carpet), and usually take place "beyond" or "outside" of conventional timelines. Throughout history, myths have been used to explain seemingly unexplainable phenomena regarding how and why the world works the way it does or why people behave the way they do.

It is common for old myths to have once been accepted as fact, or something akin to fact, as in the case of Greek and Roman gods, the Australian Aboriginal Dreamtime, and even explanations (e.g., demonic possession) for now-curable diseases. Over time, reason and science have resulted in many mythical explanations falling out of favor until they are generally accepted to be false mythical stories. Legends are also fictitious, but their origins are thought to be based on some truth. Originally, legends specifically referred to the fantastical life stories of saints (e.g., Joan of Arc), but today they refer to fantastical life stories of anyone or anything well-known. Oftentimes, the characteristics of people, particularly of heroes, in a legend are unverifiable or perhaps even false, but legends still have some basis in fact. They tend to include real people from history or take place in, say, a real war, but have obvious exaggerated or fictional elements. In legends, historical figures may have superhuman or otherwise extraordinary qualities e.g. superhuman strength, and real events may incorporate false elements, such as a sage or fortune teller warning a hero about the events to come. Comparative mythology is the comparison of myths from different cultures in an attempt to identify shared themes and characteristics. Comparative mythology has served a variety of academic purposes. For example, scholars have used the relationships between different myths to trace the development of religions and cultures, to propose common origins for myths from different cultures, and to support various psychological theories.

Comparative mythologists come from various fields, including folklore, anthropology, history, linguistics, and religious studies, and they have used a variety of methods to compare myths.

comparative mythology as "the systematic comparison of myths and mythic themes drawn from a wide variety of cultures". By comparing different cultures' mythologies, scholars try to identify underlying similarities and/or to reconstruct a "proto mythology" from which those mythologies developed. To an extent, all theories about mythology follow a comparative approach as scholar of religion Robert Segal notes, "by definition, all theorists seek similarities among myths". However, scholars of mythology can be roughly divided into particularists, who emphasize the differences between myths, and comparativists, who emphasize the similarities. Particularists tend to "maintain that the similarities deciphered by comparativists are vague and superficial", while comparativists tend to "contend that the differences etched by particularists are trivial and incidental".

Comparative approaches to mythology held great popularity among eighteenth- and nineteenth-century scholars. Many of these scholars believed that all myths showed signs of having evolved from a thought which interpreted nearly all myths as poetic descriptions of the sun's behavior. According to this theory, these poetic descriptions had become distorted over time into seemingly diverse stories about gods and heroes. However, modern-day scholars lean more toward particularism, feeling suspicious of broad statements about myths. A recent exception is the historical approach followed in E.J. Michael Witzel's reconstruction of many subsequent layers of older myths.

Scholars in other fields use the term myth in varied ways. In a broad sense, the word can refer to any traditional story, popular misconception or imaginary entity. However, while myth and other folklore genres may overlap, myth is often thought to differ from genres such as legend and folktale in that neither are considered to be sacred narratives. Some kinds of folktales, such as fairy stories, are not considered true by anyone, and may be seen as distinct from myths for this reason. Main characters in myths are usually gods, demigods or supernatural humans, while legends generally feature humans as their main characters. However, many exceptions or combinations exist, as in the Iliad, Odyssey and Aeneid. Moreover, as stories spread between cultures or as faiths change, myths can come to be considered folktales, their divine characters recast as either as humans or demihumans such as giants, elves and faeries. Conversely, historical and literary material may acquire mythological qualities over time. For example, the Matter of Britain (the legendary history of Great Britain, especially those focused on King Arthur and the knights of the Round Table) and the Matter of France, seem distantly to originate in historical events of the 5th and 8th-centuries respectively, and became mythologised over the following centuries. In colloquial use, the word myth can also be used of a collectively held belief that has no basis in fact, or any false story. This usage, which is often pejorative, arose from labelling the religious myths and beliefs of other cultures as incorrect, but it has spread to cover non-religious beliefs as well. However, as commonly used by folklorists and academics in other relevant fields, such as anthropology, the term myth has no implication whether the narrative may be understood as true or otherwise.

In present use, mythology usually refers to the collected myths of a group of people, but may also mean the study of such myths. For example, Greek mythology, Roman mythology, and

Hittite mythology all describe the body of myths retold among those cultures. Folklorist Alan Dundes defines myth as a sacred narrative that explains how the world and humanity evolved into their present form. Dundes classified a sacred narrative as "a story that serves to define the fundamental worldview of a culture by explaining aspects of the natural world and delineating the psychological and social practices and ideals of a society." Anthropologist Bruce Lincoln defines myth as "ideology in narrative form.

### **3.3 Conclusion:**

Indian mythology have various genre: Mystery, Horror, Super natural, Fairy tales, Magic and so on. Indian mythology lures readers as well as authors because of the varied cultures. Myth being ever-present and eternally available, the Indian writer feels proudly privileged to employ these sources in his writings more than his western counterpart. Invariably every Indian writer knowingly or unknowingly refers to the great epics like Ramayana and the Mahabharata, either to build up their narratives or else to subvert and dismantle certain myths.

This research concludes that the novel 'Beast' was revolve around the Indian mythological creature also known as one of the avatars of Lord Vishnu – Narashimha, and their powers naturally possessed and impact of blood on the beast. The novel 'The Moonstone' revolves around a cursed stone which was given to Rachel on her eighteenth birthday by her uncle. Without knowing the looming dangers caused by the stone, the stone get stolen by her cousins and got killed by mysterious Indian tribes and the stone returns where it should belong.

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