

## RELEVANCE OF RAAVAN IN MODERN TIME

### Abstract

There has been a rise in interest in mythological stories recently. To meet the needs of today's readers, writers have begun reworking mythology for modern times. To feel more rooted in their history and culture, young people want to read legendary stories. Popular fiction's newest, thriving genre is mythology. Fiction that appeals to the public and speaks to their ambitions and aspirations is referred to as popular fiction. The narrative of mythical tales has changed because of writers like Amish Tripathi who have identified with the reading public's pulse. With his Ram Chandra Series, Tripathi has taken legendary figures and given them a human face without diminishing their grandeur. He uses a combination of myth, logic, and fantasy to build his tales. When one looks at Indian mythology, Raavan, a character who primarily appears in the Epic of the Ramayana is generally acknowledged as one of the notable and prominent figures from India's ancient past. Raavan: Enemy of Aryavarta by Amish Tripathi makes the case that villains are not born but rather develop over time. But instead, someone triggers them in trying circumstances. In mythology, Raavan is He created Ravanahatha because he was regarded as a great devotee of Lord Shiva. He is a person who is completely gifted, and his dedication to his profession has allowed him to reach the highest points in his life. Raavan is willing to give his life to protect his people, demonstrating his love for all Lankans. Raavan is praised in the press as a charming character. The essay aims to celebrate Raavan as a source of inspiration for young people. The purpose of this paper is to explain Raavan's characters and show how young people might be motivated by them. This essay's goal is to comprehend Raavan's life, how his predicament turned him into a villain, and

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how his traits influenced modern culture. The Ramayana is a compilation of legends from earlier eras that, in many ways, are still current now and embody timeless lessons. This study aims to identify factors that are increasingly significant in the modern world.

**Keywords:** Mythology, Popular Fiction, Amish Tripathi, Ram Chandra Series, Raavan, Modern Perspective, Youth's Motivation.

## I. INTRODUCTION

The desire to write mythologies has grown dramatically during the last few decades. It has taken place to serve the needs of readers in the present day. The blending of current fads with historical tales has sparked a renewed interest in myth.

M.H. Abram's defines Myth as: Myth is one story in mythology, a system of hereditary stories which were once believed to be true by a particular cultural group, and which served to explain (in terms of the intentions and actions of deities and other supernatural beings) why the world is as it is and things happen as they do, to provide a rationale for social customs and observances and to establish the sanctions for the rules by which people conduct their lives. (Abrams, 1998, p. 170)

Therefore, it makes sense that a "myth" is a story that a wise man from long ago concocted to explain the nature of life and the law of existence. The word "myth" comes from the old Greek word "mythos," which refers to any plan, genuine or untrue. The production of mythological stories has accelerated over time. There has been a change in the subject matter of novels since young writers in India began to flourish. They began the work of retelling mythological stories while keeping in mind the context of the writing they were doing.

One of those powerful texts that transcend the constraints of geography and time is the Ramayana. Any reader, regardless of location, time, or age, will find it delightful. Every time the reader reads it, his or her mind is renewed, and a new web of ideas is spun around them. Ramayana's fascinating quality is how it can be applied to social life, and other viewpoints may be added to it to make the reading more engaging and worthwhile. Both great and minor works of literature have been influenced by the Ramayana. Two of Indian literature's great epics are the Ramayana and the Mahabharata. The literal meaning of Ramayana is "Rama's journey". (What does Ramayana means?)

Readers have always been interested in mythological studies because they want to understand how their current experience compares to that of the ancient past. To pique readers' interest, however, the old tales needed to be dressed in contemporary clothing. They also worked to shatter the elitist glass walls that might be seen in the writings of Arundhati Roy, Salman Rushdie, and Amitav Ghosh, among others. They wrote for an audience of readers in India who could connect their own aspirations to well-known epics like the Ramayana and the Mahabharata. They could have lost interest if the tales had not been given a contemporary twist. As a result, authors like Ashwin Sanghi and Amish Tripathi have combined mythology and fantasy. The 'godly' personalities have been demystified and made more relatable by Amish Tripathi.

**1. Raavan the Quest of an Asura:** Indian author Amish Tripathi was born on October 18, 1974, in Mumbai, Maharashtra. His novel series "The Shiva Trilogy" and "The Ram Chandra Series" have received a great deal of praise. The Ram Chandra Series, which was the second fastest-selling book series in Indian publishing history, was followed by the Shiva Trilogy as the fastest-selling book series in the country's history.

The narrative is given from Raavan's point of view in the third instalment of the Ram Chandra Series, "Raavan-Enemy of Aryavarta." He's been painted as an idiotic genius. People close to him had mistreated him. In comparison to what we have seen in the mythological tale, his description is very different. He was a good man who, as a result of the situation, had become evil. Although he had the potential to become a hero, the odds were always against him. Tripathi is skilled at creating characters in such a way that the readers have a difficult time judging them. The reader is captivated by the next chapter since there are so many situations that stir such intense emotions in them. We are intrigued by a Vedavatinamed character in the narrative. Despite the fact that she is not endowed with any magical abilities, she is portrayed as a goddess throughout the narrative. Tripathi demonstrates her ability to transform Raavan from a ruthless criminal into a decent person. The complexity of these two characters' emotions gives this work a wonderful quality. The article seeks to comprehend Raavan's characteristics, how he inspires young people today, and the injustices done to him by society. Raavan's life starts in the Ashram of Vishrava. People with abilities and physical defects are frequently classified as Nagas. Raavan's father often mocks and ridicules him because he was born a Naga, and over time, he begins to hate him. The midwife tries to murder the baby after Kaikesi delivers it. Raavan discovers the truth and keeps the newborn baby alive. Raavan's family is intended to be killed by the residents of the Rishi Vishrava Ashram, but with the aid of his uncle Mareech, they are saved. Raavan, then nine years old, almost lost his life trying to save his brother Kumbakarna. Raavan says: "Nothing will happen to you. Nobody will hurt you. Not as long as I am alive". (Tripathi A. , Raavan:Enemy of Aryavarta, 2019, p. 9). It demonstrates his brotherly affection for Kumbakarna.

In an effort to indirectly control Raavan's life, Vishwamitra agrees to Kiakesi's plea to ease Raavan and Kumbakarna's chronic bleeding anguish. Raavan becomes a pirate and toils arduously for his family. He struck a wonderful deal with Akampana, and his business is doing well. Raavan enjoys purchasing caved material from Vishwamitra for his ships, and he makes a generous deal for the caved material. Raavan intends to commit a robbery because he was unable to purchase the necessary material. Raavan preferred to rob the coffers of Krakachabahu, the corrupt governor of Chilika, because he disliked taking advantage of ordinary people's wealth.

Raavan ascends to the position of head trader in Lanka and calls for the security forces to put an end to the piracy, earning him the respect of the traders. Additionally, Raavan saves the young girl who is at a courtesan's house. Raavan became enraged when he learned that her father had sent her to a prostitute's house. Raavan then gives the young girl his sword as retribution for her father. The young child mercilessly stabs her father until he passes away. This incident demonstrates Raavan's ongoing humanity, as he takes the young girl with him.

Raavan was troubled by the memories of Kanyakumari, a young woman he had previously met in the ashram of Vishrava. Raavan wants to wed her, but since he doesn't know where she is, he confides in his brother, Kumbakarna. When Raavan learned that Kanyakumari's real name is Vedavati and that she is married to Prithvi, he was astounded. To meet Vedavati and confess his love to her, Raavan travels to the Todee village. Vedavati declines Raavan's affection while explaining that she is carrying Prithvi's child. After learning this, Raavan had a change of heart and decided to take care

of Vedavati's pregnancy as well as give her unique herbal medicines and priceless spices to help her get through it.

When Raavan learned that Vedavati and her husband had been slain by Sukarman, the landlord Shochikesh's son, he brutally and painfully put Sukarman to death. Raavan saw Vedavati as a living goddess, and Vedavati's murder infuriated him greatly. As a result, Raavan gave his warriors the command to execute everyone responsible for Vedavati's death mercilessly. 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". (Tripathi A. , 2019, p. 68) After the funeral ceremony of Vedavati and Prithvi, he takes the fingers of Vedavati and wears them as a pendant around his neck. He considers it a symbol of hope and says it reminds him of the words of Vedavati.

Raavan, who is aware of Lanka's economic predicament and is attempting to make it self-sufficient, declares war against Sapt Sindhu's kingdom with the assistance of Kubaer. The Lankans defeated the Sapt Sindhu by using Raavan's superb military tactics. The residents of Sapt Sindhu hated him as a result of this tragedy. Raavan established Sri Lanka as a formidable nation after ascending to power. The era of Raavan's rule is regarded as the pinnacle of Lanka.

The younger brother of Janak and Kusadhvaj, king of Sankashya, invites Raavan to Princess Sita's swamyamvar. When Raavan goes to the Swamyamvar to compete for Sita's hands, Vishwamitra taunts him and forces Ram to prevail. Raavan declares war on Mithila because he views it as an insult to Lanka. It is obvious that Vishwamitra starts a war out of selfishness, whereas Raavan declares war just because of the insult he received. Although Vishwamitra prompts Ram to fire the Asuraastra at the Lankan army, rendering Kumbakarna unconscious, Raavan conducts the fight in accordance with the path of dharma. From Mithila, Raavan removes him and goes back to Lanka. Although it is clear that Vishwamitra is the main cause of the conflict, he does a fantastic job of making Raavan appear evil to the Mithila people.

Raavan is aware of the pain his brother is going through and is aware of the medications that can bring him back to life because Kumbakarna experienced chronic bleeding pain. He gives the order for his men to procure a sizable quantity of Kumbakarna's painkillers from Vishwanitra. Raavan didn't like Vibhishan and Shurpanakha, his stepbrothers, but he looks after them because they are a part of his family.

Raavan is furious with Ram and Lakshman when they assault Shurpanakha. "They attacked our family. And you want us to not to react?" (Tripathi A. , 2019, p. 352) Ram and Lakshman are attacked by Raavan. Raavan makes it clear to his warriors during the onslaught that there should be no casualties. He is adamant about protecting Ram and Lakshman. He desired Sita to be imprisoned politically. It demonstrates that Raavan attacked them because of Ram's attack on Shurpanakha. For the sake of his stepsister, Sita is the only political prisoner Raavan will accept because he respects them both. It demonstrates his devotion to his family.

Vishwamitra is viewed as Raavan's antagonist in his life. Raavan's personality is likened to that of an unpolished diamond, but Vishwamitra steers him in the incorrect direction. Raavan works to address social problems in society for the sake of the populace, but Vishwamitra wants to make Sita the next Vishnu, so he paints Raavan as the bad guy in everyone's eyes. The research piece illustrates how Raavan's potential persona may have been misled by certain circumstances.

- 2. Fascinating Personality:** Raavan was one of the most contentious characters in Indian mythology history, and people still debate his origins today. We are frequently exposed as children to divergent viewpoints on his personality. In some circumstances, his generosity, kindness, and obedient nature may be evident. Then there are the moments where he exhibits repulsive, haughty, rude, sadistic, and self-centred behaviour. Such intricacies take a long time to include in a story.

Throughout history, various interpretations of the Lankan Demon King have been presented. Adjectives that contradict one another in their definitions are used to describe the gentle egoist and the haughty devotee. His rude and self-centred behaviour frequently overshadows his good efforts as a character. He was a superb philosopher and a clever thinker. His philosophical and Ayurvedic treatises are still read and revered today.

His ten heads each stand for his supreme intelligence in all facets of existence. He was a master healer, a trader who made money out of thin air, a brilliant strategist, a prolific musician, a well-known painter, and the list goes on. He was also a talented painter and musician. He had a short fuse, despite being a man. He could no longer discriminate between good and evil once he was enraged. The only thing that remains is an endless rage that annihilates everything in its path, much like a wildfire. In a nutshell, he is someone who many people respect and admire.

The first two books cover Ram's early years as well as the intrigues behind his rise to the throne. It also depicts Lady Sita's transformation from an adopted child to the Prime Minister and her realisation of her true calling as a goddess and a warrior. Raavan's transformation from an artist to the greatest villain ever is chronicled in Amish's third book. Raavan's ascent to the throne of Lanka is portrayed in this section, along with how his fate was entwined with the tales of Lord Ram and Lady Sita. In the common imagination of today, Raavan is viewed as being wholly wicked, but my work gives the figure a more modern interpretation. According to the original Valmiki Ramayana, his portrayal of ancient periods is more nuanced.

Is it accurate to say that Raavan's creator, who crafted his personality from an unseen point of view for the rest of the world to observe, has a connection to it?

“No, I don't identify with Raavan. It's not a question of whether I identify with him or not. It's about learning from him too. Yes, there is a lot that we can learn from Raavan”. (Raavan is Seen as a Villan, 2019)

In North India, there is a popular folktale about a dying Raavan on the battlefield, and Lord Ram reminded Lord Laxman that although Ravan was their foe, he was also a learned man. Lord Laxman would therefore take notes from him. Lord Ram is frequently

shown as a symbol of grace and dignity and is renowned for how he treats everyone, including his adversaries.

“When Lord Ram himself says that there is something to learn from Raavan, ordinary people can also look at this aspect and learn from him”. (Ravvan is Seen as a Villan, 2019)

In every way, Raavan's personality is a study in opposites. In spite of the fact that he was clever, successful, and well-versed in his area, he was fiercely loyal to his brother Kumbhakarna. He had his human moments, but just when you thought he could change, something happened that fundamentally changed the trajectory of his life. This book's description of unrequited love and pure agony is so honest and realistic that it made me feel a little uneasy.

In the original epic, we don't learn much about Kumbhakarna, but in this rendition, he captured viewers' attention. His undying allegiance to and affection for his younger brother led him down paths he did not necessarily want to travel, despite the fact that he is basically a loving and caring person who wanted to become more dharmic. Raavan is a multifaceted, nuanced character, and the entire character arc is nicely done. There is no way you can ignore the man's fascinating personality, whether you love him, perhaps even like him, hate him, feel sorry for him, or want to kill him. He isn't fully revealed to the reader until the very conclusion of the book. The character's personality surely contains a brand new kind of puzzle.

The literary piece Raavan: Enemy of Aryavarta is regarded as contemporary literature. Despite its focus on mythology, the book approaches mythology in an innovative way by tackling contemporary national issues like Sabarimala and Jalikattu, which are crucial to the traditional Hindu Dharma. Characters like Raavan and his brother Kumbhakarna effectively exploit the Amish's weakened religious convictions. Such character's dualism inspires numerous interpretations of Indian myths. Readers might identify with Raavan's link to the idea of individuation and the necessity to strike a balance between the conscious and unconscious worlds as well as the period of self. Individual moral and ethical disagreements among people appear to be the root of anxiety-inducing events.

Like any other work of art, the novel can be read in a multitude of ways. A wide range of meanings become apparent when reading with a keen sensibility. For instance, despite the fact that the book's principal theme is the revisiting of mythology, mythopoeia, the art of sublimit, and other topics, it focuses mostly on Indian perspectives on old values and systems, which are woven throughout the narrative. As they carve themselves into embodiments of human qualities and ideals applicable to individuals of all ages, characters' representations also go beyond a specific time and era. The main character, Raavan, appears to be a representation of human archetypes. Carl Gustav Jung proposed Psyche and supported it, which is related to the confabulation of the theme. Raavanand interpersonal interactions aggressively spread Jungian philosophy sees emotional individuation as an issue.

This book can be used as an illustration of how characters and archetypes are intertwined in Raavan: The Enemy of Aryavatha by Amish Tripathi. The current research demonstrates unequivocally how nicely the Amish portray nearly every archetype of the Jungian principle of individuation in the narrative. Amish elicit powerful reactions by introducing Raavan's persona in-depth and evocatively through immaculate description. The way he uses language and conveys events raises the narrative to a new level.

- 3. Raavan also had several flaws, but he was still strong:** For most of our Indian viewers, their perception of Raavan is based on the 1980s TV series, which is a very simplistic approach. But when you read the more ancient version of the Ramayan, like Valmiki's Ramayan or the various other versions of it, you get a more nuanced take on Raavan. Firstly, he wasn't just a thug. He was very talented and knowledgeable. He wrote the Taandavshrotra, many great philosophical texts. He was a brilliant musician, a brilliant dancer, and a fierce warrior. He was deep. But he had an out-of-control ego and severe anger management issues which make him an interesting character! (Tripathi ". . ., 2019)

Ravana was regarded as a highly intelligent demon with extensive knowledge of the six Upanishads and the four Vedas. The scholar Ravana was an authority in many disciplines. He authored the Ravana Samhita, which covered Ayurveda in brevity. In addition, Ravana was the best astrologer of his day and an expert in occult practises, including black magic.

He took hold of the nine planets and coerced them into the position known as "Lagna Bhava" in order to produce Meghanatha, the greatest of all. As a master of Tantra Vidya, Ravana was knowledgeable in 64 different disciplines.

The most devoted devotee of Lord Shiva was Ravana. It is said that Ravana's penance made Shiva so happy that he gave Ravana an "Atma Linga" as a gift. Some interpretations of the Ramayana claim that Ravana chopped off his own head to appease Shiva. But because of his devotion, every fragment grew a new head. According to another story, Ravana did not have ten heads. His mother gave him nine-pearl jewellery that caused anyone who gazed at it to experience an optical illusion.

- **A True Knowledge Giver:** On his deathbed, Ravana taught Lakshmana about politics and shared anecdotes from his own life. He instructed him to keep close ties with the charioteer, cook, gatekeeper, and his siblings because they had the power to cause him great harm. He warned Lakshmana against making the same error he did, which was underestimating the strength of his foe. He also counselled him to always have faith in astrology and the motion of the stars. He counselled him to put his faith in a doubtful clergyman, something he would have done with his brother Vibhishana in the past.
- **A Disguised Blessor:** He was known for his intellectual acumen and was the most knowledgeable "Pandit" of his day. The opening ceremonies for "Ram Setu," which Rama and his army of monkeys had constructed, were conducted by him. Traditions in Sri Lanka state that Ravana gave Rama the "Vijayi Bhava" blessing and counselled him to start the war at the proper time.



- **A Revered Brahmin:** Ravana was half-devil and half-Brahmin because he was the son of the eminent philosopher Vishrava and the demon princess Kaikesi. Rama celebrated Ravana as a Mahabrahmin even though he was a mixed-race person and hence carried out the "Ashwamedha Yagna." As the great-grandson of Lord Brahma, Ravana was frequently referred to as a Brahmin who had attained the highest level of spirituality and who never missed a day of his daily prayers.
- 4. Raavan: A Modern Perspective:** Raavan: Enemy of Aryavarta, the third book in Amish Tripathi's Ram Chandra Series, is the third book to use the character of Raavan to explore the idea of evil. The novel reveals Raavan's fundamental character, which is already gloomy enough on its own. The blackness grows even more foreboding and terrible as fate draws his path with the crayons of self-preservation and retribution. The author, who has crafted a monster unlike any other we have ever seen and re-imagined evil in ways we have never seen before, brings to life Raavan, who may be the most complex antagonist in Indian literature.

This epic story's continuity reflects the Amish community's viewpoint on modern India. In order to provide lessons applicable to today's world, he mixes well-known people and their stories into prehistoric time-space situations. Amish keeps looking into the current Sabarimala situation in general, as well as independent India's ongoing disdain for wealth development and the strangling hold of bureaucracy on its villages, in an effort to restore India to the status of our predecessors. Amish is a writer and activist from India. There has only ever been one Ravana on Earth; no one else with that name can be discovered anywhere else in the world. There are numerous people with the name Ram, but Ravan is not one of them.

Humans interact with one another regularly in social groups, sharing thoughts, sentiments, and emotions. Therefore, it is true that everyone who belongs to a social group that interacts is inclined to narrate. The formation of an appropriate relationship between man and society is suggested by the production of numerous didactic stories, such as the philosophical doctrines of Jainism and Buddhism. These narrative stories have an influence on Indian fiction, particularly novels. In India, narrative literature has a long tradition. The origin of the storytelling tradition in India is unknown. It becomes evident from studying the scriptures that the Indians employed a range of narrative techniques to describe the myriad events that took place all around them.

Indian stories, especially the epics, are more adaptable overall. Two of India's most well-known epics, the Ramayana and the Mahabharata, provide a plethora of tales and substories that together comprise the largest collection of stories in Indian narratology. They offer an unlimited supply of stories as well as a broad range of fictional works that appeal to Indian minds. The 'Ithihasa,' or epic narrative, has a special position in Indian storytelling because it places a greater emphasis on the human element than any other narrative form. In these tales, moral judgement plays a major role. They respond to a plethora of philosophical and moral queries as well as cover every facet of human psychology.

- 5. The epics' characteristics allow for a lot of retelling:** "This is why there are Ramayanas and Ramayanas in India, and each one has its own place intact. The omission or addition of a few lines or even the change of the name of a character is no earth-shaking matter. In some versions of Ramayana, Sita was the daughter of Ravana; in others Ravana was one of Sita's suitors. This flexibility of narrative details ensures the anonymity of the author. Anyone can produce his own version and fancy his own authorial privilege". (Indian Narratology, 2003)

The main antagonist and demon king of Lanka in the Hindu epic Ramayana was Ravana. Ravana is frequently viewed as a representation of evil, but he also had many qualities that set him apart as a scholar. Along with the four Vedas, he was intimately familiar with the six shastras. Shiva's most distinguished follower was Ravana. His alleged genius made it clear that no one would ever be able to match his level of accomplishment. Lord Rama became the hero of the Ramayana because of Ravana's brilliant portrayal as a villain. Despite being branded a villain, his morals, and ethics in the conflict with Rama elevated him to the status of the worst kind of villain and made him eternal.

The one who gave us hope was Ravana. However, he advised against hero-worshipping the persona only for the purpose of being an adversary and instead offered traditional Indian philosophy, which argues that everyone has something to teach us. Then, perhaps, the wills of our Ravana's might unite in a Rama-divided India. Therefore, the part of India that is still open to new ideas is exemplified by our willingness to accept that alternative viewpoint. The Ramayana is a compilation of legends from earlier eras that, in many ways, are still current now and embody timeless lessons.

This study aims to identify factors that are increasingly significant in the modern world. A new understanding of who we are, a model family, the status of women, environmental protection, democracy, and the need to have a loving heart are all stressed. These topics range from selfishness to selflessness.

For the good of society, let's launch a crusade against the demonic forces that reside within us. Consciousness is given a new depth through intertwining. Take action to usher in a new dawn. Strike the Lankesh of your mind with righteous arrows, or get rid of the wrongdoing, extinguish the power of the devil, and open the road for the advancement of the family and society.

The Ramayana is attempted to be retold in Asura of Anand Neelkantan from the perspective of the demon king Ravana and his subjects. It appears that throughout history, the Ramayana has only been told from the perspective of the winners. The narrative of Asura is told through Ravana and the inhabitants of Lanka's perspectives. Finally, the work raises the question of whether something is just bad because it is depicted that way or whether there is another story hidden underneath it.

Additionally, the Ramayana, an epic about Rama, has not been exempt from the demythologizing process. Neelkantan's work *Asura: The Tale of The Vanquished, The Story of Ravana and His People* (2012) (Neelkantha, 2012) is an additional epic retelling that serves as a text for the contemporary era of the twenty-first century. The novel is

focused on Ravana and is based on a different version of the Ramayana that is well-known in southern India.

Despite his tendency towards evil, Ravana was frequently seen as a wonderful figure. He was claimed to have possessed a variety of crucial qualities, the most significant of which was his familiarity with religious writings, drugs, and magic. According to folklore, Ravana was a great devotee of Shiva and is credited with inventing the Shiva Tandava Stotra dance.

## II. CONCLUSION

Raavan: Enemy of Aryavarta is one of the best novels written by Indian authors and one of the most influential studies of Indian mythology ever produced. Raavan was one of the most contentious characters in Indian mythology history, and people still debate his origins today.

Amish accomplishes this mostly through characterization, as he has done throughout his career, making Raavan an engaging and compelling read. The characters are what captivate the reader from the start of the story until its resolution. These exchanges advance the plot and even develop the characters because Amish has beautifully organised them and subtly weaved them into the main plotline. It's crucial for a book based on Indian mythology to convey this point because so much of the morality we associate with actions is drawn from our conception of what dharma is.

He was a superb philosopher and a clever thinker. His philosophical and Ayurvedic treatises are still read and revered today. His ten heads each stand for his supreme intelligence in all facets of existence. He was a master healer, a trader who made money out of thin air, a brilliant strategist, a prolific musician, a well-known painter, and the list goes on. He was also a talented painter and musician.

Raavan is a puranic Character who is truly overflowing with talent and potential. He also has a strong commitment to his profession, which has helped him reach the highest points in his life. Vishwamitra changed Raavan's life to be gloomy because he desired a strong antagonist to boost the next manifestation of Lord Maha Vishnu. Raavan is willing to give his life to protect his people, demonstrating his love for all Lankans. In contrast to what the puranas suggest, Raavan is a lovable individual, a brilliant student of all subjects, and a devoted follower of Lord Shiva. His ability and potential are beyond question. It's been said that happiness is the goal of life. Raavan should always remain at the forefront of dharmic thought, but sadly, society sees him as a bad guy. The most notable and complex antihero in Indian literature is, without a doubt, Raavan. By recreating evil in previously unimagined ways, the author makes Raavan seem like a type of character we have never encountered or even heard of.

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