



Life of Luv and Kush in Valmiki's Ashram: A Green Cultural Studies Approach

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ABSTRACT

The Valmiki Ramayana tells the legendary tale of Bhagwan Ram, an Ayodhya prince destined for greatness. At the point when Ram's genuine case to the high position is challenged, he and his unwavering sibling Lakshmana are expelled into the wild. Bhagwan Ram had two sons, Luv and Kush. Both were born in sage Valmiki's ashram. He raised the twins after their mother, Sita, was exiled from Ayodhya due to suspicions about her purity. The complexities of their education under Valmiki, their final encounter with their father, Bhagwan Ram, and Sita's care during their exile are the focus of this study. The social and moral meaning of the Luv and Kush story is analyzed in this study utilizing account examination, with an emphasis on how it depicts ideas like ecological mindfulness, family values, and dharma. "Green Cultural Studies: Nature in Film, Novel, and Theory" by John Hochman is a groundbreaking study of the connection between culture, the environment, and society. Hochman investigates the ways in which nature is depicted and interpreted in a variety of media, including literature and film, and how these interpretations influence our perceptions of environmental issues. Using concepts from green cultural studies, this study investigates how the story's ashram setting depicts a harmonious and balanced interaction between humans and the natural environment. The contention proposes that the narrative of Luv and Kush gives an immortal illustration of the need of maintaining virtues, lowliness, and naturally cognizant way of behaving. Besides, this study researches the manners by which the account of Luv and Kush has risen above both reality, giving motivation to authors, craftsmen, and enthusiasts of Indian folklore around the world.

Keywords: Ramayana, Folklore, Hindu Studies, Purusharthas, Dharma, Mythology, Green Cultural Studies.

1. INTRODUCTION

The Ramayana is the oldest epic poetry in the world. It occupies a unique place in Indian culture and Sanskrit literature, acting as a true informational and inspirational gold mine for a multitude of future poets. It is translated into several European languages as well as all Indian languages. It has also been depicted in a variety of ways in many South and Southeast Asian countries from several centuries ago. These countries have used the epic in their dance, music, ballet, artwork, and architectural designs. The ancient epic *Ramayana* has also been verbally transmitted across India for generations. Maharshi Valmiki is positive that people will keep talking about it as long as the mountains on Earth are still standing (Griffith, 1870).

Many consider *the Ramayana* to be a dissertation on Dharma. The four *Purusharthas*, or life values, that are addressed here are *Dharma*, *Artha*, *Kama*, and *Moksha*. According to Valmiki, the great Sanskrit poet Kalidas narrates the moral precepts to which the rulers of the Ikshvaku dynasty complied. The explanations of life's teachings by distinguished sages abound throughout the epic *Ramayana*. A number of characters' actions, particularly Rama's, serve to powerfully convey the concept of Dharma. He addresses difficult situations with a deep commitment to the Dharma. It makes it quite clear that Dharma will win out in the end. However, there could be a cost for those who preserve the Dharma in order to help society as a whole. The path of Dharma is available to individuals who are bold and honorable (Griffith, 1915).

"यथा यथा गीता लोके रामायणं कथाञ्जन

तथा तथा प्रवर्तन्ते तत्र तत्र च सर्वशः॥"

Giving a complete examination of the entire epic and its five editorials is a troublesome however rewarding undertaking for researchers and scientists working on the "*Ramayana Task*." Our venture is to decipher the entire text of the *Valmiki Ramayanam* into English, including each refrain's meaning and meter. We want to contact youngsters today who are interested in antiquated writing however have not gotten the opportunity to concentrate on Sanskrit or customary learning methods by providing them with admittance to the English discourse on the *Valmiki Ramayana* through print and online media. However the Valmiki Ramayana is by and by famous the nation over, more individuals read the Northwest, East, and Southern renditions — three very notable interpretations. The Southern recension has been used for this interpretation. Unbeknownst to many, Sanskrit is utilized to think of probably the best comments of the *Valmiki Ramayana*. Besides, the English influence on the current age makes it more challenging to understand the Sanskrit remarks. It is additionally an endeavor to decipher bits of the Ramayana discourse into English, with an accentuation on the philosophical ideas, moral statutes, and social goals that are included in the critique (though a portion of the remarks are a higher priority than others). Many authors have written commentaries on the Valmiki Ramayana, but not everyone is able to comprehend them. The authors come from different schools of philosophy. Their comments added to the Indian philosophy. Currently in translation are the commentaries *Amrithakataka*, *Dhramakutam*, *Tattvadipika Tilaka*, and *Siromani*. English translations of the commentary have been included for noteworthy issues. Indian literary tradition holds that the first epic poem is the Ramayana, the first poet is Valmiki, and the first epic poem is called Adikavya. Valmiki is the one who originally gave rise to the beautiful poetry sentences. All of the ancient poets were influenced by him, and his plays, kavyas, and poetry are scattered throughout Sanskrit literature. Regardless of the Valmiki Ramayana's creation in antiquated Sanskrit, which is incomprehensible to the oblivious, the majority in country India had the option to understand it Crafted by oral expounders made this plausible. Under the direction of the legendary Valmiki, Luv and Kush were quick to interpret the Ramayana. Ignorance isn't an obstruction to reading the Ramayana since it has been broadly explained for a long time. To provide the peruser with a feeling of the sonnet's tune while keeping in mind the music of the Ramayana, an endeavor is made to depict the lines on sound. Reading sections from the Ramayana, quite Sundara Kanda, consistently is common. Subsequently, notwithstanding specialists who present the awe- inspiring, numerous others additionally know the Valmiki Ramayana by memory. Sundara Kanda is a notable off-hand recitation, which adds to the sonnet's conservation in its original structure in India. The Ramayana is the poem that has contributed the most to the preservation of Indian civilization. Bhagwan Ram the warrior prince, a hero and an endearing god-man, gained greater reverence as a deity when the Vedic gods receded in importance. The story gained more noteworthy reputation than other verifiable stories like as *Savitri- Satyavan*, *Nala-Damyanti*, *Tapti-Samvarana*, and *Vasavadatta-Udayana* in light of Valmiki's incorporation of cultural standards and familial connections. Lanka, Kishkinda, and Ayodhya are three royal locations that show interpersonal aspects in noticeably different ways. As a Dharma work, the Ramayana presents Bhagwan Ram as the ideal man and the embodiment of Dharma. Within the bounds of Dharma, the Ramayana makes it quite clear that Artha and Kama are acceptable. The tale of Bhagwan Ram and Mata Sita exemplifies a center arrangement of values that shapes the premise of much Indian training. It likewise portrays the Dharma they maintained and the adharma they kept away from.

2. CONCEPT OF ASHRAM IN ANCIENT INDIAN LITERATURE

Hindu writing from the old and bygone eras examines an arrangement of life stages known as Āśrama (Sanskrit: आश्रम) (Olivelle, 1993). The four asramas are: *Brahmacharya* (understudy), *Grhastha* (household), *Vanaprastha* (walker/tenant in the wild), and *Sannyasa* (renunciate). The Asrama framework is one aspect of Hinduism's Dharma idea (Alban Widgery, 1930). The four Purushartha (appropriate closures of human existence) — satisfaction, happiness, and profound liberation — combine it with other moral principles tracked down in Indian way of thinking (Alban Widgery, 1930). Also, the four asramas are important for an indigenous formative psychology that has molded the goals and points of view of innumerable individuals, particularly in India, since its initial beginnings. This is because of the way that they structure the premise of a significant life-length model (Chakkarath, 2013). The four asramas framework planned to bring renunciation into Brahmanical culture during fourth century BCE. Initially, upon vedic initiation, it offered four lifelong ways to young individuals: *Grhastha* (householder), *Vanaprastha* (backwoods walker/tenant), and *Sannyasa* (renunciate). I'm *Brahmacharya*, an understudy. It was referenced in the main Dharmasutras (second third century BCE) and permitted individuals to openly browse different ways that were regarded as lifetime occupations. At the point when the expression "asrama"

was first utilized, it alluded to these lives, especially those of excellent Brahmins who carried on with committed lives to severities and services (Flood et al. 2003).

2.1. Valmiki's Ashram: A Sanctuary of Nature

The regular and styled locality known as Turturiya is 84 kilometers from the Raipur region, 29 km from the Balodabazar locale, 12 km from the Kasdol Tehsil, 5 km from Boroi, and 23 km from Sirpur. The spot is otherwise called Surasuri Ganga. This site gives a delightful perspective on the surrounding regular region and is encircled by slopes. The Baranvapara Untamed life Sanctuary is additionally in the vicinity. Close to the Bahriya village on the Balbhadri Nalla is Turturiya. It is said that Lav-kush was brought into the world in Tretayuga, close to the site of *Maharshi Valmiki's* ashram. This spot accepted its name from the tutur created by the buzzing rushes of the Balabhadri drain's water stream passing through the stone. This prompts its naming as Turturiya. Its water stream passes through a long, tight passage and into a basin made out of old blocks. Where this water exhausts into the Kunda, one might notice water gushing from a cow's mouth. The two antiquated stone sculptures of Vishnu are situated on one or the other side of the gomukh. He is shown standing in the first, then sitting on the Sheshnag in the second. The two valiant persons are shown in the ancient stone carvings that are located near the pool. One of the carvings shows a lion with a sword, while the other shows another brave soul with a monster neck around their neck. At this site, a few old stone segments that have been handily uncovered have been found, along with a Shivaling. There are additionally different inscriptions that are still set up here. Furthermore, there are models of a few old Buddhas here. There are additionally the remains of a portion of the fractal shrines. The presence of symbols connected with Buddhism, Vaishnava, and Shaivism at this site further shows the concurrence of these three practices. There were probably Buddhist religious communities with Buddhist priests living in them. The nearness of this spot to Sirpur stresses much more that it has forever been the center of Buddhist culture. The sculpture's age can be assessed to be between the eighth and ninth century in light of the scriptural inscriptions. It has long been custom to designate female priestesses, and this training actually exists today. This area has a three-day occasion in April that draws in a ton of enthusiasts. As well as being a religious and archeological landmark, it draws in sightseers due of its delightful normal surroundings.

3. GREEN CULTURAL STUDIES: AN INTRODUCTION

The Green stage marked the beginning of cultural studies. A leading figure in English cultural studies, paid homage to the field's ground-breaking works, such as those of Italian communist Antonio Gramsci and Frankfurt School cultural critics from Germany, whose publications were translated into English in the 1970s (Lobby, 16). It was detachment from nature and (Baconian) "blind dominance" over it that was the central issue of *Illumination* in 1944, according to experts from the Frankfurt School, Max Horkheimer and Theodor Adorno (Horkheimer and Adorno, 42). Because of this recognition of the subject's (the individual's) inherent character, in whose happiness the hidden truth of all progress lies, light is always fighting against authority. Adorno and Horkheimer agreed that people may discover the truth about culture if Edification compromised itself to reveal its fatal closures or, conversely, if people remembered how firmly rooted culture is in the natural world. Horkheimer and Adorno's case is crucial for cultural studies in three ways, notwithstanding its misinterpretation. First of all, it is quite reasonable to assume that culture develops independently of nature rather than being shaped by it. All things considered, culture is neither entirely self-producing nor self-sustaining; rather, it is both a part of and dependent upon nature. Second, remembering the everyday environment helps one to contextualize and essentially investigate culture. This is especially important for cultural studies since it makes assumptions about how to avoid courses that reinforce culturally constructed and, one hopes, avoidable dominances. The third and most important argument is that it plants the seeds for a poststructuralist blending of culture and environment, as formulated by Horkheimer and Adorno. These academics criticize the process of "naturalization," or "reification," when culture takes the place of nature as the domain of the permanent and unchangeable. Nevertheless, they examine how nature has been disengaged from human experience and has evolved to seem like a strange and foreign place to people. According to Horkheimer and Adorno, nature is not threatened by being denigrated as menacing, violent, or lethal, nor is it endangered by the poststructuralist practice of quoting "nature," which leads some people to see nature as a cultural concept rather than the various flora, animals, and elements that comprise world nature. "The endeavor of cultural studies is grounded on a moral and political scrutinize of late confidential venture, and even more overall of brutal cultural and social turn of events." This view is shared by Jennifer Daryl Slack and Laurie Anne Whitt, who support the cultural assessment of the Frankfurt School and see cultural studies as a two-layered field. To begin with, I agreed with Slack and Whitt that the variety of corpora and quirks generally referred to as "nature," including plants, animals, and their components (worldnature), are the most frequently harmed and eradicated by late free enterprise (and the socialist/communist push to industrialize as a critical stage for modest opportunity) (Slack and Whitt, 572). The second and regularly important points of view for green cultural studies are those of the business person, communist, and subject matter expert. These viewpoints are influenced by an insightful nature that much of the time portrays nature as a two-layered stage for human execution, without any trace of innovativeness. There is twofold and proportionate command over the

substance and portrayal. Each might compound or intensify the other, securing the regular world's status as the best spot for various restraints and pulverizations. Three more present day illuminators of cultural studies, the English savants Raymond Williams, Richard Hoggart, and E. P. Thompson, fight against the average or royal accounts as well as the supplanting of mainstream society with mass or prestigious culture (Hoggart, 1780-1950). Students of socialist-informed history conclude that the propagation of popular or mass culture, the oppressive and philosophical state apparatuses of the Althusserians (such as the police and military), and educational and religious institutions all contribute to the deculturation and instrumentalism of the working class. The major outcomes of early cultural studies involving Marxist organizations were workers and ordinary culture (Althusser, 127). To Marx, nature was not only matter—ordinary matter—and a "instrument house," but also the foundation of culture and labor, essential to their theory (K. Marx, 285). Despite Marxism's current lack of relevance, it continues to serve as a springboard for new ideas and research. Cultural studies explored the hypothesis that ordinary workers were harmed in order to create their recognition of other groups, such as women, minorities, and children, who have been and still, are abused in the workplace. Age, ethnicity, and sexual orientation were therefore linked to class, and domination assumed several forms: A small group that was commodifying and legitimizing control over a much larger group was defined by the race, sexual orientation, age, and class of its members. These higher groups were disturbed by the overclass's use of action terms like "massing," "spreading," and "amassing," as well as modifiers that conjured up images of animal cruelty, beast ality, coarseness, fury, guiltlessness, and ignorance—all of which were also attributed to nature. These phrases emphasize the necessity of investigating and preventing the spread of, in addition to watching, managing, and verifying. Cultural studies typically determine how a small, traditionally unassuming group of people who are increasingly seen as wealthy, Western, heterosexual, grown males, may coordinate political and social influence at a large group of hurried, classed, gendered, sexualized, and mature persons. Put aside disputes over how much individuals accept, disagree with, or disagree with an authoritative system. However, cultural studies don't appear to acknowledge the ways in which upper society uses language that simultaneously dehumanizes nature to characterize subalterns. One may argue that traditional views of nature as a punishing mother goddess or innocent child, as a wild and unruly youth, or as culturally significant as the past or puberty, pose a threat to destitution, femininity, youth, or high melanin content. As a counterpoint to the racist brain research of her day, Hannah Arendt investigated the link between nature and minority groups. She added that what distinguished Africans from other people was not their skin tone but rather the way they behaved as if they were part of it, treating it as their unquestionable authority. Since they did not create the human world or reality, nature remained, in all of its grandeur, the primary dominant reality, making people with dark complexions look implausible and eerie in proportion. The European males who curiously slaughtered them were unaware that they were murdering as they were essentially "normal" individuals lacking any distinguishing human fact or character (Arendt, 72). Any aspect associated with nature runs the risk of losing its liberties to moral culture since nature is frequently and reductively seen as an ignorant, raw material. Considering everything, it's possible that it was accepted into culture primarily or only as a durable, fashionable, athletic, or material object. Individuals of color, women, people from lower socioeconomic classes, and children—all of whom are devalued in the workplace—are essentially accepted into society as tools for achieving someone else's financial gain or happiness, or as durable objects that need to be preserved for the benefit of the overclass—a stylized payment for undermining what it claims to be fighting for. Because of these links, integrating nature, or green cultural studies, into cultural studies is equally important. However, since comparison activities render both people and the ordinary world hopeless, green cultural studies may reassess nature as fundamental, a living fifth realm, and as simple matter, a spectrum from dead to partially alive. Paying close attention to the real and enthralling ways in which nature is managed provides valuable insights into comprehensive theories and tactics for influencing people. So far as anybody can tell, nature is vastly more extensive, both geologically and in terms of skill, and unaffected by cultural shifts.

3.1. Nature in theory

Jacques Derrida fails to sufficiently dismantle the nature/culture divide in his work *Of Grammatology*. Nonhuman creatures, plants, and components in the fifth domain are not included in its transcendentalism evaluation, which is based on political and actual real elements. By rescuing it from Rousseau's (who, according to Derrida, tackles a strain of regular transcendentalism) portrayal of culture as a fallen or degraded departure from Nature, Derrida aims to restore culture—and literature in particular—to a position of justice with nature. Derrida is spot-on when he says we should put less emphasis on nature, but he gets in trouble when he says nature is mystical and brings forth culture in the same way as God's promise brought forth creation—which includes culture and maybe even humans. By bringing attention to the relationship between human culture and nature, Derrida's deconstruction or arrangement aims to achieve harmony between the two. Therefore, an ecological impact assessment that considers any potential fallout in the fifth realm is necessary to support Derrida's argument that culture is essential for the presence of nature. I offer two separate but related warnings about deconstruction because, at their core, poststructural blurrings of the ordinary/culture barrier may portray the fifth domain as basically an extension of culture, as shown in the now-common practice of putting

nature inside quotation marks. One may potentially push contrast into character, epitome, and solidarity—which are associated with Beginning and Truth—from the get-go by exploring the capabilities between limiting notions and radicalizing the progressive framework. This is the one everyday object that Derrida worries will be destroyed. Secondly, due to the primary insurance, erratic deprivation—also known as the identification of significant distinction or progressive framework—could impede remarkable choice. I start my inquiry with Derrida's ideas on the social and regular parts of nature, or the crucial spot where arrangement threatens similarity: the evolution [human inventive mind, culture] is in nature's play. Who can say for sure if the catastrophe that caused Nature to split out from itself, giving rise to civilization, is now typical? Abuse of the law is brought to light by terrible occurrences. "Decriminalization" Derrida suggests merging culture with nature as one of two simultaneous ways to bring society and nature closer together and maybe blur their boundaries. Culture becomes a routine event that is quickly seen as relatively as often as seismic quakes and storms when it is characterized as "play" and done beyond the "regulations" of Nature. Neither the politically charged depiction of culture as a catastrophic disaster nor the suggestion that culture is unsatisfactory in comparison to regular, as represented by its thinking in regular (or natural), are my issues. Regardless, comparing society to a devastating event ignores three main differences between the two types of disasters: first, the cultural aspect (it's hard to believe that tornadoes have inspirations); second, the general knowledge about these social inspirations and how to stop them (even though it might be surprising to think that the commercialization of everyday presence ought to be easier to stop than seismic quakes); and third, the scope, velocity, and severity of much of the cultural ecocide (surprising, huge extension aggravations exist in the real world, but locals seldom devote resources to them on a global scale).

4. CHILDHOOD OF LUV AND KUSH

According to the Karapura mythology, Mata Sita was banished by Bhagwan Ram and left to wander the woods with her two sons, Kush and Luv. At Valmiki's ashram, Mata Sita raises her two sons, setting this story apart from the famous Ramayana. The incredibly intriguing Luv Kush Story tells the tale of how Bhagwan Ram sent Mata Sita and Lakshman into the forest. It tells the story of how Lakshman came to be in the ashram of *Valmiki* rishi, which is situated on the Tamasa waterway's banks. It was here that Sitaji gave birth to twins, Luv and Kush. They were taught the shastras and the art of using blades by Valmiki rishi. All Kshatriyas, especially the offspring of kings, had to be proficient with weapons.

Meanwhile, Bhagwan Ram began an *Ashwamedh Yagya* on the banks of the Gomti stream. For Bhagwan Ram to perform the yagna rites, Sitaji was necessary. He placed an overlay sculpture of Mata Sita next to him in the yagna while she was gone. According to a stylised tradition, Bhagwan Ram had to send a respectable pony around the nation in order for the yagna to be interesting and yield organic crops. Whoever strapped the animal would have to fight alongside the troops the pony was pulling. If he prevailed, he may perhaps inherit the domain of the pony owner. When they were visiting the *Valmiki Rishi* Ashram. Rishi was absent in a type that bewildered him. Kush was gathering kindling in the bushes at that very moment. Luv has seen that horse. His eyes glistened at the sight of such a gorgeous beast. Just by looking at it, Lav was positive that this was a pony. Then he read the inscription, which was an illuminating emblem fastened to the pony's forehead. The text said, "This pony is a captive to anyone who does not recognize the official of *Ayodhya* as his ruler." These startling and noteworthy anomalies were not unknown to others. They informed Shri Ram of this knowledge. He insisted that the children sing in his castle for the whole month. He was overjoyed to hear them. *Valmiki* was able to discover the twins' personalities upon his arrival at the royal residence. When Bhagwan Ram recognized Luv and Kush as Sita's twins, he gave them a hug and said, "I will now call your mother here, too." The dialogue that occurs between revelation and reason is one of the essential elements of the connection between religion and morality. The belief that God is able to disclose the hidden meanings of presence is one of the cornerstones of religion. Every narrative offers us a path to pursue in order to gain a deeper understanding of God, ourselves, and His ideal course for our life. After Lakshman and Mata Sita were banished by Bhagwan Ram into the forest, Lakshman reached the Valmiki rishi ashram, which is located on the Tamasa Waterway's banks. Lakshman and Sitaji had escaped into the jungle. It was here that Sitaji gave birth to twins, Luv and Kush. The Valmiki rishi not only taught them the shastras but also how to use swords correctly.

4.1. The Icons of Culture: Luv and Kush

The twin children of Mata Sita and Bhagwan Ram, Luv and Kush, are significant characters in the last sections of the Ramayana. They spent a significant part of their early stages ignorant about their illustrious heritage as they were raised at Valmiki's ashram. At the point when they eventually face and accommodate with their Bhagwan Ram, their process takes a significant turn. This ends up being a significant second that underlines the ideas of obligation, family, and equity. They understand their destiny and rejoin their family while repelling Ram's military and reciting the Ramayana, exemplifying the ideals of grit and equity simultaneously. As Hindu ideas of righteousness, dharma (immaculateness, dauntlessness, and the enduring strength of dharma) are represented by the image's luv and kush. As a result of the ashram's tranquil normal settings and Valmiki's

savvy teachings; they are often portrayed in writing as the ideal youth. To recount to the story, the account mixes moral mental toughness and self-divulgence on their way from uncertain quality to distinction. The way that individuals are addressed as protectors of the regular world and the safeguarding of ecological equilibrium mirrors the innate association that people have with the normal world. The narrative of Luv and Kush has filled in as a significant inspiration for journalists, craftsmen, and enthusiasts of Indian mythology around the world. They are known from a variety of Ramayana stories, plays, and local adaptations; they are regularly included at special occasions and unusual events. Their story, which highlights the need of upholding moral principles, humility, and environmental consciousness, has inspired individuals of all ages. The legacy they have left behind demonstrates how popular stories may still have an influence on morality and society today.

5. CONCLUSION

In order to resolve any discrepancies between out-of-date intelligence and current knowledge, this evaluation will closely read, examine, and analyze the initial message as well as its critical analysis. Not only do the stories of Luv and Kush in Valmiki's Ashram imitate the Dharma and other *Purusharthas*, but they also offer a comprehensive assessment of the interplay between environment and civilization. This research emphasizes how the Ramayana is suitable for addressing modern philosophical and environmental challenges by using criteria from Green Cultural Studies. The peaceful coexistence that is necessary for a sustainable life is addressed by the ashram atmosphere, which has the qualities of a safe haven. This work preserves the Ramayana's eternal relevance and raises social standards and intelligent conversation by promoting the preservation of cultural legacy and the advancement of biological knowledge.

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