



Comparative Study of Devdutt Pattanaik's "Jaya" (2010) and Chitra Banerjee's "Palace of Illusion" (2008)

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Abstract: This paper provides a comparative analysis of two prominent retellings of the Indian epic Mahabharata: "Jaya: An Illustrated Retelling of the Mahabharata" by Devdutt Pattanaik and "Palace of Illusions" by Chitra Banerjee Divakaruni. The analysis examines the authors' distinct writing styles, thematic emphases, character portrayals, and interpretations of the Mahabharata narrative. While Pattanaik takes an analytical approach, exploring the philosophical depths of the epic, Divakaruni offers a more personal and emotive perspective, focusing on character-driven storytelling, particularly through the eyes of Draupadi. The paper delves into how these differing approaches contribute to nuanced understandings of the Mahabharata, addressing themes such as gender dynamics, societal constructs, and the complexities of human nature.

Keywords: Mahabharata, retelling, mythology, Draupadi, Devdutt Pattanaik, Chitra Banerjee Divakaruni, narrative structure, character development, gender dynamics, societal constructs, philosophical interpretations.

I. Introduction

The Indian sagas like The *Mahabharata* and The *Ramayana* are considered as a awesome educators of human life. The epic *Mahabharata* stands as an permanent foundation of old mythology and social legacy, complex characters, and ageless intelligence. Inside the sweeping domain of scholarly translations, two eminent works, *Jaya* by Devdutt Pattanaik and *Royal residence of Fignents* by Chitra Banerjee Divakaruni, set out on unmistakable however interconnected ventures through this epic saga. *Jaya: An illustrated Retelling of the Mahabharata* composed by devdutt pattanaik is a retelling of Indian epic Mahabharat. Pattanaik looks at old writings to investigate the numerous parts of this huge story. He breaks down the diverse stories inside it, the connections between characters, and the profound thoughts covered up in the epic. His way of telling the story isn't fair the normal it makes a difference individuals truly get it the dubious ethics and thoughts in the *Mahabharata*. *Jaya* is not a particular character but or maybe an elective title for the *Mahabharata* itself. Devdutt skilfully presents Ved Vyasa's interpretation of the *Mahabharata* and in this one noticeable concept investigated is that of *Jaya* and *Vijaya*. *Vijaya* means materialistic triumph, whereas *Jaya* speaks to otherworldly triumph an fundamental polarity brought to light inside the story. Devdutt's approach to mythology includes mixing old stories with present day settings, making complex legendary stories available and relatable to assorted gatherings of people. Through books, articles, and talks, he illustrates the intelligence, imagery, and social noteworthiness found in Indian sagas and legends. Through this retelling, perusers are welcomed to dive into the significant implications of life and most profound sense of being implanted inside

the stories. Palace of Figments is a book that tells the story of the *Mahabharata* from a modern point. Insteop of centering on the normal characters, it's all around Draupadi, a solid lady from the epic. The creator, Chitra Banerjee, paints a distinctive picture of Draupadi's considerations and sentiments, giving us a look into her world amid the epic's strongly occasions. This book is extraordinary since it gives a voice to Draupadi, she appears how solid and courageous Draupadi is, and she changes how we see the epic by appearing it from a more women's activist point of see. Through Draupadi's eyes, we see the challenges she faces and the quality she holds in a story more often than not ruled by male characters. Banerjee's book makes a difference us get it Draupadi's character superior and appears us a distinctive side of the epic story, one that's effective and full of a woman's viewpoint. The novel follows Panchaali's life, starting with her mysterious birth in fire as the girl of a ruler some time recently taking after her vivacious adjusting act as a lady with five spouses who have been cheated out of their father's kingdom. Devdutt Pattanaik's composing in *Jaya* is expository and comprehensive. He approaches the *Mahabharata* as a researcher, translating its imagery, ethics, and complicated layers of intelligence. His composing fashion is more educational, pointing to show a wide see of the epic's different accounts, characters, and fundamental philosophical lessons. Pattanaik's dialect is frequently informative, directing perusers through the complexities of the *Mahabharata* with clarity and insight.

Chitra Banerjee's *Royal residence of Figments* feels more like a individual story. She centers on Draupadi, telling the story from her point of see. It's like being interior Draupadi's intellect, feeling what she feels, and seeing the world through her eyes. Chitra's composing is full of feelings, making us truly get it Draupadi's sentiments and encounters amid the epic's occasions. She needs us to interface with Draupadi on a individual level and get it her considerations and feelings way better. The subjective ponder analyzes the particular composing styles of both creators, centering on subjects and scholarly components in their works. It clarify how they approach narrating, highlighting contrasts and similitudes in their story procedures. This inquire about conducts a point by point comparative examination of their composing styles, looking at topics, character advancement, story strategies, and the in general depiction of the *Mahabharata*. It investigates how Pattanaik's expository approach gives a plainly visible see, unraveling the epic's philosophical profundities, whereas Divakaruni's emotive and character-centric fashion offers a microcosmic investigation, highlighting the passionate complexities inside the epic. The ponder exmines how these creators structure their accounts, emphasizing diverse components such as character feelings, philosophical concepts, and the part of societal builds. By dissecting their narrating methods and topical accentuations, this inquire about points to draw parallels and contrasts in their approaches. It looks for to clarify how these unmistakable composing styles contribute to the nuanced representation of the *Mahabharata*, advertising different bits of knowledge into the epic's persevering pertinence and affect on modern audiences.

II. Character of Draupadi

Chitra Banerjee Devakaruni is famous writer who has composed *The Royal residence of Dream* from Draupadi's viewpoint. She an acclaimed Indian American author. Indian sagas *Ramayana* and *Mahabharata* has composed as it were male point of see. So, female scholars retelling it from central female point of see. In our blessed sacred texts have dismissed female at that point taken after it our society. Female must keep chain servitude of patriarchal mastery. Most of female journalists attempt to make strides that it gets to be convention of our society since a few rules take after as it were lady but her put is no place. Here writer gives reinforce and strength to Panchali. In *The Royal residence of Figment* Chitra Banerjee endeavors version to modern viewpoint and makes modern shape of novel. Any alteration in our Hindu Mythology would have unforgiving feedback for the novel and creator as well. It gets to be a incredible approval of creator and national blockbuster over a year in India. Numerous adaptations of *Mahabharata* but all have composed as it were androcentric see. Ved Vyasa is the storyteller and originator of *Mahabharata*, but he has appeared significance of heroes and checks to them predominant. Here writer expels sexual orientation predisposition and significance to courageous woman of the novel and reflected she must have person character. When playing the diversion of dice between Pandavas and Kauravas at that time Karna towards the side of Kauravas. Pandvas had misplaced the diversion and they had misplaced to Draupadi moreover. But to begin with of all they lose to their-self and after lose to Draupadi. So, in Patriarchal society; spouse has permitted losing her spouse. How had spouse misplaced his spouse after lose to him? Here writer donate title "The Royal residence of Illusion" legitimately since Figment implies Maya. This *Royal residence* is Maya for Draupadi. Many a long time Pandvas and Draupadi ruled position of authority of Indraprastha. Pandvas misplaced everything in the diversion of dice. Yudhistir misplaced the position of authority, brothers or indeed Draupadi moreover. He was bet a amusement and misplaced everything. So, Draupadi got to be manikin for them. She was summoned in the court fair like prostitute. So; Draupadi depicts condition of all ladies. "The spouse is the property of the spouse, no less so than a bovine or a slave". (190) In Indian society all rules made by men

and take after it by ladies. Draupadi had inquired her address to all but all made be noiseless. Lady has not person character and she has no any rights. But men have rights to overcome her spouse fair likes property. But Draupadi has required to donate regard inspite of offended in sabha fair like a moving young lady. Indeed karna was grinned towards sick treatment of Draupadi. In male overwhelmed society lady fair likes product as it were. After this act come about into shocking fight of Kurukshatra. When Draupadi takes her dress at that point she came in outrage and said, "All of you will kick the bucket in the fight that will be produced from this day's works. Your moms and spouses will sob distant more miserably than I've wept". Chitra Banerjee Divakaruni depicted the topic of Women's liberation. She has attempted to equity Draupadi in this novel. In Mahabharata Draupadi is fair like protest but she has attempted to made Draupadi as a subject and predominant character. In male ruled society Draupadi had to act numerous parts fairs like, as a 'daughter', 'wife' or 'mother. These parts are not normal, but it made social. So, ladies continuously prepared to think, act to fit in this society. So, Draupadi has advanced lady voice in this novel given by writer. On other hand Devdutt Pattanaik's typical presentation to Draupadi in *Jaya: An Outlined Retelling of the Mahabharata* includes profundity and layers of meaning to her character. By depicting Draupadi as born from the conciliatory fire, Pattanaik imbues her beginning with typical noteworthiness. The crave for vindicate that goes with Draupadi's birth upgrades the typical nature of her character. It infers a foreordained fate and sets the organize for the part she will play in the bigger story of the Mahabharata. This typical presentation not as it were sets up Draupadi as a special and capable figure but moreover foretells the challenges and clashes that will characterize her travel. The flighty viewpoint of Draupadi's marriage to the five Pandava brothers is investigated, emphasizing the complexities and challenges of her connections. The retelling digs into the flow between Draupadi and each Pandava, advertising experiences into the complexities of their polyandrous union. Draupadi's quality and assurance, especially in the confront of the Kauravas' endeavors to mortify her, are highlighted. Her versatility gets to be a central topic, and perusers are empowered to appreciate her as a capable and confident character. The retelling investigates Draupadi's promise for vindicate in the consequence of the dice amusement. This promise gets to be a driving constrain behind her activities and choices all through the story, exhibiting her faithful commitment to equity. Draupadi's intelligent with Master Krishna are displayed as critical minutes of direction and comfort. The retelling investigates the otherworldly and philosophical measurements of these experiences, extending the depiction of Draupadi's character past her common concerns. The state "by one means or another, seeing Krishna, it appeared all wrongs would be made right" typifies the transformative control credited to Krishna in the story. His entry is seen as a precursor of positive alter and determination. This minute highlights the passionate and otherworldly association between Draupadi and Krishna, depicting him not as it were as a companion but too as a source of significant consolation and trust in the confront of misfortune.

III. The Pandavas

In Chitra Banerjee Divakaruni's *The Palace of Illusions*, Yudhishtira, also known as Dharmaraj, undergoes a complex and nuanced character development. The novel, narrated from Draupadi's perspective, offers insights into Yudhishtira's personality, motivations, and internal conflicts. Yudhishtira is initially introduced as the eldest of the Pandavas, known for his unwavering commitment to righteousness and dharma. His nobility and sense of duty are evident early on, portraying him as a principled leader within the Pandava clan. Yudhishtira's commitment to dharma becomes a central theme. The game of dice, orchestrated by Duryodhana, serves as a pivotal moment, highlighting Yudhishtira's struggle between duty and the consequences of his decisions. Yudhishtira's willingness to make personal sacrifices for the greater good is evident in his acceptance of the game of dice and the subsequent exile. "Look how Nal never swerved from righteousness, no matter what happened"[1]. The novel explores the emotional toll of these sacrifices on Yudhishtira, portraying the internal conflicts that arise from balancing duty and personal relationships. Yudhishtira's relationship with Draupadi is complex and strained, particularly after the game of dice. The novel delves into the aftermath of Draupadi's humiliation and the impact on their relationship dynamics. Draupadi's perspective adds layers to Yudhishtira's character, showcasing his flaws and the consequences of his decisions on those closest to him. Yudhishtira experiences internal turmoil and guilt, especially in the aftermath of the game of dice. The emotional weight of his choices is explored as he grapples with the consequences of putting his brothers and Draupadi in jeopardy. Draupadi's suffering becomes a poignant reminder of the price paid for Yudhishtira's adherence to dharma. Yudhishtira's character development involves a quest for redemption. He reflects on his actions, seeking understanding and a path forward. Moments of introspection and self-discovery contribute to Yudhishtira's growth, revealing a more complex and introspective side to his character. Yudhishtira's character undergoes transformation as he learns from the consequences of his decisions. The narrative emphasizes that growth and learning are essential aspects of his journey. The realization of the cost of his choices contributes to a more nuanced understanding of the

complexities of leadership and morality. Divine interventions, including encounters with Lord Krishna, play a role in shaping Yudhishtira's character. These interactions provide guidance, challenge his perspectives, and contribute to his overall development. Yudhishtira's relationship with Krishna adds spiritual and philosophical dimensions to his character, influencing his understanding of duty and destiny. Yudhishtira's character arc reaches a resolution with the tragic conclusion of the Mahabharata.

In *Jaya: An Illustrated Retelling of the Mahabharata* by Devdutt Pattanaik, Yudhishtira, the eldest of the Pandavas, undergoes a multifaceted character development that explores his virtues, flaws, and the complexities of his role as a leader. Yudhishtira is initially introduced as the embodiment of righteousness, often referred to as Dharmaraja or the king of dharma. His character is defined by a strict adherence to moral and ethical principles. Despite his commitment to dharma, Pattanaik's narrative emphasizes the inner conflicts Yudhishtira faces when duty clashes with personal emotions and relationships. The retelling sheds light on the internal turmoil Yudhishtira experiences, contributing to a more nuanced portrayal of his character. Yudhishtira's pivotal role in the game of dice, where he gambles away the kingdom and Draupadi, is explored in detail. The retelling delves into the psychological and emotional aspects of Yudhishtira's decision-making during this critical event. Yudhishtira engages in a series of high-stakes wagers, progressively losing his wealth, possessions, and even his brothers. Despite suspicions of foul play, Yudhishtira persists, driven by a misguided belief in winning back everything. The situation reaches a tragic climax when Yudhishtira stakes and loses Draupadi, leading to her public humiliation. "Stop," begged the Pandava brothers, "there is no shame in withdrawal. Even Krishna withdrew after trying to save Mathura seventeen times." But Yudhishtira refused".[2] The consequences of the game of dice become a turning point in Yudhishtira's character arc, leading to exile and setting the stage for the Kurukshetra War. Yudhishtira's relationship with Draupadi is examined, especially in the aftermath of the game of dice. The retelling highlights the complexities of their interactions, including Draupadi's resentment and Yudhishtira's sense of guilt. Yudhishtira's internal conflicts and moments of doubt are emphasized throughout the retelling. Pattanaik explores the psychological aspects of Yudhishtira's character, portraying him as a leader burdened by the consequences of his decisions. The narrative delves into Yudhishtira's introspective moments, showcasing the internal struggles that add depth to his character. Yudhishtira's conversations with Lord Krishna play a significant role in his character development. The retelling highlights the philosophical and spiritual guidance provided by Krishna, influencing Yudhishtira's perspectives on life, duty, and destiny. Krishna's teachings contribute to Yudhishtira's growth and serve as a source of wisdom throughout the narrative. Yudhishtira faces various leadership challenges, both in exile and during the Kurukshetra War. His decisions as a leader are scrutinized, and the retelling explores the impact of these decisions on his character. The complexities of leadership, the burdens of ruling, and the sacrifices required are central themes that shape Yudhishtira's character. The aftermath of the Kurukshetra War is a crucial phase in Yudhishtira's character development. The retelling delves into his reflections on the war, the loss of loved ones, and the moral implications of the conflict. Yudhishtira's emotional response to the war's aftermath adds layers to his character, portraying him as a reflective and contemplative leader. Yudhishtira's final journey, including the journey to the Himalayas, is explored in the retelling. The narrative raises moral and philosophical questions as Yudhishtira faces challenges and confronts his own mortality.

In Chitra Banerjee Divakaruni's *The Palace of Illusions*, Arjuna, the central figure in the Mahabharata, Presented through Draupadi's perspective, the novel provides insights into Arjuna's personality, conflicts, and relationships. Arjuna is initially introduced as the great warrior of the Pandavas, known for his exceptional skills with the bow and arrow. The novel portrays Arjuna's complex relationship with Draupadi. While he is one of her husbands, the emotional intricacies and conflicts within this polyandrous union are explored. Draupadi's perspective adds layers to Arjuna's character, revealing the challenges and nuances of his connection with her., Arjuna's deep bond with Lord Krishna is a significant aspect of his character. Krishna serves as his charioteer and guide, offering wisdom and counsel. "I know someone who can accomplish it. Arjun, the third Pandava prince, my dearest friend." Said Krishna.[3] The interactions between Arjuna and Krishna provide philosophical and spiritual dimensions to Arjuna's character, influencing his perspectives on life, duty, and morality. The famous discourse between Arjuna and Krishna, known as the Bhagavad Gita, highlights these struggles. The novel delves into Arjuna's doubts, fears, and ethical dilemmas, showcasing the vulnerability behind his heroic exterior. Arjuna's emotional complexity is explored, especially in relation to his family, brothers, and Draupadi. The novel sheds light on his struggles with duty, familial ties, and the weight of his responsibilities. "Don't do it! This is the man who instigated Dussasan to humiliate Panchaali in the royal court, in the sight of all! Did he think of honor then?"[4] His emotional responses, whether in moments of love, anger, or sorrow, contribute to a more well-rounded and relatable portrayal. Arjuna's relationships with his siblings, the other Pandavas, are examined in detail. The novel showcases the impact of

these relationships on Arjuna's decisions and actions throughout the narrative. Arjuna's vulnerability and moments of humility are highlighted. Despite his warrior prowess, he grapples with self-doubt and acknowledges his limitations. The novel challenges the traditional image of Arjuna as an infallible hero, presenting him as a more human and introspective character. Arjuna undergoes a transformative journey through his interactions with Krishna. The philosophical insights provided by Krishna contribute to Arjuna's evolving understanding of life, duty, and the self. His spiritual growth becomes an integral part of his character development, transcending the physical aspects of warfare. The novel explores Arjuna's responses to tragic events, including the loss of loved ones and the unfolding of the Kurukshetra War. Arjuna's reactions to personal losses add a layer of complexity, revealing the emotional toll of the epic's unfolding events. Arjuna's character arc reaches a resolution as the Mahabharata concludes.

Arjuna, the third son of King Pandu, is a member of the Pandava royal family. Renowned for his exceptional archery skills, "He would be the most skilled archer in the world, capable of using the bow with both his right and left hand". he is often addressed by various names such as Partha and Kaunteya, emphasizing his maternal lineage from Queen Kunti. The epic, spanning over 100,000 verses, narrates the intricate tale of the Kurukshetra War, a colossal conflict between two branches of the Kuru dynasty—the Pandavas and the Kauravas. Pattanaik's retelling brings Arjuna's character to life, delving into the psychological nuances that shape his identity. The author explores the moral dilemmas faced by Arjuna on the battlefield, where he confronts his own kith and kin on the opposing side. Arjun questions the righteousness of the war, stating, "I cannot do this. This cannot be dharma." Arjuna's internal struggle is evident as he lowers his bow, prompting a stern response from Lord Krishna, who urges him not to be weak and to face the situation like a man. The Kurukshetra War is not merely a physical clash of armies but a moral battleground where Arjuna grapples with conflicting duties and ethical considerations. the conversation between Arjun and Krishna takes a philosophical turn. Krishna introduces the concept of the immortal soul "atma" within the temporary flesh "sharira". He emphasizes the transient nature of the external world, encouraging Arjuna to look beyond the immediate perceptions and understand the true identity of a human being. Krishna questions Arjuna about the source of his noble thoughts and challenges him to discern whether they stem from generosity or fear, wisdom or ignorance. Pattanaik's portrayal of Arjuna captures the human essence of the character. Arjuna is not presented as an infallible hero but as a flawed and vulnerable individual grappling with the complexities of life. His moral quandaries resonate with readers across cultures and times, reflecting universal dilemmas faced by individuals navigating the intricacies of duty and morality. When Krishna unveils the Bhagavad Gita, the "song of God," explaining the true nature of the world to Arjuna. The dialogue delves into the distinction between the temporary experiences of the flesh and the eternal nature of the soul. Krishna guides Arjuna to recognize the influence of the ego, fear, and the measuring scale constructed by the intellect. Throughout the discourse, Krishna underscores the importance of experiencing the soul, having faith in its existence, and engaging with the world in a way that aligns with dharma. He introduces the concepts of gyan yoga, bhakti yoga, and karma yoga, urging Arjuna to analyze his reactions, have faith in the soul, and act with empathy and wisdom

IV. Narrative structure and writing style

Chitra Banerjee Divakaruni overwhelmingly investigates topics related to social character, migrant encounters, familial connections, and the part of ladies in society. Her works regularly mix components of Indian mythology, legends, and modern authenticity to dig into these subjects. For illustration *The Royal residence of Dreams- A reimagining of the Indian epic Mahabharata from the point of view of its central female character, Draupadi*. Devdutt Pattanaik centers on mythology, legends, and Hindu sacred writings as his essential subjects. He analyzes and deciphers the imagery, social noteworthiness, and philosophical underpinnings of different legendary stories, making them open to a more extensive group of onlookers. He has composed numerous books on mythology *Jaya: An illustrated Retelling of the Mahabharata*, *Sita: An illustrated Retelling of the Ramayana*, *Devlok* with Devdutt Pattanaik.

Divakaruni's composing fashion is characterized by its wonderful dialect, striking symbolism, and passionate profundity. She utilizes expressive composition to draw perusers into the internal universes of her characters and investigate the complexities of human feelings and connections. Pattanaik's composing fashion is more scholarly and expository. He presents his investigate on mythology and culture in a clear and available way, combining narrating with academic investigation to explain the more profound implications and elucidations of antiquated writings and traditions. Chitra Banerjee Divakaruni's works offer to a wide gathering of people, counting perusers interested in scholarly fiction, social thinks about, and women's writing. Her sincerely thunderous stories and luxuriously drawn characters frequently pull in perusers looking for stories that investigate subjects of personality, having a place, and strengthening. Devdutt Pattanaik's works cater fundamentally to perusers interested in mythology, reasoning, and Indian culture. His books are esteemed by

both researchers and common perusers for their quick translations of old writings and their capacity to make complex legendary concepts open and significant to modern life. Chitra Banerjee Divakaruni's books have gathered basic approval and commercial victory, winning her a committed readership and various scholarly grants. Her works have moreover been adjusted into movies and arrange preparations, encourage expanding her impact and reach. Devdutt Pattanaik is broadly recognized as one of the first specialists on Indian mythology and culture. His books, articles, and addresses have made a difference popularize the ponder of mythology and have started discourses approximately its pertinence in present day society. He has moreover been included in different media ventures, counting tv appears and TED Talks, which have made a difference him reach a more extensive gathering of people global

V. Interpretation of Mythology

Chitra Banerjee Divakaruni holds a unmistakable put in Indian English Composing. Divakaruni's novel *The Royal residence of Dreams*, the retelling of Ved Vyasa's *The Mahabharata* has uniqueness of its claim. *The Royal residence of Figments* is approximately ladies separation, their battles, character, male mastery, one of a kind female viewpoints and position of ladies amid the period of *The Mahabharata*. The mortification that went through is given as the challenges of life. Draupadi's life appears in the epic how ladies require to acknowledge the concept of convention and culture without any questions. The sees of Draupadi are completely diverse from these of conventional ladies and the results are as capable as she is. Her assurance and mettle have been clarified all through the novel. It has its claim charm to and hold on the peruser. Whether it is old or the cutting edge period the life of ladies has not had any changes, it has had as it were challenges to confront and act agreeing to the setting. It appears how a lady born as a princess endured in her life. Draupadi's life looks for to break the shackles of cliché concept of how ladies can be ladies. Our paper is a true endeavor to investigate myth and advancement clashing with each other to deliver birth to a modern confront. It offers a unused elucidation of the voice of Draupadi as delineated by the writer. Vyasa's *The Mahabharata* appears Draupadi as a character that took birth to devastate the Kauravas. *The Royal residence of Dreams* appears her as a sensible individual who was not able to halt the pulverization of Kauravas. In a survey Tariqa Tandon says that "Divakaruni's translation gives a humanistic touch to the epic, making it more reasonable, more relatable, and more personal" which gives unused understanding to the epic. When we perused the novel, we can get it the Draupadi's identity and control, and we can have a delicate corner for her. In her see anything she did was satisfactory as there was no other way to halt. From re-telling's we can think that ladies have not been given any need. No one is willing to acknowledge their sees or thoughts as it is their obligation is to comply their spouses at any fetched and the nobility of the family is all that things in the conclusion and ladies are taken as powerless and disempowered. Draupadi is displayed as having a exceptionally amazing, brilliant, and solid identity and is anticipated as the essential cause for the fight of Kurukshetra. Not as it were is her having the culminate sexual orientation but too has in all the complexity. The passing of Draupadi is since of sense of self, envy and desire has been clarified. It's appeared that, whether it is a fundamental character or negative one, human creatures are not totally culminate. Draupadi comes out as an standard lady with parts of flaw in this novel. The book *Jaya* has 18- chapters in add up to. And each of the chapters offers segments that are associated to one another. The moment chapter "Parents" fundamentally talks almost the family clan that endured for the childish causes of a father (Mahabhisha). The third chapter "Birth" talks approximately how in Janamejaya's family the unfertile or weak men bred beneficiaries by inquiring divine beings to make cherish with their spouses. The fourth "Education" educate us approximately the eager approaches of the precursors, who for their benefits, turned instructors into a dealer and clerics into warriors. The fifth "Castaway" tell us the story of how Rakshasas, Nagas and Gandharva's sponsored Janamejaya's family to survive. The 6th "Marriage" describes the story of how a mother treated another lady as a product and proposed their children to share their spouse. The seventh chapter "Friendship" describes the story of Ruler Krishna's give up. This parcel tells us the reason behind Master Krishna's wedding Satyabhama (his moment spouse) to secure his position in the Yadava board. The eighth "Division" paints the story of burning Khandava- paratha to build up a city Indraprastha (the city of Indra). The ninth "Coronation" recounts the story of Yudhisthira's royal celebration. It tells us the story around crushed incident that happened between Krishna and Shishupala some time recently the incredible royal celebration ceremony. The tenth "Gambling" describes the story of a amusement that was played between "Pandavas and Kauravas". A diversion of dice, played for joy, destroyed a city and it moreover stamped the most ghastly sin where a spouse was bet absent as a property. The eleventh "Exile" describes the story of Pandavas who bet absent their kingdom, had to live in a woodland and confront the mortifications. The twelfth "Hiding" talks almost the eventual outcomes of one's horrendous deeds. The thirteenth "Gathering" describes the contemplations that emerged amid the celebrated fight at Kurukshetra. The considerations that showed up amid the fight pulled them back. The fourteenth "Perspective" talks around how as it were Arjuna secured the objective of life and caught on the

meaning of it. The fifteenth chapter "War" passes on the story of the fight that was battled. The fight truly taken after hearty slaughters. The massacre extinguished the thirst of the soil- goddess and reestablished the earth's magnificence. The sixteenth "Aftermath" coordinates the misfortune that fights bring almost. The innocents that are cleared out, be at drawback. The seventeenth chapter "Reconstruction" portrays the thought behind these battles. The chapter talks approximately how this lesson must be passed on to the living so that which is misplaced can be reestablished. The eighteenth chapter "Renunciation" instructs us the exceptionally truth that a man ought to continuously keep in intellect, the lesson that we involvement each day is never changeless and the thought of procuring information is continuously a work in advance. The book closes with an "Epilogue: The Conclusion of the Wind Sacrifice". Janamejaya is seen inquiring questions approximately- Who is the saint of this story? Who is the scalawag? In reply to these questions, the storyteller- sage talks around the finishing which is the real reason for the title of the book *Jaya* by Vyasa. The story finished not fair with the triumph of the Pandavas over the Kauravas but with Yudhistir's triumph over himself, his otherworldly triumph or *Jaya*. The book flawlessly serves the reason of the title by clearing the exceptionally truth that *Vijaya* is fabric triumph, where there is a failure. *Jaya* is otherworldly triumph, where there are no failures. Each segment closes with an understanding where the essayist is sharing his cutting edge approaches in setting to the occasions that took put in the by gone period. On perusing this point of sees, one can effortlessly say that all the scenes serve as a reflect for the mankind. Each story talks almost a lesson that if kept in intellect, might have ceased the war effortlessly. Every scene in the *Mahabharata* passed on the reason of life- that is to develop really, learned people, and candidly. Tragically, the Kauravas center as it were on fabric development. By grasping Krishna, the Pandavas are advertised mental and enthusiastic development, that has the control to offer assistance them break their possess self-forced limitations.

VI. Conclusion

Divakaruni and Pattanaik engage in a profound exploration of identity, morality, and human nature through their reinterpretations of mythological elements. In "The Palace of Illusions," Divakaruni intricately weaves symbols like the Dice Game, lotus pond, fire, palace, and the Snake into the narrative, imbuing each with layers of meaning that resonate with themes of Gender Roles, Power, Ambition, Societal Norms, Moral Dilemmas, and Karma. The Game of Dice symbolizes the capriciousness of fate and the consequences of one's actions, as seen in the pivotal moment when Draupadi is gambled away, highlighting societal norms and the degradation of women in patriarchal systems. The lotus pond represents purity and resilience amidst adversity, reflecting Draupadi's unwavering strength despite her trials. Fire symbolizes transformation and purification, echoing Draupadi's journey of self-discovery and empowerment amidst societal constraints. The Palace serves as a metaphor for illusion and deception, mirroring Draupadi's tumultuous experiences and the complexities of power dynamics within the *Mahabharata* narrative. The Snake represents both danger and wisdom, reflecting the dual nature of human existence and the choices individuals must navigate in their pursuit of truth and justice. Similarly, Pattanaik employs symbols like the chariot, dice game, bow and arrow to delve into themes of Gender Roles, Power, Ambition, Moral Dilemmas, and Karma in "*Jaya: An Illustrated Retelling of the Mahabharata*." The chariot symbolizes the journey of life and the choices individuals make along the way, echoing Arjuna's internal struggles and moral dilemmas on the battlefield. The dice game represents the perils of desire and attachment, illustrating the consequences of greed and ambition as seen in Yudhishtira's fateful gamble. The bow and arrow symbolize strength, courage, and the pursuit of righteousness, reflecting Arjuna's noble quest for justice amidst the chaos of war. Through their intricate use of symbols and exploration of universal themes, Divakaruni and Pattanaik invite readers to reflect on the complexities of human existence and the moral dilemmas inherent in the human condition. By reinterpreting ancient mythology through a contemporary lens, they enrich our understanding of cultural heritage while challenging us to confront timeless questions about identity, morality, and the nature of power and ambition in society. In doing so, they contribute to a deeper appreciation of the enduring relevance of storytelling as a vehicle for exploring the depths of the human experience across time and culture.

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[1] "Look how Nal never swerved from righteousness, no matter what happened." Chitra Banerjee Divakaruni, *Palace of Illusion* (New York: Anchor Books, 2009), 145.

[2]"'Stop,' begged the Pandava brothers, 'there is no shame in withdrawal. Even Krishna withdrew after trying to save Mathura seventeen times.' But Yudhishtira refused." Devdutt Pattanaik, *Jaya: An Illustrated Retelling of the Mahabharat* (India: Penguin Books, 2010), 168. "

[3] . "I know someone who can accomplish it. Arjun, the third Pandava prince, my dearest friend," said Krishna. Chitra Banerjee Divakaruni, *Palace of Illusion* (New York: Anchor Books, 2009), 185.

[4] "Don't do it! This is the man who instigated Dussasan to humiliate Panchaali in the royal court, in the sight of all! Did he think of honor then?" Chitra Banerjee Divakaruni, *Palace of Illusion* (New York: Anchor Books, 2009), 218.

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