

Celestial Altruist Flagbearer of Lanka: A Recountal of Amish Tripathi's Raavan: Enemy of Aryavarta

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Abstract

Mythology's power to shape human behavior by imparting morals and values, as well as its applicability in modern contexts, guarantees its survival. Over the past few decades, there has been a significant shift in the analysis and interpretation of these myths. India's founding mythology, the Mahabharata and the Ramayana, are reimagined and transformed into a wide range of genres. Writers have always been most intrigued by the difficult work of composing and revising the epic. Indian mythology had a great deal of nuanced and flawed characters. Major and minor literary works have found inspiration in the Ramayana. The Ramayana has been told in many different ways. All other versions of Rama's story are based on the Valmiki Ramayana, which is the most reliable telling of the story. Amish's view on mythology as a means of addressing the problems facing the vast, culturally and traditionally rich country of India. Amish Tripathi is an Indian writer most recognised for the Ram Chandra Series and the Shiva Trilogy. Raavan: Enemy of Aryavarta (2019) by Amish Tripathi makes the case that villains are not born. These mythological subjects have always been important, remain relevant today, and will continue to be relevant in the future. The Ramchandra Series as it is told in Amish is not the same as other versions. Nowadays, mythology is popular among the masses, but they also want a rational explanation for the magical occurrences.

Keywords: Tradition, Indian Mythology, Ramayana, Renowned Epic, Raavan.

India's most well-known epic for humans, the Ramayana depicts the victory of good over evil. Like no other great classic, it has been nurturing generation after generation. It's been with us for millennia. Its enduring appeal has been universal. People all throughout the world can find inspiration in it for their morals, ethos, and social systems. Since the epic established the basis for Indian social life, it had a profound impact on the lives, cultures, and moral standards of millions of Indians. The interesting thing about the Ramayana is that it can be used to analyze social situations and can be enhanced by adding new perspectives to make the reading more valuable and interesting. Major and minor literary works have found inspiration in the Ramayana. The Ramayana has been told in many different ways. Writers have always been most intrigued by the difficult work

of composing and revising the epic. Contrary to popular belief, every time a story is passed down orally from one person to another, a little change takes place. As a result, the Ramayana has been translated into numerous languages every century.

All other versions of Rama's story are based on the Valmiki Ramayana, which is the most reliable telling of the story. It was written in the second century BCE, and Indian culture is still influenced by it. It is referred to as Adikavya, and it is the first literary work ever composed. It is believed that Valmiki was the first Adikavi (poet). The book comprises 24,000 slokas that are categorized into seven kandas, which are the Uttara, Yuddha, Ayodhya, Aranya, Kishkindha, Sundara, and Bala kandas. The Ramayana in Vyasa's Mahabharata was written in the first century in a style known as Romopakhyan. It spans the Aranyaka parva of the Mahabharata and has 704 verses.

Indian English writing holds a unique place in the world of writing. Indian novels include a vast range of subjects and continue to depict Indian history and traditional social traits via life's experiences. Amish Tripathi is an Indian writer most recognised for the Ram Chandra Series and the Shiva Trilogy. Raavan: Enemy of Aryavarta (2019) by Amish Tripathi makes the case that villains are not born. However, they are instead started or provoked by someone in trying circumstances. 2019's Raavan: Enemy of Aryavarta is Amish Tripathi's seventh book overall. It is the third book in the Ram Chandra Series and the sixth book in Amish's library. This specific book comprehensively documents Raavan's life up till the point in time when he abducts Sita. Sales of this book, which was released by Westland, began on July 1, 2019. The mythological Raavan, who appears in the Hindu puranas, a text connected to Hinduism, is exalted in this work. Legendary figures like as Raavan exist in our culture, and his actions might be associated with a number of contemporary figures. It's crucial to understand the positive aspects of an asura king or pandit, such as Raavan. Characters from the epics are deeply ingrained in our nation. People do really always take them into their hearts. Studying the epics is always beneficial, especially in a country like India where they are so well-known (here, the Philanthropy of Raavan). These mythological subjects have always been important, remain relevant today, and will continue to be relevant in the future.

Indian writer Amish Tripathi is renowned for his dynamic, engrossing writing that blends historical and mythological aspects. He uses a unique blend of storytelling techniques in his writing to draw readers into the world of his characters and their epic exploits. Amish tries to rework the darker aspects of Raavan's story in the Ram Chandra Series. It tells the epic tale of Ram from a fresh perspective. It gives voice to the voiceless characters and reinterprets the Ramayana. The Ramchandra Series as it is told in Amish is not the same as other versions. In his third book in the Series, Raavan Enemy of Aryavarta (2019), he rewrites the character Raavan. It is comparable to Sita Warrior of Mithila and Ram Scion of Ikshvaku. He gives Raavan's persona greater dignity and deference in his writing. Amish says he was attracted and motivated to find out more about his background by the aspect of Raavan that makes him feel hate and wrath. Indian mythology had a great deal of nuanced and flawed characters. Raavan is one of the wise and talented characters in Indian mythology. A postmodern viewpoint sees Raavan, the mythological figure, as a complex and multifaceted person. The conventional view of Raavan as a one-dimensional enemy is rejected by postmodernists. They do, however, stress that Raavan has a distinct personality with both positive and negative traits.

The narrative of "Raavan-Enemy of Aryavarta," the third book in the Ram Chandra Series, is told from Raavan's point of view. He's been painted as a misanthropic genius. The folks in his immediate vicinity had mistreated him. His account diverges significantly from the narrative presented in the myth. He was a good man who, due to the situation, had become a villain. Though the odds were constantly against him, he had the potential to become a hero. It is difficult for

readers to evaluate a character that Tripathi has skilfully developed with such elegance. The readers are captivated by the next chapter since so many of the situations arouse powerful emotions in them. The story has a fascinating character named Vedavati. She doesn't have any supernatural qualities, but she is portrayed as a goddess throughout the narrative. Tripathi demonstrates her ability to change Raavan from a hardened criminal into a kind man. This work has a mystical quality to it because of the emotional depth of these two individuals. Through his writings, Tripathi has encapsulated the essence of the reading habits of the general public. Nowadays, mythology is popular among the masses, but they also want a rational explanation for the magical occurrences. Tripathi deconstructs the legendary events and integrates them into our culture.

Raavan is a puranic figure who possesses an abundance of raw skill and potential. He also has a strong work ethic, which has helped him reach the pinnacles of his career. Vishwamitra desired a strong antagonist to elevate Lord Maha Vishnu's subsequent incarnation, so he turns Raavan's existence into a sad tale. Raavan's willingness to give his life in order to save his people demonstrates his love for all Lankans. Aside from what the puranic narratives portray, Raavan is genuinely a benevolent individual, a remarkable scholar of all topics, and an unwavering devotee of Lord Shiva rather than a cruel demonic creature. There is no doubt about his potential or capability. Happiness is supposed to be the ultimate goal of life. Sadly, society viewed Ravana as a monster, despite the fact that he had to uphold dharmic principles at all times. Raavan is arguably the most intricate and comprehensive anti-hero in Indian literature. The author portrays Raavan as an evil that they have never heard of or met by recreating evil in ways that are foreign to them.

The antagonist in Raavan's life is thought to be Vishwamitra. Raavan's character is likened to an unpolished diamond, yet Vishwamitra steers him in the incorrect path. Raavan battles societal problems on behalf of the people, but Vishwamitra presents Raavan as a villain to everyone because he wants to turn Sita become the next Vishnu. One of India's two big mythology serves as the inspiration for the overall structure and topic chosen. The topic served as a helping factor. The Amish view mythology as a means of addressing the problems facing the vast, culturally and traditionally rich country of India. Amish, Raavan, and Kumbhakarna's main characters offer a thorough portrayal of bipolar expression of self-individuation. The intricate bond between them and their intellectual exchanges throughout the book left a lasting impression on the readers. In particular, the way Raavan has evolved since his birth serves as a constant barometer of the author's boundless suggestiveness. The conflict between these two central characters' self-individuation is effectively and forcefully portrayed in this book. The sequence of events elucidates their struggles, pains, and inferiority mentality related to being a Naga.

The protagonist in Amish's Raavan is conflicted over the dual potentialities of the Self. When he plans to test out learning autonomy with a live hare in Raavan, his Shadow is revealed. He delighted in dissecting the hare while it was still breathing, thoroughly examining its muscles, ligaments, and bones. It was his routine research, and Kanyakumari stopped him when he was about to reach the animal's heart directly. Kanyakumari saved him from his Shadow life and brought him back to his true Self at the last moment by telling him that he was capable of more. Raavan's life starts in the Vishrava Ashram. Individuals that have both deformities and powers are frequently classified as Naga. Raavan, who was born a Naga, is constantly made fun of and mocked by his father, and over time, he comes to hate him. After Kaikesi gives birth, the midwife attempts to murder the child. In actuality, Raavan discovers the truth and preserves the life of a newborn. Raavan's family is set to be killed by the residents of the Rishi Vishrava Ashram; however, with the aid of his uncle Mareech, he manages to save them. Raavan almost put his life in danger when he was nine years old in order to save his brother Kumbhakarna. Raavan says: "Nothing will happen to you. Nobody will hurt you. Not as long as I am alive"(REA 9). This demonstrates his love for Kumbhakarna as a brother.

In an attempt to exert indirect control over Raavan's life, Vishwamitra grants Kaikesi's plea to stop Kumbakarna and Raavan from bleeding constantly. Raavan puts in a lot of effort to support his family as the pirate. He strikes a solid bargain with Akampana and turns a healthy profit from his venture. Raavan enjoys paying a hefty price to Vishwamitra for the crushed material that he uses for his ships. Raavan intends to commit a robbery because he was unable to purchase the necessary material. Raavan decided to rob Krakachabahu, the dishonest governor of Chilika, of his fortune instead of stealing from regular people. Raavan took great care to ensure that Kumbakarna stayed on board until he returned from the palace during the theft. Raavan believed that his strength was Kumbakarna. Raavan rises to prominence as Lanka's top trader, he gains the respect of his fellow dealers by urging the security forces to put an end to the pirates. In the courtesan house, Raavan also comes to the little girl's rescue. Raavan was incensed to learn that her father had sent her to the courtesan house. The young girl is then given Raavan's sword as a kind of retribution for her father. The young child viciously stabs her father until he passes away. Raavan brings the young girl with him. This incident demonstrates Raavan's unwavering humanism. Raavan was troubled by memories of Kanyakumari, a girl he had met as a little boy in the Vishrava ashram. He tells his brother Kumbakarna how much he wants to marry her, but he doesn't know where she is.

Raavan was astounded to learn that Kanyakumari was actually Vedavati, and that she was wed to Prithvi. In order to meet Vedavati and tell her he loves her, Raavan travels to the Todee village. Vedavati tells Raavan that she was carrying Prithvi's kid, but she declines his affection. After hearing this, Raavan had a change of heart and decided to take care of Vedavati's pregnancy in addition to giving her priceless spices and an uncommon herbal remedy to help her through it. It demonstrates Raavan's manliness. When Raavan learned that Sukarman, the landowner Shochikesh's son, had killed Vedavati and her husband, he sentenced Sukarman to a torturous and violent death. Since Raavan saw Vedavati as a living goddess, he was infuriated by those who failed to protect her from her killers. As a result, Raavan gave his men orders to execute all of those individuals without hesitation. It demonstrates how his situation turned him into a monster. "He is not a bad person. Circumstances have forced him to become what he is" (REA 68). He takes a pendant made out of Vedavati's fingers and wears it around his neck following the funeral rituals for Prithvi and Vedavati. It reminds him of Vedavati's remarks and serves as a sign of optimism in his eyes. Raavan makes war on the kingdom of Sapt Sindhu with Kuber's assistance because he is aware of Lanka's precarious economic position and wants to establish it on its own. The Lankans defeated the Sapt Sindhu in combat thanks to Raavan's cunning military tactics. The inhabitants of Sapt Sindhu hated him because of this incident.

Once in power, Raavan transformed Lanka into one of the world's most potent nations. Lanka is said to have reached its zenith during Raavan's rule. The younger brother of Janak, Kusadhvaj, the monarch of Sankashya, invites Raven to Princess Sita's swayamvar. Raavan enters the swayamvar to gain Sita's hands, but Vishwamitra taunts him, forcing Ram to prevail. Raavan declared war on Mithila because he believed it to be an insult to Lanka. It is evident that Raavan only launches war in response to insults, but Vishwamitra fights a war out of self-interest. Raavan fights for dharma, but Vishwamitra sets Ram off, firing the Asura Astra on the warriors from Lanka, knocking Kumbakarna out cold. After removing him from Mithila, Raavan leaves for Lanka. While it is clear that Vishwamitra is the primary cause of the conflict, he skilfully paints Raavan as a monster in the eyes of the Mithila people. Raavan is aware of his brother's suffering and is aware of medications that could save Kumbakarna, who was in excruciating pain all the time. In order to ease Kumbakarna's suffering, he gives his troops orders to obtain an enormous quantity of medication from Vishwanitra. Though Raavan didn't like Vibhishan and Shurpanakha, his step-siblings, he nevertheless looks after them because they are a part of his family. Raavan is angry

with Ram and Lakshman when they attack Shurpanakha: “They attacked our family. And you want us to not to react?”(REA 352).

Ram and Lakshman are attacked by Raavan. Raavan gives his forces explicit orders not to allow any casualties to occur during the battle. He is adamant about not harming Lakshman and Ram. He desired Sita to be detained for political reasons. It demonstrates how Raavan attacked them after Ram attacked Shurpanakha. Raavan merely captures Sita as a political prisoner for the sake of his step-sister since he respects them. His affection for his family is evident. It is said that Vishwamitra was Raavan’s antagonist. Raavan’s character is likened to an unpolished diamond, yet Vishwamitra steers him in the incorrect path. Raavan battles societal problems on behalf of the people, but Vishwamitra presents Raavan as a villain to everyone because he wants to turn Sita into the next Vishnu.

Mythology’s power to shape human behavior by imparting morals and values, as well as its applicability in modern contexts, guarantees its survival. Over the past few decades, there has been a significant shift in the analysis and interpretation of these myths. India’s founding mythology, the Mahabharata and the Ramayana, are reimagined and transformed into a wide range of genres. The way different characters from these mythology are portrayed in the most recent versions is either shallow or deceptive. One of the numerous instances is Raavan, whose amazing qualities are eclipsed by his portrayal as a villain and the grandeur of Ram. The emergence of Raavan as a major antagonist in Indian mythology was not the result of a single incident. Raavan finally falters and assumes the role of the antagonist in the Ramayana while fighting to save his honour and dignity. His story portrays him in a way that highlights the inner conflicts, prejudice from society, sadness, anger, longing, passion, and ego that shaped him into the person he is now. Life is fundamentally full with suffering. People are categorised as heroes or villains based on how they handle these hardships. Raavan was labelled a villain because of his pure fury in the face of all the misery.

Myths are being reimagined in the final ten years of the twentieth century. An increase in the substance of and resurgence of interest in mythology are being driven by a number of factors, including globalisation, privatisation, and the emergence of a new class of English-speaking individuals. New senses in the twenty-first century open up the possibility of reevaluating and reinterpreting mythology. In the modern day, myths are being rewritten, recreated, retold, remembered, reintroduced, and reimagined from a modern standpoint. A variety of narrative devices are used by contemporary writers to persuade the younger generation to read mythology.

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Raavan is a puranic figure who possesses an abundance of raw skill and potential. He also has a strong work ethic, which has helped him reach the pinnacles of his career. Vishwamitra desired a strong antagonist to elevate Lord Maha Vishnu's subsequent incarnation, so he turns Raavan's existence into a sad tale. Raavan's willingness to give his life in order to save his people demonstrates his love for all Lankans. Aside from what the puranic narratives portray, Raavan is genuinely a benevolent individual, a remarkable scholar of all topics, and an unwavering devotee of Lord Shiva rather than a cruel demonic creature. There is no doubt about his potential or capability. Happiness is supposed to be the ultimate goal of life. Sadly, society viewed Ravana as a monster, despite the fact that he had to uphold dharmic principles at all times. Raavan is arguably the most intricate and comprehensive anti-hero in Indian literature. The author portrays Raavan as an evil that they have never heard of or met by recreating evil in ways that are foreign to them.

The antagonist in Raavan's life is thought to be Vishwamitra. Raavan's character is likened to an unpolished diamond, yet Vishwamitra steers him in the incorrect path. Raavan battles societal problems on behalf of the people, but Vishwamitra presents Raavan as a villain to everyone because he wants to turn Sita become the next Vishnu. One of India's two big mythology serves as the inspiration for the overall structure and topic chosen. The topic served as a helping factor. The Amish view mythology as a means of addressing the problems facing the vast, culturally and traditionally rich country of India. Amish, Raavan, and Kumbhakarna's main characters offer a thorough portrayal of bipolar expression of self-individuation. The intricate bond between them and their intellectual exchanges throughout the book left a lasting impression on the readers. In particular, the way Raavan has evolved since his birth serves as a constant barometer of the author's boundless suggestiveness. The conflict between these two central characters' self-individuation is effectively and forcefully portrayed in this book. The sequence of events elucidates their struggles, pains, and inferiority mentality related to being a Naga.

The protagonist in Amish's Raavan is conflicted over the dual potentialities of the Self. When he plans to test out learning autonomy with a live hare in Raavan, his Shadow is revealed. He delighted in dissecting the hare while it was still breathing, thoroughly examining its muscles, ligaments, and bones. It was his routine research, and Kanyakumari stopped him when he was about to reach the animal's heart directly. Kanyakumari saved him from his Shadow life and brought him back to his true Self at the last moment by telling him that he was capable of more. Raavan's life starts in the Vishrava Ashram. Individuals that have both deformities and powers are frequently classified as Naga. Raavan, who was born a Naga, is constantly made fun of and mocked by his father, and over time, he comes to hate him. After Kaikesi gives birth, the midwife attempts to murder the child. In actuality, Raavan discovers the truth and preserves the life of a newborn. Raavan's family is set to be killed by the residents of the Rishi Vishrava Ashram; however, with the aid of his uncle Mareech, he manages to save them. Raavan almost put his life in danger when he was nine years old in order to save his brother Kumbakarna. Raavan says: "Nothing will happen to you. Nobody will hurt you. Not as long as I am alive"(REA 9). This demonstrates his love for Kumbakarna as a brother.

In an attempt to exert indirect control over Raavan's life, Vishwamitra grants Kaikesi's plea to stop Kumbakarna and Raavan from bleeding constantly. Raavan puts in a lot of effort to support his family as the pirate. He strikes a solid bargain with Akampana and turns a healthy profit from his venture. Raavan enjoys paying a hefty price to Vishwamitra for the crushed material that he uses for his ships. Raavan intends to commit a robbery because he was unable to purchase the necessary material. Raavan decided to rob Krakachabahu, the dishonest governor of Chilika, of his fortune instead of stealing from regular people. Raavan took great care to ensure that Kumbakarna stayed on board until he returned from the palace during the theft. Raavan believed that his strength was Kumbakarna. Raavan rises to prominence as Lanka's top trader, he gains the respect of his fellow dealers by urging the security forces to put an end to the pirates. In the courtesan house, Raavan also comes to the little girl's rescue. Raavan was incensed to learn that her father had sent her to the courtesan house. The young girl is then given Raavan's sword as a kind of retribution for her father. The young child viciously stabs her father until he passes away. Raavan brings the young girl with him. This incident demonstrates Raavan's unwavering humanism. Raavan was troubled by memories of Kanyakumari, a girl he had met as a little boy in the Vishrava ashram. He tells his brother Kumbakarna how much he wants to marry her, but he doesn't know where she is.

Raavan was astounded to learn that Kanyakumari was actually Vedavati, and that she was wed to Prithvi. In order to meet Vedavati and tell her he loves her, Raavan travels to the Todee village. Vedavati tells Raavan that she was carrying Prithvi's kid, but she declines his affection. After hearing this, Raavan had a change of heart and decided to take care of Vedavati's pregnancy in addition to giving her priceless spices and an uncommon herbal remedy to help her through it. It demonstrates Raavan's manliness. When Raavan learned that Sukarman, the landowner Shochikesh's son, had killed Vedavati and her husband, he sentenced Sukarman to a torturous and violent death. Since Raavan saw Vedavati as a living goddess, he was infuriated by those who failed to protect her from her killers. As a result, Raavan gave his men orders to execute all of those individuals without hesitation. It demonstrates how his situation turned him into a monster. "He is not a bad person. Circumstances have forced him to become what he is" (REA 68). He takes a pendant made out of Vedavati's fingers and wears it around his neck following the funeral rituals for Prithvi and Vedavati. It reminds him of Vedavati's remarks and serves as a sign of optimism in his eyes. Raavan makes war on the kingdom of Sapt Sindhu with Kuber's assistance because he is aware of Lanka's precarious economic position and wants to establish it on its own. The Lankans defeated the Sapt Sindhu in combat thanks to Raavan's cunning military tactics. The inhabitants of Sapt Sindhu hated him because of this incident.

Once in power, Raavan transformed Lanka into one of the world's most potent nations. Lanka is said to have reached its zenith during Raavan's rule. The younger brother of Janak, Kusadhvaj, the monarch of Sankashya, invites Raven to Princess Sita's swayamvar. Raavan enters the swayamvar to gain Sita's hands, but Vishwamitra taunts him, forcing Ram to prevail. Raavan declared war on Mithila because he believed it to be an insult to Lanka. It is evident that Raavan only launches war in response to insults, but Vishwamitra fights a war out of self-interest. Raavan fights for dharma, but Vishwamitra sets Ram off, firing the Asura Astra on the warriors from Lanka, knocking Kumbakarna out cold. After removing him from Mithila, Raavan leaves for Lanka. While it is clear that Vishwamitra is the primary cause of the conflict, he skilfully paints Raavan as a monster in the eyes of the Mithila people. Raavan is aware of his brother's suffering and is aware of medications that could save Kumbakarna, who was in excruciating pain all the time. In order to ease Kumbakarna's suffering, he gives his troops orders to obtain an enormous quantity of medication from Vishwanitra. Though Raavan didn't like Vibhishan and Shurpanakha, his step-siblings, he nevertheless looks after them because they are a part of his family. Raavan is angry

with Ram and Lakshman when they attack Shurpanakha: “They attacked our family. And you want us to not to react?”(REA 352).

Ram and Lakshman are attacked by Raavan. Raavan gives his forces explicit orders not to allow any casualties to occur during the battle. He is adamant about not harming Lakshman and Ram. He desired Sita to be detained for political reasons. It demonstrates how Raavan attacked them after Ram attacked Shurpanakha. Raavan merely captures Sita as a political prisoner for the sake of his step-sister since he respects them. His affection for his family is evident. It is said that Vishwamitra was Raavan’s antagonist. Raavan’s character is likened to an unpolished diamond, yet Vishwamitra steers him in the incorrect path. Raavan battles societal problems on behalf of the people, but Vishwamitra presents Raavan as a villain to everyone because he wants to turn Sita into the next Vishnu.

Mythology’s power to shape human behavior by imparting morals and values, as well as its applicability in modern contexts, guarantees its survival. Over the past few decades, there has been a significant shift in the analysis and interpretation of these myths. India’s founding mythology, the Mahabharata and the Ramayana, are reimagined and transformed into a wide range of genres. The way different characters from these mythology are portrayed in the most recent versions is either shallow or deceptive. One of the numerous instances is Raavan, whose amazing qualities are eclipsed by his portrayal as a villain and the grandeur of Ram. The emergence of Raavan as a major antagonist in Indian mythology was not the result of a single incident. Raavan finally falters and assumes the role of the antagonist in the Ramayana while fighting to save his honour and dignity. His story portrays him in a way that highlights the inner conflicts, prejudice from society, sadness, anger, longing, passion, and ego that shaped him into the person he is now. Life is fundamentally full with suffering. People are categorised as heroes or villains based on how they handle these hardships. Raavan was labelled a villain because of his pure fury in the face of all the misery.

Myths are being reimagined in the final ten years of the twentieth century. An increase in the substance of and resurgence of interest in mythology are being driven by a number of factors, including globalisation, privatisation, and the emergence of a new class of English-speaking individuals. New senses in the twenty-first century open up the possibility of reevaluating and reinterpreting mythology. In the modern day, myths are being rewritten, recreated, retold, remembered, reintroduced, and reimagined from a modern standpoint. A variety of narrative devices are used by contemporary writers to persuade the younger generation to read mythology.

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