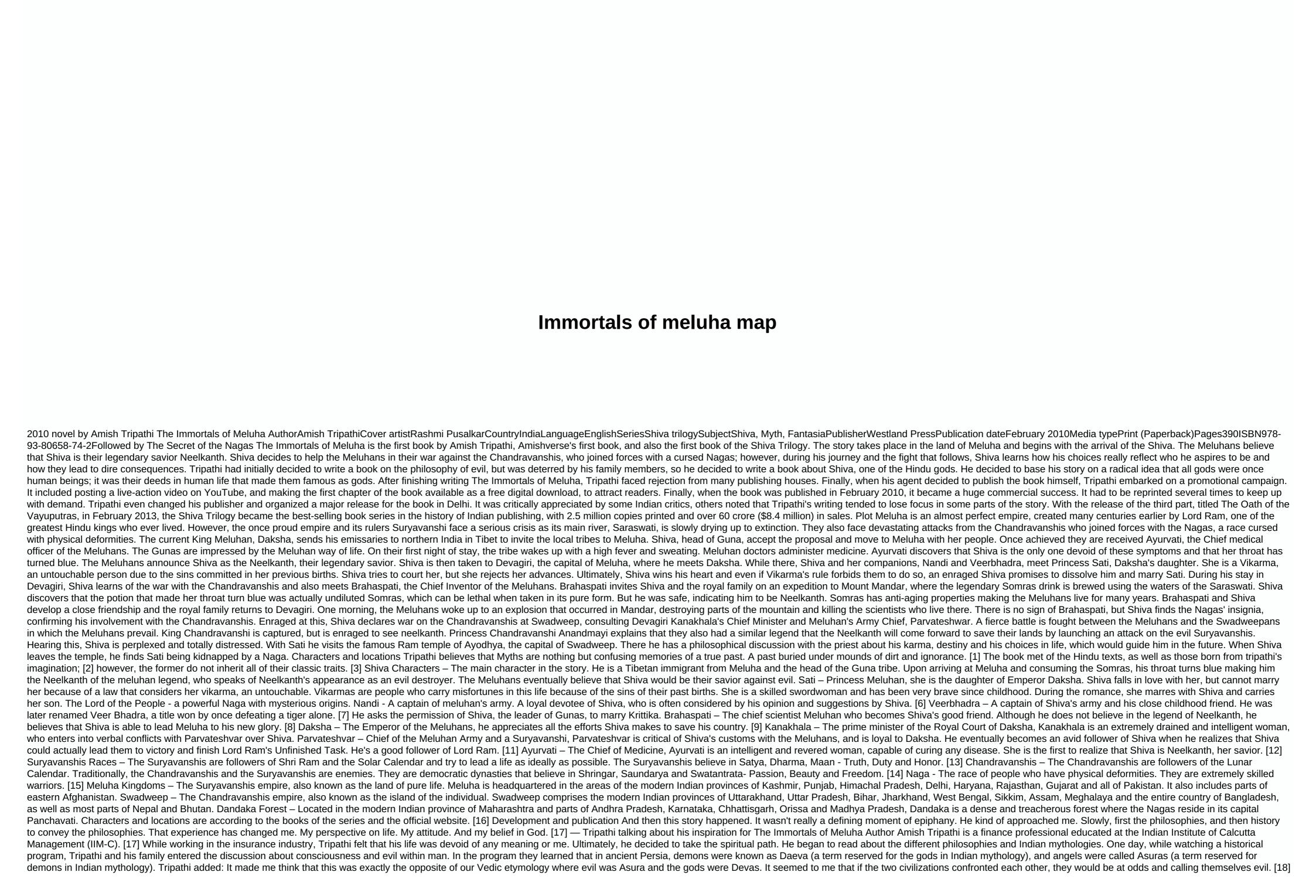
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but when he decided to write a book on the philosophy of evil, his family discouraged him, saying that the subject itself was not popular and would have a narrow audience. [20] They suggested that Tripathi write a suspense/adventure novel and philosophy should be part of the story, so
nere would be a mainstream appeal to him. [19] Tripathi felt that no subject was better than Shiva, one of the greatest Hindu deities and the destroyer of evil; your journey and stories about would deliver philosophy philosophy he wanted to convey, to his readers. Once he started writing a
ook about Shiva, he decided to base it on some of his fundamental beliefs. He noted that the Hindu gods were probably not mythical beings or an invention of a rich imagination, but rather were human beings like the others. It was their deeds in human life that made them famous as gods. I] The story was based on Meluha - the likely ancient name for the Indovalley Civilization, according to modern historians. Tripathi also included the Indian royal lineage of the Sun and the Moon Dynasties, calling them Suryavanshis and Chandravanshi. Tripathi had been an avid longtime
tory reader, and his other inspirations for Meluha's Immortals ranged from writers such as Graham Hancock and Gregory Possehl to the Amar Chitra Katha series of Indian comics. [18] For the mythological parts of the novel, Tripathi relied on the stories and fables he had heard in his
hildhood of his family. Tripathi's grandfather was an expert and his parents are avid readers of Indian mythology, so he found it easy to trust what he had heard from his parents and grandparents, and relied on them for the stories of the novel. Tripathi used Microsoft Excel to divide his
ritings into different parts, including characters, plot, subplots, and timelines for events. [21] However, it did not work, as he was losing track of events and he gave up the strategy. At this time, Tripathi's wife suggested an alternative. She asked him not to control the fate of his characters
eforehand, but to let the plot develop on its own. Tripathi applied these suggestions and the result was a smoother output flow. Things came to pieces, not in a sequence, but were put into perspective later. [21] Release and marketing After the book was written, Tripathi felt it would be
ifficult for him to get a major publication to publish his novel. The manuscript of The Immortals of Meluha was rejected by 35 to 40 publications. [18] Thus, he decided to apply his management skills and promote his book. [20] The Immortals of Meluha - originally titled Shiva: The Man, The
egend - was finally released by Tripathi's literary agent Anuj Bahri, the owner of the landmark BahriSons Booksellers in Khan Market, New Delhi. Tripathi explained to the Daily News and Analysis: I'd be lying if I said I was sure I could get a great editor for my first novel. I was a finance guy
nd a firm believer in digital marketing who has a better reach in the book market. It actually puts a conversation instead of a two-minute thread in it. Along with his friends, Tripathi launched his book promotion on the internet. He put the entire first chapter of The Immortals of Meluha as a
ownload from your site, so that readers would receive With the help of his musician friend Taufiq Qureshi, he released a live-action trailer on YouTube and built an online community on Facebook and Twitter, around the video, to further maintain the reader's interest. [20] Another friend of
ripathi's, Rashmi Pusalkar, designed the book's cover to his specifications, which were to maintain a balance between reality and fantasy. Therefore, Pusalkar chose only to portray the back profile of Shiva, in front of a huge lake. As Pusalkar had never designed any book covers before,
he felt that the task was scarier for her, and explained Shiva is a human being of flesh and blood, he is not a God. The challenge was to show him vulnerable. I retracted it from behind, because the Indian gods are never seen from behind. He has battle scars and a sculpted physique. [24]
ripathi wanted the cover to have symbolic meaning. The scenery behind Shiva's image is taken from Mount Kailash and Manasarovar Lake. He also created a clay model of the broken Pashupati seal, which was later photographed and used in the inlay of the book. The growing brilliance of
ne book's covers, from the dull colors of Meluha's Immortals to the bright tone of The Oath of the Vayuputras, meant the triumph of good over evil, according to Tripathi. [25] Other promotional campaigns included the introduction of linked versions of the first chapter of the novel through the
ity's bookstores. Tripathi felt that a celebrity name associated with the book would do wonders for his promotion. Thus, he sent the book to several familiar faces in the publishing world as Anil Dharker and Prahlad Kakkar. Finally, when Tripathi's agent, Bahri, decided to publish about 5,000
opies of the book himself, they already had the celebrity preview attached to him, and this helped in the promotion. [21] The UK publishing rights to the Shiva trilogy, including The Immortals of Meluha, were purchased by Jo Fletcher Books, with the deal being made by Claire Roberts at
ident media group, acting on behalf of the author and Bahri of the Red Ink Literary Agency. The book would be released in the United States in the summer of 2013. In 2013, a musical album called Vayuputras, an original soundtrack based on shiva trilogy books, was released. The album an extension of The Immortals of Meluha and The Secret of the Nagas with special tracks inspired by important conjunctures such as Shiva's dance and the war speech in the books. Artists such as Sonu Nigam, Taufiq Qureshi, Palash Sen, Bickram Ghosh worked on the album. This was
ne first time an original soundtrack was made for a series of books. [27] Critical reception Amish Tripathi's writing style was critically appreciated. After its publication, The Immortals of Meluha received positive response from critics for its concept, but the prose mixed reviews. Pradip
shattacharya of the Statesman felt that the jumps at an accelerated pace, the characters are well recorded and the reader's attention is not allowed to signal. It will be interesting to see how the trilogy progresses. One can't help but admire the creative impulse that impelled a finance
rofessional to embark on such an ambitious odisia in unexplored seas. [28] Another review by Gaurav Vasudev from the same newspaper wrote that the book is an exciting mythological story written in the modern style. Devdutt Pattanaik of The Tribune commented that the writer takes us
n a sinister journey with the characters, who often seem like they're just one of us. [30] The Society magazine praised Tripathi's writing, saying: Reading this beautiful written creation is like diving into the icy, venerable waters of Lake Manasarovar. One can actually feel the shiva dumru
eats and intoxicating chillum vapors. Simply unbeatable. [31] Nandita Sengupta of The Times of India felt that while the author spins an adventure tale, it could have been a slightly faster and tighter reading. Some crushing thoughts that tended to overlap and repeat would be welcome in
ne next two books. However, Sengupta was very impressed with Shiva's creation as a rough-hewn, hot-headed, great dancer, in love with Sati Shiva is our definition of hero, ready to fight for a good cause at any time. Lisa Mahapatra of The New Indian Express was impressed by
ripathi's story and writing and praised the interactions between Shiva and Sati, [which were] intriguing. Ancient thoughts and philosophies were delivered in a very modern context, which I thought made for an interesting juxtaposition. Mahapatra added that the only downside throughout the
ovel, I wasn't able to actually get into the main characters —they remained mostly on a two-dimensional level. [33] He received a mixed review from the Hindustan Times, where the reviewer criticized Tripathi's use of the common and everyday language. There are many other subtle
epresentations of Lord Ram and other characters and overall it is very well written. I wrote to the Amish to express a small remark, the script writing is not so sharp. You have words like 'Cursed', 'bloody hell', 'In the name of God, what's this nonsense?' etc., which I think would be great for
n Indian audience, but after you just finished a Steven Erikson novel you think it's falling a bit boring, concluded the critic. [34] Sunita Sudhir of Learn Religions also made a glowing critique stating that whether the book triggers her imagination to dwell on the larger issues of life or not, it's
ertainly a populist page-fliper. The commercial performance The Immortals of Meluha was a commercial success. Shortly after a week of its publication in February 2010, the book reached the of the best sellers of various magazines and newspapers, including The Statesman, The
conomic Times, Times, India Times, Rolling Stone India, among others. [36] The book had to be reprinted for over 5,000 copies three times the following week, and by the end of July, it had sold about 45,000 copies across India. [23] Both Tripathi and Bahri decided that it was necessary
transfer the rights to the book to a larger publisher in order to take the book to higher ground. [23] Many publishers bid for it, but they went with Westland Publishers, which had been the book's distribution partner. [23] The Westland edition of the book was published on September 10,
010, in Delhi, amid a media frenzy. It was launched by former UN diplomat Shashi Tharoor, who praised him. The edited version of The Immortals of Meluha was accompanied by the release of an audiobook for the novel. As of January 2013, The Immortals of Meluha, and its sequel, The
Secret of the Nagas, crossed a print run of one million copies. These books remained at the top of Nielsen BookScan's bestseller lists, with gross retail sales being impressive at 22 crore (\$3.1 million) in two years of publication. [37] In June 2015, more than 2.5 million copies of the Shiva
rilogy were sold and also made over 60 crore (\$8.4 million) in revenue. [40] Translations The books have been translated into a number of languages such as English (South Asia), Odia, Hindi, Marathi, Bengali, Gujarati, Assamese, Malayalam, Telugu, Kannada, Bahasa Indonesian, Tamil, Indian business sensitivity. [42] Explaining his thoughts further. Trinsthi said Ltruly believe that in these five years from today, we will have a situation.
inglish (UK), Estonian, Czech and Spanish,[41] with the author believing that publishing as a whole is gradually being incorporated into Indian business sensitivity. [42] Explaining his thoughts further, Tripathi said I truly believe that in these five years from today, we will have a situation where other languages will account for higher book sales than in English. That's the hig change that's happening in publishing. it's being proud of your own cultures like television, where regional language changes have more TRPs. [42] Local language.
here other languages will account for higher book sales than in English. That's the big change that's happening in publishing—it's being proud of your own cultures like television, where regional language channels have more TRPs. [42] Local language ersions have also been commercial successes. The telugu version was translated by Rama Sundari and published by BCS Publishers and Distributors; the book sold over 5,000 copies in a month and went to a second printed order of 10,000 copies. In addition to the local versions, the
ooks were also released as a version of Amazon Kindle, available only in India. Film adaptation In January 2012, Karan Johar's Dharma Productions purchased the film rights to The Immortals of Meluha. Johar said he was impressed by Meluha's world and riveted by his Amish creation.
The director was confirmed to be looking at the finer details of the production along with the script. [45] Although initially rumored to be Karan Malhotra's Shuddhi would be the film adaptation of the book, it was a different film. [47] In September 2013, 2013, announced that Malhotra would be
irecting The Immortals of Meluha, but only after the release of Shuddhi. Tripathi also revealed during the Jaipur Literature Festival that an unnamed Hollywood producer bought the rights to an American version of the film. This led to speculation in the media whether Johar would actually
ommand the film or the release would be an American production. In January 2015, Tripathi acting as creative consultant
nd reviewer. In May 2017, the author revealed that Dharma Productions had withdrawn the rights to the film due to the termination of the contract. Although media reported that Johar canceled the project for fear of any reaction to making a film about an Indian God, Tripathi said a new
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