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Annexure- 1

List of Characters Name in Thesis

- **Abhimanyu:** Son of Arjuna and Subhadra, married to Uttara, daughter of King Virata
- **Adhiratha:** Karna's foster-father
- **Amba:** The eldest daughter of the king of Kashi or Varanasi
- **Ambalika:** The youngest daughter of the king of Kashi
- **Ambika:** The middle daughter of the king of Kashi
- **Arjun:** The "Bhagavad Gita" was spoken by Lord Krishna to Arjun who was an undefeatable archer and the third of the Pandava brothers, born of Lord Indra.
- **Ashwatthama:** Son of guru Dronacharya and Kripa, and last supreme commander of the Kaurava force
- **Balarama:** Elder brother of Sri Krishna
- **Bharata:** Son of King Dushmanta and Shakuntala, he was a partial incarnation of Lord Vishnu.
- **Bhima:** Bhima was the second Pandava brother. He had surpassing physical prowess, as he was born of the wind-god, Lord Pavana and Kunti. Another Bhima is the king of Vidharbha and Damayanti's father.
- **Bhishma :** The old grandsire to whose care were committed the five Pandavas by the rishis when the eldest Yudhishtira attained the age of sixteen for their proper upbringing including mastery of the Vedas, Vedanta and various arts especially those pertaining to the Kshatriyas.
- **Damayanti:** Daughter of King Bhima of Vidarbha

- **Devavrata:** Another name of Bhishma
- **Devayani:** Devayani was the beautiful daughter of Sukracharya and wife of King Yayati. She bore him two sons, Yadu and Turvasu. She fell in love with Kacha, son of Brihaspati, preceptor of the Devas.
- **Dhaumya:** Dhaumya was the preceptor of the Pandavas. He accompanied them during their exile to the Kurijangala forest, singing Sama hymns addressed to Yama, Lord of Death.
- **Dhrishtadyumna:** Supreme commander of the Pandava forces; eldest brother of Draupadi
- **Dhritarashtra:** Dhritarashtra was the elder son of Vichitravirya and Ambika and he was born blind. He was the father of Duryodhana and the hundred Kauravas and the brother of Pandu.
- **Draupadi:** Draupadi was the daughter of King Drupada, King of Panchala. She married all five Pandavas, though Arjuna had won her in the Swayamvara, because of the vow that the brothers would share everything in common.
- **Drona:** Drona was the son of a Brahmana named Bharadwaja. He married Kripa and fathered Ashwatthama. He learned military art from Parasurama, the master, and taught military art to the Kaurava and Pandava princes.
- **Drupada:** Drupada was the king of Panchala. He was the father of Shikhandi and of Draupadi, the wife of the Pandavas.
- **Durvasa:** This sage was the son of Atri and Anasuya. He was known for his irascible temper, curses, and blessings.
- **Duryodhana:** Duryodhana was the first son of King Dhritarashtra. He was the leader of Kauravas, who illegally wrested the throne from the Pandavas.

- **Dushasana:** Dushasana was Duryodhana's brother, who dragged Draupadi to the hall of assembly by her hair and tried to strip her naked. He failed, due to Lord Krishna's divine intervention.
- **Gandhari:** Gandhari was the daughter of King Subala, the king of Gandhara. She was also King Dhritarashtra's wife and queen and the mother of the Kauravas.
- **Gandharvas:** These celestial beings were specialists in music and medicine. They prepared soma juice for the gods.
- **Ghatotkacha:** Son of Bhima from demoness Hidimba
- **Iraivan :** Arjuna's son by a Naga wife who fell in the battle on the eighth day.
- **Karna :** A matchless warrior, son of the Sun god and Kunti. Disciple of Parasurama. Also son of Radha, his foster-mother, and was known as Radheya.
- **Khandavaprastha :** The ancient capital from where the ancestors of Pandavas, Nahusha and Yayati ruled. The Pandavas rebuilt the ruined city and erected palaces and forts and renamed it Indraprastha.
- **Kichaka :** Sudeshna's brother, commander-in-chief of Virata's army, who made advances to Sairandhri (Draupadi). He was invited to meet her at night at the ladies dancing hall and was met instead by Valala (Bhima) dressed up as a female who killed him (Kichaka).
- **Kripacharya :** Aswathama's uncle who advocated a combined assault on Arjuna in battle as against Karna's boast that he could take him on single-handed.

- **Krishna-Dwaipayana** : Sage Sri Veda Vyasa Ji. (He is an avatar of Bhagavan Sri Vishnu).
- **Kunti** : She was the daughter of Sura and was known as Pritha. She was given in adoption to the king's childless cousin Kuntibhoja and was named Kunti after her adoptive father.
- Sage Durvasa, whom she had served while he was a guest at her father's house, gave her a divine mantra which when repeated would give her a son from any god whom she would call upon.
- Out of childish curiosity, she invoked the Sun god by repeating the Mantra and then she gave birth to a son born with divine armor and earrings. Ashamed, she placed the child in a sealed box and set it afloat on a river.
- The box was picked up by a childless charioteer and brought up as his own and became known as Karna. Later, Kunti chose Pandu as her husband at a Swayamvara.
- **Nakula** : Fourth brother of the Pandavas.
- **Nala** : King of Nishadha who lost his kingdom in a game of dice and deserted his wife Damayanti because of a curse.
- **Nishada** : An aboriginal hunter or fisherman: a man of low or degraded tribe in general, a lower caste.
- **Pandu** : Second son of Vichitravirya and Ambalika who succeeded to the throne of Hastinapura on his father's death, as his elder brother Dhritarashtra was born blind, father of the Pandavas.
- **Parashara** : A great sage, father of Bhagavan Sri Veda Vyasa Ji.

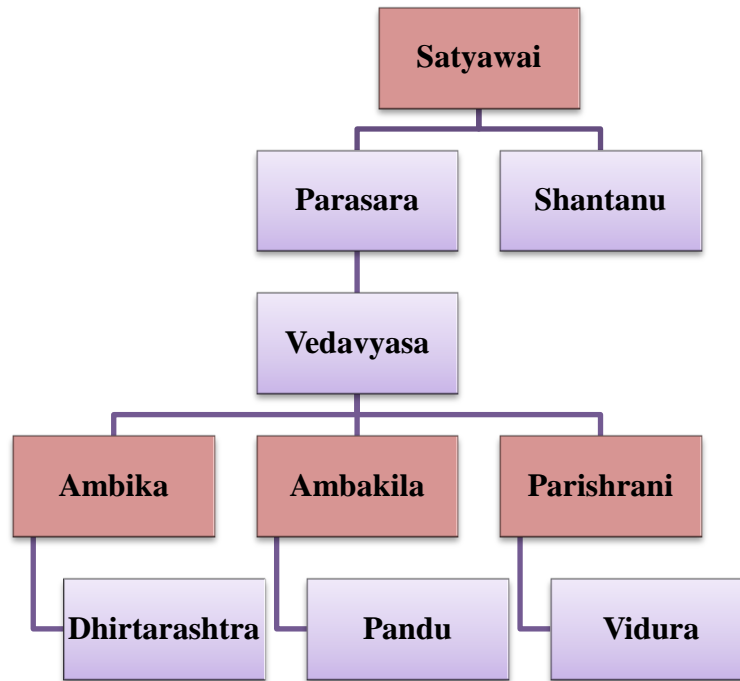
- **Parikshit** : Son of Abhimanyu and grandson of the Pandavas who was crowned king after the holocaust claimed the Kauravas and the Pandavas.
- **Purochana** : An architect who built a beautiful wax palace named “Sivam” in Varanavata.
- **Radheya** : Son of Radha, a name of Karna, who as a foundling was brought up as a son by Radha, the wife of the Charioteer Adhiratha.
- **Sahadeva** : Youngest of the Pandava princes who offered the first honors to Krishna at the Rajasuya sacrifices.
- **Shakuni** : He played dice on behalf of the Kauravas and succeeded in defeating the Pandavas by a stratagem. As a result the latter had to go and live in the forest for thirteen years.
- According to the conditions of the game, the thirteenth and last year of exile was to be spent incognito. If discovered by anyone they were again to repair to the forests for a like term.
- He was considered to be the evil genius, who beguiled Duryodhana to take to evil ways.
- **Santanu** : King of Hastinapura, father of Bhishma.
- **Sarmishtha** : Princess and daughter of king Vrishaparva who got angry with Devayani and slapped and pushed her into a dry well.
- **Satyavati** : A fisherman’s daughter who possessed uncommon beauty and emanated a divinely sweet fragrance and king Santanu became enamored of her, married her and made her his queen.
- **Subhadra** : Wife of Arjuna, sister of Sri Krishna and mother of Abhimanyu.

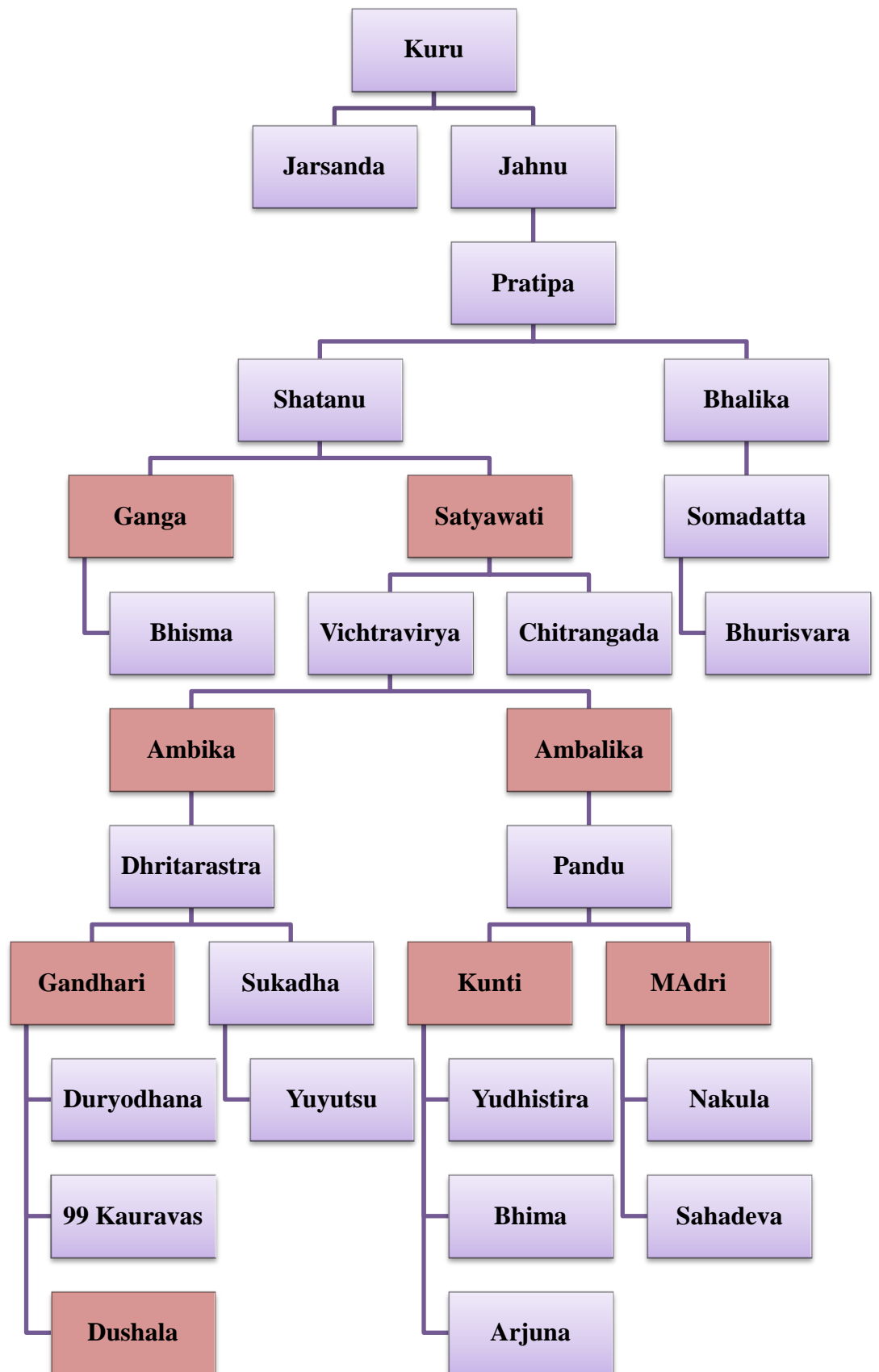
- **Varanavata** : A forest in which the Pandavas were asked to stay in a wax-house which was to be set on fire at midnight in order to kill the Pandavas while they were asleep.
- **Vedavyasa** : Bhagavan Sri Veda Vyasa, author of the Mahabharata (An avatar of Bhagavan Sri Vishnu).
- **Vichitravirya** : Younger son of Santanu who succeeded King Chitrangada on the throne of Hastinapura. He had two sons, Dhritarashtra and Pandu.
- **Yayati** : Emperor of the Bharata race who rescued Devayani from the well into which she had been thrown by Sarmishtha. He later married both Devayani and Sarmishtha. One of the ancestors of the Pandavas who became prematurely old due to Sukracharya's curse.
- **Yuyutsu** : A noble son of Dhritarashtra who bent his head in shame and sorrow when Yudhishtira lost Draupadi. He also disapproved of the unfair way in which Abhimanyu was killed.

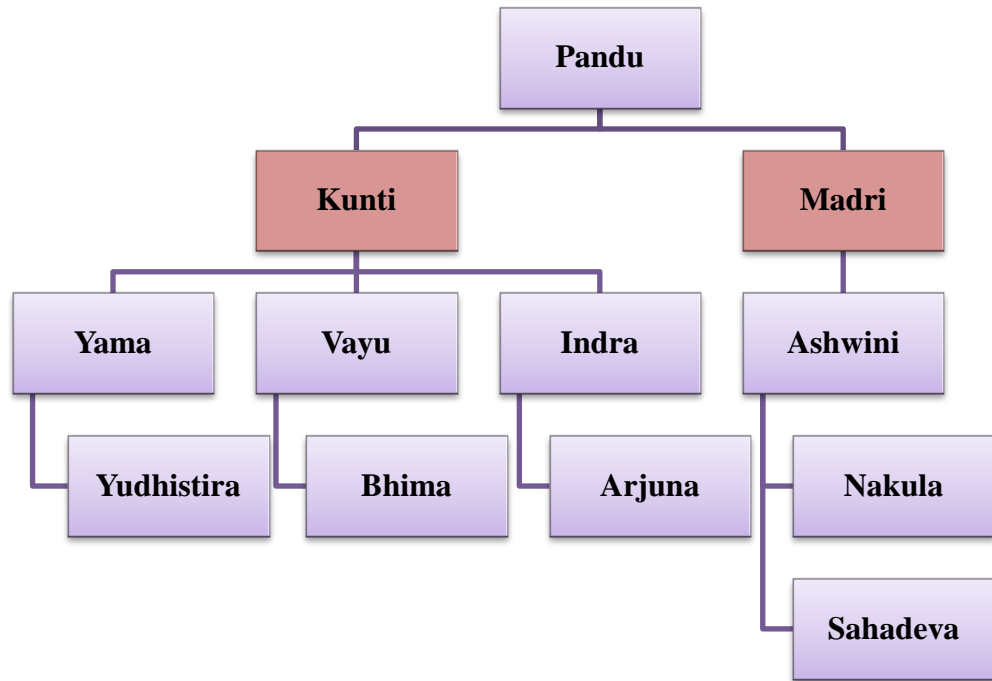
Annexure-2

Family Tree of Kuru











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Appendix L2

**(Item No 5 of
Check List) Details of Research
Publications**

S.No	Article	Journal	Other Details Vol/No/Page No/ Year	Published in UGC- CARE / Scopus Indexed/ Web of Science
1	Human and Nature Relationship in the Novel Jaya.	International Journal of Tamil Language and Literary Studies	Volume 6 Special Issue - 1 October 2023 Pg: 10.5281/ ZENODO.10130 408	UGC CARE JOURNAL GROUP - I E-ISSN: 2581- 7140
2	An Exploration on Culture Based Domination in Devdutt Pattanaik's Jaya	Arinmaa Nokku	Accepted for publication in January 2024	UGC CARE JOURNAL Group-I ISSN: 2320-14842

*Proof of list of Journals from Internet to be attached along with copies of reprints.

Scholar : A. V. Kushma Kumari

Supervisor : A. Vijayarani
20/11/23

The scholar Miss. Kushma Kumari, TV
(18PHENFC05) has published/got acceptance
from the following journals:

Checked By: A. Vijayarani
HoD/Dean of Respective School
20/11/23

2. The scholar got acceptance for her paper in
"Asiima Nokku" - is indexed and active in UGC care
Group I from April 2020 to present.
This may be considered.

J. M. G. 12.

20.11.2023.



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PLAGIARISM CHECK REPORT (THESES)

1.	Name of the Research Scholar	Kushma Kumari T. V
2.	Roll No. and Year of Registration	18PHENF005, 2018
3.	Department	English
4.	Name of the Research Guide	Dr. A. Vijayarani
5.	Title of the Thesis / Dissertation	A Neo – Marxist Study of the Select Retellings of Mahabharata
6.	Similarity Content (%) Identified	8%
7.	Software Used	Turnitin
8.	Date of Verification	11-03-2024

Note : The report is excluding 14 Consecutive words, Review of Literature and Quoted Materials.

Checked by :


 11/3/24
Information Scientist


Research Scholar


 11.03.24
Assistant Librarian


 11/03/24
Research Guide

Date: 11-03-2024



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*Tamil Ecological Literature and Ways to Balance
Climate Change*

தொகுதி 6, சிறப்பிதழ் 1, அக்டோபர் 2023

VOLUME 6, SPECIAL ISSUE 1, OCTOBER 2023



Human and Nature Relationship in the Novel *Jaya*

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DOI: 10.5281/zenodo.10130508

Abstract

Ancient Hindu teachings present nature as a deity and emphasize the notion that human adoration of the natural world and respect for all living things have maintained ecological balance. The natural world has long been worshipped as a deity. From many literary to philosophical texts, nature worship has preserved the balance of the ecosystem and highlights the damage done to it. Environmental ethics often contain teachings about dharma and righteousness which include responsibilities towards nature and the environment can explore how these texts contribute to the development of an environment in Indian culture. This paper explores the eco-critical aspects found in the novel “Jaya: an Illustrated Retelling of Mahabharata”. The novel offers a multifaceted exploration of human-nature relationships it promotes the idea that humans have a moral and ethical duty to respect, protect and live in harmony with nature.

Keywords: Eco-Criticism, Retelling of *Mahabharata*, Human-Nature, Environment ethics.

Introduction

The Mahabharata one of the major ancient Sanskrit epics of India offers profound insights into the human nature relationship through its narrative characters and ethical teachings. The contemporary retelling of Mahabharata, *Jaya: an Illustrated Retelling of Mahabharata* written by Devdutt Pattanaik incorporates the same characters and teaching from the ancient text. In the article *Ecological Aspects in Indian Epics: An ecocritical Study of Chitra Banerjee Divakaruni’s ‘The Palace of Illusion’* written by Anjali Priya states:

In the Hindu tradition, the epics and Puranas have given a detailed description of periodic and cyclic destruction of the world. The decline of virtue and behaviour at the end of each aeon would bring the world to a deplorable condition.” (183)

Ecocriticism is a literary and cultural theory that emerged in the late 20th century. It focuses on the relationship between literature and the environment. It also explains how literary work reflects and influences our understanding of nature ecology and environmental issues. Ecocritics analyse the text to uncover environmental themes, attitudes towards nature and how literature can both shape and be shaped by environmental consciousness. Tamil poets have also pointed out the importance of natural environment in the past. For example, Uma Ramamoorthy says:

The poets fill the poems of “Akam” by getting tint and colour from Nature and have made their poems produce everlasting interest not only to man’s life but



also to Nature, itself. Wordsworth's observation, "The world is too much with us" absolutely reflects the perceptions of "Akam" poets. (Uma Ramamoorthy 95) In *A New Approach to Literary Theory and Criticism* Ecocriticism is summed up as follows:

- It is a reading of a literary text which incorporates environmental concerns and issues. The ecocritics, in their attempts to bring environmental issues into focus, re-read major literary works and pay special attention to the representation of nature. In doing so, they go by concepts like growth, energy, balance and symbiosis.
- The ecocritics also wish to find out what role has the physical-geographical setting played in the structure of a poem or a novel. (Malik and Batra, 163)

In the Retelling of *Mahabharata*, *Jaya* describes the dynastic conflict for the control of Hastinapur, which culminated in the epic Kurukshetra War. It is primarily a work of epic mythology and history, but it also includes philosophical lessons and considerations of morality. The handling of environmental concerns in *Jaya* and how it contributes to the boundary between ecology and literature can be better understood by including ecocriticism in the study of the novel. The novel reveals severe environmental issues, conveys a profound philosophical message, and is still relevant today. The modern era is proof of the dangers that environmental deterioration poses to the whole human species.

Human culture has a reciprocal relationship with the physical world. Ecocriticism plays an important role in empowering the world's ecological vision. Environmental problems can be solved only when a serious deliberation about them takes place" (Priya, 182)

The novel *Jaya*, emphasizes the importance of respecting and living in harmony with nature. The characters in the novel are often depicted as having a deep reverence for the natural world. In the Tamil version *Villibharatham* written by Villiputturar, Hastinapur is depicted with natural sceneries.

The evening view of Athinapuratran was like the sun that is visible throughout the day does not fall on the lotus flower clusters in the pool of light, and the goddesses were spread out so that the sunlight did not fall on them, because the day was waning. (Mahila 113)

Nature is glorified everywhere. For example, during the exile, Pandavas live in the forest where they interact with Sages, animals and plants demonstrating a symbiotic relationship with nature. The novel also encloses a description of the natural world such as forests, rivers and mountains. The forest plays a significant role in *Jaya* serving as a setting where the characters undergo personal and spiritual transformations. It is in the forest that they learn important life lessons connect with their inner self and gain wisdom from the natural world. The concept of Dharma is central to the characters with ethical dilemmas related to their responsibilities towards society, family and nature. The novel undergoes the idea that humans have a duty not only to teach others but also to the environment. This duty includes protecting forests and preserving the balance of nature. The forest takes centre stage in *Jaya*'s eleventh Chapter "Exile". After losing everything, the Pandavas and Draupadi remain in the wilderness. To recover what has been lost in life, one must give themselves over to nature. "Forest has become the space for serious philosophical deliberations and many of life's mysteries become comprehensible during the stay in woods" (Mandal, 4), Draupadi gave



herself up to a tree and revealed all she had been keeping hidden in her heart. This helps her achieve a strong position of chastity.

The tree boomed, ‘If you were truly chaste, Draupadi, you could have done it with the power of your chastity’ . . . Draupadi broke down . . . ‘I love Karna. I regret . . . Having revealed the truth of her heart, Draupadi had been cleansed. (Jaya, 183-184)

Throughout the novel, various sages and hermits provide wisdom and guidance to the characters. These sages often live in harmony with nature and their teaching emphasizes the importance of balance moderation and Environmental Stewardship. “Just as Shiva teaches Arjuna, Hanuman teaches Bhima a lesson in humility. The forest transforms the Pandavas and makes them better kings. The tragedy of exile thus seems very much part of a divine plan to help men be better rulers.” (Jaya, 182)

The Novel features various animals and natural deities. These entities are not mere literary devices but are seen as integral parts of the world. Characters often seek guidance from animals and nature spirits reinforcing the idea that humans are interconnected with the natural world. The depiction of hunting animals, especially Deer is seen in both the epic Ramayana and Mahabharata. They hunt the animals for various purposes. In *Jaya*, during the Pandava's stay at Dwaita-Vana, they hunt deer and give it to Rishi for yagnas. As a consequence of killing so many animals one day Yudhistira gets a dream, where a deer pleases him to leave the forest as they have killed many of their fellow beings.

Yudhistira, one day, had a dream. He saw a deer weeping, begging him to leave the forest and return to where he came from. ‘In all these years, you and your brothers have hunted down so many of us that our numbers have dwindled. Please go back . . . Leave Dwaita-vana.’ (Jaya, 188)

This Specific sight illustrates how guilty human feels about destroying the forest. In the current situation, this is accurate. Man destroys the forest and the ecosystem for his peaceful existence. The appeal made by deer to Yudhistira can be compared to the silent cry of the animals for liberation from man, who is destroying the forest and utilising animals for scientific study. “During their exile, Pandavas thoughtlessly used forest resources for their survival. Anthropocentrism is also reflected in the novel, when Draupadi relates how Nakula and Sahadeva brought fawns for her to pet, without any regret of separating the newborn from its mother” (Priya, 183). In the end, Draupadi’s sons will have a terrible death. This acts as a lesson for the readers not to harm nature as it will come back to them in a worse manner. It is a sign of warning to human not to hurt animals for their selfish pleasures. The novel encourages taking responsibility for their action and their impact on the natural world. It suggests that humans should strive for a harmonious co-existence with nature rather than exploiting it for personal gain. “Humans exploit flora for sustenance and shelter while they kill wildlife for sports, food, clothing, and many other purposes.” (Praveena, 443) in the novel *Jaya*, Pandavas bring golden lotus for Draupadi. They are not concerned much about the flora of the forest. They were ready to do anything that made Draupadi happy.

Bhima reached the lake where he found hundreds of fragrant golden lotuses. As he began plucking them for Draupadi, he was attacked by the Gandharvas who guarded the lake. Bhima swatted them aside as if they were mosquitoes and



continued collecting the flowers. He then returned to where his brothers were with a huge bunch of flowers that Draupadi was delighted to receive. (Jaya, 182)

The novel also exposes the consequences of human actions on the environment. It serves as a cautionary tale, highlighting the destructive consequence of disregarding nature and pursuing unchecked desires. On our planet, deforestation is rising daily. The effects of clearing the forest were represented in an ancient epic. The devastation of the Khandava forest has been used as a metaphor for two things: first, it shows how superior man is to nature, and second, it illustrates how destroying nature would ultimately lead to the extinction of humankind.

In *Jaya*, Krishna asks Arjuna ‘Can anyone establish a field or an orchard or a garden or a city without destroying a forest?’ asked Krishna. The human wanted to rule the land without leaving any creature alive. They burnt down everything. “The trees, the herbs, the shrubs, every tiny blade of grass” was burning (*Jaya*, 111) Man has thought that he is superior to nature but nature always proved back to man it is powerful. The cry of the creatures was not taken seriously by man. Their desire becomes more important. “The birds and beasts cried out and tried to escape the flames. ‘Kill them all’, said Krishna . . . so that no one returns to claim the land you claim to be yours. Know the price of ownership.” (*Jaya*, 112) The aforementioned example serves as a reminder that even in cases where it would be morally acceptable to do so, a virtuous person would refrain from committing damage to another living being. The modern age, however, has seen humanity destroying nature for their needs. As a consequence, Arjuna faces many problems in his life. He leaves his mother and goes into the wilderness for thirteen years. It is obvious from the fact that Krishna was wounded by a hunter’s arrow that nature will exact revenge and heal itself no matter who did the damage.

There is a self contained, peaceful, sylvan civilisation in harmony with nature. Khandav van is set afire by Arjun and Krishna Vasudev as coveted by Agni. Even when consented to in an inebriated state this act of Arjun and Krishna Vasudev is a willing act, a matter of choice. And from this choice consequences will follow inevitably and severally. (Mandal, 66)

As he states every human who is harming nature must endure hardship in life. One must live in peace with nature by building it and protecting it. Harming will lead to the destruction of own self.

Analyzing the relationships between characters and nature in these epics can reveal cultural attitudes towards the natural world. For example, the Pandava's exile in the Mahabharata demonstrates various aspects of human-nature relationships. Indian epics are a fantastic resource for learning about how people and the environment interact. The Mahabharata has been retold in modern times, but all of them have completely adhered to the Veda Vyasa’s original plot. The *Jaya*’s primary characters are created by nature. When it comes to the Pandavas, Bhisma is the son of the Ganga River, Karna is the son of Surya (the Sun God), Bhima is the son of Vayu (the God of Wind), Arjuna is the son of Indra (the God of Rain), and Draupadi is born out of fire. To demonstrate how all of nature will come together to form a family, the authors are relating the characters to various components. The three things that are most necessary for life are air, water, and light, and *Jaya*’s most significant figures are related to those three things. This demonstrates the authors’ interest in



including nature in the narrative. Only by maintaining a healthy balance with our surroundings, one can lead a harmonious life.

Conclusion

Eco-criticism can help uncover ecological themes and messages embedded in the novel and shed light on how they have influenced the cultural and environmental consciousness of the Indian subcontinent. By examining the portrayal of human nature relationship one can understand the ecological aspect of these ancient texts and their enduring relevance in contemporary discussion of environmental sustainability and ethics. Nature works through its character teachings and narrative the Epic provides valuable insight into the interconnectedness of humanity and nature offering lessons that continue to resonate in the discussion of environmental ethics and sustainability. The consequence of human actions on the natural world is evidenced in the novel the destruction of the Khandava forest was equal to the destruction caused in the Kurukshetra war.

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An Exploration on Culture Based Domination in Devdutt Pattanaik's *Jaya*

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Abstract

The ideology of culture started when man started living in groups. In India it dates back to Vedic period, the arrival of Aryans and the Indus valley civilization. Culture is a complex scheme when it comes to India. India is diverse and rich in numerous cultures. With the change in culture comes the change in society, yet certain customs and traditions are still intact. Devdutt Pattanaik is a contemporary Indian author, who interprets on the Indian scriptures. According to him, myth is a subjective truth which is depicted through symbols, rituals and stories. Indian culture is reflected through Indian mythology and thereby Pattanaik facilitates with new insights for the modern readers. This paper is an attempt to analyze Devdutt Pattanaik's *Jaya: an Illustrated Retelling of Mahabharata* in the light of Antonio Gramsci's "theory of Cultural Hegemony". Gramsci argued, the society is manipulated by the most powerful and supreme people of that society. In the retelling of the great Indian epic *Mahabharata*, it is evident that the supreme people of that country controlled the whole mass. They altered the rules, values, cultural norms according to their benefits and also manipulated the society accordingly. The ruling class did not force the proletariat; yet they dominated using culture as a tool. In this way the ruling class's Cultural view becomes the accepted one in the society.

Keywords: Retellings, Cultural domination, Mahabharata, Gramsci, Women.

Introduction

In this research paper few incidents from the book *Jaya* is extracted to explore on the dominations by the ruling class Kshatriya over the society and their modification on the rules and principles. The research paper is divided into two parts the first part concentrates on women who are subjugated and dominated by the ruling class in the name of culture. The second part draws various examples to prove they ruled over the education system and also modified the principles according to their benefits. It also portrays that they acted as a deciding factors in all the events happening around the country.

Devdutt Pattanaik is a contemporary Indian author; he interprets on the Indian scripts. He imparts the inbuilt knowledge in the Indian scriptures. By imparting it in the contemporary world, in a way he is facilitating with new insights and also unveiling the fragrance of Indian epics to this modern world. *Jaya: An Illustrated Retelling of Mahabharata* is an abridged version of the original text *Mahabharata*. It provokes the reader to know more about Indian Mythology. The author has written in simple language and embellished with illustrations.

Antonio Gramsci (1891–1937) is a 20th century Italian philosopher, well known for his recasting thought on Marx's Ideology. In Marxist firm he is identified as a Neo Marxists and also as a Marxist Humanism. His most important contribution to Marxism was his 33 notebooks collectively called as *The Prison Notebook* (1970), which he wrote on his imprisonment by a fascist regime.

In the theory of Cultural Hegemony, Hegemony means the domination/ leadership of the ruling class over the society with the consent of the people. "Hegemony is the domination of particular sections of society by the powerful classes not necessarily through threats of violence or the law but by winning their consent to be governed and dominated. Hegemony, like ideology, works less through coercion than through consent" (Nayar 130). According to Antonio Gramsci, the capitalist in the society dominated the proletariat culturally by justifying their action. They propagate an ideology which is accepted by everyone involuntarily. The ruling class controlled the society using culture as an instrument. They dominated in a way where the opposition on the ideology was never argued. The ruling class made the mass believes that this is natural way of living. The ruling class altered the cultural norms according to their will and wish. They persuade the mass by describing about the brighter side of their action. ". . . The dominant classes usually achieve this by suggesting to the working classes that the present social condition is 'natural', benevolent and ultimately beneficial to them" (Nayar 128).

Cultural critics like Gramsci questioned the "inequalities within the power structures and seeks to discover models to restructure relationship between majority and minority discourses. Hence, culture is always political." (Malik and Batra 139)

The retold version of Mahabharata *Jaya* is one good example to show the capitalist domination over the society. In ancient

period the King with massive army is considered to be the most powerful one among the rest. In *Jaya*, the Kings of Hastinapur are the most powerful and supreme clan with massive army. According to Indian Varna system, *Kshatriya* category people are soldiers and kings, eventually they become the dominating one in the society. In so far as caste is concerned, the *Brahmins* are considered as a superior category, but when it comes to class and power the *Kshatriya* category people are considered as the most superior in the country. The *Brahmins* serve as mentors and as a group of intellectual people, who guides the *Kshatriyas*.

Women and Cultural Hegemony

One of the powerful characters observed in the book *Jaya* is Devavrata, who is also known as Bhishma. He is the great grandfather of Pandavas and the Kauravas. The Hegemony can be observed more during his period and by him as well. Even though he is not a King, he holds more power than a king. He scrutinizes the city and the well being of the Kuru family.

Bhishma does anything for the welfare of family, but sticks to the principles of Dharma. He alters the values according to his thought process. To maintain harmony in his family at times he defies the values. He abducts women for the marriage of his step-brother, Vichitravirya and his grandson, Dhirtarashtra. In both the case he uses his authoritative power to accomplish it. In this instance Bhishma dominates over the other Kings as well as the princesses.

In first case he abducts the Princesses of Kashi Amba, Ambika and Ambalika for his step-brother Vichitravirya. Secondly, he threatens the King of Gandhara indirectly to give away his daughter Gandhari for his blind grandson Dhirtarashtra. In both the case he abducts women without their will. These incidents are evident to depict the status of women and the Kings who has less power. Though they are married of to the kings of Hastinapur, both Vichitravirya ". . . Vichitravirya was unfit groom for any women" (36) and Dhirtarashtra has physical illness. The former one suffered of tuberculosis and the latter one is blind. Unfortunately Vichitravirya dies. Bhishma 'epitome of dharma' abducts women and force them to marry a physically unfit person and suffer; this was not seen as adharma due to his power. Bhishma does allow Amba to go and marry her lover King *Shalva*, but because of his (Bhishma's) act she was rejected by her lover and was devastated. "But *Shalva* refused to take Amba back. 'How can I take back as queen a woman abducted by another man and then returned as charity', he said" (37)

Satyawati, wife of king Shantanu is a fisher woman. She eventually belongs to lower caste, yet here she holds more power. Only because she was the queen of Hastinapur and she reside under the rule of powerful people. In order to maintain the family ancestry Satyawati forces both her daughters-in-law (Ambika and Ambalika) to have physical relationship with her son Vyasa. A women's inner feel and their consent

for the act of *Niyoga* was subsidiary thing for the ruling class people.

Ruling class people want their family esteem to be conserved. For which they are ready to do anything. Here they accomplish the act not by force but by using a cultural norm '*Niyoga*', means if a man cannot bear a child or dies before bearing a child, a person is appointed to help the women bare child in order to maintain the family lineage. "By the law of *niyoga*, prescribed in the books of Dharma, any child they bear belongs to their deceased husband" (38)

Practicing '*Niyoga*' was more common during the Vedic period. The Vedic women are manipulated and educated from their birth regarding the cultural norms of the Hinduism. Thus when such situation arises they accept it without a denial. They were haunted by the repercussions if they deny. The cultural norms are used by the ruling class to dominate the lower class people and the weaker ones. The same happened in the case of Ambika and Ambalika, they were not ready to indulge in the act, but were ordered by Satyawati to undertake her concern keeping in mind the country's welfare. They did not refuse to do but while indulging in the act the former one closed her eyes in fear and the latter one turned pale in fear, as a consequence of their act both the sons were born with physical inability, Dhirtarashtra born blind and Pandu born with pale appearance respectively.

The ramification depicted in *Jaya* is a clear evident that no one should disobey or show denial for the customs. It is not only their cultural attack, it is in a way showing the mass and the later generation to follow the cultural norms of Hinduism with complete acceptance. These customs and traditions are used by the ruling class (*Kshatriyas*) for their welfare. There is no place for pathos. Women are treated as a mere object by the ruling class men and women. They ruled using their power by manipulating about the brighter side of their action and sometimes evoking sympathy, which can be observed in this book.

The next person to fall as a prey was Gandhari, Princess of Gandhara. Bhishma threatened King Subala to render his daughter for his blind grandson. King Subala was having less arm power comparing Bhishma, which led him to give up on his daughter for his country's welfare. Once again the country's welfare was considered as the most important one than a live person. Both Bhishma and King Subala take decision by not considering about a woman's feeling. "She did not know at the time of her wedding that she was marrying a blind man" (43)

Unlike Ambika and Ambalika, Gandhari did not show any disapproval for their decision. She accepted what life offered to her. She showed her disapproval by shutting her eyes for the rest of her life. Voicing out for the injustice happening to the Vedic women was not even dreamt of. Anyone who belongs to lower class is meant to suffer irrespective of their gender. But women were more prompt for such action.

Women suffered culturally and physical, they had no way to argue or advocate for themselves. Their consent was not even asked or even considered, they were forced to obey the orders of the superior one. The place where a person dwell and the position he/she hold act as a deciding factor. In *Jaya*, caste does play a vital role but only in the case of poor or when it favors the upper class people.

Modification on the rules

Brahmins are teachers, priests, intellectuals and *Shudras* are the workers, laborers and artisans in accordance with the Indian Varna system. When a *Brahmin* wanted to be a warrior it was accepted but when a *Shudra* wants to be a warrior it was restricted by saying it is not their job.

The *Shudras/proletariats* are made to believe the fact that they are meant only to be laborers not warriors. The ruling class quoted from the rule book that they are denied to learn war skills. In *Jaya* it is through Ekalavya and Karna we can witness the ruling class domination over the education system. "This was necessary for the sake of Social stability- we cannot allow everyone to become archers" (65).

The reason for restricting a *Shudra* to not to be a warrior can also be applied for the *Brahmins* (Guru Drona, Guru Kripa, Ashwathama) who actively participated in the Kurukshetra war. Yet *Brahmins* were allowed to be a warrior, this is due to their superiority in caste and also they act as intellectuals for *Kshatriyas*. Thus, rules are only for the proletariats/*Shudras* and not for the ruling class/*Kshatriyas* and upper caste (*Brahmin*) people.

The Pandavas played a major role in modifying the rules and principles according to their favor. They justify their actions and reactions by finding a loop hole or creating such situation that which is convincing. Krishna acts as a backbone for all their actions. In the whole plot he justifies all their action by saying stories and depicts them as the superior beings. To the world Pandavas are of good conduct and they followed the path of Dharma. This image was created by themselves and also by Krishna. The path of Pandavas was always towards Dharma and they never committed any adharmas in their life.

The ultimate truth is that they justified their doings to show themselves as a model of Dharma to the world. In case, Yudhistira is called the epitome of Dharma but through his actions it's evident that he too altered the rules for the welfare of his brothers. One such incident to show his domination is during the graduation ceremony he speaks about the principles of Dharma, when Karna wanted to take part in the game. Yudhistira argues during the graduation ceremony that a low caste person cannot take part in a duel with Arjuna. "Dharma states that a man should be what his father is. Karna's father is a charioteer. He cannot be a *Kshatriya*" (66) He says that only a *Kshatriya* can fight against *Kshatriya*, Karna being the son of a Charioteer has no rights to fight against a *Kshatriya*. Here he not only humiliated Karna by stating him as a low

caste, he also failed to encourage the merit of a person. At the same time in Kurukshetra war the same Karna fought against the Pandavas and also Arjuna. At that time Yudhistira did not argue on the same. The reason can be that Karna became the King of Anga or he is favoring his enemy clan. Once again class of person is much considered than caste.

In so far as caste is concerned, Bhima (one among the Pandavas) also has no rights to take part in the ceremony, as stated in the story once when Kauravas poisoned Bhima he was rescued by the Nagas. Adding to this, his mother "Kunti is a descendant of yadu and yadu was the son-in-law of Dhumravarna, a great Naga. Thus, the blood of Nagas flows in your veins. You are one of us" (74) It is proven that he has the identity of the caste which is below the *Shudras* and still he is taking part in the ceremony and learned war skills.

Karna who was Abandoned by his mother has no clear identification of his caste was castaway by authorities. This is in the clear light to show only the *Kshatriya* category people are well versed in war skills others are not meant to be well versed in war skills. The ruling class always wanted to show themselves great in war skills, they either destroy the situation for proletariats to prove their merit or restrict them to learn the war skills.

In this epic each character has a contrast for their action. What makes a man to deny at one instance and accept the same in another. The ultimate aim of the ruling class here is to rule over the country and the people. They made sure that they dominated over the proletariats in all ways with justification.

After Bhishma, Pandavas are portrayed as the most dominating characters in the epic. They dominated using their power and knowledge. In a tricky way they won in Kurukshetra war by over-ruling all the rules of war. Pandavas can even be seen as cruel beings. They are the selfish characters who act only for their betterment. They step down to the level of killing the lower caste people as they want to live.

Arjuna used his own son Iravan, from a Naga Ulupi "The Pandavas could not sacrifice Arjuna and would not sacrifice Krishna and so all eye turned to Iravan" (247) born out of lower caste wives to die for him during the war. Which is dharma? Persuading the low caste people to die for their victory? The low caste people are willing to do this act without any argument or thought. It is the power of the ruling class to manipulate them in such a way, that a low caste accepts it involuntarily.

According to Gramsci's argument ruling class dominated the proletariats using Cultural norms and also by drawing justification for their action. In the light of his argument, the characters in *Jaya* dominated not only the proletariats in the name of caste; they also dominated over Kings with less arm power. Those with massive army ruled the country and had all the privilege to over-rule the rules and cultural norms. Only few incidents and the characters are focused in this paper. It is a

[Continued in page 25]

ஆசை முகமுறந்து போச்சே - இதை
ஆரிடம் சொல்வேனடி தோழி!
நேசமறக்கவில்லை நெஞ்சம் - எனில்
நிலைவு முகமுறக்க வாமோ?
கண்ணில் தெரியுமொரு தோற்றம் - அதில்
கண்ணாமூலுமுழு தில்லை
நண்ணு முகவடிவு கணில் - அந்த
நல்ல மலர்ச்சிரிப்பைக் காணோம்¹¹ என்கின்றார்.
முடிவுரை

கண்ணனின் தொன்மம் குறித்து ஆழ்வார்களில் மிகுதி யாகப்பாடியவர் பெரியாழ்வார். அவரைத் தொடர்ந்து கண்ணனின் சிறப்புகளை ஒவ்வொரு ஆழ்வாரும் திருமாவின் அவதாரச் சிறப்பில் வெளிப்படுத்தியுள் ளனர். காலந்தோறும் கண்ணனின் பெருமைகளை ஆயர்பாடி மட்டுமல்லாமல் அனைத்து இனமக்களும் கொண்டாடி மகிழும் திருவிழாவாகவே கிருஷ்ண ஜெயந்தி விழா அமைந்து இந்தியாவின் குறிப்பிடத் தக்க பண்பாட்டு விழாவாக மாறியுள்ளமை ஒன்றே

[Continuation from page 17]

modest attempt which focuses on the dominations of ruling class.

Conclusion

On the whole the book in itself is a good example to argue about the Cultural Hegemony prevailed during Vedic period. Various mode of domination can be observed in the book. They valued the lower caste/class people and women as a mere commodity to serve for their betterment. In *Jaya*, many women characters are treated as a mere object. They were bounded and dominated using the Cultural norms. Be it the historic heroine Draupadi or the low caste Hidimbi all were ill treated by the ruling class.

In his paper only four characters from the book are taken (Amba, Ambika, Ambalika and Gandhari) to depict on how they are culturally dominated by the ruling class. Satyawati and Bhishma had justification and cultural support for their behaviors. The ruling class wanted to maintain their esteem and wanted to be the great all the time.

Mainly two things helped the ruling class maintain their He-

கண்ணனை நிகளாற்ற பாடிய பாரதியார் பாடிய கண்ணன் பாட்டு, கண்ணனை எவ்வாறாக எண்ணிப் பாடி மகிழ்ந்ததுள்ளமைமும் எண்ணிப்பார்க்கத்தக்கது.

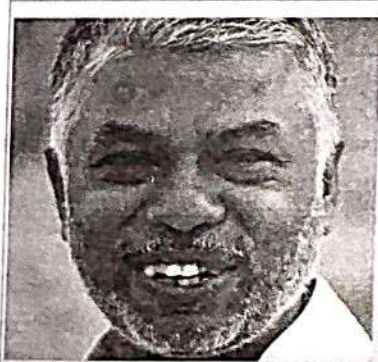
குறிப்பெண் விளக்கம்

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2. மேலது, பா.21
3. மேலது, பா.34
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11. பாரதியார், கண்ணன் பாட்டு, கண்ணன் என் காதலன், பா. 1, 2.

gemony; one is by having massive army and another one is by manipulating the mass using culture. "The Marxists viewed culture as a part of ideological process whereby the ruling class foists its own values on the rest of society. In this tradition culture has been regarded as an instrument of dominance or oppression." (Malik and Batra 138) For every action they were able to bring in a justification, which was served in way that no one was able to disapprove. This can be observed in the actions and reactions of Pandavas towards Karna and Iravan. Thus, the ruling class dominated the mass by manipulating them with Cultural norms and altering the principles according to their convenience by bringing in justification for the same.

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JCB Prize for Literature 2023

2023ஆம் ஆண்டுக்குரிய இலக்கியத்திற்கான ஜேசிபி பரிசு எழுத்தாளர் பெருமான் முருகன், மொழிபெயர்ப்பாளர் ஜனனி கண்ணன் ஆகியோருக்கு வழங்கப்பட்டுள்ளது. இவர்கள் பெற்றுள்ள பரிசுத் தொகை முறையே 25, 10 இலட்சம் ரூபாய் ஆகும். ஆண்டாப்பட்சியின் ஆங்கில மொழிபெயர்ப்பான *Fire Bird* இப் பரிசு பெற அடிப்படையாகும்.

