



Critical Study of Anand Neelakantans Selected Fiction

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ABSTRACT:

In Indian English Literature, Anand Neelakantan is the most well-known character. He has written some mythological fiction. He was born in the Kerala town of Thrissur. He attended school there and then went on to study engineering at the Government College in Trichy. Anand Neelakantan is a motivational speaker, author, columnist, scriptwriter, and television personality from India. He's written five novels in English and one in Malayalam. His first novel, *Asura*, The Tale of the Vanquished, is based on the Ramayana Indian epics. *Ajaya-Roll of the Dice* was his next book series, while *Vanara*, the Legend of Baali was his fifth. His books have been translated to different languages such as Tamil, Bengali, Gujarati ,Hindi, Malayalam, Telugu, Kannada, Marathi, Assamese, Indonesian Bahasa.

Keywords: debut novel, asura people, vanquished, abduction, mythological.

Introduction:

In this research paper we are studying selected fictional work of Anand Neelakantan including in this *Asura:Tale of the Vanquished* 2012,*Ajaya:The Roll of the Dice* 2013,*The Rise of Sivagami* 2017 *Queen of Mahishmathi*2020.Anand Neelakantan is a serious writer. His debut novel, *Asura: Tale of Vanquished*. *Asura* was a more enjoyable read than most mythical retellings since it told the Ramayana storey from Ravana's perspective.The epic battle between good and evil.The Ramayana storey had been repeated many times before. Every Indian is familiar with the captivating narrative of Rama, the divine incarnation who slew Ravana, the terrible demon of darkness. And, as is customary in history, the version recounted by the victor survives in the pages of history.

Asura is the legendary tale of the defeated Asura people, a myth that has been treasured by India's subjugated castes for over 3000 years. This book will provide you with an inside look at Ravana's life and realm. In the book, Ravana contradicts the phrase 'Dasamukha,' which refers to the ten evils that everyone should overcome. He was a man of ambition who was proud of his race and the empire he had built. Jealousy, rage, and selfishness, he believed, were the driving forces behind advancement. At the same time, he saw love as the king of all emotions, which Mahabali dismissed as wishful thinking. He was a great ruler because of his love for his country, his subjects, and his family. Bhadra, a poor Asura who is faithful to his king, is another major character in the tale. Ravana frequently misunderstands him, yet he still serves his king and the realm. The novel is centred on these two men and their perspectives on life, race, culture, and country. The difference is that while Ravana depicts the life of a king and the functioning of a kingdom, Bhadra depicts the life of a common man whose survival is an ongoing struggle. Ravana, who has always been referred to as a 'Rakshasa,' is shown to be a regular human being who goes through the ups and downs of life. He is an arrogant Asura who does not believe in any god. He believes in himself and in the concept that everyone can reach their goals with determination and hard effort. The character Ravana is unusual in that he recognises all of his sins and seeks for forgiveness from his subjects. Despite this, he maintains the grace and pride that comes with being the ruler of Lanka. Bhadra, on the other hand, lends a voice to the ordinary people who are caught in the middle of heroes and rulers. The book's historical events, like as Sita's kidnapping or the fight in Lanka, are fascinating to read from both Ravana's and Bhadra's perspectives.

The Mahabharata is told through the eyes of Duryodhana in *Ajaya*. The hero of this narrative is Kaurav. I won't go into detail about the storey because everyone is familiar with it. It's the Kaurava clan's epic. The author has presented the storey in an entirely new light. In India, he shows two camps. Parshuram, Krishna, Kunti, Dhaumya, Dronacharya, and the Pandavs lead the traditional camp. Bhishmacharya, Vidur, Jarasandha, Balram, and Kaurav lead the liberal faction. It's a conflict between classes. Liberals are less rigid than conservatives, who support a caste and class system. There are also communists, led by Nagas and other untouchables, who fight for the underprivileged and are involved in terrorist activities. Then there's the traitorous squad lead by none other than Shakuni himself. For example, Karna and Eklavya are gifted with abilities but are disadvantaged due to their lower caste. The author has presented an intriguing concept. The Southern Confederate, commanded by Parshuram, an ultra-conservative and proponent of strict caste and class systems, and Hastinapur, led by Bhishmacharya, had struck an accord. The number of Parshuram devotees in Hastinapur is growing by the day.

Characterization is unique and fascinating. Krishna is cunning and determined to keep the caste system in place. Yudhishtir is courteous to everyone except Kaurav. Bhim is a tyrant. Kinti and Gandhari are fighting for control of the throne, attempting to establish their sons as the next monarch. Duryodhana is both compassionate and perplexed. Shakuni is a devilish plotter. Karna is a good man who cares for the underprivileged. Ekalavya is an

oppressed talent on the lookout for a purpose in life. Kripacharya is a renegade academic who despises the caste system. Dronacharya is the highest Brahmin. Balram is a dreamer who is liberal and progressive. Bhishmacharya is a well-balanced someone who seeks to improve society over time rather than making drastic changes. Takshak is the Nagas' leader and claims to represent the oppressed. Jara is a beggar who comes in the novel on a regular basis and helps to the plot. Duryodhana's hesitation to battle Arjun for Subhadra, even at the risk of ridicule, because she had gone with Arjun of her own free choice, and his refusal to launch war on the Pandavs after Draupadi insulted him in Hastinapur, both demonstrate what Duryodhana is made of. Subhadra Duryodhana and the author were in love, according to the author. Subhadra, on the other hand, eloped with Arjun. Subhadra's change of heart is not explained by the author.

The author also glosses over how Krishna persuaded Draupadi to marry five different men. Duryodhana dismisses the Pandavs' claim to the kingdom since they are Kunti's lovers, not Pandu's sons. The rationale is incorrect, however, because if the Pandavs have no claims, neither does Dhritarashtra. Dhritarashtra was not a child of Shantanu because he was not the son of Vichitravirya.

Rise of Sivagami: The Rise of Sivagami is the first novel in Anand Neelakantan's Sivagami trilogy. The novel The Rise of Sivagami tells the narrative of Rajamatha Sivagami, a powerful and principled woman known as the warrior mother. It starts with her childhood and follows a series of events that lead to her expulsion from her father's kingdom and, later, her dramatic return to Mahishmathi. Her ultimate goal of conquering Mahishmathi is met with numerous obstacles, ranging from nefarious machinations to formidable warriors. The story also sheds light on Katappa, the character who in the film kills Amarendra Baahubali. Though he did not play a major role to bring down Mahishmathi, Katappa's roots, his servitude, and his actions, eventually work to affect the course of the story.

Queen of Mahishmathi 2020: 'Queen of Mahishmathi' depicts the account of Sivagami's ascension to the throne and power, as the title suggests. Her earlier blunders have just strengthened her resolve to fulfil her father's expectations. However, she is completely unaware that Maharaja Somadeva's foes are closing in on him. Sivagami must now choose between her love and ambition, selflessness or envy as she fights her enemies under Somadeva's tutelage on her road to become Mahishmathi's righteous queen. The book chronicles Sivagami's life and the events that shaped her into a strong woman. Apart from her, Katappa's tale is told in the novel, as he grows into a dedicated guardian of Mahishmathi.

Conclusion:

Indian English literature has produced excellent work in the last decade. writers has given rise to new trends like feminist writing, diasporic writing, magical realism, mythological fiction. In this paper we have discussed about work of Anand Neelakantan .who highlights marginal people. He has written mythological fiction. In Kerala where Anand grew up in, there is a tradition that the mythology is still in their tradition. Hindu myths played an important role in the Indian literature. The two legendary epics, The Ramayana and Mahabharata, of ancient India have always had their special thrones of honour, both in people's hearts as well as literary culture and ethical values that form the building blocks of our religion. As they are invincible sectors of literature, they along with the rest of Hindu mythology stand as inspiration for thousands of writers across the plains of our country. Whichever way you turn or whatever novel you ruffle the pages through, you will find the imprint of mythology in one form or the other. In the selected work of Anand Neelakantan we have studied Hindu tradition, culture, mythological fiction, ancient politics, cast, creed.

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