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A detailed still-life composition featuring a quill pen as the central element. The quill is positioned diagonally, with its tip resting on a scroll of aged parchment. The scroll is secured with a red wax seal and a red ribbon. In the background, a lit candle in a brass holder casts a warm glow. In the foreground, a glass inkwell with a quill inside and a red wax seal are visible. The entire scene is set on a dark wooden surface.

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**Comparative Literature will study all literature from an international perspective,
with a consciousness of the unity of all literary creations and experience**

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Abstract

Comparative Literature facilitates cross-sectional analysis and literature with respect to different genres, different themes, and different nations and so on. It has intrinsically a content and form which facilitates the cross-cultural and interdisciplinary study of literature and culture. It is generally accepted that the comparative literature has a history that substantiated its aims and objectives in content and in practice. It proved many a times itself indispensable in many disciplines and established itself accordingly intellectually as well as institutionally. In this paper we would like to present similarities and dissimilarities of the two Protagonists of the two writers Raja Rao and Tripuranani Gopichand by taking the two novels of them, the *Serpent and The Rope* and *Asamardhuni Jeevayatra*, Life Journey of an Incompetent. Both the works reflect the protagonists' self introspection which incidentally reveals many similarities and dissimilarities in their attitudes, perceptions, and circumstantial responses. Rama, the Protagonist of "The Serpent and the Rope" travels extensively which raises the question of Cross cultural differences. Seetharamu, the Protagonist of "*Asamardhuni Jeevayatra*" Life Journey of an Incompetent, experiences the circumstances which pose the fundamental questions of Existentialism.

Introspection has become a universal theme of modern literature Modern man finds himself enmeshed in the whirlwind of rapid technological and socio-economic changes, and the result is alienation and confusion of values. Man longs for stability, security and wholeness while impersonal forces tear his private life threatened by powerful operations of public life. Comparative literature has a content and form which reflects the cross-cultural and interdisciplinary study of literature and

culture. Predicated on the borrowing of methods from other branches of literature comparative literature is difficult to define because it is fragmented and pluralistic, non self referential and inclusive. Comparative perspective and method has proved indispensable in many disciplines and established it intellectually.

Generally man is a part of the whole life. This part is limited in time and space. In this limited space he experiences himself, his thoughts, feelings and

something separated from the rest. Some of the philosophers called this as optical delusion of his consciousness. This delusion is a kind of prison restricting his personal desires and affection for a few persons nearest to him. Actually one must be free oneself from restrictions widening one's circle of compassions to embrace the whole nature.

Culture denotes traditions, attitudes, relations, beliefs, and so on. When we talk about philosophy of a nation, all these phenomena come on their way in revealing different aspects of philosophy. When these phenomena have been involved in literature, we can have ample opportunity to infer those facets of philosophy with illustrations. At this juncture, it is not out of context to compare and contrast two different characters in different novels have some of the dissimilarities and similarities. We have taken Raja Rao's the Serpent and the Rope and Triuranani Gopichand's *Asamardhuni Jeevayatra*, Life Journey of Incompetent. These two works basically deals with protagonist's self – introspection but the ways they adopted are different from each other. One tried to find out his exact identity and the other tried to find out what how the society is identifying him. But both ended up with finding abrupt meaning of life.

Seetaramarao, the Protagonist of Triuranani Copichand's *Asamarthuni Jeevayatra* Life Journey of Incompetent, considers himself as a special human being and cannot have the life style of an ordinary man. He pays deaf ear to the

society and don't allow himself to be compatible with society. On the other hand society starts dispel him owing to his strange policies like he should not do any job, shouldn't bring forth children, shouldn't take part in children's bringing up etc., In short, all the common practices in the society stunned him simply by showing his ancestral leaning as the main reason. But when he is supposed to face bitter realities of life, he ends himself because his inability to reconcile with society.

He constantly questions what life is throughout the novel. But he comes to a conclusion without waiting for others' opinions and proceeds what he feels. He could not realize the basic fact that it is all tricks and one should first cleanse one's soul to keep it in sound and healthy condition. Even if he realizes the fact he did not have any tools on how to change. This work attracted prominently the youth of those days since they could trace the reflections of themselves in the character of the protagonist. They tried to analyze themselves. We can say that author has succeeded to great extent in bringing in the realization of the outcome of the unconscious action of people. Seetaramarao, the protagonist of the novel is incompetent in satisfying familial relations, societal obligations and escaped from reality. He cannot do it for the society but for an individual. Thus he tries to escape from his self which provokes him to end his life with a conflict between his self and soul. It is a kind of *Absurd*.

Raja Rao's *The Serpent and the Rope* is an intricate philosophy, religious systems, and cultural history. Like R K Narayan's novels, Raja Rao's Novels are not realistic and humorously ironical portrayal of Indian reality. It postulates the intrinsic point of the novelist's thematic preoccupation. The novel is not only on assertion and affirmation of Indian values but an acute and melancholic longing for such affirmation which stems from one's being alienated from the core of one's self. Ramaswamy, the protagonist of the novel, is delineated as a rootless being, awe-struck at his orphaned existence. The novel opens with a note of deep anguish. This anguish leads him to spiritual journey towards the realization of genuine Indian identity. Here Raja Rao tried to probe the spiritual roots of his mother land through the rootless ness of his protagonist. The quest for the Absolute is portrayed through the psychic and intellectual encounters between an Indian husband and his French wife. Ramaswamy's realization of his true Indian identity comes through a triangular pattern of relationship between his French intellectual wife Madeleine and his overt spiritual love for the Hind princess Savithri. Intellectually and academically committed to an Indian interpretation of history, he has frequent recourse to the Vedantic concept of the Absolute consciousness in order to assert and justify the ruthless extermination of medieval heresies.

By profession, Ramaswamy is a historian but by tradition and nativity, he is a Brahmin, who exists beyond historical time.

“There never was time, there never was history, there never was anything But Shivoham, shivoham, shivoham. I am Shiva. I am the Absolute” (197)

Actually there is no harmony between the academic identity of Rama and his religious identity. He is a scholar seeking a balance between his existential involvement with life and an intellectual quest for meaning. He is engaged in an intellectual and spiritual journey to reach out to future destinations. But he fails because his intellect compromise with the spirit. Thus he is torn between the concept of timelessness of Indian identity and a time-bound historical existence-is other identity. The presence of two opposing forces in his psyche- the historical west and the traditional India keep on warning within his quagmire self.

The death of the mother became a haunting obsession through his life. Escalating his anguish and alienation, The Vedanta concept he cherished crystallizes in his mind with self realization but intellectual conviction severed from his existential passions and predicaments. He is an articulate and imaginative being. His wife is self-centred. She asked him, “what is it separate us, Rama?” He tells her, “India”. Madeleine believes that one cannot transcend the realities one sees

and feels. Thus the fusion of these two characters polarized weltanschauung and hence the note of estrangement in their martial life. She gradually drifts away from Ramaswamy's life into a state of asceticism. She moves from social communication to divine communion. Ramaswamy's concern for the other is an organic need. He is a man and a husband is incomplete. This inadequacy of manhood is revealed in his callous attitude of Madeleine's grief over the death of her children. Madeleine's deep love goes unheeded and unresponded. This emotional sclerosis of Ramaswamy approximates a state of psychic buoyancy. The intercultural nature of Ramaswamy's being leads to the quest

for self analysis. Thus the protagonists of the both the novels start their lives with different backgrounds with a common trait of inquisitive nature. Their enquiry finally revealed different facets of life with a strange set of bitter realities of life. They both get various responses but the reception of them differed drastically. Ramaswamy finally got the enlightenment that we must have a rope which can provide us support in crucial situation. He took such protection in the name of spiritual master. But Seetaramarao in his probe got very apt responses from the surroundings but he couldn't elicit true implications of them. Both works revealed different facets of Existential Philosophy.

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