STUDY ON RAMAYANA COMPARISON

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ABSTRACT

Epic poetry is a very old kind of literature, and it may even be one of the very oldest forms. Epics are lengthy narratives that recount the exploits of heroic figures and otherworldly characters, such as gods. The tale invariably describes the heroic achievements of powerful monarchs, assistance from the gods, intrigues, battles between competing philosophies and morality, and unbeatable soldiers and their exploits. Epics feature a large cast of characters, including divine deities or gods, convoluted plots with many subplots and incidents, rhetorical elements that appeal to the morals and morality of people of all generations, and inspiration for humanity. Epics also serve as a source of motivation for people everywhere.

KEYWORDS: Ramayana**,** literature, poetry, Epic.

INTRODUCTION

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There are epics such as the Mahabharat that have provided countless generations with guidance on the way to righteousness and have provided solutions to practically all of humanity's conundrums and problems. Epic authors have a great deal of talent because of their ability to weave complicated and complex narratives, infuse characters with a variety of morals and values, and, in the process of telling a story, create immortal figures that are worshipped as

deities for millennia. In addition to this, they are masters in the arts of poetry and prosody, both of which provide future poets with an outstanding model to follow. The Ramayana, the Mahabharata, The Iliad, The Odyssey, Paradise Lost, and Aeneid are considered to be the most well-known epics in the world. Even though they were written more than two thousand years ago, with the exception of "Paradise Lost," they are still read, performed, and discussed in modern times. The Hindu epics such as "The Ramayana" and "The Mahabharata" are revered, and there have been temples dedicated to the protagonists of these stories, who are regarded as having heavenly qualities.

RAMAYANA BY VALMIKI

The Ramayana is a poem written in Sanskrit that consists of twenty-four thousand lines, six kandas, and an uttarakand. Around the 5th century BCE, the wise man Valmiki was the one who wrote it down. The story of Rama takes place during the time period known as the Treta Yuga, according to Hindu religion. The epic poem known as the Ramayana recounts the life of Lord Rama, the oldest son of King Dasaratha. Rama is an intelligent and articulate man who also has broad shoulders and a physique that is proportioned beautifully. He has a wise mind and a good moral character. He is credited with possessing the highest of morals and virtues and is believed to be the one responsible for the destruction of enemies, the maintenance of the world, the protection of all living things, and the upholding of the moral code that enables humans to behave in a socially responsible and compassionate manner. According to the account that is provided in Valmiki's Ramayan, Rama was destined to become the king of Ayodhaya because he possessed all of the characteristics that are characteristic of a ruler who is virtuous. However, Rama's father, King Dasaratha, makes a promise to his wife Kaikeyi that he will prevent Rama from attaining his position as the king of Ayodhya and instead place Bharata, son of Kaikeyi, as the crown prince. This pledge prevents Rama from acquiring his position as the king of Ayodhya. Rama, being a dutiful and faithful son, accepts his father's instruction and, together with his wife Sita and brother

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Lakshmana, leaves the palace for the boundaries of the forest so that they might have a regular life. Lakshmana is Rama's brother.

They decided to make the summit of Chitrakoot, which was located deep within the jungle, their paradisiacal home. After being summoned and being loyal to the generous spirit that defines him, Rama consents to the slaughter of all of the rakshasas that reside within the jungle. The RakshasiSurpanakha, who dwelt in Janasthana, the resting place of Ravana's army, was transformed into a human by Lakshmana (Rama's brother), as part of this victory over getting rid of all the demons. Ravana, the ruler of Lanka, was infuriated by this, and as a means of exacting his vengeance, he kidnaps Sita. After hearing the entire story, Rama packs his belongings and sets off on his trip to locate Sita, his wife. During his journey to exact revenge on Ravana, he comes across Hanuman, a devoted devotee of Rama. Hanuman is of tremendous assistance to him throughout his mission, which ultimately results in the conquest of Lanka. Hanuman, via a series of circumstances, sets fire to Lanka and assists Rama in reaching Lanka, which leads to a fight between Rama and Ravana on Lanka. In a very short amount of time, Rama is able to emerge triumphant and bring Sita back to safety at home. But later on, in order to demonstrate her innocence, she was put through the ringer. After this, she leaves and goes to live in the woods where the rest of her life will be spent.

The comparative analysis of the narratives Iliad and Ramayana

Since both of the texts are written in third person narration, the reader will notice right away, as soon as they get a hold of them, that the narrator is omniscient in both of the stories while the narration is going on (at the time they are happening). This is because both of the texts are written in third person narration. While we can say that the perspective of the narrator to look at a certain text or to develop the liking of the reader towards a certain instance in the story is a prevalent feature in both the Ramayana and the Iliad, we can say that the perspective of the narrator to look at a certain text is more prominent in the Ramayana. As is the case with the Ramayan, the reader falls for the narrative that Rama was on the path of justice from the very beginning.

This is made clear by the author, the wise Valmiki. However, in due order, the reader entirely ignores the moments where Rama's behaviour may be questioned. For example, one might give a contradicting reference that suggests Ravana, not Rama, was the one who went out to seek revenge

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for the insult that Lakshaman and Rama heaped upon Suparnakha, who was Ravana's cherished sister. But regardless of the outcome, the battle between the two continued to simmer for the pride of a woman. Nevertheless, the question that immediately comes to mind is, "of which women?" When we think about the answer to this question, the first thing that comes to mind is heavily impacted by the point of view of the narrator, who in our instance is Valmiki. The narrative tense, which indicates when the tale was or is being written, provides the readers with a clue as to which of the two texts is more similar by indicating when the story was or is being written. Ancient narratives such as the Iliad and the Ramayana are typically written in the past tense to give the reader a feeling of historiography. This is evidenced throughout the texts, making it clear that the narration is taking place in the past tense throughout its whole.

LITERATURE REVIEW

Both David Thoreau's Journal(2018) and David Thoreau's Walden(2018) were inspired by early recollections of a purer, more innocent, psychological as well as physical environment, to which there is no conceivable return other than via memory. However, it was Marcel Proust who inextricably connected the particularity, sensory modality, and physical presence of food with the subjective and frequently inaccurate vagaries of memory. In his search for lost time, he discovered a moment that transformed itself for him in the flavour of a madeleine that had been dipped in a cup of lime flower tea. It was not the sight or taste of the madeleine itself or even the tea; rather, it was the sensation that immediately transported him back to those Sunday mornings in Combray with his Aunt Leonie, when he was a cherished child and not the world-weary adult he had become. Despite the fact that he had seen the golden shell-shaped French cookies in patisseries on numerous occasions, he had never tried one. The memory of food, and more particularly, the act of eating a meal, served as a catalyst for his journey of self-discovery through the lens of nostalgia.

M. F. K. Fisher (2017) asserted that the human appetites for safety, warmth, love, and food were inextricably linked to one another. With she, more than any other American gastronomical writer, merged autobiography and her philosophy of the art of eating to create a hybrid form termed the culinary memoir. This was her contribution to the field of American gastronomical writing. She established the familiar 'I myself' pattern that echoes through contemporary culinary food writing. Whether she gently folded recipes into her narratives or simply explored the joy or misfortune of family feasts, vegetable snobbism, the best oyster stew she ever ate, or learning to dine alone, she

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did so in a way that established the pattern. The note of melancholy or yearning for a more perfect past, which can only be symbolically reclaimed by comforting meals, a tone that permeates the most memorable memoirs, has been given a voice in her particular first-person style of writing. And the unceasing use of gastronomy as a type of stand-in to assuage all human longings has found a variety of expressions in her narratives throughout the course of her career.

Thembisa Waetjen (2018) Anglo-Indians are the Indian-European minority in India. Their beginnings, history, and social standing are intimately entangled within the political, racial, and cultural problematics of the English colonization of India. Anglo-Indians are also known as British Indians. Throughout history, Anglo-Indians have been forced to contend with an unstable status in India. The term "Feringhee" has been used to refer to the Anglo-Indians since the very beginning of their collective existence. (Foreigners) Although in independent India the Anglo-Indian community is constitutionally recognized as one of India's six minorities, the community continues to occupy the contentious position within the discourse of Indian national identity. As a result, the community has historically been regarded as 'Unhomed' in India; however, India is in fact the community's homeland since it is their birthplace and the domain of their experiences, which together constitute the community's historical memory.

According to Robert Rubenstein (2001), "Not only a physical structure or a geographical place but always an emotional space" best describes the concept of home. The rejection of Indian organizations to enable Anglo-Indians to participate in the expression of Indian national identity has resulted in the denial of this emotional space to Anglo-Indians. Avtar Brah, in his book Cartographies of Diaspora: Contesting Identities (1996:190), points out the significant connection that exists between the concept of "Diaspora" and the need to have a place to call "Home."

MARITAL LIFE

Ishan and Kanishk, Tharoor's kids, are from his first marriage to TilottamaMukharji, an academic who he had known when he was a student in Calcutta. Tharoor has two boys from this marriage. Both of the sons earned degrees from Yale University. While Ishan is based in Hong Kong and contributes to the international version of Times Magazine, Kanishk is based in London and works as an editor for Open Democracy. Ishan is the author of a broad variety of articles, some

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of which have been featured on the cover, such as those about Nepal and the Philippines. Kanishk is a writer of fiction in addition to being a journalist, and in 2009, he was nominated for a National Magazine Award in the United States for his work. After some time had passed, Shashi tied the knot with Christa, a Canadian who worked at the United Nations. After their divorce, he moved on to his third marriage, which was to Sunanda Pushkar. The wedding took place in a low-key ceremony on August 22, 2010, at his ancestral home in Elavanchery village, which is located in the Palakkad region of Kerala.

The educational profession

Shashi received his education at Tufts University's Fletcher School of Law and Diplomacy. His history major earned him an honours degree at the undergraduate level. Both Tufts and Harvard are listed on the degree certificates he has. At the same institution, he earned degrees of Master of Arts, Master of Arts in Law and Diplomacy, and Doctor of Philosophy. His dissertation for his doctorate focused on the process through which decisions on Indian foreign policy were made during the first government of Indira Gandhi, which lasted from 1966 to 1977. The title of his thesis was Reasons of State. It was published. However, he is continuing his schooling at this time. During the interview in 1999, he stated:I am gaining as much knowledge as I possibly can through the simple act of life. As a kid, Tharoor suffered from asthma, which caused him to spend most of his time immobile and confined to bed. He believed reading books to be his source of oxygen. He ploughed through his own books at a breakneck pace and read all of his parents' books until he had exhausted those that he could comprehend. It was an annoying pattern of his that he would always complete the books he checked out from the library in the vehicle on the way home. It was claimed by him (tharoor.in) that books were the way to redemption. I devour books like they're candy. I started writing when I quickly went through all of the books that were available to me. My own existence became intertwined with my writing. It was a means for me to get away from the pain that I was experiencing.

He used to write for his own entertainment in his leisure time, and his parents took the work quite seriously when it was presented to them. They had his essay written up and sent to his other friends and family members. When he was ten years old, his very first piece of writing was published in a newspaper. His father had submitted the piece on his son's behalf. The influence

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of the written word on him was brought into even sharper focus. It was a sensation equivalent to the first kiss, an immensely sensual recollection that makes you want to keep going, as he (tharoor.in) reveals.

Career Path in Diplomacy

1978 marked the beginning of Shashi Tharoor's career in diplomacy when he joined the United Nations and took a position in Geneva with the United Nations High Commissioner for Refugees (UNHCR). During the boat people crisis, he led the United Nations High Commissioner for Refugees (UNHCR) office in Singapore from 1981 to 1984. In 1989, he was given the position of special assistant to the under-secretary-general for special political affairs in New York. This was the section that would eventually evolve into the Peacekeeping Operations department.In the year 1996, he was given the roles of Director of Communications for Special Projects and Executive Assistant to Secretary-General Kofi Annan in the United Nations. In January of 2001, he was reappointed to his previous positions as the director of the Department of Public Information and the Under-Secretary-General for Communications and Public Information (UNDPI). He was in charge of the UN's communication strategy, which was aimed at improving the organization's reputation and efficiency. He was given the additional role of United Nations Coordinator for in 2003 by the Secretary-General. multilingualism. In April of 2007, he departed the United Nations after having resigned from his position as Under-Secretary-General of the United Nations on February 9th, 2007.

Career Opportunities in Politics in India

In the general election held in India in March 2009, Shashi Tharoor ran as a candidate for the Congress Party from the Tiruvananthapuram (Lok Sabha Constituency) in the state of Kerala. In spite of allegations that he was a "elite outsider," he prevailed in the election and won by a margin of nearly one lakh votes. After that, he was chosen to serve as a Minister of State in the council of Ministers under the leadership of Prime Minister Manmohan Singh. On May 28th, 2009, he took the oath of office required to serve as India's Minister of State for External Affairs.

He utilised, and continues to utilise, his very own political website, www.tharoor.in, as well as new media tools such as twitter, which helped him achieve celebrity status in a short amount of time. As a result of his success, he is now known as the first Indian celebrity to amass one hundred

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thousand followers on Twitter. However, a number of his tweets were deemed controversial, and opposing parties and the press used those tweets as quotes to criticise his work. Following allegations that he had misused his office in order to get shares in the IPL cricket franchise of Cochin, on April 18th, 2010, he resigned from his post as a Minister of State for External Affairs on the instructions of Prime Minister Manmohan Singh. His resignation came in response to the allegations. He categorically rejected the allegations and demanded a comprehensive investigation into the matter. In May of 2010, the Speaker of the Lok Sabha, Meira Kumar, put his name up once more to serve as a member of the Parliamentary Standing Committee on External Affairs. He is now serving as a Minister of State for the Development of Human Resources in the government.

ACHIEVEMENTS AND COMMENDATIONS

Tharoor has been honored with a number of accolades, including the Rajika Kripalani Young Journalist Award in 1976. This award was given to the Indian journalist who was under the age of thirty at the time. He was awarded the "Federation of Indian Publishers-Hindustan Times Literary Award" in 1990 for The Great Indian Novel, as well as the Commonwealth Writer's Prize in 1991, which is given to the author of the book that is deemed to be the best book published in the Eurasian region during that calendar year. In recognition of his outstanding contributions to the field of literature, the Association of Indians in America (AIA) and the Network of Indian Professionals bestowed upon him the "Excelsior Award" in the year 1998. (Net IP). Dr. Shashi Tharoor was honoured with the title of "A Global Leader of Tomorrow" at the World Economic Forum held in Davos, Switzerland, in January of 1998. In May in the year 2000, he was awarded the prestigious title of "Doctor."the University of Puget Sound's School of International Affairs and the Department of Letters. He has been awarded the PravasiBharatiya Samman, which is India's highest honour that can be bestowed upon a non-resident Indian. In addition to these accolades, he was presented with the "Pride of India" award by the Zakir Hussain Memorial in January of 2009, as well as the "Hakim Khan Sur Award" for national unity by the Maharana of Udaipur on March 15th, 2009.

THE GREAT INDIAN NOVEL

The 1989 book The Great Indian Novel takes its name from the legendary Mahabharata. Shashi

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Tharoor's satirical depiction of pre- and post-independence India uses the Mahabharata as a model and includes a current ensemble. India's postcolonial assignment with democracy and its history of resistance to colonial control are told in an epic style. In contrast to Vyas' epic, the novel is broken up into 18 books. Its narrative is presented in a divergent, multicoloured way. It appears to adopt a different perspective on how modern India should be contemplated, more specifically a new historicist one. The book does actually have several excellent points. Through indo-nostalgic narration, the historical story follows the plot of the Mahabharata to offer insight into both contemporary politics and the epic. A literal transfer of the epic's characters by real-life historical figures using a one-to-one formula has the potential to both caricature historical events and neglect the distinctions between myth and history. The Great Indian Novel is an attempt to reconstruct the political history of twentieth-century India through a fictional recasting of events, incidents, and characters from the Mahabharata, according to Tharoor (1991:384) in a seminar article titled "Myth, History, and Fiction."

Utopia marked the beginning of the 20th century, and nostalgia marked its conclusion. The optimistic conviction that the future will be better than the present is becoming archaic, whereas nostalgia, which has never gone out of style and continues to be relevant today. According to the findings of this study, nostalgia may be defined as a yearning for a past or future home that does not now exist. It is a feeling of loss and dislocation, but at the same time, it is a romance with one's own ideal. Only in a relationship that is separated by great distance can sentimental love endure. A cinematic picture of nostalgia is a double exposure of two images: one of the familiar and one of the unfamiliar; one of the past and of the present; and one of the dream and of the mundane. As soon as we try to fit it into a single image, the frame of burns on the surface breaks apart.

Nostalgia, which is investigated in this study, is not just the result of an individual's illness but rather a sign of our current Indian era and a historical feeling. As a result, the current research would bring up three very important issues. To begin, nostalgia is not inherently opposed to modernity; rather, it coexists alongside modernity rather than being in direct opposition to it. The distinction between "local" and "universal" is not only an expression of local yearning; rather, it is the outcome of a new understanding of time and space, which is what makes the distinction conceivable. Second, although it may seem like a wanting for a specific location, in reality,

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nostalgia is a yearning for a different period – specifically, the time when the author was experimenting in India and the time when his dreams had slower rhythms. In a more general sense, it is a revolt against the contemporary concept of time, which is typically understood to be the period of history and development. The human condition is plagued by an unwillingness to submit to the irreversibility of time, which manifests itself as sentimental yearnings to rewrite history as a personal or communal mythology and to revisit time as though it were space. Therefore, it may just be a better use of time, a slower use of time, or even time that isn't time at all because appointment books aren't in the way.

Third, the concept of nostalgia that is being explored in this research might refer to either the past or the future. The necessities of the present have a direct influence on the fantasies of the past, which in turn have a direct impact on the reality of life in the future. When we give thought to what lies ahead, we are forced to acknowledge that we are responsible for the stories of our past. In contrast to melancholy, which is confined to the planes of individual awareness, nostalgia is concerned with the link between personal and social memory, as well as between individual biographies and the histories of groups or nations. Even while utopias of the future may be out of style, there is a utopian quality to the very concept of nostalgia. It is not concerned with events that will occur in the future. There are instances when it is not aimed toward the past, but rather towards the present.

In point of fact, there is a long-standing history of analytical meditation on the modern predicament that makes use of sentimentality. It is possible to refer to it as "off-modern." Our perception of direction is thrown off by the usage of the term "off." Instead of taking the direct path toward advancement, it forces us to investigate the shadowy byways and hidden passages. It gives us the opportunity to veer off the predetermined paths that history normally follows. Off-modernism provides a critique not just of the modern preoccupation with novelty but also of the contemporary reinterpretation of tradition. In the tradition of the off-modern, the concepts of contemplation and desire, as well as distance and attachment, go hand in hand. Furthermore, creative rethinking of nostalgia was not just an artistic device but a strategy for survival, a way of making sense of the impossibility of homecoming, for many displaced people from all over the world, as well as some off-modernists who came from traditions that were considered marginal or provincial in relation

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to the cultural mainstream in the twentieth century. This was true for many off-modernists who came from traditions that were considered marginal or provincial.

In the postmodern new historical scenario, it is essential to have a firm grasp on how history and fiction function as dividing lines. The identification of history as a nostalgic construct and fiction as a product of a particular nostalgic past is required in order to successfully navigate the history-fiction interface. It is absolutely necessary to acknowledge the connection between history and fiction. This is due to the fact that the objectivity that was formerly granted to history involves the power of history as it has been institutionalised by the state, and the fact that the new historical novel is engaged with contesting the frontiers of multiple discourses, particularly those of history. The novel is a subgenre of literature that incorporates a variety of different discourses and, in its postmodern form, nostalgic reconstructions of ideas, both of which help to establish the novel as an appropriate space for the participation in new historicist thought.

When it comes to the discussion of history, the area of Indian literature written in English has graduated from being only a field of mimesis to being a valid subject of contested history. Because of the novel's reconstructive nature, one might get a sense of indo-nostalgia at several different moments throughout the book. This throws into emphasis the fact that Indo-nostalgia is not isolated to a single spot but rather is present in a variety of different regions where humans engage in activities. The postmodern novel, when seen in the light of the idea, is qualified as a type of literary work that is also subversive in its character. On the other hand, the discussion that has arisen about the novel's postmodern architecture might be seen as a containment of this.

CONCLUSION

The strength of fiction, expressed in the form of fragmentation, is a method for conveying the idea that the whole is equal to the sum of its parts. Not only are the novels of Tharoor products of the ideology of the present, but the novels also generate the ideology in and of themselves, therefore facilitating a transfer from the immediate postcolonial reality to the modern reader. This becomes essential when considering the fact that the authors had the experience of living during the emergency as well as the immediacy of the sentimental recollections following freedom. An asset for the cultivation of Indo-nostalgia is history's role as a propagator of a "acceptable" past. In India,

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there has been a substantial amount of dispute over the feasibility of producing an objective and impartial history. In its efforts to win support for its official narrative, the government has been on the receiving end of a number of charges about the use and abuse of history. The representation of Indian themes demonstrates how attempts by one Indo-nostalgic power, to advocate and centralise a secular view of Indian past in order to stabilise its contemporary base, have been met with Indo-nostalgia from other powers who attempt to inject fundamentalism through the strategy of religious ideology. This is brought out by the fact that the representations of Indian themes point out how these attempts have been met. Divergent interpretations of India's history have arisen as a direct result of disagreements over the objectives and procedures of historical writing.

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