

THE GLOBAL ENCYCLOPAEDIA
of the
RAMAYANA

The Curtain Raiser Volume - I





Cover Photo details

A relief at the temple of Banteay Chhmar (12th Cent. CE), north-western Cambodia, depicting the beginning of The Vālmīki Rāmāyaṇa. The bearded figure may be identified with Bhāradvāja, Vālmīki’s disciple, the headless figure with Vālmīki, four-faced figure with Brahmā, the two birds with Krauñcas, and the figure with a bow with the hunter. (See Sattar 1996: 11-12).

P.C. - Acharya Chirapath Prapandvidya

THE GLOBAL ENCYCLOPAEDIA
— of the —
RAMAYANA
The Curtain Raiser Volume - I

Chief Patron

Shri Yogi Adityanath
Hon'ble Chief Minister, Uttar Pradesh

Patrons

Dr. Neelkanth Tiwari
Hon'ble State Minister (Independent Charge), Uttar Pradesh,
Department of Culture & Tourism

Shri Mukesh Kumar Meshram, IAS
Principal Secretary,
Department of Culture & Tourism, Uttar Pradesh & Chairman,
Ayodhya Research Institute, Ayodhya

Shri Shishir, IAS
Director,
Culture Directorate, Uttar Pradesh &
Chairman, Research Development Committee,
Ayodhya Research Institute, Ayodhya

Editorial Board

Chief Editor
Dr. Yogendra Pratap Singh
Director, Ayodhya Research Institute, Government of Uttar Pradesh

Chief Convenor
Mrs. Anita Bose
Author, Artist, Expert in Indian Knowledge Systems (Mythology, Art History, ASEAN Culture & Heritage, Painting)
Alumnus, Department of Guiding, Steering Committee Member of the National Museum Volunteer, Bangkok
Alumnus the Siam Society Under Royal Patronage, Thailand

Board Members

Prof. Rana P.B. Singh
Former HoD, Dept. of Geography, BHU, Varanasi

Prof. Surya Prasad Dixit
Former HoD, Dept. of Hindi, Lucknow University, Lucknow

Prof. Manoj Dixit
Former VC,
Dr. Rammanohar Lohia Avadh University, Ayodhya

Dr. Shyam Sundar Dubey
Former Professor, Hindi Govt. College, Hatt, Damoh (M.P.)

Padma Shri K.K. Muhammed
Former Regional Director (North),
Archaeological Survey of India

Dr. Joy Sen
Professor,
Dept. of Architecture and Regional Planning, IIT Kharagpur,
Chairman, Museum of Science and Technology, and
Co-Chairman, Academy of the Classical and Folk Arts,
IIT Kharagpur

Prof. Byomakesh Tripathy
VC, Utkal University, Bhubaneswar (Odisha)

Prof. (Dr.) Harmohinder Singh Bedi
VC, Central University of Himachal Pradesh

Prof. Gulam Sarwar Yusuf
Author, Art Critic, Kuala Lumpur (Malaysia)

Dr. Molly Kaushal
Professor, Indira Gandhi National Centre for the Arts,
Ministry of Culture, Govt. of India, New Delhi

Pt. Indrani Ram Prasad
Trinidad & Tobago,
Member, Research & Development Committee,
Ayodhya Research Institute, Ayodhya

Dr. Jagatpati Sarkar, Senior Cataloguer
Museum Section. The Asiatic Society, Kolkata

Mr. Michel Sternfeld, MA
Independent Scholar,
Founder of Vedic Audio Knowledge (VAK),
Former Producer, David Lynch Foundation, USA

Mrs. Anita Bose
Chief Convenor, Author, Artist, Expert in Indian Knowledge
Systems, Kolkata

Dr. Yogendra Pratap Singh
Director, Ayodhya Research Institute, Government of Uttar
Pradesh, Lucknow (Member Secretary)



या कुन्देन्दुतुषारहारधवला या शुभवस्त्रावृताया
वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।
या ब्रह्माच्युत शंकरप्रभृतिभिर्देवैः सदा वन्दिता
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ।। 1 ।।

शुक्लां ब्रह्मविचार सार परमामाद्यां
जगद्ब्यापिर्नीवीणापुस्तकधारिणीमभयदां ।
जाड्यान्धकारापहाम्हस्ते स्फटिकामालिकां विदधतीं
पद्मासने संस्थिताम्बन्दे तां परमेश्वरीं
भगवतीं बुद्धिप्रदां शारदाम् ।। 2 ।।

©2021 by Ayodhya Research Institute, Lucknow, U.P., India., Trademarks used herein under license.

Design & Produced by
Cygnus Advertising (India) Pvt. Ltd., Kolkata, India, 2021

ALL RIGHTS RESERVED
No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution, or information storage retrieval systems—without the written permission of the publisher.





॥ गजाननं भूतगणादि सेवितं, कपित्थ जम्बूफलसार भक्षितम् ॥

॥ उमासुतं शोक विनाशकारणं, नमामि विघ्नेश्वर पादपङ्कजम् ॥



जे रामेस्वर दरसनु करिहहिं ।
ते तनु तजि मम लोक सिधरिहहिं ।।
जो गंगालजु आनि चढ़ाइहि ।
सो साजुज्य मुक्ति नर पाइहि ।।



श्री नरेन्द्र मोदी
माननीय प्रधानमंत्री

“

**मा. प्रधानमंत्री श्री नरेन्द्र मोदी जी द्वारा
दिनांक 05 अगस्त, 2020 को अयोध्या में दिये गये भाषण के कुछ अंश**

.....दीन दयालु बिरद संभारी यानी जो दीन हैं, जो दुखी हैं उनकी बिगड़ी बनाने वाले श्रीराम। साथियों, जीवन का ऐसा कोई पहलू नहीं है जहाँ श्रीराम प्रेरणा न देते हों। भारत की ऐसी कोई भावना नहीं है जिसमें प्रभु राम झलकते न हों। भारत की आस्था में राम, भारत के आदर्शों में राम, भारत की दिव्यता में राम, भारत के दर्शन में राम व्याप्त हैं। हजारों साल पहले वाल्मीकि रामायण में जो राम प्राचीन भारत का प्रदर्शन कर रहे हैं, जो राम मध्य युग में तुलसी, कबीर और नानक के जरिये भारत को बल दे रहे हैं वही राम आज़ादी की लड़ाई के समय बापू के भजनों में अहिंसा और सत्याग्रह की शक्ति बनकर मौजूद हैं। तुलसी के राम सगुण राम हैं तो नानक और कबीर के राम निर्गुण राम हैं। भगवान बुद्ध राम से जुड़े हैं तो सदियों से यह अयोध्या नगरी जैन धर्म से जुड़ी है। राम की यही सर्वव्यापकता भारत की विविधता में एकता का जीवन चरित है। तमिल में कंब रामायण, तेलुगु में रघुनाथ रामायण और उड़िया में दाण्डी रामायण है तो कन्नड़ में कुमुदेन्दु रामायण है। आप कश्मीर जायेंगे तो आपको रामावतारचरित मिलेगा। मलयालम में रामचरितम मिलेगी। बांग्ला में कृतिबास रामायण है तो गुरु गोविन्द सिंह जी ने तो खुद गोविन्द रामायण ही लिखी है। अलग-अलग जगहों पर राम भिन्न-भिन्न रूपों में मिलेंगे। लेकिन राम सब जगह हैं, राम सबके हैं, इसलिए राम भारत की अनेकता में एकता के सूत्रा हैं। साथियों, दुनिया में कितने ही देश राम के नाम का वंदन करते हैं वहाँ के नागरिक खुद को श्रीराम से जुड़ा हुआ मानते हैं। विश्व की सर्वाधिक मुस्लिम जनसंख्या जिस देश में है, वह है इंडोनेशिया। वहाँ हमारे देश की तरह काकाबिन रामायण, स्वर्णदीप रामायण, योगेश्वर रामायण जैसी कई अनोखी रामायण हैं। राम आज भी वहाँ पूजनीय हैं। कम्बोडिया में रंगेर रामायण है, लाओ में फ्रा लक फ्रा रामायण है। मलेशिया में हिकायत सेरीराम तो थाईलैंड में रामकेर है। आपको ईरान तथा चीन में भी राम के प्रसंग तथा रामकथा का विवरण मिलेगा। श्रीलंका में रामायण की कथा जानकी हरण के नाम से सुनाई जाती है और नेपाल का तो आदि सम्बन्ध माता जानकी से जुड़ा है। ऐसे ही दुनिया के न जाने कितने देश, कितने छोर हैं जहाँ की आस्था या अतीत में राम किसी-न-किसी रूप में रचे-बसे हैं। आज भी भारत के बाहर दर्जनों ऐसे देश हैं जहाँ की भाषा में रामकथा आज भी प्रचलित है।.....

”



योगी आदित्यनाथ
माननीय मुख्यमंत्री
उत्तर प्रदेश

“

.....राम सनातन संस्कृति के आदर्श हैं। विश्व के कण-कण में राम विद्यमान हैं। विश्व के सभी धर्मों के अनुयायी राम जी को अपना आदर्श एवं पूर्वज मानते हैं। इण्डोनेशिया जैसे मुस्लिम देश में इस्लाम मानने वाले भी अटूट श्रद्धा एवं आस्था से रामलीलाओं का मंचन करते हैं। संस्कृति विभाग, उ0प्र0 द्वारा रामायण विश्वमहाकोश के माध्यम से विश्व में सभी देशों में राम जी के नाम से स्थापित स्थलों, कलाओं, संस्कृतियों आदि का शोध, सर्वेक्षण एवं प्रकाशन का कार्य किया जायेगा जो विश्व संस्कृति की एकता में सहायक होगा।.....

”



डॉ. नीलकंठ तिवारी
माननीय राज्यमंत्री (स्वतंत्र प्रभार)
पर्यटन, संस्कृति एवं धर्मार्थ कार्य विभाग
उत्तर प्रदेश

“

.....भारतीय संस्कृति के प्रतीक 'राम' पूरे विश्व में व्याप्त हैं। भारत के सभी राज्यों की कला, संस्कृति एवं जीवन में राम की व्यापकता प्रमाणिक रूप में प्राप्त होती है। वैश्विक स्तर पर भी राम की संस्कृति एवं प्रभाव लगभग सभी देशों में मिलता है। संस्कृति विभाग, उ0प्र0 द्वारा संचालित रामायण विश्वमहाकोश की योजना एक बड़ी योजना है जो भारत की विदेश नीति में 'सॉफ्ट पावर डिप्लोमेसी' के लिए भी अत्यन्त उपयोगी होगी।.....

”





Postal Stamp & Envelope release on The Global Encyclopaedia of the Ramayana

August 5, 2020

Ayodhya, Uttar Pradesh, India





यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति।
सर्वभूतेषु चात्मानं ततो न विजुगुप्सते॥६॥

yastu sarvāṇi bhūtānyātmanyevānupaśyati |
sarvabhūteṣu cātmānaṃ tato na vijugupsate || 6 ||

– Isha Upanishad: 6

Who sees everything in his *Atman* and his *Atman* in everything, by that he feels no revulsion and apathy, he is filled with undifferentiated beatitude and love for all.

The union of Rama and Sita is the essence of this sutra.

<https://www.wisdomlib.org/hinduism/book/ishavasya-bhashya-by-sitarama/d/doc145023.html>



Contents

16

Concept Note

18

From the
Chief Convenor’s Desk

26

Countries and Organizations
join in this Project

31

Initiatives Taken

41

Various Poster &
Webinar Pictures – International

69

Various Poster &
Webinar Pictures – National

81

International Response

129

National Response

133

Output from the
past 10 months

135

International Abstracts

221

National Abstracts

325

Few Essence of Webinar
discussions – International & National

339

Media Coverages

349

Conclusion

352

Special Thanks

Concept Note

Name of the Scheme

The Global Encyclopaedia of the Ramayana

Duration of the Scheme

05 years from the date of commencement.

Objective of the Plan

To document the global expansion of Indian culture through Rama and to provide large documents to the future generation and to authenticate the cooperation of the Ramayana as a 'soft power diplomacy' in India's foreign policy, Attempt to establish 'Ramayana group of countries'.

Proposal

The expansion of traditions, beliefs, beliefs, Ramlila etc. along with various aspects of the tangible and intangible heritage of Ramayana - architecture, sculpture, paintings, music, handicrafts, literature etc. exist in almost all countries of the world. After compiling all these tangible and intangible heritage, Ramayana art, culture, literature and way of life will be presented in a systematic manner in India and in countries of the continents of the world. Any such information related to Ramayana which is available on the face of the state, country and the world is proposed to be documented. All the records, documents and research work will be published in sections and chapters as 'Encyclopaedia'.

Action Plan

Ramayana is so widespread in the state, country and the world as a tangible and intangible heritage, it is also accepted as a synonym for Indian culture. To publish the Encyclopaedia of Ramayana as a bibliography, it is proposed to work on the following points: -

1. Historical and authentic picturesè photos from the field of art and culture will also be presented as places, with the publication of 'Encyclopaedia of Ramayana' as the standard basis for publication of other Encyclopaedia in the world.
2. The scheme of publication will be considered as a standard unit to each state in India.

3. Tangible and intangible legacies heritage will be listed in each state. Based on these heritage, all available materials along with architecture, sculpture, paintings, music, literature, Ramlila, picture styles etc. will be listed as authentic.
4. In each state, the services of new researchers will also be obtained for on-site survey, selecting the best experts on the basis of content.
5. There will be a high level consultation committee at the state level, through which counseling will be provided from time to time.
6. An editorial board will be formed in each state. All members of the Board of Editors will have the right to nominate them as partners who they think are useful in relation to work and content.
7. Ramayana and its culture is related to an important and wide area of Indian culture, so special attention will be given to authenticity in the presentation e-publication.
8. In the presentation of the architecture, at least 10 pictures of an architecture should be drawn in which one or two pictures can be selected by the committee for publication. The complete details of the architecture should be mentioned in which the style of the architecture, the year of construction, the materials used, the historical significance, the present day architecture and the utility of tourism.
9. While compiling the details of the statue, a collection of the sculpture, materials used, height and length measurement, history and its importance in the present will be collected.
10. There are several categories of painting such as traditional painting style, miniature painting style, wall paintings, folk painting style, modern painting style, etc. In all these painting styles, the area of tradition of painting should also be demarcated in which the style of that particular style. There is influence in the regions so that they can become clear. A list of currently available senior and budding painters should also be made, marking history and traditions with geographical delimitation. This work will also be useful for cultural mapping.
11. In 2005, UNESCO declared Ramleela a world heritage. There are many styles of Ramleela, including plainèfield Ramleela, stage Ramleela, amateur Ramleela etc.
12. In the documentation of Ramleela, the history and development of Ramleela of all genres will be mentioned respectively.

Dr. Yogendra Pratap Singh

Director, Ayodhya Research Institute

Joint Director, Ministry of Culture, Uttar Pradesh, India

From the Chief Convenor's Desk

Every nation across the world has its own unique and distinct identity, culture and expressions, imbibed over centuries in the heart and soul of the countrymen. This uniqueness can be expressed through economics, social structure, literature, art, or even at times through politics. Ramayana is such an 'identity' that is intrinsic to the soul of Bharatvarsha.

India is by itself a unique country with a multitude of facades. Starting from 'Jambudvip' (ancient name for Indian subcontinent) till modern-day India, there are many such splendid examples of India's diversity and rich cultural heritage. Not just our own countrymen, India's incomparable creations have often touched people of other countries --- beyond times, eras and borders. At the heart of all this, lies the literary collection of the epic Ramayana.

Swami Vivekananda wrote: "He who was Shri Rama, whose love flowed along with might even to the Chandala (the outcaste); Oh, whoever was engaged in doing good to the world through his superhuman ability, whose omni presence is inequal down the three worlds. He is Sita's beloved Rama, whose body of 'Knowledge Supreme' was carried through Sita's devotion." Ramayana always played a pivotal role in the history of Bharatvarsha and even that of the world from the domain of devotional, spiritual, environmental, socio cultural history and artistic evolution.

Encyclopaedia means a reference work providing summaries of knowledge either from all branches or from a particular field or discipline. Thus, there are several encyclopaedia in our world and in India too. Then why do we need a particular Encyclopaedia on Ramayana? Because this is the only literary epic that binds the whole world in various ways. Unfortunately, there are no such books where one can get everything regarding Ramayana.. This project started documenting each intangible or tangible information related to Ramayana verifying then with utmost authenticity.

The way India has been identified in this Epic is beyond time and space as expressed by many experts. This epic has transgressed past time in India for



sure, but even beyond the boundaries of India, above the limits of place-time-people, this acclaimed Indian epic and its immortal effect has reached successfully. The ancient sage 'Maharshi Valmiki' christened the unprecedented epic written by him as 'Ramayana'. This means that the epic whose subject is Rama is 'Ramayana'.

In India itself we have various translated versions of Ramayana in addition to the original Valmiki Ramayana and other prominent versions like Tulsidas Ramayana and Kamba Ramayana. The casket of this epic has expanded well, beyond India boundaries. Not only in the books of the library but the eternity of this epic is present in several countries, as a sculpture on temples, as architecture of edifices, as rhythm in different dance forms, in folk art, religious beliefs and many other forms. The sculptors have carved outstanding images on stones and wooden pieces and done Tempera paintings to illustrate the Ramayana stories. Right from the royal courts to temples, from school textbooks to modern amusement parks, Ramayana is present everywhere. These countries have continued the flow of eternal history and culture of India in modern times as well. Royal ploughing ceremony of Thailand, the ceremony of Linga parvatha (Linga mountain) in Kurukshetra of Laos, Kechak dance in Bali, and Apsara dance of Cambodia present the eternal Ramayana culture in a plethora of formats.

Ramleela is another major characteristic of Ramayana, which not only plays a pivotal role for the Indian diaspora but has served as a source of strength and motivation for survival of the indentured Indian migrants in far-away land of Trinidad & Tobago, Guyana, New Zealand and Fiji in the past. We also see the great ancient Bologna civilization in Italy and few places of Europe where wall paintings have been influenced by this epic while in other places rivers have been named after Rama. From Ramleela to high-quality animated movies of Japan, the legend of Prince Rama is still alive and the journey continues. Ramayana has been translated into several languages. From Polish to Russian,





Thai to Laotian, French to Phillipino, it is a never-ending list. But where can we get profound, proper, unbiased, non-political and authentic information about all the academic, artistic and archaeological evidences on this great epic? For that, we needed our own Encyclopaedia.

This auspicious project of the Global Encyclopaedia of Ramayana is the need of the hour. We should document all these important information, thoughts, archaeological proof, historical facts, literary evidence, and many more authentically and in a scientific manner. In the past 6 months, we arranged various national and international webinars and were enriched with incredibly positive response and a wide range of unknown information from the scholars and researchers of 18 countries. From Cambodia to Australia, Sri Lanka to USA, spreading of Ramayana and Ramkatha is an eye-opening experience. It should be well documented and preserved.

Many scholars, researchers, field workers, archaeologists, scientists, authors, performing artistes, art historians, independent researchers, physicians, diplomats, historians, Monks, film producers worked together on this project. IIT Kharagpur jointly worked on Ramayana in Bangabhumii part. We get direct help from Indian cultural center of Burma, Fiji, Vietnam, Argentina. Sri Lanka's National Tourism Board and scholars also gave their valuable inputs to make this global encyclopaedia project a success.

Not only from abroad, various states of India have also overwhelmed us by their various Ramayana depictions. Bengal, Northeast, Bhopal, Chhattisgarh --- each loaded with Ramayana variations came forward. From tattoos to wooden dolls, mask dance to terracotta – Ramayana is present everywhere. Even livelihoods of many depend on this epic. All these information motivated us to dig further and document this Encyclopaedia project.

The way that books like 'Ramakien' of Thailand, 'Kakawin' of Indonesia, 'Hikayat-e-Sherirama' of Malayisa, 'Maharadiya Lawana' of Philippines,



'Ramatyagin' or 'Rama Vattu' of Burma and 'Ramakriti' of Cambodia are well established, similarly their transformation into reality through different styles of performing arts is also worth mentioning. Ramayana is inscribed in the heart of the stones in 'Phimai' and 'Angkorwat' palaces, similarly farmers of Philippines chant 'Hudhud' while using sickle for cutting the crops and the beautiful Phillipino ladies perform the 'Singkil' dance. There is a mile-long inscription of Ramayana stories on the internal walls of the royal Grand palace of Bangkok (Thailand), which is quite overwhelming. Ramayana is not only an epic, but also a source of environmental information of thousands of geographical locations, different castes and tribes of our ancestral society, economic conditions, rituals, history of various ancient occupations and much more.

I was overwhelmed to know that Ramkatha is popular in Mauritius, Netherlands, Australia and Singapore as well. I could feel that this epic has lovingly tied all the countries together, beyond the geographical and place-time-language-religion boundaries, it has overcome the hindrance of thousands of miles and years, by its inbuilt power of truth. This brilliant display of our epic culture outside India as well as within our country fills us with new energy to keep on moving forward with our work.

I believe this auspicious work of Prabhu Ramachandra would be a historically notable work in Indian literature. I believe we can make multiple volumes of the work on this project. Looking forward to a new chapter scripted by the very Ramayana that ties the world into one unique borderless entity.

Mrs. Anita Bose

Chief Convenor

Global Encyclopaedia of the Ramayana

(Ayodhya Research Institute, Govt. of Uttar Pradesh, India)



उत्तिष्ठत जाग्रत प्राप्य वरान्निबोधत ।
वशुरस्य धारा निशिता दुरत्यया दुर्गं
पथस्तत्कवयो वदन्ति ॥१४॥

uttiṣṭhata jāgrata prāpya varānnibodhata |
kśurasya dhārā niśitā duratyayā durgam
pathastatkavayo vadanti || 14 ||

– Katha Upanishad: 1.3.14

Arise, awake; having reached the great, learn; the edge of a razor is sharp and impassable; that path, the intelligent say, is hard to go by. This is the path of highest morality and ethics along with intense Tapasya and aspiration to reach the Infinite Vast Truth.

The heroic march and uncompromising journey of Sri Ram assisted by Rudra Avatara Mahavirji is a symbol of this ascent of humanity.

<https://www.wisdomlib.org/hinduism/book/katha-upanishad-shankara-bhashya/d/doc145217.html>



रामायण विश्वकोश की भारत की सॉफ्टपावर डिप्लोमेसी में भूमिका

अखिलेश मिश्रा
राष्ट्रदूत, अतिरिक्त सचिव
विकास साझेदारी प्रशासन (डीपीए)
विदेश मंत्रालय

रामायण महाविश्वकोश के निर्माण की प्रशंसनीय योजना - जो कि संभवतः भारत के सांस्कृतिक इतिहास में अभूतपूर्व पहल है - के लिए माननीय मुख्यमंत्री योगी आदित्यनाथजी, उनकी सरकार, विशेषतः डा. योगेंद्र प्रताप सिंह, निदेशक, अयोध्या शोध संस्थान, बधाई और साधुवाद के पात्र हैं। जिस ऊर्जा और तन्मयता से विश्वकोश के लिए सामग्री एकत्र करने में प्रयास हो रहे हैं तथा भारत के विभिन्न प्रदेशों और अनेक देशों के रामानुरागी विद्वान, शोधकर्ता और कलाकार इस अभियान में जुड़ रहे हैं वह अत्यंत हर्ष और उत्साह का विषय है।

प्राचीन काल से ही भारतीय संस्कृति चिंतन परंपरा की उदात्तता, उदारता और समग्रता के लिए समादृत रही है। वैदिक ऋषियों की दिव्यदृष्टि में, और उनके संदेशों में न केवल समस्त मानवता अपितु पशु-पक्षी-वनस्पति आदि समस्त मानवेतर जीवजंतु तथा प्रकृति के सब चेतन-अचेतन अंश एक ही ब्रह्माण्डीय सूत्र “ऋतस्य तन्तुम्” में बद्ध होकर नियमित हैं। उन्हें संकुचित, स्वार्थ और अहंकार प्रेरित बुद्धि से अलग-अलग देखना अज्ञानता है, और दुःख का मूल कारण है - “यो वै भूमा तत्सुखं नाल्पे सुखमस्ति”। जीवन और जगत् के प्रति यह विराट् दृष्टिकोण ही भारतीय सभ्यता की विश्वबंधुत्व भावना, प्रकृति के प्रति समरसता एवं अनेकानेक दार्शनिक, धार्मिक पंथों और विचारधाराओं में सहजता से सौहार्द्रमय, आत्मीयता के संबंध स्थापित करने की प्रवृत्ति का मूलधार है। यही आधुनिक भारत की सौम्यशक्ति, अत्यंत विविधतापूर्ण प्रजातंत्र और वैज्ञानिक तकनीकी ज्ञान के - क्षेत्र में देदीयमान छवि का भी आधार है।

रामायण और रामकथा वैदिक चिंतन धारा और मानवजीवन के बहुपक्षीय दार्शनिक, सामाजिक, आर्थिक और राजनैतिक व्यावहारिक मूल्यों की उदात्त परंपरा का संगम है। जिन नैतिक मूल्यों के लिए भारत युगों-युगों से श्रद्धा का पात्र रहा है - रामायण उसका अक्षय, अक्षुण्ण आगार है और राम का चरित्र मानवीय मर्यादा, भारतीयता का देदीयमान मूर्तिमान रूप हैं जिनके शत्रु भी जिनकी प्रशंसा करने पर बाध्य हो जाते थे - “बेरिउ राम बड़ाई करहीं”।

राम किसी एक क्षेत्र, एक भाषा, एक देश, एक धर्मावलम्बी, एक कलारूप का वर्ण्यविषय नहीं हैं। भारत और विश्व की सभी प्रमुख भाषाओं में रामकथा उपलब्ध है, अनेक देशों में राम-साहित्य अनेक विधाओं में लिखा गया है और स्थापत्य, मूर्तिकला, चित्रकला, गीत-संगीत और लोकसंस्कृति में निरूपित है। रामायण विश्वकोष परियोजना के अंतर्गत रामकथा विषयक साहित्य, स्थापत्य, रामलीला तथा अन्य सांस्कृतिक, कलात्मक अभिव्यक्तियों से सम्बद्ध सामग्री का वैश्विक स्तर पर संकलन किया जा रहा है। इस विशद संकलन को डिजिटल और मल्टीमीडिया स्वरूप में न केवल संरक्षित किया जा सकता है अपितु विश्व भर में उसका अनेकानेक रूपों में प्रचार-प्रसार भी किया जा सकता है।

माननीय प्रधानमंत्री श्री नरेंद्र मोदी जी की प्रेरणा से भारतीय सांस्कृतिक सम्बन्ध परिषद 2015 से प्रतिवर्ष अन्तर्राष्ट्रीय रामायण महोत्सव का आयोजन करता आ रहा है। रामायण विश्वकोश भारत की सांस्कृतिक विदेशनीति को एक नई ऊर्जा प्रदान कर सकता है और अन्य देशों के साथ आदान-प्रदान, सहयोग के बहुतेरे अवसर उत्पन्न कर सकता है, दक्षिण-दक्षिणपूर्वी एशिया तथा भारतीय-समुदाय बहुल देशों के अलावा भी। रामायण में निरूपित मानव-मूल्यों की उपादेयता और उनका महत्व आज के परिवेश में और भी बढ गई है - उनकी बड़ी भूमिका हो सकती है न केवल भारत की सांस्कृतिक - भावनात्मक एकता सुदृढ़ करने में अपितु विश्वभर में सौहार्द्र एवं विश्वबंधुत्व तथा परस्पर सम्मान, सहयोग की प्रवृत्ति के विकास में भी।

विदेश मंत्रालय और भारतीय सांस्कृतिक सम्बन्ध परिषद तथा भारतीय दूतावास रामायण विश्वकोश के निर्माण में तथा तदनन्तर उपयोग, प्रचार-प्रसार में यथासम्भव सहयोग में सदैव तत्पर रहेंगे।





Countries and
Organizations join
in this Project

- | | | | | | | | | | | |
|---|--|--|---|---|--|---|---|--|---|---|
|  Thailand |  Myanmar |  Sri Lanka |  Iran |  New Zealand | |  Poland |  The Netherlands |  Hungary |  Jamaica |  Guatemala |
|  Japan |  Laos |  Bangladesh |  The Philippines |  Fiji | |  Italy |  France |  Czech Republic |  Trinidad & Tobago |  Brazil |
|  Tibet |  Cambodia |  Vietnam |  South Africa |  Russia | |  Austria |  Spain |  Ireland |  Martinique |  Guyana |
|  Indonesia |  Pakistan |  Turkey |  Australia |  Ukraine | |  Germany |  Portugal |  USA |  Guadeloupe |  Surinam |





नेय मर्हति चैश्वर्यं रावणान्तःपुरे शुभा ।
अनन्या हि मया सीता भास्करेण प्रभा यथा ॥ ६-११८-१९ ॥

As the Sunlight is inseparable from the Sun,
so is Maa Sita inseparable from Sri Ram.

समेत्य रामः प्रियया महायशाः
सुखं सुखार्होऽनुबभूव राघवः ॥ ६-११८-२२ ॥

The whole world is overwhelmed with bliss,
beauty and beatitude, as Maa Sita is united
with Sri Ram.

– Valmiki Ramayana
Yudhya Kanda: 118.15 and 118.22

Sloka: <https://pedia.desibantu.com>



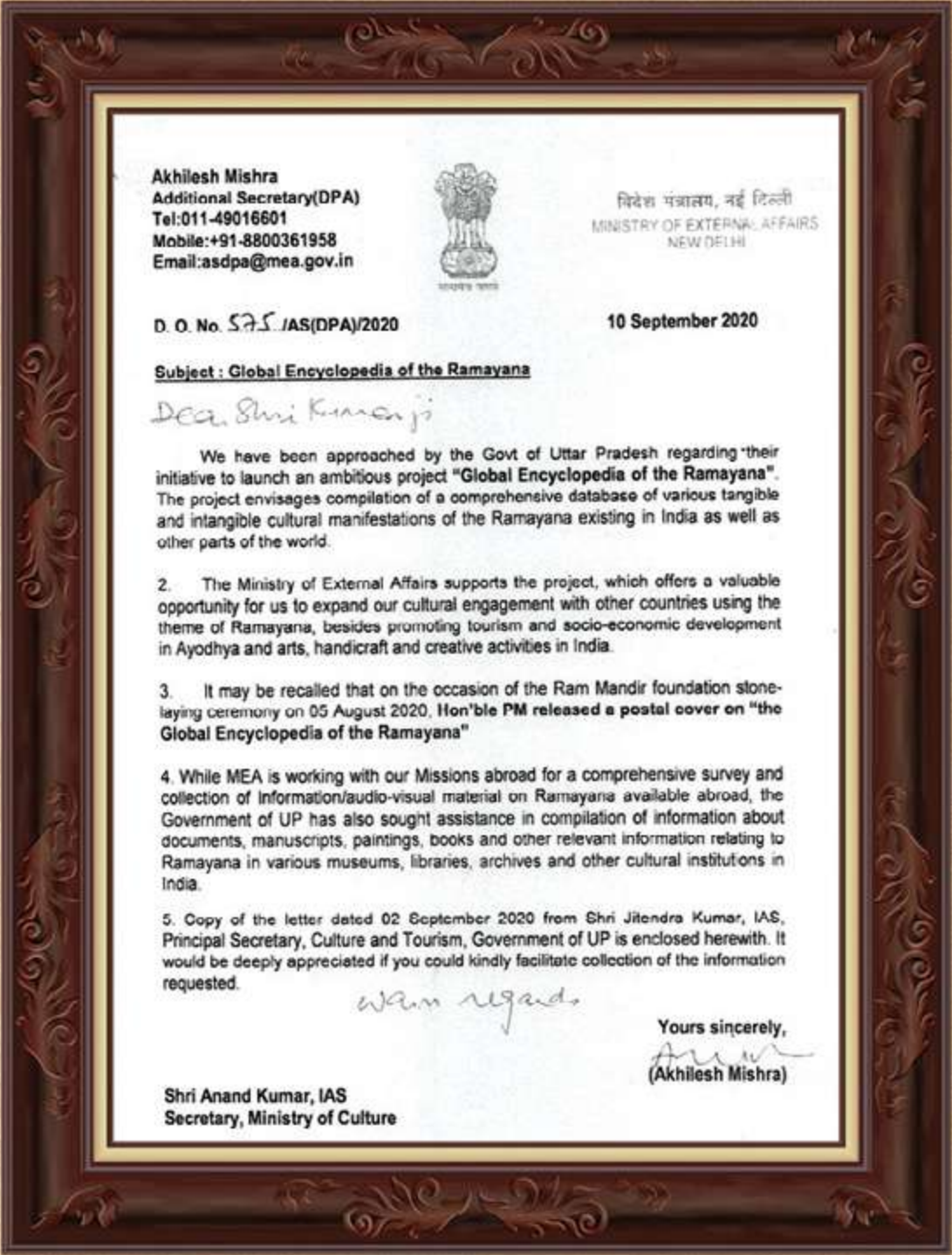
Initiatives Taken

For the past 10 months, the seed of hope that has now blossomed into a fully grown tree, is essentially the fruition of Uttar Pradesh's Honorable Chief Minister, Yogi Adityanath's sincere wishes.

Under the aegis of the Cultural Ministry of Uttar Pradesh, the Global Encyclopaedia Project is being coordinated by various regional and international groups in collaboration with various cultural experts, artists, scientists, professors, literary, historians and archaeologists from around the world. The small-scale effort to build a new Ram Bridge around the world is slowly taking shape, with the help of various discussions, conferences, webinars, workshops, video making, data analysis, as well as the documentation of some of the fundamental findings.

Within 10 months, with the blessings of the Lord, 40 countries on about 6 continents have helped with the appropriate information searches. With the active cooperation of different states of India, many unknown facts and evidence are being found about this epic. Not only that, various organizations from home and abroad have come forward in this regard. The cooperation of IIT Kharagpur in India is very significant. In addition, the Asiatic Society, Delhi National Museum, National Museums of different countries, foreign embassies, various cultural centers of the Government of India are also helping in this work. We are moving forward slowly but steadily in this way.



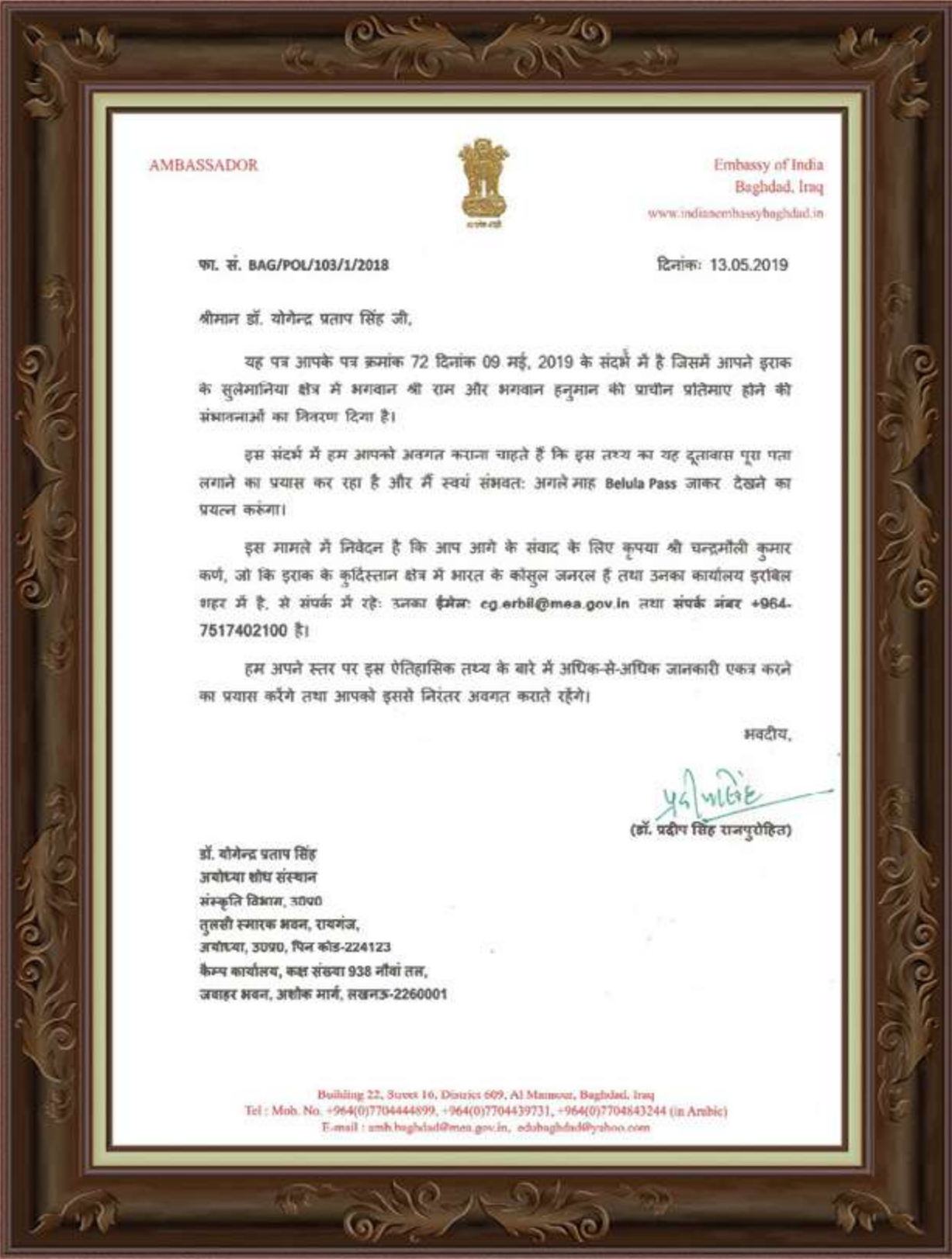


Letter Copied to:

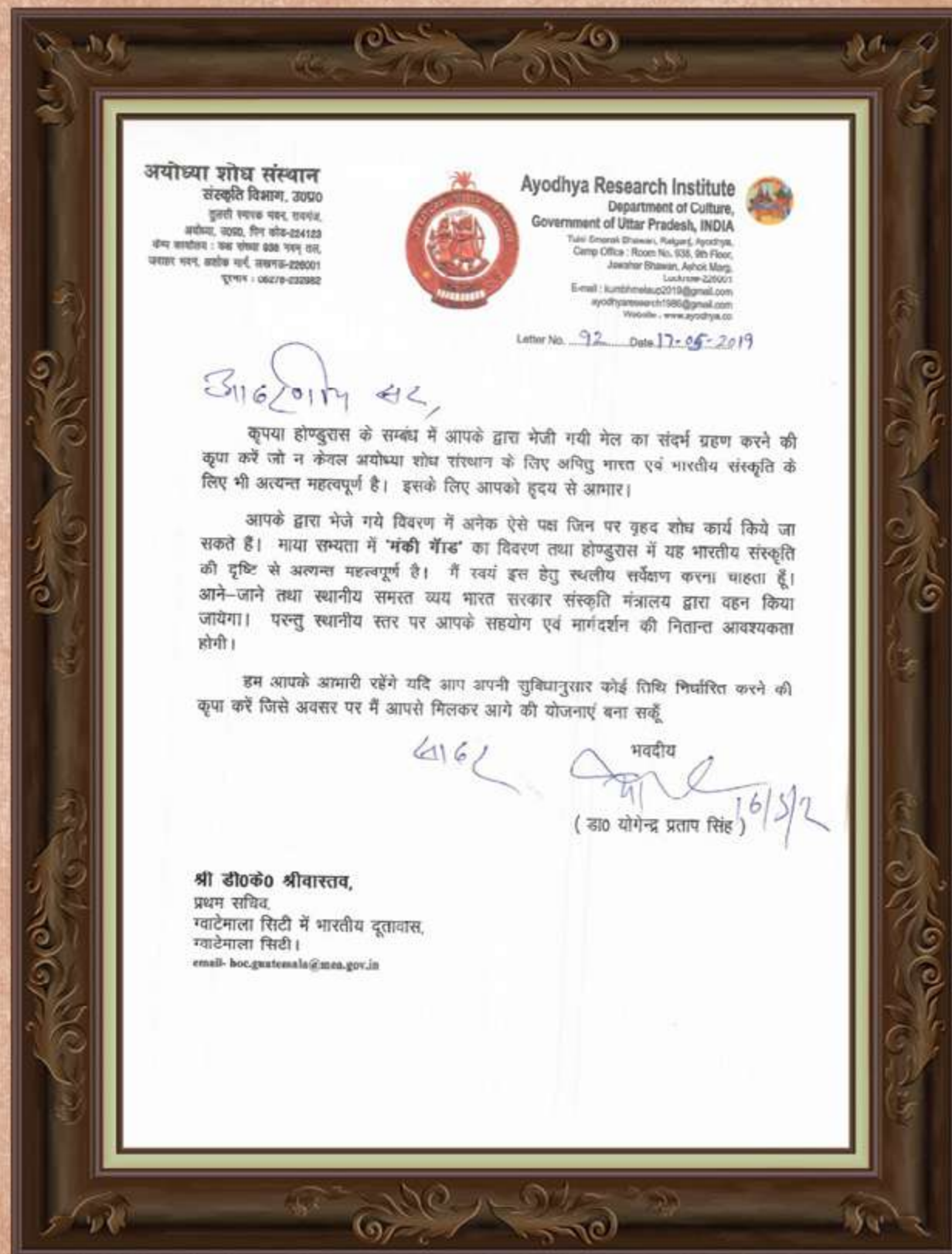
Shri Raghvendra Singh
Chief Executive Officer (DMCS)
National Museum, New Delhi
Dr. Sachchidanand Joshi
Member Secretary, Indira Gandhi
National Centre for the Art
Shri Suresh Sharma
Director In-Charge
National School of Drama New Delhi

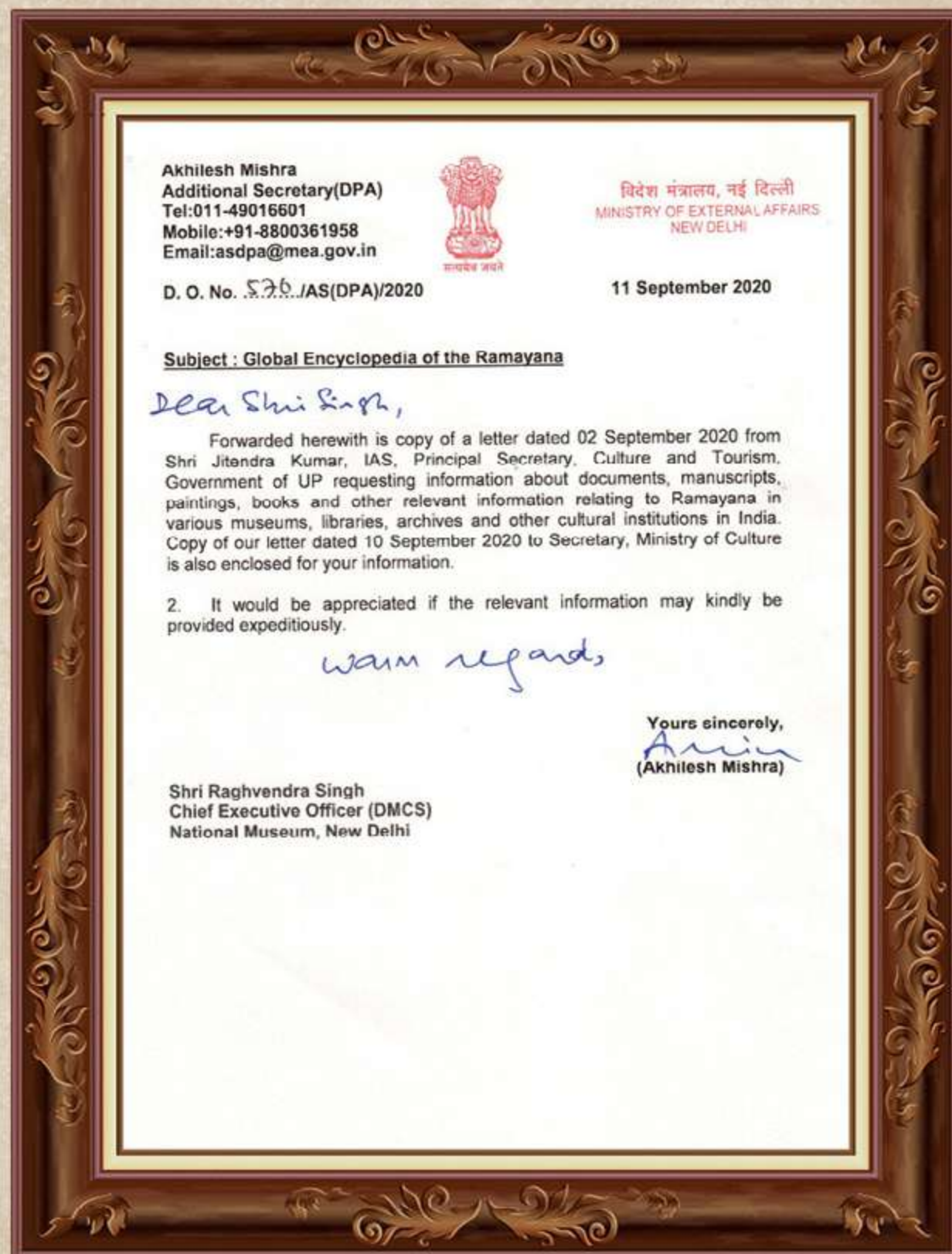
Shri Chandan Sinha, IAS
Director General
National Archives of India
Smt. V Vidyavathi, IAS
Director General
Archaeological Survey of India
Shri Raghvendra Singh
Secretary
Sahitya Akademi, New Delhi
Shri Padma Lochan Sahu
Director General (I&C)
National Library, Kolkata

Shri Raghvendra Singh
Secretary In-Charge
National Academy of Art, New Delhi
Dr. (Smt.) Rita Swami Choudhary
Secretary
Sangeet Natak Akademi New Delhi
Shri Padma Lochan Sahu
Director General
Delhi Public Library New Delhi



Building 22, Street 16, District 609, Al Mamour, Baghdad, Iraq
Tel : Mob. No. +964(0)7704444899, +964(0)7704439731, +964(0)7704843244 (in Arabic)
E-mail : umh.baghdad@mea.gov.in, cdubaghdad@yahoo.com





Global Encyclopaedia of the Rāmāyana (Rāmāyana Viśvamahākośa)

A Multi-volumes Project of Ayodhya Sodh Samsthan, Dept. of Culture, Govt. of U.P., Ayodhya/ Lucknow

Dear and respected one Sarva Shri Yogendra Singh-Ji,

Sadar Namaste- Abhivadanam - Susvagatam- Jai Bharatam- Jai Shri Rama- Jai Ramayana.

Thank you very much for the great and justified plan in service to Bharatiya Culture and its symbol Rama and his abode Ayodhya and all aspects related to Art, Culture, History and Development. This will be an unparalleled contribution to our nation. Go ahead, I am always with you - I promise and assure for my services and contributions. And, I feel honoured that you so kindly and generously put my name as one of the editors in a volume; I assure to do my duties wholeheartedly within my limit and capacity. Congratulations for initiating this... Chairaveti Chairaveti Chairaveti.

#Somequickrationaluggestionsfrommyside,ifconsideredworthwhile:

1. The detailed synopsis should also be in English, and the publication should first be in English taking in view the world coverage and potential researchers and writers from abroad, who would write most preferably in English.
2. Parallel to English, all the contributions be prepared in Hindi (translation, original writing, or re-writing).
3. For having an example and model, the most renowned Encyclopaedia be taken in view... Mircea Ediaide (chief editor, and the team): Encyclopaedia of Religion, 11 vol. (Macmillan USA,

now 2nd edition).

4. The First volume should be thought of as a 'model' and be developed in a more comprehensive manner.
5. Whenever writing in English, the title should be as... "Global Encyclopaedia of the Rāmāyana" ; and wherever Ramayana be written that certainly be with clause 'the' and diacritic marks -- i.e. the Rāmāyana . This is for authentication and respect the great and ancient most epic and culture too.
6. If opportunity given, based on my researches and publications, I will certainly like to contribute on (i) 'physical and cultural geography of Ayodhya', (ii) 'Sacred landscapes, Kandas and holy water sites', (iii) 'pilgrimage routes' (Parikrama paths), (iv) Marriage story of Ayodhya princess Sariratna (Hue Hwang-Ock in Korean) and king Kim Suro (of Gaya dynasty, Gimhae, S. Korea) that held in the year CE 48 as described in the Samguk Yusa -- 'Memorabilia of the Three Kingdoms', an old historical tales-book of Korea dated ca. CE 13th century Chinese-language memoir of the three kingdoms in Korea; >>> and may be some other aspects -- all illustrated with maps, figures, drawings and photographs.

After having your comments, suggestions and guidelines, I will follow on the path and line of thought you construct and develop.

With thanks in anticipation, regards and greetings,

Yours friendly and co-pilgrimly,

.... "Rana-Ji"

(Prof. Rana P.B. Singh)

Mob. (+091)-9838119474. eM: ranapbs@gmail.com

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिचस्वजाते ।
तयोर्वयः पippalं स्वाद्वत्यनश्नन्नव्यो अभिचाकशीति ॥ १ ॥

dvā suparṇā sayujā sakhāyā samānaṃ vṛkṣaṃ pariśasvajāte |
tayoranyaḥ pippalaṃ svādvattyanaśnannanyo abhicākaśīti || 1 ||

– Mundaka Upanishad: 3.1.1

Two inseparable companions of fine plumage perch on the self-same tree. One of the two feeds on the delicious fruit. The other not tasting of it looks on. This is the eternal separation and also the inter-relationship between the upper bird, the Paramatman and the lower bird, the Jiva-atman.

The parable of Ramayana is essentially a search for securing and re-establishing the relationship.

<https://www.wisdomlib.org/hinduism/book/mundaka-upanishad-shankara-bhashya/d/doc145122.html>

Various Poster & Webinar Pictures

International



GLOBAL RAMAYANA ENCYCLOPEDIA MEET

JUNE -6/6/2020



Tentative Program Schedule

Starting – 4 pm IST

1. The program will be held under the supervision of Dr. Yogendra Pratap Singh Sir. Director of Ayodhya Research Center & Dr. Rana P.B Singh.
2. Introduction by - Mrs. Anita Bose. (Convenor of Global Ramayana Encyclopedia Project.) 5 mnt
3. Discussion on what is the significance of Global Ramayana Encyclopedia by – Respected Dr. Rana P.B. Singh, (Behalf of Ayodhya Research Center.) 5-8 mnt.



GLOBAL RAMAYANA ENCYCLOPEDIA

A GLOBAL meet of
RAMAYANA
ENCYCLOPEDIA
team.

DATE 6JUNE 2020

TIME 4pm(IST)

Renowned
Scholars and
Distinguished
guest from various
parts of the globe.



Join us & Listen to
most interesting
information about
this greatest
Epic's footprints in
various countries.

Zoom Link will
send later.

Contact – Anita
Bose
art.anitabose@gm

Dr. Y P Singh, Director of Ayodhya Research Center,
Dr. Nilesh Nilkanth Oak, Dr. Ghulam Yusuf, Dr. G B
Harisha, Dr. Steven Fernandez, Dr. Asawati Bapat,
Dr. I Wayan Dibia, Dr. Willard van de bogart, Dr. I
Made Darmayasa, Mr Bangshabandhuteja Agrindra,
Pandita Indrani and many more distinguished
scholars will discuss on Ramayana Encyclopedia
project.

4. Discussion on Geographical footprint of Ramayana Times – Nilesh Nilkanth Oak (USA) 10 mnt
 5. Discussion on Ramayana Performance in Trinidad tradition and how important it for this Encyclopedia by – Dr. Indrani Rampersad (TRINIDAD) 6-8 mnt.
 6. Discussion on Ramayana Culture in the Philippines and how it is important for this encyclopedia project – Dr. Steven Fernandez (PHILIPPINES) 8 mnt .
 7. Discussion revealing on Different perspective of Ramayana Epic, Eternal Bharatiya Culture and its impact on Various Country – (40 mnt) -
Countries Participated - THAILAND, MYANMAR, BALI, JOGJAKARTA. FRANCE. MALAYSIA. SINGAPORE. CAMBODIA
THAILAND – Dr Agrindra Akarin & Dr Willard Van.
MYANMAR – Dr. Asawati Bapat.
INDONESIA - BALI – Dr I Wayan Dibia , & Dr I Made Darmayasa.
FRANCE – Nathalie Jaillet Gerbereux
MALAYSIA – Dr . Ghulam Sarwar Yousof
INDONESIA-YOGYAKARTA- Prof Timbul Haryono
SINGAPORE- Dr. Gauri Krishnan
VIETNAM – Dr. G B Harisha.
ARGENTINA – Juan Pablo Francolini.
USA- CALIFORNIA – Prof Nilu Gupta.
 8. Brief of Meeting – Dr. Rana P B Singh
 9. Vote of Thanks - Dr. Yogendra Pratap Singh.
- End- 5:30 pm.



Global Encyclopedia of Ramayana International Webinar, 27 June. 5-7 pm.

PROGRAM Starting – 5pm

INTRODUCTION by Mrs. Anita Bose. *Convenor of GLOBAL ENCYCLOPEDIA OF RAMAYANA PROJECT.*

Sri Ramachandra Vandana By *Tanmoy Brahmachari* 5 mints.

Ramayana in Burmese life – *Dr. Asawari Bapat, Director of ICC Yangon.* (5:15-5:25pm)

Ramayana influence in Tibet – *Dr. Amarnath Dubey, Director and Course Coordinator, Institute of Foreign Service, Ministry of External Affairs.* (5:25- 5:35pm)

Role of Bhopal centre in the Global encyclopaedia project – *Dr. Rajesh Srivastav, Director of Bhopal Ramayana Kendra.* (5:35- 5:45pm)

A Golden lineage of Bengal Sages with Ramayana – *Dr. JOY SEN, HOD IIT Kharagpur Architecture & Planning, Director of SAndhI.* (5:45- 5: 55)

5 mint general discussion.

Ramayana footprint in Bengal before Sri Chaitanya Dev -*Dr. Tapas Bandyopadhyay, asst professor Kandi Raj College.* (6-6: 15 pm)

Ramayana Culture in North Bengal – *Dr. Sanjib Kumar Sharma, asst Professor Dispur College, Guwahati.* (6:15 – 6 :30)

Ramayana philosophy in folk art and life of Bengal – *Dr. Swapan Kumar Thakur, Director of KOULAL magazine, Ramayana Specialist.* (6:30-6:45)

INTERNATIONAL WEBINAR

THE GLOBAL ENCYCLOPEDIA OF RAMAYANA PROJECT



PROF. DR. JOY SEN
HEAD OF THE DEPARTMENT
ARCHITECTURE AND PLANNING
INDIAN INSTITUTE OF TECHNOLOGY
KHARAGPUR



BALA SANKURATRI
AUTHOR, SPEAKER
INDEPENDENT RESEARCHER
RAMAYANA & RAMAYANA YATRA
IN SRI LANKA



DR. SOMA MUKHERJEE
SCHOLAR, WRITER
HISTORY OF WOODEN MUMI



SUBHAM MUKHERJEE
RESEARCH SCHOLAR
ANCIENT MANUSCRIPT
PRESERVATION OF ANCIENT
SCRIPTURES



DR. TILAK PURKAYASTHA
MD, PHYSICIAN
WRITER
INDEPENDENT RESEARCHER



ANITA BOSE
CONVENER
GLOBAL ENCYCLOPEDIA OF RAMAYANA
PROJECT
COORDINATOR
BENGAL RAMAYANA RESEARCH PROJECT

MEETING LINK WILL BE COMMUNICATED THROUGH E-MAIL AND WHATSAPP A DAY BEFORE THE WEBINAR



INTERNATIONAL WEBINAR

THE GLOBAL ENCYCLOPEDIA OF RAMAYANA PROJECT



ORGANIZED BY

AYODHYA RESEARCH INSTITUTE

&

BENGAL RAMAYANA RESEARCH GROUP

DATE: 18 JULY 2020

TIME: 6PM – 8:30PM. (INDIA STANDARD TIME)

INTERNATIONAL WEBINAR

THE GLOBAL ENCYCLOPEDIA OF RAMAYANA PROJECT

TOPIC:

SRI RAM ARADHANA

AN UNTOLD HISTORY,
FROM ANCIENT KASHMIR TO BENGAL

RESPECTED SPEAKERS



DR. YOGENDRA PRATAP SINGH

DIRECTOR,
AYODHYA RESEARCH INSTITUTE



DR. K K MUHAMMED

PADMASHREE AWARDEE
INDIA'S PROUD ARCHAEOLOGIST



DR. SUBHASH KAK

PADMASHREE AWARDEE

CHAIRPERSON:
THE GLOBAL ENCYCLOPEDIA OF RAMAYANA
PROJECT

AUTHOR, SCIENTIST
QUANTUM INFORMATION, AI,
HISTORY OF SCIENCE,
OKLAHOMA STATE UNIVERSITY

{ The Curtain Raiser Volume - I }

SRI RAM ARADHANA – An Untold History from Kashmir to Bengal.

Date – 18 July , Time – 6 pm – 8:30 pm

Organised By – Ayodhya Research Institute &
Bengal Ramayana Research Group

INTERNATIONAL WEBINAR

THE GLOBAL ENCYCLOPEDIA OF RAMAYANA

Program Details: -

By the presence of Respected Dr Yogendra Pratap Singh, Director of Ayodhya Research Institute Program will start with Sri Rama Vandana. 6-6:10 pm

Introduction of distinguish speakers by - Mrs Anita Bose, Convenor, The Global Encyclopedia of Ramayana. 6:10–6:15 pm

Chief Guest – Padmashree, Dr KK Muhammad Sir, India's Famous Archaeologist, Former Regional Director of ASI. 6:15 – 6:35 pm Sri Rama Aradhana From Uttar Pradesh to Uttarakhand

Special Guest - Padmashree Dr. Subhash Kak, Author, Scientist, Oklahoma State University, US. 6:40 – 7pm. Sri Rama Aradhana in ancient Jammu & Kashmir Pradooh

Other Distinguish Speaker –

Respected Dr Joy Sen, HoD of the Department Architecture & Planning, IIT Kharagpur .7pm – 7:20 pm. Sage Kashyap to Kapil Muni a divine lineage of Sages in Ramayana.

Bala Sankuratri, Author, Speaker, Independent Researcher. 7: 20 – 7:35pm Kodanda Ram Aradhana in South India.

Dr Soma Mukherjee, Scholar , Writer , Independent Researcher On Daru Vighra Of Bengal . 7:35 – 7:50 pm Ramchandra in the tradition of Vighraha Worshipping of Bengal

Dr. Tilak Purkayastha, MD. Physician, Writer, Researcher Photographer . 7:50 – 8:5 pm unique Worshipping of Ramchandra in various place of South Bengal

Mr Shubham Mukherjee, Researcher, Ancient Manuscript preserver .8:5-8:20 pm. Sri Ram & Ramayana in Bankura – a historical province of Bengal

◀ ☰ ▶

— 48 —

— 49 —

☐ ▶



**INTERNATIONAL
WEBINAR ON
GLOBAL
ENCYCLOPEDIA
OF RAMAYANA.**

Scholars Participating
from 6 countries along
with India

*Indonesia,
Philippines,
Sri Lanka,
Cambodia,
Japan & Laos*

Contact –
art.anitabose@gmail.com



27 JULY, 2020

4PM – 7 PM IST.

**RAMAYANA THE ESSENCE OF
ENLIGHTENMENT THROUGH
ASIAN ART, CULTURE &
SPIRITUALITY.**

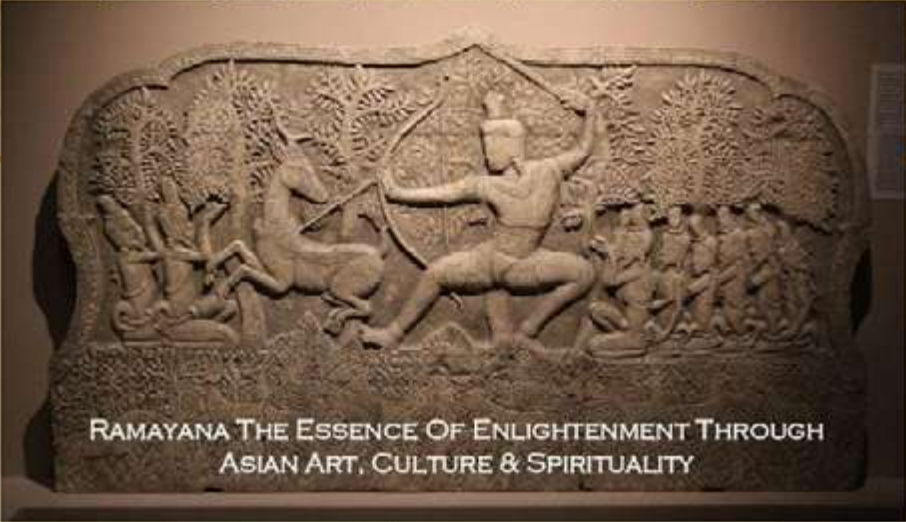
*Ayodhya Research Institute & Bengal Ramayana
Research group presenting.*

More details and
Google link will share
soon.

Mrs.Anita Bose.
Convenor , Global
Encyclopedia Of
Ramayana.



INTERNATIONAL WEBINAR
Global Encyclopedia of Ramayana Project



RAMAYANA THE ESSENCE OF ENLIGHTENMENT THROUGH
ASIAN ART, CULTURE & SPIRITUALITY



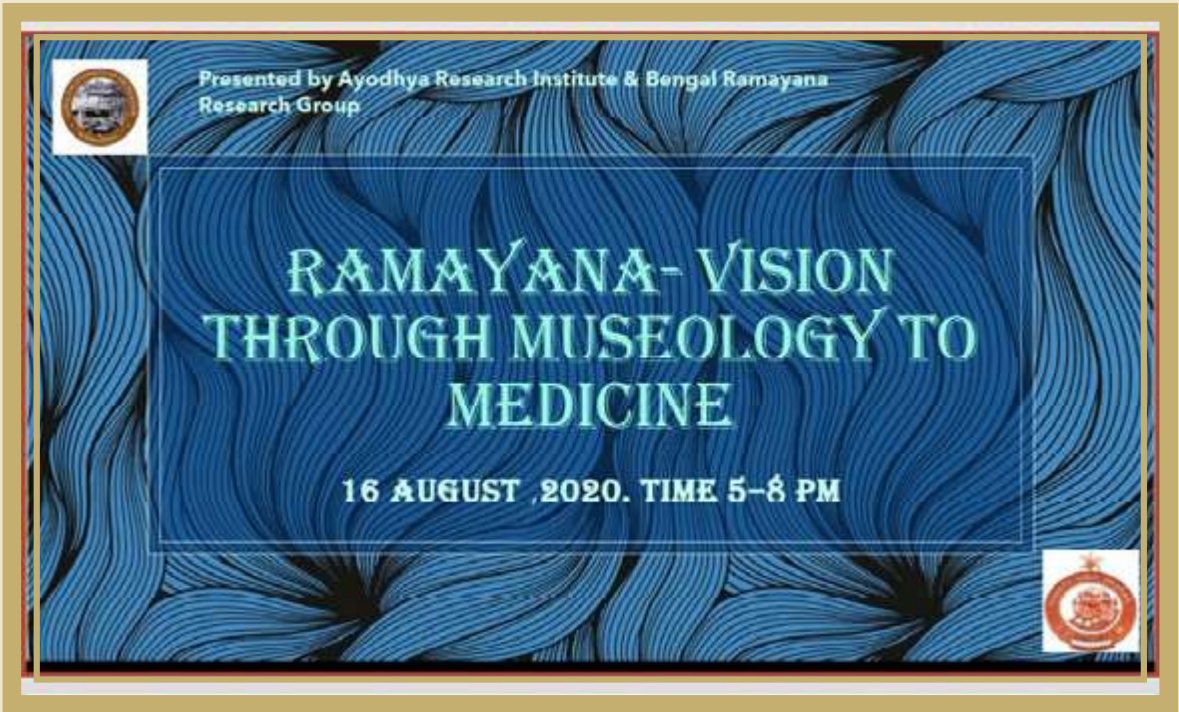
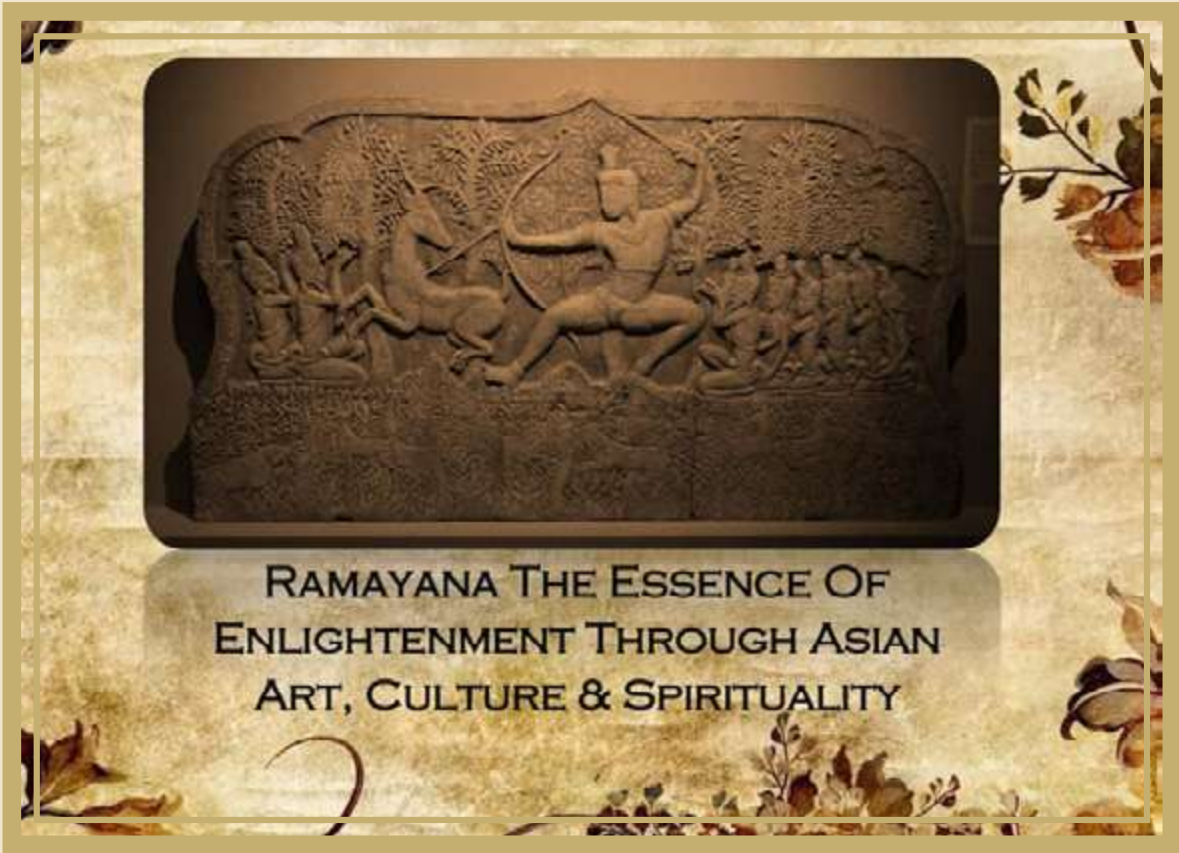
CHIEF GUEST
AMBASSADOR AKHILESH MISHRA
ADDITIONAL SECRETARY
(DEVELOPMENT PARTNERSHIP ADMINISTRATION)
MINISTRY OF EXTERNAL AFFAIRS, GOVT. OF INDIA

 GUEST OF HONOR JITENDRA KUMAR PRINCIPLE SECRETARY DEPARTMENT OF CULTURE AND TOURISM, GOVT. OF U.P.	 IN THE PRESENCE DR. YOGENDRA PRATAP SINGH DIRECTOR AYODHYA RESEARCH INSTITUTE
 SPEAKER BENOY K BEHL PRESENTING JAPAN FROM INDIA FILM MAKER, ART HISTORIAN, RENOVED PHOTOGRAPHER	 SPEAKER PROF. DR. TIMBUL HARYONO YOGYAKARTA, INDONESIA CULTURAL CONSULTANT GADJAH MADA UNIVERSITY
 SPEAKER DR. STEVEN P.C. FERNANDEZ PHILIPPINES FOUNDING DIRECTOR CULTURE & ARTS STUDIES CENTER	 SPEAKER DR. WILLARD VAN DE BOGART CAMBODIA PROFESSOR BANGKOK UNIVERSITY
 SPEAKER JEEVANA FERNANDO SRI LANKA ASST. DIRECTOR SLTPB, GOVT. OF SRI LANKA	 SPEAKER RAGHAVYENDRA GUMASTHA INDIA PHYSICIAN, AUTHOR, COLUMNIST
 SPEAKER PROF. DR. MOLLY KOUSHAL INDIA HEAD OF THE JANAPADA SAMPADA INDIRA GANDHI NATIONAL CENTER	 SPEAKER ANITA BOSE PRESENTING LAOS FROM INDIA CONVENER GLOBAL ENG. RAMAYANA PROJECT
 SPEAKER DR. SHREYAS P. V. BHARULE JAPAN ASST. RESEARCHER THE UNIVERSITY OF TOKYO	 MODERATOR BALA SANKURATRI AUTHOR, SPEAKER INDEPENDENT RESEARCHER RAMAYANA IN SRI LANKA

MONDAY, 27 JULY 2020
4PM TO 7PM (INDIAN STANDARD TIME)

ORGANIZED BY
AYODHYA RESEARCH INSTITUTE
&
BENGAL RAMAYANA RESEARCH GROUP

GOOGLE MEET
CODE: ekr-jana-sgq





6 century Stone Sculpture of Ramayana
Delhi Museum

INTERNATIONAL WEBINAR

RAMAYANA VISION
THROUGH MUSEOLOGY
TO MOLECULAR
SCIENCE

16 AUGUST 2020

5PM TO 8PM
(INDIAN STANDARD TIME)



GLOBAL ENCYCLOPEDIA OF THE
RAMAYANA.

INTERNATIONAL WEBINAR
- RAMAYANA THROUGH THE LENSES OF DIFFERENT
SOCIO-CULTURAL BACKGROUND.

16 SEPTEMBER 2020

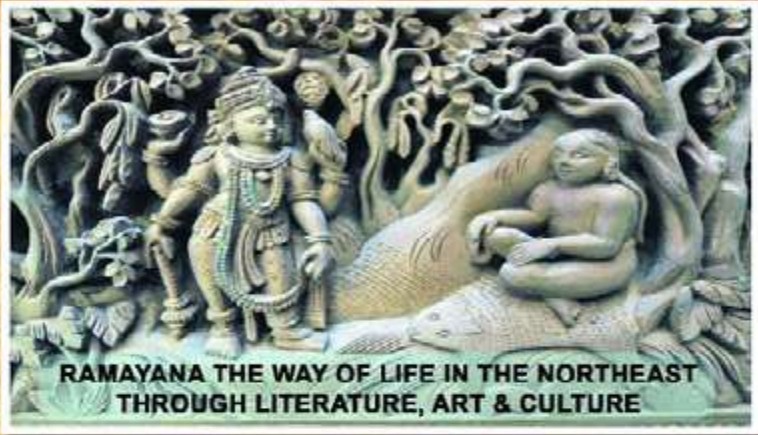
EMINENT SCHOLARS PARTICIPATE FROM EUROPE,
LATIN AMERICA, INDIA & RUSSIA

MORE DETAILS AND JOINING LINK WILL SHARE
SOON.

Organising by -Ayodhya research
institute & Bengal Ramayana research



INTERNATIONAL WEBINAR ON
GLOBAL ENCYCLOPEDIA OF RAMAYANA PROJECT



RAMAYANA THE WAY OF LIFE IN THE NORTHEAST
THROUGH LITERATURE, ART & CULTURE

CHIEF GUEST

DR. YOGENDRA PRATAP SINGH
DIRECTOR, AYODHYA RESEARCH INSTITUTE

SPEAKERS

KANAK SARMA - *Author, Researcher*
"Tradition and heritage of Ramayana in Assam
from Early mid period to late mideaval period."

DR DILIP KALITA - *Director, Anandoram Barooh
Institute of Language & Culture, Govt. of Assam*
The Ramayana of Tribal tradition :
An introduction of Karbi Ramayana "Sabina Alun"

DR MALINI - *Scientist, Author, Secretary Epic Society,
Jorhat*
The Divine and Human Attributes of Rama of
Valmiki Ramayana with the Assamese
Ramayana (By Madhab Kandali): A comparative
Study.

M. DAYAMAN SINGH, *Guest Faculty (Dept. of
Manipuri - Manipur University)*
Impact of Ramandi Cult in 18th - 19th-Century
Manipuri Literature.

DR SUDESA BHATTACHARJEE - *Professor, Dept.
of Sanskrit, Gauhati University*
The Journey of the Ramayanic story through the
lens of Mamoni Roisom Goswami.

DR BIJOYA BARUA - *Author, Folk Researcher*
History of N.E. Ramayanic literature with special
reference to Madhab Kandali.

ANITA BOSE *Speaker*
Converner, Global Encyclopedia of Ramayana Project

DR SANJIB KUMAR SARMA - *Moderator*
Author, Researcher, Ramayana in Tribes like Koch
Rajbonshi, Assam

Tuesday, 0th September, 2020
06:00 PM to 08:00PM (IST)

ORGANIZED BY

AYODHYA RESEARCH INSTITUTE
&
NORTH EAST RAMAYANA RESEARCH GROUP



GLOBAL ENCYCLOPEDIA OF THE
RAMAYANA
International webinar on 18
September 2020



Ayodhya research institute
& Bengal Ramayana
research group presenting

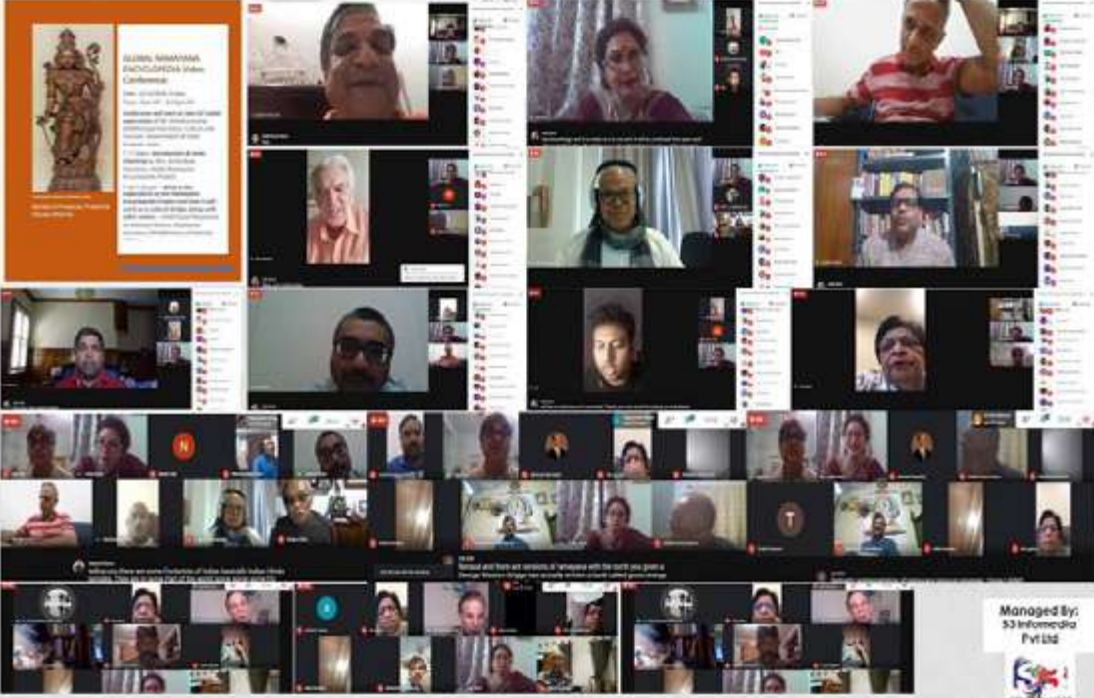
RAMAYANA THROUGH THE
LENSES OF DIFFERENT
SOCIO-CULTURAL CONTEXT.



Ministry of Culture
Government of India

Global Encyclopedia Project
JUNE-12-2020

GLOBAL RAMAYANA ENCYCLOPEDIA VIDEO CONFERENCE



Managed By:
53 Informedia
Pvt Ltd



INTERNATIONAL WEBINAR OF GLOBAL ENCYCLOPEDIA OF RAMAYANA,
NORTH EAST GROUP



"THE RAMAYANA : CONNECTING CULTURES AND CREATING TRADITIONS"

SPEAKERS

DR PARAMANANDA RAJBONSHI - Author, Director, Ex-President, Assam Sahitya Sabha Ramayana in Darangia Khulia Bhaoriya: A Folk Theatre of Assam	HEMCHANDRA GOSWAMI - Prominent Mask Artist, Writer Traditional Satriya Art form of Assam : A Study on influence
DR BIJOYA BARUA - Author, Folk Researcher History of North East Ramayan literature with special reference to Madhab Kandali	LAKHINDAR SINGHA - President, Bishnupriya Manipuri Sahitya Sabha Ramakatha tradition in Bishnupriya Manipuri Literature and Culture
STEPHEN P.C. FERNANDEZ - Philippines Ramayana Derivatives in Philippines Lore	DR PARAMITA DAS - Visiting Professor at Moroccan University, Historian Ramayana as depicted in the art of Assam

DR YOGENDRA PRATAP SINGH - Director, Ayodhya Research Centre
ANITA BOSE - Convener, Global Encyclopedia of Ramayana Project
DR SANJIB KUMAR SARMA - Moderator, International Webinar of Global Encyclopedia of Ramayana Project (North East Group)

DATE & TIME OF THE WEBINAR
3rd of October, 2020 | 06:00 PM to 08:30 PM (IST)

LINK FOR WEBINAR

ORGANISED BY
AYODHYA SHODH SANSTHAN
DEPARTMENT OF CULTURE, GOVT. OF INDIA
GLOBAL ENCYCLOPEDIA OF RAMAYANA



Ministry of Culture
Government of India



18 October 2020.
Ayodhya research institute & Bengal
Ramayana Research Group Presenting

Preserving Ramayana
beyond the border



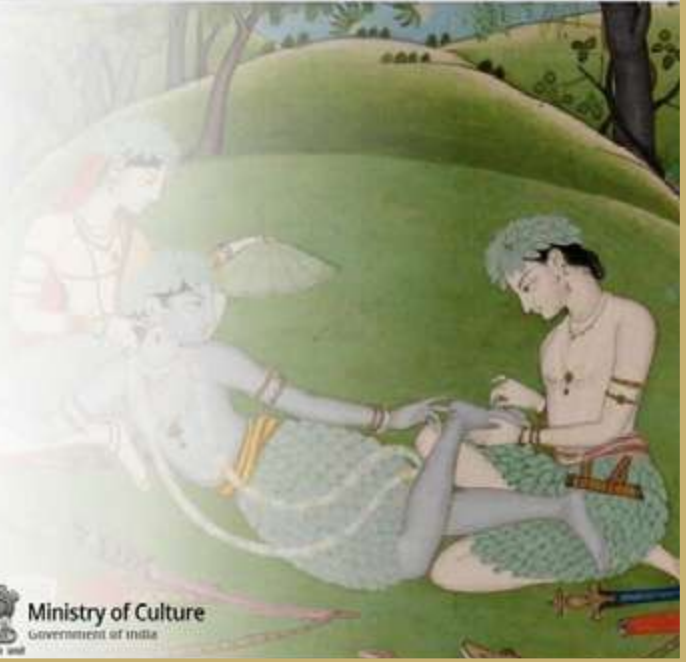


PRESERVING RAMAYANA IN THE OTHER PARTS OF THE GLOBE:Through the lights of LITERATURE, PAINTING, TEXTILES,MANUSCRIPT & PERFORMING ARTS



Global Encyclopedia of The Ramayana

International Webinar –
18 October 2020



Respected Scholars participating from

- South Africa,
- Trinidad,
- Fiji ,
- New Zeeland ,
- UK,
- Burma,
- & India







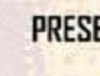
Ministry of Culture
Government of India



GLOBAL ENCYCLOPAEDIA OF THE RAMAYANA
“आ निषाद प्रतिष्ठानम्”

PRESERVING RAMAYANA BEYOND THE BORDERS

International Webinar on
18 October 2020 - 3pm to 6pm (IST)
Google Meet: yrs-tuzr-fjz

 Mahesh Kumar Mancharam IAS Principal Secretary Dept. of Culture and Tourism Govt. of U.P.	 Dr. Yogendra Pratap Singh Director Aryabhatta Research Institute Dept. of Culture, Govt. of U.P.	 Prof. Tania Misra Emerita of Osaka University Japan	 Dr. Usha Sharma Professor, Author, President - Hind Shiksha Sangh, South Africa
 Sandesh K Mishra Director Swami Vivekananda Cultural Center, Fiji	 Jaswanti Bapat Director Swami Vivekananda Cultural Center, Mysore	 Dr. Sherry-Ana Singh Department of History University of the West Indies Trinidad	 Suresh Kumar Lecturer Language & Linguistics The University of Fiji
 Pham Anh Tu Faculty of Culturology University of Humanities and Social Sciences, Vietnam	 Dr. Sonia Singh Textile Conservation Consultant Textile Heritage Conservatory New Delhi	 Pravin Kumar Managing Trustee Shri Ram Mandir Charitable Trust, New Zealand	 Pt. Marikand Bhatt Priest Shri Ram Mandir Auckland, New Zealand
 Anita Bose Curator Global Encyclopedia of The Ramayana	 Dr. Krishna Kumar London	 Pravin Kumar Managing Trustee Shri Ram Mandir Charitable Trust, New Zealand	 Bal Sankar Moderator Public Relations Officer Global Enc. of The Ramayana



INTERNATIONAL WEBINAR ON GLOBAL ENCYCLOPEDIA OF THE RAMAYANA
presents

|| Rama & Ramkatha ||
BEYOND THE BORDER

21st November 2020 | Time: IST 06:30-9:00 pm

SPEAKERS

 Dr. Yogendra Pratap Singh Director Aryabhatta Research Institute	 Anita Bose Curator Global Encyclopedia of the Ramayana	 Bal Sankar Bhatt Actor	 Dr. Jagatpati Sarkar Senior Catalogue Museum Section The Asiatic Society	 Colvin Puro Ramayana Performer	 Mahesh Sanadheera Pathiraja Ramayana Researcher	 Sakumar Chatterjee Associate Professor, Department of Sanskrit, Faculty of Arts, BNU	 Dr. Anand Purnanjan English Accountant
 Dr. Jagatpati Sarkar Senior Catalogue Museum Section The Asiatic Society	 Michael Stamford MA, Independent Scholar/Producer Department of Performing Arts University of California, San Jose Campus, website	 Dr. Kameshwar Muddumaga Senior Lecturer Department of Sanskrit, University of Calicut, Sri Jyoti Campus, website	 Mr. Anand Purnanjan English Accountant				

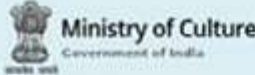
RAMA & RAMKATHA BEYOND THE BORDER



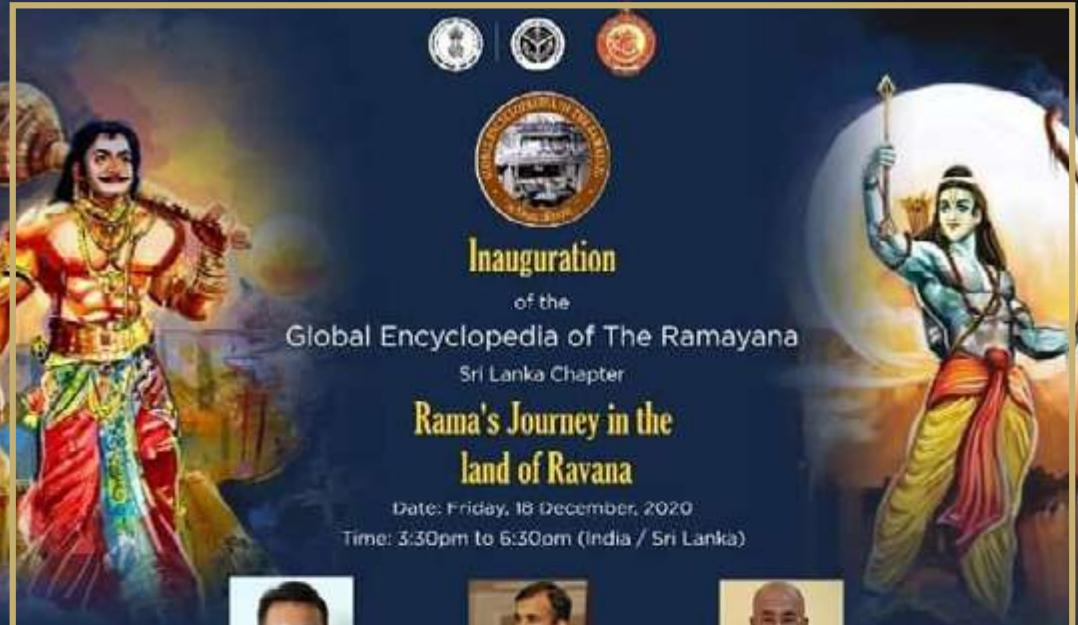
INTERNATIOANL WEBINAR PROGRAMME AGENDA

SATURDAY, 21 NOV. 2020
6:30PM TO 9:30PM (IST)

Start Time	End Time	Topic	By (Name)	Comments
6:30:00 PM	6:35:00 PM	Vedic Vandana & Introduction	Smt. Anita Bose	Speaker Anita Bose Convener Global Enc. Ramayana Project
6:35:00 PM	6:50:00 PM	Australinal Aborigines and The Ancient Indian Tribes	Ms. Dharanee Pushparajan	Speaker Blogger Australia







Inauguration of the Global Encyclopedia of The Ramayana Sri Lanka Chapter

Rama's Journey in the land of Ravana

Date: Friday, 18 December, 2020
Time: 3:30pm to 6:30pm (India / Sri Lanka)



H.E. Niluka Hadurugemunu
Acting High Commissioner of
Sri Lanka in India



Hon. Eldon Mathew Purnomo
First Secretary
High Commission of India, Sri Lanka



H. H. Swami Akshararamananda
Ramakrishna Mission, Sri Lanka



Dr. Yogendra Pratap Singh
Director, Ayodhya Research
Institute, Ayodhya



Jasvira Fernando
Asst. Director & Project Head
for Ramayana Yatra,
Sri Lanka Tourism Promotion Bureau



Kalaiyavum Sreenivasagom
Former Director General
Tourism, Sri Lanka



Dr. Akhilesh Gnanashta
Director, Veda Institute,
Jabalpur & Master Mind of
World Ramayana Conference



Shanthakumar V.
Asst. Director of Education,
Tamil Nadu Sahitya Akademi, Chennai
and Tamil Culture Affairs, Central Province



Srikanth G.V.
General Manager
Amodeo Publications
(Andhra Pradesh, Telugu Daily
& Andhra TV Channel)



Dinesh Subasinghe
Music Composer &
Singing Performer (Lanka
& Sri Lanka Ramayana)



Gnanakumar Sthambaram
Managing Director,
Traveland Holidays, Sri Lanka



Dharanee Pushparajan
Blogger on Ramayana



Gayatri Suresendran
Cultural / Theatrical events
on Ramayana in Sri Lanka



Anita Rana
General Editor
Encyclopaedia of the
Ramayana



Bala Sankarathri
Author, Independent Researcher
PRO - Global Encyclopaedia
of the Ramayana



LIVE On YouTube
https://www.youtube.com/channel/UCoxjRMh-kifjUaX0dVS_A?view_as=subscriber



LIVE On facebook
<https://www.facebook.com/ayodhyasahityasanketan123>



INTERNATIONAL WEBINAR

RAMAYANA THROUGH THE LENSES OF DIFFERENT SOCIO-CULTURAL CONTEXT

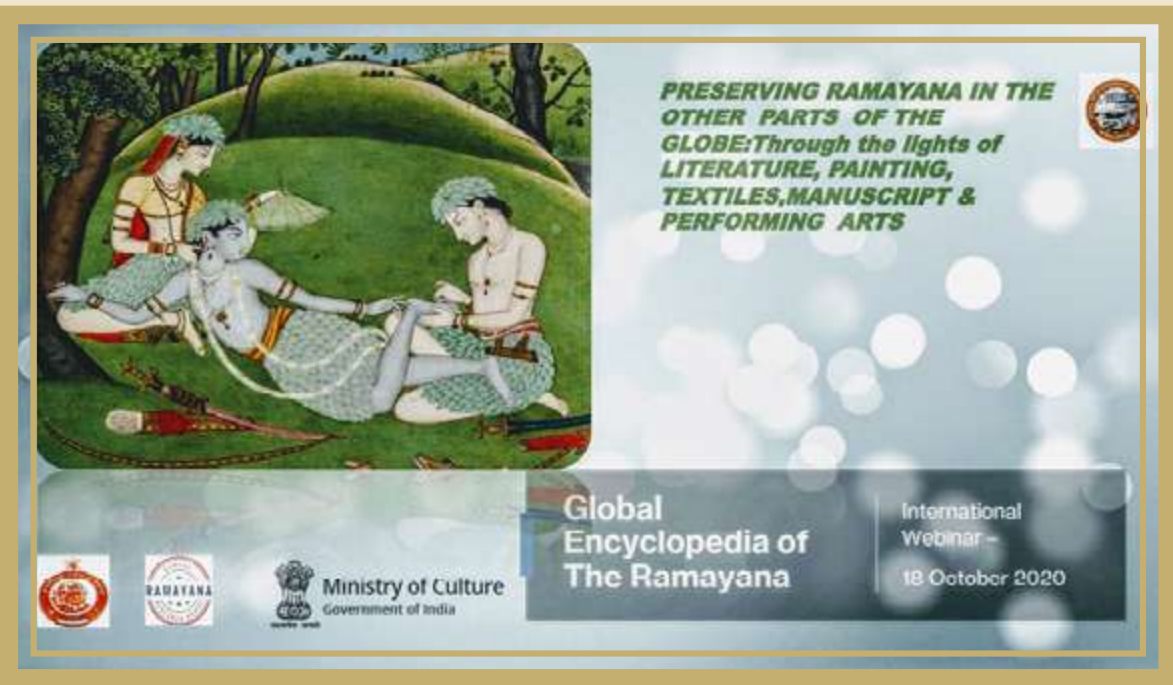
CHIEF GUEST SWAMI SHRIKARANANDA RESIDENT SPIRITUAL TEACHER CHINMAYA MISSION AUSTRALIA	IN THE PRESENCE DR. YOGENDRA PRATAP SINGH DIRECTOR AYODHYA RESEARCH INSTITUTE INDIA
SPEAKER PROF. BALRAM SINGH SCHOOL OF INDIC STUDIES INSTITUTE OF ADVANCE SCIENCES USA	SPEAKER PROF. INDRANI ROY CHOWDHURY BHARATIYA ITIHAS SANKALAN SAMITI ASSAM, INDIA
SPEAKER DR. RAMESHWAR SINGH FOUNDER & PRESIDENT: RUSSIA-INDIA FRIENDSHIP SOCIETY "DISHA" RUSSIA	SPEAKER SAJJAD ALI ARCHAEOLOGIST INSTITUTE OF GANDHARA CULTURE, UNIVERSITY OF SWAT, PAKISTAN
SPEAKER SASWATI BORDOLOI RESEARCH SCHOLAR UNIVERSITY OF TARTU ESTONIA, EUROPE	SPEAKER ASHUTOSH SUNIL PATIL INDEPENDENT NUMISMATICS & ARCHEOLOGY RESEARCHER AUTHOR, MAHARASHTRA, INDIA
SPEAKER ANITA BOSE CONVENER: GLOBAL ENC. OF THE RAMAYANA KOLKATTA, INDIA	MODERATOR BALA SANKURATRI AUTHOR, SPEAKER INDEPENDENT RESEARCHER RAMAYANA IN SRI LANKA

FRIDAY, 18 SEPT. 2020
5PM TO 7:30PM (INDIAN STANDARD TIME)

GOOGLE MEET
CODE WILL BE PROVIDED ONE DAY BEFORE THE WEBINAR

ORGANIZED BY







KODONDA RAMA WOODEN IDOL.

Symbol of Preserve, Protect & Elevate Dharma

GLOBAL RAMAYANA ENCYCLOPEDIA Video Conference.

Date- 12/ 6/2020, Friday.
Time –7pm IST – 9:15pm IST

Conference will start at 7pm IST under supervision of Mr Jitendra Kumar. (IAS)Principal Secretary. Culture and Tourism. Government of Uttar Pradesh. India.

7 -7:10pm -*Introduction & Vedic Chanting* by Mrs. Anita Bose. Convenor, Global Ramayana Encyclopedia Project.

7:10 7:20 pm – *What is the importance of this Ramayana Encyclopedia Project and how it will work as a cultural bridge along with other nation.* - Chief Guest Respected Dr Akhilesh Mishra, Additional Secretary (DPA)Ministry of External Affairs.



GLOBAL ENCYCLOPEDIA OF THE
RAMAYANA
International webinar on 18
September,2020



Ayodhya research institute
& Bengal Ramayana
research group presenting

RAMAYANA THROUGH THE LENSES OF DIFFERENT SOCIO-CULTURAL CONTEXT.





प्राणोऽपानो व्यान इत्यष्टावक्षराणि;
अष्टावक्षरं ह वा एकं गायत्र्यै पदम्; एतद्गु हैवास्या एतत्;
स यावदिदं प्राणि तावद्ध जयति योऽस्या एतदेवं पदं वेद;
अथास्या एतदेव तुरीयं दर्शतं पदं परोरजा य एष तपति;
यद्वै चतुर्थं तत्तुरीयम्; दर्शतं पदमिति ददृश इव ह्येष;
परोरजा इति सर्वम् ह्येवैष रज उपर्युपरि तपति;
एवं हैव श्रिया यशसा तपपि योऽस्या एतदेवं पदं वेद ॥३॥

– Brihadaranyaka Upanishad 5.14.3

'Prāṇa,' 'Apāna' and 'Vyāna' make eight syllables, and the third foot of the Gāyatrī has eight syllables. So the above three forms of the vital force constitute the third foot of the Gāyatrī. He who knows the third foot of the Gāyatrī to be such wins all the living beings that are in the universe. Now its Turīya, apparently visible, supra-mundane foot is indeed this—the sun that shines. 'Turīya' means the fourth. 'Apparently visible foot,' because he is seen, as it were. 'Supramundane,' because he shines on the whole universe as its overlord. He who knows the fourth foot of the Gāyatrī to be such shines in the same way with splendour and fame.

The four steps of Gayatri, beyond the first three, symbolizes the recovery of the lost soul from material consciousness, as Brahmṛshi Vishwamitra offered to Sri Ram.

<https://www.wisdomlib.org/hinduism/book/the-brihadaranyaka-upanishad/d/doc122201.html>

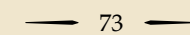
Various Poster & Webinar Pictures

National





— 72 —






राष्ट्रिय सांस्कृतिक विरासत आयोग
के द्वारा
समायोजित कार्यक्रम (भारत)
अध्यक्षता: श्री. रा. कृष्ण, सचिव, सांस्कृतिक विरासत आयोग (भारत)
या संयुक्त आयोजन

॥ मध्य प्रदेश में रामायण ॥

के स्थल एवं अनुसंधान

रामायण वेबिनार

दिनांक: 16 अगस्त, 2020, दिन: रविवार, समय: प्रातः 11.00 बजे

जूम ऐप पर 



श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली



श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली



श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली



श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली



श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

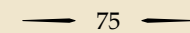
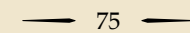
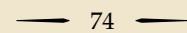
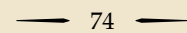
श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

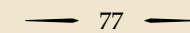
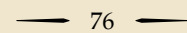
श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

श्री. रामचंद्र शर्मा
विश्वविद्यालय
संस्कृत विभाग, दिल्ली

जूम ऐप पर 









सैषा भार्गवी वारुणी विद्या । परमे व्योमव्यतिष्ठिता ॥

– Taittiriya Upanishad: 3.6

This is the supreme wisdom as portrayed by *Brahmrshi Bhrigu* of the *Saptarshi-mandala*, and *Aditya Varuna* is established in the Supreme truth-rhythm-vast as the haven of truth on the other side of the oceanic expanse of consciousness.

The supreme wisdom is exactly based on the eternal UNION of Rama and Sita. The Seven Sages and their Key representative Bhrigu achieves that with the aid of Aditya oceanic Varuna of the 12 spoke orb of the Surya Mandala.

<https://www.wisdomlib.org/hinduism/book/the-taittiriya-upanishad/d/doc79854.html>

International Response



INPUTS : Embassy of India, Ankara, Turkey

Name of Scholar

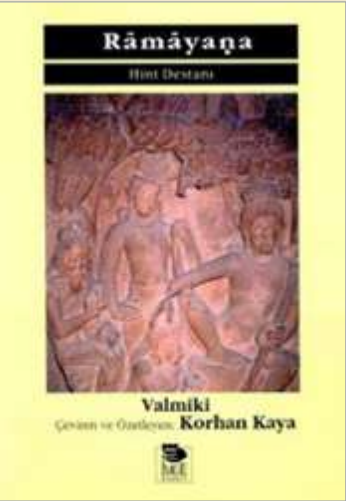
Prof. Dr. Korhan Kaya,

Ankara University
Indology Department

Translated Books

[From Sanskrit, Pali and Hindi into Turkish]

Rigveda, Bhagwadgeeta, Upnishada, Ramayana, Sukasaptati, Mricchakatika, Vetalpancavimsati, Kathasaritsagara, Hitopadesha, Shakuntala, Samkhyakarkia, Yogasutra, Dhammapada, Saddharmapundarika, Vacracchedika Pracnaparamita sutra



Name of Scholar

Prof. Dr. H. Derya Can

Ankara University

Translated Books

[From Sanskrit and Hindi into Turkish]

Ramayana, Malvikagnimitra, Panchatantra, Swapnavasavadatta, Sutavakya, Charudatta, Urubhanga



Name of Scholar

Assoc. Prof. Dr. Yalcin Kayali

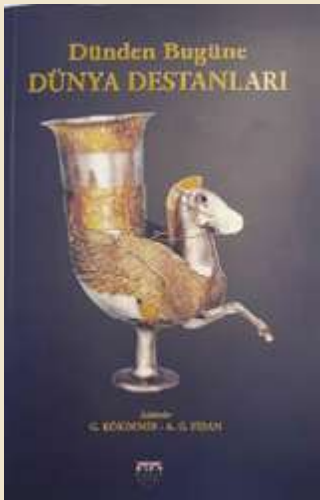
Ankara University
Indology Department

Translated Books

[From Sanskrit and Hindi into Turkish]

Ritusmhaha, Meghaduta, Kumarasambhava, Pratimoinatakam.

He wrote a book chapter on Ramayana in ‘Dunden Bugune Dunya Destanlari’ (From Past to the present world epics)



INPUTS : Embassy of India, Budapest, Hungary



Translations:

Rámájana. Dasarátha halála. Epizód
Valmiki 2. énekéből; ford. Fiók Károly;
Franklin Ny., Bp., 1903

Performances:

Theatre performance: <http://venczelvera.hu/szinhaz/ramajana/ramajana.html>

Premiere: 1971. 07. 09.

Director: Kazimir Károly



Other: Seminar, Experts:

<http://mandalaportal.hu/ramayana/> (2009)

- Leveles Zoltán Harijan https://www.youtube.com/watch?v=WxU1pkbL_10
- Rácz Géza: <http://www.kagylokurt.hu/3405/orientacio/evmillios-hidveres.html>

An authentic intellectual workshop under the aegis of the Ganges Foundation in Hungary. The workshop exemplifies the importance of the Epic, the characterisation, the technique of verses, the science behind various phenomenon, for example NASA’s research of the bridge of rocks connecting India with Srilanka and various such aspects. The workshop also found many parallels between the story of Rama as told by several other countries like in South Asia, Australia, Siam, Cambodia, and Srilanka.

Translations:

RÁMÁJANA

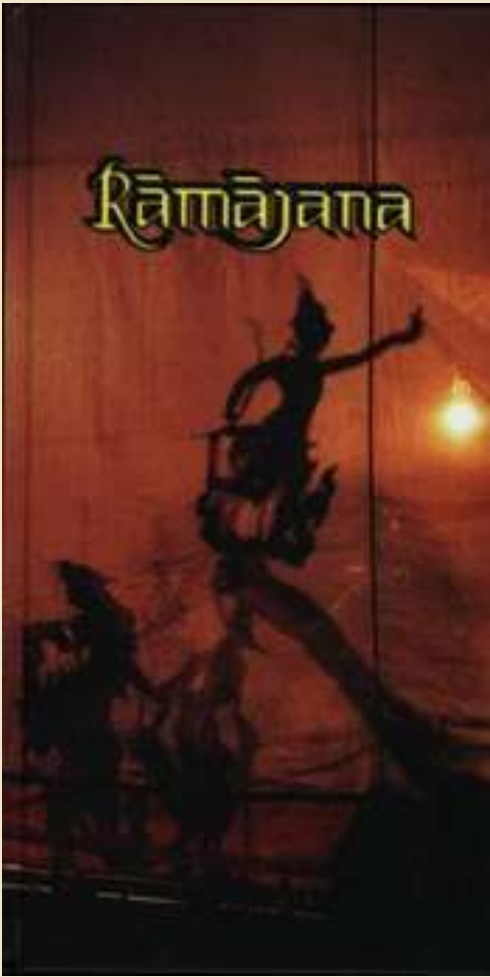
Szanszkrit eredetiből fordította: Vekerdi József

Terebess Kiadó, Budapest, 1997

Latest Edition of the main Translation of the Epic Ramayana by Joseph Vekerdi

‘Afterword of József Vekerdi for the translation of Ramayana’

In this Joseph Vekerdi comments on the ancient scriptures Vedas and the Ramayana.



Performances:

The Mascott Cultural Association embarked on a musical journey when it was decided to stage a musical version of the Sanskrit epic, Ramayana written by Valmiki. Károly Kazimír had already tried to stage the epic at the Körszínház in Budapest. Kazimir emphasized the theatrical function of the theater, and in addition to the Ramayana. The staged musical presented an eclectic picture at all levels. This can be seen in the scenery composed with the help of multicolored silks, in the music using Indian folk music (the musical’s songs were also released on CD), but also in the acting performances. The creators of the performance have all been influenced by Indian culture, thus presenting a work that authentically depicts the philosophical world of Ramayana.

Other: Seminar, Experts:

Dr. Imre Bangha (University of Oxford, faculty of Oriental Studies)

<https://oxford.academia.edu/ImreBangha>

(Ramcharitmanas)

Imre Bangha is Associate Professor of Hindi at the University of Oxford. He studied Indology in Budapest and holds a doctorate in Hindi from Visva-Bharati, Santiniketan. Along with publishing books and essays in English, Hindi, and Hungarian on literature in Brajbhasha and other forms of old Hindi, he has also prepared Hungarian translations from various South Asian languages. His work on international reception of Bengali culture includes Rabindranath Tagore: Hundred Years of Global Reception (2014, co-edited with M. Kämpchen) and Hungry Tiger: Encounter between India and Central Europe. He has also done extensive study on Tulsidas & Ramcharitmanas in his researched book ‘Dynamics of Textual Transmission in the Kavitaivaliof Tulsidās’.



Translations:

Rámájana és Mahábhárata. Az indiai eposzok nyomán elbeszéli Baktay Ervin; Európa, Bp., 1960

The Books are summary of the two major Epics of India. It focuses on the epics as preserverof valuable data on the history of ancient India, as well as learning about the life, customs and worldview of the Indians. Ervin Baktay sums up the vast epics with skill and great care, preserving the poetic beauty of the original works.

Performances:

Mascott cultural association: Ramayana tale musical (2012) (in Slovakia, but it was also mentioned in Slovakian Hungarian news)

<https://ujso.com/kultura/a-ramajana-mesemusical-meglehetosen-eklektikus-keppel>

music and script: Ľubomír Dolný

The performance in Banská Bystrica (music and lyrics: Ľubomír Dolný) shows a rather eclectic picture at all levels, and to see in it that the creators were much more driven by enthusiasm and not enriched financially. This can be seen in the scenery composed with the help of multi-coloured silks, in the music dreamed of using Indian folk music (the musical’s songs were also released on CD), but also in the acting performances. The creators of the performance have all been influenced by Indian culture, and many of the creators are connected to this world on a daily basis, but this is not yet a clear guarantee of staging a stage work that authentically depicts the philosophical world of Ramayana. Nor does the lack of actors help with creative intent; most actors play multiple roles, and while some like Peter Makranský, who plays Rama, Svetlana Sarvašová, who plays Taraka, or Lukáš Šepták, who plays four roles, cope with all the demands, there are also dew-weak actors who would not become the strength of an amateur performance.

Despite these shortcomings, we can spend a pleasant two hours with the performers of the Ramayana, and even if we do not gain insight into the depths of Indian culture, we can be richer with an exotic musical tale anyway.

Translations:

Rámájana és Mahábhárata. Szávitri. Az asszonyi hűség dicsérete. Négy ókori ind rege a Mahábhárata és Rámájana époszból; vál., prózaford., jegyz. Vekerdi József, műford. Jánosy István, ill. Kass János; Magyar Helikon, Bp., 1962

Two Valuable Stories ‘SAVITRI’ and ‘NAL DAMYANTI’ have been translated and compiled in this series. It’s a joint work of both József Vekerdy and István Jánosy who have tried to retain the mellifluous and vivid description in these stories for the Hungarian readers.



Translations:

Mahábhārata / Rámájana; vál., utószó, jegyz. Vekerdi József, ford. Jánosy István et al.; Magyar Helikon, Bp., 1964 (Helikon klasszikusok)

This volume contains the most beautiful episodes of two great Indian epics, the Mahabharata and the Ramayana. It covers a wide variety of material: ancient myths about the battle of gods and demons, the horrible self-mourning of hermits with glowing pious legends, stories of seduction of same holy hermits. The text, published in the selection and care of József Vekerdi, was interpreted by excellent translators, for the first time in Hungarian with the need for complete loyalty to thought and form.

Translations:

Rámájana; vál., ford. Jánosy István, előszó, jegyz. Szentmihályi Szabó Péter; Móra, Bp., 1978

“India lives in our souls like a land of miracles, a fabulous realm of the Thousand and One Nights. Even what we have heard superficially about it is so creepily wonderful and controversial. For example: in India, modern factories, hydropower and nuclear power plants are being built in a row, but tens of thousands of women are carrying the land on their heads in a small basket to dig them out”writes István Jánosy in the afterword to the volume. This book, the first Hungarian interpretation of the masterpiece of Sanskrit literature, the real encyclopaedia of ancient India, with the need for completeness (the completeness of the essence), leads its readers to this wonderful country, or rather to its legendary past. The first, essentially complete Ramayana is characterized by generous selection in addition to stubborn precision. This masterpiece of the past is far from us in space, it becomes alive and effective at the same time, and it can enter into a fruitful relationship with today’s Hungarian reader.

Translations:

Krishna Dharma: Rámájana; ford. Rohiní-dévi dászí [Nyíri Edit]; Lal, Somogyvámos, 1999

Written by Rohini Devi Daszi of ISCKON, the anthology compiles summary of Ramayana tracing the abridged story of the epic in a brief manner.

INPUTS : High Commission of India, Dhaka, Bangladesh

Field:

Legends related to Ramayana

Subject:

Legend associated with ‘Ramu’ Sub-District, Chattogram, Bangladesh

Details:

A legend associated with Ramayana is prevalent among the local community. The legend goes that Rama, Sita and Lakshman who were on exile were informed of the existence of a beautiful forest called Panchabati by Sage Agastya. Upon learning about it, the 3 travelled to the forest and set up a cottage there. The name of the sub-district ‘Ramu’ is believed to be connected to this legend. Ptolemy, the greek geographer (2nd Century AD) is said to have referenced a coastal city of ‘Ramcu’ in his works as a marketplace and is considered to be ‘Ramu’.

Sri Sri Ramkut Tirthadam located in Ramu presently celebrates Ram Navami, Ramayan recitation, etc.

A buddhist temple, considered by locals to be of the Ashokan period is also located in Ramu.

Field:

Legends related to Ramayana

Subject:

Legend associated with Sitakunda Sub-District, Chattogram, Bangladesh

Details:

Continuing from the above stories of Sri Ram’s visit to this area, the legend goes that a Sage Vagrab learning about the possible arrival of Sri Ram dug 3 ‘kund’ (reservoir) for the use of the royal family. Locals believe that when Sita descended into the pool, her form transformed to that of a goddess ‘Mahabarab’. An upset Sri Ram cursed the location that it will remain invisible for 4000 years. Locals believe that Ram & Sita visited a Swayambhulinga Chandrasekhar temple as well (A Chandranth hill nearby has a temple of the same name atop it. A Sita Temple is also present in the area). An associated story also goes that Sita underwent Agni pariksha here.

Field:

Ancient Manuscripts

Subject:

Manuscripts maintained in Varendra Research Museum, Rajshahi, Bangladesh

Details:

Some of the manuscripts are:

- Balmiki Ramayan (Ayodhya kandya, Aranya Kandya, etc)
- Ramayan Katha Sangraha (Bedbyas)
- Adhatta Ramayanam

Full list placed at Annexure A

Field:

Publications related to Ramayana

Subject:

Balmiki Ramayan by Dr. Kanailal Roy, Somoi Publications, Bangla Bazar, Dhaka, 1100 1st Publication 2019

Ramayaner Ratnity & Somajbikkhon (Ph.D. Thesis) of Dr. Chandana Rani Biswas, Associate Professor, Dhaka University, Dhaka 1000. Year – 2018

Chandraboti Ramayan by Himel Barkat, Jahangirnagar University, Savar, Dhaka

Field:

Ram Navami Celebrations

Subject:

Minority organizations celebrate Ram Navami in a traditional manner in Bangladesh with puja, kirtan, etc at various temples. For instance, a Ram temple in Gowainghat upazila (Sylhet) is known to celebrate Ram Navami with puja. Local minority organizations also sometimes celebrate celebrate Ram Navami through colorful processions, etc.



Field:

- Folk Theater – Jatra

- Kirtans

Subject:

- Jatra is a form of folk theater prevalent in Bangladesh. This form of theater is performed to the accompaniment of music and is used to narrate stories. Stories from Ramyana are also very often a subject matter of Jatra.
- Kirtans conducted on special occasions at households and/or among community members are another way of evoking the stories associated with Ramayana.

Ancient Manuscripts

A Descriptive Catalogue of Sanskrit Manuscripts in the Varendra Research Museum, Volume III by Prof. Kanailal Roy and Prof. Chittaranjan Misra, Rajshahi University.

Annexure A

	Description	Catalogue No.
1.	(Balmiki) Ramayan (Ayoddha Kandya)	701.1/568
2.	Ramayaner Kotha, Ram Ram Sharman	703.3/949
3.	(Balmiki) Ramayan (Aranya Kandya)	714.14/572
4.	(Balmiki) Ramayan (Uttar Kandya)	723.23/571
5.	Ramayan Katha Sangraha (Author name is not found)	736.3/1691
6.	(Balmiki) Ramayan (Kiskindhha Kandya)	756.56
7.	(Balmiki) Ramayan (Adi Dadya)	759.5
8.	Adhatta Ramayanam	763.63
9.	Ramayan Katha Sangraha (Bedbyas)	785.85/116
10.	Ram Chandra Satanam-Stab (Padma Puran)	788/114 A
11.	Shri Ram Bandana	791.91
12.	Shri Ram Katha	793.93
13.	Advut Ramayan (Adi Kandya, Uttar Kandya)	799.99/54
14.	Ramayan Katha Sangraha (Uttar Kandya)	809.109/935
15.	Ravankrita Strotya (Brahmanda Puran) service/ home/~/?auth=co&loc=en&id=53550&part=2	811.111
16.	Ramayan Katha (Rajsuwassa Yogga Dway)	813.113
17.	(Balmiki) Ramayan (Lanka Kandya)	825.125/1683
18.	(Balmiki) Ramayan (Sundarkandya)	836.136/569
19.	(Balmiki) Ramayan (Sundarkandya)	881.181
20.	(Balmiki) Ramayan (Aranya Kandya, Kiskindhha Kandya)	883.183/171

	Description	Catalogue No.
21.	(Balmiki) Ramayan (Sundar Kandya, Zuddha Kandya, Dasarath Putra Sambhava)	884.184
22.	Balmikiyo Ramayanam (Uttar Kandya)	895.195
23.	Balmikiyo Ramayanam (Ayodha Kandya)	896.196
24.	Balmikiyo Ramayanam (Kiskindha Kandya)	897.197
25.	ab initioBalmikiyo Ramayanam (Yuddha Kandya)	898.198
26.	Balmikiyo Ramayanam (Sundar Kandya)service/home/~/?auth=co&loc=en&id=53550&part=2	901.201
27.	Balmikiyo Ramayanam (Bal Kandya)	904.204
28.	Balmikiyo Ramayanam (Aranya Kandya)	905.205
29.	Balmikiyo Ramayanam (Aranya Kandya)	909.209
30.	Balmikiyo Ramayanam	910.210
31.	Balmikiyo Ramayanam (Kiskindha Kandya)	920.220
32.	Balmikiyo Ramayanam (Adi Kandya)	924.224
33.	Uttar Kandya Katha (Ramayan)	982.232
34.	Ramayan Katha Sangraha (Kiskindha Kandya)	950.250/1689

Annexure B



Chandranath Temple



Sita Temple

INPUTS : Embassy of India, The Hague
Buitenrustweg, The Netherlands

- Netherlands has materials on the Ramayana of Indonesia. In literature, the Indonesian Ramayana Kakavin of Yogesvara of the 9th or 10th Century AD, was translated into Dutch for the first time by Prof. Kern in 1900. Now it has been translated into English and published in japan. Another English translation is by Subito Santoso Published by International Academy of Indian Culture, New Delhi. President Suharto of Indonesia used to tell his ministers to read the Astabrata in the Ramayana Kakavin for understanding good governance.
- In manuscripts the Leiden University has lontars of the Ramayana Kakavin of the 18th Century, from the Royal Palace of Lombok. They were acquired when the King of Lombok was conquered by the Dutch. Some Indonesian manuscripts have the Sanskrit texts of the Janaki haran with interlinear old Javanese translation of the 10th Century. The teaching of Sanskrit in ancient Indonesia begins with the fifty-one stanzas of the Matrikaksara. Each stanza begins with the letter of the alphabet. There are other Indonesian texts pertaining to the Ramayana. Some of them can be microfilmed for exhibition and research.
- The Leiden University has exquisite Balinese paintings of the Ramayana done in the 19th Century with natural colors from the mineral and vegetable dyes. Their artistic style is close to the ancient Ramayana and manuscripts of Orissa and Andhra which is the ancient Kalinga.
- Plaster casts of the Ramayana from Prambanan and other sites are in mint condition as they were taken when the monuments were exhumed. The originals reliefs from the Candi’s have suffered weathering for over a hundred years. Thus Netherland has unique materials in multiple media of Palm leaf manuscript paintings in natural colours, and casts of reliefs which are as fresh as they were made centuries ago.
- Material for writing a book about 250 pages entitled RAMAYANA COSMOPOLIS is being collected. It will chronicle the Ramayana in Buryatia, Kalmykia, Mongolia, Tibet, China, Japan, Thailand, Cambodia, Laos, Indonesia, Myanmar and Sri Lanka in their literature, paintings, plastic arts, dance and theatrical performances.



Ramayana in Ukraine



Translation of the Ramayana

(Available online: <https://polny-shkaf.livejournal.com/266248.html> and http://www.ae-lib.org.ua/texts/premchand__ramayana__ua.htm)



Translation by **Stepan Nalyvaiko**
Ramayana (Prose narration by Premchand)

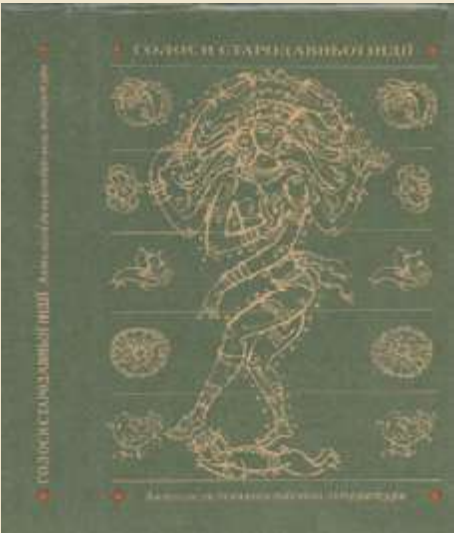
Stepan Nalyvaiko was born in 1940 in Rivne region of the then USSR (now Ukraine).

He has been famous Ukrainian Indologist, member of Writers’ Association of Ukraine, Head of the Department for comparative studies (Research Institute of Ukrainistics, Ministry of Science and Education of Ukraine), founder of Hindi studying at Taras Shevchenko National University of Kyiv (Ukraine), and most importantly author of numerous scientific works in Indology and translations from Hindi to Ukrainian.

He graduated from the Faculty of Oriental Languages (Indian Department) of Tashkent University (1967), later studied at Lucknow University (India, Uttar Pradesh).

In addition to “Ramayana - Myth of Ancient India”, he also translated “Godan” by Premchand, “The Guide” by R.K. Narayan, “Ganga Bahe Na Rat”, and “Ghaddar” by Krishan Chander, “Basanti” by Bhisham Sahni, and “Varunakebete” by Nagarjuna.

He is also the author of the number of works on Sanskrit and Ukrainian comparatives, researches of Ukrainian-Indian ethnic, historical, linguistic, folklore, ethnographic and mythological connections. Author of three monographies on this topic: “Secrets Revealed by Sanskrit” (2000) and its sequel – “Indo-Aryan Secrets of Ukraine” (2004), the third - "Ukrainian Indoarics" - was published in September 2007. Also published in 2008 - "A Thousand of Latest Interpretations of Ancient Ukrainian Names, Surnames, Terms and Concepts (in Indo-Iranian Material)" and in 2009 “Ancient Indian Names, Names, and Terms: Ukrainian prospective”. Amal Chakravarty - 7890143825



https://chtyvo.org.ua/authors/Davnoiindiiska_kultura/Holosy_starodavnoi_Indii_Antolohiia_davnoiindiiskoi_literatury/



Translation by **Pavlo Ritter**
(Anthology of Indian literature with Ramayana translation at pages .219-251)

Pavlo Ritter (1872–1939) was an outstanding linguist, writer, literary critic and professor. He is known as an orientalist, a specialist in Indian culture and Sanskrit. Founder of Ukrainian national Indology.

He translated 10 fragments from various books of the Ramayana - an ancient Indian epic poem.

The translation was made from the Sanskrit text of the so-called Bengali review of the Parisian edition of the Ramayana by the Italian Gorrezio.

P. Ritter completed his education from Kharkiv University (Ukraine), later went to Berlin to deepen his knowledge in Indology and Sanskrit. From 1897 he worked as a professor of the Kharkiv University, the Head of the Department of Comparative linguistics. He was teaching Italian, Sanskrit and the history of Indian literature.

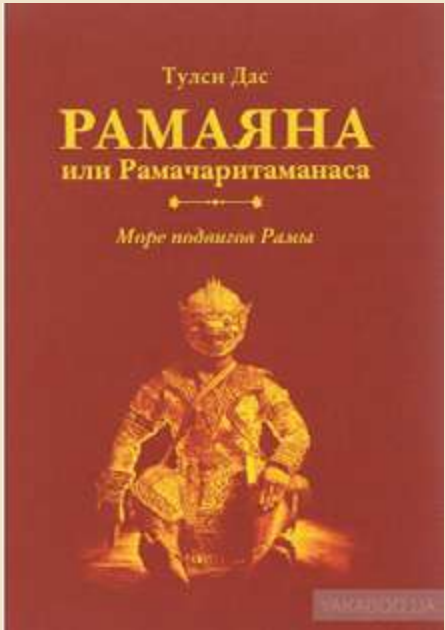
Ritter translated multiple literary works written by authors like Dandin, Bhartrihari, Kalidasa, R. Tagore, etc. into Russian, Ukrainian and Italian. He made a significant contribution to Ukrainian, Russian and the world

Indology. His activities are the great example for modern orientalists and specialists in Indian culture.

His translations include:

1. “Megha-Duta” (“The Cloud Messenger”) by Kalidasa. From Sanskrit into Ukrainian.
2. Dandin Dashkumarcharit translation from Sanskrit with preface about Dandin, his epoche and works
3. Complete translation of Rigveda hymns with notes
4. Translation of the poetry by Rabindranath Tagore, including the poetry from Gitanjali

Author of several books of Sanskrit grammar, of a wide range of literary works on linguistics, mythology, philosophy, religious studies,



Translation from Hindi by
Oleksiy Barannikov (1890-1952)

Oleksiy Barannikov was the first and only Ukrainian to enter the pantheon of Indian culture in the guise of a saint. Born in Zolotonosha, Cherkasy region of the then USSR (now Ukraine) in 1890. Barannikov completed the translation of “Ramcharitmanas” by Tulsidas, in 1948 in Kazakhstan during the war, where he and his family were evacuated.

Main works:

- (i) Hindustani (Urdu and Hindi) (1934).
 - (ii) The Ukrainian and South Russian Gypsy dialects, Leningrad, 1934.
 - (iii) Translation of "PremSagar" by Lalluji Dal (1937).
 - (iv) Inflection and Analysis in the New Indian Languages "Series of Oriental Sciences", in 1949.
- He moved to St. Petersburg where he lived throughout his life. He died in St. Petersburg in 1952.



Play on Ramayana
Play by Students of
Kyiv National Linguistic
University, Kyiv, Ukraine

Students and Professors of Hindi Department of Kyiv National Linguistic University had played the drama based on “Ramayana” on 3 occasions in the last 3 years. The play was based on the drama written by Sanjay Rajhans.

H.E. Mr. Partha Satpathy, Ambassador of India to Ukraine, was invited by the Kyiv Linguistic University to attend one of the plays on Ramayana organized on 18th December 2018. Ambassador applauded and appreciated for such a great performance by Ukrainian students studying Hindi in the University. He especially impressed with pronunciation of students who have mastered a rather complicated, in his opinion, phonetic system of Hindi.

On earlier occasion on 7th December 2017, the then Ambassador of India to Ukraine H.E. Mr. Manoj K. Bharti, also attended the play and encouraged all the actors of the play. After watching the play, he appreciated the teachers and the participants of the play for wonderful presentations and emphasised on its organization on various occasions so that other Indian citizens living in Kyiv and Ukrainian friends of India could also get an opportunity to watch this beautiful play.

Presentation with comments in English for non-Hindi speaking guests available at the link: <https://drive.google.com/drive/folders/1EOA6WLHqTVK0GIBGhPR4gZWDCWnBfpSG>

Pictures available on the link: https://drive.google.com/drive/folders/1dYYQtIrCqctEO2-eRlfdHXWAcRjH_zR_

Videos available on the link: <https://drive.google.com/drive/folders/1uZo8CFTCBgzn2BFAYMRW-erzWoiebZhX>



INPUTS : Embassy of India, Lisbon, Portugal

Depictions of Ramayan (India, Indonesia and MALÁSIA) and Mahabharat in the Orient Foundation Museum. <http://www.museudoorient.pt/1742/sombras-da-asia.htm#.X0OtNtNKi3J>



Inaugurated in June 2013, Sombras da Asia ended on August 28, 2016. In its place, on November 24, 2016, an exhibition dedicated to Chinese Opera will be inaugurated, consisting entirely of pieces from the Kwok-On collection.

Shadow theater has a unique power of fascination. More than any other theatrical genre, it manages to transport the audience to a magical universe. Like almost everything that is called popular art, it is also inseparable from religion. It is a show that, unlike what happened in the West, is not made for a child audience. The figures are made of parchment but the skin used differs from country to country and even from region to region. In the shadow theater, figures are nothing more than an element. Puppeteers and, in some cases, musicians, are mainly accountants. The manipulation of the figures only illustrates what is told. Music is equally important and the shadow theater is always accompanied by an orchestra.

All these aspects are covered in this exhibition, with the diversity of this type of theater in the different countries where it exists: China, India, Thailand, Cambodia, Indonesia, Malaysia and Turkey. Although it is an Asian invention since, in its origin, it is only found on this continent, the shadow theater also proliferated in the last of those countries.

The troupes act on the occasion of parties or shows offered to the deities as a way of asking for help and protection. The skin figures have a sacred power, are treated with respect and the representations have a Chamanist character.

In order to make known to a Western audience not only the stories that everyone knows in Asia but also the diversity and richness of the shadow theater figures, the exhibition has the following nuclei:

India

This type of theater survives in four states: Karnataka, Orissa, Andra Pradesh and Kerala. We will be able to notice the great differences both in the form and in the manipulation of the shadows. Scenes taken from Ramayana and Mahabharata are presented.



Indonesia

This section shows the great differences between the shadow theaters of Java and Bali. Here are also represented the clowns that enjoy great preponderance. The repertoire is taken from Ramayana, Mahabharata and local stories. There are also oil lamps and a complete orchestra for the Balinese shadow theater



Malaysia

Very influenced by the Thai but also Javanese shadow theater, we find it in the Kelantan region, in the northeast of the country. The repertoire is taken mainly from Ramayana, although pieces inspired by local legends have been added but in which modern characters intervene.



Thailand and Cambodia

The shadow theater of these two countries is very similar. In both, we find the distinction between the spectacles of large shadows, designated by Nang Yai (or Nang Sbek), which are not articulated, and that of small articulated shadows, the so-called Nang Talung. The repertoire is taken from Ramakien and, sometimes, from Jataka, accounts of Buddha's previous lives, although it also adapts modern stories recovered from cinema and television.



Turkey

It is a comic theater and, whatever the play, the main character is Karaghöz, who will give his name to this theatrical genre. The repertoire is composed of simple stories, more plot than play itself, since these stories are a pretext to produce comic situations and allow a humorous replica. This theater played a political and social role, similar to that of the satirical press.



China

Shadow theater is present in virtually all Chinese provinces. An example of each is shown here by presenting episodes drawn from mythology, for example, The Investiture of the Gods, historical novels such as The History of the Three Kingdoms or fantastic literature as The History of the White Serpent. Manuscripts of plays and musical instruments used in this theater are also presented.



To show the objects in their context, documentaries about the shadow theater in China and Indonesia are presented, made by Sylvie and Jacques Pimpaneau, curators of the exhibition.

INPUTS : Consulate General of India, New York, USA

*A translation of the Ramayana to a different language could not be found in local educational institutions/libraries/ cartoons/ comics. However, the following museum has an exhibition on the characters of the Ramayana:

i). The MET Museum - 1000 Fifth Avenue, New York, NY 10028

Exhibition Title: Sita and Rama: The Ramayana in Indian Painting:

Exhibition Overview:

Created between the seventeenth and nineteenth centuries for the Rajput and Pahari courts of north India, the paintings in this exhibition capture the collective imagination of the Ramayana, an epic narrative composed by the Sanskrit poet Valmiki around the fifth century B.C. Accompanied by a number of textiles from across South Asia, the artworks illustrate the hero Rama's rescue of his beloved wife, Sita, after her abduction by Ravana, an evil demon with ten heads. The philosophical dimension of the story finds visual expression in these images, particularly its interest in the themes of morality, kingship, and Rama's status as a divine manifestation (or avatar) of Vishnu. Highlights include an important group of paintings from the early Punjab Hills Shangri/Mankot Ramayana series.

Exhibition Objects:

Rama and Lakshmana Search for Sita (detail) ca. 1690–1710. From the dispersed Shangri Ramayana (Style II), India, Punjab Hills, kingdom of Jammu (Bahu). Ink, opaque watercolor, and silver on paper. The Metropolitan Museum of Art, New York, Purchase, Cynthia Hazen Polsky Gift, 1999 (1999.400)

New York:

Shree Ram Mandir, 1318 Victory Blvd, Staten Island, NY 10314, USA Phone: +1 718-727-5151 email: indrae94@aol.com. The temple purchased an old residential house in June 2001 which was demolished and a new building was built. Bhumi's puja for this new building took place on March 26, 2004. It took two years to complete the construction and receive the certificate of occupancy. The inauguration of Puja for the new building was made on March 25, 2006. The presiding deities are Sri Ram Parivar and the sub-deities are Sri Ganapathi, Sri Siva, Sri Durga / Parvathi, Sri Karthikeya, Sri Hanuman, Sri Radhakrishna, Sri Lakshmi, Sri Venkateswara, Sri Saraswathi, Sri Ayyappa, Sri Mahavira, Navagrahas and Shiva Linga. Ram Parivar in white marble were given to the temple by Shri Gulab Kothari, publisher and general manager of Rajasthan Patrika.

New Jersey:

Shree Ram Mandir, 10 Carlton Road, Metuchen, New Jersey 08840, U.S.A. was established in 1978 by Rambhakta (Lt. Shree Bhaskerbhai Patel) and other Rambhaktas. This is the first Hindu Temple established in New Jersey and serving the Indian community from 25-years. Originally this temple was an abandoned church which was later converted into a Hindu Temple. The temple has two floor levels - Lower level and Upper level (Pooja Hall).

*Indo-American Festivals (IAF), a local organization, celebrates Dussheera in Little Beach, Long Island, every year in September. It is a 8-10 hour long program which includes performance of Ramleela by local artists and burning the effigy of Ravana.

Description: Surati For Performing Arts is a local organization that produces a play called Ramaavan (a form of Ramayana) – A musical. The show is in English with Shakspearean style verse, jazz, contemporary and opera forms.



INPUTS : Embassy of India, Paris, France

क्षेत्र:

रामायण साहित्य

विषय वस्तु:

रामायण ऑफ़ वाल्मीकि - द्वारा- अमीना ताहा हुसैनओकाडा (2011)

शब्द सीमा तथा फोटो, वीडियो:

यह स्मारक संस्करण पहली बार 660 भारतीय लघु चित्रों (16 वीं - 19 वीं शताब्दी के बीच) द्वारा चित्रित रामायण के पूरे महाकाव्य को एक साथ लाता है। यह असाधारण कार्य 1,624 पृष्ठों में फैला हुआ है और इसे 8 खंडों में विभाजित किया गया है। इस पुस्तक में पुनरुत्पादित 660 शानदार लघु चित्रों में से प्रत्येक को अमीना ताहा हुसैन-ओकाडा द्वारा प्रस्तुत, समझाया और बताया गया है। वह एशियाई कला संग्रहालय की मुख्य क्यूरेटर और भारत की कला की प्रभारी हैं।



क्षेत्र:

रामायण साहित्य

विषय वस्तु:

वाल्मीकि का- “रामायण”- 1999 में प्रकाशित

शब्द सीमा तथा फोटो, वीडियो:

गैलिमाई प्रकाशन द्वारा फ्रेंच में प्रकाशित।

The details of a local expert who has done extensive work on Ramayana are as follows:

Sr. no.	Name of the Expert	Organisation/Designation	Remarks
	Ms. Amina Taha Hussein Okada	Chief Curator of Musee Guimet, Paris, France. Email: amina.okada@guimet.fr	She has done extensive research on the Indian Miniature paintings related to Ramayana. She has written a book “Ramayana de Valmiki illustrated by Indian miniatures from the xvth to the xixth century” in which the entire epic of the Ramayana is illustrated by 660 Indian miniatures, forming a set of 1,624 pages divided into 8 volumes. She received the Hirayama Prize (2012) for her work.



ग्लोबल इनसायक्लोपीडिया आफ द रामायण' हेतु प्रस्तावित बिंदु			
(चेक गणराज्य के परिप्रेक्ष्य में)			
क्र.	क्षेत्र	विषयवस्तु	विवरण एवं चित्र
1	रामायण साहित्य	अनुपलब्ध	पुस्तकों एवं अनुवादकों/लेखकों का उपलब्ध विवरण संलग्नक 2 में प्रस्तुत है ।
2	रामायण स्थापत्य का दस्तावेजीकरण	अनुपलब्ध	अनुपलब्ध
3	रामायण संस्कृति से जुड़ी मूर्तियों का दस्तावेजीकरण	अनुपलब्ध	अनुपलब्ध
4	रामलीला	अप्रचलित	अप्रचलित
5	रामायण संस्कृति का आडिओ विज्युअल मंचन	अनुपलब्ध	अनुपलब्ध
6	रामायण गान और वाचन	अप्रचलित	अप्रचलित
7	रामायण चित्रकला, लोक कला, कठपुतली, आदि	चित्रकला: चेक गणराज्य की राजधानी प्राग में स्थित राष्ट्रीय संग्रहालय में रामायण सम्बन्धी कुछ कलाकृतियाँ संग्रहीत हैं । लोककला, कठपुतली आदि क्षेत्रों में रामायण सम्बन्धी कोई कृतियाँ उपलब्ध नहीं हैं ।	चित्रकला कृतियों का क्रमवार विवरण संलग्नक 1 में प्रस्तुत है ।
8	रामायण एवं रामचरित मानस के अनुवादित ग्रन्थ	प्राग स्थित राष्ट्रीय पुस्तकालय, म्युनिसिपल पुस्तकालय एवं नैपर्सतेक संग्रहालय में रामायण के कुछ अंग्रेजी एवं चेक अनुवाद उपलब्ध	पुस्तकों एवं अनुवादकों/लेखकों का उपलब्ध विवरण संलग्नक 2 में प्रस्तुत है ।
9	अन्य कोई विवरण जो रामायण संस्कृति से सम्बंधित हों	अनुपलब्ध	अनुपलब्ध

सं.	चित्रकला-कृति का नाम	मूल रचना-स्थल	रचना-काल	तकनीकी
1	राम, सीता और हनुमान	जयपुर, भारत	उन्नीसवीं सदी के अंत में	कागज़ पर स्याही, रंग और चाँदी का काम माप: 34.5x27.8 से.मी.
2	राम, सीता, लक्ष्मण एवं हनुमान	जयपुर, भारत	उन्नीसवीं सदी के अंत में	कागज़ पर स्याही, रंग और चाँदी का काम माप: 21.5x16.4 से.मी.
3	राम, सीता और हनुमान	जयपुर, भारत	उन्नीसवीं सदी के अंत में	कागज़ पर स्याही, रंग और सोने का काम माप 37.8x26.5 से.मी.
4	राम, सीता, लक्ष्मण एवं हनुमान	जयपुर, भारत	उन्नीसवीं सदी के अंत में	कागज़ पर स्याही, रंग और चाँदी का काम माप: 22.5x15.8 से.मी.
5	राम, सीता, लक्ष्मण एवं हनुमान	दक्षिण राजस्थान, भारत	उन्नीसवीं सदी	कागज़ पर रंगी का काम; माप: 8.5x11 से.मी.

सं.	पुस्तक का नाम एवं विवरण	अनुवादक, परिचय सहित	पुस्तकालय/संग्रहालय
1	Ramajana: श्री दुर्लभ ज्वाबितेल द्वारा वाल्मीकि रामायण का संस्कृत से चेक भाषा में अनुवाद किया गया । इस ग्रन्थ का प्रथम संस्करण प्राग में वर्ष 2000 और द्वितीय संस्करण वर्ष 2015 में प्रकाशित हुआ । यहाँ उल्लेखनीय है कि चेक भाषा में अंग्रेजी के अक्षर 'j' का उच्चारण 'ज' के स्थान पर 'य' होने के कारण पुस्तक का नाम 'Ramajana' है ।	दुशन ज्वाबितेल (Dusan Zbavitel): वर्ष 1935 में तब के चेकोस्लोव्किया में जन्मे दुशन ज्वाबितेल ने प्राग के प्रतिष्ठित चार्ल्स विश्वविद्यालय में भारत विज्ञान का अध्ययन किया और चेकोस्लोवक विज्ञान अकादमी में शोध कार्य किया । तात्कालिक राजनैतिक कारणों से इस अकादमी को छोड़ने के बाद वे स्वतंत्र रूप से लेखन एवं अनुवाद का कार्य करते रहे । लेखन के साथ-साथ उन्होंने प्राग में बंगला व संस्कृत भाषाओं के अध्यापन का कार्य भी किया । बंगला भाषा से श्री ज्वाबितेल ने गुरुदेव रविद्रनाथ टैगोर की अनेक रचनाएँ चेक भाषा में अनूदित कीं । वर्ष 1987 में पश्चिम बंगाल राज्य सरकार द्वारा बंगला साहित्य में उनके योगदान के लिए 'टैगोर स्मृति सम्मान' प्रदान किया गया । संस्कृत भाषा में उन्होंने 'रामायण', 'उपनिषद्', 'कौटिल्य-अर्थशास्त्र' एवं 'प्रभुसमृति' जैसे ग्रंथों के चेक भाषा में अनुवाद किये । वर्ष 2006 में भारत सरकार की ओर से श्री ज्वाबितेल को भारतीय साहित्य में उनके योगदान के लिए 'पद्म भूषण' से सम्मानित किया गया । श्री ज्वाबितेल अपने जीवन के अन्तिम समय तक अध्यापन, अध्यापन, लेखन में रत रहे । वर्ष 2012 में प्राग में उनका देहान्त हुआ ।	1. म्यूजिसिपल पुस्तकालय, प्राग 2. चेक विज्ञान अकादमी पुस्तकालय ३. राष्ट्रीय पुस्तकालय, प्राग 4. नेपेस्टर्क संग्रहालय, प्राग

2	Ramajana: 'रामायण' पुस्तक में डेविड सेस्ताक ने वाल्मीकि रामायण के आधार पर दस अध्यायों में राम-कथा का चेक भाषा में पुनर्लेखन किया है । पुस्तक लगभग 160 पृष्ठों की है और सामान्य अध्ययन तथा मनोरंजन के उद्देश्य से लिखी गयी है ।	डेविड सेस्ताक (David Sestak): वर्ष 1984 में प्राग में जन्मे डेविड सेस्ताक ने 2006-2012 में उन्होंने चार्ल्स विश्वविद्यालय के विज्ञान संकाय में 'जीवविज्ञान -मानव पोषण' का अध्ययन किया । विज्ञान का विद्यार्थी होते हुए भी सेस्ताक ने लेखन को अपने कैरियर के रूप में चना । उन्होंने स्वीकार भी किया है कि उनकी पुस्तक 'नोस्टे न स्टोले' उनके अपने स्वतन्त्र की यीसिस के खिलाफ एक शर्मनाक विद्रोह के रूप में लिखी गई थी । सेस्ताक पद्य और गद्य दोनों में लिखते हैं । उनके लेखन के विविध आयाम हैं जिनमें चेक और अंग्रेजी में व्यावसायिक पत्राचार, कॉफी रिपोर्ट, विपणन, कॉर्पोरेट आदर्श वाक्य और कविता, मीडिया के लिए लेख, प्रविष्टियाँ, कॉपीराइट फेसबुक या ट्विटर, वेबसाइट्स, ई-मेल, आदि । वे स्वीकार करते हैं कि उनके समस्त लेखन का सही तरीके से मनोरंजन करने के अलावा और कोई उद्देश्य नहीं है।	1. म्यूजिसिपल पुस्तकालय, प्राग 2. राष्ट्रीय पुस्तकालय, प्राग
3	Ramajana: वर्ष 2010 में याना ज़्लाबकोवा ने अंग्रेजी भाषा में चक्रवर्ती राजमोपालाचारी द्वारा लिखी गयी पुस्तक, जो कि मूलतः वाल्मीकि रामायण पर आधारित है, का चेक भाषा में अनुवाद किया ।	याना ज़्लाबकोवा (Jana Zlabkova) एक चेक अनुवादिका हैं । इनके विषय में अधिक विवरण उपलब्ध नहीं है ।	1. म्यूजिसिपल पुस्तकालय, प्राग 2. राष्ट्रीय पुस्तकालय, प्राग



4	The Ramayana: love and valour in India's great epic: The Mewar Ramayana :- वर्ष 1649 और 1653 के बीच और अब ज्यादातर ब्रिटिश लाइब्रेरी में राजस्थान के मेवाड़ के राजा जगत सिंह द्वारा विभिन्न सचिव रामायण सहवीं सताब्दी की भारतीय पाण्डुलिपियों में सबसे बड़ी है। इस परियोजना में विशाल पैमाने पर, 400 से अधिक पिन एवं कलाकारों को सम्मिलित किया गया था । रामायण महाकाव्य की कहानी का चित्रात्मक वर्णन करने के लिए 130 से अधिक पिन को पहली बार पुस्तक के रूप में यहाँ प्रस्तुत किया गया है, जिससे पाठक को पिन के माध्यम से कहानी समझने का अवसर मिलता है । पुस्तक अंग्रेजी भाषा में लिखी गयी है । पुस्तक की प्रस्तावना में रामायण महाकाव्य के ऐतिहासिक और सांस्कृतिक महत्व पर प्रकाश डाला गया है ।	जेरेमिया पी. लॉस्टी (Jeremiah P. Losty) एक ब्रिटिश कला-इतिहासकार हैं । भारतीय कलाकृतियों के संग्रह में इनका मुख्य स्थान है ।	1. म्यूजिसिपल पुस्तकालय, प्राग 2. राष्ट्रीय पुस्तकालय, प्राग

5	Ramajanam: पचास के दशक में ओल्ड्रिच फ्रिड ने वाल्मीकि रामायण का चेक भाषा में अनुवाद किया । अज्ञ से कई दशक पूर्व प्रकाशित यह ग्रन्थ अब केवल पुस्तकालयों में सन्दर्भ-ग्रन्थ के रूप में ही उपलब्ध है ।	ओल्ड्रिच फ्रिड (Oldrich Fridl) (जन्म:- 7 मई, 1903, बोस्कोवाहुस, चेकोस्लोव्किया, मृत्यु:-14 जनवरी, 1955, प्राग, चेकोस्लोव्किया) एक अग्रणी चेक इंडोलॉजिस्ट, विश्वविद्यालय के प्रोफेसर और पुरानी भारतीय भाषाओं के अनुवादक थे। बोस्कोवाहुस के व्याकरण विद्यालय से स्नातक करने के बाद, उन्होंने 1922-1927 में चार्ल्स विश्वविद्यालय के कला संकाय में शारीरिक और स्वास्थ्य भाषाविज्ञान का अध्ययन किया। विश्वविद्यालय से स्नातक करने के बाद, उन्होंने 1930 में स्ट्रेकोनिश और प्राग में माध्यमिक स्कूलों में, प्रोफेस में, बाद में मोरमिक में और 1932-1945 में लिआन्नेक में एक शिक्षक के रूप में काम किया। इसके साथ ही अपने शिक्षण अभ्यास के साथ, उन्होंने मुद्र को निजी तौर पर इंग्लैंड में सम्पन्न कर दिया। 1948 में उन्हें चार्ल्स विश्वविद्यालय में एक निजी सहयोगी प्रोफेसर नियुक्त किया गया और 1949 में उन्होंने ओलोनाईस में पैलेकी विश्वविद्यालय के कला संकाय में काम किया। चार्ल्स विश्वविद्यालय में लौटने के बाद, उन्हें 1950 में सहायक प्रोफेसर, 1951 में एसोसिएट प्रोफेसर, 1952 में दर्शनशास्त्र और इतिहास विभाग के उप प्रमुख और 1952 में भारत में इस विभाग के प्रमुख और 1954 में चार्ल्स विश्वविद्यालय में कला संकाय के डैन के प्रोफेसर नियुक्त किया गया। उन्होंने भारतीय भाषाओं और प्राचीन इरानी अध्ययनों के दर्शन का अध्ययन किया, साहित्यिक और ऐतिहासिक इतिहास के संदर्भ में प्राचीन भारतीय समाज का अध्ययन किया, और आधुनिक भाषाओं और साहित्य के अध्ययन के लिए मनोविज्ञान के क्षेत्र के विस्तार में योगदान दिया। अपने वैज्ञानिक और शैक्षणिक कार्यों के अलावा, उन्होंने पुरानी भारतीय भाषाओं (संस्कृत, प्राकृत) से एक अनुवादक और प्रकाशक के रूप में भी काम किया।	1. राष्ट्रीय पुस्तकालय, प्राग 2. नेपेस्टर्क संग्रहालय, प्राग

INPUTS : Consulate General of India, Sao Paulo, Brazil

Publications on Ramayana in Brazil : There are limited publications on Ramayana in Brazilian Portuguese. Books are mainly translations from English books. The list of the books with details is shared below:



Indian legends

Little great stories from the ancient land

Author: Andrea Prior

Year: 2010 / Pages: 56

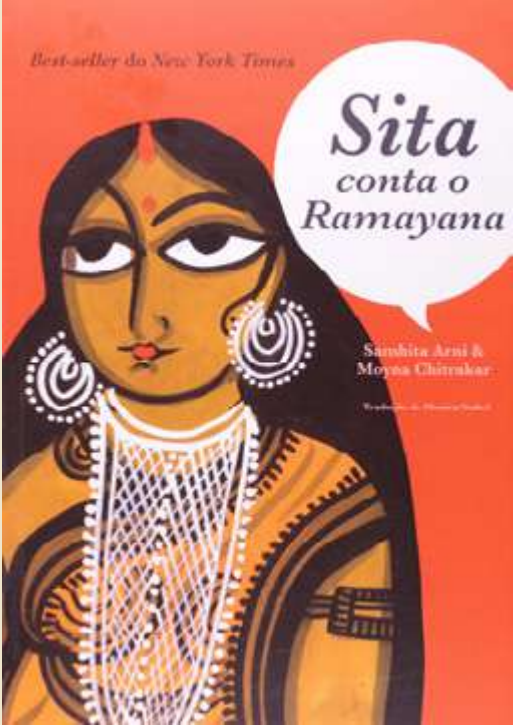
Publisher: Salesiana

Language: Brazilian Portuguese

ISBN-13: 9788575473566

ISBN-10: 8575473565

A comic book for kids with stories from Ramayana and Mahabharata.



Sita Conta o Ramayana (Em Portuguese do Brasil) (Portuguese Brazilian)

Author: Samhita Arni

Translation: Monica Stahel

Paperback

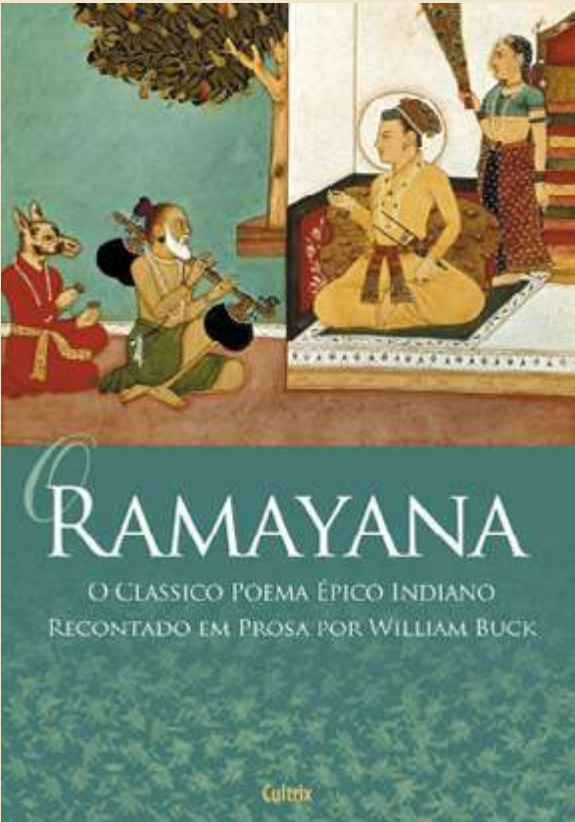
Publisher: WMF Martins Fontes (January, 2014)

Language: Brazilian Portuguese

ISBN-10: 8578278380

ISBN-13: 978-8578278380





O Ramayana: The Classic Indian Epic Poem Retold in Prose by William Buck

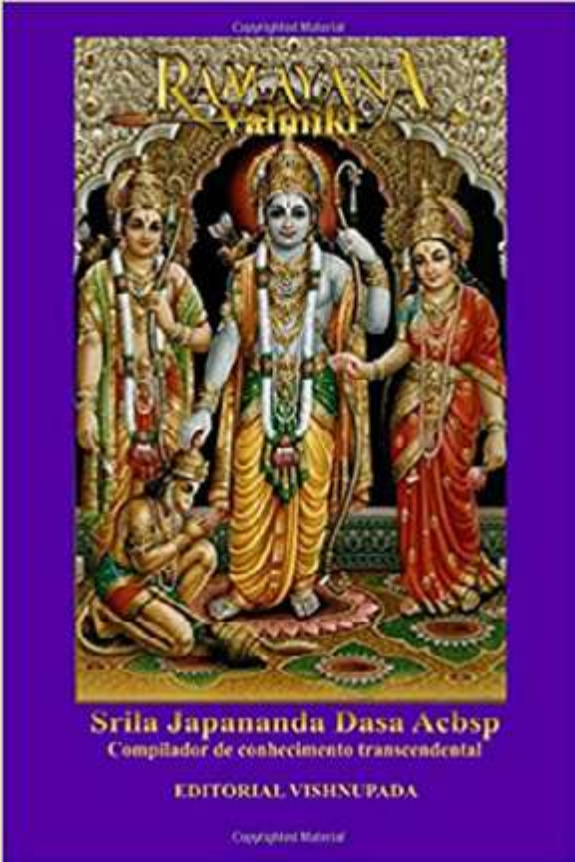
Paperback: 536 pages

Publisher: Cultrix;Edition:2 (June 20, 2011)

Language: Brazilian Portuguese

ISBN-10: 8531603331

ISBN-13: 978-8531603334



Ramayana Valmiki (Portuguese Edition) by Acbsp, Sr. Srila Japananda Das

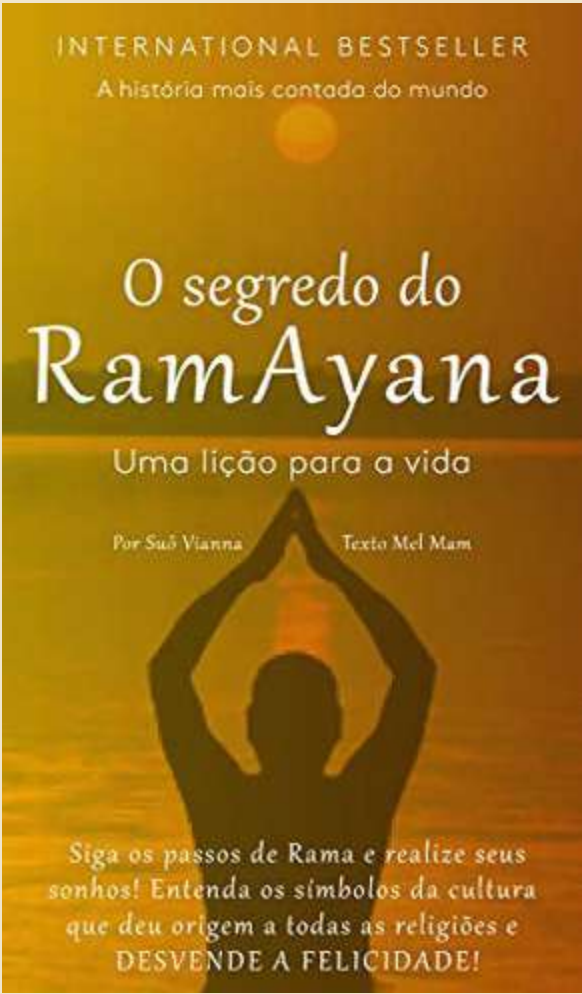
Paperback: 120 pages

Publisher: Independently published (June 9, 2019)

Language: Brazilian Portuguese

ISBN-10: 1074172043

ISBN-13: 978-1074172046



O Segredo do Ramayana: Uma lição para a vida (Portuguese Edition)
Paperback –June 27, 2020, by Suô Vianna (Author), Mel MaM (Narrator)

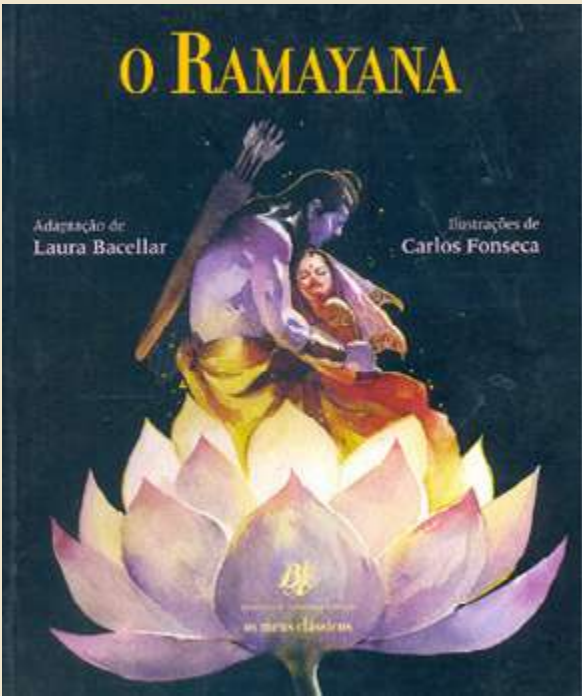
Paperback: 81 pages

Publisher: Independently published
(June 27, 2020)

Language: Brazilian Portuguese

ISBN-13: 979-8656677547

ASIN: B08BWD2WD2



O Ramayana

Paperback: 96 (Format is
booklet brochure)

Publisher: Berlendis; Edition 1(2011)

Language: Brazilian Portuguese

ISBN-10: 8577230473

ISBN-13: 9788577230471

Adapted by: Laura Bacellar

Appendix by: Laura Bacellar

Edited by: Bruno Berlendis de Carvalho

Temples with Idols of Ram Sita or Ram Darbar in Brazil

There is only one temple with idols of Ram Darbar. The temple is called Fazenda Nova Gokula (Hare Krishna Community and Temple) and is run by International Society for Krishna Consciousness - ISKCON

All activities carried out at Fazenda Nova Gokula are based on the purposes of the international society, ISKCON, founded by Srila Prabhupada . The temple organizes regular lectures and Kirtans on Bhagwat Gita and various aspects of Indian philosophies.

The temple was built in 1978 but the idols have been imported from India recently 2017. The dimensions of the idols are as under.

Ramachandra 83cm

Sita 72cm

Laksmmana 79cm

Hanuman 44cm

The details of the temple and the authorities is shared below:

Nova Gokula Temple – ISKON Temple

Estr. Jesus Antônio de Miranda, s / n,

Pindamonhangaba - SP, 12400-000

Website: <https://www.novagokula.com.br/>

Contact Details: Jean Jaya Deva +55 12 997334335



Some images of the Idols



Presentation of Ramayana on Stage

The Epic ‘Ramayana’ was adapted to stage for the Brazilian audience for the first time in 2001 by the group Espaco Rasa led by Ms. Andrea Prior, where she used a combination of dance, music and theater to narrate the story of Lord Rama in a play format for children. This first theater play released in 2001 was held at CCSP - Cultural Centre of São Paulo, which is one of the oldest and most reputed Cultural Centres of Sao Paulo. Presentations were later made at many other venues in the city of Sao Paulo like Teatro Alfredo Mesquita, Teatro Alvares de Azevedo, SESCs Pinheiros, Vila Mariana and other cities as well which included SESCs of São Caetano and São José dos Campos, between 2001 to 2003.

In 2009 the epic Ramayana was released for the adult audience with the titled ‘Ramayana - The Adventures of Prince Rama’, which, was again an adaptation for the Brazilian audience. This year the release was done during Diwali and performances were done in various parts of the city of Sao Paulo to generate interest and to reach out to a larger audience.

In 2010 Ms. Andrea Prior released her book "Lendas Indianas" for children (Salesianas publisher). There, stories of Ganesha and 8 episodes from both Ramayana and Mahabharata was retold to Brazilian children at the age of 8-12 years old, with beautiful illustrations made by Marilia Pirillo. Since then, performances with story telling have been happening on a regular basis by the group in the theaters and public libraries of São Paulo.

From 2013 to 2014, the group Espaco Rasa did detailed research focusing on some of the Ramayana characters: Surpanakha, Lakshmana, Kumbakharna, Hanuman, Rama, Sita. Short character based performances were done in non-conventional places, such as malls, stores and parks to create curiosity among people about Ramayana. The actors used techniques of improvisation and the proximity of the audience to show the Ramayana in a contemporary approach. These short performances culminated in the depiction of the entire Ramayana during Diwali in 2014.

In 2019, the group developed researches about the concepts of sacred feminine and masculine in "Ramayana in scene" that was offered through workshops of dance, theater and music at Espaço Rasa previous to the main performance. In this version, scenes of Ramayana were showed in Durga Puja (at Viga Espaço Cenico) and Diwali (Espaço Eywa -Lapa) , through the point of view of Sita.

Since its first performance in 2001, the group led by Ms. Andrea Prior has been experimenting with techniques and finding different ways to represent Ramayana. A detailed image report as submitted by the artist is attached for reference.

Year-wise images of the depiction of Ramayan in different formats can be accessed through the link given below.

Ramayana - As Aventuras do Principe Rama (2001 e 2008) : clique aqui

RAMAYANA Diwali 2009 : clique aqui

RAMAYANA Diwali 2010 : clique aqui

RAMAYANA Diwali 2011 : clique aqui

RAMAYANA (Durga Puja) 2019: clique aqui



INPUTS : भारतीय दूतावास, तेहरान (ईरान) ग्लोबल इन्सैक्लोपेडिया ऑफ़ दी रामायण

रामायण साहित्य

प्राचीन काल या मध्य काल में ईरान में रामायणका फ़ारसी भाषा में कोई अनुवाद नहीं किया गयाथा। ईरान में फ़ारसी भाषा में उपलब्ध रामायण की सभी कृतियां भारत में ही रचित की हुई मुगल कालीन कृतियां हैं

रामायण स्थापत्य का दस्तावेज़ीकरण

ईरान में रामायणसे सम्बंधित कोई मंदिर नहीं है।

१९ वीं शती का एक स्मारक, जो की बन्दर अब्बास में हिन्दू मंदिर के नाम से विख्यात है,और उसका भू-क्षेत्रनियोजन और गुम्बद-शिखर आकार, मंदिर तुल्य है, किन्तु स्मारक के भीतर कोई विग्रह/मूर्तियां स्थापित नहीं है। हिन्दू मंदिर के चित्र संलग्न हैं। (1)

भवन का दस्तावेज़ीकरण ईरान के राष्ट्रीय स्मारकों की सूची में उपलब्ध है : न० १९९९ दिनांक २१ अप्रैल १९९८ है।

स्मारक भारतीय दूतावास के अधिकार में है।

रामायण संस्कृति से जुड़ी मूर्तियों का दस्तावेज़ीकरण

तेहरान की रेज़ा अब्बासी संग्राहलय में कलाकृति के रूप में एक तराशे हुये हाथी-दांत में श्री राम और सीता और रामायणकी अन्य पात्रों की प्रतिमाएं उत्कीर्ण हैं।

मुख्य प्रतिमा में ऋषियों और देवताओं द्वारा चतुर्भुज विष्णु से अवतार लेने की प्रार्थना करना है, जहाँ कमलासीन देवी लक्ष्मी भी हैं।

साथ ही कलाकृतिमें रामायण से ९ वृत्तांत/दृश्य प्रस्तुत हैं। राजा दशरथ के समक्ष आज्ञाकारी राम और लक्ष्मण को मुनि विश्वामित्र द्वारा वन को लेजाने का दृश्य; ताड़का वध; मिथिला में राजा जनक की सभा में राम द्वारा धनुषभंजन और सीता द्वारा वरमाला प्रस्तुति; केवट विनय और नौका प्रस्थान; पंचवटी और स्वर्ण मृग ; सीता हरण और जटायु की चुनौती; राम और हनुमान की वार्ता; बाली वध; और राम-रावण युद्ध।

कला कृति लगभग ६८ से ०मी० ऊँची और २० से ०मी० चौड़ी हाथी दांत की हैं; इसकी अभिपंजीकरण सं० ३८३९ विदित है। (2)

राम लीला

ईरान में राम लीला के प्रदर्शन या मंचन का कोई संकेत, सूचना और प्रमाण उपलब्ध नहीं हैं।

रामायण संस्कृति का ऑडियो विसुअल मंचन

ईरान में रामायण कथा की ऑडियो विसुअल श्रंखला के प्रसारण की कोई सूचना या प्रमाण उपलब्ध नहीं हैं।

रामायण गान और वाचन

ईरान की फ़ारसी नक्क़ाली, जिसे यूनेस्को ने धरोहर की मान्यता दी हैं , (जो भारत की दास्तान-गोई या कथा-वाचन की पारम्परिक श्रेणी की कला हैं) अत्यंत प्रसिद्ध हैं।

वर्तमान में राम-कथा के कुछ अंशों को फ़ारसी की पारम्परिक नक्क़ाली शैली में प्रस्तुति की नवीन पहल दृष्टिगत हुई हैं।

रामायण नक्क़ाली के लिए कलाकार श्री सेपास रेवन्दी (तेहरान) ने एक मुग़ल-कालीन फ़ारसी अनुदित रामायणसे “अयोध्या-काण्ड” के पाठ को फ़ारसी नक्क़क़ाली के लिए प्रयोग किया हैं। नक्क़ाली के लिए पर्दा और पृष्ठभूमि में चित्र और मंच-सामग्री का भी प्रयोजना करना विदित हैं।

इस आयोजन के प्रणेता श्री सेपास रेवन्दी (तेहरान) का परिचय,(3)पाठ (4)और फ़ारसी नक्क़क़ाली वाचन के कुछ अंश(5)संलग्न हैं।

रामायण चित्रकला, लोक-कला, कठपुतली

ईरानमें चित्रकला, लोक-कला, कठपुतली कला माध्यम में रमा कथा के प्रदर्शन या मंचन का कोई संकेत, सूचना और प्रमाण उपलब्ध नहीं हैं।

चित्र-कला के सन्दर्भ में राम कथा सम्बन्धी कुछेक मुग़ल चित्रकला या चित्रित पांडुलिपियों के पृष्ठ, जो मध्यकालीन भारत में चित्रित किये गए थे, ईरान के प्रसिद्ध गोलेस्तान महल संग्रहालय, तेहरान, के संग्रह में हैं, किन्तु प्रदर्शन पर उपलब्ध नहीं हैं।

आधुनिक कल के अज्ञात कलाकारों की राम सम्बन्धी चित्रित कला कृतियां दृष्टिगत हुई हैं। (6)

रामायण एवं रामचरितमानस के अनुवादित ग्रन्थ

आधुनिक काल में मोहसिन आबाई द्वारा २००४ में मध्यकालीन लेखक अमरसिंह की रचित रामायणका सम्पादित फ़ारसी संस्करण प्रकाशित किया है। (7)

सन २००७ में कातायूं नामीरानियां ने एक रामायणसंस्करण प्रकाशित किया है। (8)

प्रकाशनों की प्रतियाँ प्राप्त की जा रही हैं।

अन्य कोई विवरण जो रामायण संस्कृति से सम्बंधित हो

विगत वर्ष (२०१९) महबूबे ज़िया खुदादादियांन द्वारा शोध कृति “जर्नी शू शहनमेह एंड रामायण” प्रकाशित की गयी है। प्रकाशन की प्रति प्राप्त की जा रही है। (9)



रामाينه- بخشی از ایودهيه کانده

1 - رام و سيتا و ديگران مدت دوازده‌سال پس از جشن کدخدایی به کامرانی و فراغت به سر بردند. تا اينکه روزی بهارته به خدمت پدر رفته رخصت سفر نزد راجهی قندهار خواست. راجه دسهرتهه رخصت داد و شتر و گَهن را همراه وی نمود. دو برادر به خدمت راجهی قندهار رسیدند و آنجا علوم ودا و شستره و تیراندازی و گرزبازی و سواری فیل و ارابهرانی آموختن گرفتند. راجهی قندهار برهمنان که در این کار مهارت تمام داشتند طلبیده بود و دو برادر در معدودالایام در همهی این فنون فائق شدند. روزها بر اسبهای عراقی و عربی سوار شده به شکار میرفتند.

راجه دسهرتهه از مفارقت بهارته پاره‌ای دلگرانی داشت، اما سری رامچندره اینقدر رضاجویی پدر کرد که گرانی خاطرش به در رفت و بلکه بهارته را یاد نمیکردند. اکثری از امور کشور به سریرامچندره سپرده بودند و خود در ذکر معبود حقیقی اشتغال داشتند.

2 - شبی سری‌رامچندره همراه سيتا در خلوت خاص نشستہ بودند که حکيم ناردہ بين نوازندگان حاضر شد. رام و سيتا برخاسته کمال احترام او را به جای آوردند. ناردہ گفت از مدتی آرزوی دیدار شما داشتم، این وقت از مجلس برهما روان شدم. برهما به من پیغام داد که در خدمت سریرامچندره بگویی که شما خالق و پادشاه هر سه جهان هستيد؛ سلطنت ایودهيه چه باشد؟ ظهور و هبوط شما محض کشتن راونه شده؛ باعث توقف چیست؟

سریرامچندره تبسم نموده گفتند: به برهما بگویی بعد از چندی آمده خواهی دید. سپس به سيتا گفت: چند روز به خاطر فرشتهها و کشتن راونه در جنگل و بیابان باید رفت. سيتا قبول نمود. مهادوهجيه ميگويد: ای پروتی! آن معبود حقیقی که به یک کرشمهی او چندین هزار عالم پیدا میشود و باز فانی میگردد، به حساب جامعهی بشریت در کشتن راونه چندین تردد بر خود قبول کرد.

3 - روزی راجه دسه‌رتّه در بار عام نشستہ، آيينهای به دست گرفت. علامات پیری در خود بسیار ظاهر دید. به خاطر وی آمد که حالا بسیار پیر شدهام و بهتر آن است که ملک به سریرامچندره بدهم. در این معنی با بعض دانایان همچون وشيسته و ديگر برهمنان مشورت نمود و جملگی تصدیق رای او نموده، آفرین گفتند. پس ساعت نیک اختیار کردند و راجه فرمود شهر را آرایش داده پیلان و اسبا مهيا سازند.

چون خبر رسید که ديگر روز، صباح سلطنت سریرامچندره خواهد بود، کوتوال شهر فرموده کوچها و خیابانها از خس و خاشاک بپرداختند و عطر و گلاب پاشیدند و چندانی چراغهای خورشیدشعاع افروختند که از روشنی آنها شب با روز یکی نمود. چندانی از مطربان و رقاصان آمدند و هزاران از اسب و فیل و سپاهی. در تمام شهر یک کس نبود که خواهان سلطنت سریرامچندره نبود. راجه دسهرتهه گفت: اکنون جهان خوردم و کارها راندم و آرمانی به دل من نیست، مگر همین بخشیدن سلطنت؛ پس آنچه ميبايست، همه کردم.

4 - راجه دسه‌رتّهه انتظار صبح صادق داشت، اما چون تقدیر ازل به قسم ديگر رفته بود، این ناساخته ماند و هنگامهی ديگر پدیدار شد. منترا نام، کنیزِ رانی کيکئی، از بهر تماشا بر بام ایستاده بود، جشن و سور مردم دید. پرسيد خوشحالی از بهر چیست؟ او را هواخواه سریرامچندره دانسته از قرار سپردن سلطنت خبر دادند. منترا گريهکنان نزد رانی شتافت که ای رانی، چه خفتهای! برخيز که آتش فتنه سر بر افلاک کشيده و به آب تدبير فرو باید نشاندن وآلّا تو را و مرا میسوزاند. رانی حیران پرسيد: خير باشد .

گفت: چه خبری که چنین و چنان و قصهی سپردن سلطنت راجهه دسهرتهه به سریرامچنده را برخواند. به شنیدن این، رانی بیتامل حمایل جواهر گرانقیمت به او بخشيد! که بر این مژده گر جان فشانم رواست. رام مرا از کوشلیا مادر خود دوستتر میدارد. کنیز گفت: ای رانی! تو هنوز نفهميدهای! وقتی که سریرامچندره راجه خواهد شد، تو را مثل کنیزان خدمت سيتا باید کرد و بهارته برابر نوکران خوشآمد رام خواهد گفت و مطیع امر او خواهد بود.

چون نقاش کارخانهی تقدیر چنین بسته بود، سخنهاى کنيز هر چند موجب ویرانی ملک و ناکامی راجه دسهرتهه بود، در دل رانی کارگر افتاد، چون برهمنی زمانی به صورت کريه این کنيز خنديده و او را نفرين کرده بود که: زمانی تو را بدنایى کلان حاصل آيد.

5 - راجه وقتي سیرکنان نزد رانی آمد و او را در حال تباه دید. سر اندوه او را به زانوی تسلاى خود نهاده گفت اکنون من که رام را سلطنت می‌دهم، تو را به این جزع و فزع چه کار؟ رانی آه سرد از دل پردردکشان گريه میکرد و چيزی نميگفت. راجه به جهت دلآسايی او گفت به سر عزيز سریرامچندره قسم آنچه دلخواه تو باشد تو را بدهم. رانی گفت: ديگر چه خواهی داد که تو بدعه‌د و وفايی. راجه پرسيد کی عهد بستم که نپاييدم؟ گفت: دو وعده پيش‌تر کرده بودی اقصی پرستاری و تر و خشک کردن راجه دسهرتهه در وقت بيماری اينجا ميآيد| راجه گفت: چه می‌خواهی تا برآورم؟ رانی گفت: به یک وعده سلطنت را به بهارته پسر من بسپار و به ديگری رام را با سيتا از ولايت اخراج کن تا چهاردهسال به لباس سنپاسيان صحرائشين باشد. راجه از این حرف به مانند درختی که بيخ او ببرد، بر زمین افتاد و بيهوش افتاد.



12 - آن وقت در محل‌سرا عجیب حالتی دست داد که به نوشتنِ آن زبانِ قلم ترکید؛ تا سینه‌ی آنها چه رسد!

کتوشلیه مادر رام، از دیدنِ آن حالت و لباسِ سری رامچندره و سی‌تا و لکشمنه، از هوش برفت. چنانچه شناور به دریای موجخیز غوطه خورد و ته و بالا شود، به همان حالت به دریای غمِ مفارقتِ ایشان بیهوش گردید. دلش در گردابِ غم و غصه افتاد و نزدیک بود که جانش از قالبِ خاکی برآید.

چون پاره‌ای به هوش آمد گفت: ای فرزندِ دل‌بند! دلخوشِیِ آن روز که تو را زاییدم از کجا بیاورم و غمِ امروز که را سپارم؟ کاش از رِحمِ من برغُمیاَمدی، تا این روزِ بد غمیدیدم. تو علوم ودا و شتسرِهما بسیار خوانده‌ای و میدانی که بر ده ماده گاو یک برهمنِ شرف دارد و ده درجه از آن استاد افتخار دارد و ده درجه از آن پیر و مرشد و درجه از آن پدر بزرگتر است و ده درجه از آن مادر. پس تو حکم مرا قبول نداری؟ به گفته‌ی من به تختِ سلطنت بنشین! اگر راجه دسهرتهه و بهارته سد راه تو شوند، به زندان نگهدار! اگر پاس امرِ من نکنی، به روز عدالت، دامن تو و چنگال من! برای پسرِ کیکنیِ چندین هزار عالم را آزرده مکن!

رام گفت: ای مادر آنچه تو گفتی راست است. اما زنانِ پراسا از حکمِ شوهر هرگز قدم بیرون ننهاده‌ند؛ چون روا دارم که از تو معصیت به وجود آید؟ این زیست دنیا ثباتی ندارد. هزاران نیکنامی به یک گناه پایمال میشود. یقین دان که من از ملبوسات دنیا فارغم و گرمی و سردی و تشنگی و گرسنگی و ماندگی و جمیع رنج و راحت بر من اثر ندارد.

مادر اما تابِ غمیاورد و میخواست از پیِ پسر روان شود. وقتی همان نور به جسمِ راحتبخشِ دل‌ها از پیش کسی مفارقت گیرد، چرا چنین بی استقلال نگردد؟

13 - مهاده‌جیه گوید: ای پروتی! در وقتی که سری رامچندره و سی‌تا و لکشمنه از شهر ایوده‌یه به در رفتند، آن نور و رونق در شهر نماند. هوا به غایت تاریک شد. از زن و مرد و طفل و جوان و پیر، از ادم و حیوان، همه را حالتی دست داد که قلم در نوشتنِ آن عاجز و زنان در بیان او لال هستند. گروهی اشکریزی کرده نابینا شدند. جمعی پریشانی خاطر به هم رساندند. طایفهای بیتامل خود را در آتش انداختند و بسیاری از سراسیمگی در دریا غرق شدند. پسر مادر را، مادر پسر را، زن شوهر را و شوهر زن را، برادر برادر را و زنان بچه‌ها را گذاشته عقبِ سری رامچندره میدویدند. خواب و خورش هیچ یکی را یاد نماند. نزدیک بود که آسمان بترکد و زمین به تحت‌الثری برود و آب دریا‌ها خشک گردد. درختان بی برگ و ثمر شدند. آفتاب تیره نمود. ستاره‌ها در روز نمایان گشت. باد وزیدن کم گرفت و آتش ناپدید شد. آوازِر گریه و زاری راجه دسهرتهه و همهی رانیه‌ا و سایر مردمِ شهری بر طارم افلاک رسیده، گوش فرشته‌ها را کر ساخته بود. هزار نفر به کیکنی نفرین گفتند و نفرین برهمانان راست شد.

10 دی ۹7

20 ژانویه 2019

1. Ramayana, translated by KatayounNamiraaniyan, edited by MalabikaDas Gupta, first published in 2007 by Elm Publication.

2. Ramayana, India’s Oldest Epic text, translated by Amr Pekash, edited by Mohsen Abayi, first published in 2004 by Alast-e Farda Publication.

3. Journey through Shahname and Ramayana, Mahboube Zia Khodadadian, first published in 2019 by HourMehr Publication.

6 - بعد از دیری که به هوش آمد به کیکنی گفت: که به خاطر تو بهارته را سلطنت می‌دهم، الا سری رامچندره را به جنگل غمیتوانم فرستاد. یقین بدان که زیستنِ من وابسته به دیدن اوست. تو در همه وقت دوستدار رام بودی، حالا تو را که بدراه کرده و عقل تو برده که هیچ نفع و نقصان خود نمیفهمی؟ سری رامچندره و سی‌تا را به رفتنِ جنگل حکم مکن که آخر پشیمان خواهی شد و تمامِ عالم تو را نفرین خواهند کرد! رانی سخن او قبول نکرد و گفت بر قول خود ثابت نیستی. راجه چون مارگزیده باز از هوش برفت.

7 - چون صبح صادق شد، مردم شهر به هوای تماشای تخت نشستنِ سری رامچندره گرد آمدند، اما خبری نشد. وشسته کس به نزد راجه فرستاد که خبر بگیر چرا در خواب است؟ کیکنی گفت راجه سلطنت بهارته را می‌خواست بدهد و رام را به جنگل میخواست بفرستد. اکنون خلاف حکم کرده و پشیمان است. تو برو رام و سی‌تا را خبر کرده بگو اگر خشنودی پدر را خواهاناند، به لباس سنیاسیان به جنگل بروند، راجه در حال آرام خواهد گرفت.

8 - چون خبر به سری رامچندره رسید سواره و جریده نزدیک پدر آمد. راجه دسه‌رتهه گفت: این حرف از زبانِ من هرگز نیامده، این مار سیاه میخواهد که تمام خانواده‌ی من را بر هم زند. از سحر و افسون عقل مرا برده و به ماندن شما راضی نمیشود. بهتر آن است که شما مرا به زنجیر بکشید و بر تخت بنشینید. سریرامچندره گفت: زندگانی و سلطنت دنیایی چندان ثباتی ندارد که مصدر چنین افعال قبیح توان شد. راجه دل قوی دارند، چون این چهاردهسال در جنگل بر من خواهد گذشت، باز به شرف قدمبوسی خواهم آمد.

9 - پس به خانه‌ی مادرش رفت. کتوشلیه گفت: خیر باشد، تو را امروز راجهی ایوده‌یه باید شد، از علاماتِ آن چیزی نمییبنم. غسل بکن و لباس پادشاهی بپوش و تاجی مرصع بر سر بنه! رام نزد مادر شرح قصه دارد که چنین است و چنان و ما را به لباس سنیاسیان به جنگل باید شدن تو مرا رخصت ده و دعای خیر کن. اگر راجه از فرقتِ من محزون شد، به افسانه و حکایت دلش خوش دار. شادی رانی به غم مبدل و نور بشرهی او بیرونق شد.

10 - از آنجا رام به خانه‌ی خود آمده به سی‌تا گفت: امروز به حکم پدر از شهر باید برآمد. باید که تو خاطر محزون پدر و مادر من از خدمت و شیرین‌بانیِ خود شاد داری! و هر گاهی بهارته اینجا راجه شد، خدمت او نمایی! و نیز خود را در ورطهی غم نیندازی، که به آخر میعاد البته میآیم و تو را میبینم.

سی‌تا گفت: ای سریرامچندره! تو هرگز دیده یا شنیده‌ای که سایه از تن جدا باشد؟ این خانه و دولت بی تو به کار نیاید. در ودا و پورانه‌ها و شسترها زن را نصف بهتر شوهر گویند. در جنگل هر جا روی، رفیقِ همراه تو هستم. به وقت ماندگی پای تو خواهم مالید و در گرما باد خواهد زد. مرا همراه بگیر و بیشتر آزار مده .

پس در پای رام افتاد و گریهی بسیار کرد. سریرامچندره چون صدق دل او دید، گفت اگر همراهی من میخواهی، از خواسته و داشته از خود دور کن و به محتاجان بده. سی‌تا در حال آنچه داشت به برهمنان و فقیران داده مستعد سفر شد.

11 - در آن وقت لشکمنه خبردار از ماجرا با خشمی که سر به فلک می‌زد و آتشی که از دهان و چشمان او زبانه میزد و نزدیک بود شهر ایوده‌یهه از خشم او بسوزد، سر رسید و گفت: راجه دسهرتهه از غایتِ پیری محکوم زنان شده، کلید عقل از دست داده، هیچ نفع و نقصان خود و تمامِ عالم نمیفهمد. به گفته‌ی چنین پیر فرتوت قصد رفتنِ جنگل نکنید! امروز به ساعتِ سعید بر تخت سلطنت بنشینید، ببینم کدام کس سد این کار تواند شد .

سری رامچندره آتش خشمِ لکشمنه را به آب تسلی فرو نشاند و گفت: البته تو آنچه میگویی میتوانی کرد، اما نزد اهل خرد نعمت دنیا قدر و وزنی ندارد. رضاجویی پدر و مادر پیر و استاد بر همه افضلتر است که در عالم نیکنامی باید .

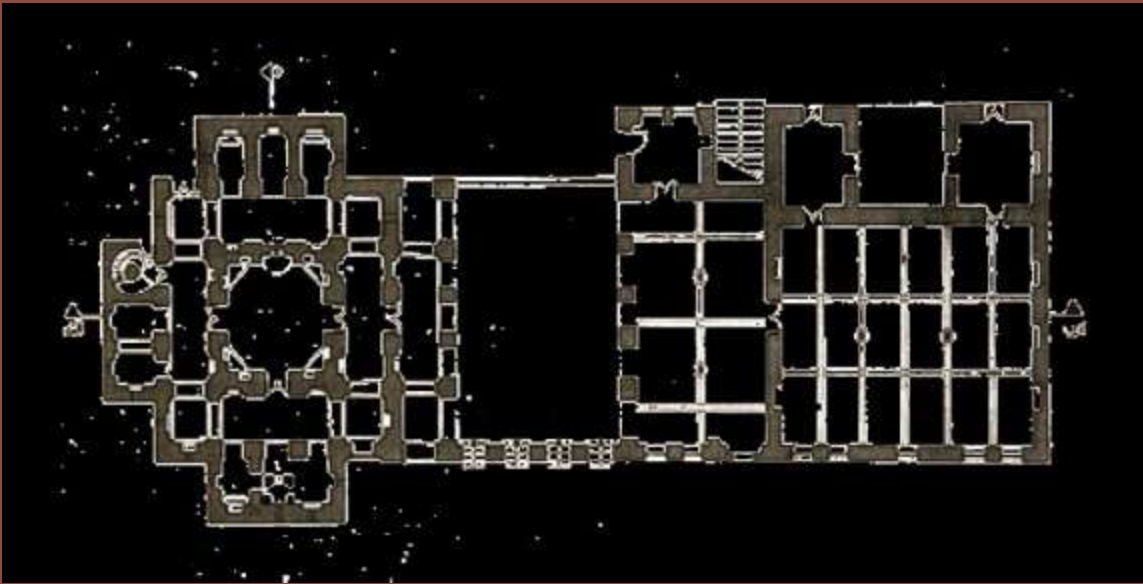
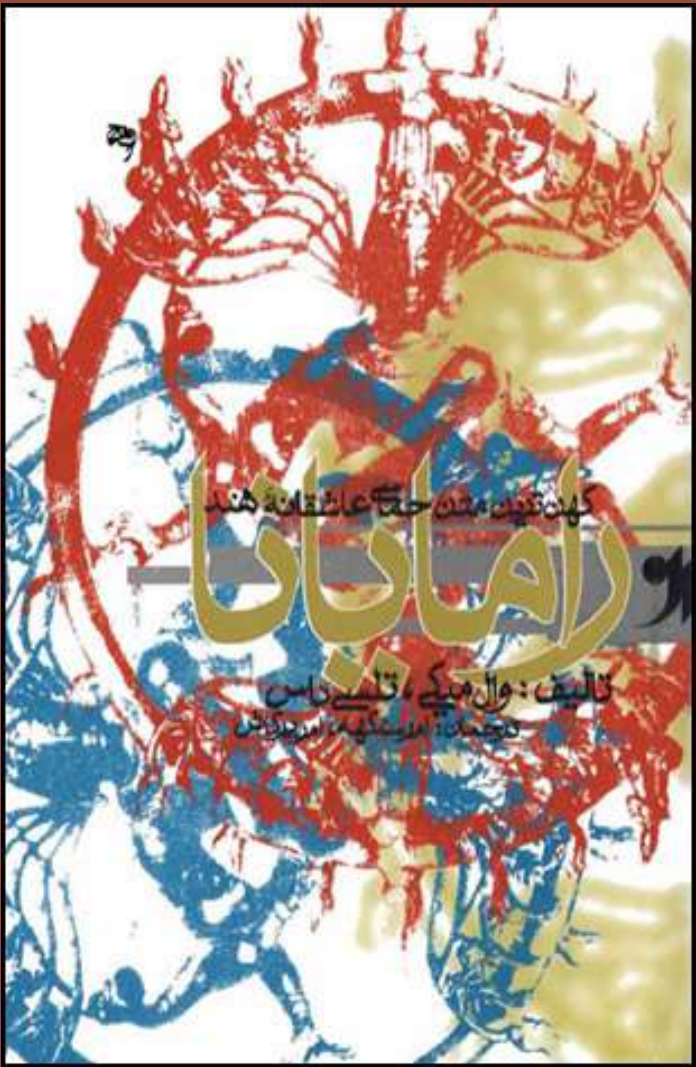
لکشمِن قانع نشد و گفت: ای سریرامچندره! از این گفتن، مطلبِ من آن است که در ودا و پورانه‌ها و شستره همه جا نوشته‌اند که: اگر کسی برای نفعِ یک کس، نقصان هزاران بخواهد، آن را قبول نباید کرد. پدر هر چند بزرگ است، اما به جایی که غلطی بکند، منظور نباید نمود. نشستنِ شما بر تخت سلطنت نفعِ همهی عالم است، برای بهبودِ تنها بهارته، روادارِ آزار چندین هزار خلاقِ نباید شد. اما اگر همهی این مراتب مد نظر شما نباشد، چه چاره؟ فرمانبردارم. مرا همراه گیر که در جنگلهای مهیب آب سرد و میوه‌های لذیذ برای تو خواهم آورد. اگر مانده شوی بر دوش خود برداشته خواهم برد. شب‌ها نگهبانی خواهم داد. از جانوران درنده و دیوان پلید و ماران و دیگر بلا‌ها محافظت خواهم نمود.

سری رامچندره گفت: راجه و مادرم از جداییِ من بیقرار خواهند گردید. اگر تو بمانی، به افسانه و حکایت خشنودشان داری. لکشمِن گفت: ای سری رامچندره! این همه وقتی شود که من زنده بمانم! زیستنِ من بیدیدار پای شما ممکن ندارد و برآمدنِ این کار‌ها محال است.

پس در پای رام افتاده و گریهی بسیار کرد و گفت سر وقتی برگیرم که مرا همراه گیری.

رام گفت: تو حقیقت جنگل را دیده‌ای؟ آنجا جای راحت نیست. در زمستان به سایهی درختان باید گذراند و آب تالاب‌ها از صاف و دُرْد باید خورد. از میوه‌های ترش و بیمزه قوت باید ساخت و در خار و خاشاک راه باید رفت.

لشکمنه گفت: هر گاه شما این همه محبت قبول نموده باشید، من غلام را چه تصدیع؟



Ground Plan of Bandar Abbas Monument



Recent Painting Display in Bandar Abbas, Iran

INPUTS : Embassy of India, Vienna, Austria

No.Vien/Cul/321/5/2020
Embassy of India
Vienna

Subject : Global Encyclopedia of the Ramayana

Reference message from AS (DPA) on the captioned subject.

The Government of Uttar Pradesh is launching an ambitious project “Global Encyclopedia of the Ramayana” which envisage compilation of a comprehensive database of various tangible and intangible cultural manifestations of the Ramayana existing in India as well as other parts of the world.

2 In this context Missions/Posts were ~~were~~ approached by DPA division for a survey and collection of information having direct historical and cultural Ramayana connect through translations of Ramayana, and other classical texts, objects, statues , creative art forms in museums and archives and any other tangible /Intangible manifestations connected with life and message of Ram .

3 The information collected with respect to the above is given in the table below :

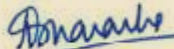
Ref. no.	Subject	Brief
Para 1	Pingal Ramayana by Mrs Amita Nathwani, residing in Vienna	Translated from a Bengali manuscript of an Epic Devayana written by Pingal Maheshwara , a poet.
Para 8	Translations of Ramayana/ Ramcharitra Manas in German	1. “The story of the great ape Hanumat: Ramayana” by Vālmiki translated in German by Mr. Schmitt, Ruediger (1977, pg. unknown). (Institute for the Cultural and Intellectual History of Asia of the Austrian Academy of Sciences) 2. Digital copy of “The Ramayan of Valmiki” by Valmiki translated in German by Griffith Ralph T. H, published in three volumes. (available in the Austrian National Library) 3. “Ramayana: the story of prince Rama, the beautiful Sita and the great ape

2

		<i>Hanuman” in German by Schmolders, C. (2004, 317 pg.). (Library ref. no.: 0692648). (City of Vienna Main Library)</i>
Para 9	Any other information related to Ramayana 1. Books	1. There are various books related to the story and studies of Ramayana, teachings of Lord Rama etc. available in different libraries in Vienna. Brief is given below : 1. <i>The Ramayana: history and content together with the concentration of printed reviews”</i> by Mr. Hermann Jacobi (in German, 1970, pg. unknown). 2. <i>“The petition to Ram: Hindi devotional hymns of the seventeenth century”</i> by Tulasidasa Allehin (1966, pg. unknown). 3. <i>“Ramcaritmanas: the holy lake of deeds Ramas; an Indian poem about God’s change of earth from the 16th century”</i> by Tulasidasa tr. in German by Mr. Gaeffke Peter. 4. <i>“Rāmacaritamānasa रामचरितमानस. Vārāṇasī: Sarvabhāratiya Kāśīrājanyāsa वास्तुवारी: सर्वभारतीय काशीराजान्यास”</i> by Tulasīdāsa; Miśra, Viśvanātha Prasāda (1962, pg. unknown). 5. <i>Vālmiki वाल्मीकि :Śrīmadvālmīkīyārāmāyaṇam (mūlāmātram) श्रीमद्वाल्मीकीयरामायणम् (मूलमात्रम्).</i> 6. <i>“Andhra paintings of the Ramayana”</i> by Mr. Mittal Jagdishpublished in Hyderabad, India (1969, 69 pg.) 7 <i>“About the Ramayana and its relationship with the Mahabharata”</i> by Mr. Alfred Ludwig (1894, 38 pg. 8. <i>“Studies on the text history of the Rāmāyana”</i> by Mr. Walter Ruben (1930, 263 pg.).

3	
	9. <i>"Ramayana. The last victory"</i> by Mr. Murari Timeri N. (1995, 550 pg.). 10. <i>"Studies on the composition of speeches and conversations in Ramayana"</i> by Ms. Renate Soehnen (1980, 330 pg.). 11. <i>"Ramayana: A re-telling"</i> by Ms. Gitra Haselbacher (2006, 192 pg.). 12. <i>"In Search of Sita: Revisiting Mythology"</i> in German by Reinhold Schein, originally written by Namita Gokhale and Malashri Iai 13. <i>"The Status of Woman in Hinduism as Reflected in the Purāṇas, the Mahābhārata, and the Rāmāyaṇa"</i> by Pinkham, C. (1941,
2. Objects in Museums, art forms, online archive etc.	1. MAK Museum : Khwet (1801-1900) with a scenic decoration from the Ramayana. Anonymous author. 2. World Museum Vienna : Carved coconut wood (1900-1950): scene from the Ramayana. Anonymous author. Pen drawing <i>"Scene from the Ramayana"</i> by Gusti Made Dokardri. 2 Pen drawings <i>"Scene from the Ramayana"</i>. Author unknown. 3. Illustration of the ancient epic Ramayana in 55 paintings :by Dean Assistant professor PhD Tatjana Burzanović, University of Donja Gorica, Podgorica, Montenegro. 4. Online archive by the University of Vienna: Dr. Erich Allinger's collection of 37 colour prints related to Ramayana which he collected during the past 25 years from various parts of India."



4	
3. Any other information	1. Online dictionary by the Austrian Broadcasting Corporation (ORF) : the online dictionary has articles on Hinduism and also on Lord Rama 2. Teachings at the University of Vienna A course title <i>"Reading from Valmiki's Ramayana: The invention of the sloka (2020S)"</i> was held online by the professor Mr. Christian Ferstl (christian.ferstl@univie.ac.at) from 06.03-26.06 (with the reference number "142173 UE") in The Institute for South Asian, Tibetan and Buddhist Studies.
4. The details of the above information is placed below . 5. It has been confirmed from the libraries where the above mentioned books are available that a copy of few can be obtained on payment basis. If approved, we may send the information collected to the Ministry and subsequent upon their confirmation and request for more details /copy of the books, we may visit the libraries and obtain copies where available. 6. Submitted for kind perusal and further instructions of the Ambassador please.	
 Neerupma S. Karartha Second Secretary (CEL) Dated 18.08.2020 Ambassador	

अथामूर्तम्-वायुश्चान्तरिक्षं च; एवममृतम्, एतद्यत, एतन्मृतम्;
तस्यैतस्यामूर्तस्य, एतस्यामृतस्य, एतस्य यतः,
एतस्य तस्यैव रसो य एव एतस्मिन्मण्डले पुरुषः,
तस्य ह्येव रसः- इत्यधिदैवतम् ॥३॥

– Brihadaranyaka Upanishad 2.3.3

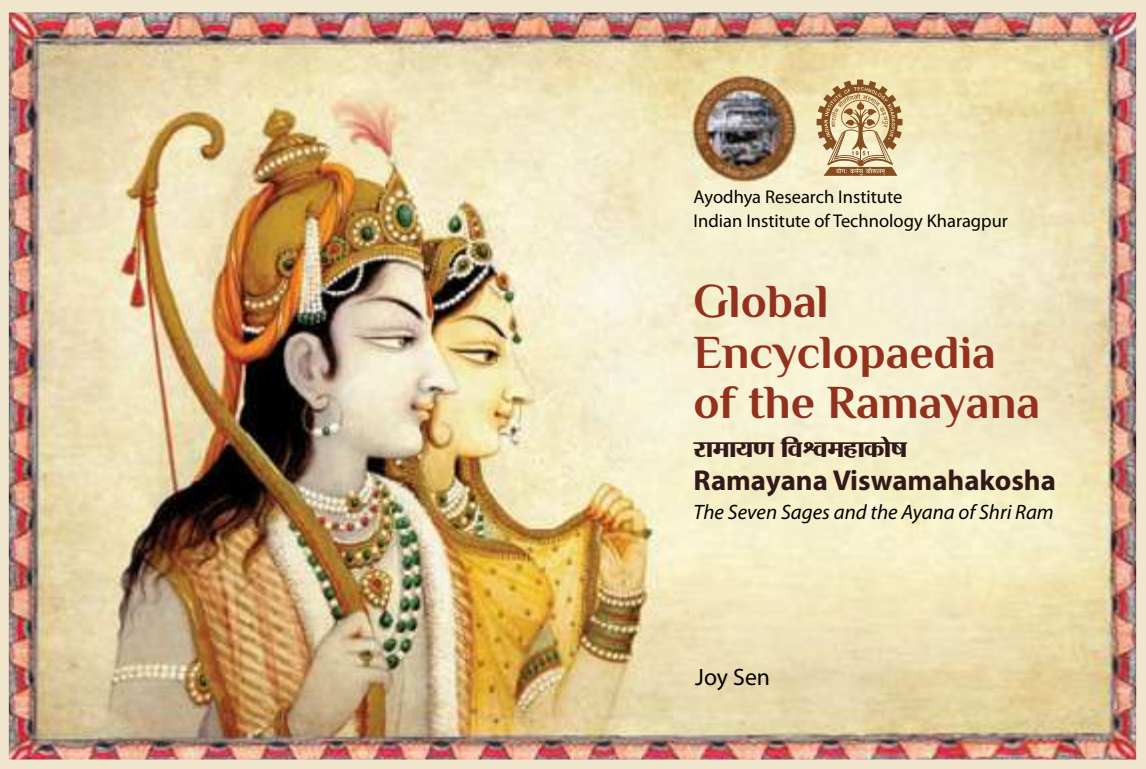
Now the subtle—it is air and the ether. It is immortal, it is unlimited, and it is undefined. The essence of that which is subtle, immortal, unlimited and undefined is the being that is in the *MANDALA* of the *Adityas*, for that is the essence of the undefined. This is with reference to all the gods, who are in that circuit, the orb of *Mandala*.

The whole lineage of Surya Mandala is the origin of Surya vamsah from where Sri Ram originates.

<https://www.wisdomlib.org/hinduism/book/the-brihadaranyaka-upanishad/d/doc117948.html>

National Response





Book Cover of Global Encyclopaedia of the Ramayana by Dr. Joy Sen



A video footage from The Ramayana Banga Bhumi AV

तावानस्य महिमा ततो ज्यायांश्च पूरुषः ।
पदोऽस्य सर्वा भूतानि त्रिपादस्यामृतं दिवीति ॥३.१२.६॥

– Chandogya Upanishad: 3.12.16

Its glory is like this. But the glory of the puruṣa [i.e., Brahman, who fills the whole world] is still greater. All creatures constitute one quarter of him. The remaining three quarters are nectar in heaven, the super-heaven and even beyond in the transcendent infinite vast.

The return of the individual soul to the supreme soul, is to retrace the reverse path of creation, back to yoga and rapture, is the whole foundation of the story of a recovery of Maa Sita from Sri Lanka back to state of no-war or peace, Ayodhya.

<https://www.wisdomlib.org/hinduism/book/chandogya-upanishad-english/d/doc238993.html>

Output from the past 10 months



International Abstracts

तद्यथा महापथ आतत उभौ ग्रामौ गच्छतीमं चामुं चैवमेवैता
आदित्यस्य रश्मय उभौ लोकौ गच्छनीमं चामुं
चामुञ्चादादित्यात्प्रतायन्ते ता आसु नाडीषु सृप्ता आभ्यो नाडीभ्यः
प्रतायन्ते तेऽमुञ्चिन्नदित्ये सृप्ताः ॥८.६.२॥

– Chandogya Upanishad: 8.6.2

Just as a big, broad road connects one village with another one which is far-off, in the same way, the rays emerge from the sun and reach out to a person, connecting one with the other. After entering the veins of that person, they emerge from them and then go back into the sun.

In the same way, the individual soul, which once originated from the supreme solar world, was lost in lower material ignorance, is retraced and recovered back in the resplendent light of the vast and the infinite. This is the parable of the recovery of Maa Sita from Lanka.

<https://www.wisdomlib.org/hinduism/book/chandogya-upanishad-english/d/doc239448.html>



The Rāmāyana: Epic in Indonesia

Dr. Timbul Haryono

Professor in Archaeology at the Faculty of Cultural Sciences, Universitas Gadjah Mada; Graduate School on Performing Art and Fine Art.



“
As long as mountains and rivers will exist on the earth, the legend of Rama will continue to be narrated among people” (Valmiki).
”

The tale of the heroic Prince Rama, his loyal wife Sita and her abductor Ravana, known under its more popular name Ramayana, is the best known and the influential telling in South Asia. From India, its original place of birth, the Ramayana was then spread out to mainland of Southeast Asia and to Indonesia as well

Indonesian Ramayana

Ramayana is important as an element of Indian culture in Indonesia. The Ramayana is becoming a metaphor. Of course, as many scholars agree that the epic of Ramayana is a metaphor in which the message is the triumph of Good over Evil. The Good was personified by King Rama and the Evil was personified by Ravana. The Ramayana epic is regarded as a sacred in that the hero illustrated in the epic is more divine. In Hindu religion Rama is the incarnation of the god Vishnu in human form. Many scholars argue on this opinion. In western scholar works, some stated that Rama considered as an incarnation of Vishnu was a later development in that it is only in the first book, the Balakanda, and the last book, the Uttarakanda. However, as is seen in Indonesia Ramayana, Rama was no doubt perceived as an incarnation of Vishnu.



There is archaeological evidence to say that the incarnation of Vishnu, known as dasāvātara in Hindu book, was also known in ancient Indonesia. It is statue of Narashima which is found in an archaeological site in Yogyakarta. ¹Narashima is a half-human and a half-lion. The discovery of statue of Narashima is a proof that there was a practice of worshipping Vishnu as also attested by the discovery of Vishnu temple in the Ratu Baka plateau at east of Yogyakarta under the local name Candi Barong. ²One of the Hindu temples in Lara Jonggrang complex in Prambanan is dedicated to Vishnu.

When did the Ramayana epic come to Indonesia? The transmission of many Indian cultural elements is so complex. The earliest inscription showing the Hindu cultural influence in Java was evidenced by stone inscription of the beginning of the fourth century in the form of yupa inscription found in Kutai, East Kalimantan and inscription of the fifth century AD found in West Java. The former mentioned a ruler who bears a Sanskrit name Mulavarman. The later mentioned King Purnavarman as like Vishnu. However, until the ninth century the Ramayana story was not known in Java. It is interesting to note that the opening phrase of one of the Kutai inscriptions is identical to the opening phrase of one of the stanzas of the Valmiki Ramayana.³

¹ This statue of Narashima is now kept in the office of Yogyakarta Archaeological Service.

² See Timbul Haryono, Candi Sari Sorogedug. Pertemuan Ilmiah Arkeologi Yogyakarta, 1980

³ Malini Saran and Vinod C. Khanna, op. cit. pp. 22-24

Based upon archaeological evidences, the Ramayana came to Indonesia at least in the ninth century AD or it might be earlier. In Wukajana inscription dated back to the ninth century some performing arts as part of ritual ceremony for establishing a sima were mentioned.⁴ Among them are ‘macarita ramayana’ (story telling on Ramayana), ‘mamirus’ (a mask dance), ‘mawayang’ (to play shadow puppet).⁵ In the ninth century ‘macarita ramayana’ seems to be already popular story for the Javanese and it has important role in the ceremony. In some scholarly works, the Old Javanese Rāmāyana to be dated in the reign of King Balitung, i.e. the end of the 9th or beginning of the 10th century, but this view is now debatable. W. Aichele, as was quoted by S. O. Robson, is of the opinion that Old Javanese Ramayana must have been written around 850 AD.⁶ His opinion is basically by comparing the text of Ramayana with that of inscription of 856 AD.

The picture of Ramayana was carved on the balustrades of Siva temple and Brahma temple at a complex of temples (candi, in Javanese), locally known as Candi Lara Jonggrang in Prambanan. ⁷ The temple is the largest Hindu temple complex in Indonesia.

The complex consists of a large number of small temples and eight larger ones, crowned by the Siva temple as the largest.⁸ In the main yard three temples dedicated to the Trimurti, the divine trio, consisting of Brahma in the south, Siva in the centre, and Vishnu in the north. All are facing to the east. The dating of the complexes was the middle of the ninth century AD or in the second



⁴ Sima is an autonomy place or rice field given to the people of the village for some reasons and consequently the people are freed from paying any tax to the king. In establishing the sima a ritual ceremony was conducted. See Timbul Haryono, ‘Gambaran tentang upacara penetapan sima’ (Sketchy picture on the ceremony of establishing sima), in Majalah ARKEOLOGI III (1-2), Jakarta, 1980

⁵ Timbul Haryono, Seni Pertunjukan dan Seni Rupa dalam Perspektif Arkeologi Seni. Surakarta, ISI Press Solo, 2008

⁶ S.O. Robson, The Rāmāyana in Early Java. In Sachchidanand Sahai (ed.) The Rāmāyana in South East Asia. Centre for South East Asian Studies, Gaya-Bihar (India), 1981. pp. 5-17.

⁷ For discussion on Prambanan temple complex, please see Roy E. Jordan (ed.), In Praise of Prambanan. Dutch essays on The Loro Jonggrang Temple Complex. KITLV 26. Leiden: KITLV Press, 1996

⁸ According to its original design, it comprises more than 250 larger and smaller temples distributed over three areas (yards) separated by a square wall.



half of the 9th century.⁹ Stone inscription popularly named as Sivagrha inscription was found and gives the date of the temple 778 Saka or 856 AD.¹⁰ Another interpretation to push the date of the temple further back from the second half of the beginning of the 9th century to the 8th century AD.¹¹ Jacques Dumarçay stated that the construction of Candi Lara Jonggrang had begun in 832 AD and been completed in 856 AD.¹²

⁹ J.G. de Casparis, Prasasti Indonesia II; Selected inscriptions from the 7th to the 9th century AD. Bandung: Masa Baru

¹⁰ The inscription was listed in the catalogue of the National Museum in Jakarta as D28. See L.Ch. Damais, ‘Études d’épigraphie indonésienne III; Liste des principales inscriptions dates de l’Indonésie’, Bulletin de l’École Française d’Extrême-Orient 54:295-522. Sivagrha literally means ‘The House of Siva

¹¹ Roy E. Jordaan, ‘Candi Prambanan An updated introduction’, in Roy E. Jordaan (ed.) op. cit. pp.3- 115

¹² See Jacques Dumarçay Borobudur. Kuala Lumpur: Oxford University Press.



As was stated earlier that Ramayana relief was carved on the Siva and Brahma temples. What is surprising is the presence of Ramayana reliefs on the Siva and Brahma temples because Rama has no connections with either Siva or Brahma, but rather with Vishnu.¹³ In 1890s Groneman said that the Ramayana might well be connected with the teachings of Mahayana Buddhism, in which the Buddha was regarded as an avatara of Vishnu as well. According to Groneman, the temple of Lara Jonggrang has Buddhist character.¹⁴ It seems likely that between the two religions there is a peaceful merging. As Roy E. Yordaan push the date of construction of Lara Jonggrang is close to that of Borobudur, he comes to the conclusion that Lara Jonggrang temple much more likely coexisted peacefully with the Buddhist sanctuary. It is completely showing the tolerant religious climate of those days.

The problem still unsolved is what text to be the guidance for the depiction of the Ramayana story on the Siva and Brahma temple. Some scholars agree that Valmiki's Ramayana was not the direct prototype to be followed in the carving of the reliefs.¹⁵



¹³ See Roy E. Jordaen (ed), op. cit. p. 95.

¹⁴ In Prambanan area, the Lara Jonggrang complex of Hindu and the Sewu temple complex are closed each other. Further to the east of these complex, a Buddhist temple Plaosan was built by Pramodhavardhani (Buddhist) and was supported and helped by King Pikatan (Hinduist). It seems that the Prambanan area is the cultural centre of ancient Indonesia and the capital of a great Hindu kingdom.

¹⁵ Roy E. Yordaan, op. cit. pp. 96-97.



Fortunately, there was found a text of Ramayana in old Javanese. The Old-Javanese Ramayana was composed by Yogisvara at the end of the 9th century or the beginning of the 10th century.¹⁶ The assumption is primarily based on the fact that the Old Javanese Ramayana mentioned or talked about Rakai Pikatan.¹⁷ Thus, the carving of the Rama reliefs and the composition of the Old Javanese Ramayana took place at the same time. Poerbatjaraka said that the Old Javanese Ramayana (Ramayana kakawin) was composed during the reign of Balitung. What is the source of Old Javanese Ramayana? This question is still in debate. Some postulated that the author of the Old Javanese Ramayana had the Bhattikavya as his main source.¹⁸

The Prambanan Ramayana opens with a magnificent relief showing Lord Vishnu, the Preserver, reposing on the coils of the divine serpent, Ananta, afloat on the Cosmic Ocean. The four gods accompanied by the bearded sage Bhrigu, beseeching Him to rescue them from the monstrous misdeeds of Ravana. The narration of the Rama story in Siva temple ends with the building of the bridge across the ocean.

The story was then continued in the Brahma temple. The narrative opens with the defection to Rama's camp of Vibhisana, the younger brother of Ravana. Vibhisana expresses his desire to defect to the side of right, after he failed to persuade his elder brother to return the abducted Sita. In the Valmiki Ramayana, Vibhisana defects before Rama had crossed the sea. Finally, Ravana was killed in the battle. In the Valmiki text, after the dead of Ravana, Rama offers no special advice to Vibhisana. But in Old Javanese Ramayana Rama gives advice to Vibhisana how should

¹⁶ Most of scholars rejected the view that 'yogisvara' the name of the composer. But the word yogisvara literally means 'the lord among the yogis' or 'master of yoga'.

¹⁷ See Poerbatjaraka, 'Het Oud-Javaansche Ramayana', Tijdschrift voor Indische Taal-, Land- en Volkenkunde (TBG) 72/ 1932: 151-601.

¹⁸ Malini S Saran and Vinod C. Khanna, op. cit. p. 90. Also P.J. Zoetmulder, Kalangwan: A Survey of Old Javanese Literature. The Hague, 1974, p. 233



be a good ruler. Rama’s advices under the title Astha-brata becomes most influential passage of Javanese literature, even in the daily live of any leader in Javanese society until to day.

The Astha-brata passage said¹⁹:

“Beside he [the king] is supposed to be respected, because deities are in him. There are eight deities in the body of a king, which gives him power without equal.

These eight gods are Indra, Yama, Suryya, Candra, Anila, Kuvera, Baruna and Agni. They are embodied in the king. That is why he should have cherished the Astha-brata [the eight-fold meritorious acts].

This the meritorious act of Indra which you should follow. He gives rain to the satisfaction of the world. You should take Indra as an example and carry out his acts. Generosity is your rain overflowing the world.

The meritorious of Yama is ‘punishing the evil-doers’. He punishes the thieves after they are dead. You should also punish the wrong-doers. Whoever gives trouble to the world should be eliminated.

Rawi [the Sun-god] always absorbs the water, slowly not forcefully. If you have to take [from the people] to obtain [something], you should do it the way the sun does, in gentle way.

The meritorious deed of the god Sasi [the Moon] is to make the world happy. Your conduct should show kindness and tenderness. Your smile should be sweet like nectar, honour your elders and wise people and be kind to them.

You should act like Hanin [Anilaq = Wind] when you are investigating the condyuct and behaviour of other people. Your investigation should be carried out in a proper and unobtrusive way. That is the excellent and subtle meritorious act of Bayu.

Enjoy the pleasures and luxuries of life but do not overdo eating, drinking, dressing, wearing ornaments and jewellery. That is the meritorious act of Dhanada [Kubera] which should be taken as an example.

God Baruna holds an extremely poisonous weapon, the snake-arrow which can tie up [people]. You should take as an example the merit of this snake-arrow, that is you should give no freedom to the wicked people.

The meritorious act of Bahni [Agni = Fire] is that he always burns up the opposition. Your aversion to the enemy is fire, whoever you attack, he must be crushed. That is what you call the meritorious act of Agni’’²⁰.

¹⁹ Soewito Santoso, Ramayana Kakawin, Singapore and New Delhi, 1980

²⁰ Quoted from Malini Saran and Vinod C. Khana, op. cit. pp. 106-107.



In the late Hindu-Javanese period, the story of Rama was carved on the main temple of Panataran. This is a state temple of the Majapahit kings (the 14th century). Of great importance is that the Ramayana Panataran has the source of its episodes in the Ramayana kakawin (Old Javanese Ramayana).²¹ The style of the narrative is not like Ramayana Lara Jonggrang, but it is in synoptic relief. The Rama reliefs are located in the plinth area as in Panataran, carved on approximately panels separated by from the next by decorative medallions. There are forty-five episodes in a style recalling that of wayang puppets. The episodes chosen are around the activity of Hanuman in Lanka. Malini Saran notes: ‘The Sundarakanda seems to enjoy a special status in Java as much as it has in India for making the turning point in the fortunes of Rama and Sita with Hanuman’s successful mission to Lanka’²²

The panels are placed on the outer wall of the first terrace. The order of the Rama narrative is placed counter-clockwise, or prasavya. In Lara Jonggrang temple the reliefs is in order of clock-wise direction named as pradhaksina.²³

Some of the reliefs are: Ravana threatening Sita, Sita weeping in agony, Sita and Trijata in the garden, Hanuman defending himself through magical power, Hanuman bathes in the sea, Hanuman was tied in nagapasha, Hanuman bids Sita farewell. The Ramayana was depicted also in other temple such as the sanctuary on Mount Penanggungan. The reliefs depicted on this sanctuary are Wibhisana kneeling before Rama, Kumbhakarna being roused from his sleep, Kumbhakarna fighting the monkeys.

In Bali, the Ramayana is very well-known. The story has been preserved by most of its people in variety of literary and oral forms. The Ramayana kakawin remains alive in oral performances until to day. The kakawin is central to the Ramayana performing-arts tradition in Bali. We do not know precisely when the Rama story first arrived in Bali. Tradition believes that the Ramayana kakawin came to Bali as result of Javanese cultural expansion.²⁴ The Hindus of Bali continue to regard the Ramayana as sacred, in contras to the Javanese which now become a secular phenomenon.



²¹ For the arrangement of the Rama reliefs, see W.F.Stutterheim, ‘The arrangement of the rama reliefs of Candi Loro Jonggrang and the course of the sun’, in Roy E. Yordan (ed.). loc. cit.

²² Malini Saran and V. C. Khanna, op. cit. p. 124

²³ The prasavya has a meaning associated with dead rituals and pradakhshina is generally associated with god

²⁴ The impact of Indian languages and literature became evident in Bali in the tenth and eleventh centuries but no evidence exists of any Ramayana being part of this early phase.

It was stated in the Balakanda:

“Whoever reads this history of Rama which is purifying, destructive of sin, holy and the equal of Vedas, is freed from all sins. A man who reads this Ramayana story which leads to long life, will after death rejoice in heaven together with his sons, grandsons, and attendants”.

After the Indonesian culture adopting the Islam from around the 14th century, the Ramayana and Mahabharata stories continued in new manifestation. The Ramayana was then written in a new genre inspired by popular Arabic and Persian forms as the well-known Hikayat Seri Rama and Serat Kanda. Hikayat is a prose tale. It is of great interest that the Malay Hikayat Seri Rama and Serat Kandha are in some respects similar in that the both works said that Sita is actually the daughter of Ravana²⁵.

The story of Ramayana is also expressed in the Javanese performing art. Epic of Ramayana was assumed to be part of earliest performance in ancient Java in the wayang kulit (shadow puppet) or wayang purwa. The performance of wayang purwa is mentioned in the Kuti inscription (840 AD) under the term ‘aringgit’ and also in Tajigunung inscription (910 AD) as ‘awayang’. These two Javanese words still occur in daily language mean shadow puppet.

In the concluding remark it should be stressed once again that Ramayana is very well-known. The journey of Ramayana from India had come to any part of Southeast Asia, East Asia, and finally came to Indonesia. The Ramayana has transcended the boundaries of space and time and has been accepted, adapted and assimilated into local cultures in many countries as Valmiki desired.

Valmiki originally wish his work on Ramayana to be akhyana, the cycle of stories commemorating rajas and heroes that were recited at the time of sacrificial rituals. From recitation which is basically verbal, then developed to visual performing art, drama or natya. It is the performing art which brought Ramayana spread over the world. The Ramayana’s popularity was in some respects linked to the tradition of dance-drama. Indian epic Ramayana together with Mahabharata became a source for dramatic material. It is not only in the form of dance-drama but also in other kind of performing art such as puppet performance which very popular in mainland of Southeast Asia as well as in Indonesia.²⁶ James R. Brandon stated that about half of all theatre activity in Southeast Asia takes place in Indonesia.²⁷ Until now, the performing art of Ramayana in dance drama as well as in a shadow play are very popular in the live of the performing art in Indonesia.

²⁵ See R.M. Soedarsono and Timbul Haryono, The Ramayana in Indonesia, A Tie of Two Countries Ramayana. Joint Project in Celebration of the 55th Anniversary of the Establishment of Diplomatic Relations between Thailand and Indonesia. Yogyakarta, 24-30 September, 2005.

²⁶ In Indonesia the very first traditional-ballet was Ramayana ballet or ‘sendratari Ramayana’ composed in 1961. Up to the present many groups on Ramayana performing art are growing in Java and Bali.

²⁷ See James R. Bandon in his preface of his book Theatre in Southeast Asia. Cambridge, Massachusetts: Harvard University Press, 1967.

Yogyakarta, 28 January 2021



Ramayana Performance in Bali

Prof. Dr. I Wayan Dibia

Denpasar University, Bali, Indonesia.

In Bali-Indonesia, performing arts may utilize stories from different resources, such as Panji Romance, Mahabharata, and Ramayana. Based on its narrative materials, Ramayana performance is the third largest group in Bali, after Panji and Mahabharata performances. Presently there are five major performing arts forms, dance drama and theatre, enacting Ramayana story on the island. narrative materials. This number includes three classical art forms: wayang kulit shadow theatre, wayang wong masked dance-drama, and legong keraton dance. Two more recent dramatic forms utilizing Ramayana story are kecak musical theatre and sendratari pantomimed dance drama. Among these forms, except wayang wong which is rarely performed today, the rest four art forms remain popular up to the present time.





Ramayana Story in Seven Books

The Ramayana story utilized in Balinese performing arts unfolds through seven book (kandha). Based on the Ramayana Kakawin, it begins with Ayodya Kandha and it ends with Uttara Kandha. The synopsis of the individual book is as follows.

1. Bala Kandha tells the sending of Rama, the young crown prince of Ayodya, into the forest upon the request of Sage Wiswamitra to help the hermits to chase away a group of demons led by Marica of Alengka who often disturbs the hermitage. Accompanied by his loyal younger brother, Laksmmana, without any difficulty Rama succeeded in driving off Marica and his followers. After being in this hermitage for a while, Sage Wiswamitra suggested Rama to take part in a royal contest in Metila Kingdom where he succeeded to win Sita. After winning Sita, accompanied by Laksmmana, Rama returned to Ayodya.
2. Ayodya Kandha depicts the internal chaos of the Ayodya palace during the coronation of Rama as the heir to the throne which was canceled at the demands of Queen Kekayi, the third consort of King Dasaratha. According to Kekayi, once King Dasarata has promised her to make her only son, Bharata, as the King of Ayodya. Kekayi also demanded for Rama to leave Ayodya and remain living in the forest for fifteen years. This crisis made King Dasaratha feel very devastated. Unable to bear his devastation left by his beloved son, The Majesty then fell ill and finally died. With Rama's approval, Prince Bharata was then crowned the King of Ayodya.
3. Arania Kanda contains the journey of Rama and his beloved wife Sita in the forest of Dandaka where she was seduced by a golden deer (arinia). King Dasamuka of Alengka, who wanted to have Dewi Sita, ordered Marica to transform himself into a golden deer to attract Sita. After Rama went after the golden deer into the jungle, shortly followed by Laksmmana at Sita's insistence, King Dasamuka kidnapped Sita and flew her to Alengka. A giant bird named Jatayu, King Dasaratha's best friend, tried to free Sita from King Dasamuka's hands, but failed. Before his death, Jatayu who is seriously injured tells Rama that Sita was kidnapped by King Rahwana from Alengka.



4. Kiskenda Kandha recounts the chaos in the Kiskenda Kingdom which involved the two brothers monkey kings, Subali and Sugriwa because of a misunderstanding. Sugriwa, who was having romance with Tara, was suddenly attacked by Subali who managed to get out from the Kiskenda cave after being shut by Sugriwa following the Subali's order. Although Sugriwa have tried to explain what has actually happened, Subali still brutally attacked and slaughtered Sugriwa and take Tara away. During his wandering in the middle of the forest, Rama arrived and met Sugriwa who was in pain and devastated after losing the battle against Subali who had taken his wife Tara away. During this meeting Sugriwa begs Rama for help to destroy Subali and get back Tara with the promise that Sugriwa, with all his monkey troops, will help Rama to free Sita from Alengka. Upon hearing Sugriwa's request, Rama agreed to help. With Rama's help, Sugriwa was able to destroy Subali and get Tara back. Since this incident, Sugriwa together with all his monkey troops became loyal friends and servants to Rama.
5. Sundara Kandha tells of the journey of the white monkey Hanuman to Alengka as the ambassador of Rama. After flying through the sky (sundara) and through the vast ocean, Hanuman managed to find Sita in Angsoka park which is still part of the Alengka palace. Although at first Sita rejected his presence, Hanuman finally managed to convince the Sita that he was truly Rama's ambassador. To convince Sita, he then handed over the ring given by Rama. Before leaving Alengka, Hanuman set parts of the Alengka palace on fire as a warning to King Dasamuka.
6. Yudha Kandha contains the great battle (yudha) between Rahwana's troops and Rama's army on the Alengka land. In this battle, King Dasamuka along with his siblings, children, and ministers, and all of his giant troops, died at the hands of Rama who was assisted by his younger brother Laksmmana and all the monkey troops under the leadership of Sugriwa, Hanuman, and Anggada. After crowning Wibisana, Rahwana's younger brother, as King of Alangka, Rama brought Dewi Sita to Ayodya after going through a chastity test on a bonfire.
7. Uttara Kandha recounts the climax, the end as well as the beginning, (uttara) of Rama's life story which was marked by the banishment of Sita who was pregnant into the forest at the demand of the Ayodya people who doubted the sanctity of Sita. In the forest, Sita was found by The Great Sage Walmiki who then took her to a hermitage. Shortly thereafter Sita gave birth to twin sons who were named Kusa and Lava. When Rama held the Aswamedha Yadnya ceremony, Sage Walmiki brought the twin to Ayodya where they were recognized by Rama who then asked Walmiki to bring Sita back to Ayodya. Sita subtly refused Rama's request and decided to return to the Mother Earth. Sita's disappearance made Rama very shaken and lonely then he crowned his twin sons to be the king of Ayodya.

Of the seven books briefly described above, four most commonly used and widely known in Bali are the Arania, Kiskinda, Sundara, and Yudha Kandha. The Bala, Ayodya, and Uttara Kandha are rarely played on stage but recited in the reading and singing Ramayana story in the kakawin mode known as makakawin.



The Performance of Ramayana

As already mentioned above, presently there are five major performing art forms in Bali featuring Ramayana story. The five major forms are: wayang kulit, wayang wong, legong keraton, kecak, and sendratari.

Wayang Kulit

In Balinese cultural tradition, shadow puppet play or wayang kulit can be classified into two groups: wayang kulit parwa enacting only Mahabharata story and wayang kulit ramayana utilizing only Ramayana story. Wayang kulit is considered one of the oldest theatrical form originated from the IX century. In the Bebetin inscription dated from IX century, from the reign of King Ugrasena, a number of performance arts terms are found, one of which is parbwayang which is believed to mean wayang or wayang performance. In the Gurun Pai inscription, of Pandak village of Bandung District, in south Bali, several terms are also found, one of which is aringgit, which means playing puppets. These two inscriptions strongly suggest that wayang kulit is an old performance art.

Balinese wayang kulit performances usually involve 3 (three) components of the performers, namely the puppet master or the dalang who is the master mind of this art form, gamelan players, and puppeteer assistants who assist the dalang in preparing all the puppets he is using to perform a story. Each puppeteer has between 125 and 130 puppets of different forms and characters, which are stored in their box (keropak), although not all puppets may be played in one performance.



Representing two different sides, the left for the evils and the right for the good, these puppets consist of various figures of gods, humans, giants, animals, plants, and so on. Among these puppets is kayonan or gunungan the puppet that plays an important role in wayang kulit performances. This puppet is played to begin and end the entire play.

Traditionally wayang kulit ramayana enacts stories derived from the third book (Aranya Kandha) through the sixth book (Yudha Kandha). One of the main reasons is that these book contains of various dramatic scenes with strong actions involving different characters. Among the most dominant characters of the wayang kulit ramayana are the half human-monkey characters, such as Sugriwa, Hanuman, Anggada, Nala, and Nila, to mention only a few. Each characters has different set of movement followed by different gamelan music.

Wayang Wong

Wayang wong is a masked drama enacting only Ramayana story. The word wayang means “shadow” and it is often reffered to the ancestors; wong means human. It is called wayong wong mainly because almost all of the players wear mask and its performance procedures and techniques follow that of the shadow puppet play. In portraying a character, the dancers speak a dialogue; the principal characters speak in Old Javanese or Kawi language while the servants speak Balinese. In some parts of the show, the dancers will also sing by performing important line of the Ramayana Kakawin verses.

It is strongly believed that wayang wong dance drama emerged around the third decade of the XIX century during the reign of the King of Klungkung, Dalem Made Kusamba. Traditionally this dramatic form is mounted during a religious ceremony as a ceremonial or bebali art form. Today, wayang wong is rarely performed. However, due to its function as ceremonial performance, wayang wong still can be found in several villages throughout Bali.

The central theme of the wayang wong story is essentially about good (dharma) and evil (adharma); the good side always destroys the evil. Based on this theme, wayang wong characters, who are mainly males, can be divided into two opposite groups. On the good side stands Rama, Laksmana, and his monkey army the followers of Ayodya, on the evil side stands The King of Alengka, Rahwana, Kumbakarna, Meganada, along with their ogre army, the followers Alengka. Wayang wong performance is usually accompanied by a small-sized ensemble known as batel gender wayang. In this ensemble, the gender metallophones become the melodic leader.

Legong Keraton

Legong keraton is a classical Balinese dance. This dance has a very complex movement vocabulary, its movement is closely intertwined with the rhythmic patterns and melodic line of the music accompaniment. Sometimes this dance is danced by 2 (two) girls or more, where usually one of them plays the role of a a maidsevant or condong. There is also a legong dance which is performed by one or two pairs of dancers without presenting a maidservant. One of the characteristics of legong dance is the use of fans by the dancers (except for condong), the dancers do not use verbal dialogue, and the presentation of plays that are episodic or not too narrative. The gamelan ensembles which is usually used to accompany the legong dance are the seven tones Semara Pagulingan and the five tone gong kebyar.

Legong dance emerges around the first decades of XIX century as a palace entertainment. The word legong is thought to have originated from the root word leg which was then combined with the word gong. Leg means flexible or elastic motion which can then be interpreted as graceful movement (dance), and gong means gamelan music. The combination of the two becomes legong, which means the dance movements bound by the accompanying gamelan music. The term legong keraton (in the sense of the legong dance that has been performed at the palace) is a later development which is thought to have started since the late 1920s, after the legong dance troupe of Karangsem Palace returned from a visit to the Surakarta Palace in central Java.

The most common Ramayana episode played on legong dance is the deadly fight between the two monkey kings, Subali and Sugriwa, of Kiskenda Kingdom. This scene is derived from the Kiskenda Kandha, the forth book of the Ramayana. To perform this story, the legong dance performance generally follow a performance structure consists of four main parts: the entrance (papeson), the main dance (pangawak), the fighting (pasiat), and the ending (pakaad).

Kecak

Kecak, first of all, is a form of musical theatre; a theatrical form dominated by music. Integrating vocal music, dance, and drama, the ultimate artistic beauty of kecak Ramayana lies in its intricate polyrhythmic vocal chanting. The complex and multi-layered sounds of “cak cak cak” chanted by the chorus into various rhythmic patterns is at once the essence and soul of the kecak Ramayana.

The scenes of Ramayana story depicted in kecak are derived from three books: Aranya Kanda, Sundara Kanda, and Yudha Kanda. It begins with the love scene of Rama and Sita at the Dandaka forest, and it ends with the death of King Rahwana.

Kecak, emerged in 1930, is onomatopoeically named after the sound “cak” or “cek” which is continuously chanted throughout the performance. The most widely accepted interpretation of the sound “cak” is that it is an imitation of a house lizard. The name of this lizard in Balinese is cecak, which is just like the little sound it makes. Many Balinese believe that the house lizard is a messenger for bringing good fortune. The sacred kecak chorus used for trance performances is normally held in holy a sacred place or temple; it may be that the imitation of the house lizard sound was intended to invoke more good fortune from the gods residing in the temple. However, some also sepeculates that the sound of “cak” may in fact a purely man made sound with no meaning at all.

Based on its performance context and content, kecak can be broadly identified as two different types: the ritual (non-dramatic) kecak, and secular (dramatic) kecak Ramayana. The former is used to accompany trance dance (Sanghyang). In a Sanghyang ritual, a kecak chorus members chant to accompany the entranced dancer. The latter form utilizes vocal chanting to accompany, underscore, and embellish dramatic performances. In this case, kecak serves no other function than to entertain the audience with elaborate musical patterns.

Sendratari

Since the early 1960s in Bali has emerged a form of pantomimed dance drama known as sendratari. Up to the present this form still very popular among Balinese. In fact, sendratari is featured at the Annual Bali Art Festival held for one month at the Bali Art Center in Denpasar.



Two scenes of Hanuman meeting Sita, in kecak (Up) and in sendratari (Down)

Foto documentation of I Wayan Dibia.

Art experts and observers in Indonesia believe that the term sendratari was first used by the late Anjar Asmara, a leading figure in performing arts, literature and film, to translate the term ballet. Like in ballet, sendratari is essentially a dance with a play which emphasizes the presentation of stories through dance and music. Unlike in most traditional classical drama, the characters who appear in the sendratari do not speak a dialogue.

In Bali, art experts and observers agree in I Wayan Beratha, a dance and music teacher at the Balinese Performing Arts Conservatory known as Kokar in Denpasar, as the first to create Sendratari. The growth of sendratari in Bali began with his work featuring a play from a well known Balinese folk tale - Jayaprana. In 1965, I Wayan Beratha created Sendratari featuring Ramayana story. When the Annual Bali Arts Festival established in 1979, sendratari Ramayana was in fact featured as the main program of the festival. It was during the first three years of Bali Art Festival the whole Ramayana story, with all seven books from Bala Kandha to Uttara Kandha, was featured through a colossal sendratari involving more than 100 dancers.

Balinese Ramayana Stories

The Balinese love and highly respect the entire Ramayana story based on Ramayana Walmiki. While keeping their respect to the Indian Ramayana, in the form of Ramayana Kakawin, some writers and dalang have created several new “branch” of Ramayana stories. These stories were created in Bali by utilizing the dramatic line of the “trunk” story of the Ramayana. One of the best examples of the Balinese Ramayana story is the “Disguished of Sukrasana”. This story tells the disguise of a loyal demon minister of King Rahwana called Sukasrana during the building of the giant Situbanda Bridge. The whole story unfolds as the following.

On the seashore of Resiamuka, while looking at Alengka in the distance, Rama was bewildered thinking about the way how to cross the monkey troops so they could survive the vast ocean with ferocious waves. Wibisana came to the Rama to suggest to build a bridge. This proposal was well received, but the monkey general Sugriwa was still confused because he didn’t know how. Wibisana reminded him to call Nala who was none other than the son of Sage Wiswakarma, the heavenly architect. Wibisana also reminded Rama to ask for help from God Baruna, the ruler of the ocean to help building the bridge. At the suggestion of Wibisana, Rama then sat and silenced to invoke the Lord Baruna. After sometimes in his prayers, Rama feel there was no sign of Lord Baruna coming. Feeling that his prayer was ignored, Rama became furious and then decided to dry the vast ocean. He immediately shoots an arrow into the middle of the sea which made the ocean water suddenly churn and slowly evaporate. Many dead fish and other seabed creatures moaned from the heat. This made Lord Baruna concerned and then went down to meet Rama. In front of Rama, Baruna expressed his willingness to help to build a bridge on the condition that Rama must return the sea water to its normal state. By releasing one of his weapons, Rama was able to bring the sea water back and the construction of the bridge begins. Like waves of water that continue to flow, the monkey army comes and goes carrying rocks and sinking them into the sea. Meanwhile Nala was busy arranging the placement of the stones and wood that were brought by the monkey. Shortly after the Situbanda bridge is completed and the monkey troops began to be ordered to cross. News of the construction of the Situbanda bridge made King Rahwana angry. It never occurred to him that Rama and his monkey army would be able to stem such a vast ocean to build a giant bridge. In order his loyal minister, Sukasrana to spy on Rama’s army and the power of his monkey troops. King Rahwana sends Sukrasana to disguise himself as the



monkey army that had successfully crossed the ocean via the Situbanda bridge. The presence of this fake monkey was immediately noticed by Hanuman who then caught Sukasrasana in the act to confront Rama. In front of Rama, Sukasrana admitted that he was only carrying out orders from Rahwana. Rama freed and asked Sukasrana to immediately return to Alengka. Upon his arrival at Alengka, Sukasarana immediately went to face King Dasamuka. In front of the King, he said that the loyalty of the monkey army was truly amazing; all are willing to die for Rama. Sukasarana also praised the charisma and supernatural powers of Rama who was like Vishnu coming down to earth. In front of the giants, Sukasrana also begs Rahwana to be friend with Rama by returning Sita peacefully. Hearing Sukasarana’s words, Rahwana could not control his anger and drew a keris and stabbed Sukasrana to death. At the same time, Rahwana reminded that whoever wants to act like Sukasarana, his life will be at stake. With great enthusiasm, the giant troops asked King Ravana not to delay any longer the attack of the monkey troops because all the giant troops were ready to face them. Hearing this, King Dasamuka at once commands his troops to immediately go to the city limits to face the enemy’s attack.

The Conclusion

Ramayana is one of the most importance dramatic resource for Balinese the performing arts of Bali and Ramayana performances are the third largest group in Balinese cultural tradition. The five performing art forms described above clearly show the episodes of the Ramayana story are utilized in both the classical and the modern Balinese art forms. This strongly indicate that the Ramayana story still highly valued even by the Balinese living in this globalized world. This also indicates how Ramayana story has become a part of the modern life of the Balinese.

List of References

- Brandon, James R. Theatre in Southeast Asia. Cambridge-Massachusetts: Harvard University Press.
- Dibia, I Wayan. Kecak The Vocal Chant of Bali. Denpasar: Hartanto Art Book Studio, 2000.
- Dibia, I Wayan and Rucina Ballinger. Balinese Dance, Drama, and Music: A Guide to The Performing Arts of Bali. Singapore: Tuttle Publishing. 2004.
- Moehkardi. Sendratari Ramayana Prambanan. Seni dan Sejarahnya. Jakarta: KPG (ke pustakaan Populer Gramedia) bekerja sama dengan PT. Taman Wisata Candi Borobudur, Prambanan dan Ratu Boko. 2011.
- Rajagopalachari, C. Ramayana. Bombay: Bharatiya Vidya Bhavan. 1976.
- Sattar, Arshia (translator). The Ramayana Walimiki. New York: Penguin Books. 2000.
- Zoetmulder, P.J. Kalangwan; Sastra Jawa Kuno Selayang Pandang. Jakarta: Penerbit Jambatan. 1983.

Ramayana Literature at the Dharma Gita, & Other literary work of Bali

Prof. Dr. Ida Ayu Gde Yadnyawati, M.Pd.

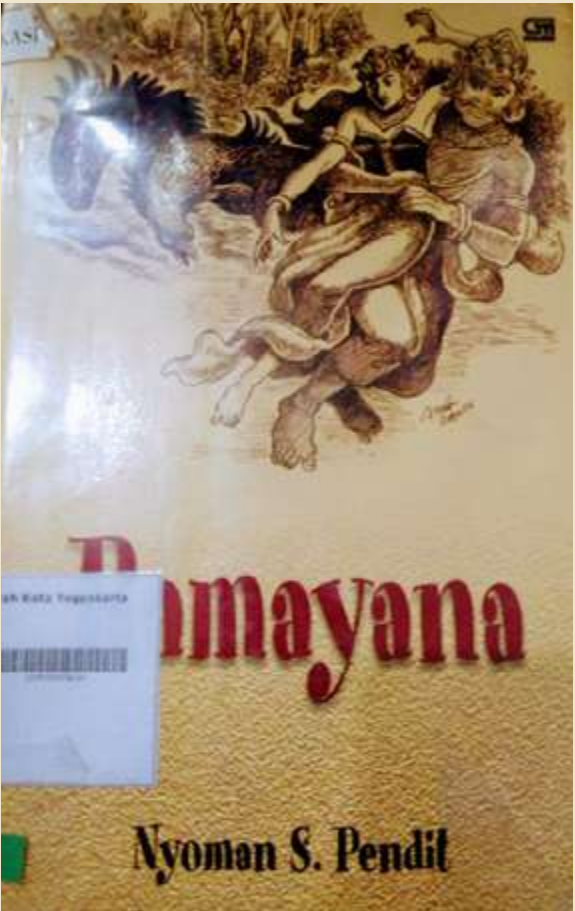
Universitas Hindu Indonesia



The understanding of Dharma Gita is the singing of truth or sacred songs to Hindus in Bali. In dharma, the gita or song of Bali is also very much influenced by the story of Ramayana, because in its understanding and translation it can be sung at the Panca Yad ceremony .

The development of dharma gita in Bali is so rapid, with many popping up sekaa-santaa in villages and in big cities. This is because people feel that it is easier for them to understand the sacred teachings of Hinduism through Balinese songs, with various methods for mastering and understanding these songs.

Bali song that is generally considered in sekaa-sekaa pesantian, pasraman and other institutions is composed of Canto, Song, Wirama or Kekawin, Palawakya and Sloka. Each song has uger-uger or certain rules in chanting it.



The Poem

Canto is a song that is sung not based on gending gong , but based on lingsa . In the sense that many syllables in one sentence or carik (comma). Whereas Lingsa means the sound changes “a, i, u, e, o, in the last syllable of the sentence. There are 11 poems in Bali, including : 1. Mas Kumambang, 2. Pucung, 3. Mijil, 4. Ginanti, 5. Ginada, 6. Pangkur, 7. Sinom, 8. Durma, 9. Adri, 10. Agal , 11.Demung.

Song of Songs

Shape singing hymns (kekidungan) can be known at the outset temple taking the form of “ kawitan “ two stanzas. Then following the performer (short song) of two stanzas, penawa (long song) of two stanzas, the man of two stanzas and so on until one chapter of the story, back again kawitan for the second chapter. The form of hymns in each stanza also uses the rule “ on lingsa “ but each line does not use a carik (comma).

Palawakya

Palawakya is a reading of sloka translation with a certain rhythm, and uses Old Javanese, or also called beautiful reading. Where there are many reading sources in Parwa and Sarasamuscaya.

Sloka

Sloka is a language originally found in Sanskrit Language. This stanza especially consists of 2 lines, while each array consists of 16 syllables. There are many sources of reading on Bhagawadgit a also from Itihasa Ramayana .

Ramayana Stories

The story of Ramayana is a story originating from India composed by a MPU named Mpu Walmiki. This story is spread across several islands in Indonesia such as Java and Bali. In Sanskrit Ramayana comes from the word Ramayanam which comes from the words Rama and Ayana means the journey of Rama. The story of heroism from India composed by a mpu Balmiki or walmiki. In the repertoire of Javanese Literature story was adapted in the form of kakawin. In the Malay

language, the term ‘Sri Rama’ is also obtained which also differs in form between Bali and Java. According to preliminary information quoted from the Wikipedia Ramayana id.m.wikipedia.org., It states that in India the Ramayana is divided into seven kanda as follows; Balakanda, Ayodhyakanda, Aranyakanda, Kiskindhakanda, Sundarakanda, Yudhakanda and Uttarakanda.

Literature Review

The first article to be reviewed in this study is Walmiki’s literary work “Wiracerita Ramayana” which has been adapted in Indonesian. Contains a review of the Ramayana story in several kanda. each kanda explained about the journey of the Rama as a character. Its implementation and influence on the lives of people in Bali in particular has not been studied at all, so this paper is very appropriate to start this study and is very useful for the purposes of the data in this study. The second article comes from the results of the recording both in writing and other documents relating to Ramayana. traces of the works that are stored in a number of libraries such as ISI Denpasar are very useful to add and complete the results of this study. In addition, several works are displayed in the form of artifacts that exist in some archeological places which are used as a form of translation of the Ramayana story. Although it never conveyed the impact it caused, the work referred to greatly supports this study to be more complete.

In addition, a number of performance works and other works of art that become symbols in the journey of the Balinese people based on the source of the Ramayana story are also studied in this study so that the history and its development in the wider community can be read as a form of rereading used as study data . Thus it can be concluded that this research is a continuation of several writings which have underpinned the development of the Ramayana culture especially those that developed in Balinese society.

Discussion

Ramayana Stories in Hindu Literature.

Kekawin.

The form of singing is not based on the gending gong, nor does it use the lingsa , but uses the wrtta matra. Wrtta means the number of syllables in each carik (comma), which usually consists of four carik into one in (stanza). But there is also one that consists of three pieces called “Rahi Tiga or Utgata-Wisama”. Matra means the condition of the teacher’s location in each of the wretta . Laghu means short voice (hrswa), light, low, weak, by getting one beat. Whereas the Master means the long voice (dirgha), heavy, big loud, beautiful, tortuous can reach three knots or more. In kekawinlah literary hero Ramayana are found, one example of the book Kekawi n Ramayana Volume I and Volume II, which is about seven Kanda present in the Ramayana.

Here we will describe the story of the Ramayana in Hindu literature. One form of the ramayan story is kakawin. Kakawin Rāmāyana is kakawin (poem) containing the Ramayana story. Written in the form of an Old Javanese song, allegedly made in Mataram Hindu during the reign of Dyah Balitung



around the year 820-832 Saka or around 870 AD kakawin is touted as sister brother because it is considered the first, the longest, and most beautiful language style from the period Hindu-Javanese. According to Balinese tradition, Kakawin Ramayana is believed to have been written by a man named Yogiswara. This was rejected by Prof. Dr. R.M.Ng. Purbatjaraka. According to him, Yogiswara is indeed listed in the last line of this Javanese version of Ramayana, but that is not the identity of the writer, but a closing sentence that reads:

The Yogiswara çista, the sujana suddha knows huwus matje sira

the sentence if translated thus:

The Yogi (priest / begawan) is getting smarter, Sujana (scholars / wise) are getting cleaner after reading this story.

So it’s clear that Yogiswara is not the name of this Javanese Ramayana writer.

This poetry in the form of kakawin is one of the many versions of the story of the Rama and Sita, the great epic epic which was originally composed in India by Walmiki in Sanskrit. Some researchers revealed that this Javanese version of the Kakawin Ramayana did not fully refer directly to the Walmiki Ramayana, but instead referred to this as a transformation from the Rawanawadha book written by an ancient Indian poet named Bhattikawya. This was concluded by Manomohan Ghosh, a literary researcher from India who discovered several Javanese Ramayana stanzas that are the same as the stanzas in Rawanawadha.

In terms of story line, Kekawin Ramayana also has differences with Ramayana Walmiki. At the end of the story, when Rama and Sita returned to Ayodya, they separated again, so Rama and Sita did not live together, Walmiki said. In the Javanese version, Rama and Sita lived together in Ayodya.

In this Kakawin Ramayana story is written in poetic form and reads it by singing. The ceritra released in this kakawin tells the story of Dasaratha who lives in a palace like heaven. Filled with wise people and noble deeds. In Ayodya which is quite famous in the world. The beauty of heaven is truly defeated by the incomparable Ayodhya. Empress prabu Dasaratha namely Dyah Kekayi, Dyah Sumitra and Dewi Kosalya. Has four sons; Rama, Bharata, Laksmana and Satrugna. To her four sons she was taught archery by Bhagawan Wasista. Everything is smart, deft about everything. He is famous in the world. Has the main use, immoral even at a young age. Also told the greatness of Rama and Laksmana because it can defeat the giant that is in the priest’s ward. After that the Rama and Laksmana went to the land of Mithila where a contest was held. Whoever wins will get a princess named Sita. Nobody succeeded except Rama. Then they got married and returned to Ayodya.

Wiracarita Ramayana consists of seven books called Saptakanda. The order of the book shows the chronology of events that occurred in Wiracarita Ramayana.

Name of book Description

Balakanda

The Balakanda Book is the beginning of the Ramayana story. The Balakanda Book tells of King Dasarata who had three consorts, namely: Kosalya, Kekayi, and Sumitra. Prabu Dasarata has four people, namely: Rama, Bharata, Lakshmana and Satrugghna. The Balakanda book also tells the story of Sang Rama who won the contest and married Sita, daughter of Prabu Janaka.



Ayodhyakanda

The Ayodhyakanda book contains the story of Rama being thrown into the forest with Dewi Sita and Lakshmana because of the request of Goddess Kekayi. After that, old Prabu Dasarata died. Bharata did not want to be crowned King, then he followed Rama. Rama refused to return to the kingdom. Finally Bharata ruled the kingdom on behalf of the Lord.

Aranyakanda

The Aranyakakanda book tells the story of Rama, Sita and Lakshmana in the middle of the forest during the exile. In the middle of the forest, Rama often helped the hermits who were disturbed by the rakshasa. The Aranyakakanda book also tells the story of Sita being kidnapped by Rawana and the fight between Jatayu and Rawana.

Kiskindhakanda

The Kiskindhakanda Book tells the story of the meeting of the Rama with Monkey King Sugriwa. The Rama helped Sugriwa seize his kingdom from his brother Subali. In battle, Subali is killed. Sugriwa became the King of Kiskindha. Then the Rama and Sugriwa allied themselves to storm the Alengka Kingdom.

Sundarakanda

The Sundarakanda Book tells the story of the Kiskindha army who built the Situbanda bridge connecting India with Alengka. Hanuman who was the ambassador of Sang Rama went to Alengka and faced Dewi Sita. There he was arrested but was able to escape and burn down the capital city of Alengka.

Yuddhakanda

The Book of Yuddhakanda tells the story of the battle between the army of the Rama monkey and the Rakshasa Sang Rawana. The story begins with the efforts of the Sang Rama’s forces who successfully crossed the ocean and reached Alengka. Meanwhile Wibisana was expelled by Rawana for giving too much advice. During the battle, Rawana was killed by Rama by a magic arrow. The Rama returned safely to Ayodhya with Dewi Sita.



Uttarakanda

The Uttarakanda Book tells the story of the disposal of Dewi Sita because the Lord heard rumors from the people who were skeptical about the sanctity of Dewi Sita. Then Dewi Sita stayed at Rsi Walmiki Retreat and gave birth to Kusa and Lawa. Kusa and Lawa came to Sang Rama’s palace during the Aswamedha ceremony. That’s when they sang Ramayana composed by Rsi Walmiki.

Hanoman is the figure of a sacred animal that is Authoritative

It is strange and in the Ramayana story that animals are very closely related to the human race. This is a new awareness that may not exist in Hindu culture in Bali. The story of the unification of the monkey people with Raja Rama that occurred in the forest between balantara is a strange picture. Typical of the natural conditions that exist in the world where the Rama event took place.

Hanoman is a white ape figure depicted in the Ramayana story, taking a figure who steals attention due to his agility and carrying it. The advantage is also sharpened by its presence that fulfills the function of the virtues that every story lover desires , a kind of guardian of virtue and truth. Metaphysically Hanoman is also the incarnation of Bathara Bayu (wind) which in Hindu beliefs is closely related to the forces of nature. So the existence of Hanoman is very appropriate then being with Rama. The loyalty and loyalty shown by helping Rama Dewa in carrying out his mission of finding Sita from kidnapping is a dedication that should be appreciated. Another heroic act which devastated the Alengka palace with a monkey style made Rama’s story even more interesting to appreciate. It shows that around Rama Dewa there are followers who have incomparable ability speculations. The truth that is always strengthened by abilities without competition.

In reality Hanoman also became popular among the public because this character has a style and characteristics that were created stunningly in the form of dance work. Other works of art are included in the sculptures which are displayed on several roads. Even in the famous Nyepi tradition performed in Bali Hanoman often becomes an icon that is paraded as a spiritual form in Hindu society.

Conclusion

The Ramayana story has an embodiment that has been elaborated with local culture. This was accepted in the medium of literary and performance works such as dance, musical art, and Balinese art. The story is getting deeper into the Hindu community in Bali because of the role of reliable art performers who are able to give spirit in living the existing story. All of that caused deep emotional turmoil in each role. Making later as a comparison medium in real life. Opening awareness in harmony with Hindu religious values, which are believed by the community to lead a life philosophically seeking truth.

In the global era, the Ramayana story becomes increasingly rare public consumption, because people are starting to be drugged by modern stories that prioritize technology and lifestyle through animated films. At least the cultural awareness of the locality of Bali is also able to encourage the values that exist in the Ramayana story as a mirror of important awareness in human life.

Balinese traditional art can be explained based on a systematic view of the integrity of the context of the ceremony or tradition within the local cultural frame of society. The art is an independent

part of other parts that form religious ceremonies in a tradition. Therefore, the life of traditional arts can take place in line with life that cannot be separated from the process of consecration in carrying out the rituals of a directed religion. One source of traditional art that can not be separated from the ceremony in Bali is Itihasa Ramayana , its existence can be seen from: The Ramayana epic and the use of Balinese in wayang kulit and wayang wong ,Ramayana Ballet,The Ramayana Kecak Dance.,Ramayan literature on dharma gita.

References

Astra, I Gede Semadi et al. 2000. Sanskrit-Indonesian Dictionary . Bali Government Owned Propensi Project for Improvement of Religious Facilities and Infrastructure in 9 (Nine) Regencies / Cities.

Good, I Gusti Ngurah. 1980. Literacy in Balinese Culture An Anthropological Study . Denpasar: Inaugural Address of Professor of Cultural Anthropology at the Faculty of Letters, Udayana University, which was said on December 20, 1980.

Baktiar, Proverbs. 2007. Philosophy of Religion Tourist Thought and Human Faith . Jakarta: Raja Drafindo Persada.

Bandem, IMade. 1996 . The Evolution of Balinese Dance , Denpasar: Cultural Library

Dalal, Anita. 2009 . Archeology Reveals Secrets of Ancient India

Simpen. 1979. Install Balinese Script . Denpasar.

Subrahman, Kamala. 2007. Ramayana . Paramita Surabaya.

Supartha, I Wayan. 2003. Getting to Know the Ramayana Characters for Students and Interested People in Literature . Bali Post Library.

Surada, IMade. 2005. Dharmagita “The Song of Panca Yajna Is Along with Wirama, Sloka, Phalawakya and Macepat. Regional Office of the Ministry of Religion of the P r ovince of Bali Development Program for Social Agencies, Religious Institutions and Hindu Religious Education Institutions

Zoetmulder, PJ 1974. Kalangwan of Old Javanese Literature at a Glance : Djambat.



The Dance of Hanuman Sena :
Traces of Ramayana in Indonesian Culture

Ankita Chakraborty

Research Scholar, Vidyasagar University, Writer and Indian culture lover



Lord Hanuman usually represent as white monkey in Indonesia.
Photo credit: pixabay

The India and Indonesia have shared their cultural linkages from the ancient era. The Hindu Buddhist cultures of Indonesia have been spread from India to Indonesia. One can find the traces of temples in all parts of Indonesia dedicated to Hindu Gods Shiva and Vishnu. Sanskrit inscriptions are also found in certain parts of Indonesia. During my study years in Indonesia, I was amazed to find that the locals are so influenced from Ramayana, that they name their shops and malls by the name of Ramayana. The Ramayana and Mahabharata is so popular among the non-Hindu masses of Indonesia that one can easily find the names of Sita, Rama,Arjun etc among the Muslim masses of Indonesia. Ramayana form the part and parcel of life of Indonesian people. Some of the most notable Indonesian cultures that showcased Ramayana are Dance, Music,Art, Puppetry, Mask, MartialArt etc. Wayang Kulit, which is Indonesia’s World Famous shadow Puppetry which is recognised as Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in 2003, showcased the Hindu epic of Ramayana and Mahabharata. The dances of Indonesia have

been also inspired from Ramayana, the most famous of it the Pambanan Ramayana Ballet in Yogyakarta, Central Java Indonesia. The mask dance is also famous in Indonesia called Topeng. Topeng also depicts the stories based on Ramayana and Mahabharata of Indonesia. Pencak Silat which is also world famous Martial arts of Indonesia has some movement inspires from certain scenes from Ramayana. It is also very important to note that the MartialArts of South EastAsia have also been influenced from Indian MartialArts and have Hindu elements in it. Indonesian art and paintings have also been highly impacted from the Hindu epic of Ramayana. Indonesian FolkArt theAcrylic paintings on canvas has also derived its form different different Ramayana character of Ram Sita Hanuman etc. It is no doubt that Ramayana have been deeply impacted theArt and Culture of Indonesia.

In this article, I would like to focus on a unique dance form that is inspired from Ramayana. Many visitors can enjoy this dance along with the sunset in Uluwatu Temple of Indonesia in Bali, Tanah Lot Temple or at serene Ubud Village of Bali. The Kecak dance is also performed in several artists in vUrious other places in Bali. The dance in Indonesia known as Tari Kecak, have hold great cultural significance and tribute to Ramayana that was only developed in the 1930"s in Bali. At sunset it depicts several stories like Sita"s abduction, Hanuman"s role in rescuing Sita, the role of Rama, Laksmana along with Sugriva in rescuing Sita, who was abducted by Ravana. Sugriva, the king of Momkey sent his general Hanuman represent as white monkey sent in Ravan"s kingdom in search of Sita, who when captured was punished to be burnt but instead Hanuman burnt the whole kingdom of Ravana. This story was depicted along with the Kecak dance. In this dance around 50-70 men sit in circle in the mid there kept the fire usually represent the energy of Hanuman that he exhibit after been captured and was order to be burnt, the dancers perform form of movement of hands and repeating a sound like 'cha-chachak". It is mesmerising to watch this dance drama along with the dusk and natural lights in the backdrop of beautiful temples of Bali, it was accompanied by the sound of traditional Indonesian music instrument called 'gamelan". The men usually wear black and white sarong and was bare chest depicting the Monkey senas or soldiers.



Image credit:- Pixabay



On further study it is revealed that the dance depicts the victory of good over the evil, like the same we celebrate Dusshera. At last Sita unite with Lord Rama by overcoming the evil. The monkey dance now holds great cultural importance and also great significant as the main purpose was to convey that good always win, even if the evil seems to be powerful, another important fact that I have studied was the reason of wearing black and white sarong by the Monkey soldiers. In Bali, also in other parts of Indonesia, one can find the statues have been put with black and white sarong. The black and white represents dualism in life. We have to coexistence with opposite. We also have two characteristics in life one is dark and another is white. We can compare Ravana with dark and Rama with white, the sarong represents that. It also represent that life is not only about all good, sometimes you have to face the hurdles. It also represent that dark is also necessary in life like after every night we see the ray of sunlight. The Black and White checkered sarong represents many facts about life



Image credit : <https://enowbali.co.id/kecak-fire-dance>

Rāmāyana Tradition in Myanmar

Dr. Asawari Bapat

First Secretary, Director (SVCC)
Embassy of India,
Yangon, Myanmar

History of Rāmāyana Tradition in Myanmar

The people of Bagan were aware of Rāmāyana story from 11th Cen. through oral tradition. This is received either directly from India or through Mon people. Through different evidences like inscriptions, stone sculptures, terracotta plaques and pictorial art it is clear that Burma was aware of Rāma story in both traditions - the Hindu and Buddhists. Through Hindu tradition Rāma was the avatāra of Lord Visnu and god of Hindus and through Buddhist tradition the story of Rāma was incorporated in Buddhist Jātaka.

During the 2nd Century the people of Vaisnavait tradition of Baikthano Myo or Visnu city considered Rāma as the avatār of Visnu.



Rama Pyazat daw-gyi - The Rāmāyana Court Drama

After the Ayutthaya war (A war between Burma and Siam. With this war ended the Ayutthaya kingdom of Siam) during 1767, many Thai noble people, learned scholars and leading artists and dance troupes were brought from Siam to Burma. These dance troupes used to perform Rāmāyana for their own people. Myanmar artists were got attracted towards it. It is difficult to decide that who first translated the Rāmāyana in Burmese from Siamese Rāmāyana. It assumes that translation of Rāmāyana was a collective activity. Scholars from Burma along with the Ayutthaya would have worked together for Myanmar Court Drama Rāmāyana.

The earlier script of Rāmāyana Court Drama was done by the Commission of Eight eminent writers. The Prince of Shwe Daung (1762-1808) was the Crown Prince who issued a Royal Order in 1789 and appointed eight members to translate the Court Drama from Siamese Rāmāyana. Among those eight members were the Lady Thakin Minmi (1758-1798) a former queen of king Singu, Myawaddy Mingyi U Sa (1796-1808). There are two opinions regarding this translation –

1. The translation in Burma was from the oral tradition from Siamese artists to Burmese Commission.
2. Following to this Burmese translation the musicians and songs writers like Mayawaddyi Mingyi U Sa would have composed songs suitable to Myanmar music without hampering the tunes and songs in original Siamese tunes.



From the narratives of Limbin Prince the Commission of eight must have received a text of Siamese Rāmāyana from which the present Rāmāyana Court Drama would have been done. But according to U Thein Han, a great scholar of Rāmāyana, there are many differences in both the texts thus the later one is not the translation of the Siamese version. It is believed that the commission of 8 members was established in 1789 and the composition of Rāmāyana was done in early 1790s.

The Rāmāyana court drama was first printed in 2001-2002. This edition was edited by great scholars like U Thaw Kaung, U Aung Thwin, and University Central Library manuscript and Pali expert U Nyunt Maing.

Certain Rules of Characters while performing Rāmāyana

Rāmāyana was not considered mere performance but Burmese society considered it as the victory of truth over untruth, merits over sins, permanent over non-permanent. Rāmāyana was not only looked from the point of performance but from the point to educate both king and people. So some dos and don'ts were fixed for the characters while performing Rāmāyana. Rāma and Sītā were not allowed to consume non vegetarian food during the performance. At the end of the performances the characters used to worship their respective deities; means the actor who plays the role of Rāma will worship Rāma.

(Diacritical Marks – For the right pronunciation of Sanskrit words diacritical marks are used. Here is the list of them –

Ā – आ eg. राम – Rāma

ī/î – ई eg. Nīti - नीति

Ū/û – ऊ – eg. Ansūyā - अनसूया

R/ṛ - ऋ - eg. Rṣi – ऋषि, वृक्ष - Vṛkśa

Ṭ/ṭ - ट – eg. Vāṭikā - वाटिका

Ṇ/ṇ - ण – eg. Bāṇa - बाण

Ś/ś – श - eg. Śarada - शरद

Ṣ/ṣ - ष - Bhāṣā - भाषा

Ḥ/ḥ - हः - Matih - मतिः



Rāmāyaṇa Costumes and Masks

During the Konbaung dynasty period (1752-1885), Rāmāyana was staged regularly with all its grandeur. This richness was well depicted through their costumes, masks, headdresses etc.

Crown is worn on head and as head is considered very important part of the body crown must have obtained great importance among all the ornaments. There would be a special room 'Baungdaw saung' बाउंग डो सा devoted to preserve crowns. These diadems and masks were very thoughtfully designed by the artists. Around 30 masks are required for one group. These masks are handmade. Crowns and masks of all important characters were made single piece. Single piece crowns and masks are of Rāma, Laxmana, Rāvana, Sugriva (Thukrit), Vāli (Bali), Hanuman and other monkeys. Sita's headdress is also one piece but she is without mask. She must be beautiful and of long hair.



During the period of Court Drama it took 45 - 65 nights for the presentation of complete Rāmāyana. For this presentation head gears and masks were very indispensable. The mask and crown or headgear of Rāma, Laxmana, Dathagiri, Sugriva, Vāli, Hanuman and other monkeys are made in a single piece.

1. **Rāma** - The mask and crown of Rāma is green in colour. This green colour reminds us the line from Ramarasa - रामं दुर्वादलशाम् which means Rama's complexion green like grass. His headdress is golden and with seven tires.
2. **Laxmana** – The headdress of Laxmana is similar to that of Rāma and a kerchief is tied at the middle tire by keeping the two ends free. The only difference between two is Laxmana wears golden mask. In Sundarkānda he is described as स सुवर्णच्छविः श्रीमान् रामः श्यामो महायशः।(35.23). That means Laxmana is of golden complexion and Rāma is of dark complexion. This shows that some where the description from original sources from India was known to them.
3. **Sīta** - should necessarily be beautiful and never wears mask. But she is the only one who has different types of four to five crowns. Her long hair should set free to flow down. The tapering crown which made in one piece turns forward and has a revers tip of a leaf. She never wears sandals.
4. **Hanumāna** – wears a low, round headdress and a mask with monkey face. The mouth is open showing four tusks. Face is white with golden border. Has white tail and wears white stockings.
5. **Rāvana** (Dathagiri) - The mask of Dathagiri is with crown of three tires. The middle tire has five heads and one head on the top to indicate the ten heads of Rāvana.
6. **Sage (Bodaw)** – the mask is along with headgear. The colour of the mask is golden brown and marked with red border line. Wrinkles on the forehead and chicks are suggestive of their age.



Other Characters

Male and female demons were demon costumes respectively but are without mask. Even queen Mandodarī though highly honoured in India and described as very beautiful in Myanmar she also wears the costume of female demon. Female demon's headdress has a miniature face of a female demon. Other human characters like king Daśhratha, Janak, other queens of Daśaratha are of human beings. Bharata and Śatrughna's dress is like Laxmaṇa but in different colour. Dear's mask is Golden.

1. Presently, in Yangon Seir Sen is the artist who is creating masks for last 40 years. (Photos of all the masks are made by him only).



Rāmāyaṇa Stone Inscriptions

Maha Lawka Marazein

Near Maha Lawka Marazein or the Paya Gyi means the Big Pagod at nearest villages Nat Ye Taung or Tha-Khut-ta-nai village 347 Rāmāyaṇa plaques were situated. The stone carvings of Rāmāyaṇa are not much known due to their remote locations.

U Neyy a Dhamma, commonly known as second Maung Daung Sayadaw (1799-1865) built the Ma ha Lawka Marazein Pagoda during his exile from 1846-1853. (Sayadaw – Buddhist Monk in Burmese)

The plaques in Paya Gyi are 14 inches square plaques and are made up of Taung Oo sandstone and the depiction is in four forms –

1. Kanoke - is the traditional style where elaborate lotuse stems, buds, blossoms and other floral scroll-work is used for borders and framing figures.
2. Nari – a female figure
3. Kapi - figures of monkeys or ogres
4. Gaza – depiction of animals like gaja that is elephant, horses etc.

The plaques are three layered, viz. 1. The background 2. The middle layer and 3. Foreground

Generally, the figures from Rāmāyaṇa are seen carved the depiction of some scenes such as return of Rāma and Sītā (Thida) to Ayodaya, the chariot of Dathagiri, the search of Gambhi for her son, the chase of the golden deer by Rāma, the meeting of Rāma and Sugriva (Thukrit), showing Rama’s ring to Sītā (Thida), fight between Indrajitta and Hanumana, the grief of Sītā (Thida),



Carving on Wood

Important episodes from the story of Rāmāyaṇa are seen carved on pots, wooden caskets etc. I came across one huge casket where scenes from Yama's story like chasing of a deer, Rāma-Rāvaṇa war is carved.



Variations in Burmese Appellations of Rāmāyaṇa

Names from Rāmāyaṇa took little different form in Burmese language. Sanskrit ‘R’ changes into ‘Y’ in Burmese. Similarly, ‘S/ś/ṣ’ changes into ‘Th’. Here is the list of some appellations from Rāmāyaṇa into Burmese -

Rāma – Yāma

Sītā – Thida

Sugriva – Thukrit

Kuśa – Kutha

Lava – Bala

Kausalyā – Kothila

Kaikeī – Ke-kra

Rāvaṇa – Dathagiri

Kumbhakarna – Konbikanna

Śatrughna – Thattarugana

Bibhiṣaṇa – Vibhithana

Śūrpaṇakhā – Thabba Nakha

References

Textual Sources :

1. Bur mese Ramayana with an English Translation of the original Palm leaf Manuscript in Burmese Language in 1233 year of Burmese Era (1871 AD), Ohno Toru
2. The Thiri Rama Finding Ramayana in Myanmar, Edited by Dawn F. Rooney, Routledge Taylor & Francis Group, London and New York, 2017

Interview :

1. U Thaw Kaung, former Chief Librarian of the University of Yangon, Myanmar
2. Prof. Dr. Khin Maung Nyunt
3. U Myint Kyi

Indian Sources of Thai Rāmakian

Acharya Chirapat Prapandvidya

Silpakorn University, Thailand

Introduction

The epigraphic evidence confirmed the arrival of the Rāmāyaṇa, the Mahābhārata and the Purāṇas in the reign of King Bhavavarman I, the first king of Chenla, the pre-Angkorian Khmer kingdom (around the end of 6 century to beginning of 7th century CE) and the endeavor to popularize them was also made by every day recitation. (Majumdar 1953: 18-19; Sarkar 1986: 60). Illustrations of the Rāmāyaṇa in the form of bas-reliefs found in Thailand (fig.1 and 2), Cambodia (fig.3) and Vietnam (fig.4, 5 and 6) indicate that the Vālmīki Rāmāyaṇa (Henceforth VR) was known in the region as early as 11 century CE, if not before, (Varasarin 1986: 33 ff.) and it was still popular in Cambodia till the reign of King Jayavarman VII (1181-cir.1218) as attested by several bas-reliefs being carved at several temples (fig. 3).

The Thai version of the Rāmāyaṇa known in Thai as Rāmakian (henceforth TRK) which is the Thai pronunciation of Sanskrit Rāmakīrti, was composed by Phra Buddhayodfa Chulalok, Rama I, the first king of Chakri dynasty of Bangkok, was not derived directly from the Vālmīkirāmāyana, as there are a large number of diversions. The following are some of the diversions:



Fig. 1 A relief at the temple of Phimai (cir. 11th cent. CE), Nakhon Ratchasima, northeastern Thailand, depicting Rāma and Lakṣmaṇa being tied by Nāgapāśa from Indrajit's arrow. (See Sattar 1966: 550-551; Sen: 516-524)



Fig. 2 A relief at the temple of Phanom Rung (12th cent.CE), Buriram, northeastern Thailand, depicting the abduction of Sītā by Virādha. (See Sattar 1996: 229-232)

Influence from Northern, Eastern and Northeastern India

The Episode of Maiyarābṇ (Mahirāvaṇa)

According to the TRK, Phra Rām (Rāma) after having crossed the bridg built by the army of monkeys laid siege of Lanka. Dośakaṇṭh (Rāvaṇa), sought this relative Maiyarabṇ, who was the king of Pātāla for his help. Maiyarabṇ was possessed of all kinds magical power learnt from his preceptor, Sumedh Muni, who helped to remove his heart (soul) and turn it into a bee and hid it in the Mount Trikūṭa. He, thus, virtully immune to death. Maiyarābṇ used herb and his magical power to make everybody in Rāma's army including Rāma himself fell deeply asleep in spite of the fact that Hanumān kept in his mouth the pavilion where Rāma and Lakṣmaṇa stayed (fig.7). Maiyarābṇ carried Rāma to Pātāla and kept him in an iron cage.

Hanumān, after being freed from the effect of Maiyarābṇ's magic, went to Pātāla to rescue Rāma, passing through various obstructions on the way. He met his son, Macchānu, who guarded one of the outposts to Pātāla. Hanumān, with the help of Bilākuan, Maiyarābṇ's elder sister, who told him the secret about Maiyarābṇ's invulnerability, succeeded in slaying the demon and rescuing Rāma. (Satyananda Puri 1998: 66-70).

The episode does not exist in the VR but it appears in Śiva Purāṇa (Prapandvidya 2016) and in Ramlilamrita where the name of the demon is Ahi-Mahi Rāvaṇa who abducted both Rāma and Lakṣmaṇa. (Naidu 1971: 34-35). It also exists in Madhav Kandali's Ramayana in Assamese language and in the Krittivasi Ramayan in Bengali language. The word Maiyarābṇ may be the result of the phonological change from Tamil Mayaliraban. (Satyananda Puri 1998: 70).

Influence from Southern India

The names of the characters in the TRK

Several names of the character in the TRK are similar to the Tamil names. The following are some examples:

Anomātan was the first king of Ayudhyā (VR- Ayodhyā). The last syllable ‘an’ of the name seems to be of South Indian origin. The origin of the king according to the account given in the TRK (King Rama I Book I 1964, 4 ff.) is as follows: The TRK begins with Hirantayakṣ (Skt. Hiraṇyākṣa) who rolled the earth, kept it under his armpit and went to Pātāla, the nether world. The gods rushed to Phra Isuan (Skt. Īśvara) at Mount Kailās (Skt. Kailāsa) for rescue. So Phra Isuan ordered Phra Nārāyaṇ (Viṣṇu) to rescue the earth from the hand of Hirantayakṣ. Phra Nārāyaṇ took the form of a boar, went to the nether world, killed him and rescued the earth. Phra Nārāyaṇ returned to his abode at the Milk Ocean and began to recite the Vedic mantras. As a result, a lotus in full bloom with a child in it appeared from his belly. Phra Nārāyaṇ took the child and presented it to Phra Isuan. Phra Isuan commanded Phra Indr (Skt. Indra) to found a city for the child. Phra Indr then ordered Phra Viṣṇukarm (Skt. Viśvakarman) to use his divine power to build a city and he did accordingly and named it Śrī Ayudhyā Dvārāvadī (Skt. Dvārāvātī). Phra Isuan named the child Anomātan and put him on the throne of Ayudhyā as the first king. He ruled for a long time and begot a son named Ajabāl (Skt. Ajapāla) who succeeded him. King Ajabāl had a son named Dośaroth (VR- Daśaratha) who also succeeded him.



Fig. 3 A relief at the temple of Banteay Chmar (cir. 12th cent.CE), north-western Cambodia, depicting the beginning of The Vālmiki Rāmāyaṇa. The bearded figure may be identified with Bhāradvāja, Vālmiki's disciple, the headless figure with Vālmiki, four-faced figure with Brahmā, the two birds with Krauñcas, and the figure with bow with the hunter. (See Sattar 1996: 11-12)



The beginning of the TRK seems to have been taken by the narrator from the accounts in a distorted form from the Viṣṇu Purāṇa. (Wilson 1980, Vol. I, 38 ff.; Vol. II 537 ff.)

Trībūram (King Rama I Book I 1964, 57 ff.) is a demon in the TRK. The name Trībūram sounds like Tamil. Apparently it is derived from the word Tripura which is the name of three fabulous cities built by Maya for three demon brothers, sons of Tārakāsura, namely Kamalākṣa, Tārakākṣa and Vidyumālī. (Mani 1993: 793-794) Trībūram acquired the boon from Phra Isuan (Śiva) to the effect that no one even Phra Nārāyaṇ (Viṣṇu) can killed him. With that invincible power he wreaked havoc in the three worlds. Eventually he was killed by Phra Isuan by combining powers from various gods.

Kuperan in the TRK is the son of Lastian (King Rama I Book I 1964: 75), King of Longkā (Skt. Laṅkā). Apparently Kuperan which sounds like Tamil must have derived from Kubera, son of Pulustya. Lastian must have probably been changed from a postulated form Pulastyan. Pulastya had a son named Viśravas who had two wives named Kaikasī and Devavarṇinī. Kubera was born of Devavarṇinī whereas Rāvaṇa, Kumbhakarna, Vibhīṣaṇa and Śūrpanakhā were born of Kaikasī. (Mani 1993: 612).

The other names of characters in the TRK that show traces of Tamil language are Kalaikot (VR- Rṣyaś ṛṅga), Sumantan (VR-Sumantra), Kukhan is Guhan in Kamba Ramayana (henceforth KR), Mālīvarāj is Malliyavan who was Ravana's grand father in the KR, Mangkorkanth is Makarakannan, Khara's son in the KR etc. The city name Māyan in the TRK also sounds like Tamil.



Fig. 4 Rāvaṇa lifting the Mount Kailāsa in the Museum of Danang, Vietnam

The Episodes Peculiar to the TRK

The Previous Life of Dośakaṇṭh (Rāvaṇa)

On Mount Kailās (Kailāsa), Nonduk (Skt.Nandaka), a certain demigod, was given the charge of washing the feet of the gods who came to pay homage to Phra Isuan (Śiva). He became the object of constant pranks of those gods who pat on his head or pulled his cheeks or plucked his hair until his head became bald. He was very anguished about his plight hence he asked Lord Śiva for a boon. Lord Śiva granted the boon to him that whomever he would point his finger at would instantly drop death. He became so puffed up with his newly acquired power and played havoc to gods and men. Gods approached Lord Śiva to help. Lord Śiva asked Viṣṇu to destroy Nonduk. Viṣṇu appeared as beautiful celestial nymph before Nonduk who became enamoured with the nymph. Viṣṇu in disguise expressed her reciprocal feeling on condition that Nonduk must beat her in a dance contest. He agreed and danced imitating her dance movement. In the course of the dance the nymph pointed her finger at one of her leg. Nonduk, on following the movement, caused his leg to be broken by his own finger, then Viṣṇu turned back to his original form. Nonduk rebuked Viṣṇu for resorting to unfair means to destroy him. Viṣṇu, before slaying him, told him that in the next life he would be born as human being with one head and two hands and would kill him when the demon would be born with ten heads and twenty hands. Thus Nonduk was reborn as Dośakaṇṭh (Rāvaṇa) and Viṣṇu incarnated as Rāma. (Satyananda Puri 1998: 10-11; King Rama I Book I 1964: 76 ff.).

This episode in the TRK is evidently the adoption of the story of Bhāsmāsura in the Śivalilāmṛta in Marāṭhī. (Mani 1993: 127)



Fig. 5 Rāvaṇa lifting the Mount Kailāsa in the Museum of Danang, Vietnam



The Birth of Sītā

When King Dośaroṭh (VR-Daśaratha) requested Sage Kalaikot (VR- Rṣyaśṛṅga) to perform the rite for getting his heir, a being appeared out of the sacrificial fire holding a tray of 3 divine sweet balls, the fragrance of which went as far as Lanka, the capital of Dośakaṇṭh (Skt.Daśakaṇṭha, VR-Rāvaṇa). Moṇḍo (VR-Mandodarī), Daśakaṇṭh's queen, had a strong desire to eat the sweet ball. So Rāvaṇa sent Kākanāsura (Skt-Kākānana-Asura?), a demoness, to bring the sweet-meat for her. She took the form of a crow and flew to Ayodhya but she succeeded in stealing only one half of a sweet ball. Moṇḍo eat the sweet-meat and became pregnant. She, later, gave birth to a girl who was actually the incarnation of Lakṣmī, Goddess of Fortune.

As soon as she was born the child cried out “destroy whole race of the demons; destroy whole race of the demons.”

After learning the prediction from Phiphek (VR-Vibhīṣaṇa), the astrologer, about the destructive consequences indicated by ominous cry, Rāvaṇa decided to discard the baby by putting it in a casket and letting it float along a river. The casket containing the child was found by Sage Janok (VR-Janaka) who was the king of Mithilā but left the throne to practice austerity. Thinking the baby should not come in the way of his practice of the austerity, he buried the casket with the baby and prayed to gods to protect it.

After sixteen years the sage decided to return to his kingdom and wanted to take the baby with him. He ploughed the whole ground to find the baby and he found a full grown beautiful girl. He named her Sītā (VR- Sītā) as she was found from the furrow and adopted her. (Satyananda Puri 1998: 24-26)

The birth of Sītā in the TRK is, faintly similar to the accounts given in the Devī Bhāgavata Purāṇa, the Kamba Rāmāyaṇa, the Ananda Rāmāyaṇa and the Adbhuta Rāmāyaṇa. (Mani 1993: 721-722)

The stealing of the sweet ball or pāyāsam by Kākanāsura does not occur in the VR. (Rajagopalachari 1986: 3). Kākanāsura in the TRK is Tāḍakā in the VR. (Satyananda Puri 1998: 27-29)

The above-mentioned Sage Kalaikot, the deer-headed ascetic, who was invited by King Dośaroṭh to perform the ceremony (putrakāmeṣṭi yajña) for getting an heir is undoubtedly the same as Kalai koṭṭu Muni of South Indian Rāmāyaṇa depicted in the Paintings of Māliṛuñcolai Temple (fig.8 and 9). (Rajarajan 2017).



Fig. 6 Rāvaṇa lifting the Mount Kailāsa at My Son, Vietnam

There is a mural painting depicting the story of Sage Kalaikot being seduced by Princess Arunvadi (Skt. Aruṇavatī), daughter of King Romabat at the northern hall on the premises of the Mandapa shrine of the Buddhist monastery named Wat Phra Chetupon (Pali-Jetavana), popularly known as Wat Pho, to the south of the Grand Palace, Bangkok.

The Episode of Phra Lak (Lakṣmaṇa) being tied by serpent noose

According to the TRK, in the battle between Phra Lak and Inthorachit (Indrajit), the latter shot the Nāgapāśa arrow and it became serpents that coiled around Phra Lak and all monkey soldiers. They became unconscious as if they were dead. Rāma had to shoot an arrow to call Garuḍa to the rescue. When Garuḍa came all the serpents fled.

According to the VR both Rāma and Lakṣmaṇa were tied by Nāgapāśa (serpent noose) which agreed with the bas-reliefs at Phimai temple (fig.1) and at other places belonging to the same period. Garuḍa came on his own accord by which the serpents fled. (Sen: 516-524).

According to the KR only Lakṣmaṇa was tied by Nāgapāśa and Garuḍa also came on his own accord by which the serpents fled. (Sundaram: 327-331).

The TRK seems to be more closer to the KR.



Fig. 7 The mural painting at the temple of the Emerald Buddha in the Grand Palace, Bangkok, depicting Hanuman keeping the pavilion where Rama and Lakshmana stayed in his mouth to protect them from Maiyarabn.

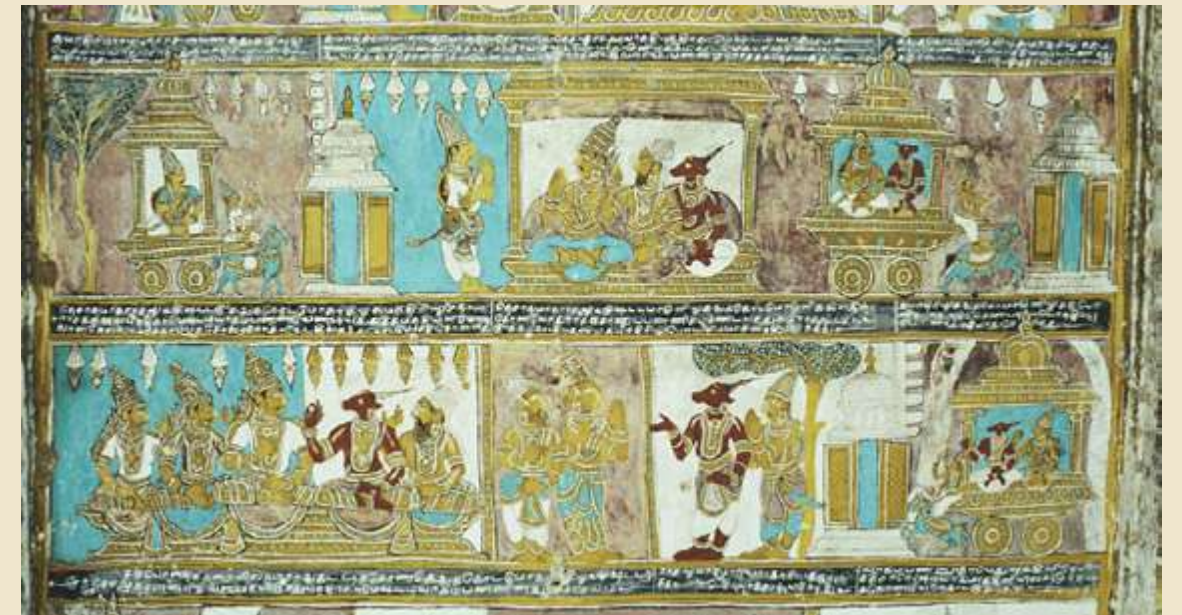


Fig. 8 Painting at Māliṛuñcolai Temple (folk: Alakarkoyil) in southern Pāṇḍya country (now in Tamil Nadu), depicting Kalaikottu Muni being brought to Ayodhya to perform Putrakāmeṣṭi yajña (the sacrifice to obtain a son)

The Episode of Benyakāy

When the monkey army of Phra Rāma (Rāma) was camping on the seashore preparing to cross the sea to Laṅka. Dośakaṇṭh wanted to deceive Rāma that Sītā was death. He asked Benyakāy (Skt. Pañcakāya), Bibhek (VR-Vibhīṣaṇa's) daughter, to transform herself to be Sītā and to act as dead body floating in the river near Rāma's camp. On seeing the dead body of Sītā, Rāma and Phra Lak (Lakṣmaṇa) lamented greatly.

When he saw Hanumān Rāma he became angry, thinking that Hanumān's burning of Laṅkā was the instigation that prompted Dośakaṇṭh to take Sītā's life. When Hanumān observed with keen eyes that the body floated upstream he knew immediately that the body was fake one. Consequently, he burnt the body to test whether the dead body was real. Benyakāy flew away but Hanumān followed and caught her. Hanumān courted her, and intimate relation followed. As a result a son was born of Benyakāy. He was named Asuraphad. (Satyananda Puri 1998: 61-62; Satyavrat 1990: 222-223).

The episode does not exist in the VR. The name Benyakāy seems to be confused with Atikāya, son of Rāvaṇa, born of Mandodṛī. (Mani 1993: 612).

The Episode of Suvaṇṇamacchā

From Dośakaṇṭh's sexual relation with a fish, a daughter with half top part of beautiful girl and lower part of fish was born. He named her Suvaṇṇamacchā (Skt.Suvarṇamatsyā).

At the time when Rāma built a bridge to Laṅkā Dośakaṇṭh ordered his daughter and the school of fish under her leadership to remove all the building materials thrown into the sea by the monkey army with the intention to obstruct the construction of the bridge. Hanumān dived into the sea to find out the cause of the disappearance of the building materials. He found the mermaid and flirted her. It ended up with the intimate relation between the two. As a result a son was born without the knowledge of Hanumān. He was brought up by Maiyarābṇ (Skt.Mahirāvaṇa) the king of Pātāla, the nether world, who named him Macchānu (Skt.Matsyā+hanu). Macchānu found his real father when Hanumān went to Pātāla to rescue Rāma who was carried away to Pātāla while he was asleep by Maiyarābṇ and was kept there in an iron cage. (Satyananda Puri 1998: 66-67; Shastri 1990: 223)



Fig. 9 Kalaikoṭṭu Muni performing the sacrifice for King Daśaratha for obtaining a son.

Conclusion

1. The VR must have existed in the early period in the region that include present Thailand, Cambodia, Laos and Vietnam till around 13th century CE.
2. The main plot of the VR was maintained by King Rama I, the author of the TRK, but the details of the story greatly differed from the former.
3. From the above-mentioned account one can see that Śiva was given highest position among the gods including Viṣṇu. This is one of the indications that the TRK leans towards South India where Śaivism has been prominently present since long past.
4. Other indications that show the close link between TRK and South India are the names of characters and place names which sound like Tamil.

The account also shows that the TRK was composed from the account given by narrators who must have been originally from South India or must have been the descendants of south Indians like most of the present Thai Brahmins who are the descendants of southern Thailand's Brahmins whose ancestors in turn were from South India.

Bibliography

- Edgerton, Franklin. 1972. Buddhist Hybrid Sanskrit Grammar and Dictionary, Volume II: Dictionary. Delhi: Motilal Banarsidass.
- Majumdar, R.C.1953. Inscriptions of Kambuja. Calcutta: Asiatic Society.
- Mani, Vettam, 1993. Puranic Encyclopaedia, reprinted. Delhi: Motilal Banarsidass.
- Naidu, S Shankar Raju. 1971. A Comparative Study of Kamba Ramayanam and Tulasi Ramayna. Madras: University of Madras.
- Prapandvidya, Chirapat. 2016. Lord Śiva's Avatāra (incarnation) as Hanumān and Its Linkage with the Thai Rāmakien (Rāmāyaṇa), A paper presented at World Ramayana Conference, at Jabalpur, India, 2016.
- Rajagopalachari, C. 1986. Rāmāyaṇa. 24th edition. Mumbai: Bharatiya Vidya Bhavan.
- Rajarajan, R.K.K.2017. The Rāmāyaṇa Paintings of Māliṛuñcolai Temple Nationalism under spell of Regionalism , a paper presented at the International Conference "Connecting Cultures.
- Rāmāyaṇa Retellings in South India and Southeast Asia, Bangluru, India, September 13-15, 2017.
- The Ramakien (Ramayana). 1982. Mural Painting along the Galleries of the Temple of the Emerald Buddha. 3rd edition. Bangkok: Government Lottery.
- King Rama I, Book I. 1964. Rāmakien (Ramakirti). Book I. Bangkok: Sueksaphan Panich.
- King Rama VI. 1977. Bokerd Ramakirti (Origin of Ramakirti). Bangkok: Nakhon Thon

Publishers

- Sattar, Arshia, trans. 1996. The Rāmāyaṇa Vālmīki. New Delhi: Penquin Books.
- Sarkar, H.B. 1986. "Rāmāyaṇa in Southeast Asia: A General Survey" in SVTBCL.
- Shastri, Satyavrat. 1990. Śrīrāmākīrtimahākāvyaṃ. Bangkok: Mulamalla Sachdev Foundation; Amarnath Sachdev Foundation.
- Souvenir Volume of the 2nd International Ramayana Conference. 1986. Organized by Thai-Bharat Cultural Lodge in Bangkok in 1986 (SVTBCL). Bangkok: Thai-Bharat Cultural Lodge.
- Satyananda Puri, Swami. 1998. The Ramakirti (Ramakien), the Thai Version of the Rāmāyaṇa. third edition. Bangkok: India Studies Centre, Thammasat University.
- Sundaram, P.S. trans. 2002. The Kamba Rāmāyaṇa. New Delhi: Penquin Books India.
- Sheel, Benimadhab. Krittivasi Ramayan. Calcutta: Akshoy Library.
- Varasarin, Uraisi.1986. "The Rāmāyaṇa Story from Phnom Rung and Phimai Temples, Thailand" in SVTBCL.
- Wilson, H.H., trans.1980. The Viṣṇu Purāṇa. Vol. I.-II. Delhi: Nag Publishers.



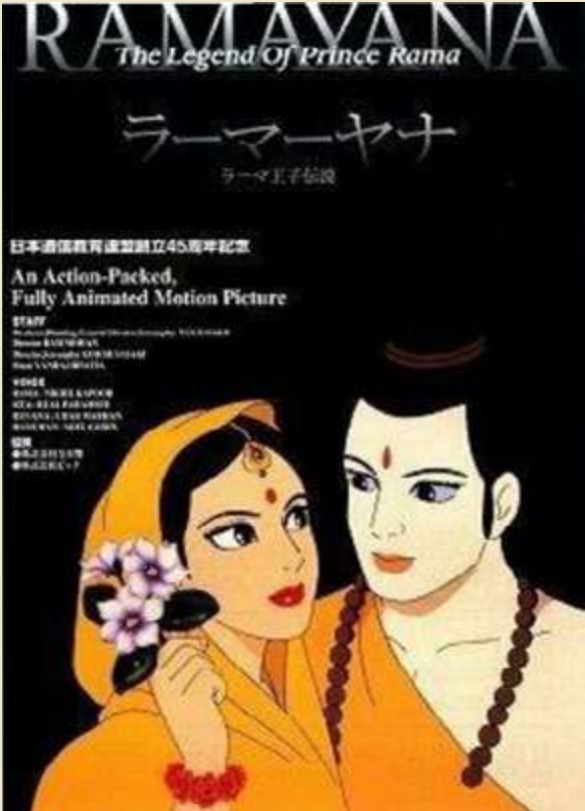
Ramayana: The Legend of Prince Rama (Japan)

Dr. Shreyas Bharule
IIT Kharagpur Alumnus, Tokyo University, Japan

Ramayana: Rama Oji Densetsu in Japanese is a 1992 release into Japanese collaboration in an animation film produced and directed by Yugo Sako. It is a 2 hour and 15-minute-long movie, and the movie was screened in New Delhi to mark India's 40th anniversary - Japanese diplomatic relations. The movie has received much praise and won the best animation film award in 2000 in the US. In one interview, when Yugo Sako was not started making the anime film and was still a documentary filmmaker, he was interviewed and asked why you want to make Ramayana in the form of an anime.

Through 1976 and 1977, the excavation around Babri Majid South and East was done. The excavations were led by the 2021 Padma Vibhushan awardee Professor B.B. Lal, then Director-General of the Archaeological Survey of India was leading the team. Yugo Sako arrived in Ayodhya to create a documentary called "Ramayana relics" when he meets with Professor B.B. Lal. He generates a small documentary for Japanese in Japanese and tries to release it in 1983. While the documentary was shot, two people from the 'Vishwa Hindu Parishad (VHP)' noticed, and they sent the letter of protest to the Japanese embassy. But still, understanding the Japanese sentiments towards the making of this movie was too faint. Yugo Sako tried to create the film and showed it to people from VHP and got approval to produce the film in an anime. One year later, they made a 50-50 down joint venture between India and Japan, and big initial sketches were drawn, if you can see below in the slide. The initial sketches were drawn of how, where, and what happened throughout the process.

Within this one year and two years further down, there were further movements between India and Japan where Sunil Dutt was appointed as the advisor to this project. Oberoi, who was the producer from India, visited Japan in 1985, along with Dutt. Within the same year, Rajiv Gandhi, the sixth Prime Minister of India, arrived in Japan. At his parliamentary gala dinner, representatives



from both houses, Japan, and India, endorsed the movie. Isshu Fujikawa, a renowned cabinet minister from Japan, assisted in forming a new team under the name Nippon Ramayana films. This you may see at the beginning of the movie and even in the credits. This way, they started reviewing the books while translations of Ramayana became popular in Japan. All ten books were translated in the year 1985. Between 1985 and 1988, nothing much happened on the development of the project.

In 1988, Sunil Dutt was a peace representative for the United Nations, lead a peace work between Hiroshima and Nagasaki, the places which were bombed during World War and at the same time, he was there to promote the understanding of Ramayana. For the next three years, no count was given from the Indian side, and by the end of 1988, the Indian government finally rejected the proposal to create a movie. However, two years later, Japan collected all the funds required by establishing a registered firm called TEM Corporation, and they made the anime movie from 1990 onwards. Within two years, the initial sketches, which were shared and created into cellophane slides, could now be moved into stop motion animation. Handprinted sheets were made to create this animation, and within two years, the movie was completed.

Yugo Sako believed that his exposure to India taught him to understand the larger picture and not worry about short-term goals. Discussing his concept to describe the legend Rama was, he said, "because Rama is God, I feel it is best to depict him in the form of animation rather than by any other actor." When asked, "if you will be making the anime into a digital movie?" he says, "I don't know. If I pass away, this work can be done by others. If I die, I can be reborn to continue the work.



Ramayana in Malaysia

Cerita Kusi-Serawi

The Story of Lava and Kusha in the Malay Shadow Play

Ghulam-Sarwar Yousof

In the Kelantan Malay shadow play (wayang kulit Kelantan) the story of Sita’s banishment by Rama and the birth of their sons, Kusi and Serawi, (Kusha and Lava) takes place following the events covered in Hikayat Maharaja Wana, the oral version of the Ramayana in Malay. Traditionally, this latter story, like the classical Ramayana, ends with Ravana’s death, Sita’s rescue by Rama, and their triumphant return to Siusia Mendarapura (Ayodhya) where Rama is crowned king. This story is also entitled Siti Dewi Dihalau (Sita Dewi Forsworn). It is used in rare ritual (berjamu) performances of the Kelantan shadow play for the initiation of puppeteers. Several versions of the plot, with minor variations, are known.

Immediately upon his return from Lankapuri following the death of Ravana, Rama goes with his entourage to bathe in a forest pond to cleanse himself of negative elements following his encounters with malicious beings. An evil spirit impersonating Sita’s former serving maid returns to her palace. She asks Sita to relate her experiences in Lanka and, particular to tell her the greatness of Ravana, and how well he treated her. Sita refuses to do so, but is eventually persuaded by the maid to talk about Ravana and even to draw a portrait of the demon king. At the forest pond Rama suddenly falls ill. He asks to be taken back to the palace. Rama’s sudden return catches Sita by surprise. Ravana’s portrait is still in her hands, and the maid has suddenly disappeared. Sita hides the portrait under her mattress. Brought into the room, Seri Rama, lies on the mattress and his condition immediately worsens. Convinced that something in the room is the cause of his illness, he orders a thorough search, and the portrait is discovered. Utterly shocked, Rama demands an explanation from Sita, He is totally unconvinced by her story of the maid having persuaded her to draw the portrait. Why in the world did he go through all the pain, the suffering and the battles to rescue her from Lanka if she was so fond of Ravana? Going insane with anger, Rama thrashes Sita, kicks her and orders Laksmana to take her away immediately and to kill her.

Laksmana is fully convinced that Sita is innocent. However, all his attempts to dissuade Rama fail. With no choice left but to obey his elder brother and king, Laksmana takes Sita away to the forest. Kneeling before her and humbly apologizing to her, he is totally at a loss. Sita asks him to carry out the orders of Rama, who is his brother, but also the king of Siusia Mendarapura. It is his duty to do so. With that, Laksmana makes three attempts to kill Sita respectively with a bow and arrow, with a sword, and with a dagger (keris), but fails. At each attempt, respectively, sweetmeats, silver filaments and golden flowers fall upon Sita from the sky. Totally vindicated, Laksmana advises Sita to return to the hermitage of her father Maharishi Kala Api at Wat Tujuh Kedi Bermas.

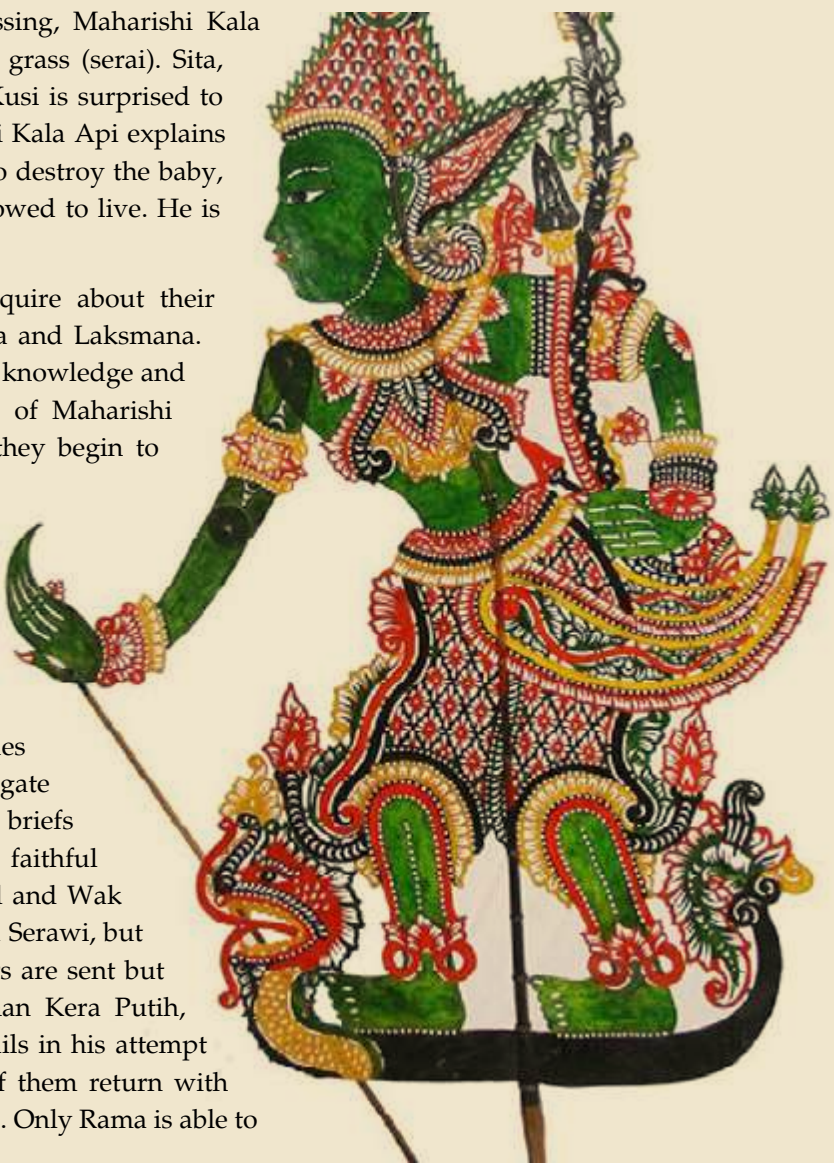
At the hermitage Sita gives birth to Kusi. One day, leaving him behind, she goes to a pool to collect water and to wash clothes. On the way, she hears monkeys criticizing human beings for being so irresponsible as to leave their babies behind, while even monkeys carry their kids with them all the time. Returning to the hermitage, Sita fetches Kusi and takes him along with her. Returning home



and discovering that Kusi is missing, Maharishi Kala Api creates a replica from lemon grass (serai). Sita, returning to the hermitage with Kusi is surprised to discover another child. Maharishi Kala Api explains what happened and is prepared to destroy the baby, but Sita says that it should be allowed to live. He is given the name Serawi

Kusi and Serawi persistently enquire about their father. Sita tells them about Rama and Laksmana. Over the years the princes acquire knowledge and various skills under the tutelage of Maharishi Kala Api. When they grow up, they begin to make explorations on horseback, and during one of their trips they arrive at the tree marking the boundary of Rama’s kingdom. They shoot arrows at it, causing various animals to emerge; Rama’s horse also escapes. Kusi mounts it and rides away. Sugriva is ordered to investigate the cause of the confusion, and he briefs Rama on the situation. Rama’s faithful pair of clown-servants, Pak Dogol and Wak Long, are sent to capture Kusi and Serawi, but they fail to do so. Rama’s soldiers are sent but also return unsuccessful. Hanuman Kera Putih, the white monkey general, also fails in his attempt to arrest Kusi and Serawi. All of them return with their hands tied behind their backs. Only Rama is able to loosen the knots.

Laksmana is sent next to demand the return of his horse from the young princes. Kusi and Serawi make obeisance to their uncle, but refuse to return Rama’s horse. As they ride away, Rama himself follows his sons in an attempt to capture them, but he too fails. He then decides to shoot three arrows at the princes, but the arrows change into royal umbrellas and the regalia of a ruler. Finally, Kusi allows himself to be captured, telling his brother to return to Sita, and to inform her of the developments. Hanuman follows Serawi and reaching the hut discovers that Sita is still alive. He pays his respects to her. On Sita’s orders, Hanuman returns to Rama with the news that Sita is alive. Refusing to believe Hanuman, Rama drives him out, and Hanuman goes to join Sita at Wat Tujut Kedi Bermas. Regretting his actions, Rama sends messengers to recall Hanuman, but Hanuman refuses to return. The messengers, however, confirm that Sita is alive. Rama now discovers the facts from Kusi. Laksmana too confesses that he could not kill Sita. Rama then urges Kusi to coax Hanuman and Sita to return to his palace. Hanuman very reluctantly returns to Rama. Sita, however, refuses to leave Wat Tujuh Kedi Bermas, vowing to return to Siusia Mendarapura only when Rama is dead.



After some time, on the advice of Laksmana and Hanuman, Rama feigns death. He is placed in a coffin, and a message is sent to Sita informing her of her husband's 'death'. Sita comes to the palace, she is seized by Rama, but escapes into the earth, split by Maya Bumi, the earth goddess. Hanuman, pursuing, seizes Sita from Maya Bumi. Sita escapes again, taking the form of a white dove. Hanuman pursues her in the form of a hawk. She then turns into a golden carp and Hanuman into a cat. Sita becomes a swallow and Hanuman a dove. Sita is eventually caught by Hanuman but she demands that her reconciliation with Rama must take the form of a second marriage. The bride price is to be a fully furnished golden palace with 108 pillars, and other paraphernalia. Rama agrees to the terms. When preparations are completed, the remarriage of Rama and Sita takes place on a grand scale.



Ramayana Branch Stories (Cerita Ranting) In The Malay Shadow Play

Ghulam-Sarwar Yousof

The basic dramatic repertoire of the Kelantan shadow play is divided into the principal story (cerita pokok), the story of Lava and Kusha (Kus and Serawi) which deals with Sita's banishment by Rama, and the birth of their two sons, Lava and Kusha, in exile, and the so-called branch stories (cerita ranting). The principal story of the epic and Cerita Kusi Serawi have been discussed in other entries.

The term ranting, which literally means branch, is loosely used in the Kelantan shadow play to designate a whole mass of minor tales that, although regarded by puppeteers (dalang) as part of the Ramayana, are not connected with the epic. They are invented stories, with plots reaching out far from the trunk story, into the branch, twig, leaf and flower categories, depending upon their distance from the basic plot of the Ramayana.

In chronological terms, the ranting stories, begin after Ravana's death and Rama's return to his kingdom Siusia Mendarapura (Ayodhya) following the successful rescue of Sita from Langkapuri. Puppeteers in Kelantan, however, see these episode as extensions of the story of Rama and Sita.

The ranting stories do not, as a whole constitute a "cycle" as such, or even a complete story as does the Ramayana itself. They do not appear in chronological, or even logical or thematic sequence; each is a single, complete and independent unit. The number of such branch stories is quite extensive in the oral tradition. Their recording, documentation and study is a recent phenomenon.

A certain number of ranting stories, possibly invented several generations ago, have motifs that common to stories in the pokok cycle, and they have been disseminated by puppeteers (dalang) through oral transmission. In many instances motifs in the branch stories are traditional, occurring not only in Rama stories, but also in stories in the Javanese Panji romance, and those in other traditional theatre genres. Several dalang are also known to have ascribed new adventures to the principal characters of the Ramayana, thus further enlarging the ranting repertoire until recent decades. A large number of ranting stories known to puppeteers in Kelantan have actually been in existence for several generations. They have thus been accepted as a part of the "standard" wayang kulit Kelantan repertoire.

Among the significant elements in these stories is the continued appearance in them of Rama, Sita, Laksmana, Hanuman and the sons of Rama, Kusi and Serawi (Lava and Kusha) as important characters. Laksmana, generally a rather passive though highly important character in the principal stories of wayang kulit Kelantan, is given an enhanced and active role in several of the branch stories. More importantly, these stories highlight the adventures of Kushi and Serawi. The pair of standard comic characters in the shadow play, Pak Dogol and Wak Long, who in many ways parallel the wise clowns (panakawan) Semar and others in the classical Javanese wayang kulit purwa, also have a significant presence in the wayang kulit Kelantan's branch stories as central figures in their own episodes. (See the separate entry Kerak Nasi) Above and beyond these, a large number of newly-invented lesser figures, ranging from kings and courtiers down to soldiers and servants appear in them.



Several of these characters, Kusi and Serawi in particular, demonstrate significant influences from the mediaeval Javanese Panji romance which spread out of Java into the Malay peninsula and several northern Southeast Asian countries including Thailand and Cambodia. Certain episodes have in fact been directly borrowed from the Javanese epic. A well-known example is Kerak Nasi, or Crust of Rice. In other instances the names of characters, even those of Kusi and Serai have been changed to conform to Javanese nomenclature. Lava and Kusha are, for instance, respectively named Raden Lak Juna and Raden Lak Palembang, raden being a Javanese equivalent of prince. In the Kelantan shadow play the skin figures (wayang) representing these characters are also designed in such a way so as to reflect Javanese aesthetics.

Several important themes or motifs repeatedly make their appearance in wayang kulit Kelantan's branch stories, some of them paralleling those found in the Ramayana and the Javanese Panji cycle, while others are the stock-in-trade of folk tales or romances the world over.

These recurrent motifs include the following:

1. Rama's several marriages, contracted for various reasons including victories in wars or his plain desire for pretty women whom he marries. Ultimately they are left behind, as Rama returns to Sita voluntarily or she seeks him out.
2. The marriages of other characters, including Hanuman, Rama's sons and his grandsons. The pattern here usually parallels that of Rama's own marriage in the principal plot (cerita pokok) of the Ramayana. Competitions or tests for the hands of princesses are featured, as in the case of Rama and Sita, but on much smaller scales. .
3. The expulsion of a deity from the sky-country, Kayangan, usually having undergone a change of identity and character, awaiting to meet Rama. Such a meeting at times takes the form of a dramatic battle between the deity and Rama. The death of that entity at the hands of Rama brings about a restoration of his original shape, and a return to the skies.
4. The kidnapping of Sita and her eventual recovery by Rama through assistance provided by Laksmāna, Hanuman or Pak Dogol.
5. Seri Rama's constant disappearance from his own kingdom either in search of love or adventure, and Sita's search for him. In the more dramatic situations Sita, in male disguise, ends up face to face with Rama in an inconclusive war. Sita's true identity is revealed and thus a reconciliation between Rama and Sita is achieved. This is a pattern based on the Javaese Panji stories.
6. Separation and reconciliation. Various characters including Laksmāna, Hanuman, Pak Dogol and Wak Long, get banished by Rama from his kingdom, Siusia Mendarapura, for various 'misdeeds'. Apart from banishment or self-exile, separation is occasionally brought about by kidnapping, as in the case of Sita (number 4 above). In all instances, final reconciliation comes about through various devices including battles, and active divine intervention by gods.
7. The kidnapping of various princesses, generally the fiancées of other Maharajas or princes, by members of Seri Rama's family. In such instances Rama's territories get invaded. The invading forces suffer serious defeats or peace agreements take place to end the violence.

These motifs cover most eventualities though they are by no means exhaustive. Several of them reflect clear Javanese influences, particularly from the highly important Panji cycle of stories



that is well-known in mainland Southeast Asia. At the same time it is obvious that a measure of overlap is inevitable as a consequence of several motifs being found together in a single story. A good example of a branch or ranting story involving the two comic figures, Pak Dogol and Wak Long as central characters is Kerak Nasi or Rice Crust. This is based on one the Javanese stories from the Panji cycle.



Crust of Rice: A Branch Story of the Ramayana in the Malay Shadow Play

Ghulam-Sarwar Yousof

Kerak nasi, meaning “crust of rice” is an important secondary story (lakon carangan) in the classical Javanese shadow play, wayang kulit purwa. Like much else, wayang kulit Kelantan, the principal form of Malaysian shadow play, wayang kulit Kelantan, has borrowed this story from Java and localized it, so that the principal roles are held by Pak Dogol and Wak Long the important pair of local clowns (peran), who have taken the place of the famous Javanese clowns (panakawan), Semar and his companions. The story is set in Siusia Mendarapura, the local name for Ayodhya, Rama’s capital in wayang kulit Kelantan. Kerak Nasi is a popular story in the extensive repertoire branch stories (cerita ranting) developed in wayang kulit Kelantan with the clown-servants as central characters. The Kelantan version of the story runs as follows:

One day, feeling tired and unwell, Rama tells his companions, Pak Dogol and Wak Long, that he is going to his chamber to take a nap. They are to take care of the palace. He give them strict orders not to disturb him. Not long afterwards, Wak Long and Pak Dogol, feeling hungry, go into the kitchen to look for food. The rice-pot is empty. There is, however, some scorched rice sticking to its bottom. Taking turns, and struggling to scrape the rice out of the pot, they start quarrelling and shouting.

Rama awakens and scolds them, accusing them of having no breeding or manners even though they have been with him for decades. Wak Long asks for Rama's forgiveness at the same time jokingly shifting the blame to the elderly Pak Dogol. Untouched by Wak Long’s appeal Rama orders them both to immediately leave his palace. He will have nothing more to do with them. The venerable Pak Dogol, concerned more for Rama, his king, than for himself, and knowing that he cannot leave Rama’s service, begs for forgiveness. Rama's anger does not abate. He scolds and kicks them. Wak Long goes flying against a wall. Pak Dogol is extremely upset at the manner in which Rama has treated him, given his seniority as well as his standing. In the Kelantan shadow play, Pak Dogol is, in fact a god descended from heaven in humble form, like Semar. Given no choice by Rama, both he and Wak Long leave the palace, total disheartened, to live in exile in a forest.

On finding a suitable place in the forest close to a pond, they take a nap to relieve their sorrow and tiredness. As soon as Wak Long is sound asleep, Pak Dogol, leaving his body, transforms himself into a giant, Jin Gempa Alam. In this new guise he heads towards Siusia Mendarapura. Arriving at Rama's palace, he demands that Rama hand over his wife, Sita, to him, threatening to destroy the whole country should Rama fail to fulfil his demand.

Feeling insulted and extremely angry, Rama orders his generals, Anila and Anggada, to capture the giant. A fierce battle breaks out in which Rama’s forces are totally routed. Finally Rama himself emerges to meet the challenger in battle, only to himself suffer defeat. Extremely sad at this, he seeks the advise of his astrologer, Vibhishana (Mah Babusanam).

Vibhishana, meditating for some time and consulting his astrological charts, discovers that Jin Gempa Alam is none other than Pak Dogol in disguise. He, however, does not divulge this information to Rama. Vibhishana merely tells the king that only Pak Dogol can solve the mystery of Jin Gempa Alam. He must be found and brought back to Siusia Mendarapura immediately;

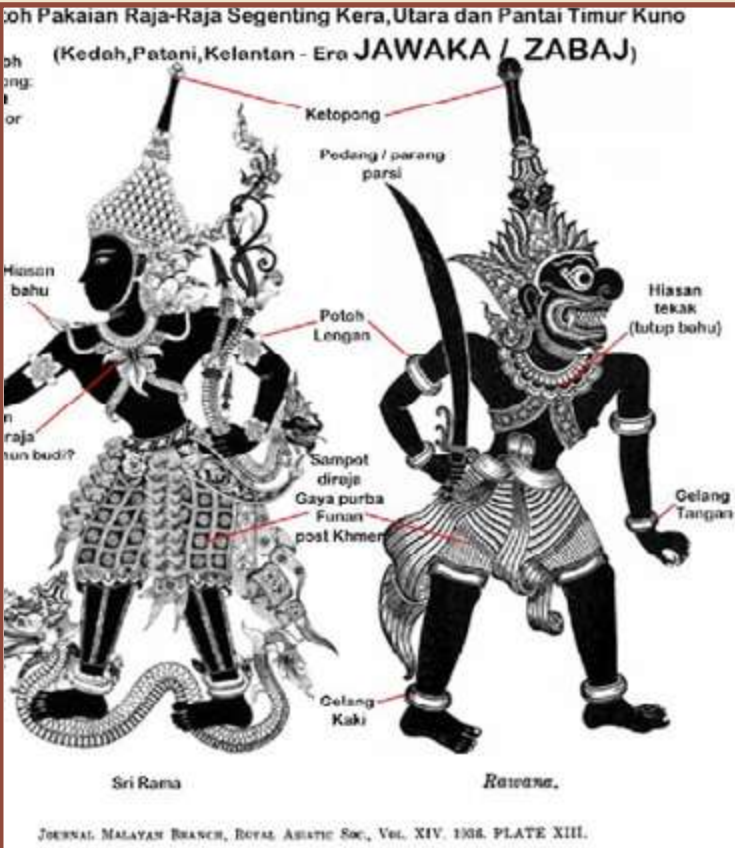


failing which there can be no peace in the country. Rama orders his minister, Sugriva, to go at once with a group of solders in search of Pak Dogol and to invite him back to the palace.

Meanwhile, Wak Long awakening from his sleep, shakes Pak Dogol to awaken him so that they can both go in search of food. Pak Dogol's body is cold and lifeless. Wak Long, convinced that Pak Dogol has been killed by a tiger, begins to cry. He decides to carry Pak Dogol's "body" and to move on alone. He is amazed that the body is extremely light. Soon afterwards Pak Dogol returns to his body which thus regains its normal weight. Wak Long, who can no longer carry it, drops it to the ground. Pak Dogol wakes up.

Wak Long, amazed at all this, enquires as to where Pak Dogol has been. Pak Dogol claims he has been asleep all along. Wak Long says that cannot be true, but Pak Dogol evades the issue, merely retorting that no one asked Wak Long to carry him. Going in search of food, the two companions run into Sugriva, who persuades them to return to Rama’s palace immediately so that Siusia Mendarapura can be saved from the powerful Jin Gempa Alam.

Pak Dogol and Wak Long arrive at Rama’s palace. Pak Dogol asks Rama about the threat from Jin Gempa Alam and his whereabouts. Rama tells him of the jin’s demands and the fact that he seems to have disappeared mysteriously when Sugriva was given instructions to go in search of Pak Dogol. Rama, clearly shaken by the incident, believes that Jin Gempa Alam will certainly reappear; only he does not know when. Claiming that since the giant is apparently no longer a threat and that Rama does not need him, Pak Dogol prepares to go back into exile. Rama, however, apologizes to Pak Dogol and Wak Long for his erstwhile harsh and unjust treatment of them. He persuades them to remain in Siusia Mendarapura.



Abstract from Sri Lanka

Mahesh Senadheera Pathiraja (Sri Lanka)

Translator/ Researcher

Email:- msenadeera@gmail.com

Influence of the Traits of Ravana on Indigenous Medicine, Arts, Culture and Practical Politics

My whole work in the webinar was focused on the stimulus by Ravana who is an iconic doyen in social and political excursion of Sri Lanka not to mention its engineering and medical expansion.

Sri Lanka is a country blessed with natural environment full of fauna and flora among which can be found rare types of medicinal herbs and plants. These areas are believed to be the living kingdoms of the greatest king Ravana. Even today, the local medicinal practice called Hela Wedakama prevails in every part of the country. Local practitioners called Wedamahaththaya who are claimed to be descending from the generation of the King Ravana can treat from mild stomach to very complex ailments like cancer, heart and kidney failures as well as bone fractures in a very short time without any surgery.

Modern work and movements of arts and politics like Ravana Brothers, Api Yakku and multifarious songs, lyrics and wall arts are tantamount to the fact that the King Ravana exists in the Sri Lankan heart forever.



Lakegala: A kingdom of the King Ravana



Dr. Kumudini Maddumage (Sri Lanka)

Email – kumudimaddumage@gmail.com

The Adaption of Valmiki's epic story 'Ramayan' in Sri Lankan Nurthi Theatre



Nurthi is a stage drama that influenced by Parsi theater as a consequence of arriving the drama troupe in the latter part of the 19th century. The music of Nurthi was based on North Indian Music. Don Bastian introduced Nurthi firstly by looking at Indian dramas and then John de Silva developed it and performed Ramayanaya. Ramayanaya was staged as the first Sinhala play for the first time on the 29th May 1886 laid with 22 scenes in 5 dramatic events.

He started the drama with the marriage of Ram and Sita rather than with Rama's childhood. As a whole, the event of the marriage was given a significant place in the play and they have been woven so as to highlight the marriage rituals while also focusing on the rama's humanity and personality and the epic war between rama and ravana. He also focused on Sita's devotion to Rama after she was kidnapped and added power to his concept.

The nurthi tradition of the art of Sri Lankan drama comes into being a novel form separating from the folk drama. As John D. Silva, a key activist in the national movement joined the field of drama, Nurthi tradition was brought on new path.

Here he used a story much loved by the people in Sri Lanka which was Ramayanya by Walmiki. It was published as a book in 1904 by C. Don Bastian who was a founder of Nurthi tradition and was staged as the first Sinhala play at "Floral", Colombo for the first time on the 29th May 1886.

This centered around the incidents of the story where Rama rescues Sita, who was betrothed to him in an epic war with Ravana killing the "Tharaka rakusiyā" laid with 22 scenes in 5 dramatic events. He started the drama with the marriage of Ram and Sita rather than with Rama's childhood.

As a whole, the event of the marriage was given a significant place in the play and they have been woven so as to highlight the marriage rituals. His ambition was to persuade people to embrace the rites and rituals which had gone away from them. Rather than focusing on the rama's humanity and personality and the epic war between rama and ravana he centered around, the marriage as well as the dialogues about Sita's devotion to Rama after she was kidnapped and added power to his concept. Starting with an introductory song based on the rag Bhupkalyani and Dipchandi Tal, fifty six more songs, based on this North Indian music were used in the play. It is customary of the Nurthi tradition to enact emotional and mysterious events. Even today, various discussions are underway on epics of Ramayana in sociological, anthropological and psychological contexts

The Tale of Rama in Tibet

Amarnath Dube

Course Coordinator, Sushma Swaraj Institute of Foreign Service, Ministry of External Affairs

The Ramayana tale has left a paper trail in many Asian countries. A few of these tales are retrieved; a few others are still lying in the dark shelves of libraries. Till the early twentieth century, the Tibetan version of the Ramayana was also lying in the dark catacombs of Tun-huang in Tibet.



Cave of the Thousand Buddhas, Tun-huang

One day, a Hungarian–British archaeologist Sir Aurel Stein set out for Tun-huang on an expedition. When he arrived at the Cave of the Thousand Buddhas, he discovered the vast treasures lying at the cave. He quickly acquainted the monk who guarded the cave. His name was Wang Yuanlu. Stein succeeded in persuading Wang to spare the manuscripts for the British and French Government. The Manuscripts were then transported to Europe where it was translated into English and other European languages. An important text among these translated manuscripts was the Tibetan version of the Ramayana. Its discovery was announced by F. W. Thomas in 1929. He had translated three Manuscripts of Tibetan Ramayana. A few years later Marcelle Lalou described two other manuscripts. In 1963, J. K. Balbir translated another manuscript. Later on, the famous Indologist, Jan Willem de Jong, did extensive research on these manuscripts. He published the text of the Tun-huang manuscripts of the Rama tale in 1977.

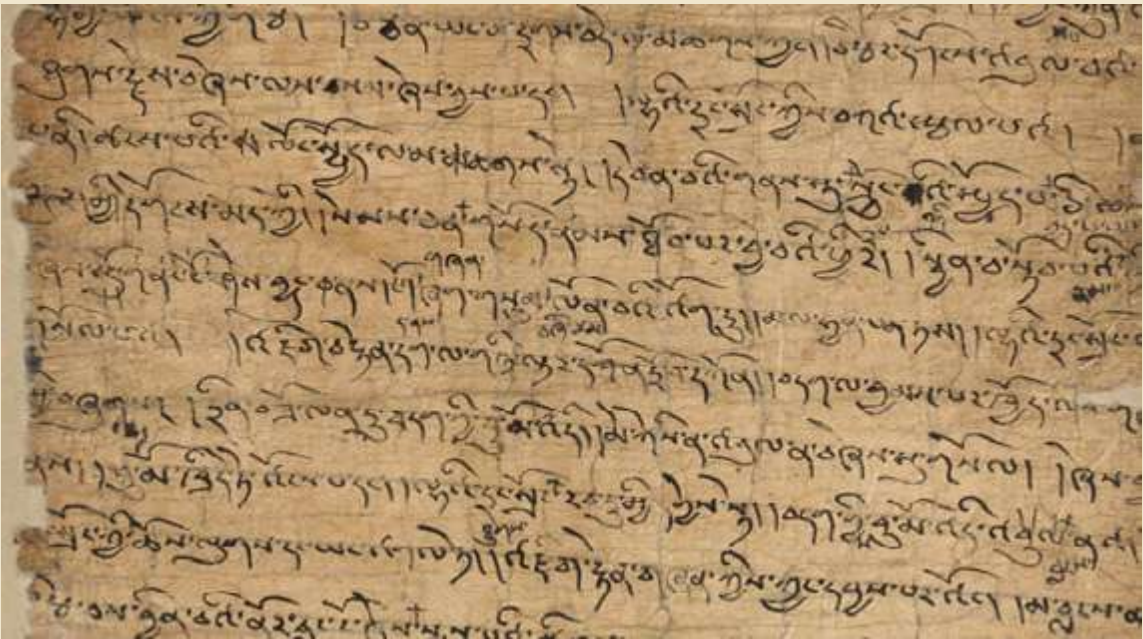


Sir Aurel Stein

We have today six manuscripts of the Tibetan version of the Ramayana. These are designated as A, B, C, D, E, & F. These manuscripts are incomplete at the individual level. Manuscript A contains 440 lines, manuscript E contains 276 lines, and the rest four contains between 41 and 99 lines. A closer examination revealed that Manuscript D fills the blanks in Manuscript A. Manuscript D and Manuscript A together makes 491 lines. Since the first few lines of Manuscript D are missing, it is thus speculated that the complete Tibetan version of the Ramayana would have had almost 500 lines.

The discovered Manuscripts form two recensions of Tibetan version of the Ramayana. The recension-I consists of Manuscript A, C, D, and F. The recension-II consists of Manuscript B, and E. The recension-I is more elaborate than recension-II, though the latter contains one episode which is missing in recension I.

The discovered Manuscripts have no date. Since Manuscript A and Manuscript D are written on the verso of Chinese texts, these texts would have presumably been written during the Tibetan occupation of Tun-huang. The Tibetan occupation lasted from 782 (according to Fujieda) or 787 (according to Demieville) to 848. Hence, the scholars date the Tibetan version of the Ramayana to the 8th or 9th century.



Manuscript of the Tibetan version of the Ramayana

The Tibetan version of the Ramayana is written in prose and verse form. The story is told in prose whereas the verses contain the words spoken on different occasions.

The Tibet version of Ramayana has influence of Hinduism. It is based on Valmiki Ramayana. We find the name of many Hindu Gods like Brahma, Vishnu and Mahadev. It has no Buddhist influence. It is not in the form of Jataka tales. Interestingly, we find the following words at the end of one of the Tibetan manuscripts, “Homage to Sakyamuni, the Tathagata, the Arhat, the Samyaksambuddha”. These words only reflect the beliefs of scribe. It doesn’t shed light on the nature of text.

The Ramayanas are generally analyzed on the following three key aspects in their storyline:

1. Beginning,
2. Treatment, and
3. Ending

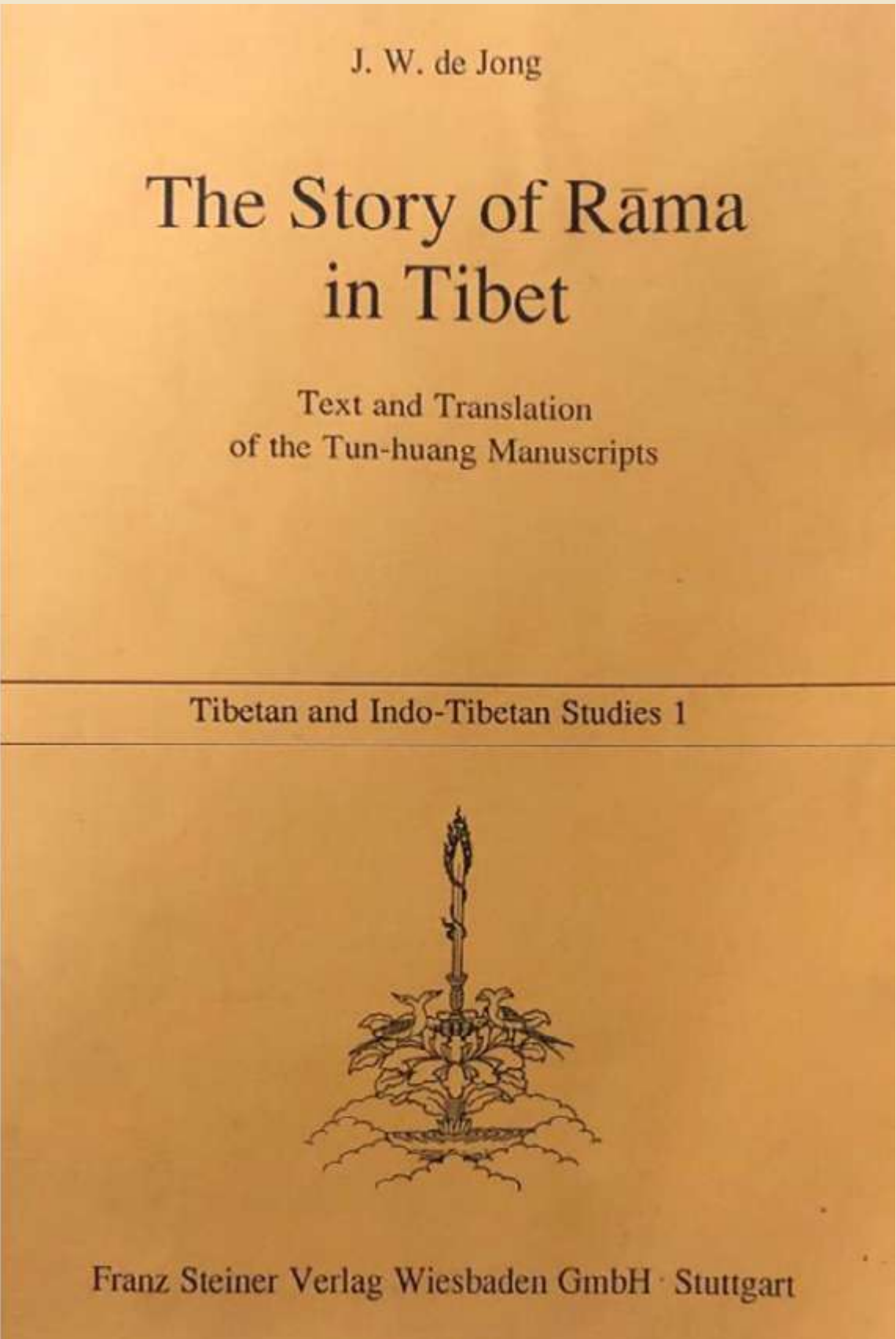
The Tibetan Ramayana begins with the description of Lankapura. Dasagriva (Ravan) is introduced first in the story.

The treatment of the storyline in Tibetan Ramayana is akin to the Valmiki Ramayana. The story has many elements similar to Valmiki Ramayana. To quote a few, Brahma gives ten heads to Dasgriva (Ravana), Vishnu incarnates as Ramana (Ram), Dashrath gets injured in Devasur battle, episode of Charan Paduka rule, the miraculous birth of Rol-rned-ma (Sita), Ramana marries Rol-rned-ma, episode of Purpala (Surpnakha), episode of golden deer and abduction of Rol-rned-ma, Ramana meets Sugriva, killing of Balin, Hanumanta searching Rol-rned-ma, monkeys Maku and Damsi constructing the bridge, Raman attacks at Dasgriva with the help of monkies army, episode of Kumbhkarna, episode of Sanjivani Buti, Birinasa (Vibhishan) helps Ramana in killing Dasgriva, and release of Rol-rned-ma.

Tibetan Ramayana departs from Valmiki Ramayana in portrayal of Rol-rned-ma (Sita). It portrays Rol-rned-ma as the daughter of Dasgriva. It is prophesized at her birth that she will cause the destruction of her father. Hence, Dasgriva places her in a copper box and abandons into the sea. Later, an Indian peasant found her while channeling water in a furrow of his field. He saves the girl and presents her to Janaka who brings her up as his daughter. The girl is named Rol-rned-ma, which literally means ‘Found in the Furrow’ in Tibetan language.

The ending of Tibetan Ramayana is a happy ending. Ramana doubts over Rol-rned-ma, and exiles her together with her sons Lava and Kusa. Later, Hanumanta convinces Ramana that Dasgriva was unable to approach Rol-rned-ma as she was pure. Thereafter, Ramana brings back Rol-rned-ma together with her sons Lava and Kusa.

The Tibetan version of Ramayana leaves more questions than it answers. It definitely speaks of close cultural linkage of India with Tibet. It differs greatly from Chinese version of Ramayana, which is Buddhist in nature. It has left the paper trail for the scholars to study the mutual relations between the many recensions of the Ramayana before forming any opinion.



Ramayan and Indian Culture in Fiji

Santosh K Mishra

Director
Swami Vivekananda Cultural Centre,
High Commission of India, Suva
Fiji Islands



1. Fiji has a large Indian diaspora which started coming to Fiji with the arrival of Indians as indentured laborers to work on sugar cane plantations in Fiji during British era. More than 60,000 Indians arrived in Fiji between 1879 and 1916 as indentured laborers. Later, after the abolition of the indenture system, these indentured Indians were given an option to settle in Fiji under an agreement. Now about one third of Fijian population is of Indian descent.
2. Most of the Indentured Indians who came to Fiji were from the States of Uttar Pradesh and Bihar where Ramcharitmanas written by Goswami Tulsidas, popularly known as Ramayana in local parlance, had a pivotal role in their day to day lives. The early indentured Indians had brought with them the copies of Ramcharitmanas and other religious scriptures which helped them maintain faith in their traditions and religious beliefs when they were going through all kinds of trials and tribulations in their struggle for survival in an alien land. They kept the tradition of public reading of Ramcharitmanas which they popularly called Ramayana. This tradition is still being followed by their descendants in Fiji. In a way, Ramcharitmanas has been the single most contributors in carrying forward the Indian traditions and culture amongst Fiji Indians. Thousands of Ramayan Mandalis, temples, Festivals and Ramleelas across Fiji have stemmed the root of Indian culture and traditions.
3. Today, there are over 2,000 Ramayan Mandalis in Fiji. Every Tuesday these Mandalis in their respective areas come together and recite verses of Ramcharitmanas. Various local diaspora associations and socio-cultural & religious organizations are actively involved in this exercise.
4. Other than Ramcharitmanas, many practices and beliefs of Indian diaspora in Fiji are deeply rooted in the late 19th and early 20th century traditions and beliefs which existed in the rural areas of Uttar Pradesh and Bihar.
5. This Ramayan connection initially brought in Fiji through indenture ship is a remarkable success story of historical and contemporary human relations that exist between India and Fiji. This has also helped maintain strong bilateral ties between India and Fiji after it gained independence in the year 1970.
6. The High Commission of India and Swami Vivekananda Cultural Centre in Suva are vigorously engaged in fostering and strengthening this relationship by implementing the programmes and policies of the Government of India and the Indian Council for Cultural Relations (ICCR). Holding Ramayan and Hindi Sammelans and similar other events, helping Ramayan Mandalis by gifting books on Indian Culture including Ramcharitmanas as well as Indian traditional musical instruments, extending financial assistance to the local diaspora associations and organizations for promotion of Indian Culture, offering in-house classes of Indian classical Dance & Music are some of the examples of robust engagement of the Indian Mission in Suva to maintain people to people contact and strengthen the historical link which exist between the two countries.



The Ramayana in The Caribbean

Dr. Sherry-Ann Singh

Head, Department of History
The University of the West Indies, St. Augustine, Trinidad and Tobago

During the period of Indian indenture close to 500,000 Indians migrated to the Caribbean, approximately 85 percent of whom practised various facets of Hinduism. During the indenture period, the vast majority of the indentured immigrants originated from the Uttar Pradesh and Bihar regions, which was by then deeply immersed in the Ramcharitmanas/Ramayana. This can account for the Ramcharitmanas quickly becoming a religious, social, cultural and emotional anchor for the early indentureds amidst an alien and often hostile environment. The specifically diasporic appeal of the Ramcharitmanas was based on a number of factors. Its focus on the Bhakti tradition served as a link to the emotional and cultural ethos of the motherland. Its treatment of the

exile theme provided immense solace and emotional support, “a balm for troubled minds to the immigrants who, considering their indenture as a type of exile, identified with the trials and tribulations in the text, while upholding Lord Rama’s dignity and endurance as an ideal worthy of emulation in their own situation. Also, many, especially in the earlier phases of indenture, nurtured the hope of one day returning to the Motherland, as Lord Rama did.

Initially functioning as a religious, social, cultural and emotional anchor for the Hindu indentured labourers, the Ramayana has established itself as a primary source of ethics, morals and codes of conduct. This application of the Ramayana is especially evident in Caribbean locations such as Trinidad and Tobago, Guyana and Surinam, where Hindus comprise a substantial number of the respective populations. Ramayana ideology and practice are also still visible in such locations such as Jamaica, Martinique and Guadeloupe, though on a much lower scale. In Trinidad, Guyana and Suriname, the Ramayana has grown beyond the textual realm into what can be termed a Ramayana tradition, which comprises many dimensions.



Each of these dimensions would reflect the symbiotic relationship between the Ramayana and socio-religious transformation among Hindus in the Caribbean. The Ramleela (appearing as early as the 1880s on plantations) is the most longstanding of these dimensions. Throughout the post-indenture period, yagnas and satsangs centering around readings from the Ramayana have evolved into the primary forums of socio-religious discourse, and therefore in constant intercourse with the social, religious and economic climates. However, even during the period of indenture, informal satsangs, in the form of a daily gathering at the end of the day’s work, was a common occurrence on many plantations. Here, verses from the Ramayana were recited from memory, and much needed comfort and solace were drawn from such gatherings.

Ramayana played a key role in the development of various musical forms in the Caribbean, influencing forms such as folksongs, what is known as “local classical music”, “chutney music”, as well as styles of singing and the inclusion of various musical instruments. The various types of Indian folk songs in Trinidad such as biraha, jhoomar, chowtaal and bhajans comprise another salient aspect of the musical dimension of this emerging Caribbean based Ramayana tradition.

Various art forms also constitute a part of the local Ramayana tradition. Scenes from the Ramayana are depicted on murals in public and private temples and at various socio-religious events. Murtis





(image of a deity) and paintings of varying sizes of the major characters reflect the varying stages of artistic development. Other handiwork reflecting motifs and scenes from the Ramayana include pottery and clay wind chimes. Ramayana imagery, story and teachings are depicted in locally produced dances, song forms, dance-dramas, paintings, murals. There are also various depictions of the Ramayana especially for children, including abridged narratives, Ramayana recitation and content competitions, comic books, colouring books and puzzles.

The Ramayana also encompassed the life cycle rituals of birth, marriage and death which comprised the major socio-religious events in the lives of most Hindus. In all three contexts verses, philosophy and teachings of the Ramayana would be highlighted. Child-birth ceremonies would involve the singing of folk songs that spoke of the birth of Lord Rama and his brothers, and weddings festivities would include the singing of folk songs depicting the marriage and relationship of Rama and Sita. Trinidadian writers, especially but not exclusively Indo-Trinidadians, contributed yet another dimension to the Ramayana tradition by working into their novels, poetry and short stories various aspects, functions and images of the Ramayana.

Since the period of indenture, Hindu leadership was largely directed by Hindu religious texts, especially by the Ramcharitmanas. This political dimension has always played an important role in both the reconstruction and sustenance of Hindu life in Trinidad. While the obvious difference in time, place, social and political contexts did not allow for the wholesale application of the political systems and codes in the Ramayana in Trinidad, the principles of good government



and leadership outlined in the text were very interestingly worked into the local situation. Since the 1980s, however, the steadily increasing Hindu presence in the political arena, culminating in the election of a Hindu Prime Minister and a government comprising a significant percentage of Indians, imparted national significance and ramifications to “Ramayana politics”.

Hindu family life in Trinidad has been greatly influenced by the values prevalent in the Ramcharitmanas. The text highlights various forms of interpersonal relationships, outlines acceptable tenets of behaviour and provides role models for almost all categories; especially spousal, filial, brotherly and friendly relationships. Since the earliest attempts at reconstruction of community, the Hindu community has held the text of the Ramayana as a primary sanctioning element in religious and social matters. Thus, despite the pre-1970s dominance of the Bhagvatpurana in the formal yagna setting, among Hindus the Ramayana functioned in a similar manner as The Bible among Christians and the Quran among Muslims with respects to the taking of oaths.

The endurance and dissemination of the Ramayana tradition within the Caribbean’s multicultural society through the periods of indenture, community reconstruction, conflict and affirmation echoed the dynamism and flexibility that has enabled the tradition to flourish globally throughout the Indian diaspora. During this time, it has emerged as an integral dimension of Caribbean Hindu life, but one which is still substantially influenced by the values, cultural nuances and systems of the Indian subcontinent.

Ramayana Footprints in Guatemala

D.K. Srivastava

First Secretary & Head of Chancery
Embassy of India, Guatemala



The mystery of the Monkey God

La Ciudad Blanca, Spanish for ‘The White City’ is a legendary settlement said to be located in the Mosquitia region of eastern Honduras. Researcher Charles Lindberg, during one of his flights over the jungles of Mosquitia in Honduras, claimed caught a glimpse of what he thought was the ‘Lost City of the Monkey God’ where, legend says that local people worshipped huge ‘Monkey Sculptures’.



A hidden refuge of Gods?

Theodore Morde – an American adventurer, worked on the tip given by Lindberg and claimed that he had finally found the lost city in 1940. He claimed sacrifices were made by local Indians to a gigantic idol of an ape. However, he was killed by a car in London before he could announce its exact location. Morde had originally been looking for the White City, a hidden refuge of gods and gold first reported by Hernan Cortez.

Discovering the Statue

Researchers from the University of Houston and the National Center for Airborne Laser Mapping flew over the Mosquitia region and revealed that there is evidence of a plaza dotted with ancient pyramids now reclaimed by the jungle on the east end of Honduras. On the western end of Honduras is the city of Copan – the site of the ancient Howler Monkey God statue. This monkey god that Westerners are talking about can actually be related to Lord Hanuman.

About Copán

Copán is an archaeological site of the ancient Mayan civilization located in western Honduras, a short distance from the border with Guatemala, the site of the ancient Monkey God statue.

Copán is one of the three major Maya centers (besides Tikal in Guatemala and Chich'én Itzá in Mexico). It has numerous structures and temples, much is in the surrounding forests, waiting to be excavated. In 1980 Copán was declared a World Heritage Site by UNESCO.



Copan was one of the great cities of the Mayans from around 250 to 900 AD. The remains of more than 3000 structures have been discovered in an area of about ten square miles. There is a model at the entrance to the site of the most significant excavated ruins. The following pictures are of the Wind God Ik, Temple 11 (the niches are thought to represent entrances to the underworld) and a stella representing the 11th king of Copan, the Smoke King:

Crouched at the top of the north (left) and south (right) ends of the Reviewing Stand Stairway (which bears Mayan hieroglyphs) are two Mayan Monkey Gods carved in stone. The north (left end of the Reviewing Stand) Monkey God is shown in this frontal view photo and he is holding an IK Wind Glyph Rattle in his left hand as a Snake crawls out of the left side of his mouth.

An amazing reptilian is seen extending leftward from the waist of this Monkey God. This Mayan reptile bears huge fangs and a very long tongue. Mayan Glyphs are carved on the stones forming the top stair of the Reviewing Stand. The Monkey Sculpture, could represent Maya Wind God.



The Ramayana Connection

Ramayana’s Kishkinda Kanda descibes about Trident of Peru, South America etc and Yuddha Kanda (War Episode) describes about Hanuman travelling to Paatala Loka (Central America and Brazil, which are on other side of India in globe) and meeting his son Makaradhwaja, who resembles him. After killing the King of Paatala, Hanuman makes his son Makaradhwaja as ruler of that kingdom and he is being worshipped as God since then. This could be one of the reasons why ancient Americans of central and south paint red color to all their Gods statues (similar to Hanuman idols smeared in reddish orange).



The Ramayana: A Living Tradition

Michael Sternfeld, MA, USA

Founder of Vedic Audio Knowledge (VAK), Independence Scholar, Former Producer of David Lynch Foundation

The active ingredient embedded in the Ramayana which has propelled the epic to continually recreate itself again and again as a vital, living tradition. The Ramayana continues to diversify itself horizontally, spreading its influence across time, cultures and geography. Complementing this horizontal movement, the roots of the Ramayana extend vertically down to its source bedrock. Within this dynamic range--the horizontal diversification and vertical depth--we find the three key elements or "active ingredients" that keep the Ramayana alive and growing.



Becoming a Force of Nature



Aligning Our Integrity & Core Values

First, as the central hero of the Ramayana, Ram is the embodiment of Totality or Wholeness--the very source from where creation arises. Second, the Ramayana is filled with powerful contrasting values expressed, for example, through the forces of light versus dark; of good versus evil. This play of opposites challenges us to grow in the direction of Wholeness by encompassing these seemingly irreconcilable values. Finally, the Ramayana is not only a story of historical reality, but also at its deepest level, we find that all the characters and impulses of the story are the fabric of our own nature. The Ramayana stays alive because all these impulses--Ram, Ravana and Hanuman--resonate deep within our own nature and physiology. Through these three elements, the Ramayana continues to ring with reverberations of Wholeness and energy that touch the hearts and minds of all who listen to this sacred story.



Ramayana Influence in Europe

Saswati Bordoloi

Research Scholar
University of Tartu, Estonia
saswatibordoloi@gmail.com



We feel proud to know that Shri Rama worshipped all over the world by people, emperors, and kings in the past during ancient times. There are many pieces of evidence archaeological and linguistic-in support of this there was the influence of Vedic Hinduism all over the world. The legend of Shri Rama, the Ramayana has been the greatest cultural contribution towards this world, which has completely transcended all cultural and religious boundaries across the world.



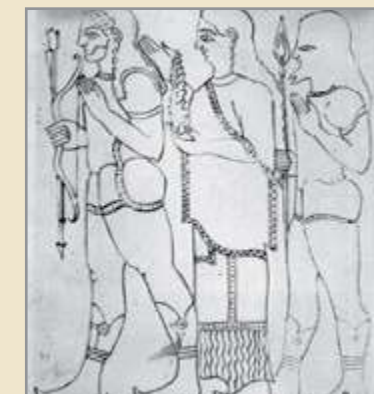
Besides the countries of Southeast Asia, some shreds of evidence have been found in Europe also. Rome is the capital of Italy. In Italy, when excavations were carried out in the Etruscans civilization, then various houses were found to have the particular type of paintings on their walls. On closer investigations of those paintings can say those are based upon the stories of Ramayana. These paintings are preserved in the Bologna museum, Italy.

Legends of Ramayana had been popular also in Russia. An ancient Vishnu idol has been found during an excavation in an old village in the Volga region of Russia, which was one of the oldest inhabitants in Russia. There is a river on the name of 'Sita' in Khabarovsk territory and a beautiful lake on the name of 'Rama' is found in Russia. Moreover, two more rivers are found in Russia in the name of 'Kama' and 'Moksha'.

It is proud of us to know that 'Ramayana', the great Indian epic is now available in the Polish language also. Janusz Krzyzowski, an ideologist and president of India-Poland Cultural Committee in Poland translated 'Ramayana' in the Polish language. Even a theatre group presented a two-hour show on the lines of 'Ramlila' in Warsaw.

In France also we found the France version of 'Ramayana'. Diane de Selliers's 'Ramayana by Valmiki' is a great example of the influence of Ramayana tradition and philosophy in Europe. Reynaldo Cuadros Anaya (aka Sri Ranga Puri das) successfully translated the ancient Hindu epic 'Ramayana' to Spanish and released it at an auspicious event of Dusheera and Diwali Mela held in Houston.

Pictures from Etruscan Civilization, Bologna Museum, Italy



What is Ramnam Sankirtan?

Swami Vimokshananda

President, Ramakrishna Vedanta Centre,
Dublin, Ireland

“Sri Ramnam Sankirtan” is a poetic composition praising the great personality of Bhagawan Sri Ram. This popular hymnal adoration is a series of lines focussing on the various incidents from the life story of the great Avatara Purusha.

During his pilgrimage to South India, Swami Brahmananda, the first President of the Ramakrishna Order, also one of the 16 monastic disciples of Sri Ramakrishna Paramhansa, happened to listen to this wonderful hymn being sung in a Satsang. The first hearing of this song made him filled with emotion of seeing Sri Ram in his heart. What attracted him to this enchanting hymn was threefold: the charm of the melody, the highest expression of the sentiments and fervour of the devotion exhibited in that hymn.

On return to Belur Math, the headquarters of the Ramakrishna Order, Swami Brahmananda introduced chanting of this hymn as a regular feature during the Ekadashi prayers in every centre. Later at Varanasi when this hymn was being chanted, Swami Brahmananda had the darshan of Sri Hanumanji who was present there. From then on, he instructed all centres to have, during chanting of Ramnam sankirtan, a separate aasan (seat) for Sri Hanumanji and to keep uncut fruits in a plate to be offered.

Today, singing of this Ramnam Sankirtan has become a joyous spiritual activity for hundreds and thousands of devoted men, women and children all over India and abroad.

In the words of Swami Tapasyananda, “The Ramnam ends with emotive verses addressed to Mahavir, better known to us as Hanuman, the great Messenger of Lord Rama. Swami Vivekananda was never tired of exhorting us to follow the ideal of Mahavir, who stands for selfless service and leonine courage.”

Singing of Ramnam Sankirtan bestows the blessings of Sri Hanumanji who delights to hear the name of Lord Ram wherever it is uttered.

This hymn is called Nama Ramayanam in the South. It contains 108 one-line verse each ending with the name of Ram. Just like the original Ramayana, written by sage Valmiki, this hymn is also divided into 7 cantos namely Balakanda, Ayodhyakanda, Kishkindhakanda, Sundarkanda, Yuddhakanda and Uttarakanda.

The Importance of Ramayana in The Netherlands & Surinam

Avinash Arun Ramsoedh

Art Critic

Email : avinash.a.ramsoedh@gmail.com

Ramayana is not just a story happened in the remote past. It has a philosophical as well as metaphysical meaning attached to it. It can be said that Ramayana dwells in one’s body itself.

Ramayana is perhaps the most important book for the Hindus living in the Netherlands and Surinam. This is one of those books that our ancestors brought along with them when they left India for Surinam. Till today the Ramayana Dohas are being used on a wider scale during Pravachanas i. e. preaching and yagyas.

Ramayana is an ideal book especially for the young generation, as it contains the lessons for life which are always useful for the development of a person. This way, The Ramayana often answers the failures and problems that a person has to face in his/her life.

Besides, the philosophy of Ramayana is very useful for the young generation. Today, many young people need to know the deep meaning of Shastras i.e. scriptures . Ramayana is ideal for this as it can be interpreted in many different ways.

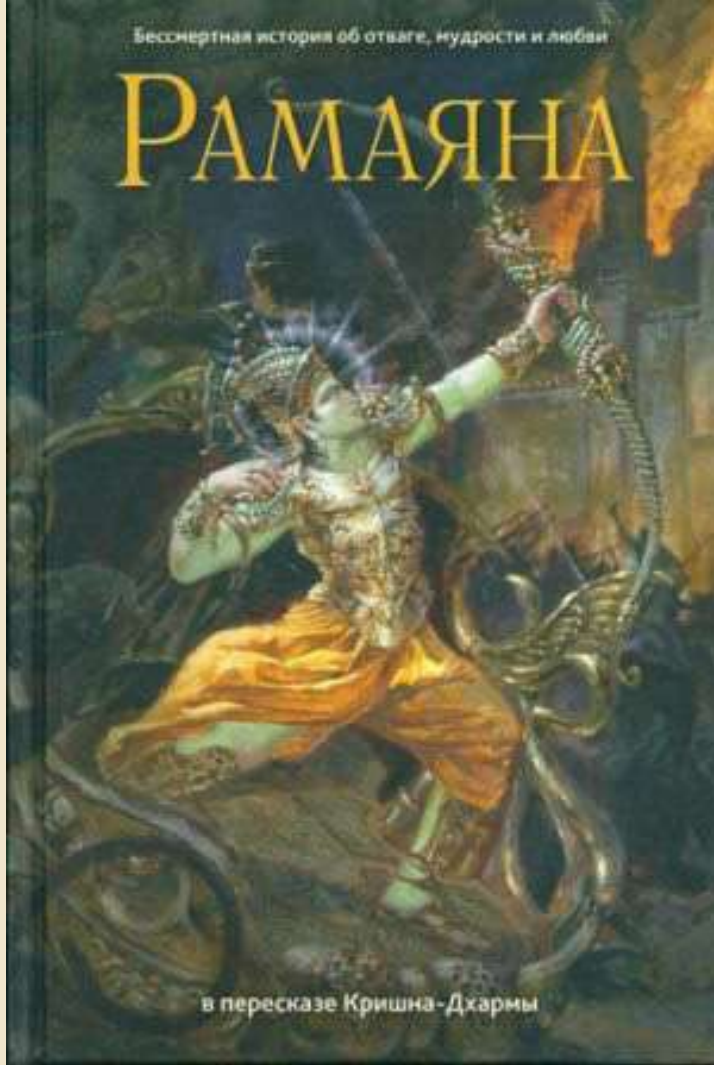
Ram was born as the son of Dasharath and Kausalya. Dash Rath means `ten chariots`. Dashrath is a symbol of five Gyanendriyas i. e. sensory organs and five Karmendriyas . Kausalya means `Kaushal` i. e. skill. The skillful rider of the ten chariots can only be Ram the son. When a person puts these organs to use in a proper way, Vikiran i.e. spread of rays or Ram is born inside the person. Ram was born in Ayoddhya. Ayoddhya means `a place wherein no war is waged`. In other words, our body. If we use our organs in a proper way and hence no war occurs in our body, then with the result the Mesh Rashi i. e. Aries comes into existence in our body. That it turn,creates intellect in us.



Rāmāyaṇa in Russia: Sri Ram’s Journey to the North

Dr. Maxim Demchenko

Associate Professor,
Moscow State Linguistic University, Rāmāyaṇa-pracharak (Russian)
blessed.self@gmail.com



In Vālmīki-saṃhitā beautifully translated into Hindi by Sri Mangaladas Mahamunindra¹ it is stated that Sri Ram is not bound by time and space and this is why he can appear anytime and anywhere in form of a temple image:

देशकालादिनियमै रहितश्च महाप्रभुः।

धातुपाषाणकाष्ठादिकृतविग्रहमाश्रितः॥



This statement can be equally applied to his story as presented in Valmiki’s Rāmāyaṇa as well as in the great Śrī Rāmacharitmānasa composed by bhakt-shiromani, the crest-jewel among all devotees of Sri Ram Goswami Tulsidas. Inspiring and charming tales of the Chief of Raghu’s Clan and his beloved consort Sita Ji have been spreading all around the world and Russia is not an exception.

It is difficult to say when Russians could hear the story of Sri Ram for the first time. The first Hindu (most probably Vaishnava) community in Russia emerged in Astrakhan in early XVII century and consisted of Indian merchants who tried to establish trading relationships with Russian Empire. There was a temple in their mission (or rather dharmashala) which was described in detail by Russian travelers according to whom there were images of Krishna and Jagannath as well as of other deities. Merchants did not carry out any cultural or missionary activities among locals but some episodes from Ram-katha could be communicated to their Russian partners. At least there are certain similarities between Rāmāyaṇa and Russian folktales retold in a poetic form by Alexander Pushkin. His major work Ruslan and Ludmila for instance is built upon a similar plot: an evil king Chernomor kidnaps Ruslan’s beautiful wife Ludmila and the hero sets out on a daunting journey to kill the offender and to bring his beloved back home. Pushkin’s well-known fairy-tale The Golden Fish can be a replica of Puranic tales about Matsya avatar.

According to janma-sakhis of Baba Srichandra, Guru Nanak’s elder son who became the leader of his own sect Udasin Panth, in his wanderings he reached the territory of contemporary Azerbaijan, an ex-USSR country which has close cultural and political ties with Russia. He could also bring episodes from the Ram story there as the name of Ram plays an important role in his



¹ तत्त्वत्रयबोधः, अहमदाबाद, p.13

own writings. There were a few more instances of interactions between Indians and Russians which could cause first contacts of Russian society with Rāmāyaṇa culture. Among them the epic trip of a XV century merchant from Tver Afanasy Nikitin whose adventures were colourfully presented in a Soviet-Indian film Travel Beyond the Three Seas (1957) where an Indian actress Nargiz played one of main roles. Still one of the first documented evidence of Ramayana's influence on Russian intellectuals can be found in Leon Tolstoy's library where French translation of the poem is preserved (Le Ramayana. Poème sanscrit de Valmiky. Paris, 1864). Tolstoy had vivid interest towards Hindu scriptures available for him, kept correspondence with Mahatma Gandhi and a few Hindu pandits. Pages of Tolstoy's copy of Rāmāyaṇa riddled notes taken by the writer which proves that he was scrupulously studying it.

Soviet indologists paid more attention to Mahābhārata as according to them it contained more philosophical ideas while they were mistakenly taking Rāmāyaṇa to be rather a piece of poetry or literature. This approach supposedly got established under influence of Prof. Sarvepalli Radhakrishnan who dedicated the chapter Epic Philosophy of his prominent book The Indian Philosophy (1923) almost exclusively to Mahābhārata and only one page is devoted to Valmiki's poem. A renowned Soviet Indologist Prof. Pavel Grintser (1928 – 2018) who had worked on the translation of Mahābhārata managed to translate only three first cantos of Rāmāyaṇa and that by the end of his life (the third canto was published posthumously). His task is being carried forward by Prof. Sergey Serebryany who hopes to publish the fourth canto soon.

At the same time Goswami Tulsidas' Śrī Rāmacharitmānasa attracted attention of Prof. Alexey Barannikov (1890 – 1952) whose goal was to establish a Russian (Soviet) school of Hindi studies in Leningrad (Saint-Petersburg). Barannikov was also keen on Awadhi and Bhojpuri studies which helped him to deeply penetrate the spirit of Goswami Ji's poem. During the Blocade of Leningrad by German troops (1941 – 1944) he was evacuated to Kazakhstan where he started work on translation of Śrī Rāmacharitmānasa into Russian. The volume was published in 1949 and is still the only translation of the poem available to Russian reader. Alexey Barannikov did his best to plunge the reader to atmosphere of medieval Awadh by transferring all traditional meters like doha, chaupai, chand, shloka to Russian poetic lines as well as by retaining pronunciation



of some Awadhi words (especially name) as they are without sanskritization which is a fashion among Russian indologists. For example, while translating any text from any Indian languages even seeing a dialectic version of the name "Lakshman" (लक्ष्मण or लक्ष्मण) they tend to put a standard Sanskrit transliteration of it (Lakshman) while Barannikov opts for "Lakhan" or "Lacchiman" at certain instances. The edition is preceded by a detailed introduction which puts the poem in the historical and biographical frames of Goswami Tulsidas' life. It also contains a thorough analysis of rasa, dhvani and alankar as principles of bhakti-poetry as well as of basics of Sri Ramananda's philosophy under influence of which the holy poet was creating his masterpiece. Despite the fact that Śrī Rāmacharitmānasa was published during the Communist rule which was anti-religious by nature, Barannikov retains all introductory mantras (like श्री सीतारामाभ्यं नमः and श्री जानकीवल्लभो वियायते) in Russian translation. One of the most impressive episodes in the book is description of Shiv's barat on the way to Parvati's parents (which occurs in Bāla-Kāṇḍa): Mahadev's retinue scares and amuses the reader and the whole atmosphere is perfectly preserved.

As it has already been mentioned hereabove unlike Mahābhārata, Rāmāyaṇa has been regarded by most Russian scholars as an epic poem and not a religious or philosophical book. As a result, the role of Sri Ram was mostly reduced to that of a cultural hero or a brave warrior. The Ramananda's tradition for which he is the supreme Deity was not studied in detail and only a general outlook was given in certain monographs (such as Yuri Tsvetkov's Tulsīdās, published by Nauka in 1982). Without analyzing the spiritual purport of Rāmāyaṇa, it is impossible to understand such important topics as development of bhakti movement in medieval India, the role of Ayodhya in Indian cultural and religious life, importance of Sri Ram's Janmabhumi site and events related to reconstruction of Sri Ram-Mandir there. As mahant Sri Sita-Ram Sharan of Lakshman Quila puts it, "the fact that numerous Western scholars of Rāmāyaṇa reduced Sri Ram to the level of a human hero and that some Indian researchers followed their footsteps, hinders proper knowledge and understanding of the epic..."² The new generation of Russian scholars are to fill this gap between perception of Sri Ram as a hero and Sri Ram as the centre of devotional life for millions of Indians.

² स्वामीसीतारामशरण, श्रीमद्वाल्मीकिरामायणतात्पर्यनिर्णय, लक्ष्मणकिला, अयोध्या

Rāmāyaṇa remains one of powerful vehicles of Indian culture in Russia. It has been retold for adult audience as well as for children in form of books, dance shows and theatre performances. Since 1960s Rāmāyaṇa had been staged in the Children’s State Theatre and in 1974 the show was filmed and broadcast on television. Gennady Pechnikov (1926 – 2018) who was the Rāmāyaṇa’s director and played the main role of Sri Ram was awarded Jawaharlal Nehru prize in 1984 and Padmashri in 2018. Thousands of Soviet kids were inspired by the performance and had their first encounter with Indian culture. Nowadays Pechnikov’s Rāmāyaṇa is being revived by the Russian-Indian Friendship Society DISHA headed by Dr. Rameshwar Singh. It was staged on several occasions in Russia and in India (Ayodhya) where it was appreciated by Uttar-Pradesh Chief Minister Yogi Adityanath.

The relevance of Rāmāyaṇa can hardly be overestimated. Despite deeply rooted historical friendship between India and Russia and Rāmāyaṇa’s long presence in Russian cultural ambience Sri Ram has only started his journey to the North and much is still to be done to make him more familiar to Russians. I would like to end my short article with a humble effort in this direction in form of my translation into English and into Russian of a few lines by Goswami Tulsidas:

बंदउँ अवध पुरी अति पावनि । सरजू सरि कलि कलुष नसावनि॥

प्रनवउँ पुर नर नारि बहोरी । ममता जिन्ह पर प्रभुहि न थोरी॥

सिय निंदक अघ ओघ नसाए । लोक बिसोक बनाइ बसाए॥

बंदउँ कौसल्या दिसि प्राची । कीरति जासु सकल जग माची॥

I bow down before the holiest capital of Avadh,

Before Sarayu River, washing away all the impurities of this Kali-age,

Before the city’s denizens though guilty in Sita’s defamation and cursed -

Forgiven, they obtained the heavenly bliss,

I am greeting the Eastern horizon in form of Kaushalya,

The rays of whose glory have reached the limits of the Universe³.

Я склоняюсь перед пречистой столицей Авадха,

Перед рекой Сараю, смывающей все пятна века кали,

Перед жителями Айодхьи, хоть и виновными в клевете на Ситу,

Проклятыми, но прощёнными и снискавшими небесное блаженство,

Я приветствую восточный горизонт, царицу Каушалью,

Сияние славы которой достигает пределов вселенной

³Sri Rāmacharitmānasa, 1.15.1-2.

Ramacharitmanas in South Africa

Professor Usha Devi Shukla

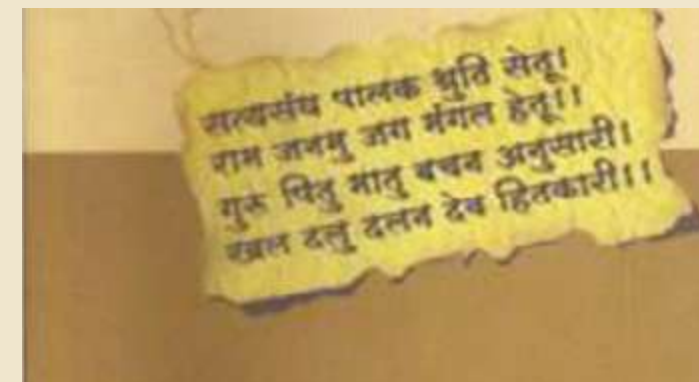
Ph.D.

Durban, South Africa

ushadevishukla56@gmail.com

For the past 160 years the Ramcharitmanas has been part of the life of the Hindi speaking Hindu Indentured Indians and their descendants. Tulasidasji’s influence on them was immense. They knew no Sanskrit. The Ramcharitmanas, written in the spoken Awadhi language, became their primary scripture. Tulasidasji, devotee and poet par excellence, composed the Ramcharitmanas with his absolute bhakti to God in the form of Rama, as well as his views on the ethical, moral, political, social and other aspects of life. This bhakti and these teachings were ingrained in the minds of the Indians who came to South Africa and this is what helped them face the great challenges they experienced during indenture.

The Ramcharitmanas has provided, and continues to provide guidance, solace and inspiration to the Hindi speaking Hindus. It has succeeded in this way because of its lofty sweet sublime poetry and metaphysics of the highest order.



It was recited under trees and was the source of divine knowledge in the spirit of Binu Satsang Vivek Na Hoi. This was divine socializing for there was no other form of entertainment. Gradually temples were built, Ramayan Sabhas were established, and schools built by these Rama devotees. During festivals episodes of the Ramayan were enacted as entertainment. Ramayan recitals continued over the decades and today we have Ramayan recitations and study all over the country where Hindus have settled. Beautiful recitation of Ramayan with music or without, depending on the occasion, is a regular feature in South Africa.

It is clear that the Ramcharitmanas has played an invaluable role in ensuring the religio-cultural continuity of the Hindi Speaking South Africans.

आदित्यो ह वै प्राणो रयिरेव चन्द्रमा रयिर्वा एतत्सर्वं
यन्मूर्तं चामूर्तं च तस्मान्मूर्तिरिव रयिः ॥५॥

ādityo ha vai prāṇo rayireva candramā
rayirvā etatsarvaṃ yanmūrtaṃ cāmūrtaṃ
ca tasmānmūrtireva rayiḥ ॥ 5 ॥

– Prasna Upanishad: 1.5

The Aditya is the core, the centroid and the source of the flow of life, the psychic prana, the vital life principle in the cosmos; and then there is the Soma, the principle of nectar, the divine mind, the moon, the foundation of all nourishment, the making of the body and the corporeal world; all these that is there in the Universal making is having the form and formless which is the combination of Prana, Agni and soma, the ambrosia.

The unity of Sita and Rama is an expression of the unity of the two principles.

<https://www.wisdomlib.org/hinduism/book/prashna-upanishad-shankara-bhashya/d/doc145280.html>

National Abstracts



Epilogue: How Bengal played a significant role?

The present volume is a living testimony of the vital and valiant role of Bengal, the greater and undivided Bengal, the celebrated ‘Anga Desha’ in formulating the genesis of Lord Rama, Maa Sita and Ramayana itself.

The story begins with the legendary contribution of Rishya Sringa, the celebrated Unicorn sage from Anga Desha. In the words of Brahmarshi Sanatkumar, the presence of Rishya Sringa Mahamuni has been pivotal in assuring the descent of God Head in this struggling world. Even the brigade of the Seven sages, the divine associates of Surya-vamsa (the Solar Dynasty) and their key representative, Maharishi Vasistha insisted King Dasaratha to invite the great sage from Anga Desha to complete the twin solar sacrifices, Aswamedha and Putreshti, the two subtle rituals and hidden fire-oblations of 1) offering the vital sacrifice and 2) securing the first fruits. In all later Semitic religions, one may kindly notice the same as a parable of First Death and Resurrection.

The mysteries of these sacred rituals are based on agrarian parables, of *Hala-Karshana*, or ploughing of the fields of harvest. The whole life of birth and re-genesis of Maa Sita, born at the helm-end of the Great Sage Janaka (*Langalam-uttwitha*), the keeper of the ‘Secrets of Agriculture’ is a product of belt of this undivided Bengal and eastern Bihar. The array of folk tradition and creative cultural industries, from art to dance forms, from terracotta products of temples and prasadasms to weaving and tapestry, are rooted in these secret semantics of arts. As the ancient Mundaka Upanishad says. ‘*Tapasa Chiyatee Brahman*’, which means the immutable Absolute Brahman exudes as the ‘ear of the corn’, the sprouting of the seed, the ‘*vija.prokta sanatamnam*’ of Gita, which is Creation itself. It is also the basis of the all traditions of Shakti Cult, the fountain head of all systems of Tantra, as evident in this volume, and so typical of Bengal. In fact, the present volume forwards a rich and valuable glossary of abstracts that establish the aforesaid truth. It is from these traditions, the extended folklore of Valmiki Ramayana, as ‘Krittibasi Ramayana’ on the one hand to ‘Valmiki Pratibha’ by World Poet Rabindranath, on the other hand, earmarked a living continuity of how Bengal played a very significant role perennially to sustain Ramayana driven culture of India.

Ultimately, if you look at the deep esoteric tribal traditions of Puruliya and Birbhum, and specifically look at Tarapith, you discover the legacy of the MahavIdyas, TARA, which was recovered by Seer VamaKshyppa in the present time. The unification of Si-TARA-m, which is TARA, is a deep mantra sung by thousands of esoteric and non-conformist Bauls, Fakirs, Auliyas, Dervishes. Finally, all of that culminates in the tradition of Maa Bhaba-TARINI, a blend of Tara-Kali-and-Sodasi Tripura-Sundari of Dakshineswar. It has been at Dakshineswar, the seed of India’s valiant Freedom Struggle was planted. The first foundations were laid by Sri Ramakrishna and Maa Sarada, and it continued through the multi-dimensional legacy of many, of which Swami Vivekananda, Sri Aurobindo, Barin Ghosh, Sister Nivedita, Abanindranath Thakur, Jagadish Chandra Bose, Surjya Sen, Rash Bihari Bose Netaji Subhas Chandra Bose are just to name a few only. The twin brilliance of an uncompromising and highest ethical life of Sri Ram, as ‘Maryada-Purushottama’ and co-partnered by Vajra-anga-abali Mahavirji, the Maruti-sreshta is a sustained legacy and a certitude of what Bengal is, and how it played a significant role to shape the future of India after recovering her lost independence.

Dr. Joy Sen

Professor, Architecture & Regional Planning

Former Head of the Department of Architecture & Regional Planning, IIT Kharagpur

Bengal

Ramayana in Bengal’s Temple Architecture

Asis Chatterjee, Former Sr. Deputy Director (M&H Services), Durgapur Steel Plant, SAIL

- Bengal has a rich tradition of temple architecture. Though in many instances we find the classical **North Indian temple style (Nagara style)** or its **Odisha version (Odisha style)** in Bengal, majority of the temples found in Bengal are of a new style which can be named as Bengal style.
- Some temples reflect the **CHALA** style, the **RATNA** style, the **DALAN** style or a mixture of them all. Interestingly, due to paucity of stones in most parts of Bengal, temples were made of bricks with extensive **terracotta or stucco** decorations covering the walls. These decorations are primarily on Terracotta plaques, but stucco decorations also occupy a vast number of temples.
- These decorations cover many **diverse subjects, ranging from stories** of epics like Ramayana and Mahabharata, stories from Krishna Leela and other Puranas, gods and goddesses, social stories, animals, birds to non-animate floral, vegetative and geometric designs.
- We are referring here only **depictions of stories from Ramayana in temple decorations**. Though majority of Ramayana tales depict the battle scenes (battle between Rama and Ravana and their soldiers), other chapters of Ramayana are also depicted, like King Dasaratha’s Putreshti Yagna to Ram Raja Panel depicting Rama as the King.
- Ramayana scenes depicted in the temples always followed Bengali version of the Ramayana written by the great Bengali poet Krittibas, and not the original Ramayana by the sage-poet Valmiki.



Rama & Ramayana in Bengal's Terracotta Art

Prof. Durga Dasu, Former HoD, Dept. of Archaeology, CU

- Ancient Bengal included a vast area from West Bengal to modern Bangladesh. As a riverine plain, Bengal has always been an inexhaustible source of clay which helped to develop a class of art in burnt terracotta. Burnt terracotta was used in the early 3rd Century B.C.E to early medieval age with a high degree of style and aesthetics, reflected either in single image or in quadrangular plaques.
- In Bengal, there are a number of archaeological sites which reveal unique terracotta plaques with the depiction of Ramayana stories.
- Like many other states of India, Valmiki's Ramayana is venerated as one of the primordial religious texts which explores human values and the concept of Dharma. The Ramayana tends to establish the values of our social life through the ages.
- In Bengal, Ramayana stories became so popular that they were represented in the terracotta art forms. Sites like **Chandraketugarh**, **Tilpi**, **Bijare**, **Palashbari** and many others are very significant in this respect. The Ramayana panels collected from Palashbari in the vicinity of **Mahasthangarh (Bangladesh)** constitute an example of unsurpassed artistic movement during 6th – 7th Centuries. The present project will focus on early terracotta images and plaques in Bengal.



Ramchandra in Wooden Art of Bengal

Dr. Soma Mukherjee, Independent Researcher & Writer

- The great poet Krittibas Ojha made the Ramayana popular in Bengal. But the practice of worshipping Rama was prevalent in Bengal even before Krittibas Ojha. The worshipers of Ramachandra were known as the Ramayat community. As a result of the new religious movement of Chaitanyadeva in 15th century, the worship of Rama disappeared behind the trend of Krishna worship.
- Under the influence of Vaishnavism, a new genre of Rama worship started in Bengal. As a result, various types of wooden idols of Ramchandra were built. Although they are predominant in Nadia and Burdwan districts, there are many interesting images scattered all over Bengal.
- In most of these images, **Ramchandra is seen as a seated Yogi**. Sita is a lot like Radhika. And Lakshmana is very much a replica of Nityananda. Somewhere he has been built like Krishna’s elder brother, Balarama. Thus, they can be easily distinguished from the idols of Ramachandra in Northern India.
- Some folk artists also created wonderful wooden idols of Ramachandra and dramatic scenes from Ramayana.



Machlandapur, North 24 Parganas, West Bengal,
Wooden Ram Darbar–Dr. Soma Mukherjee



Ram-Sita Temple, Machlandapur, North 24 Parganas
–Dr. Soma Mukherjee



Ram Darbar
by Modern Artisans–Dr. Soma Mukhopadhyay



Wooden Hanuman Ji
by Modern Artist– Dr. Soma Mukhopadhyay



Lord Rama with
moustache Shantipur, Baro Goswami House



100 year old every rare Ramachandra and Lakshman Ji along with Gorokstanath, Gopichandra Maynamati and the
other followers of Gorokshanath Gorokha Basuli Temple, Kolkata, West Bengal – Dr. Soma Mukhopadhyay

Archaeology & Art: Bankura’s Ram and Ramayan

Subham Mukherjee, Archaeologist, Independent Researcher

- Bankura has played a very important role in Ramchandra centric literature and culture. Rama’s ancient idols, ancient temples and several scriptures of Ramayana has been discovered from this district. Many poets of Bankura since Medieval Age had given Ramayana a poetic form and then transcribed them into songs that were part and parcel of their folk culture.
- Even today, we get instances of *Ram-katha* in folklores, *Tushu-Bhadu* songs of this region.
- A very important part of Bankura is the Susunia Hills. This is a pre-historic geological formation from where animal fossils and ancient tools and weapons have been discovered. Engraved on the smooth rocks of the Susunia Hills are tales of Maharaja Chandra Barma, son of Maharaja Singha Barma.
- This area is thought to have existed in the 4th Century and the even today one comes across springs and ancient architecture strewn around including lion-headed victory pillars. The architecture clearly reflects a war episode of the Ramayana.
- There are two images – in one two warriors are seen battling each other and another warrior standing beside with a bow and arrow. In another scene one can see Hanuman praying to the image of a woman. The woman is holding a bowl in her hands. As per local folklore the image is that of Sita in the Ashok gardens when she was held captive by Ravana. Hanuman had been there to meet Sita. It is believed this architecture belonged to the medieval era.

Ramayana Plaque of Susunia

During the Pala and Sena dynasty of Bengal, one finds several images of Vishnu, Durga and Shiva, but not of Lord Ram. He is usually found as part of Dashavatar. Only one idol of Rama in the singular form was found in Bankura and belonged to the Chakraborty family of Bishnupur. It happens to be their family deity and is made of black basalt and around 4 ft high. Lord Rama is

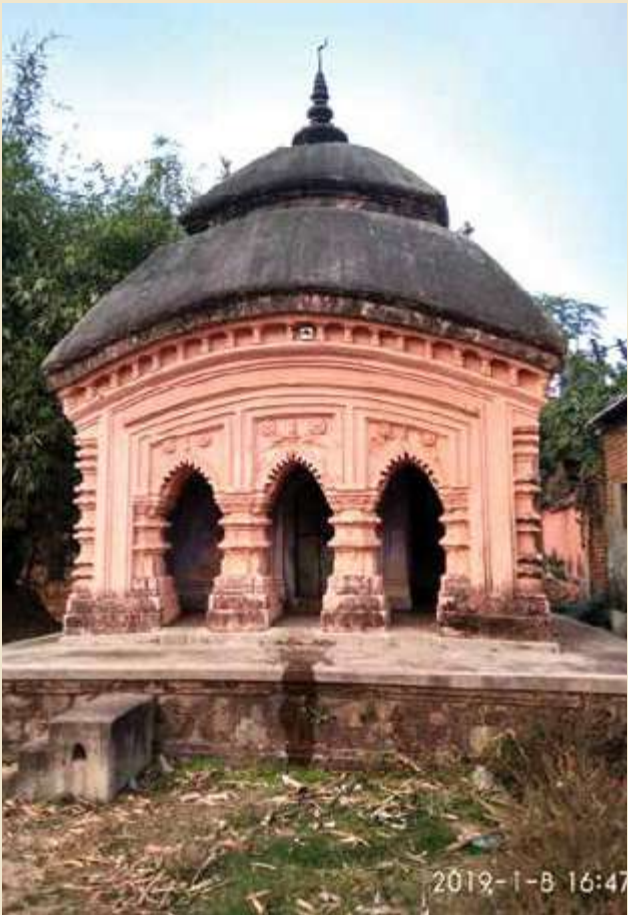


seen here in the form of a sage with several jewellery around his neck and bow and arrow held in his two hands. On his two sides are Lakshmana and Sita. At his feet are Hanuman and Jambuban. From archaeological point of view this idol is very important as it belonged to the 12-14th century and archaeologist Subho Majumdar believed the idol is made in Odisha style.

Ram Mandir of Bishnupur

Now let’s come to the topic of Ram Mandir of Bishnupur. Bishnupur was a land ruled by the famous Malla kings and in 16th century, famous Malla king Bir Hambhi embraced Vaishnavism under Acharya Srinivas. Thus, started the Vaishnava dynasty of Bishnupur and this largely influenced construction of several temples of Bishnupur in the medieval era. Most of these temples were dedicated to Lord Krishna. Still, we find many temples of Lord Rama too, belonging to 17th, 18th and 19th centuries. The first such temple was erected in Borjora area of Gobindapur village. This was a village where followers of Ramananda of Sri cult developed a centre around 17th century. They worshipped Lord Rama and quite naturally built Rama temples.

Unfortunately, in the 20th century most of these temples were ruined. However the Sanskrit scriptures and the Bengali scriptures of that medieval era clearly mention that a man named Sripad, son of a local named Vidyasagar in 1671 AD constructed this temple.



Ram Temple of Yam Chura, West Bengal 1748

Ancient Ram Mandir of Gobindapur (1671 AD)

Not just Ram Mandir, Gobindapur village also had a Hanuman Mandir nearby – probably the oldest Hanuman Mandir built of laterite in a typical Bishnupur architecture. This *Ekratna* temple was built by Mahanta Dharmadas in 1746 AD in the month of Kartick. The temple has an ancient stone-cut idol of Lord Hanuman along with Sita-Ram and many other metal idols and Salgram Shila.



The inscription from the ruined Ram Temple at Gobindapur dates back to 1671 AD, West Bengal



Hanuman Mandir of Gobindapur (1746 AD)

We get mention of a Ram Mandir in Bishnupur town in 1672 AD. Presently, it is in ruins. But the scripture mentioning details of this temple is preserved in Acharya Jogesh Chandra Archaeological Centre of Bishnupur from where we get to know that the temple was built by Ramkrishna Das in 978 Mallabda. The temple was dedicated to Sita Ram. On two sides of the scripture there are two breath-taking engraved idol image of Joy and Bijoy. This reflects the original temple must have been a work of wonderful architecture.

Govindapur is a gem of Eka Ratna Hanuman Temple, built in 1746 AD

Scripture Depicting the Ruined Ram Temple (1672 AD)

In the 17th century, another Rama Temple was built in the neighbouring Joypur village. This was also made of laterite, but showcased Aatchala architecture. The walls have several idols and images engraved majestically in laterite. However, the temple is in ruins and no one knows what happened to the idol of the worshipped deity.

But scriptures mention in 1689 AD or 995 Mallabda, son of Lakshman, named Balaram who was a friend of the Malla king had dedicated this temple to Lord Rama.



The inscription on the ruined Ram Temple in the city of Bishnupur is dated 1672 AD, West Bengal



Ruined Ram Temple of Joypur (1689 AD)

In the 18th century another Ram Temple was built in Amchura village made of Makra stones. Scriptures mention three brothers Ramnarayan, Lakshiram and Ram built this temple in 1748 AD to gain the blessings of Lord Rama. Apart from these above-mentioned temples, there are several other such Rama temples scattered in different villages of Bankura district.

Many families of Bankura worship Lord Rama as their family deity. Instead of Rama idols, many use Shalgram Shila and in some cases stone and metal idols of Rama are found. Interestingly the Rama temples of Bankura have engraved Ram-katha on their walls. Most temples built between 17th-19th century during the rule of Malla kings were pieces of exquisite architecture of terracotta or laterite and various tales of Ram Leela were depicted.



Abandoned Ram Temple in Joypur Village, Bengal 1689 AD

Ramkatha in Bankura's Literature

Around 200 poets had created literary works surrounding Ram katha, that shows how popular Lord Rama was in this region. Even *kirtan* songs composed on various episodes of Ram Leela and Ramayan *gaan* were very popular in Bankura. From various villages of Bankura, we have unearthed many books and scriptures of Krittibashi Ramayan. Even some local poets had written their own versions of Ramayana. Some of them were as follows:

1. **Sankar Kabichandra:** One of the most famous poets of Mallabhum. He belonged to the Chakraborty family and lived in Panua village. Among several of his books, the most notable one was Bishnupuri Ramayan. During the reign of Malla King Raghunath Singh around

18th century, this Ramayana was written. This Ramayana is a concise version and written in sections or *Pala*. This book was edited and published by well-known scholar Chitra Deb. Gita Niyogi used it in research work.

2. **Jagadram Ramprasad:** In the 18th century, in Bhului village of Shikharbhoom poet Jagadram and his eldest son Ramprasad together wrote a huge Ramayana in eight episodes or *kanda*. The book was completed in 1790 AD. It was a mix of all – Adhyatya Ramayan, Yogbashishtha Ramayan, Hanumat Sanhita etc. Interestingly, between the *Lanka kanda* and *Uttar Kanda*, there was an episode of *Pushkar Kanda* which follows the Advut/ Atirikta Purana. After Pushkar kanda is Ramras that has been included in a separate chapter. Jagadram was the main author of this Ramayana and had written the Adi, Ayodhya, Aranya, Kishkindhya, Pushkar and Ramras episodes. The Lanka and Uttara *khanda* were written by his son Ramprasad. Recently a version of this book has been published and scholar Pankaj Kumar Bandopadhyay used it for research.

These two poets have another famous and unique literature created around the tale of Lord Rama. Poet Krittibas in his Ramayana had mentioned about Durga Puja. This very Durga Puja got the form of a stand-alone ballad in the words of Jagadram and Ramprasad under the name of Durga Pancharatri. Shashthi, Saptami and Nabami episodes were written by Jagadram, while Ramprasad had composed the Nabami and Dashami pala. The episodes are fantastic depiction of how Lord Rama performed Durga Puja from Shashti to Dashami. Even today at the Durga Puja of Bhului village, Durga Pancharatri is read and sung. Jagadram had written a poem called Atmabodh, even in that we find mention of Lord Rama.

3. **Lakshman Kabichandra:** In the Baital village of Bankura in the 18th century, Lakshman Kabichandra wrote a Ramayana similar to Sankar Kabichandra, divided into episodes. This book is found in different libraries, but not in the full form. Hence a complete publication of the book was not possible.
4. **Raja Damodar Chandra:** Damodar Chandra was the famous king of Bankura's Maliara district. In the middle of the 19th century, he had translated in a poetic version, Adhyata Ramayan. His intention was to popularize the poetic version among followers of Lord Rama so that they can read them every day in praise of the Lord. In 1863 AD, the king himself published the book in the name of Ramayan Sudhodyay. The first part of the book has translation of Ramayana and second part is written praising the Lord, content of which was derived from various Shastras and Shlokas. They were translated by Damodar Chandra himself.
5. **Other Translators:** From time to time different poets of Bankura had translated different episodes of Ramayan. Among them were Fakir Ram Kabi Bhushan of Bamira village, who composed in the beginning of 18th century. During the reign of Malla kings Gopal Singha and Chaitanya Singha, Ramayana was composed by poet Dwija Sitashut. Another local poet was Bhabani Shankar Bandopadhyay. Resident of Kotulpur village of Bankura, Safalyaram had composed Ramayana, whose Aranya episode was found. There were again poets like Dwija Shibrām and Utsabananda of Sonamukhi who had also composed some episodes of Ramayana. Names of Dwija Nafar and Radhalal Chattaraj are also worth mention.

Some of these poets in their works have mentioned names of their villages. As a result, one can identify that they were residents of Bankura. But there were many poets who did not mention names of their villages, yet one can understand they were from Malla bhoomi of Bankura.



The beautiful Bronze Rama Idol of the Chakravarti family of Bishnupur, West Bengal

Ramayana in Art Form

Dr S. B. Sinha, Emeritus Professor UGC

Ramayana has a plethora of moral values in it. But the story is always presented in the form of art to popularise the same. Life and nature are limited within a time frame, but it turns eternal when converted into an art form So, over countless years the epic Ramayana has been accepted by the people at large, even by recent generations. It is like a candle that has its own light and yet can kindle thousands of candles. The Ramayana, being an ideal creation has also inspired artists down the ages for their individual creation. But in Bengal many artists depicted Ramayana in their paintings in unique ways. At times as a religious icon, at times as traditional folk art, for playing cards etc. and even in mainstream art form.

Many artists even before Bengal School of Art was established, till our contemporary time, absorbed the subject of Ramayana in different medium of art. I wish to progress in an aesthetic apperception on their development, quality in their creative expression corresponding to the original source of Ramayana.

Element of Ramayana in Folk Literature

Dr. Nabyendu Roy Choudhury, Ph.D.

The Ramayana and Mahabharata have been associated with the people of Bengal since ancient times. Every society has its own folklore and folk literature. Bengal was no exception. Folk literature is not written by any particular person, but they are overall creation of the society. The main story of Ramayana is about the battle of Rama and Ravana. But the original poet (Adi kabi) Valmiki wanted to place idealism outside the ambit of the main story, that harboured the primary essence of the Bengali family and Bengal society. That’s why Rama is almost like part of our family.

The main branches of folk literature are proverb, rhyme, puzzle, song, dance etc. Proverb on one hand expresses positive words of the society and on the other afflicts the society. Many proverbs have been written about the various characters of Ramayana, to highlight negative sides of the society and make people conscious about the same. One part of folk literature is rhyme, the main appeal of which is left to imagination and joy. There are many types of rhyming – like Rhyme of slipping, rhyme of marriage (Adhibasa), rhyme of fishing. Also, various folk song and folk-dance like Jhumur song, Bhadu song, Tusu song, Chhau dance etc. has elements of Ramayana being depicted through them.



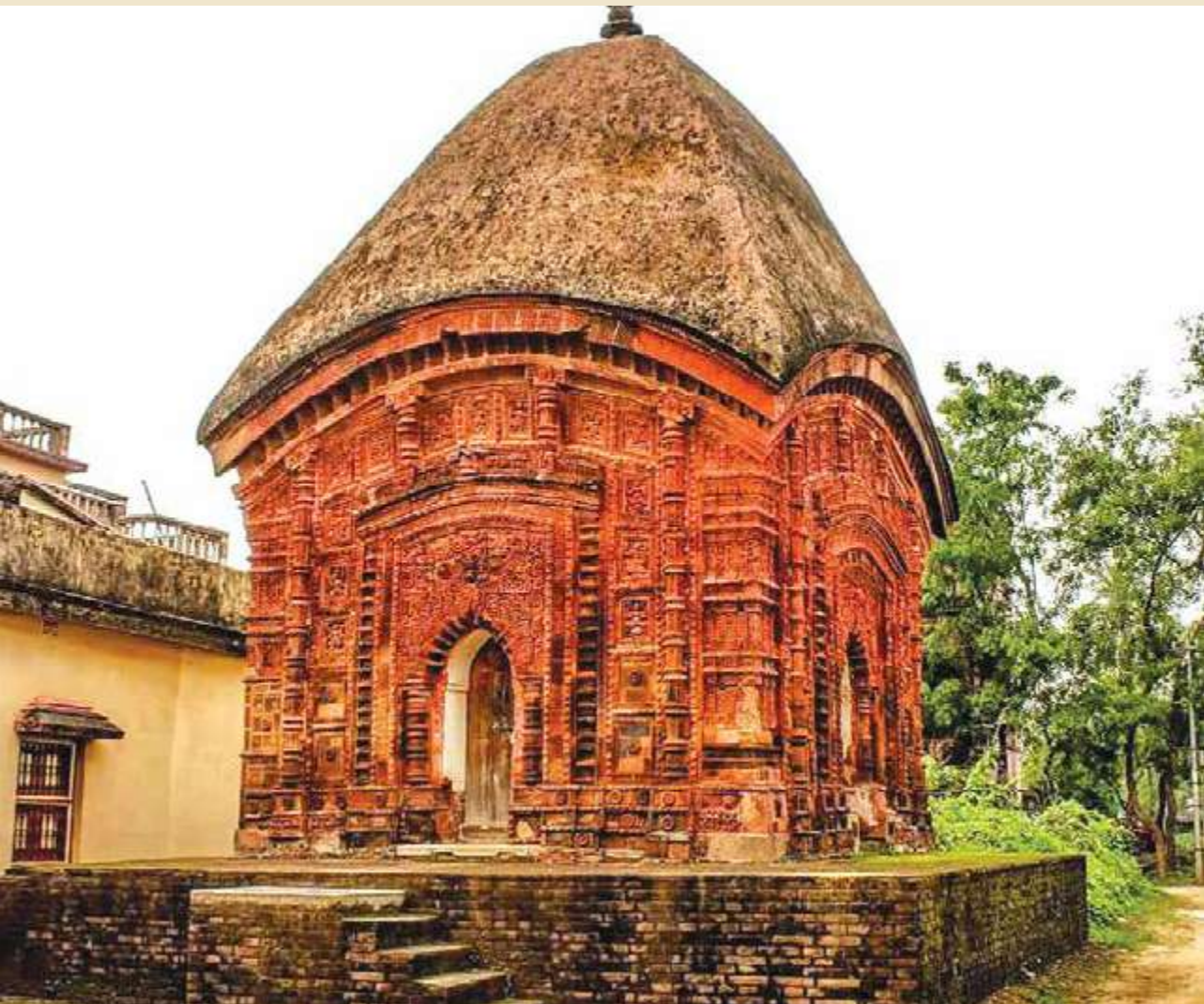
Ramayana & Reflections of Bengal’s Society – Now & Then

Dr. Tilak Purakayastha, MD Calcutta University, Medical Practitioner

If we take into account the different versions of The Ramayana written in Bengali language alone, you will be astonished to know that more than 50 versions of the epic was written and published like that of Kabichandra Chakraborty, Dwija Lakshman, Mahananda Chakraborty, Kailash Basu, Gangaram Dutta and Ramananda Ghosh. In fact, Ramananda Ghosh has described Lord Ram as an incarnation of Lord Buddha and it is very surprising that this theory is widely accepted and believed by a large number of devotees across a large part of Asia.

In recent times, author Rajshekhar Basu’s ‘Ramayana’ and Michael Madhusudan Dutt’s version that inspired the creation of the extremely popular epic-poem, ‘Meghnad Badh Kavya’ that has received wide acclaim among Bengali readers. However, the vital impact of Krittibasi Ramayan in Bengal is the commencement of Durga Puja in autumn. The notion of ‘**Akaal-Bodhan**’ in autumn is mentioned in Kalika Purana, but Balmiki’s Ramayana never mentions Sri Ram offering prayers to Goddess Durga and seeking her blessings to defeat Ravana. So, conceptualizing ‘Akaal-Bodhan’ to be part of Ramayana is purely a figment of imagination, a poetic license used by Krittibas. Another important ritual that is intrinsically linked to Durga Puja was also introduced by the poet. As part of the Puja festivities, Navapatrika or ‘Kola Bou’ the new Goddess is given a holy pre-dawn bath known as Mahasnana on Saptami, the seventh day of Durga Puja. Nine types of medicinal plants form part of Navapatrika and collectively signify Navadurga Goddess or nine aspects of Goddess Durga. This custom is not mentioned in Markandeya Purana from where rituals of Durga Puja are derived and practiced in Bengal. The main source of Durga Puja is taken from Sri Sri Chandi aka Devi Mahatwam, especially from Volume 2 where annihilation of Mahishasur by the Goddess is described in details.





Ghurisha Raghunath Temple, Bengalis old temples with Teracotta Delicary—Dr. Tilak Purakaystha

Krittibas' version of Ramayan is extremely popular more as a tale narrated than as written text. Generations of Bengalis, educated or illiterate have thrived on a staple diet of stories from the Ramayan. Although regional folk art forms like Jatra Pala (rustic open air theatre), Leto songs, Poter Gaan, Ramleela, Chhau Naach, Jhumur Gaan, Bhadu Gan, Tusu Gaan are composed in regional languages, in most cases the source of all these creations stem from episodes described in Krittibas' Ramayan.

I have attended many of these shows and witnessed the audience, especially women of varying ages weeping inconsolably when they see episodes from the Ramayan or portions that depict Sita's misfortunes. The main reason for the popularity of Krittibas' Ramayan in rural Bengal is the social relevance of the epic.

While, in Valmiki's Ramayan, Ram is depicted as a brave warrior and the protagonist's heroism, his bravado forms the crux of the entire epic. Confronting armies, fierce battles among rivals, war cries of soldiers, bold display of weapons, combating forces, bloodshed, annihilation, destruction – these sensational elements in Valmiki's epic were replaced by Krittibas with a liberal dose of

soft emotions. His epic is a reflection of the soft, clay-like soil of Bengal. Traditionally Bengalis are sentimental and soft-hearted and tend to be emotionally charged. Even an insignificant incident can upset most Bengalis. While writing the vernacular Ramayana, Krittibas' master stroke lies in his assimilation of elements from Valmiki's Ramayan, Adbhut Ramayan, Devi Bhagvat, Kalika Purana, Markandeo Purana and many other versions of the epic and then amalgamating the elements and churning out his very own genre of the epic, dipped in piety and sentimentality.

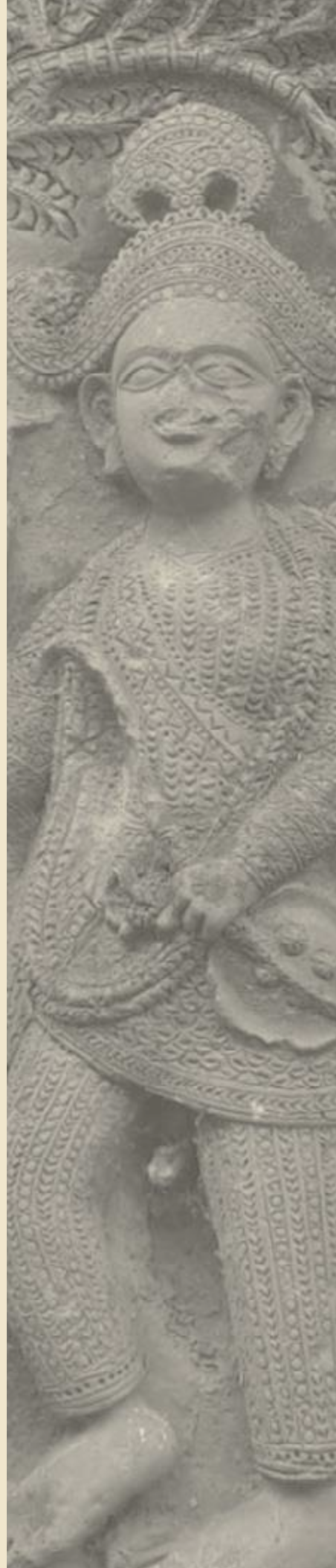
Krittibas' presentation of the epic relates tales from the Ramayan yet it is not a translation of the book. Rather, it is the poet's original creation, written in 'Poyar' meter that follows the lyrical movement of the Vaishnav Padavali and like the indigenous 'Panchali,' reads/sounds more like Sri Ram Panchali, a religious text familiar in Bengal. Krittibas had consciously deviated from Valmiki's Ramayan and he even mentions it in his epic. He writes, "Nahik eshob kotha Balmiki rochonay/ Bistarito likhito adbhoot Ramayane" (These tales you will not find in Valmiki's version/ They are written in detail in 'Adbhut' Ramayan) or 'Eshob gailo geet jaimini Bharate etc.

Krittibasi Ramayana is not just a rewording of the original Indian epic, but a vivid depiction of the society and culture of medieval Bengal. The text is also remembered for its exploration of the concept of Bhakti cult which would later contribute to the emergence of Vaishnavism in Gangetic Bengal and the surrounding regions. Noted Bengali poet/author and academician Buddhdev Bose said, "In his version of the Ramayan, not only Ram-Lakshman-Sita but even other characters – the Devas and the Rakshasas (demons) have all been transformed into typical Bengali family members, deeply rooted in the middle ages."

Sita is the most popular character in Krittibasi Ramayan. All Bengalis seem to identify with her in all her struggles and her victories. Despite her royal lineage, Sita remains till the very end, an epitome of sorrow. She was hurt and tormented not only by her husband Ram or her foe, Ravana but even the subjects of her husband's empire were suspicious of her chastity. Although Ram was seen as an incarnation of Lord Vishnu, villagers were very clear about their concept of good and evil and were unanimous in their observation of Sita as the wronged person and empathized with her.

Very recently, I was present at a village 'Jatra' recital in North Bengal where the majority of the audience belonged to the Rajbanshi community. An ordinary housewife sat next to me watching the show. When she could not take the abuses and insults targeted at Sita, she loudly commented, 'What kind of 'Bhatar' (a husband who is responsible to feed 'Bhat' to his wife till the very end) is this man (meaning Ram of course)? How dare he turns his Goddess Lakshmi-like wife out of the house when he is himself incapable of fulfilling his vow to provide sustenance for her till the very end?" This is precisely the emotion that Krittibas stoked in his verse when he wrote, "Stree-purush kande jato Ayodhya nigari" (Both males and females of Ayodhya wept inconsolably.

Similarly, Valmiki has depicted Vibhishan as a pious man, but in rural Bengal, he remains ensconced in the hearts of Bengalis as the culprit who betrayed his brother. In this context Bengalis have always been supportive of Ravan though Vibhishan is shown as the righteous man. In fact, even in contemporary times, we come across Vibhishan-like character in every other household who is described by Ravan in Krittibas' Ramayan thus:





Royal Court of Lord Rama, Ghurisha Laxmi Janardan Temple, West Bengal—Dr. Tilak P.K

“Jani jaani Vibhishan Gnyatir hriday/ Gnyatir bipod dekhi anandito hoy/ Gnyati modhye keho Jodi hoy dhoni sukhi/ Taha dekhi anya gnyati hoy mano dukhi/ Borncho apon mrityu parey sohibare/ Gnyatir oisharjya kintu dekhite na pare.”

(I know relatives like Vibhishan who feel ecstatic when they witness their own kith and clan in trouble. If any member of the family becomes financially well-off and leads a happy life, they feel jealous and depressed. The prosperity of relatives depresses them so much that they find it easier to embrace death rather than see their relatives happy and leading a better life.)

I shall quote from ‘Sri Ram Panchali’ to show how closely the panchali has evolved into an independent creation that reflects the Bengali sentiment and voices his inner emotions.

Evil souls like Manthara have always existed in Bengali families and in society, in the past and in contemporary times. The only difference is that these days you don’t come across them with their pronounced protruding hunch backs like Manthara.

King Dasharath might have been a great ruler but he was definitely a hen-pecked husband. He already had two queens when he heard about the bewitching beauty of Princess Sumitra, daughter of the Monarch of Singhala, and he became eager to wed her. But presuming resistance from his queens, he decided to act stealthily. He left his kingdom without letting anyone get any inkling of his intention, did not seek formal consent from his wives and lied to them and left. He was so selfish and cruel that he never thought how his action would hurt his queens and have deep-rooted consequences in their marital equations.

When Dasharath returned to Ayodhya with his newly-wed third wife Sumitra, the other two queens were shocked and heart-broken. They were anxious about the impending gloom as they contemplated about the future.

“Sumitrar roop dekhi bhabe monay mon/ Sumitra-r roop mojaibe Bhoop-chit/ Aar na thakibe ama sobakar Bheet/ Nirabodhi sebe tara Parbati Shankar/ Sumitra durbhaga houk ei mange bor”

(When the queens witnessed Sumitra’s ravishing beauty, they agonized over their fate. They knew Dasharath was now enslaved by Sumitra’s beauty and their existence would become inconsequential for the king. They two queens began to offer prayers to Lord Shiva and Parvati and sought only one blessing – a miserable life for their foe, Sumitra.)

In those times, polygamy was a much-accepted social norm and most married women had to live a life of ignominy, insult, rejection and shame and share her husband with his other wives. So, what the other two queens seek from the Almighty for Sumitra is not just an outpouring of spite or petty jealousy but as a way of seeking divine intervention to ward off deeper and far-reaching conflicts in the future.

The description of the rituals and celebrations that begin with the birth of the four princes resembles the ones followed in rural Bengali households even to this day. The birthing process takes place in a separate labour room, the ‘Antur Ghar’ where attending women blow conch shells, make the ‘ulu’ sound to announce the auspicious moment of birth. The poet describes the scene beautifully. The women present at the spot are jubilant and ‘ululate’ to announce the birth of the princes. The midwife is engaged in severing the umbilical cord.

“Joy joy hula huli dilo narigon/ Sabdhane korilek narika chhedon (the women are ecstatic and express their joy by making the ‘ulu’ sound in unison and the midwife cautiously cuts the umbilical cord.”

Krittibas transported Valmiki’s Ramayan and transformed it, giving it a regional twist and the epic became an original work of fiction portraying a vivid and picturesque depiction of the medieval Bengali community. His Ramayan is a unique documentation of the Bengali society of those times.

While describing the birth of the princes, he writes:

“Ekaik ganone je hoilo chaar din/ Panch diney panchuti korilo suprobin/ Chhoy dine Shasthi Puja nishi jagorone/ Dilo ashto kolai ashtahe shishugonay/ Dak diye aane Raja balokgonere/ Kapor puriya sona dilo sobakare/ Trayodoshe rajar hoilo ashouchanto/ Kokote korilo daan tar nahi anto.”

(After four days of birth, on the fifth day, five elderly ladies visited, on the sixth day, Goddess Shasthi, the Protector of children, was offered prayers and a night-long vigil on the babies was organized. On the eighth day, eight children were invited and gifted eight types of pulses and nuts. The king himself went to invite the children and gifted them sack full of gold. King Dashrath and his entire brood observed ‘Ashouch’ or rules of impurity for 13 days after the birth of the royal babies and after purification, he donated generously to his subjects.

The babies were six months old now and King Dashrath made elaborate arrangements for their ‘Annaprashan’ or rice-eating ceremony).

“Ashiya Basistha Muni mohananda monay/ chariputro muke anno dilo shubhokkhone/ Dasharath chariputro loye nijo kolay/ Mishta-anna jol dilo badanakamolay”

(Vasistha Muni was too glad to oblige. He came and formally fed cereals to the four babies at the ceremony at an auspicious moment. After him King Dasharath took his four sons on his lap and lovingly fed them sweets, cereals and water, initiating them to solid food)

The babies were growing fast. At six months of age, infants begin to crawl and turn over, they can recognize their parents and begin to babble incoherently. Dashrath’s children were following the known trend.

Chhoy mash hoilo Ram den hamaguri/ Hashiya mayer kolay jaan goragori.”

(At six months of age, Ram begins crawling and turns turtle on his mother’s lap)

The babies were raised amid love and care and are now five years old. So, it is time for them to get formally initiated into education through a ritual called ‘Haate-khori.’ This typical ritual is unique to Bengal and you will never find mention of this episode in any other version of Ramayan.

‘Pancha barsh gato hoy haate dile khori/ Porite pathan raja Boshishter bari”

(The boys turn five and they are introduced to the world of education through performing ‘Haate khori.’ After this, the king sends them to Vashistha Muni’s abode for pursuing education).

It is interesting to note here that Ram and his siblings are not learning Sanskrit or Devnagari script at the Guru-Griha. What are they learning then?

‘Ka Kha Gha athar phola banan probhritti/ Ashto shabdo path korilen Raghupati.’

(Ram aka Raghupati is learning to read and write Bengali alphabets and spellings. He even succeeds in reading an eight-letter complex word!)

After the preliminary step, children in the Middle Ages would be sent to ‘Tols’ for the next phase. What were children taught at the ‘tol’?

Vyakaran kavyashastra porilen Smriti/ Abosheshe porilen Ram Chotuhshruti’

(Ram studied Sanskrit grammar, poetics, ie., the theory of literary forms and literary discourse, Smriti or the class of sacred literature based on human memory, and the four Vedas or Shrutis)

With education, the princes were imparted physical training as well. In the Middle Ages, wrestling was the most popular sport in Bengal and Dashrath’s four sons would head for the wrestling gym (akhada) in the morning after getting up from bed.

‘Pratoh kale chari bhai jaan maalghore/ Mallavidya shikhilo sakole samadore.’

(Early in the morning, the four brothers would go to the wrestling gym and enjoyed learning and practicing wrestling)

Mastering bows and arrows was an integral part of training of members of any royal family.

‘Suryavanshi balak dhonuk halo jaane/ Phool dhonu haate Ram beran kanone.’

(The scion of Surya clan has a natural command over the use of bow and arrows and roams in the gardens with a bow made of flowers)

The strict routine of education and physical training sessions left little spare time for the royal teens but Ram would take any opportunity to join other boys and play gulli-danda, which incidentally was one of the most popular outdoor game played during the Middle Ages. Guli danra niya Ram lathari khelan’ writes Kriibas Ojha.

The four princes had a lovely childhood and turned to dashing young men.

Next comes the wedding of Ram and Sita that follows all rituals of a Bengali wedding including Adhibash and Nandimukh.

“Adhibash dravya loiya cholilo Brahmon/ Sri Ramer adhibash koray sorbojon....Nandimukh korilen jemon bidhan/ Nandimukh upolokkhe korilen daan/ Koushalya Brahmani aar jato dashi loiya./Anando koren shob



Ramke dekhiya/ Haridra makhay chari boray kutuholay.Angete pithali dilo sakhira sokole/ Tola jole snan korailo charibare/ Bandhilo mangalsutra tahader koray”

A Brahmin leads with the **Adhibash** (tatva are a series of gifts the bride’s family gives the groom’s family) to Ram’s family. Ram performed **Nandimukh** (the first puja that marks the beginning of a wedding is offered to the spirits of the ancestors of the family and seek their blessings for the bride and the groom) following Bengali tradition. This is followed by ‘Gaye holud’ or smearing the groom with turmeric paste amid fun and light-hearted banter. Finally, the holy thread (mangalsutra) is tied to his finger.

From the palace of Raja Dashrath, let us now move to the bride’s abode. Sita is sitting on a gold throne. A ‘Mangal kalash’(a very auspicious pot that symbolizes divine blessings) has been placed close to her atop a fistful of paddy stalks and ‘durba’ grass with ‘Amra-pallav’ (a cluster of five leaves from the mango tree) placed on the Ghat --

‘Ghat sansthapan koray jemon bidhan/ uporete amrashakha neechey durbadhan’

Meanwhile, the wedding meal arranged by Sita’s father, King Janak.

‘Ghrita dugdhe Janak korilo sarobar/ Sthane sthane bhandar korilo manohor/ Rashi rashi tondul mishtanno kanri kanri/ Sthane sthane rakhe Raja lakkho lakkho hand’

(Clarified butter and milk flows freely like a river. Huge quantity of food items have been stacked aesthetically at several places. Vast quantities of rice and sweetmeat items are piled up in millions of pots for the invitees).

Let the ordinary people feast while we move on to the dining area for the special dignitaries and invitees and find out the menu.

‘Sukkha annasaha aar ponchash byanjan/ Snan kori ashiya jotek rajgon/ Anandita hoiya sobe koren bhojan/ Bhojan koren Ram porom horishe/ Dodhi dugdha dilo raja bhojaner shese/. Sutripto hoilo sobay kori achmon/ Korpur tambule koray mukher shodhan.’

(There are 50 side dishes with the main course. The royal guests arrive at the dining area after a refreshing bath and gladly settle down to do justice to the sumptuous spread. Ram enjoys his meal. Milk and curd are served at the end of the meal. The invitees then wash their hands and are served camphor-wrapped betel leaf to complete the meal)

So, we learn from Krittibas’ account that it was prevalent to wrap up a formal meal with an offering of camphor-wrapped betel leaf.

Since we are dwelling on edibles, let me inform you about a magnificent list of food items in the ‘Lanka-Kanda’ episode where the poet writes about the yajna organized by Bharadwaj Muni where Goddess Laksmi arrives in person and takes charge of the cooking. Did you know Goddess Lakshmi is a sous-chef who specializes in making Bengali sweetmeats?

‘Motichur, nikhunti, monda, roshkora, manohara, soru chikulir rashi, lobon thikri, gurpeethe, ruti, luchi, khurma, kochuri, kheer, kheersa, laru, mugger sauli, amrita, chitui puli, narikel puli, kola bora, taal bora , chhana bora, chhana bhaja, khaja, goja, jilipi, panpor, anna-payesh, pishtok.’

All the items mentioned in this long list are typically Bengali food items and has no connection whatsoever with north Indian sweets. These edibles are Bengalis’ all-time favourites.

The food items mentioned in the list cater to human beings but what provision was made for Ram’s vast army of monkeys? In ‘Lanka Kando’ episode we read about Vibhishan making arrangements for feeding the army of monkeys. Let’s take a glance at the list: Kheer laru, pnapor, modak, ripe jackfruit, honey, jhaal laru. After devouring these items, they would be offered ‘Ratan batai koray tambul bhakkhan’ (serving betel leaf in an aesthetically embellished container).

Krittibas was well aware that no other region in the country can match the Bengali foodies’ vast and diverse repertoire. A Bengali is most euphoric after a satisfying meal and there’s no substitute than having a well-prepared betel leaf or a deep puff from the hookah after a sumptuous meal. This was an intrinsic part of the Bengali tradition even in the recent past.

Chewing betel leaf was so popular during Krittibas’ time that an ecstatic Ram pops in a camphor-wrapped betel leaf in his mouth after he hears about Indrajit’s death. In Lanka, betel nut was popular and was consumed with betel leaf. We come across ‘Dashanan’ Ravan offering betel nut wrapped betel leaf to a spy named Shardul.

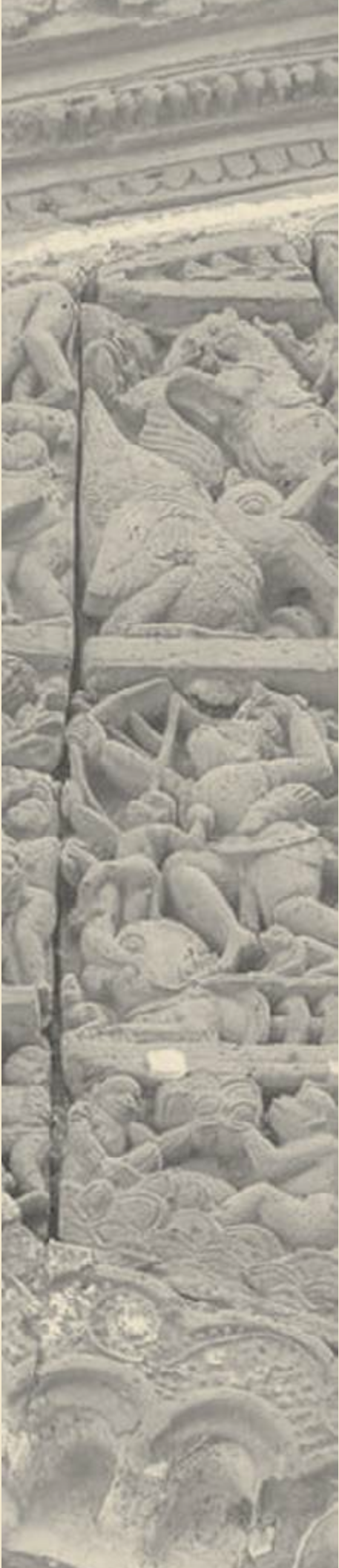
Krittibas Ojha was born in Boyra village in Phulia under Nadia district. The huge banyan tree under which he sat for days at end and composed his magnum opus, Sri Ram Panchali, still exists. A marble plaque was installed in his memory at the spot in 1365 (Bengali calendar). A memorial has been built and his bust has been installed at the site but all these are recent developments. In 1320 (Bengali calendar) the Krittibas Coup was set up and the ‘Asthi Samadhi Smarak’ was also installed. The year is marked as 900 (Bengali era) on the memorial.

There is also a Krittibas Memorial Library-cum-Museum. The museum was locked and there was a notice that mentioned that the museum remains closed on Wednesdays and on second and fourth Tuesdays of every month. So, I lost the opportunity to witness the film and photocopies of the original manuscript of Krittibas’ Sri Ram Panchali. The original manuscripts are in the national museum of Paris. There are more than 2,000 books on Ramayana or related to it, but I could not see anything during my trip.

Today Krittibas has got ensconced in the annals of history. Phulia too, has transformed beyond recognition. Jahnavi River has changed its course and has gone far away into the distance. But despite all the changes, the myth of Ram, his tales of heroism, the army of monkeys, the band of Ram-chanting demons – all remain permanently entrenched in the Bengali psyche. After printing press was set up in Bengal and printing in Bengali commenced, the demand for the first book that was published from the press remains as high as it was then. Sri Ram Panchali’s evaluation as a high-quality literary work remains unchallenged and the book is revered and preserved in every educated Bengali household.

In search of a different kinds of Ramayan

I have travelled on Ranigunj - Mejia Road, crossed Damodar River to reach Bhului village in Bankura district. It is worth mentioning here that ‘Jagadrami Ramprasadi’ or ‘Jagadrami Ramayan’ in colloquial language, is the most voluminous Ramayan written in Bengali language. Instead of the traditional ‘Sapta Kanda’ or seven episodes or chapters of Ramayan, Jgdrami Ramayan has eight Kandas or chapters. These are: Adi Kanda, Ayodhya Kanda, Arany Kanda, Kishkindha Kandya, Sundara Kandya, Lanka Kandya, Pushkar Kandya, Ram Ras Kandya (this is more like a sub-chapter) and Uttara Kandya.



The book was penned by father-son duo – Jagatram and his son Ramprasad, who based their book on Valmiki’s Ramayan, Adhyatma Ramayan, Adbhut Ramayan and Hanumat Samhita.

Writing this vast Ramayan was completed on 29th Phalgun 1712 (Sakabda or Saka era) or 1790 AD.

“Saptadash shatabda dwadash jukta tathyo phalguner shuklapaksha tithi Panchamite/ Untrish dibash barete Brihaspati. Janmabhoomi Bhului grame kori sthiti”

The poets specify the completion of the book and also mention their place of origin (Bhului ‘gram’ or village)

Jagatram was not only a renowned poet, he was a staunch devotee of Devi Durga. He set up the Ashta Nayika Durga Temple where the annual Durga Puja is held amid much fanfare.

I am quoting a small portion from Jagdrami Ramayan’s ‘Pushkar Kanda’ to depict how this version of the Ramayan is different from all the other versions of Ramayan:

After Ravan was annihilated,

“Ramchandra halya raja Ajodhya rajyete/ Chaturdig basi rishi ashye anandete” (Ramchandra ascends the throne as the king of Ayodhya. All the rishis sit around and celebrate the joyous occasion).



250 years old Plaque of Ramrajatala Ram Temple, Howrah – Dr. Tilak Purkaystha



The rishis discuss about Sri Ram’s valour while Sita Devi smiles mockingly. When they notice this: “Sabha sabhar mukh chaiya bhabe nijo chitte/ Janakir hasya heno holya ki nimitte”

(All the subjects present at the venue look at each other and wonder in their minds what has prompted Janaki to smile jeeringly now)

At that point, the rishis and munis present there ask Sita the reason behind her taunting smile. In reply to the query, Sita relates an incident: A valiant demon named Sumali grabbed Pushkar Mountain from the gods and set up his palace there. He married off his daughter Nikasha with the son of Vishwashraba Muni. The couple gave birth to two sons.

“Bhayankar jyestha putra sahasra badan/ Konishtha hoilo dashaskandha se Ravan.Debete rakhila naam dujon Ravan”

(The eldest son was a huge entity with the body mass of a thousand warriors and none to match his valour and fierceness and the younger one was born with 10 heads, and he was Ravan. The gods named both of them Ravan)

The 10-headed demon of Lanka has been killed but the vicious ‘Sahasra badan’ elder son of the King of Pushkar is still alive --

Taar somo boli nai ee teen bhuvane (and there is none to match his power and valour in all the three worlds of this universe). It is only because of Vishwashraba Muni who has restricted him and has imposed a bar on him, that ‘Sahasra badan’ Ravan has not unleashed his destructive instincts. But the Munis should know:

Lankar Rabon baloban baro loy/ Tahare Raghab ronay korilen khoy/ Ihar binashe sobay probhur bakhan/ e nimitte hasya chittye suno munigan/ Jodi dushto hoy loshto Sahasrabadan/ Sri Ramer pourashartha janibo tokhon.

(Ravan of Lanka was an ordinary warrior who was defeated by Raghav in a battle and you all are celebrating this victory and validating ‘Prabhu’ (Ram’s) heroism. That’s the reason I am smiling. If Ram is capable of annihilating the valiant and powerful demon Sahasrabadan, only then I shall validate Sri Ram’s capabilities as a manly warrior of great worth)

These menacing words coming from Janaki in the court? She challenges Raghuveer? How can Ram sit idle in his kingdom after this? Ram once again ventures out on the next expedition with his vast army to conquer Sahasrabadan Ravan. Sita is beside Ram in this battle and goes with him. But why? What is her intention? Keep a close vigil on the incidents as they unfurl to know the reasons.

Sahasrabadan Ravan had a unique weapon called Khurpa-vaan. It was so potent that Pashupat weapon failed to stall or reduce the potency of Khurpa-vaan.

“Rathe poi Raghubar: Rokte bheeje kolebor:Agyan achhen Narayan/ Kireet kundal mathe, Gori poray sei rothe, Khoshe kesh basan bhushan/ Putra-tulya bhagaban, Kolay loya dhonukhan, Sitar dokkhine rano dhali/ Sri Ramer ei goti, Ravan ahlad ati, Nijo drishte dekhen Maithili/ Chitta holya sachanchala, Muhurmuhu mahibala, Chokite chahen chari pane/ Bakya na niswara mukhe, Hridi kampe mono dukhe, Jeehwa kate apon shorome/ Kop holyo parakash, Ghana ghana bohay shwash, Bhrukuti kothin holyo khone/ Bichchhed hoichhe mormo, Sarba dehe bohe gharmo, Atta attahash ghane ghane/ Ati kope hoilo sfurti, Tyag koilyo nijo murti/ Gha holya Mahakali/ Hoila bikatakar/ Ghor roopa kharaswara/Kotarakkhi bhima mundamali/ Asthir kinkini juta/ Chaturbhuja hoiyla Sita/ Laha laha koroe rasana/Dalita anjan abha/Shob shishu karne shobha/



Khudatura bikrita anana/Jotajut shobhe sheere/Se kharag kharpar koray/Ghonta pash dhorila dakkhine/Adhik prochondo roma/Bhim bega porakroma/Digambara hoilya tatokkhane/ Ghurnito hoichhe netra/Kope kanpe sarbagotra/Gharghar shabda ghor dhwani/Koti surjya jinni chhota/Bromhando bhedilo jota/ Padabhare kompito dharana”

(Ram lies unconscious on the chariot bathed in blood. His crown lies on the chariot floor. His hair and dress are in a dishevelled state. Ram’s bow rests on his lap as he reclines on Sita’s right shoulder, akin to a son resting on his mother’s shoulder. Ravan is elated to witness the helpless and defeated Ram. Maithili aka Sita watches everything and feels restless. Anger and sorrow swells within her as she looks around. She is in an agonized state and cannot utter a word. She bites her tongue in shame and is overcome by anger. She begins to breathe fast, her eyebrows frown as the intense feeling of separation registers within her. She begins to perspire profusely and laughs aloud, hysterically. In her tempestuous ire she transforms into her original form of Mahakali and looks intimidating. In this form the goddess is conflated with the ultimate spiritual force of feminine power. This is her cosmic form, guarding over the cosmic order. She now transforms into a fearsome female warrior, as goddess of death, violence, and the doomsday. Her long hair flies in the air and she advances fast with an open sword in her hand, bloodthirsty and baying for Ravan’s blood. Her rage drives her insane and she sheds her clothes as she advances towards her foe. Her blood-shot eyes roll fiercely, her tongue sticks out, suggesting a state of rage and fury befitting a goddess of violence and her entire body trembles and an eerie war cry emanates. Her terrifying demeanour is further emphasized by a necklace of decapitated heads, a skirt made of severed human arms, and earrings made of dead children. She emanates the glow of a thousand suns and her unkempt hair seems to reach beyond the universe and with every step that she takes, the earth below shakes violently).

After this, Sahasra Badan Ravan faced the inevitable consequence:

“Raboner skondhe hotye munda shob porey/ Ek kale paka taal Bhadre jeno poray.”

Ravan’s head was severed from his body and it fell on the ground like a dark ripe date palm that falls on the ground during the month of Bhadra (Bengali calendar).

The description does not end here:

“Ranamaday matta Kali monatay ullash/ Udar bidari Raboner ante kori/Sahasra munder mala ganthi Maheshwari/Ajanulombita munday mala dolay golay”

(Elated after her win, Kali takes out the demon’s intestines, makes a long garland with thousand heads and puts it on her neck).

There’s blood — that unsettling substance with which women are intimately familiar—everywhere around her. The frightening appearance of Kali as the embodiment of destruction invokes fear in the minds of both mankind and the Devas (pantheon of gods). Mahakali is now beyond herself as she performs the ‘Tandav nritya’ to celebrate her victory. To stop further devastation, Mahadev has to take the reins in his hands and he enters the scene.

“Shaba chhale Sadashiv pori padatolay

(Shiva falls at her feet like a corpse)

Gradually, Ram regained consciousness.

Prabhu Ram-e dibyachakkhu diya Narayani/Param Ishwar roop dhoren aponi”

(Narayani ie. Sita grants Ram the divine vision and exposes her real identity as the Supreme Being, Mother Nature herself -- primordial, creative, nurturing and devouring in turn, but ultimately loving and benevolent)

When Ram witnesses Sita Devi’s divine form and her supreme powers, let us see what Ram does:

‘Pronomiya Ramchandra kon priyo bani/ Bhayankari besh tyajo Janak nandini/ Purber shorir dharo Dharani tanaya/ Mohabbhoy hoy ei akriti dekhiya/ Potire prasanna hoiya param prakriti/ Ugro besh tyaji hoila purber akriti’

(Ram bows down before Sita and requests her, King Janak’s daughter, to give up her fierce form and return to her former demure as the daughter of Dharani. He confesses he is scared to see her frightening appearance. Happy and content after her husband glorifies her power, she discards her battle fatigue and reverts to her former demure form).

The contemporary generation of Bengalis have seldom contemplated on the deep-rooted impact of Ram and Ramayan in Bengal. Ramnagar, Rampur, Ramhati, Rampurhat – there was a time when the entire Bengal region was under the influence of Ram. Ram was the hereditary ‘Kul-Devata’ (totem) of many a Bengali homes. Temple dedicated to Sri Ram was set up. Generations of Bengali males would be named after Ram, Lakshman, Bharat and Shatrughna. A large number of terracotta walls and archways to ancient temples of Bengal displayed scenes from the court of King Ram.

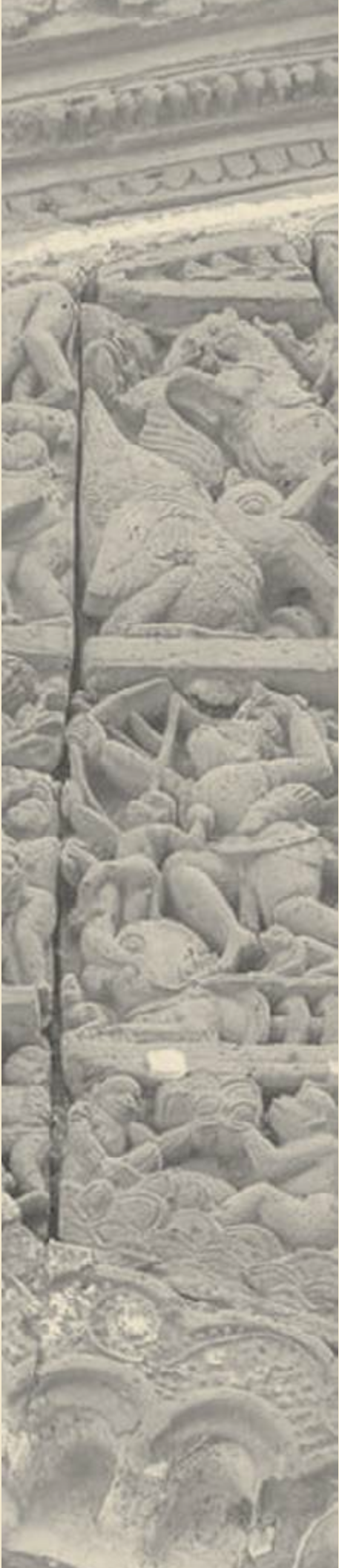
Let us now visit a few places associated with the name of Ram.

“Gangar poshchimkul, Baranasi samatul tahe Santragachhi gram go/ Tabo agomonay Ajodhya somane pobitra hoilo aaji go”

(On the west side of Ganga, Santragachhi village has turned as holy as Varanasi after you stepped here. The land has turned as sacred as Ayodhya)

I was talking with Sri Uday Chowdhury, the present president of Ram Raja Mandir Trust that takes care of the 250-year-old Ram Raja Temple at Ramrajatola in Santragachhi. About 250 years ago, landlord of Santragachhi, Ayodhya Ram Chowdhury, built the ‘aat-chala’ temple (The temple has gabled roofs which are colloquially called the chala and a gabled roof with an eight-sided pyramid structured roof is called ‘aat chala’ or eight faces of the roof) to spread and popularize the worship of his family’s deity, Sri Ram Chandra among his subjects. Initially, the formal puja was offered for three days annually but owing to mass popularity, it was extended for a fortnight every year. However, devotees and local villagers urged the landlord to extend the number of days further, and zamindars complied. It was extended to a month-long festival annually.

At present, the festival begins from the day of Ram Navami and is on till last Sunday of the month of Shravan (Bengali calendar). The four-month long revelry includes puja, fair, jatra (open air theatre based on mythological tales), Kathakata (readings from religious texts), Kirtan, Daridra Narayan Seva (feeding the poor) etc. This puja is held for the longest duration in the entire country. Ramchandra’s huge effigy (height 22 ft, breadth 16 ft) and 26 idols including those



of Ram-Lakshman-Bharat-Shatrughan-Sita-Shiva and Saraswati are worshipped. On the day the festivals commence and the day idols are taken for immersion, lakhs of devotees congregate at Santragachhi.

It is worth mentioning here that in the summer (Jaishtha in Bengali calendar) of 1909, Sri Sri Sarada Ma contacted small pox. After her recovery, she went on a pilgrimage with Golap Ma and Jogeon Ma and arrived at the Ram Temple in Ramrajatola.

From Ramrajatola, I went to Ilambazar Ghurisha village in Birbhum district. In this village lived a Nyay Shastra Pundit named Raghunath Bhattacharya (some say Raghunath Acharya) who spent his entire life’s savings to build one of the oldest terracotta temples of this region in 1633 (1555 Shakabda). The ‘char-chaala’ (gabled roof with a four-sided pyramid structured roof) was named Raghunath Ji Temple. A pure gold idol of Sri Ram or Raghunath was established at the inner sanctum.

There are two exquisite terracotta temples at Ghurisha – Raghunath Ji and Lakshmi-Janardan Temple. During the Maratha ‘Borgi’ attack, the Raghunath Temple was ravaged and plundered and the aggressors took away the gold idol. Years later, one of Raghunath Bhattacharya’s descendants, Rammoy Panchateertha removed the plaque from the temple and put it on the wall of his own residence in a move to save it from decay and destruction. Later, in 1371 (Bengali calendar) he single-handedly repaired the temple and again put the plaque on the temple wall. At present, the idol of Pashupati Shivlinga was established at the empty inner sanctum. We all, the entire country, are indebted to the Bhattacharya family members for their immense contribution to build and save a priceless national heritage.

Next, we visit the Lakshmi-Janardan Temple built in 19th century. On the arch, we see Ram and Sita in the royal court, surrounded by royal subjects. The sculptures are depicted draping turbans on their heads, a common headgear in North India but rarely worn in the eastern part of the country. This is a unique feature of Rajaram in this temple.

Bengalis are known to have a surplus of festivals and the idiom that Bengalis have 13 festivals in 12 months sounds very apt in this case. ‘Rath-yatra’ or the chariot festival is one of them. Initially, chariots in Bengal were obviously constructed with iron and wood. Later, the rich landlords and ‘Rajas’ began to use chariots made of brass. Brass chariots with tales from Ramayan engraved on them can be found in different districts of Bengal. I have seen two exquisitely engraved chariots near my house – one at Ukhra, a 175-year-old chariot at the house of Raja Lal Singh Handa, and the other one at Kanksa Bonkati village. The chariot at Bonkati village was built in 1242 (Bengali calendar). This chariot is regarded as one of the best for the brilliant engravings on it. Such brass chariots with episodes from Ramayan galore in different parts of Bengal.

There is a 250-year-old beautiful Jor-Bangla styled terracotta temple at Asansol. The place where the temple is situated is known as Chhoto Dighari. Most people are unaware or indifferent about this ancient temple. The temple has almost become the personal property of a local resident. In order to save the temple from the wear and tear due to weathering, he painted the entire structure with chemical paint and destroyed the beauty of the ancient temple. But despite that, the temple is still very aesthetically pleasing.

PCB Colony is an industrial town of Durgapur. It is difficult to believe that in an industrial town populated by a majority of Bengalis, a magnificent temple dedicated to Ramchandra and Sita was built after the Naxal movement subsided. The temple’s architecture is elegant and so is the surrounding atmosphere. It was built in 1977 and has graceful idols of Ram with his bow and Sita,

sculpted in pristine white marble. I asked the chief temple priest that despite having Ram, Sita and Hanuman, why Lakshman was missing? He replied, “Perhaps the devotees get a vision of Lakshmi Narayan when they look at the idols of Ram and Sita and offer their prayers.”

Next comes West Sanabandh village of Bankura and Ram Para. Most residents of the village have Mukherjee as their surname and the beginning of names of all males of the Mukherjee clan begin with ‘Ram.’ This is not a recent tradition, but has been going on for generations for instance, Ramjeevan, Ram Mohan, Ramgopal, Ramranjan etc. There is only one temple in the para and that’s named after Raja Ram. Houses, rooms, memorials – everywhere the name of Ram exists. One house is named Ramratan Kalyani Smriti Bhavan. At the entrance of the house a plaque reads ‘Om Ma Durga, Joy Ram.’ According to locals, their ancestors have been worshipping Lord Ram for last 500 years or more. Ram is the presiding deity of the village and their ‘Kul-guru.’ People who claim that Ram is basically a regional deity, mostly worshipped in North India, is thus wrong.

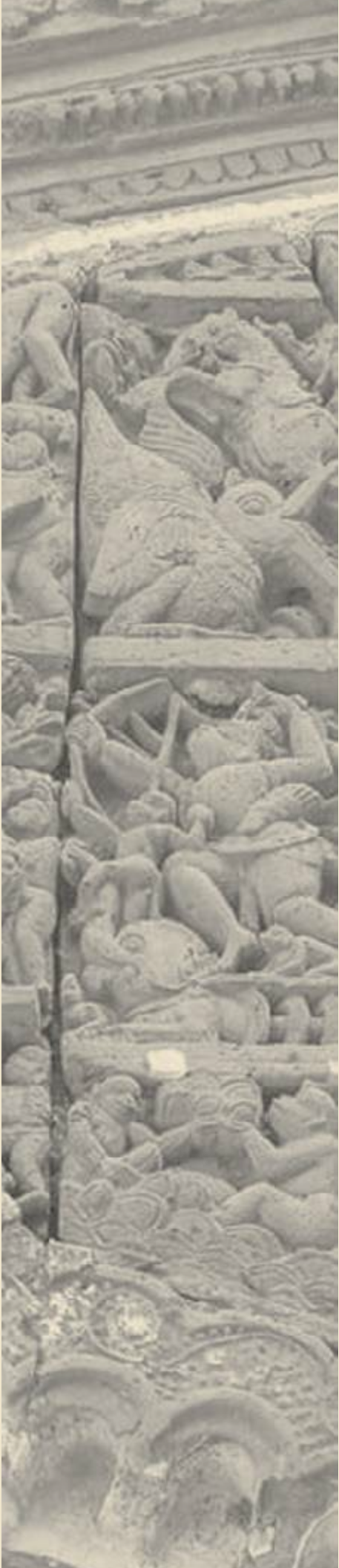
There is a ‘Pancharatna Lakshmi-Janardan Temple within the campus of the Sarkar family’s ancestral home at Surul in Birbhum district. The temple is decorated with lovely terracotta sculptures depicting scenes from the battle royale between Ram and Ravan. The scene is bound to remind one of Satyajit Ray’s famous scene from ‘Gupi Gayen Bagha Bayen’ and the cult song, ‘Oray baba dekho cheye kato sena cholechhe somoray’ (Oh Lord! Look at the large army marching to the battlefield). The same goes for the temple sculpture we witness at Hooghly’s Dashghara Pancharatna Gopinath Temple (1729). It depicts Kumbhakarna devouring monkeys indiscriminately after he is forcibly woken up from his slumber. Another panel depicts the war between Ravan and Jatayu when the former carries Sita in his chariot and Jatayu tries to stall his journey and save Sita.

The Panacharatna Temple at Bankati (1832) in my district, West Burdwan, or Jora Deul at Kalikapur (1839) are quite popular destinations and many people have seen these two temples. You must have noticed the terracotta tablets depicting King Ram’s royal court. I will next take you to a village close to my city, Asansol. It is called Bharatchak.

The ancestors of present-day residents of Bharatchak lived close to the coal mines at Pat Mohana Colliery. It was a small village on the banks of Damodar River. The villagers here were not only devotees of Ram but they staunchly believed that they were Ram’s sibling, Bharat’s descendants and worshipped Raja Ram. But not much information has been found to substantiate this claim because the village was swept away in a devastating flood in 1870. Those who survived set up three villages Bharatpur, Alutiya and Chaprai and started living there. The surname of the villagers are Maji, Vaishav, Tantubai, Gorai, Badykar, Das etc.

I heard about the elaborate Sri Sri Ram Raja’s puja from Mr Subodh Kumar Maji, a former employee of Indian Iron & Steel Company (IISCO) and a resident of Bharatchak. In the past, villagers piously offered their prayers to Ram Raja exclusively. No other deities were worshipped. Residents of neighbouring villages taunted them for their allegiance to a single god. Hence, Subodh Babu’s great grandfather, Chandramohan Maji assembled all the villagers and in 1901 (Bengali 1307) built a small cottage with woods and sticks from the Aahir tree, got a sculpted figure of Raja Ram’s ‘Abhishek’ ceremony (ordination) and initiated the worship of Ram formally.

The inaugural year’s puja had cost them Rs 12 only. Since then, the Badyakar family members have been making the idol of Lord Ram for the aat-chala temple at Bharatchak. The present priest, Tarapada Chakraborty has been the presiding priest at the temple for the past 25 years. Before that, his father, Bagala Chakraborty, used to conduct the ceremonies at the temple. Subodh Babu could recollect vividly that in their childhood most villagers had Ram attached to their names.



The nine deities of Ram-Sita-Bharat-Lakshman-Shatrughan-Vasistha-Hanuman-Jambuban-Vibhishan are worshipped in the temple. The only puja that is held with great fanfare annually is the Ram Raja’s puja held annually. The entire village participates in the four-day affair that begins on Maghi Purnima (the full moon day in the month of Magh) . Lord Ram is worshipped and Ramayan Gaan/ jatra/ Baul/ Lokogeeti (folk songs) / Kirtan etc are organized for all four days. The celebrations are similar to Durga Puja. New clothes are bought, people who stay in other parts of the state or country, return during this annual festival to participate in the celebrations. On the fifth day, at 12 noon, Ramchandra’s ‘Bari’ (ghatam) is immersed and that very evening, at 7 pm, the idol is taken around the village and all villagers join the procession and accompany the idol for immersion.



Ramayana Gaan: Oral Tradition of Ramkatha in 24 Parganas

Dr Biswajit Halder, Post Doctoral Fellow
Department of Comparative Literature, Jadavpur University, Kolkata

In North & South 24 Parganas, two important districts of West Bengal, *Krishnayatra*, *Kaliyatra*, Shiva’s *Gajan*, *Shitalamangal*, Manasa’s songs as well as the *Ramakatha*-based *palagaan* called Ramayana gaan existed in synchrony. Although the singers of *Ramayana gaan* accept *Krittivasi Ramayana* as an authentic text, many local folk beliefs and customs have been added to it, which carry the identity of the people of this region to their own culture. It is what Sisir Kumar Das would call an ‘inherited text.’

Based on the story of Ramayana, one or more *palagaan* or plays are composed in *Ramayana gaan*. Taking refuge in ‘Saptakanda Ramayana,’ the songs are composed on different episodes like *Bhagirather Ganga Anayan* (bringing of Ganga to the Earth by Bhagirath), *Ram-Sitar Bibah* (Marriage of Ram and Sita), *Andhamunir Avishap* (Curse of Andha Muni), *Sita anweshan* (Searching for Sita), *Bali badh* (Killing of Bali), *Taranisen badh* (Killing of Taranisen), *Lakhsmaner Shaktishel*, *Mahiraban badh*, *Akaal bodhan*, *Ashwamedh yogna*, *Lakhsman barjan* etc. A wonderful melody spreads around when *Mulgain* or the main singer sings in unison with his *dohar* or co-singers and musicians. The *palagaan* is constructed with dialogue, *dhuya*, and *tan/tal/bowl* --- an amalgamation of stories remembered (smriti) and those heard (shruti).

Even after the partition of India, particularly Bengal, the cultural heritage of erstwhile East and contemporary West Bengal continues to form an unbroken bridge between the inhabitants of both the areas, and *Ramayana gaan* is one such medium through which the bond is formed among the rural population. Although due to lack of expansion, daily struggles of living, extreme poverty of artists, demise of many old artists etc., this genre of folk songs of 24 Parganas is on the verge of extinction. But I firmly believe that the lifeblood of *Bangaliayana* and Indian tradition still survives in the Ramakatha.



Ramayana Impact through Ramakrishna Mission & Shakti Cult of Bengal

Mrs Anita Bose, Author, Artist, Independent Scholar & Social Worker

The unavoidable link between Mother Durga and Lord Rama is an important concept worth mentioning. The famous Durga Puja of West Bengal is also conducted at the same time of the year as Lord Rama did before going to war against Ravana as a victory ritual, this is mostly unknown to the people of West Bengal. In fact, the original duration of Durga Puja, also known as Basanti or Annapurna Puja is performed in March-April compared to the September-October duration of Durga Puja. It should be mentioned in the Encyclopaedia for the knowledge of the new generation.



Ramnam Sankirtan at Ramakrishna Mission in every Ekadashi



Lord Rama Worshipping at Ramakrishna Math worldwide



Global Ramayana: The Ambit of Bengal

Prof Joy Sen, Professor and Former Head, Department of Architecture and Regional Planning, IIT Kharagpur

The position of Angadesha (North-East Bihar and North Bengal) and Bangal (Central and South Bengal) is paramount as far as the origin of Ramayana can be traced. The reasons are as follows:

- Physio-graphically, the Rajmahal-Sahibgung-Uttar Dinajpur region of NE Bihar-Bengal is very significant. It is the turning around point of the Meghna-Ganga stream towards present Bangladesh where it meets river Yamuna (Brahmaputra) and forms Padma, the river of Lotus (Saraswati). The role of the lower Indo-Gangetic plain takes another course down south to the celebrated ‘Ganga-Hriday,’ the estuarine tract of Bengal, where sits the ancient Ashrama of Maharshi Kapil. Incidentally, the generations of Solar dynasty from Angshuman to Bhagirath, to which Sri Ramachandra is born in the lineage of Kshatriya ‘Raja-Rishis’, is strongly intertwined with the legacy of the Ganga-Sagara belt, as evident in Canto 1, Adi-Kanda. The basic sections on ‘Kumar-Sambhava’, or the descent of Ganga and the greatness of Kshatriya ‘Raja-Rishis,’ as hailed by Sage Sanat-kumara are significant.
- Icono-graphically, the imagery of the celebrated ‘Unicorn Sage’, Risya Sringa Muni of Ramayana and the genesis of Sri Ram Chandra have a special place in this region. The Sage’s father was the great Vibhandak Rishi, and his mother, a celestial paramour, ‘Urvasi’. Risya Sringa got intimately associated with King Romapada, Lompada of Angadesha and a virgin daughter of King Dasaratha, Shanta. The Naḷinikā Jātaka (Jā 526) introduces the Rishi in form of the past life of Buddha, as a sage. Jātaka 523, the Alambusā Jātaka, recounts a similar story. In the Mahāvastu, Ekaśṛṅga is known as the Bodhisattva himself. Ekasringa or Risya Sringa, finally performs the supreme twin sacred yagnas for King Dasaratha, to which the Avatar is born.
- Finally, Anga-desha becomes the seat of Vajjra-bhumi, the place of the Thunderbolt (Vajra-anga), which is intimately connected with Naimisharanya and even earlier, Mahavirji Maruti. Thus, a great story has to be re-explored and re-told. The present contribution from IIT Kharagpur will bring to light the three aforesaid narratives that is very strongly connected with the **Inception Point of Ramayana** on one hand and birth of folk-arts-creative economic traditions of Anga Pradesha, a noted Mahajanapada of ancient India.



Ramayana Art by New Generation Artist

Halley Goswami, Painter & Researcher on Indian Artistic Traditions

As a painter specializing in Bengal’s lost artistic traditions, I would consider myself fortunate if my works on Ramayana comes of any help in this global project. Bengal had three major painting traditions. The classical phase which was prevalent in pre-Islamic times of Pala and Sena kings were the first miniature artists of India. The second style of paintings are the manuscript cover paintings. And the final style of paintings was the Patachitra paintings. Unfortunately, due to external invasions and various geo-political issues, the classical and the manuscript painting tradition of Bengal died out. Patachitra still survives, though it has severely degenerated as an art form. My target and ambition is to revive the lost art forms by raising the standards of Patachitra to the finesse and precision that it used to exhibit in distant past.



Performing Arts in the Period of Ramayana

Sugata Das, Scholar and Dancer

The ‘Ramayana’ is the most ancient epic of India and the period during which it was written is called “the age of epics”. A clear picture of the differences between the Aryans and the non-Aryans has been drawn here. Rabindranath Tagore has observed, ‘The Ramayana and Mahabharata seem to be like Jahnabi and Himalaya. These are just the occasions for the Indian Vyas and Valmiki --- in these two epics, the traditions of India have safeguarded its own music. Through the Ramayana and the Mahabharata, the heart of India has been beating for thousands of years.’

Although it is widely known that the ‘Ramayana’ was authored by Rishi Valmiki, yet scholars have opined that at the same point of time, it was not possible for just one person to give complete shape to the entire epic. The Ramayana started in 400 B.C and ended in the 4th century A.D. In the age of the ‘Ramayana’, just like the Vedic rituals of homage and sacrifice, ‘Raajshuyo’ and ‘Ashwamedh’ homage rituals (‘yagya’) were also organised. On behalf of these two strata, ‘Gaathanarashangshi’ and ‘Akhyaan’ used to be composed and sung. The former represented a song of appreciation and ode to the brave men whereas the latter, was based on the characteristic portrayal and deeds of courtiers and monks. In ‘Raajshuyo’ rituals, arrangements were made for performance of dance and music. Songs were performed by the ‘chaaron kobi’. Apart from the Devadasis, women from elite, cultured families also presented songs and dances.

During the era of the ‘Ramayana’, there was a prevalence of ‘Gandharva’ or ‘Marga’ music in society. The word, ‘marga’ was as sacred as the Vedic songs from the Sam Veda, which means songs were mainly connected with spiritual development and the supernatural. The songs which have been taken from the four Vedas are referred to as the ‘marga.’

During the times when the ‘Ramayana’ began to be penned down, ‘gaan’/ ‘paala’ based on the stories of the Ramayana used to be performed by most communities of singers. Goltman, in ‘The History of Indian Literature’, described such similar experiences that he himself witnessed. Dr. Winter Nitz supported his observation. The actors of the ‘Ramayana’ were popular, talented singers and musicians. They used to sing ‘Ramcharita’ and ‘*Rama guna gaatha*’ in praise of Lord Rama, accompanied by music and rhythm in different countries of the world. The king is the main protector and motivator of performing artistes in his kingdom. If there is a lack of it, the beauty of the whole kingdom gets diminished. This has been mentioned in the 15th shloka of the 67th chapter in the ‘Ayodha kaand’. In the ‘Ramayana’, the feature of a virtuous king is that he is the patron of dance, music, theatre and other festivities. From the varied viewpoints explored in this epic, Dance has been contextually mentioned time and again.



Ramayana in Folk Art of Bengal

Amitabh Sengupta, Multi Award-Winning International Artist

Ramayana is one of the two great Indian epics that enthralled the life in the Indian subcontinent, and probably shaped the fundamental ethos of the Asian culture as a whole. But the journey of Rama, as many scholars pointed out, has a beginning with the isolated bardic stories, much before the Ramayana was written. Storytelling, with the itinerant bards, was common all over Central Asia and stories travelled and merged when cultures had no border. Thus, there are many mythic similarities as with Homer’s two great epic poems, the Odyssey and the Iliad, which too had a bardic origin.

However, the bardic trends in Indian tradition have unique elements, presented with song-and-picture that are not known in other cultures. As the Ramayana merged with religion, found Classical expressions in Indian paintings, the vernacular expressions diverged in many folk trends of visual arts, in song-and-pictures and endless other forms all over the Indian subcontinent. The bardic trend came to the Bengal region with the Potua or Chitrakara whose existence is found, as early as in Arthasastra. The folk and the Classical trends of Hindu-Jain-Buddhist art have many overlaps as evident in the regional versions. However, the chronology of history is lost, rather never attempted; but in recent times, it is a vital interest in folk studies. Among some of the pioneers in Bengal, the names of Gurusaday Datta, Stella Kramrisch, and Ananda Coomaraswamy are prominent. Within this background, the paper proposes to study the folk version of the Ramayana in Bengal Pata, its stylistic and methodological trends as developed in regional bardic culture.

In the modern-day BHARATVARSHA, The Ramakrishna Math and Mission has a pivotal role in preserving our great heritage. The encyclopaedia will be incomplete without mentioning their vast influence and their authentic work on Ramayana. Sri Sri Ramakrishna Paramhamsha Deva worshipped Ram Lala in his austerity. He had lots of divine vision with Lord Rama. His own words to Swami Vivekananda in the last moments of his life were:

“Who was Rama and Who was Krishna they both came in this time as Ramakrishna.” This happens to be the most precious word for Bhartiya Sanatan Darshan. How a world-famous organization, who are also known for their service to humanity follow RAM NAM SANKIRTAN, which are related with Ramayana are most valuable and interesting part of modern history and socio-religious system.



The Impact of Ramayana on Performing Arts of Bengal

Dr. Mahua Mukherjee, Rabindra Bharati University

It is significant that Ramayana is one of the most important literary sources that influences different types of dance traditions of Bengal. In Bengal the Ramayana tradition has all along been a living performing tradition, specially for the last 500 years it finds an expression through dance and songs even among the elite class as well as common people right from North Bengal to South Bengal. In Bengal since time immemorial, performances based on episodes of Ramayana continued like an unbroken string of tradition passed down to today's generation and the epic still plays an important role as the base of several classical and folk performances.

In folk dance forms based on Ramayana we get in Bengal ----

RAMALILA JHUMUR specially performed by Nachnis.

RAMAYATRA performed during the great Bengali festival Durga Puja. Ramachandra's worshipping of Durga or Chandi being its main theme.

CHHAU (Purulia Chhau), a form of masked dance drama based on various themes of epic, purana. Some popular Ramayana Pala of Chhau are - Ravan Vadha, Sitaharan Pala, Ahiravan Mahiraban Vadh, Lav Kush, Ramer Biya, Sita Swayamvar, Meghnadvadh etc.

KUSHAN is popular folk drama in North Bengal, in districts of Jalpaiguri and Coochbehar, that is entirely based on theme of Ramayana. The word Kushan is supposed to have been derived from the word 'Kusha,' son of Rama. The boys who performed were called Chhokda - Chhokdi or Chyanda - Chyangdi.

CLASSICAL GAUDIYA NRITYA, from Pala period (c. 8 th - 12 th cent. A.D.). Sandhyakar Nandi a famous court poet of king Ramapala wrote 'Ramacharita Kavya' where we get the reference of Devadasi dance tradition - the dance of Devabarabanita.

DHOYI a famous court poet of Sena king Lakshmansena (c.12 th cent. AD), in his book 'Pavanadutam' references have been given about a temple dedicated to Ramachandra erected on two sides of the Bhagirathi River.

JAYADEVA, chief court poet of Lakshman Sena, from his 'Geetagoindam' performed Dashavatara stories, where Rama is one of the ten avatars of Lord Vishnu. Dashavatara is a gem piece of Gaudiya Nritya.

LEELAKIRTAN NRITYA- Krishna Rama Katha is based on the verse of Shri Bhaktiratnakara of Narahari Chakraborti and Ramayana of Shri Krittibasa Ojha. Gaudiya Nritya Bharati, a famous institution of Gaudiya Nritya performed a dance drama 'Meghnadavadhakavya' of Michael Madhusudan Dutta of 19th Century AD.



Struggling for Survival – Ramayana Culture in Goalpara of Western Assam and Cooch Behar, Jalpaiguri of North Bengal

Dr. Sanjib Kumar Sarma, Assistant Professor

Rama is not only a legend or a myth or a symbol in Indian folk tradition, but he is regarded as the central part of any folk culture. Lord Rama actively participates in daily human activity, he is the way of life. Madhab Kandali’s translated version into Assamese is the extensive work of Ramayana literature in Assam during middle of 14th century and subsequently Kritti Vashi Ramayana of Bengali had tremendous influence in the life and culture of bordering area of Western Assam and North Bengal. Rama Katha entered tribal societies of the hills and plains of Assam and bordering areas of West Bengal in different degrees. Many Rama Katha stories are very popular among the Rajbonshi community of Coochbehar in the form of various folk songs & plays like Kushan Gaan.

The most popular folk plays of Goalpara of Assam and Coochbehar, Jalpaiguri of West Bengal and Rongpore of Bangladesh came to be known as Kushan Gaan. The origin of the term Kushan is not certain but most plausible explanation is that it has been derived from Kusha, one of the two sons of Rama, who were the first to sing Ramayana under sage Valmiki’s training. The Kushan parties drew their themes exclusively from the Ramayana. The mode of presenting Kushan plays in North Bengal were about two boys singing the main narrative. The two boys are said to represent Luv and Kusha. The plays mostly based on Ramayana kandas or episodes range from Adi kanda to Aranya kanda to Uttarakanda. Under the aforesaid background the present write up will discuss in detail the Kushan play as most interesting performance that prevailed in the folk culture of this region.



Ramjatra: Folk Theatre

Dr. Shyamal Kumar Bera

Secretary, Kolaghat Loksanskriti Research Centre and Museum, High School Assistant Teacher

In Bengal, the classical cogitation found in Ramayana is through ‘Ramjatra.’ This genre of folk theatre is still found in parts of West Midnapore and Hooghly districts, though they are turning almost obsolete. Some selected palas from the ‘Saptakanda Ramayana’ is presented through this folk theatre of ‘Ramjatra’ and the popular ideas have been mingled wonderfully in this string of folk theatre. The religious angle here is pretty much let loose. The Ramayana presented in ‘Ramjatra’ has a new version of its own, slightly different from that found in verses of Valmiki or Krittibas. Interestingly this folk drama is directed by people, who are almost illiterate and lagging behind in the society. After the main play, they present the ‘Maladkar parba.’ The crew also earn in this way and even by selling the blessed beads of Rama and Sita at the end of the jatra. This Ramayana of ‘Ramjatra’ has been playing the role of the holder and the bearer for our oral traditions.

Ramayan in Manuscript of Bengal

Dr. Shyamal Kumar Bera

Secretary, Kolaghat Loksanskriti Research Centre and Museum, High School Assistant Teacher

Almost 500-year-old manuscripts found in Bengal, speak of Ramayana. In Bengal, Ramayana manuscripts of nearly twenty poets have been found, including those of Krittibas, Jagadrami, Kabichandra and Shankardev. Though mainly translated from Sanskrit, Krittibas’ Ramayana is original. We find both originality and novelty in the works of other poets as well. The socio-cultural factors of Bengal have been largely impacted by such vast exercises of Ramayana. The sense of devotion and mercy is found dominant in this practice of exercising manuscript-centred Ramayana. Alongside the original manuscripts, transcriptions are also valued. Following the cue sheets of the authors and their purposes behind writing Ramayana, many directions have been found out. Such directions come up through the surveys based on manuscripts.

A partial attempt to compile the Oral Culture of Rarh Bankura

Biplab Barat, Author, Independent Researcher

The purpose of this work is not only to arouse the thoughts of Ramayana, but also to count the number of prominent Ramayana singers of district who are cherishing the accumulated tradition day after day.

The folk deities Dharmathakur and Shri Ram Chandra have been influencing every part of the popular life of this Rarh Bankura since ancient times. These two are the gods of the common man. Dharmathakur and Ramthakur are the festivals of the poor people of the village. The deity of the Malla dynasty of Bishnupur is ‘Ananta Dev’ - a name of Rama. Later it was transformed into ‘Madan Mohan’. During the Mrinmayi Puja (Durga Puja), the Malla kings of Bishnupur, on the day of Vijaya Dashami, along with his friends, visited Sita at the temple of the Mahanta’s in the Nimtala village of the city in the middle of the road. The Malla kings have been witnessing Rama in Durga Puja since ancient times. The Mallaraja family continues to carry on the ancient tradition even today. With the adored deity of this Raghunath Jiu temple, Sriram Chandra, the people of the district come to the festival to celebrate the annual festival of Ravankata. One of the unique traditions of the Bengali culture of dance-song after the mask in the Ravankata folk dance of Bishnupur which is on the way of complete oblivion today.

Collecting Ramayana songs for the last 8 years during archaeological excavations in some villages of this district on my own initiative. There are only birth songs at the tip of the pen, and the traditional songs are still alive.

1 è The girls of Bankura village are the only folk culture partners in the struggle of popular life and in the rural main society of Bankura, the holder and bearer of the eternal tradition of Ramras (a) If we want to find the influence of Ramayana, the home of girls is its big field. When girls measure paddy with pies - Ram, Ram 2, Ram 3, Ram 4 are counted. (B)Ayodhya village on the banks of the river Dwarkeswar, 14 km from Bishnupur in Bankura. In this village, during the Manasa Puja, the ‘Ginni Palan’ folk festival begins on the tenth day. Men are not allowed in this festival. The girls of the village celebrate the vows by singing Ramayana songs in the regional language in the guise of RamsIta. (C) Throughout the month of Poush in Bankura district, virgin girls sing Ramayana songs and worship the grain goddess Tusur. (D) On the day of Bhadu Sankranti, the beautiful form of the song of Ramayana came to light in the awakening of Bhadu. Dwarka Nath introduced Durga Puja at Bankura Pathak Para on the banks of the river Gandheshwari in the beautiful BauriMahasmarohe, chanting the Ramayana and devoting himself to Vadhu. (Durga Puja started from 22nd September, 16AD.)

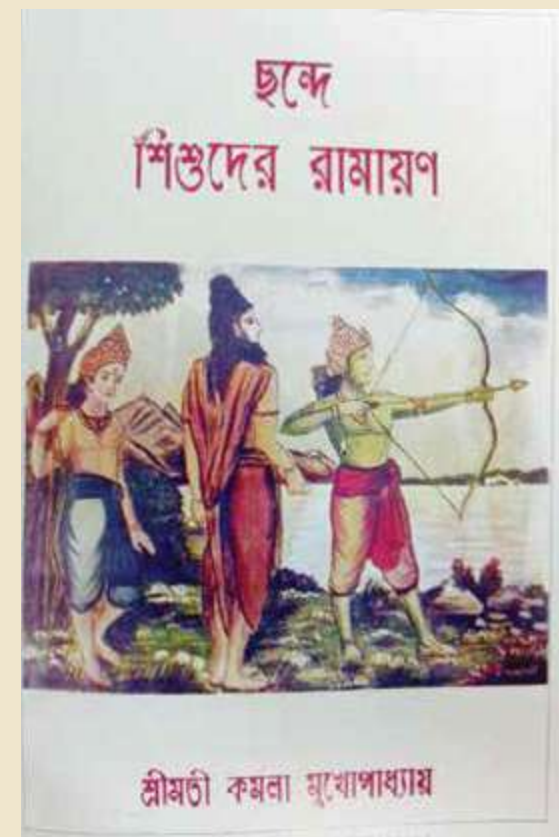
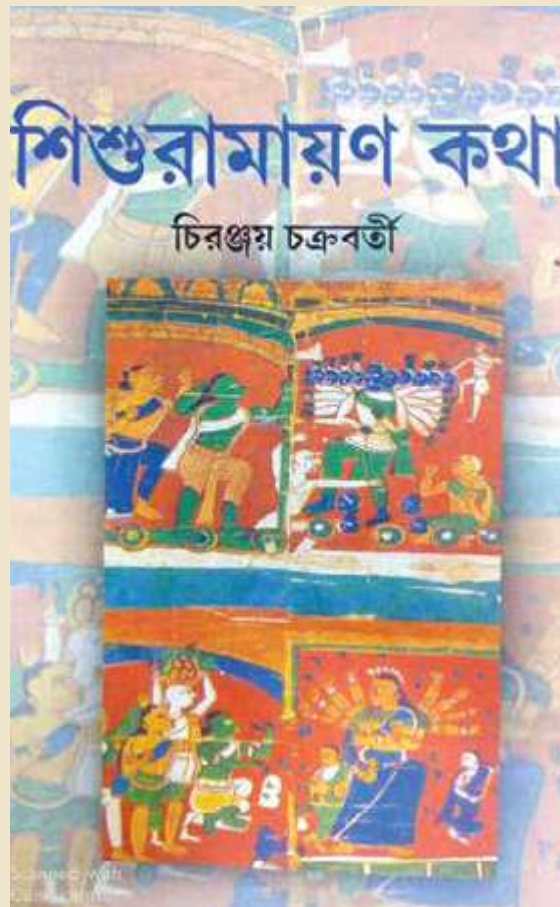


Ramayana for Juvenile

Chiranjoy Chakraborty, Ramayana Researcher

Traditionally, the story of Ramayana used to be told by an elder member of the family to introduce our culture and heritage before the children, at a time when they cannot read or write, ie. at a very young age. India has so many languages but only in Bengali language or in Bengal, there are 128 Ramayana written for juveniles (1884-2015). Most of these followed poet Krittibas, some of them wrote the epic according to poet Balmiki. Krittibas wrote Ramayana in Bengali and Balmiki in Sanskrit.

Not only that, they incorporated some stories which the writers have heard from their elders. Making of these Ramayana are very interesting, each and every one has its own story behind its making. In some cases, grand children demanded to listen, in others a painter wanted to draw and depict for the kids, somewhere else society demanded to teach the juvenile audience, somewhere poets came forward to write a new verse and many other stories behind the making of Ramayana. No language can show such huge participation of elderly people to circulate the epic for the sake of kids with illustrations.

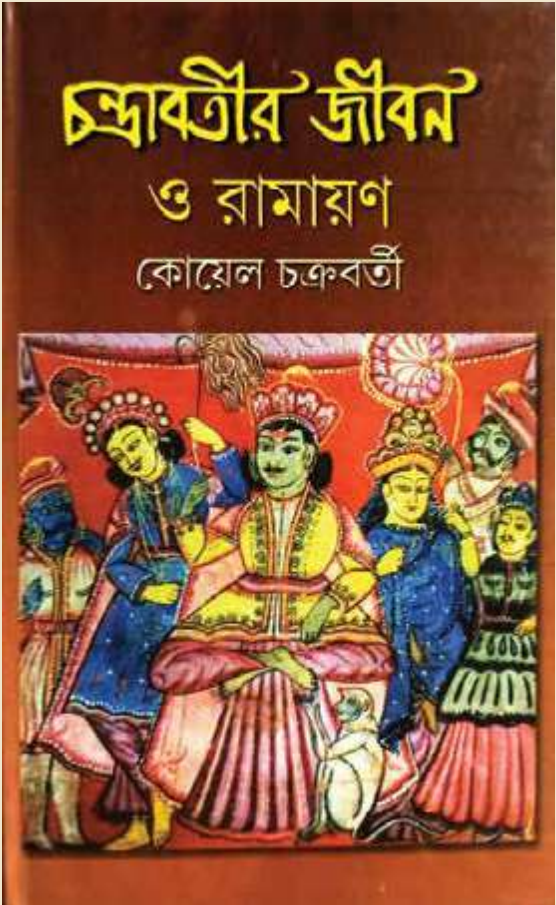


Ramayana from Collector’s Corner

Soumen Nath, Government Officer, West Bengal & Apurba Kumar Panda

Ramayana appears in different forms and stories. Folk artistes, through the medium of clay, brass (Dokra), scroll (Pata), Mask etc. narrates the stories. The Chhau artists or Gambhira artists perform Ramayana and sub stories, which sometimes differ from Valmiki Ramayana.

Among many of the collectables of interest are porcelain figurines made in Germany and Japan. The speciality of these figurines is that these are all Indian subjects -- religious and social like Gods, Goddesses and mythological scenes. A part of these are obviously of Ramayana theme. Figurines of different size and medium of Ram, Laxman, Sita, Ram Darbar, etc. are found. Ramayana scene of relieving Ahalya from the stone is also there. These porcelain figurines were sent to the Indian market most probably between 1880-1930 AD. Then it was stopped.



Ramayana as a Subject of Painting in West Bengal

Dipteesh Ghosh Dastidar, Artist

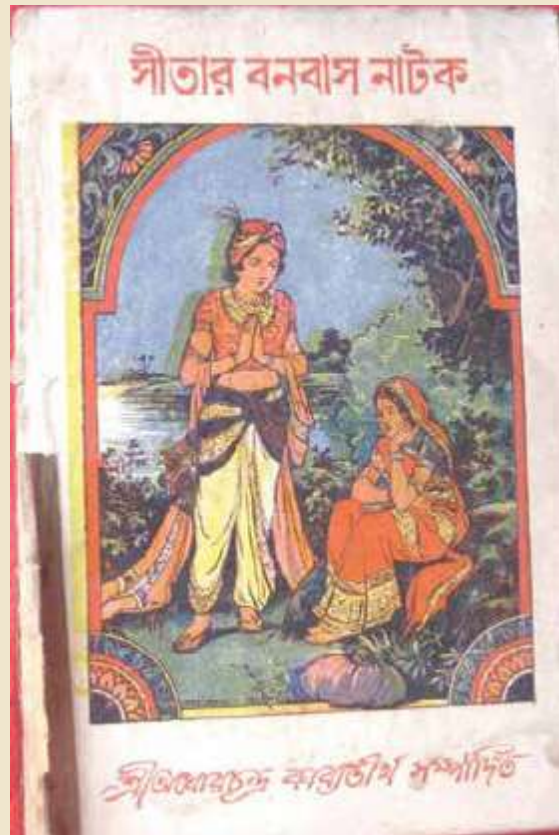
A large number of art schools thrived in Kolkata and Santiniketan between the second half of 19th century and the first half of 20th century. Government School of Art (1864), Indian Art School (1893), Society of Oriental Art (1907), Jubilee Art Academy (1897) and Kala Bhavana in Santiniketan (1919) mushroomed one after the other. A majority of artists emerging from these institutions after formal training often chose their themes from the various episodes of The Ramayan (also The Mahabharata, Krishna, Puranas etc) and delineated them in their works. Some of these works have been recovered and preserved but a thorough research is necessary to locate those which are lost. It is also imperative to probe about later artists who worked on themes from The Ramayan in different mediums including lithographs, prints and woodcut prints. We also need to carry out a detailed investigation and find out how scenes from the Ramayan were popular as subjects and often portrayed in Company paintings and Dutch Bengal paintings.

It is worth mentioning that the original **Constitution of India**, adopted on 26 January 1950, was not a printed document. It was entirely handcrafted by the artists of Santiniketan under the guidance of **Acharya Nandalal Bose** who himself illustrated the pages of the Constitution and included the figures of Ram-Lakshman and Sita in the pages of the Constitution. This has immense significance, especially under the present circumstances.

The Tradition of Ramayan and Worshipping of Ram in Bengal

Dr. Swapan Thakur
Author, Chief Editor of Koulal Cultural Publishing,
Teacher and eminent Field Researcher

From being the hero of an epic, Ramchandra is elevated to the position of a divine incarnation. Ram is today at the centre of all political discussions and analyses not only in Bengal but the rest of the country as well. Just to avoid passing on a ‘politically incorrect’ message, the rainbow which is traditionally known as ‘Ramdhanu’ in Bengali has been replaced by ‘Rongdhanu’ in school textbooks. Recently many researchers and intellectuals have been voicing their views, insisting Ram’s myth is a recent import in Bengal from western India. They validate their argument saying there are no ancient sculptures of Ram found in Bengal. No early written documents, tablets or books have been discovered so far to substantiate Ram’s popularity in the pantheon of divine beings in Bengal. The myth of Ram has no connection with Bengal’s heritage and roots. The idols of Ram which have been established and worshipped piously are a recent occurrence, they claim. It is needless to say that these conclusions are based more on inference and political angle than on actual research.



Following an extensive survey conducted to figure out the acceptability and popularity of Ram as an important divine entity in different parts of rural Bengal, curious results have emerged. There are two distinct sections – one aspect probes the impact of Ramayan in the social lives of rural Bengal and the other deals with the specific impact of belief of Ramchandra as presiding deity in certain regions of Bengal.

The distinct root of all beliefs associated with Ram is ensconced in the heart of rural Bengal. So, we have focused on the traditional lifestyle of villagers, their religious beliefs and rituals, their language etc. because these sources reflect their evolution over generations. The first thing that draws our attention is choosing names from the Ramayan while naming family members of a particular region. Names like Ram, Raghu, Raghav, Sita, Urmila, Dashrath, Lakshman, Bharat et al are all very common proper names in rural Bengal. Kekayi, Ravan, Vibhishan and Surpanakha may not be found for obvious reasons, the name 'Meghnad' is very popular among Hindus. In the case of naming twins, Ram-Lakshman or Luv-Kush are well sought-after. There are many instances where Ram is added as the middle name of a person. Even if we leave aside the contemporary times from our ambit, we come across a large number of popular poets and authors in medieval Bengal who have Ram as their middle name for instance, Mukundaram, Khelaram, Roopram, Manikram, Nidhiram, Ghanaram etc.

Poet Ghanaram Chakraborty was a devotee of Ram. In the introduction to his 'Dharmamangal Kavya,' he has mentioned Ram's name repeatedly

'Ghanaram bhonay jai Nath Raghuveer' (Ghanaram worships Lord Raghuveer) or

'Ramchandra padadwandhe bandiya tripadi-chhande/ Ananda hridaye Ghanaram' (After offering my obeisance on the feet of Lord Ram in 'tripadi' meter, I, Anandaram, feel elated).

In the Mangal kavya genre, many poets have offered prayers to Ram in their verses, for instance, Mukundaram writes,

"Prothome bondibo Ram/ Muktiprado jnar namah-prabhu Kamalalocan."

(I shall first pray to Ram, the lotus-eyed God, who has the power to release humans from the cycles of karma)

Ajodhya-r poti Ram/ Bando durbadal-shyamah pranamaha Koushalyanandan

(The Lord of Ayodhya, son of Kaushalya, I eulogise to thee) -- excerpt from Mukunda's 'Chandimangal,' edited by Sanat Naskar.

Roopram has worshipped Lord Ram in his Dharmamangal Kavya 'Dig-Vandana.'

Ram-Sita Lakkhan bandibo Ajodhyay/ Jaar gunay boner poshu Ram-naam gaye

(I shall offer prayers to Ram Sita and Lakshman of Ayodhya, whose names have the power to install piety in the hearts of wild animals who also sing paeon of Ram) – edited by Aukkhoy Kumar Koyal.

Ram is the most commonly used word in colloquial Bengali and in idioms and phrases as well. The usage of the word is also varied for instance, *Eke Ram-e rokkha nei* (as if Ram alone is not enough), *Ram na jonmatei Ramayan* (Ramayan written even before Ram's birth), *Ram ki Ganga* (the river Ganga owned by Ram), *Saat kando Ramayan Sita Ramer Mashi* (After listening to all the seven episodes, now you ask if Sita was Ram's aunt?) etc. Such instances galore. The Supreme Being is referred to as 'Ram-naam'. Even to this day, villagers begin their counting with the number 'one'





being replaced by 'Ram.'

Ram has entered the precinct of Bengali grammar as well. Bhaloy-mondoy Ram (Ram in all things good and bad), Ram-Rahim (the names representing two religions, Hindu and Islam), Ramda (a sword-like weapon), Ram-piyanji, Ram-chhagol (a male goat) etc

The infamous thugees (organised gangs of professional robbers) of Bengal used the word Ramsiyana (sly or very clever) in their colloquial language. Ram has been used extensively by followers of local religious sects for instance, the Alekh Fakir followers' followers at the Omed Fakir's ghetto at Ballavpara in Nadia district use Ram to denote ordinary items of daily use like 'Phoolram' (rice), Ramras (salt), Anandaram (cannabis), Duduram (opium) etc. In the ancient times, Ram was the quintessential icon of bravery and this is emphasized by the fact that even to this day, Ram's name is uttered to ward off evils or the impact of natural phenomena like thunder and lightning. Rustic Bengali folk limericks too, have Ram's mention for instance, *Bhoot amar poot petni amar jhee/ Buker bhitor Ram-Lakkhan bhoyta amar ki?* (My heart is the abode where Ram and Lakshman stay so why should I be scared of ghosts? I have the power to enslave them, thanks to the two powerful divine warriors).

While naming places, Ramayan is miles ahead of the Mahabharata or the Puranas. Names like Ramchandrapur, Sitahati, Raghavpur, Raghupur, Hanumanlathi and Raghunathgunj are aplenty. So Bengali's traditional association with the phenomenon of Ram as a revered divine entity is an ancient one.

If we take a glance at the Bengalis' living quarters (the Andarmahal) we will encounter amazing facts. Ramayan is deeply entrenched in the folk rituals performed by the women for the welfare of the family. The ritual of Vrata (Vow or pious observances) goes back to the pre-Aryan society but here also elements of Ramayan have been absorbed. In two such common Vrat observed by unmarried girls (Kumari) in Bengal, elements from Ramayan can be identified distinctly. In the book, Banglar Vrata, artist/author Abanindranath Tagore has written, "These Vrats are found in their most original, unadulterated forms and the sequence of events follow a chain beginning with Ahoran (collection) or the raw materials required for the puja Achoron (the rituals that need to be performed and that includes the drawing of elaborate alpona (this refers to colourful motifs, sacred art or painting done with hands and paint which is mainly a paste of rice and flour on auspicious occasions in Bengal), pukur kata (digging a miniature representation of a pond) placing flowers and holding flowers while listening to tale that justifies the observance of the Vrat are all representation of the female id. There is no place for the purohit or Brahmin to perform the rituals. In Dash-Putul Kumari Vrata, observed in the month of Baishakh (mid-April to mid-May) and Senjuti Vrata, held in the month of Kartik (mid-October to mid-November), the influence of Ramayan is profoundly discernible. Unmarried girls draw 10 dolls on the floor and pray with flowers and chant Mantras like:

Ebar moray manush habo, Ramer maton poti pabo./ Ebar moray manush habo, Sitar maton Sati habo/ Ebar moray manush habo, Lokkhoner maton debor pabo/ Ebar moray manush habo, Dasharather maton shashur pabo/ Ebar moray manush habo, Koushalyar maton shashuri pabo

(After I die, may I be re-born as a human being in my next life and get a husband like Ram, a brother-in-law like Lakshman, a mother-in-law like Kaushalya, a father-in-law like Dashrath and may I be re-born a pious and dedicated wife like Sita).





Rabindranath Tagore in his essay on 'Pracheen Sahitye Ramayan' (The presence/ influence of Ramayan in ancient literature) has rightly observed that the most decisive aspect of Ramayan is that it has uplifted the story of a simple household to epic level. The bond between father and sons, siblings, husband and wife have been taken to such hallowed level, that it has smoothly transcended the ordinary and reached a grandiose plane.

The popularity of Ramayan-Natyapala (enactment of episodes from the Ramayan) had reached its zenith even before Chaitanya Dev's birth (1486 – 1534) is evident from reading the

Chaitanyabhagavat. Once an actor who was performing the role of Dashrath got so carried away that he died on the stage while enacting. His death inspired formation of a new idiom and this has been mentioned by Vrindavan Das: *Purbe Dasharath bhabe ek natobar/ Rambonobashi shuni eren kolaybor*.

That this Ram-jatra was extremely popular among the Muslims as well as been documented by Vrindavan Das in his writing:

Joboneo jaar keerti shraddha kori shunay/ Bhajo heno Raghabendra prabhur choronay (Antya-khanda, Chapter 4)

(Even the followers of Islam listen piously to the heroic deeds of Ram and I bow my head on the feet of the Lord in veneration).

In 1815, Rev. William Ward's book, *The Hindu* was published in two volumes from Sreerampore Missionary Press. In the first volume, information based on actual observations and studies have been complied. Rev Ward says, on the holy day of Ram Navami, there was the widely popular tradition of worshipping clay idols of Lord Ram. Businessmen formally opened a new ledger (Haal-khata) on the auspicious day. Ram's Dol-jatra (the festival of colour) was celebrated elaborately with much fanfare. When a pious Hindu neared his moment of death, his family/ relatives would partially submerge him in water (Antarjali yatra) and write the name of Ram on his forehead and chest, believing the ritual would open the gates of heaven for him after death. He wrote about a large number of temples in Bengal which were dedicated to Lord Ram.

Lord Ward writes: "on the ninth of the increase of the Moon in Chaitra, on which day Ram was born, an annual festival is held, when multitudes of clay images are worshipped. The Dola festival also is observed in honour of this God, on this day...on the birthday of this God, the Hindoo merchants in general begin their new years' accounts. At the time of death, many Hindoos write the name of Ram on breast and forehead of the dying persons with earth taken from the banks of the Ganges..."



Chandraketugarh – importance, negligence and prospect

Goutam Dey

The present geographical area of West Bengal state incorporates a chronological legacy of thousands of years. Archaeological evidences dated back to Chalcolithic age have been found from several sites in different districts of the state.

Chandraketugarh in North 24 Parganas district (22° 41' N and 88° 42' E) deserves a special mention for its exquisite antiquities in the form of terracotta materials, wood, bone, stone, metal and ivory objects that dated back to 3rd C. BC. Other than female and male figurines wearing beautiful draperies with elaborate coiffures and headgears; a large number of narrative plaques envisaging daily life, tales from the Panchatantra, gorgeous processions, war scenes and erotic plaques have also been found from this area. A considerable number of potteries with narrative illustrations have also emphasised the importance of the site.

A few of the depictions somehow or other resembles the incidents of Ramayana, more specifically, the abduction of Lord Sita grabs attention of the enthusiast people and researchers at the same time. The site which has been christened as 'The Treasure-house of Bengal terracotta,' is also known as one of the most neglected and unexplored site not only in West Bengal, but in whole India as well.

There are ample scope and possibilities to explore the connections of Indigenous and foreign trade to and from this site and the cultural exchange of thoughts, beliefs, customs and rituals. As is shown in the supplied plate no.2, the decorated earthen pot describes some demon like figures in war with others. Most interestingly, one of the demons is trying to forcefully taking away a gorgeous lady and he is confronted by none other than a monkey or ape. Does this plaque really have any connection with the similar incident described in Ramayana written by Maharshi Valmiki? Why such a few numbers of plaques that (quote unquote) showcases a scene from the Ramayana? It is told that about 95% of the treasures from Chandraketugarh have been smuggled to foreign countries and now adorn different prestigious museums across the world. Here lies the necessity to have more research work on this site and its antiquities.



Rama and Ramayana Traditions in the Epigraphic Records of Bengal

Dr. Jagatpati Sarkar, The Asiatic Society, Park Street, Kolkata

The greatness of a nation, like that of an individual, may be measured not only by its material, moral and intellectual achievements, but also by the science this has rendered to others in different times in different aspects. The great historic lands included within the area known as Bengal find no mention in the Vedic hymns. The horizon of the earliest Aryan singers is apparently limited to the region extending east wards only. The theologians of the Aitareya Brahmana refer to the peoples of Bengal who lived in large numbers beyond the fointers of Aryandom and they were classed as dasyus. Among such folks we find mention of the Pundras. The capital city of this ancient people, pundranagara is proved by an epigraphic evidence found in Bogura district of Northern Bengal. Some writers have traced the name of Vangas, another early Bengal tribe to the Aitareya Aranyaka. The first references to the Vangas occur in the ancient Epics and Dharmasastras. The Bodhāyana Dharmasutra divides te land known to it into three ethnic or cultural belts which were regarded with vUryingdegrees of high esteem. The Rāmāyana mentions the inhabitants of Bengal in a list of peoples that entered into intimate political relations with the high bom aristocrats ofAyodhyā. The search parties that were sent to the east inquest of the heroine are asked to visit the land of the Pundras and Mandara etc.

The epigraphic records of Bengal are always of great importance for giving us information about the different aspects of life of Bengal. The inscriptions of the Guptas, and later on the Pala and Sena period vividly demonstrate the influx of Rāma culture and traditions of Bengal. The existence of Rāmāyana mythology has always been attested by a number of inscriptions of the Guptas, Palas, Senas and other dynastics discovered in Bengal.A number of inscriptions of Bengal throw light on the presence of cult of Rāma in the region concerned. Other than this, reference to some minor sects like those of Vishnu, Saiva, surya etc. are also found in the Bengal epigraphs. The Belava Copper Plate inscription of Bhoja Varman of 12th CentuaryA.D. tells us – “Ha dhik Kastam Viramadya bhubanam bhuyo api kim raksāmutapātoya mupasthitastu kusali samkāsu lankādhipah”.

The translation is – “O1Alas has the world become today destitute of heroes? Has the Calamity from the Rākṣhasas re-appeared? May the lord of Lankā (i.e. Rāvana) farewell in those troubles? Mr. Radha gobinda Basak translated it as “Alack-a-dayl has the earth today again become devoid of heroes, this calamity with the Rakṣasas has arisen, let him remain prosperous during the dangerous times as overlord.

The Khalimpur Copper Plate inscription of Dharma Pāla of gth centuryA.D. tells as Ye abhuban prithu Rāma Raghava -Nala-Prāyā dharittribhujša stāne katra didrikṣuneba nichitān sarvān samambe dhasā dhvastaśeṣa – narendra - mānamahimā – Sri Dharma Pālā Kalanla - Sri Karininiban dhana mahā stambhan samuattambhitah”. V-10. The translation is – “His Majesty Dharmapāla, who eclipsed the honour and glory of all kings who had a great tying post for chaining the She-elephant in the shape of fickle royalty, created in iron-age by the creator, as if, through desire to see all such rulers of earth as Prithu, Rāma, the scion of the race of Raghu, Nala and the like all flourished in different periods at one place”. The Gwalior Prasasti of Bhoja I of 8th century A.D. states this – “tajjanmā Rāma – nāma pravUrahari balanyasta bhubhrit Prabandhai Rāvanabāhininām prasabhamadhi Patinudadhata Krura sattvān”. The translation is thus – “The great Rāma, the protector of virtue, after having forcibly bridged over the occans, full

of exceedingly cruel animals by means of continues chain of rocks, placed by the hest monkey force, looked bright by having killed the evil dones, who served as obstacles and got his wife and renown”. (v-12).

This seems to show that Rāmabhadra’s power was overshadowed by his enemy till the defeating him and captured his commanders. Many inscriptions of Bengal surely ascribe the heroic icon of Rāma who bridged the sea at Rāmeswara and examples of Prithu, Dhananjaya, Nala, Yayāti, Ambarisha, Sagara etc. inspired the Kings of Bengal. The Vedic gods had mostly disappeared and their places taken by new divinities who we call Puranic. Even in early Gupta inscriptions the gods who, although vedic in name, but has no real connection with the Vedic rituals. They actually belong to the mythology of the epics and the Puranas. This mythology had begun to captivate the minds of the people already in the Kushana Period and with the establishment of new cults the mythology went on developing through the whole Gupta period. Naturally Bengal was not far behind from this wave of popular religion. The inscriptions of the Guptas, Palas, Senas and other dynasties discovered in Bengal bear ample testimony to it. The Deo Para inscription of Vijaysena of 11” centuryA.D. testifies the reference of Rāma and Rāmāyana as - “udgiyante yadiāh sabala dudijalollala sitesu setoh kacchantesupsaro bhidasaratha tanaya spardhaya yuddhagatha”. V-5.

The translation is “In that Sena family was born that head-garland of the Brahma Kṣatriya (Caste), Sāmantasena who was versed in the mystic lore of the extermination of all opposite soldiers, and whose war-ballads were sung, rivaling (with those of) the son of Daśaratha, by heavenly nymphs, along the borders of the bridge cooled by the dancing of the waters of the ocean”. In the same epigraph we see in the verse no. 17-“samkhyātita Kalpindra sainabibhunā tasyārijetusthtulām Kim Rāmena badāma pāndava camunāthena pārthenabā. Hetokhadga latābatamsitabhujāmā trasya yenārijitam saptāmbhodhi tatī pinaddhasudhā cakaika rājyam phalam”. The translation is “How could we say that Rāma, the leader of the nemberless soldiers of the monkey king or Pārtha, the leader of the Panduva army was comparable to that conqueror of enemies who, by his mere arm adorned with the sword, gained the fruit of Universal sovereignty over the Kingdom of the earth fint by the seven seas”. Here the author of the inscription has duly recognized and considered the heroic prowess of Rāma. The Monghyr Copper Plate inscription of Devapāla of 9th centuryA.D. says thus – āgāngāgama mahitāt sapatna sunyātmā setuḥ prathitaḥ dasāsyaketu kirtai urbimābaruna nike (ta) nāñcha sind horā takshmi – kulabhabanāncha yo bubhoja”. The translation is -“He enjoyed the earthly extending from the unparallel mountain, honoured by appearance of the Ganges to the bridge, proclaiming the Rāma’s fame and from the abode of Varuna the (Western) ocean to the residing place of goddess of fortune - the (eastern) sea”. Here Rāma has been compared as dasasya Ketu, means the enemy of Rāvana. In the same inscription we see the verse no 16 says this Rāma makes repeated requests to all world be rulers, this (grant of land) common bridge to piety has got to be maintained in every age. The Bhagalpur Copper Plate inscription of Narāyan Pāladeva 12h century A.D. informs is – “Rāmasyeba grihita satyatapajastasyānurupo gunai soumitrerudapā di tulya – mahimā vākpāla nāmānujah. Ya Srimātraya - Vikramaika - basati bhrātuh sthitah sasane sunyāh satru patākini bhi rakarodekāt patrādiśah.

The translation is – “He, had a younger brother, Vākpāla by name, endowed with similar qualities and having a glory equal to that of Lakṣaṇa, the brother of Rāma, observing the vow of truth, that Vākpāla, the resort of polity and valour carried out the commands of his elder brother and rendered the quarters, remaining under the subjugation of one king devoid of armies of his antagonists. In this way the different epigraphs of Bengal record the tradition of Rāma and duly acknowledged the supremacy of the ruler of Ayodhyā. The source materials are every fragmentary but very narrative. These historical records cannot doubt help us to reconstruct our knowledge



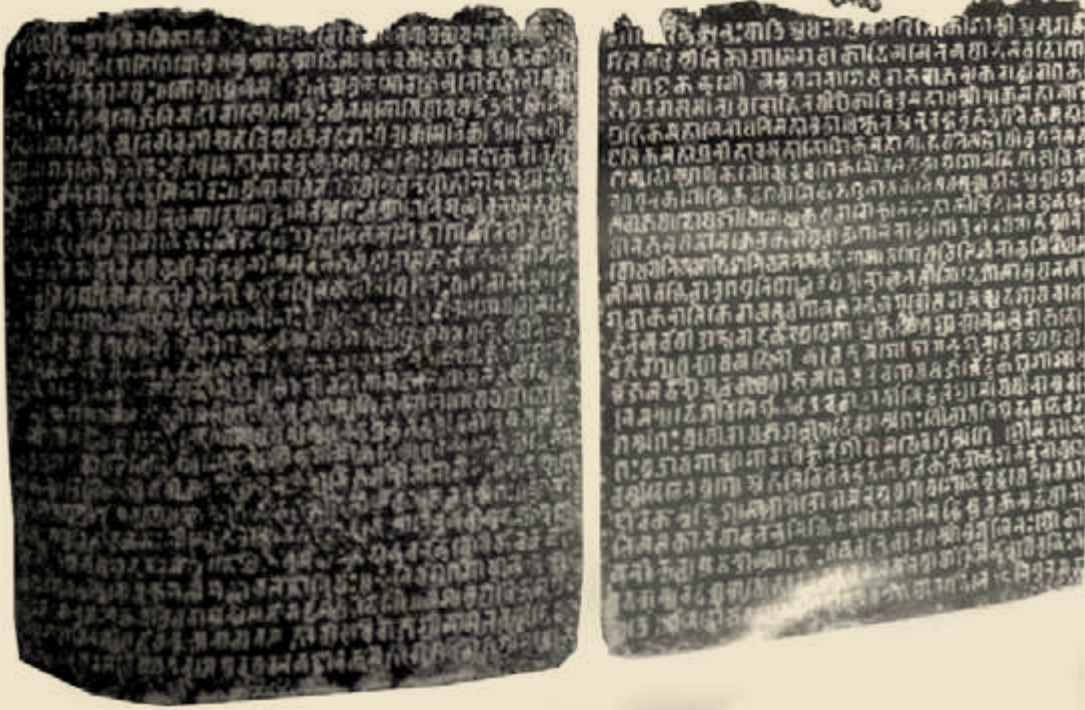
Page-3
Belava Copper-Plate of Bojavarman (pp.19-21)



Seal
Scale 0.6

Obverse
Scale 0.4

Reverse
Scale 0.4



of history of Bengal in the present context. These records are an impressive testimony of the truth that unity has to be sought on the plane of culture. Much work remarks to be done in unriveling the threads skein of present day society. Understanding of the contributions of various elements comprised in the Indian nation to our common heritage is wie einer to that appreciation of each other’s good points without which the foundation of the united India came be well and truly laid. Lastly the archaeological remains from executions and explorations from time to time in different places throughout India can not be ignored in this respect. Many temples, many images of Rama legend have also been found in different places all over India. The coexistence of different Hindu religious sects are also very important in this context.

References:

- 1) Majumder, N.G., Inscriptions of Bengal, Vol – III Rajshahi, 1929.
- 2) Majumder, R.C. History of Bengal, Vol – I Dacca, 1963.
- 3) Mukherjee, Ramaranjan and Maity, Sachindra, Kolkata, 1967.
- 4) Ray, Niharranjan, Bangalir Itihasa,Adiparva, Vol – 1, Calcutta, 1356 B.S. (in Bengali)
- 5) Sircar, D.C. Select Inscriptions bearing on Indian History and Civilisation, Vol – 1, University of Calcutta, 1965.
- 6) Thapar, Romila,Ancient Indian Sociel History: Some Interp-retations, New Delhi, 1978.



Ramayan in Bengali Movies and Mime

Ashok Chatterjee, Filmmaker & Writer

Indian mythology has an impeccable influence in the field of art and culture. Ramayana had a great influence on Bengali cinema, Mime and in the Puppet Theatre of Bengal.

Mime form: The Father of Mime, Shree Jogesh Dutta first prepared and presented a story in mime form – “Asoke Bone Sita o Hanuman” (Sita and Hanuman in Ashok Forest). Two of his disciples Shree Kamal Naskar and Shree Subhendu Mukherjee later created few items on events on Ramayana. Kamal Naskar at Rabindra Sadan, for the first time in Bengal presented an epic night based on important events of Ramayana.

Puppet Dance: In 1983, the Calcutta Puppet Theatre staged for the first time Ramayana at the Rabindra Bharati University, Jorasanko Campus. Ramayana was executed in both Bengali and Hindi version. It was directed by Padmashree Suresh Dutt.

Bengali movies: There are few short and feature films made in Bengali based on Ramayana. From 1905 to 2004, films on Ramayana was made in both silent form and talkies. Although one or two of them were made in other languages, but it’s dubbed version has been shown in West Bengal. The first short film, Ahalya, was made in 1905. Then in 1932 the silent Ramayana was made in four episodes under the direction of Jyotisko Banerjee. Films like Sita, Sitar Patal Probesh, Vishwamitra, Lobkush, Harishchandra etc. were made based on some main events from the entire Ramayana. Most recently, in 2015, a short film was made based on the story of Aholya, but it is entirely allegorical, in a completely modern way, built on thought. The film was directed by Sujoy Ghosh.



Ramayani Kabita on Textiles: Bengal’s Nakshi Kantha

Dr Ritabari Roy Moulik and Mrs. Mahamaya Sikdar

To enrich “Global Encyclopaedia of Ramayana’, it might be a worthy and relevant task to trace contemporary concepts and different perspectives of human life as depicted in Ramayana. It is truly said that Ramayana is so widespread in not only our country, but in many parts of the world as an intangible and tangible heritage. It is also an integrated synonym for Indian Culture and Tradition.

‘Ramayani – Spell’ spread widely in Bengal Region in the form of ‘Nakshi Kantha’ – a special textile handicraft. Thorough study and investigation regarding history of Bengal Textile Heritage, especially in depicting Epic Themes with subtle aesthetical qualities is needed.

The proposed project Members are 2 as noted below:

1. Mrs. Mahamaya Sikdar – World renowned ‘Kantha Shilpi’ and winner of President’s Award for creating ‘Ramayani Nakshi Kantha.’ She is a devotee of Purusottom Ramachandra and her works of Art represent her dedication and worship of the Lord.
2. Dr. Ritabari Roymaulik – as an Aesthetician and Researcher of Ramayani “Bhavas.” Researches on art-works from the perspectives of hidden truths as well as realities as far as possible. Try to interpret fabrications on clothes or textiles that express socio-ethical Ramayani ‘Parampara’ and tradition down the ages.



Textile Art content that the Research will interpret

- a) Details regarding Time, Place, distinctive categorical features.
 - b) Artist’s name, motif and bhavas behind the art-creation
 - c) Possible valuation.
 - d) Messages, inspiration and impact on others’ mind.
 - e) Commercial value at present
 - d) Similar work reference
- e.g., Bishnupuri, Baluchori sari depicting Ramayani Katha through various stitches.

Ramayan and Banga Desh

Dr Tapas Bandopadhyay, Associate Professor, Kandi Raj College Kandi, Murshidabad

Ramchandra was the leader of Surya dynasty and he was considered as Lord of Lords (Purushottam). This Surya dynasty happens to be one of the most important and ancient royal dynasties of India. The other important royal line was the Chandra dynasty whose head was Bhisma. The story of Bhisma is depicted in Mahabharata, the other epic. It is often said that almost all royal families of the Indian subcontinent had their origins either from the Surya or the Chandra dynasties.

I am interested in finding out the tales of kings of this Surya dynasty who ruled over Bengal or Banga Desh once upon a time. To know their names, stories about their rule and how Ramayana played an important part in their kingdoms. I believe before Sri Chaitanya came, there was an era when these kings of Surya dynasty ruled over Bengal. Take for example Saradiya Durga Puja, the Durga puja held in the month of autumn which happens to be the biggest festival of Bengal and how Ramchandra started that Durga Puja in the month of autumn. The link between Bengalis and worship of Surya Dev or Sun God and their relation with Surya dynasty, with worshipping of Vishnu through celebration of different festivals. The origin of Bengalis as per Vedic literature and how Bengal came across Ramchandra and Ramayana.



Ramayani *Pala gaan*, influence on Bengali Culture and contribution of Biswanath Gangopadhyay

Bibhabendu Bhattacharya
(M.A. in English and M.A. in Vocal Music with specialization on Bangla Gaan, B.Ed) is a regular performer/artist in electronic media and stages in India and abroad. He is also a teacher of English in a Govt. Sponsored School

For ages stories and moral values of the Ramayana have been narrated to common people by narrators through singing. This particular oratory practice is called Ramayani *pala gaan*. In West Bengal, Assam, Tripura and our neighbouring country Bangladesh, Bengali Ramayani *pala gaan* has been popular among common people for decades. In eastern part of India the narrators or the *pala gayaks* usually take refuge to Krittibasi Ramayana (Sri Ram Panchali, written by Kabi Krittibas Ojha). Instead of following Krittibasi Ramayani blindly, many presenters or *pala kaars* have composed many palas /episodes in their own style keeping the basic story line intact.

They often add many flairs to this oratory tradition of Bangla Ramayani Palagaan. Geeti Sudhakar Biswanath Gangopadhyay is known to be one of the pioneers of Bangla Ramayani Palagaan. He hails from Sonamukhi, Bankura. Sonamukhi is a small residential town in West Bengal known for its cultural activities, music and festivity. His father Fakir Chandra Gangopadhyay used to perform this art form in various places of India and was under patronage of Bardhaman Maharaja and Babu Murari Charan Laha (of famous Laha bari) of Kolkata. Biswanath Gangopadhyay further developed this form and created a unique style of presentation. His presentation was lyrical and based on different ragas and raginis to emphasise the mood of the palas (episodes).

He was registered and regular performer in Prasar Bharati (Radio & TV). Bengali Ramayani Pala *gaan* is incomplete without the mention of Geeti Sudhakar Biswanath Gangopadhyay, who has himself composed many tunes of this lyrical Ramayana along with his father. Even in Assam, Tripura and Benaras, his presentation of Ramayan *gaan* was highly accepted. He assimilated many dohas of Sant Tulsidas with Krittibasi Ramayana in his presentation. Thus, Bengali and Non-Bengali community both used to enjoy his unique way of presentation. In his presentation, Sri Ram has been depicted as an ideal son, an ideal brother, an ideal husband, an ideal king. Sri Ram is not only presented as a warrior prince, but as one of our very own family members for whom we can feel, cry, exclaim in joy and whom we can follow as our master. Bengali Ramayani Pala *gaan* has inculcated moral values among Bengali households. The philosophy of Ramayana is not alien to the eastern part of India, but have been an integral part due to this oral tradition of Bengali Ramayani Pala *gaan*. And artists and *pala kaars* like Biswanath Gangopadhyay has played a major role in this regard.





तपसा चीयते ब्रह्म ततोऽन्नमभिजायते ।
अन्नात्प्राणो मनः सत्यं लोकाः कर्मसु चामृतम् ॥८॥

tapasā cīyate brahma tato'nnamabhijāyate |
annātprāṇo manaḥ satyaṁ lokāḥ karmasu cāmṛtam || 8 ||

– Mundaka Upanishad: 1.1.8

By *tapas* the absolute, transcendent and immutable *Brahman* exudes like an 'EAR OF THE CORN', sprouts, and increases in size and becomes everything in the Cosmos: from it food is produced; from food the *prana*, the mind, the *Bhutas* the worlds, *karma* and with it, its fruits.

It is the basis of the chthonian and agrarian imagery of the Absolute that pervades all other imageries from the Ramayana to other civilization of the world, from Sita of India to Demeter and Isis of ancient Greece and Egypt, respectively.

<https://www.wisdomlib.org/hinduism/book/mundaka-upanishad-shankara-bhashya/d/doc145082.html>



North-East

History of North-East Ramayanic Literature with Special Reference to Madhava Kandali

Dr. Bijoya Baruah, D.Litt
Guwahati, Assam, Email: bijoyabaruah63@gmail.com

The Assamese Ramayana version of Madhava Kandali is the first regional version of North-East India. It may be considered that Kandali was pioneer in the History of North-East Ramayanic literature.

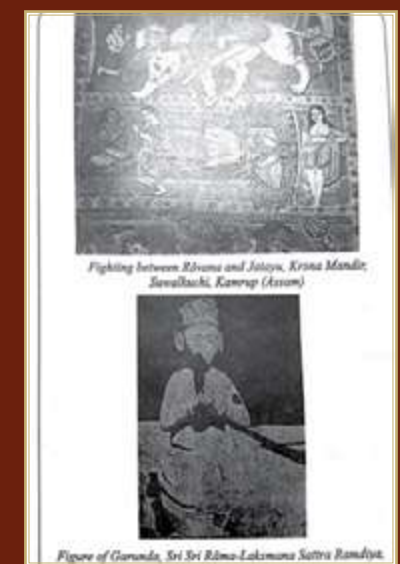
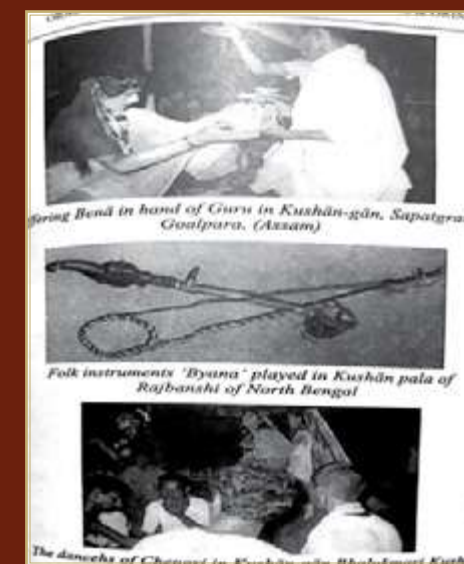
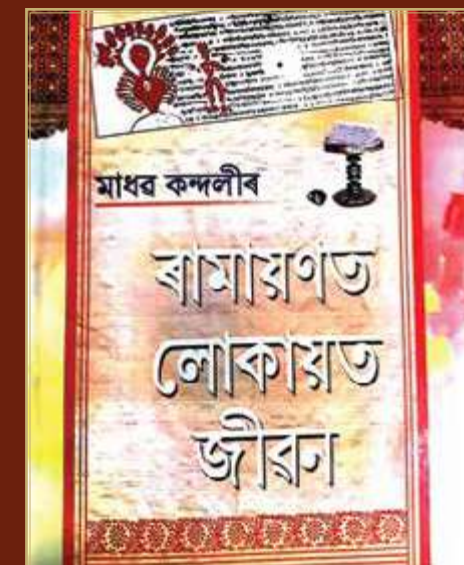
Madhava Kandali who known as “Kaviraja” was court poet of Kachari king Mahaminiky. The tribal king known as Varahi raja who reigned in the fourteenth century A.D and patronized Madhava Kandali extended his effort for making Ramayana of Valmiki for edifying the common people.

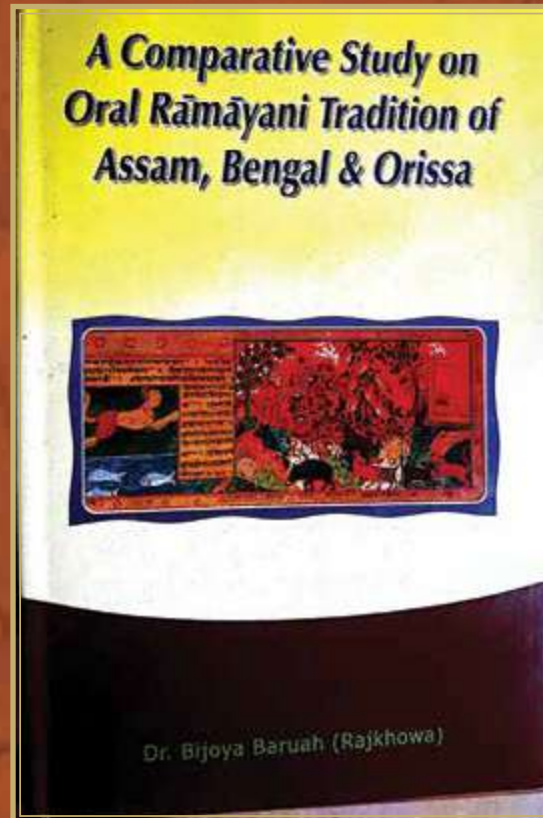
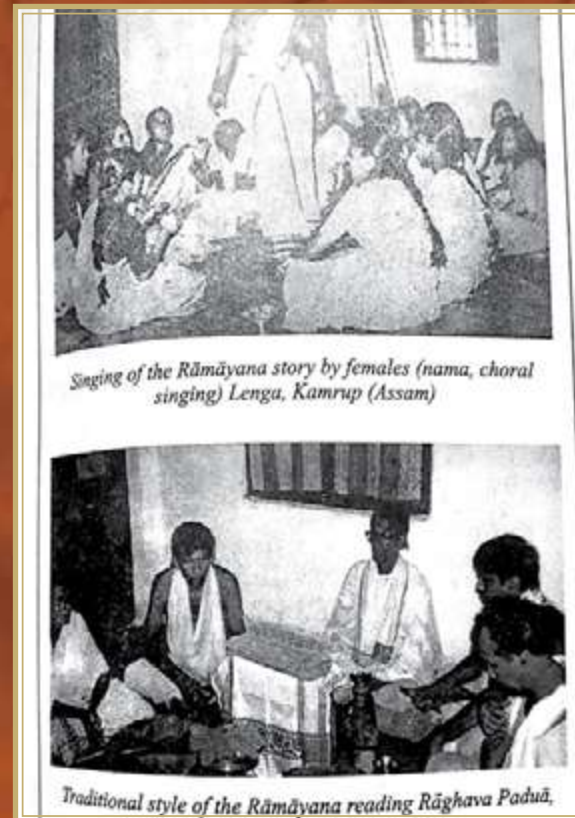
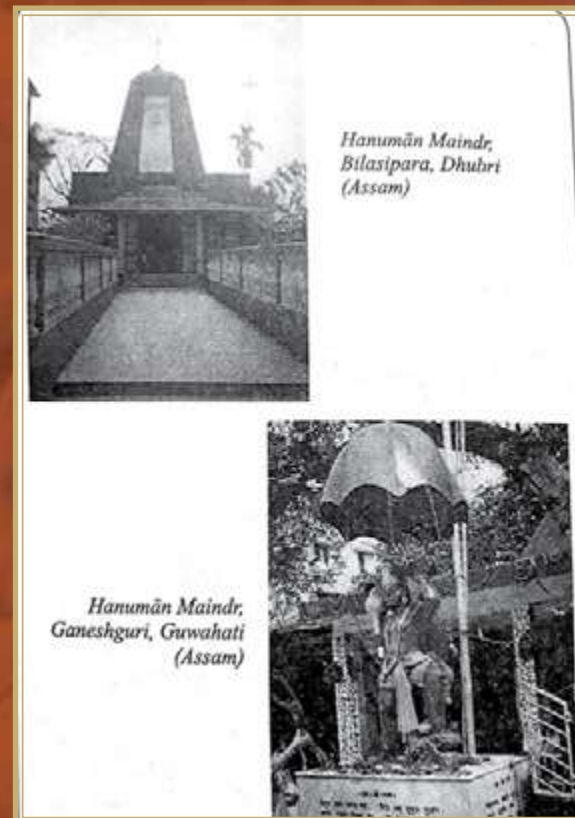
It is evident that Rama epic before being reduced in writing by Maharishi Valmiki in Vedic Sanskrit was floating ballad form and was sung in assemblies. Valmiki is the first poet who started the Indian literary tradition with the written verses of Ramayana for which Valmiki was adi-kavi and the epic Ramayana considered as adi-kavya. In the course of time Valmiki’s Ramayana was translated into all Major languages of India pervaded almost all regions of the country. The Tamil Ramayana “Ramayani Mahakatha” made by Kamba popularly known as “Kamban Ramayana” made in the 9th century A.D which was first regional version. After Kamban, Telegu, Malayalam, Kanada regional version of Ramayana came into existence. But in the North Indian background and eastern part of India, Madhava Kandali was first Ramayani poet who rendering the Valmiki’s Ramayana into Assamese language successfully in the fourteenth century. The Bengali, Oriya and Hindi version of Ramayana came in later.



Madhava Kandali was an erudite Sanskrit scholar and great assamese poet of pre-Sankardeva period of Assamese literature. Though Kandali’s version of Ramayana is a faithful rendering of the Gandiya text of Valmiki’s Ramayana but Kandali’s diction is rich and beautiful embellished with ornamentation of contemporary life and society for which it may be considered by researches as an unfailing valuable documents of fourteenth century. In this regard Kandali may be considered as the national poet of Assam who established the Assamese language, Literature and culture of Assamese society in a value and standard. In the history of Assamese society Madhava Kandali is able to establish a literary tradition which clearly admitted by Sankardeva as “Purbakabi Apramadi” means “poet of excellence beyond doubt.

In this paper an attempt has been made for highlighting the Ramayanic literature of North-East India with the background of Indian panorama evaluating Madhava Kandali’s contributions extensively to the society in spreading Ramayana in a proper way.





Sabin Alun: The Karbi Ramayana

Dr. Dilip Kumar Kalita
Professor & Director, Anundoram Borooah Institute of
Language, Art & Culture, (ABILAC) Assam, North Guwahati, Guwahati

The folk wisdom of the Karbis reflects the inherent unity with the great tradition through Sabin Alun, the Karbi Ramayana. In one version of the Karbi Ramayana, Bamanpo had two wives, one Karbi and the other Assamese. The Karbi wife gave birth to a strong and valiant boy who was Rama and the Assamese wife gave birth to a frail boy who was named Chaputi. The source and inspiration of the Karbi Ramakatha tradition might have been the Madhava Kandali Ramayana. But the most significant aspect of Ramakatha in the Karbi folklore is that, it is not a mere translation of the Madhava Kandali Ramayana, but a trans-creation of Ramakatha in the Karbi traditional lore. The Karbi Ramayana is like any other Karbi verse narrative from the point of view of form and content. Sita, as a Karbi woman carries the lunch packed in plantain leaves to the jhoom field. It is customary among the Karbis to marry the elder brother’s widow. So when Lakhan refuses to marry Thesomahadi, i.e. Surpanakha, Sita rebukes him saying that he wants marry her (Sita) after his elder brother’s death for which he had remained unmarried.

Sankaradeva’s Uttara Kanda

Upendranath Sarma, Retd. Prof. and Head of the Deptt. of English, Cotton College, Guwahati

After recounting how Sankaradeva got involved in the Ramayana I will dilate on his handling of the Ramayana story in Uttara Kanda -- his omissions, additions and casual treatment of episodes not vital to the narrative.

After sketching the episodes from Sita’s abduction to her fire ordeal, Sankradeva begins the latter part of the Uttara Kanda with Sita’s dream of her stay in a hermitage. But the narrative continues to be sketchy until the preparations for Rama’s horse sacrifice. He omits all episodes unconnected or slightly connected with the Rama-Sita theme.

Sankaradeva shows great narrative power in Lava and Kusha’s singing Rama-Katha in the place of sacrifice, Rama’s anguish and remorse, his attempt to bring back Sita, Sita’s arrival with Valmiki, her righteous indignation and angry outburst against Rama and disappearance into the nether world. Sankaradeva’s depiction of the anguish of Rama at Sita’s disappearance and the fatality of Lakshmana’s banishment show Sankaradeva’s mastery of the karuna rasa.

Sankaradeva’s characterisation is masterly. Sita is an outstanding characterisation of Indian woman-hood and is a supreme contribution to world literature.

Sankaradeva’s mastery of rhetoric will also be emphasised, his handling of simile and metaphor reminding one of the wonderful imagery of Kalidasa.



The Impact of Ramandi Cult in 18th – 19th Century Manipuri Literature

M. Dayaman Singh, Guest Faculty, Department of Manipuri, Manipur University

After the death of King Charairongba in 1709 AD, his son Pamheiba ascended the throne of the kingdom of Manipur. Pamheiba was first initiated into Gaudiya Vaishnavism. But under the advice of Shantadas Goswami, he embraced Ramandi. And Goswami rechristened Pamheiba as Garibniwaz. This marked the beginning of a new phase in the history of Manipuri culture. It also had a great impact on the literature of the time. Ramandi was introduced to the general public and several initiatives were taken to popularize this new religion. In order to popularize the new religion, several religious works of Hinduism were adapted and translated into Manipuri. Thus, began the period in the history of Manipuri literature where Indo-Aryan languages like Sanskrit and Bengali got a prominence in the different text composed during this time. Pamheiba ordered Kshema Singh Moiramba to compose Ramayana in Manipuri. Kshema Singh and his team of scholars were well versed in Sanskrit and Bengali. He composed the seven *kandas* of Ramayana in Manipuri. But this composition was not a translation of the Bengali text written by Krittibasa but an adaptation of the same to fit into the local culture and tradition. According to Kshema Singh, Krittibasa translated Valmiki Ramayana into Bengali because Sanskrit was difficult to understand for the common people. Kshema believed that if it was translated to Manipuri then people would be keen to listen and could understand it easily. The seven *kandas* of Ramayana which were translated in Manipuri are *Adi kanda*, *Ayodhya kanda*, *Aranya kanda*, *Kiskindhya kanda*, *Lanka kanda* and *Uttara kanda*. At the beginning of this work, we find that efforts were made to make people belief in the power of Rama. It was written that whoever listen to all the seven *kandas* would be purified of all the sins and thus who did not have son would get one.

The reign of Maharaj Bhagyachandra and his sons, who ruled Manipur one after another in rotation, was full of chaos. Manipur was in a state of turmoil because of internal conflicts between the princes over the throne and also from external invasions of the Awas (Burmese). The chaos lasted for decades. During this state of turmoil,

several parts of the Ramayana composed in Manipuri were lost. But the lost work was recomposed by one Shridam Keisamcha, who was the subject of Maharaj Labanyachandra, son of Bhagyachandra. He composed all the seven *kandas* again. Unfortunately, the manuscript of his work again is not found in full in present day. Most parts of the *Ayodhya kanda* is missing. Only a few lines of this *kanda* and full part of all other *kandas* are available. The impact of the Ramandi cult in 18th and 19th century Manipuri literature can be seen in different ways. The first one is the style and diction of composing a text. Then came the use of loan words of Sanskrit and Bengali. Several double synonyms with archaic Manipuri and Sanskrit or Bengali were used. Another impact is the introduction of themes which were new and different from the early period. Fiction with themes of moral lessons and religious teachings were also composed during this period. Mentioning the name of the author and date of composing of these texts was an important development brought about by the Ramandi cult. All the archaic Manipuri texts composed during this time had been influenced by Ramandi cult.

Changes in Madhab Kandali Ramayana from Valmiki Ramayana

Eliza Sarma, Retd. Subject Teacher, Cotton Collegiate Govt. H.S. School, Guwahati

A great 14th century poet of Assam, Madhab Kandali translated the Sanskrit Ramayana of Valmiki, long before any poet translated it into any other Modern Indian Language.

Kandali was successful in composing an Assamese version of Valmiki’s Ramayana, in a very short form, without omitting anything of the main story and without adding any episode of his own and even depicting Rama as ‘Narottama’. Like Wordsworth’s skylark his eyes were always on the earth --- one eye on the original and the other on the readers. In specific places he even translated literally. He always tried to preserve the soul of Valmiki Ramayana. His mastery In this regard is commendable.

Kandali, , changed the situation in places to make it conform, to his vision

of characters. While describing the natural beauties, rites and rituals, caste and creed he kept his eye fixed on their Assamese equivalents using the names of trees, flowers, fruits, animals and birds etc. , found in Assam and well-known to Assamese readers.

Moreover, he used similes and metaphors, phrases and idioms, poetic figures etc, as extensively as Valmiki, some were exactly like Valmiki’s and some of his own invention.

In the Ramayana of Madhab Kandali, the Adi and Uttara Kanda are missing. These two Kandas were later composed, respectively by Madhabadeva and Sankaradeva. So I shall treat the changes in Madhab Kandali’s Ramayana. from Valmiki Ramayana only in the five Kandas from Ayodhya to Lanka Kanda. Kandali followed the Gauriya recension of Valmiki Ramayana. So I shall base my study on that recension.

Emphasis would be given on the specific changes in story, character, social and political descriptions and Kandali’s own addition of imagery like simile and metaphor.

Depiction of the Ramayana in Textile and Numismatics in Assam

Indrani Choudhury, Department of History, L.C.B College, Maligaon, Guwahati, Assam

Compiling the Ramayana has been traditionally attributed to Valmiki, whom variously is known to have lived sometimes in the first millennium B.C. It should be noted that there has been claims of the existence of a historical Rama.

Rama, the principal protagonist of the story of Ramayana and the incarnation of Vishnu is a great hero, a devoted husband, brother and a son. However his deeds and close family relationships such as his loyalty and devotion might be among the reasons that bestow him the attribution of the incarnation of Vishnu. Along with Krishna, he is one of the most popular incarnations of Vishnu, being worshipped today by the Hindus.



In addition to its religious importance, like many other epics the story of Ramakatha has been provided appropriate grounds for artistic expressions. Different scenes of the battle fields, ferocious animals as well as good and evil characters provided a wide range of subject matters in the hands of artistic for creating works of art. From south-east Asia to different parts of globes and mainland of India ,countless version of the story of Rama have been used by artist and poets to create different forms of divine art. Painters, sculptures, poets and textile designers and engravers also have used the story of Ramayana to create works from the walls of the shrines, caves and textile to the miniature paintings. It has been applied in shadow puppet performance.

Ramayana literature flourished in the Brahmaputra valley from very early times. Ramayana were written in prose, lyric and in the form of drama and Kirtanas. Besides Madhava Kandali’s sat Khanda (Seven Khanda) were written in the 13th century. The other well known version is that of Ananta Kandali ,another Vaisnavite poet of Assam,who lived between 1500 c A.D and 1520 A.D and composed a Ramayana in’ Pada metre’, where he portrayed Rama as an incarnation of Vishnu.Katha Ramayana and Adbhut Ramayana were written by Raghunath Mahanta more than two hundred years ago. The Cooch kings of Cooch Bihar commissioned several poets from Kamrupa to translate various chapters of the Valmiki Ramayana in to Assamese.The story of Ramayana also spread to the tribal areas of North east India. In Karbi Ramayana Sita is shown as a skillful weaver, she wanted the skin of golden deer so that she could sit on it, and weave her cloth.

Weaving is an ancient craft practiced in north-eastern part of India. Assam itself a world famous for its silk weaving. The beautiful handloom fabrics show the creative genius of individual weavers. In Assam, weaving is the monopoly of womenfolk of any caste.

Srimanta Sankardeva the great saint of Assam as early as in the 16th century indicated the use of figured silk cloth as alter cover of which the Vrindavani Vastra is classic example. Here scenes from the life of lord Krishna starting from his birth to the killing of Kangsa are depicted through exquisite weaving. Priest cloth worn by vaisnavite have motifs of the feet of Vishnu and lotus shaped throne of his wife Lakshmi and after have inscription of the prayer chant of the incarnation of Vishnu Krishna and Rama. Sometimes pieces of cloth which is used to cover the significance at the throne at the altar is generally known as Gosai kapoor in Assam and richly embroideries. Sometimes versed from the much, revered Namghosa and Kirtana are also embroidered into the cloth. The stories of Ramayana is so popular in Assam even sometimes women were painted or embroidered the different fact from Ramayana and hang it on wall for decorative purpose ,sometimes it used as for gifted purpose and passes the moral values to others .

- In modern days also people like to follow fusion form of art .Its shows the reflection of art in different forms of garments like Mekhela sadar, different from of kuris, Shawls ,and other different ladies items. We have found different from of Folk art related to Ramayana katha specially Madhbani Paintings, warli painting, patচিত্র etc are now became popular among the new generations . All these show the popularity of Ramayana Katha in the part of this region at present days.
- In the forms of numismatics its shows the popularity of vaisnavite religion in this part. Lakshmi and Narayana coin have been discovered of 9th century A.D.On the off verse it is depicted that king standing facing three quarters in tribhanga posture ,wearing dhoti , long curly hair falling on shoulders ,necklace ,armlets,bangles,and holding an arrow in right and a bow in left hand. Legend extending on either side of the figure. On the reverse of the coin the figure of Lakshmi, flanked by Purna ghata on either side, seated facing cross-legged on double

lotus and holding lotus plants in both hands. At top left is the letter Sri. The depiction of the figure of the king reveals that he might be a follower of Lord Rama.

The proposed paper will make a probe in to the Ramakatha based on textile tradition and numismatics development in this region in order to examine the characteristics way of adopting the legend to the socio cultural view and ethos of the region reflecting its distinctive identity .Thus all its shows the Valmiki Ramayana tradition is essential for upholding the sprit of unity and diversity in Indian culture.

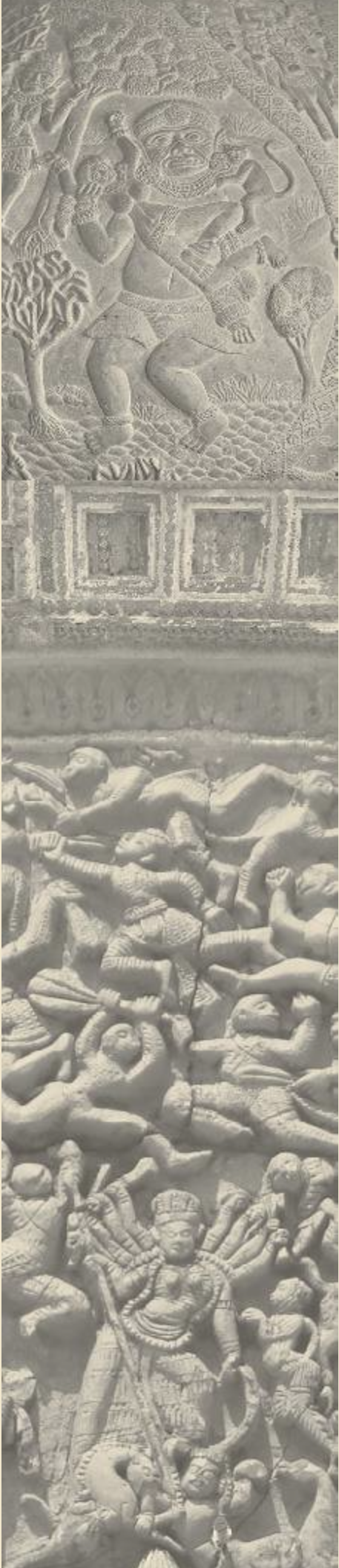
Key words- Kirtana, protagonist, incarnation, miniature painting, shadow puppet.

Influence of the Ramayana in day to day life of the Assamese people

Dr. Bibha Bharali, Professor, Department of Assamese, Gauhati University, Guwahati

As a Sanskrit epic, position of Ramayana is very high in Indian ancient literature. This epic has a significant place in Indian society as a scripture and a great book of human ideals. As an epic, the Ramayana is always acceptable for all because it depicts religious ideals. The impact of Ramayana cannot be denied in other areas also as it has influenced Indian public life on the religious aspect. The story of Ramayana has influenced Assamese society as a part of Indian society for centuries. Devotion to father, love for wife, knowledge of the nation, social service, Sita’s love for her husband, Bharat-Laxman’s brotherhood, Dasharath’s affection to son etc., expressed in the epic Ramayana, are flowing through the arteries of the Assamese people. For this reason, the stories and characters of Ramayana are closely involved in every aspect of Assamese in every life.

The abundance of Ramayana story in oral songs and verses traditionally practiced in Assamese society reflects the deep and far-reaching influence of Ramayana in Assamese folk life. For example, in the ‘*Biya geet*’- various theme songs sung at the wedding ceremony, ‘*Husari geet*’ of *Bihu Festival*, *Baramahi geet* (e.g.- Ram Baramahi, Sita Baramahi etc.), *Diha Naam*, *Jagannathar Naam*, *Chudakarana* (a child’s first hair cut ceremony) song, Upanayana (investiture with the holy or sacred thread) Song etc., the frequent mention of Ramayana’s story, references and characters are worth mentioning. The proverbs, phrases and idioms, quotes, simile etc. prevalent in Assamese daily life is the result of the experience of individual life and social life. The mention of events of Ramayana, characters etc. in it shows the influence of Ramayana in Assamese folk life. Assamese people use various phrases focused on Ramayana content in daily life. Apart from this, the stories which is traditionally practiced in Assamese society is also rich in the variety of Ramayana story and narration of the character’s actions. A major part of children story, which is a main branch of oral literature, is Ramayana-centric or Ram-Sita’s story related. It depicts the immense impact Ramayana is Assamese folk life. The Assamese people even bring the name of Ram in daily conversation. Apart from all these, the Assamese society has a fascination for the names of the characters of the Ramayana and as a result of this attraction, Assamese people name their children after the characters of the epic. The use of the name ‘Ram’ in the mantras practiced in Assamese society is notable. Overall, the story of Ramayana holds a notable place in all aspects of the Assamese lifestyle.



South East Asia Ramayana Research Centre: A Review

Sabita Sarma, M.A B.Ed, Director, South-East Asia Ramayana Research Centre

Foundation: The South -East Asia Ramayana Research Centre was founded by Asom Ratna -Gyanpith awardee from Assam Late Dr. Indira Goswami, who was also known as Mamoni Raisom Goswami.

The Centre was inaugurated in 2008 by one of the great Ramayani scholar Dr. Nuria Muhammad of Malaysia.

It is liberal in its outlook and perspective objective -

1. The prime object of the centre is comparative studies on Ramayana - the appeal of which has transcended the geographical and cultural boundaries of India.
2. Publish important books , preferably to stimulate interest and research work on the Ramayana that have existed from the 17th century.
3. Translating books on the Ramayana from Regional language into English and to facilitate reading access to valuable materials on the Ramayana for the students ,scholars and researches of the great epic.
4. To do some project works on the Ramayana in Assam . Since immemorial time there are temples and memorials of Rama , Ravana and other characters of the great epic in the state. The centre is also trying to identify the places which were named after the characters of the Ramayana.
5. One of the objectives of the Centre is also to publish books on different versions of the Ramayana existing in tribal languages of the North East so that people all over the world get a glimpse of the vibrant and rich Ramayana tradition prevailing i.e. Assam.
6. To create awareness on the Epic Ramayana to inculcate the teaching of Ramayana and to educate the youngster about its use in day today life by organising seminars , workshops and discourses on the Ramayana and thesis reliable perception in different geo-cultural region of South East and beyond .
7. To organise various cultural and academic programme and competition among children and youth on essay writing , storytelling -drama and fine arts etc associated with the Ramayana.

Infrastructure :

1. The Centre has got a modern library consisting of valuable books on Ramayana , other religion ,literature collected from all over the world.
2. An Auditorium to held functions related to Ramayana .
3. A Museum of all awards received by Dr Indira Goswami (Mamoni Raisom Goswami) during her lifetime.

Other Achievements:

We have successfully published books like

- 1. “Ravana Myths legend and Lore” , English Translation of Agony of Sita .
- 2. Ramatirtha Mahakavyam-Thai Ramayana
- 3. Assamese Translation of Indira Goswami’s “Ganga to Brahmaputra” etc.
- 4. An Annual Research Journal “Ramanjali “has been published by the Centre.

Reading through the ‘Ganaka Caritra’ of Lanka Kanda – an independent lyric-poetry in Assamese

Dr. Pritima Sharma

This paper is a reading of the Ganaka Caritra also known as Mandodari Maniharan . It was written by Dhanajaya who flourished during the last part of the 17th century and the first part of the 18th century A.D. It is an addition to the store-house of Assamese Ramayani literature.It is a small piece of verses of 146 lines of Assamese couplets in payar and chabi .One printed version is available which is edited and published in 1926 by one Shri Harish Chandra Deva Goswami, Satradhikar of Barbari Sattrra in the district of Nalbari. The basic theme of Ganaka Caritra is not based on either Valmimki’s Ramayana or the Assamese version of Ramayana of Madhab Kandali . Moreover such kind of episode is singularly absent in Sanskrit Ramayana such as Ananada Ramayana and Bhuswadi Ramayana or Adbhuta Ramayana and even Bangla Ramayana and so on .The content of this small piece of Ganaka Caritra is taken from the verbal folklore current in Assam in lighter vein .This text also poses several ambiguities and challenges to the readers which is one of the fascinating aspects of the narrative.The very first one is about the uncertainty of the genre to which the narrative belongs .Accordingly a question arises as to which genre does the narrative of Ganaka Caritra belong to ? The text that is infront of me , there is no claim by the author that which genre it belongs . So the intentional or accidental or imaginative , these uncertainties could as well become the starting point for problematizing the multilayered ambiguities associated with the text. Hence, my paper aims to look at these ambiguities and also the characters of Sita and Raavan and explore the maze of plots and stories that make this epic more varied and colourful.



Raghunath Mahanta’s Satrunjoy Kabya: A Study

Dr. Manju Goswami, Retd. Associate Professor, Assamese Dept, Arya Vidyapeeth College, Guwahati

The Vaishnavite poet Raghunath Mahanta of eighteenth century has penned three books on Ramayana based on folklore, culture and tradition, where he glorified the activities of Rama, Sita and Hanumana. The first book ‘Satrunjoy’ composed in A.D. 1736 (Circa 1658) is a poetical work depicting the story of Rama in 2130 stanzas.

The first part of the book elucidates tales of Vayu’s proposal for Meru’s daughter Sulochana’s hand, seeking shelter in patala by Sumali Malyavanta, birth of God’s in simian shape; Hanuman’s ascend to Gajendra hills and his adoption as foster son by Bali. Apart from the glorification of Rama, heroic feats of Bali and Hanuman also finds space in Satrunjoy.

The Satrunjoy is basically a war poem depicting the gruesome strategies of warfare, yet its main focus was on eulogizing the strength and warfare tactics of Hanuman. Through the writings the poet tries to spread Vaishnavism and the powers of Vishnu, Krishna and Rama. The book show casted the devotion to Rama who has been projected as permanent Purna Brahma and full incarnation of God. In addition to the rhyme, metaphor, proverbial expression, simile and aphorisms the author tries to strike a balance between Shaktism and Vaishnavism. Through the writings Raghunath Mahanta tries to spread religious, philosophical, moral and educative values. He also focuses on the duties and responsibilities of kings and ministers (v.480-484) (405-412) and their relationship (1600-1604). Even though the Satrunjoy was written based on the Kiskindhya canto of the Ramayana but the subject matter was not taken from Valmiki’s Ramayana nor from any other Ramayana written in other regional languages of India. The book gains its glamour from the talent and imagination of the poet.

The Cultural Aspect of Kokborok Ramayana and the Story of Ramayana in Dhamail Song, Saotali Song of Tripura

Progoti Chetana Bakshi, Ph.D. Research Scholar, Tripura University (Central)

Tripura is a small state in North- East India. It is famous for its natural beauty and own cultural aspect. Side by side this state has adapted various types of culture from whole country. Kokbork is the local vernacular in Tripura and it is the main language in Debborma tribes. The epic ‘Ramayana’ is not only the asset of Sanskrit literature, but also it influences the all Indian languages and developed in every vernacular’s literature. The ‘Ramayana’ which has translated in Kokborokk language is not exceptional. The Kokborok ‘Ramayana’ has been translated by professor Prabhas Chandra Dhar, who was influenced by 16th century’s famous Bengali poet shri Krrittibus Ojha. Professor Dhar translated the ‘Krrittibushi Ramayana’ in Kokborok language. We also Find the story of ‘Ramayana’ in Tripura’s ‘Dhamail song’ and ‘Saotali song’. My presentation is about “THE CULTURAL ASPECT OF KOKBOROK RAMAYANA AND THE STORY OF RAMAYANA IN DHAMAIL SONG, SAOTALI SONG OF TRIPURA”

Ramkatha Tradition in Bishnupriya Manipuri Literature and Culture

Dils Lakshmindra Kr. Sinha, Author, President, Nikhil Bishnupriya Manipuri Sahitya Parishad (Assam)

The Bishnupriya Manipuris

The Bishnupriya Manipuris belong to Aryan race. Scholar Rajmohan Nath said about them ‘the first cultured race in possession of Manipur valley’. Traditionally, they believe themselves to the descendants of third Pandava Arjuna and the Gandarva Princess Chitrangada as referred in the Jaimini Mahabharata. From the historical point of view they are the descendants of the first wave of the Aryan people from middle Gangetic who entered in Manipur during the 1st or 2nd century B.C, Due to political reasons a large section of these people were forced to leave their motherland. At present they are residing scattered in the states of Manipur, Assam, Tripura, Meghalaya of India, in Bangladesh and in Northern Myanmar. Historically, they are known as Moyangs, Kalisha Manipuris etc. Their population is estimated to be over 5 lakhs living in the areas as mentioned earlier. The Bangladesh Govt has recognized this community as a Tribal group in their country and introduced their language and cultural programmes in the Radio Bangladesh and TV stations at Dhaka in the year 1972. In India the Bishnupriya Manipuris are recognized as a community under Other Backward Classes (OBC). The Govt of Tripura introduced Bishnupriya Manipuri language as medium of instruction at the primary level in the year 1995. On the other hand the Govt of Assam introduced it as a language subject in the year 2001. The Govt of Assam has established Bishnupriya Manipuri Development Council in 2010 for their all round development.

The Story of Ramayana :

‘The Ramayana is an ancient Indian epic in Sanskrit language, composed sometime in the 5th century B.C.E., about the exile and return of Rama, prince of Ayudhya. It was composed in Sanskrit by the sage Valmiki, who taught it to Rama’s sons, the twins Lava and Kusha. At about 24000 verses, it is rather a long poem and by tradition it is known as the Adi Kavya meaning original or first poem. While the basic story is about palace politics and battles with demon tribes, the narrative is interspersed with philosophy, ethics and notes on duty. It leans towards an ideal state of things: Rama is the ideal son and king; Sita, the ideal wife; Hanumana, the ideal devotee; Lakshman, Bharat and Shatrughna, the ideal brothers and even Ravana, the demon villain, is not entirely despicable.’

Ramkatha in Bishnupriya Manipuri Culture:

Bishnupriya Manipuris follow Vaishnabism. Their popular deity is Radha-Krishna. Their worship for Krishna is based on the Bhagavatam of Vedabyasa. They follow the path of Sri Gauranga of Neo-Vaishnabism with some variations. However, Purushottam Ram, being one of the incarnations of Lord Vishnu, is also dear to them. Traditionally it is the practice that they hear Ramayana katha or Mahabharat katha during the whole month of Kartika (Oct-Nov). In social customs they follow

the ideal path of Ramayana where Rama is considered as ideal son, Lakshmana, Bharata and Shatrughna as ideal brothers, Sita as an ideal wife and respected by his brother in laws as mother, Hanuman as an ideal devotee.



(photo showing Ramakatha based narrative opera presentation)



(Photo showing nama Kirtan in Bishnupriya Manipuri culture)

In many social and religious functions, Ramakatha is placed in the form of reading the texts, singing of narrative operas by some persons who are experts as singers and composers. We may name Ojha Dhansena Sinha who was famous in the whole Manipuri society in Manipur, Assam, Tripura and in Bangladesh.

He had many disciples who were also famous in the society. They are –Mani Singha, Jhulan Singha, Kalidas Singha, Nilmani Singha, Krishna kumar Singha of Assam, Gopenswar Singha of Tripura and Kannungchauba Singha and Debarani Sinha of Bangladesh. They used to perform the narrative during the festival of Durgapuja, New Year celebration, Saraswatipuja, Biswakarma puja and celebration of Sashti (Sixth day) of a new born baby.



(photo showing Reading of Ramayana during the month of Kartika)

Ramkatha in Bishnupriya Manipuri Literature:

Ramakatha in Oral Literature:

The reference of Rama, Lakshmana and Ravana is available in the folklore – Baran dahanir ela or Rain invoking song.

Hariyo ramo leimelte kungoi pita kore.

Leimel mana nungshipa donlo loya benur ate dilo.

Rabolor putok birabau birobawe sukor dhiyan koilo.

Sukor dhiyan korerenai losmone fulor leirang dilo.

Leikeiro kalaro dahiyau dei kadiyau kheinaye.

The Rain Invoking Song is considered as the oldest one in Bishnupriya Manipuri oral literature. The language might have undergone many changes, but the content remained unchanged. In this song the name of Hari, Rama, Lakshmana, Ravana and Birabahu etc are mentioned.

Ramakatha in Written Literature:

The written Bishnupriya Manipuri literature begins with the Ramayana based stories which are in the poetry form. The poets presented their songs in dramatic form known as ‘Ramayana Pala’ that is narrative opera presented before the audience. Poet Babudhan Sinha first composed and presented Ramayana songs in Bishnurpiya Manipuri language. It was written during last part of nineteenth century or first decade of twentieth century. Babudhan Sinha had three palas or short narrative operas consisting of ‘Ramar Banabas’ (the exile of Rama), Sitaharan (Elopement of Sita), Laksmana Patan (the fall of Lakshmana) and putra-parichaya (Introduction to son). A collection of the first three books were published in 2010 with the title ‘SriRamakatha’. (A photograph of the cover of his book is attached herewith):



Amusena Sinha of Assam wrote a number of narrative operas titled – ‘Angada Raibar’(The Eulogy of Angada); ‘Taranisen Badh’(the killing of Taranisen); ‘Nagapash’ (Serpent like noose); ‘Mahiraban badha’(The killing of Mahiravana).

Madanmohan Sarma or Tripura wrote a narrative opera titled ‘Balipinda’, ‘Harishchandra’, ‘Tilottoma’, and ‘Bhakta Dhruba’ based on Ramayana in Bishnupriya Manipuri. His other narrative works are –, Sudama and Nimai-Sanyas.

Rajkumar Sinha of Tripura composed a number of narrative operas based on Ramayana i.e. Taranisen badh, Nagapash, Angada Raibar, Lava-Kusha etc. His compositions were popularized by his disciple Nabalakishore Sinha.

In modern times, Senarup Sinha wrote ‘Sangkhipto Ramayan’ for children. Birendra Kumar Sinha, Mahendra kumar Sinha translated a part of Ramayana in poetry form where Nabakumar Sinha of Bangladesh wrote Ramakatha in prose form.

Apart from the above various writers have made references to the stories of Ramayana on many occasions. We may name Jagatmohan Sinha (Kalangka Luhup), Chandrakanta Sinha, Dils Lakshminha Sinha and many others.



Sri Ram Kirtan by Hridayananda Kayastha

Dr Barnali Kalita, Associate Professor, Mongoldoi College, Assam

It has been observed in Assamese literature that Ramayani genre has its own ancient tradition. The tales from the Mahabharata and the Ramayana have attracted and influenced people for thousands of years. In the 10th and 11th centuries, Kalika Puran was written and it told the stories of Ram. Prior to this era, the tales of the Ramayana were orally communicated. Charyapad, ancient scriptures, oral literature, etc, carried forward the legacy of the Ramayana and stories associated with this epic touched the mindset of the people.

Madhav Kandali’s translation of the Ramayana (the Saptakanda Ramayana) in the 14th century is a significant piece of work which is considered to be a milestone in Ramayani literature originating from North-East India. Later on, Sankardeva and Madhavdeva illuminated the genre of Ramayani literature in Assamese literature.

The most significant contributor to Assamese Ramayani literature is Hridayananda Kayastha or Ananda Thakur. The predecessor of Kayastha was Burha Khnan, a descendent of Sankardev. In the third decade of the 17th century, Kayastha established Kalshila Satra as a male integrated one of Bordowa Satra. His dramas like Sri Ram Kirtan, Premlata and Sitaharan are important contributions to Assamese literature.

Sri Ram Kirtan is a concise composition of the Ramayana. With seven chapters, this book is the summary of the Ramayan Chandrika written by Kalap Chandra Dwijo. Different scholars offer opinions on Dwijo’s writings. The influence of Sankardeva is visible in this book, as stated by the author himself. Other sources of influence were Madhav Kandali, Madhavdeva, and Durgabor. Within the limited sphere, the description of the Saptakanda Ramayana is commendable. According to ancient tradition, the poet has narrated nature, and the physical beauty of the hero and heroine but the use of figures of speech is limited. It is seen that the employment of Nava Rasa, rhythm, and imitation style are praiseworthy but the fundamental expression is less. The conciseness and beauty of expression are the features of the poetry book. So looking at these characteristics, the critics have called this book as the “Sishu Ramayana” as well as the “Pocket Ramayana”



Studies of Adhyatama Ramayana in Assam and the Assamese Versions : An Abstract

Kanak Chandra Sharma

Next in importance to Valmiki’s Ramayana is the *Adhyatama Ramayana* in Sanskrit in the fourteenth or fifteenth century A.D. in India . It appears that *Adhyatama Ramayana* is a philosophical version of the Ramayana . Rama is no longer a great ideal king benevolent , merciful and friendly to the people and his subjects. He is also no longer an avatara of God; Rama is now supreme soul – *Parama Brahma*. It is intermixed with the sense of supreme Bhakti. Awareness to devotion to Rama i.e. *Ram- Bhakti* as well as its interpretation with the theory of absolute monism or non dualism seems to be the prime inspiration of the *Adhyatama Ramayana*. This Ramayana was prior to Tulsidasa’s Ramcharitmanas . Scholars opine that this Ramayana was the main basis and source of Hindi *Ramcharitmanasa*.

Adhyatama Ramayana has also followed briefly the story elements of Valmiki’s Ramayana , but with many differences. There are seven cantos with 64 chapters in total , with 4200 verses. Briefly speaking, it is an important work in the development of Rama-cult in North India in the fourteenth or fifteenth century A.D. and a sacred scripture for the Ramananda followers or Ramanandi sect. Saint Ramananda created a movement on Rambhakti in the northern India and elsewhere , in that period .

Rendering of *Adhyatama Ramayana* into different regional languages have been made from time to time . Its versions are available in Hindi, Telegu, Malayalam, Marathi, Bengali, Oriya etc. Modern translations have also been made in different languages.

In early Assamese literature many versions of the Sanskrit Ramayana text are available because of the influence of Valmiki’s Ramayana. But, surprisingly we have not yet been able to find out or trace out any full translation of the *Adhyatama Ramayana* in early Assamese literature . In recent times late professor Keshada Mahanta of Jorhat translated the full text from Sanskrit in modern Assamese Prose, but without the original text in it and has been published by herself in May ,2006.

Manuscript of original and translation :

It is learnt that one Satradhikar, Shri Ram Ata of *Chaliha* Bare ghar in Nazira in Sibsagar district translated the *Sundarkanda* of *Adhyatama Ramayana* in beautiful Assamese verse in early Assamese metre in the 17th century A.D. It was written in Tulsapat painted with pictures and kept preserved in the *Satra* .

But it is very significant that recently a beautiful full text of Adhyatama Ramayana in Sanskrit written in the *Sanchipat* (bark-leaves of Sanchi-tree) in old distinct Assamese script has been discovered. The letters are still in fresh condition with leaves as well .

The name of the copist of the text is one Naranath Sarma, his handwriting is verygood. The copying works in the *Sanchipat* was completed in1845 A.D.(on the day of Janmastami). This has now been with this writer. No Assamese translation has yet been made.

After getting this Sanskrit manuscript as well as the portion of Assamese version of *Sundarkanda* in Assam it can be very well presumed that the tradition of Rama and Ramayana as presented in *Adhyatama Ramayana* was also prevalent here, perhaps from the 17th century A.D. or so

The Unbroken Trajectory of Ramayana Tradition in Assam from the early Medieval Period to the late Medieval Period

Kanak Chandra Sharma

1. It is pleasant to think that Valmiki’s *Ramayana* contained the name of *Pragjyotishpura* (which is in ancient Kamrupa in a sloka in Kiskindhya Kanda) (42.30-31).

In the Bengal recension of the *Ramayana* there is another sloka where Pragjyotisha is mentioned with Dharmaranya , taken to be Kamrupa by most of the earlier traditional scholars .(Adi Kanda -32 canto).
2. In this land of Kamrupa , the tales of Valmiki Ramayana were also prevalent and popular amongst the people from the early historical period . Very few early Sanskrit works were found written in that period . But a few available literary evidences and sculptural representations are there to show that Ramakatha existed in Assam from even 5th century A.D.. Some principal characters of the Ramayana story have been mentioned in the some inscriptions of the Kamrupa Kings of the early medieval period. These are available in the land –grant inscriptions of the historical kings like Bhaskarvarman of the 6th century A.D., Vananamalvarman of the mid –9th century A.D. , Pala dynasty kings of 10th to 12 th century A.D. .These will be discussed in my paper.
3. Some of the ancient stone temples of Assam , ruins of which are now only existing were generally decorated with the sculptures depicting various scenes from the epics of the *Ramayana* and the *Mahabharata* . There are *dasavatara* panels in various temples belonging to the eighth-ninth century A.D. Portrayal of events in sculpture practically speak volumes even more than literary works. It is a sign of wide popularity . Even a temple was dedicated to Rama .

4. Literature : Written or Oral

A reputed Sakta –UpaPurana , The *Kalika Purana* , written in ancient Kamrupa in the late 9th century A.D. , having all India - fame , referred to the story of killing of Ravana by Rama in chapter37 by worshipping Devi-Durga invoking untimely in the Autumn season .

Even the *Charyyapadas* , 12th -13th century specimens of Assamese language contained sentences relevant to Rama – Ravana episode . Similarly *Dak aphorisms*, local phrases and idioms containing examples of Rama , Sita or Ravana etc. found expression among the folk- masses in that period .

Finally, against this favourable background Madhav Kandali, the greatest Assamese Poet in the fourteenth century A.D.whom the great saint Sri Sankardeva himself extolled as the unerring predecessor poet (*purva kavi Apramadi*) undertook the rendering of Valmiki’s *Ramayana* in the fourteenth century A.D. under the patronage of Varahi king Mahamanikya , in lucid Assamese verse .

It should be certainly and happily known to the people of India that **Madhava Kandali was the first to translate all the cantos of Valmiki’s Ramayana faithfully in Assamese literature among the new Indo – Aryan group of languages in India .**

He made verses directly from the Valmiki’s *Ramayana*, as there was no other work before him in other provincial languages of North India . Undoubtedly it is a milestone in Indian literature from many aspects to occupy a distinctive place .

In the same century we get another Kavya of Ramayani Literature in Assamese , ‘ *Lavakushar Yuddha* ’ by name, written by another great poet Harivar Vipra who flourished in Assam under the patronage of King Durlav Narayana of Kamata in the later part of the fourteenth century A.D.. The story of Kusha and Lava ’s fight with Rama outside the skirts of Valmiki’s hermitage has been dealt with here. It is relevant to mention that there is even a painting -rich old manuscript of this book .

This covers a full cycle of Assamese Ramayana Literature prior to Shri Sankardeva of the fifteenth century A.D.

Story of North-East Ramayanic Literature with Special Reference to Madhav Kandali

Dr. Bijoya Baruah Rajkhowa

Madhav Kandali, was a great Assamese poet and an erudite Sanskrit scholar and the pioneer of Ramayani literature of North - East India. In India, Valmiki’s *Ramayana* was translated into all major Indian languages pervaded almost all regions of the country. The first regional version which has been assigned in the 9th Century A. D in South India. To the North - East India Kandali first translated the Assamese *Ramayana* in 12th Century A. D. whereas the Bengali, the Oriya, the Avadhi version by Tulsi Dasa was translated in later period. My attempt has been made on Assamese Ramayani tradition.

Influence of Ramayana in Moran Society

* A Brief Summary

‘Ramayana’ the first Epic, composed by the first poet, sage Valmiki. In the fourteen century Madhav Kandali’s had translated the Ramayana into regional languages, Assamese. With the sweet coordination of etiquette and folklore Madhav Kandali’s has composed the seventh episodes of Ramayana in easy and simple language to be understandable to the general people which were directly expanded among the different races and tribes in the north-east at that time. Of course, it is known that the story of Ramayana has been running verbally amongst the illiterates. In the Ramayana, translated by Madhav Kandali, where the use of miscellaneous imagery, example, idiomatic, etc have beautifully been reflected a perfect picture is notable in some places. Moran people are original inhabitants of old Human part. That the story goes on that during the past they (Moran) worshiped natural Goddesses and sun. After few centuries, become devotee of Siva and from votary of Siva they used to worship Shakti i.e. become the devotee of Durga Goddesses at Sadiya in Upper Assam. In about sixteen century baptized into Vaishnava religion. After coming into the Vaishnava religion which was broadcasted by Sri Sri Aniruddha, much changes came into the culture of Moran society. Established Satra and Naamghar etc., where Rama is worshiped. Rama is treated as real God in Moran Society. It is believed that Rama is the incarnate of Vishnu.

That’s why in any good wishing festival in Moran Society - religious works, marriage - ritual ceremony etc. starts with the name of Rama and concluded in the name of Rama. While Tithi or ritual ceremony is held, firstly setting a ‘shal’* of Naam, started to read Bhagawata, Gayan-Bayan, (ritual song with instruments called ‘Taal and Mridong’) is being sung. In the both the occasions at the starting and in conclusion everybody bows head by saying ‘RAM’.

The meaning of RAM is Sastra -

“ Ram sabdor ‘Ra’ pode jaana
Prochanda bohni nichoy
‘ M’ bayu houme adharma aronya
Dohiye bhosmo koroi”.

In the society of Moran people prevailing the ‘Kheri’ (marriage song), bihu-pod, Rag-Jat, bihu naam etc influence of Ramayana is seen. “Ram” an ideal veer, “Sita” as an ideal virgin have been treating. In the folk-ceremony marriage, Rama has been treating as an ideal Groom and Sita as an ideal Bride. In the Marriage song (biya naam) happens its beautiful reflection i.e.

“Bor beyi uporot meghe goroje
Hitaaye khaise bhoy,
Aamare Hita bhoy nokoribi
Rame dhonu dhor i aase”.

During the ring ceremony sing Kheri like this way =

“Ramor jononi palehi Rukoni
Palehi jurun loi,
Koikeri sumitra kokholya aahise
Ramore alongkar loi”.

In risk and danger prayers or remembers the name of Rama is traditional rules and on the basis of this praiseworthy kheris have been created -

“O Ram gurum gurum kori
O Ram Borune aahise
O Ram prithibi aahise kopi
O Ram prithibi aahise kopi”.

Bihu pod, ghukha pod which sing in dharma hunsori etc. are prevailing in the Moran society and the influence of Ramayana are picturesque-

“ Rama pran Janoki
Laxman harothi
Dhonu loi bonoloi zai oi gubinda Ram”
(Bihu pod)
“Krishnai murete O hori Ram
Bokul phool epahi O hori Ram
Niyor pai mukoli hol oi
gubinda gubinda Ram “

The contemporary luko geet created by Sri Sri Aniruddhadev, horiramdev Nityanandadev and others have been tied up in different Rag-Ragini of Moran Society.

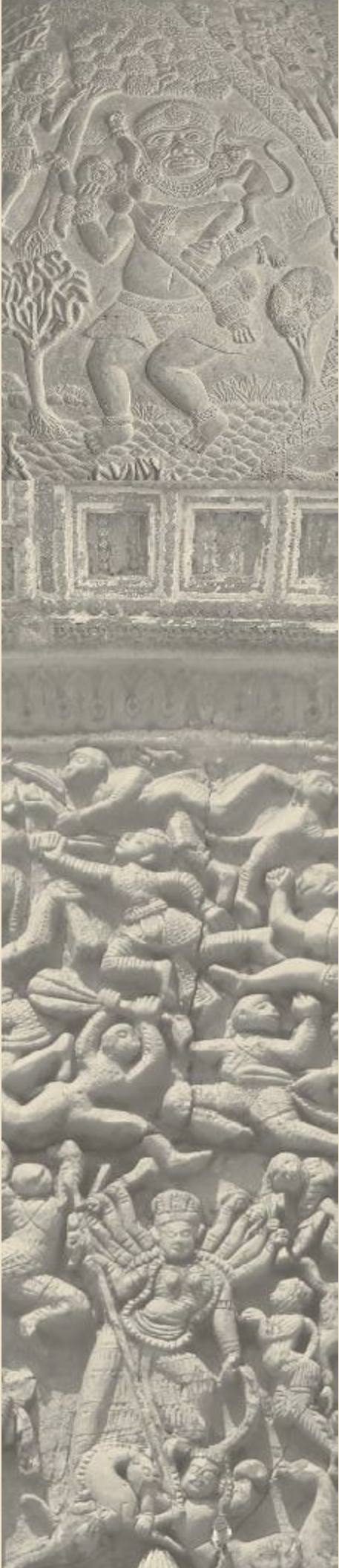
The influence of Ramayana in Raga-Geets have been prevailing in this way in Moran society is notable. Traditional rules, ritual ceremonies, folklores prevailing in the social life of Moran society are to be discussed and scrutiny that how falling the influence of Ramayana are the main aim and objectives of this letter. tied up in different musical Ragas. The geets, which were composed by the Respected Gurus are used to sing loudly by Gayan-Bayan. Most of the Ragas are subjected to Ram, i.e.

=Rag Bakhonta=

“Bhabiyu bhabok bhai Ram naame har

Nigome nokohe Ram naam bine aar”.





The Ramayana in the Art of Assam

Dr. Paromita Das

Srī Rāma is regarded as an incarnation of the Brahmannical deity Visnu. In the 5th century CE Umachal Rock Inscription of Maharajadhiraja Surendravarman we find reference to the Vaisnavite deity Balabhadrasvamin or Balarama. In the 6th century CE Barganga Rock Inscription we find a depiction of Hanuman, the greatest devotee of Srī Rāma. The earliest depiction of Sri Rama in the art of Assam is in the *Dasavatara* panels in the 9th – 12th centuries CE. In the 15th century CE the Sattriya School of painting was initiated by the Neo-Vaisnavite social reformer Srimanta Sankardeva to propagate his *ekasarananāmdharma*. Venerating Visnu as the Supreme Deity, these paintings depict scenes from the *Ramayana*, *Mahabharata* and the *Puranas*. The *Sundarakānda* of the Ramayana, an illustrated manuscript has miniature paintings depicting Srī Rāma’s journey to Kiskindya, Hanuman’s journey to Lanka, his exploits therein, the burning of the city, Sita in captivity, the building of the bridge to Lanka, etc are all vividly depicted. The Lava *Kushar Yudha* has scenes from *Uttarakānda*. The colours used in the manuscripts are red, olive green, off white, yellow and black, etc. All characters are placed in individual panels surmounted by multi-foiled arches.

Scenes from the *Ramayana* are found in stone sculptures at Deoparvat, Numaligarh, outer walls of Sibsagar temples, at Hayagriva Madhava temple, Hajo and Asvakranta temple, North Guwahati. These are similar in composition to those of the contemporary manuscripts, a favourite theme being Ram, Lakshman and Sita beneath a flowering tree and the duel between Bāli and Sugreev. Terracotta panels at the Ghanashyam Mandir depict the construction of the bridge to Lanka by the monkeys, the many Śiva temples of Lankapuri and Rāvalla.



Dasavatara, Urvashi Island, Guwahati



Sita Haran, Deoparvat, Numaligarh



Ram, Sita And Lakshman On Visnu Do'l Temple Wall, Sibsagar District



Sri Rama, Hayagriva-Madhava Temple, Hajo



Comparative Study : The Divine and Human Attributes of Rama of Valmiki Ramayana with the Assamese Ramayana (by Madhav Kandali)

Dr. Malini, Ex-Scientist, Writer & Secretary, The Epic Study Centre, Jorhat, Assam

The great epic, Valmiki Ramayana is considered as a masterpiece of Indian literature since it has proved to be an extensive source of knowledge impacting various aspects of life such as moral, spiritual, political, administrative, diplomacy, warfare, struggle of life, social science, bioscience, environmental science , etc. Probably, that is why, Carl Phamicy of Italy, a well known scholar of Indian epic referred to Ramayana as an “ universal epic”. Ramayana has occupied an important place in the hearts of people from different parts of the world. Because of its popularity, there are many different versions of Ramayana written by various poets and scholars in their respective languages.

Assam is proud of its glorious Assamese Ramayana written during the 14th century by a great poet, Madhav Kandali . His *Saptakanda Ramayana* is considered to be one of the earliest translations of Valmiki Ramayana into Assamese which is an Indo-Aryan language. Out of seven khandas of Madhav Kandali’s Ramayana, the first (Adikanda) and last (Uttarkanda) of Kandali’s Ramayana were lost and later rewritten by the holy guru Madhavdeva and Sankardeva respectively in the 16th century.

The great poet Valmiki has portrayed Rama as an individual beyond perfection inspiring all ages. In fact, sage Valmiki had an intention to glorify Rama as *PURUSOTTAM* in his epic. In Valmiki Ramayana, the readers visualize Rama in two different characters, one as a simple human and the other as a divine entity. Even before he was sixteen, Rama, the son of Dasharatha revealed his divine powers by destructing evil influences who created havoc during the spiritual and divine activities performed by God, Brahmans and sages. Rama acquired all the divine weapons and two extremely powerful *mantras* called Bal and *Atibala* from the great sage Vishwamitra.

In Kandali’s Ramayana, regarding lifting and splitting of Mahadeva’s bow into two The great sage Parosuram said to Rama:

Janakoro ghore bhangi posa dhonukhan |

Tate bolo nahi moto munih soman || 1 /44/47

That means, “Don’t think that you are powerful of all. Wharever the bow you had broken in Janaka’s court was very old and rotten one”.



But in Valmiki Ramayana, regarding the *Harodhunu of Mithila* sage Vishwamitra narrated Rama as mentioned below :

नस्य देवा न गंधर्वा न असुरा न च राक्षसाः ।

कर्तुम् आरोपणम् शक्ता न कथंचन मानुषाः ॥ १-३१-९

That means, “For human beings, not any way, even Gods, Gandharvas, Asuras, demons were not able to lift it to string (1/31/9).

Good work in combination with good ethics changes a person from an ordinary state to a divine being. Because of Rama’s noble work, sacrifice, patriotism, knowledge, etc., transition is believed to have occurred in Rama and this transformed him from a human to God.

Human Ram made mistakes repeatedly; he cried and got angry like an ordinary person. He knew to the best of his knowledge that no living creature is made of gold; still he chased the golden deer to satisfy his wife Sita’s desire. Although Rama knew and was assured that Sita was pure and sinless, still then like an uneducated person he compelled his wife to prove her honesty and chastity. Again to satisfy his subjects Rama sent Sita to exile at a time when she was five months pregnant. These are the characters normally seen of an untutored and uncultured village man. Even then, people of India never disliked or abandoned Rama from their heart. They love Rama with all his vice and virtues. Because they knew that behind each of his irrational and immoral deed there is a hidden sense of patriotism, good will and welfare for his subjects.

The great poet Madhava Kandali composed Saptakanda Ramayana on the basis of Valmiki Ramayana. Although in some chapters of Kandali’s Ramayana a number of variations are noticed from Valmiki Ramayana, the readers consider that the great poet must have modified his work as per the prevalent social ambience of that period. Though Madhav Kandali portrays Rama as human but in most of the chapters his devotion towards Rama as God is spontaneously divulged. For example in 12th verse of second chapter of *Adikanda* it is mentioned that *Hari* (God) had born to Kaushalya and Dasharatha in Ayodhya in the name of Sriram.

In Kandali’s Ramayana , all the noble qualities of Rama, his relation with his brothers and other members, description of Rakhasas ,etc. were narrated by Narada. But in Valmiki Ramayana, besides Narada’s description *Parampita Brahma* had given Valmiki a boon so that he gets inner vision (dibya distri) to compose Ramcharit (Ramayana) without any dilemma (1/2/33-34).

रहस्यम् च प्रकाशम् च यद् वृत्तम् तस्य धीमतः ॥ १-२-३३

रामस्य सह सौमित्रे राक्षसानाम् च सर्वशः ।

वैदेह्याः च एव यद् वृत्तम् प्रकाशम् यदि वा रहः ॥ १-२-३४

तत् च अपि अविदितम् सर्वम् विदितम् ते भविष्यति ।

That means, “the various activities of Rama along with Lakshmana and the misadventures demons, which are not known to you will be revealed spontaneously. Even troubles of Vaidehi will also be known to you” (1/2/33-34).

Like this way, some variations are noticed in Kandali’s Ramayana, but the poet Kandali has never changed the original prose of Valmiki.

The Journey of the Ramayanic Story through the lens of Mamoni Raisom Goswami

Dr. Sudeshna Bhattacharjya, Professor, Dept. of Sanskrit, Gauhati University

Raisom Goswami- the famous Assamese Novelist and prose writer has taken the Ramayana story to a level of high genre. Three famous works of her in this field are the *Adha Lekha Dastabej* (1988), the *Ramayana from Ganga to Brahmaputra* (1996) and the *Dasharathir Khoj* (1998). Among this the first one projects the shadow of the Ramayana in her life, the second one depicts her academic and resourceful journey along the expansion of the *Ramayana* story in the life of the common mass and the last one is the projection of the writer's personal experiences with the events related to the *Ramayana*. the *Adha Lekha Dastabej* is the autobiography of the writer and the book reflects the writer's inclination to the *Ramacharitamanasa*. It is actually the thematic representation of the love and attraction for the Rama story which the writer takes as the resort to encounter the pathos and sufferings of her life. The book *Ramayana from Ganga to Brahmaputra* is the result of the writer's spectacular research on the comparative study between the impact of Tulsidasa's *Ramacharitamanasa* and Madhab Kandali's Assamese Ramayana on the respective societies. This work stands as an efficacious source of important information regarding the influence of the Ramayana story on the life of the people residing along the rivers Ganga and Brahmaputra. The third book, *Dasharathir Khoj* has painted various real happenings in the canvas of a fiction. Here as the protagonist, the writer herself narrates various incidents connected to different Ramayanic discourses organised throughout the globe and she relates here her exclusive experiences with these events one by one. Mamoni Raisom Goswami, through her works, which basically reciprocate reflections of her personal experiences, has shown that the culture we carry has been insinuated through the flowing versions of the Rama story. This culture transcends all barriers of caste, creed, religion and language. Actually, the innate connection that remains inside the centre of the variegated culture of Bharat has been sprouted from the Rama story.

A Comparative Study of Ramayana Literature in Assam Ramayana is a major epic in Ancient India

Luna Borah, Research Scholar, Department of Modern Indian Language & Literature Studies, Gauhati University

Actually in Indian literature and culture, the impact of Ramayana has an important role of play especially in Indian literature, culture, religion, virtue and art. Ramayana has always been an ideal through era after era. Simultaneously, as soon as our Indian language started a change from Arya language to Modern Indian language. Valmiki's Ramayana too started to be written in many languages. In Modern Indian Language, Ramayana was first written in 'Tamil' by 'Kamba' and he named the epic 'Ramavataram'. And gradually after this 'Ramayana' began to be written in many Indian Regional languages. In the 14th century one of the influential poet Madhab Kondoli composed 'Saptakanda Ramayana'. It is the first composition of Ramayana in regional language. But before this 'Ram Katha' was ongoing in Assam. Assamese Ramayana literature can be divided into two parts. They are : translation and prose, playbase on Ramayana Katha. Comparative study is a typical way of studying literature. This subject first took place in Europe. Comparative study as an Indian Subjective study first started in Jadavpur university, Kolkata. It is seen that much research has taken place in Assam. In relation to Ramayana, Madhav Kandoli's Ramayana has been given the first place. Kandoli's Ramayana has been done many comparative studies. Indira Goswami's "A Comparative Study on Ramayana of Madhav Kandoli and Tulsi das", Bina bhattacharyya's "A Comparative study on Ramayana of Madhav Kandoli and Kriti Vase", Rina Rosy Bordoloi's "Madhav Kandoli Aru Kriti Vase Ramayana r Tulonamulok adhyan". By the way in Kandoli and Kriti Vase's Ramayana, there are also studies related to comparative studies. Moreover Madhav kandoli and Kambon Ramayana, Kandoli and Bhanu Bhatta Ramayana's comparative study work has been completed. Again, Ramayana related place in Assamese and Bangla comparative study is also seen. For example, Micheal Madhu Sudhan's "Meghnad Bodh" and Chandradhar Baruah's "Meghnad Bodh".



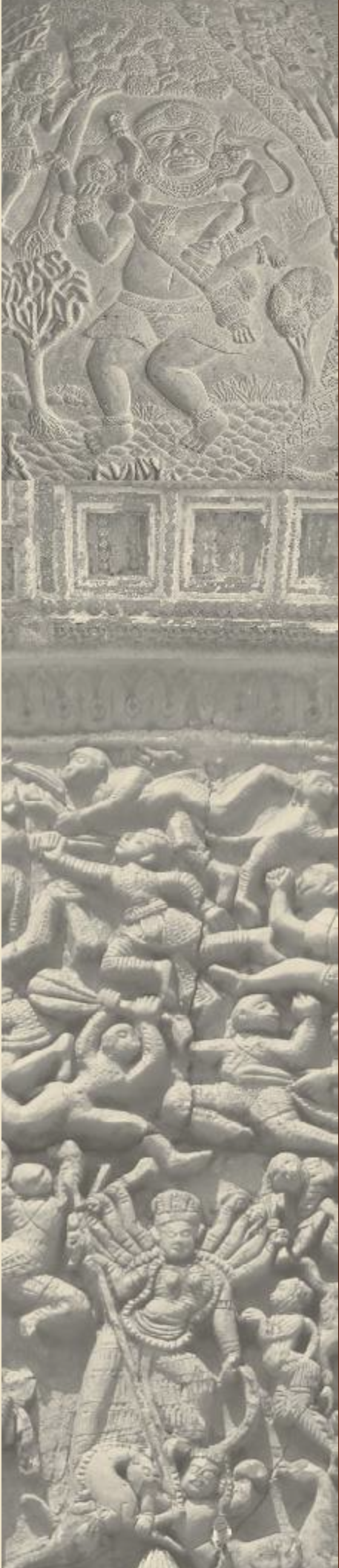
Folk Oral Practice of Ramayana in Assam

Dr Sanjib Kumar Sarma, Head of the Department of English, Dispur College, Guwahati

Rama is regarded as the central part of any folk practice in Assam. Lord Rama actively participates in daily human activity, he is the way of life. Madhab Kandali’s translated version into Assamese is the extensive work of Ramayana literature in Assam during middle of 14thcentury and subsequently KrittiVashi Ramayana of Bengali had tremendous influence in the life and culture of Assam. Rama Katha entered tribal societies of the hills and plains of Assam. Many Rama Katha stories are very popular among different communities of Assam in the form of various folk songs & plays like Raghab Parohwa, Cheo Chapari Naam, Dhuliya & Nagara Naam and Kushan Gaan.

Under the aforesaid background the present write up will discuss in detail the following as most interesting performance that prevailed in the folk culture of the State -

- Raghab Parohwa
- Cheo Chapari Naam
- Dhuliya & Nagara Naam
- Kushan Gaan



Chhattisgarh

Ramnami: Embedding body with the Signature of Ram

Lalit Sharma (Indologist), Raipur, Chhattisgarh

The Chhattisgarh known as south Koshal in ancient times is assumed to be the native home of Queen Kaushilyaya, the mother of Lord Ram. The topography of Chhattisgarh has ancient places in archeological evidences which suggests for close association with Ramayan age both in physical form as well as cultural ethos of the people in their day to day life. This evidence proves the traditions of ram entwined in the cultural life of people of Chhattisgarh. In the continuation of this cultural heritage it is to be noted “Udkavan” is a holy place situated on the banks of Mahanadi river which is devoted with ram and the devotees are known as “Ramnami” or “Ramramiha” or “Ramnamiha”.

The Chhattisgarh is known as land of culture and devotion as people are very pure and peaceful nature. The ramnami people were originally migrated from Narnual area of Haryana state due to religious persecution of the then religious rules and settled in the peaceful area on the banks of Mahanandi. At present it is told they are descendants in 20th generation of people who originally migrated. Under the influence of Guru Ghasidas in the due course of history they were known as various groups like Ramnami, Satnami, Suryawanshi etc. which indicates that the ramnami belonged to earlier Satnami sect. There are worshipper of almighty in ominipresent form of ram. Shri Paras Ram Bharatdwaj is known as harbinger of Ramnami sect who was native of Charpara village in Malkharaud block under present Janjgir-Champa district of Chhattisgarh state. He called upon the people for propagation of Ramani sect in 1904 as ominipresent from of Ram and first made tattoo of Ram name is his forehead.

The present day symbolism of Ramnami sects are described in following sub-heads:

Tattoo of Ram on human body:

The making of tattoo of “Ram” on body in whole or part in main symbolism of Ramnami sect which is recognized as devotion of entire body and spirit in the noble cause of Lord Ram. It is told that the first person of ramnami sect Shri Parsuram was infected with leprosy disease and this disease was vanished with his unbound devotion to Lord Ram and “Ram” is known to be carved as tattoo on this chest. Therefore, by inspiration of this devotion people has started making and making tattoo of name Lord Ram of their body parts. Further, they devote their entire life time in the praising of Lord Ram. The ramnami sect has tradition of making tattoo of four times of name of Lord Ram on the forehead of newly born of the 6th day celebration of birth in the family. Thereafter, more tattoo of name of Lord Ram can be made on other parts of body at the age of five or at the time of marriage. The location of body part for ram tattoo is decided by parents and individual themselves. They are called with various names depending on the parts of body where the tattoo is made-



Ramnami – Tattoo of Ram on any body part

Shriromani – Tattoo of Ram on forehead

Sarwang Ramnami – Tattoo of Ram on entire forehead

Nakha Sikh Ramnami – Tattoo of Ram on entire body from toe to forehead including genitals, eyebrow and tongue.

The other symbols of the ramnami sect includes –

- (i) The head gear prepared from peacock feathers
- (ii) The clothes printed with the name of Lord Ram
- (iii) The stage of Ramnami for chanting of Bhajan
- (iv) The pillar created in the name of Lord Ram

It is well known this is a unique sect in the entire world which is devoted to the worship of Lord Ram in omnipotent and omnipresent by making tattoo of name of Lord Ram on their physical body.



ऊर्ध्वमूलमधः शाखमन्तं प्राहुरव्ययम्।
छन्दानि यस्य पर्णानि यस्तं वेद स वेदवित् ॥१॥

The trunk and branches of the Cosmic Network are extending downwards (*adhaḥ-śhākhā*) encompass all the life-forms from different abodes of the material realm. Its leaves are the Vedic mantras (*chhandānsi*), which describe all rituals, each and every ceremony, and its reward have a time and space in causation as a flow (*abhyai bhava*). By performing these paths forwarded sages, the soul can return and ascend to the heavenly abodes and enjoy the highest celestial rapture with the absolute.

Once the tree is restored, with the branches re-tracing its root, it is re-born after death. This is resurrection, symbolized by the recovery of its foliage, the green consciousness of Sri Ram. Every Purna-Brahmagya Guru in the world, with the aid of the Mother, Uma haimavati, the Adya Shakti is fulfilling the great task again and again. This continuity of the thread of truth recovery over time and space, which is sruti or the Veda.

- Hence, it is impersonal and Universal, the first foundations.
- The Smritis, or avatars as personifications is always second to it.
- The two together represents SANATANA DHARMA, if you take the Vedas and the Ramayana together, just not one of them.

The parable of the Panchavati, the abode of a cluster of five trees, of which one is the key and the centroid of sadhana, of tapasya, the Bodhi Tree. The Tree is symbolic in the Veda (Rig Veda: 1.164), in the Katha Upanishad and particularly, in the Ramayana, when Rama and Sita reaches Godavari, Nasik. The task now to retrace again and again the path of recovery of Sita, after she is lost in the dense dark heartless repose of Lanka. The symbolism of the recovery continues later with the preaching of Gautama the Buddha to our own times of Sri Sri Ramakrishna in Dakshineswar.

<https://www.holy-bhagavad-gita.org/chapter/15/verse/1>



Few Essence of Webinar discussions

International & National

Ramayana the Essence of Enlightenment through Asian Art Culture and Spirituality

Ambassador Akhilesh Mishra

Additional Secretary,

Development Partnership Administration (DPA), Ministry of External Affairs

First of all, let me extend my very sincere gratitude to *Dr. Anita Boseji* and *Yogendra Pratap Singhji* my Colleague and friend for taking this initiative and Ayodhya Research Institute and Bengal Ramayana research group that deserve special compliment for hosting this event Let me also extend a very warm welcome to participants from other countries, who have joined this program it is really humbling for me to speak in front of such a distinguished scholars that are present here in this webinar. Friends, let me also extend a very heartfelt greetings on *Tulsidas-jayanti* and it is a very happy coincidence that this webinar international webinar on Ramayana sense of enlightenment through Asian art culture and spirituality is being hosted on the *jayanti* of *Tulsidasji* because his role in promoting and disseminating the ram-katha is very significant for all of us in fact it is because of him that Ramayana has become synonymous with *Ramcharitramanas* and not *Valmiki's Ramayana* but *Ramcharitramanas* which has been identified with Rama and the story of Rama by the people all over the world.

So, friends, let me touch up on the very important role off to *Tulsidas* in the dissemination and promotion of *Ramkatha*. I think it we owe a lot of gratitude to the genius of Tulsidasji who made the life diligent and inspiring message of Ram accessible to the masses and Tulsi was not the first one to tell the story of *Ram*, it is well known that Shiv and *Parvati*, *Yajnavalkya* , *Bharadwaj* *Kakbhushundi* and *Garuda* had the discussion on the story of Ram and they had narrated a story of Ram, and adi kavi Valmiki had the glorious responsibility and glorious task of composing *Ramyana* in a poetic form in Sanskrit. However, the knowledge of Sanskrit had remained confined to certain scholarly circles of society. It was the genius of *Tulsi* to choose vernacular language of *Awadhi* and *Maythali* and *Bhojpuri*, a mix of languages and mix of dialects which are understood by all and spoken by all to tell the story of *Ram*, and it reminded me of the genius of lord buddha who also delivered his message not in *Sanskrit* but in Pali which made the message of Buddha accessible and intelligible to the masses the commonest of the common people and it is thanks to the vision of Tulsi that led to unprecedented vertical and horizontal spread of *Ramayana* the story of *Ram* and *Tulsi* was also very significant that he was truly a people's poet and he placed the centrality of universal well-being of the people as the ultimate objective of all creative forms including poetry. "कीर्ति भानाली भूती भाली सोइसुरसरिसम सब कन्ह हित". He transformed Ram from an object of intellectual cerebral contemplation into a powerful spiritual force and made the chanting of the name of *Ram* a household practice and an eternal fountain head of hope, fortitude, comfort and moral ethical guidance to deal with the dilemmas of daily life of everyone's life whether you are king, or an ordinary citizen, or a father, or a sun, brother, a husband and wife, man and nature everyone can derive a moral compass and moral direction from the story of *Ram*.

Also, thousands of Indians who were taken to other countries like Mauritius or Fiji, Guyana, Trinidad and Tobago remained connected to India and the Indian culture thanks primarily to the *Tulsidas's Ramacharitramanas* and *Hanuman Chalisa*. *Tulsi's Ram* has been like a *Dhruv-tara*, a polar star giving us guidance and direction in the darkest of times when there was no other common point of reference available.

Also, friends *Tulsidas's* conception of Ram was that of a *maryada purushottam*, a real human character for all his divine powers *Ram* lamented for his kidnapped wife like ordinary immortals. "हे खग मृग हे मधुकर श्रेनी, तुम्ह देखी सीता मृगनैनी", and also Ram cries when his brother *Lakshaman* becomes unconscious hit by Meghanad's "शक्ति बाण" and also *Ram* needs a "कैवट" a boatman to ferry him across the river and has to build the bridge to cross over to Sri Lanka and not miraculously fly like Superman or Batman or even *Hanuman*.

Also, friends it is Tulsidas's very unique genius that *Ram* came to literally belong to all every member of the society that started treating *Ram* as a member of their family and the practice of a very common practice of naming your son's and brother's after Ram started in a very mass scale , only thanks to *Tulsidas* . And also, I think since *Adi Shankaracharya*, *Tulsi* stands out as the most effective cultural unifier of India.

He dissolved the superficial contradictions and petty conflicts in the name of religious faith and the differences and conflicts between followers of *Vaishnavas ved* , *Shaivas ved* and *Shakta* traditions and the believers of gods with forms and formless Sargun and Nirgun and he dissolved all of them and he clearly stated that

" सगुनहि अगुनहि नाहिं कछु भेड़े, गावहिं मुनि पुरना बुध बेदा "

and also, the conflict between Shiva and Ram

" सिव बैर मम भगत कहावा। सो नर सपनेहुँ मोहि न पावा ॥

संकर बिमुख भगति चह मोरी। सो नारकी मूढ़ मति थोरी ॥ "

besides being a great poet Tulsidas was also as an individual extremely important to us and I see him as a role model, a perfect example of how an ordinary man like all of us obsessed with the "हाड मास देह" of his wife sublimates the tremendous power of lust and greed and attachment into forces of spiritual and divine force.

" कामिहि नारि पिआरि जिमि लोभिहि प्रिय जिमि दाम , तिमि रघुनाथ निरंतर प्रिय लागहु मोहि राम॥ "

In Today's main topic is *Ramayana* essence of enlightenment through asian art culture and heritage, the first thing I would not go into specifics because I know there are great scholars to speak. I would only talk about some philosophical setting in which we are discussing this matter the basic point is what is enlightenment for "गवाह अनेक वरानानाम शिरय सया अतांते वरनाता शिर वत पश्यन्ते ज्ञानम् तिगिनस्तु गवम यथा "there are cows of so many colours but the milk has only one colour, the real enlightenment the knowledge lies in understanding the unity the underlying unity and oneness of all beings despite the superficial differences and diversity's.

In the Indian tradition friends enlightenment does not happen by miracle or divine revolution but by constant focused individual effort facilitated by devas, cosmic and spiritual and psychological powers they're not external to us but internal to us and also to see them one has to realize the *atma jyoti* close our eyes and then turned our senses inwards contemplate meditate to reach that state of *turiya* where is complete cessation of seeing, hearing and speech as there is a complete oneness there is no second to see, no second to speak to,

“ न चक्षुषा गृह्यते नापि वाचा नान्यैर्देवैस्तपसा कर्मण वा।

ज्ञानप्रसादेन विशुद्धसत्त्वस्ततस्तु तं पश्यते निष्कलं ध्यायमानः ॥”

The essence of enlightenment means dissolution of all superficial external sensible perception perceptual diversitiesof into the one same in finitude of consciousness energy and happiness as they call शनि-चित्त-आनंद and who in *Tulsidas’s* vision is *Ram* in human form.

The persona of Ram dissolves all contradictions, whatever forms you can conceive all are within Ram

“माता रामो मत्पिता रामचन्द्रः । स्वामी रामो मत्सखा रामचन्द्रः ॥

सर्वस्वं मे रामचन्द्रो दयालु । नान्यं जाने नैव जाने न जाने ॥”

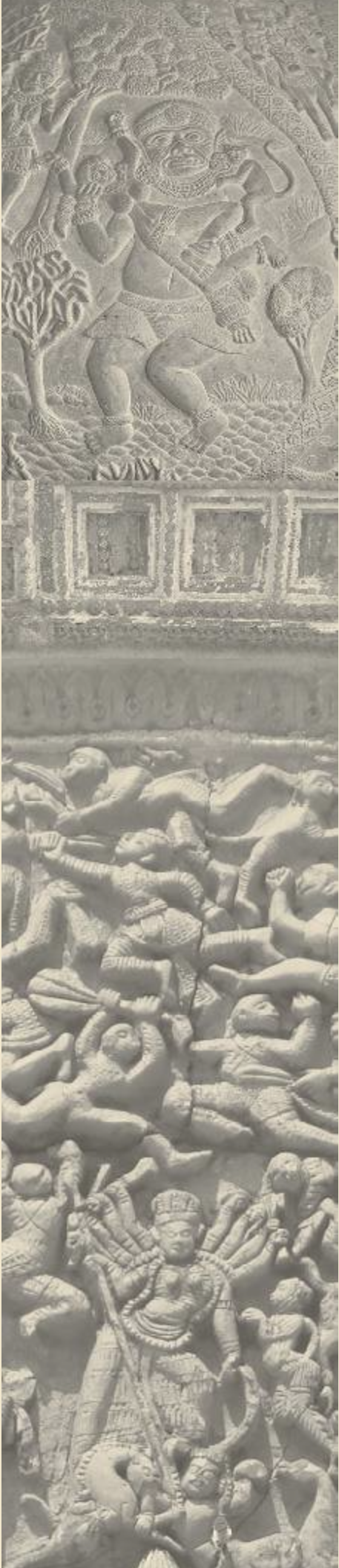
if Ram is the center of human endeavor the then the ultimate objective of all pursuits is Rama and there’s there are infinite ways to approach him.

“यथा नद्यः स्यन्दमानाः समुद्रेऽस्तं गच्छन्ति नामरूपे विहाय।

तथा विद्वान् नामरूपाद् विमुक्तः परात्परं पुरुषमुपैति दिव्यम् ॥”

All art forms all creative physical manifestations of Rama are unified at the same root originating from the same seed same source पूर्णस्य पूर्णमादाय पूर्णमेव वशिष्ठते and because the source is the eternal fountain head of Rama in exhaustible timeless divide of beginning and end there is truly in finite potential for all of us towards artists cultures done to dancers singers creators of tangible intangible creative manifestations to draw upon a new weight and enrich the society in the entire world.

Once again I wish the organizers great success and I’m looking forward to listening to experts on this subject I as I said I feel there is immense unlimited potential to leverage the story of *Rama* for creating a better world creating enormous art beauty and joy for all of us thank you.



International Webinar Reports

18 July 2020

Few views of the distinguished speakers and the Convenor of this project. Respected KK Muhammad sir

India’s renowned Archaeologists, speaking about The presence of Rama worshipping in Ayodhya, through the excavations link at Ayodhya and how they found the temple remains located below the masquerading this how two previous excavations by prof BBLal and by Dr BR Mani has exposed temple pillars,pilasters,temple architectural members,Amalaka,Pranala etc & How those things valuable the history of our own country .

Dr Subhas Kak will focus on the unknown history of Rama worshipping in Jammu & Kashmir. But as we could not connect him , more details I don’t arrange.

Dr. Joy Sen from IIT Kharagpur

Ramayana geographically shares a relatively North-Eastern, eastern, and Southbound primacy of key locations.

Ramayana also has Great Sages (Parama Rishis), who are also principally the Sages of Rig Veda.

Therefore, the history of Vedic civilization has a primacy in the eastern half of India, compared to which Mahabharata, synchronous with a later Vedantic or Upanishadic age is relatively conjoint with Western India stretching upto the Northern parts and further north (Mahaprasthan), the Himalayas. Indus Valley is a part of this stretch, which is later.

Against this clarity and context over time, the North-East-Southern triad of K3 i.e., Kashmir-Kalighat (Bengal)-Kerala presents a deeper and more gnostic tradition based on the principle of SHAKTI, the very lifeline of TANTRA. It contrasts the predominant SHAIVA or YOGA tradition of the Western India, as portrayed by the Vedantic Age and the Gita.

Various ancient schools of Tantra, based on the ancient Kadi, Hadi and Kahadi schools of the K3 triad is the key to unlock the ancient truth.

Dr. Tilak Purkayastha

By profession he is a well-established Medico but he did a lot of finding on our heritage and culture of Bengal. He will mainly focusses on South Bengal areas, and how Rama worshipping is going on for the last 300 years by various families. Not only that he said from our local fairs to different folk culture Ramayana was pivotal role of the Bengal Culture. It is still continue, may be streaming of the Culture somehow going slow but not stopped. He said there are so many unnoticed temples scattered all over the Bengal. Beautiful terracotta plaques to unknown road name, Rama is everywhere mingling with our life in Bengal. Few places like Srirampur, Ramrajatala, Rampurhat, you can easily find. He also discusses about few beautiful Rama Vighraha too.

Dr. Soma Mukherjee

She is researching on Wooden Art and Vighraha of Bengal. Her research shows a wonderful collection of the Wooden Rama Darbar, and other Rama Vighraha which is worshipping in North 24 Parganas. She focusing on how the Rama worshipping different from Northern India and how Ramachandra concept change in Bengal soil. Here Sri Rama is like our respective family members, rather than Raja ram. In Bengal proverb still we need a brother like Lakshmana, Son like Rama. It’s depiction on wooden art is mesmerizing.All those discussed idols or murti almost 250 years old

Dr. Bala Sankuratri

He will focus on Kodanda Rama worshipping in Southern India and how that Kodanda Rama enter Sri Lanka and what is the oldest connection of Sri Lanka and Bengal.

Mr. Subham Mukherjee

A young bright scholar who’s utmost interest is Manuscript preservation. He done a publication on a very rare RAMAYANA book, which have 8 Kansas. He focussed on how Ramayana and Rama is important in the Bankura district, through manuscripts and phenomenal work of Kavi Krittibas Ojha on Ramayan. Bankura is one of the oldest historical city of Bangabhumi.

Mrs. Anita Bose, Chief Convenor of this Project says

Rama and RAMAYANA is beyond any border, beyond all varna, cast, countries and religious beliefs. The Footprints of Ramayana through art, Culture, heritage, history, livelihood, anthropology, archaeology, mesmerizing us. Her experience and research on RAMAYANA influence on various countries give her a wide perspective of this Epic influence. She also said that from all part of Asian culture Ramayana break all barrier of our typical thinking, And that’s why artisans making Patachitra, woodcraft, embroidery design on textile, making pottery to jewellery, doing angaraag to making mask – RAMAYANA encourage to all respected field members beyond their cast, race and gender. She hopes that all this initiative and history will be well documented under this Global Encyclopaedia of Ramayana project. Which is not only important for this present time, but it will be a eternal values and authentic documentation for whole world. She also mentioned that there are various disciplines of Ramayana related research and development of this in contemporary world also focus in their upcoming Webinars, Workshops, Conferences.

Speak of how the Ramayana has continued to influence intellectual and social life in Kashmir over centuries. I shall also mention the great Yoga Vasishta, believed by scholars to have been written in Kashmir, that is a kind of an Appendix to the Ramayana, although it is by itself the third longest book in Sanskrit. I shall also speak of how Kashmiris took the Ramayana to Uttara kuru beyond the Himalayas (now Xinjiang) and also to Tibet. Thank you.



Reports on Webinar

18 September 2020

This Webinar was extremely important not only for our Encyclopaedia project but for making the bridge between various countries. Few words.

Mrs. Anita Bose

Chief Convenor of the Global Encyclopaedia of the Ramayana Project

As the work of this Global Ramayana Encyclopaedia is progressing, we are getting so much information and various Scholars from different countries. As the Convenor of the Global Encyclopaedia of the Ramayana project and behalf of the Ayodhya Research Institute I tried to focus on adding different countries, because those participation not only enriching us but also make a nice way of understanding each other Cultural relationship. Through this aspect of Ramayana and Lord Rama we can get a chance to revive our ancient wisdom. Ancient link of our land with other part of the Globe which was very unique, and we know so little about it.

For example, how do you relate the Ramayana in Europe, what is the relation between the old history and the ancient people Europe, how did those people celebrate the Ramayana in their life!! Etruscan civilization ,had 7 th century Ramayana related painting in Bologna museum , Italy ,then even in Australia, the story of Ram Katha is going on . People of India from all over the world have been in different countries in connection with work, whether they have gone through migration to run their lives. But people have gone with Ramayana, Mahabharata wherever they have gone. From far land of Australia, Europe, Russia, to Gandhara, Swat Valley how Lord Rama and RAMAYANA influence and evidence still have we focused in our Webinar. I believe It is important for the new generation, for everyone. The discrimination we have within ourselves, which creates a lot of misunderstanding, should be go away, now it is becoming very important to know about our heritage in a bigger way.

Swami Srikarananada Ji

Australia Chinmaya Mission

Talk on the purpose of why Ramayana has been taken to Australia, who are some of the people who have taken it there and who are recipients of the Ramayana and what work is going on in helping the modern generation of Australians receive the teachings of the Ramayana and implement it in their day to day lives.

Prof. Balram Singh

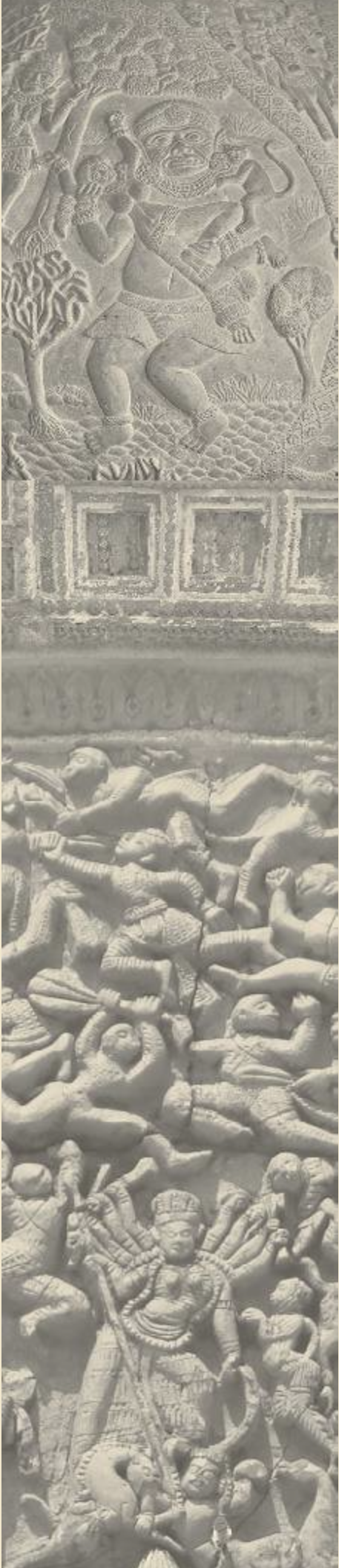
Institute of Advance Studies USA, Dartmouth

Women in Ramayana are depicted in various roles as philosophers, social reformist, family leaders, warriors, managers, ideal friends, advisors, and commanders. There are examples of revolutionary ideas and conducts of women, including Sita, Surpanakha, Kaikeyi, and Kaikasi, showing even contrasting characteristics, which may be relevant to the modern society marred with movements on women empowerment and feminism. Ramayana provides a complete story eons ago that can help understand the importance of women in modern world.

Dr. Rameswar Singh

Director of DISHA, Moscow

The historical journey of entry of Ram literature in Russia is shocking, Ram literature of Soviet Russia in a stroke of religious frenzy on Marxist ground. How will the roots be spread? For this, the historian searches by following several paths, but the question arises as to who and how this Ram literature would have reached the soil of Russia? For this, history itself arises. In the old capital city of St-Petersburg here, when Varahanikoh (the then litterateur and historian around 1932) called Mahapandit Rahul Sanskritayan as a professor, there was research on how Ramlila came to Russia to weave the Buddhist literature and folklore. -A search was done on this matter. Before the arrival of Rahul ji, Varanhikoh Ram literature investigative researchers certainly wrote on it, but the wires which went on to meet Mongolia, chameleon laborers, Pianists in search of work, mass groups for protection or travel. According to the time, according to the bread of the continent from one continent to another continent and there reached the aura of Rama literature. The shifting and movement of people led to the emergence of the Ramlila and theatre style of drama which developed over the years. According to the map of Russia, it reached the land of Russia from areas adjoining Tibet with Mongols and Buddhist seekers. In Moscow, this tradition was initiated by Indologist, Playwright, Critic, Thinker, Smt. Natalia Ramnova Angurva (21 March 1914-21April 2010), while deeply studying Ram literature and writing and staging the script of Ramlila. The connection between his time and his acting in Ramlila’s screenplay became the basis for the audience here to get to know Indian civilization and culture. Playing this monumental tradition of his, Genadi Pechnikov, while performing Rama for many years, gave the Indian Maha Kavya, which was conferred by the Government of India with the highest degree of Padmashri. In simple Russian language of Mahabharata for children along with Rama. When we look at the history of Ram Sahitya and Ramleela in Russia, the name of the St. Petersburg’s Indologist and Sahitya Manishree Alexey Varahnikov (21 March 1890 - 5 September 1952) appears on the pane. He emerged as a translator and was so impressed with the Ramcharitmanas’ plot, poetic craft and language skills that he also translated it into Russian. This translation book is still available in the University of St. Petersburg. To carry on this tradition, his son Shri PyotraVaranikoh (1925–2007) also worked a lot in this direction The great Ramlila hero here Padmashri Gennadi Pechnikov has not only acted for Rama for a long time, has provided the era of a good Ram Leela tradition. When his Ramlila was staged, the legacy of the entire Ramlila would have been reduced. Staged by him in Ramlila where Ram’s ideal, mildness and sense of responsibility were directly stag of Ramlila in Russia: Padmashri Gennadi Mikhailav Pechnikov Ramayana and it’s unknown lineage with Persia.



Saswati Bordoloi

Ph.D. Scholar, Tartu University, Estonia

We feel proud to know Shree Rama worshipped all over the world by people, emperors and kings in the past ancient times. The great epic Ramayana has been the greatest cultural contribution towards the world, which has completely transcended all Cultural and religious boundaries across the world. Besides the South EastAsia countries, the shreds of evidence are found in the ancient life in Europe also. The paintings which had been found in the wall of ancient Etruscan civilization in Italy, it has proven that there is a relation with Ramayana. Even in the vessels also had found the characters of Ramayana. It is quite strange but also proud of us. In 2004, for the first time in the history of Germany theatre, the Indian epic Ramayana was performed by one Bharat Natyam dancer Rajshree Ramesh. Moreover, Ramayana has translated in many European languages like Polish, Spanish and French. This is also proud of us. Even if we see, in Russia also from 60-70s the Ramayana roles have been playing successfully. Translation also has been done in the Russian language. The Volga region of Russia (European part) is great evidence for Ramayana impact. One river has been found on the name of Sita in Russia and there is a beautiful lake on the name of Rama. These shreds of evidence have proven distinctly how footprints of Ramayana exist in European countries. Well, more research works have to do near future to find out more distinctly.

Suwastuè Swat and Ramayana Regime- Dr Sajjad Ali

Institute of Gandhara Culture , University of Swat

The name of swat derived from the old Sanskrit name of the place, Suwastuè Srivatsa. This name of the River is attested in the Rigveda. This place is said to the origin of Srivastava clan in modern-India.

Rama Status: Newly Excavated Rama Statue Rama God and Gandhara Follower

RAM rock carving swat valley civilization followers Ramayana regimes starting in swatèserivastv it the time of Aryan are came here in the age of 2500 BC.A large Number of nomadic people following Ramayana or Hinduism. some Archaeological evidence provide RamayanaèRama followers perception Ram Takht; Elum Mountain peak locally known as jogyanoèorthodox sar (peak of yogis) to the right, famous as Ram Takht where Ram Chandra ji Spent to the left is Ranzro SAR (peak of pine Tope).At theAlexander invasion to swat valley and Aristotle recommending Rama GOD praying On for his own successes. RAM MANDIR STORY: Ram MandirèTemple situated between the ancient village of RAM PURA and SITTA NAGAR. The Ghaznavid invasion the time of HINDO shahis last king RAJA GRIHA. Ghaznavid demolish the RAM Mandir Building structure.

Ashutosh Patil

Maharashtra, Numismatics, Author

The Ramayana is seen as a great epic in many parts of the world, including India. We see that Ramayana has had a great influence on the art, literature, and culture of India. Many kingdoms have risen and fallen in India till date, but the epics Ramayana and Mahabharata have been passed down from one generation to another in various ways. The currency started in India approx. 2600 years ago. Many of the kingdoms that emerged during this period have depicted various events and characters on their coins. in this talk will try to show some interesting coins with the depiction of Ramayana.

The Ramayana: A Living Tradition

Michael Sternfeld
MA, Independent Scholar,
Founder of Vedic Audio Knowledge (VAK),
Former Producer of David Lynch Foundation

Professor Michael Sternfeld’s talk explores the ancient epic and its relevance to world culture as a living,oral tradition. The Ramayana is a cultural wellspring whose values have had a historical and archetypal influence on world culture while remaining a vital, ever-renewing force in our minds and hearts. This talk will explore the “active ingredient” that keeps the Ramayana ever alive and progressive in our individual and collective lives.

International Webinar Report on South Africa and Myanmar

The Ramacharitmanas of Tulasidas and its Impact on Ramabhakti in South Africa, Dr. Usha Shukla

The appeal of the Ramayana with its morally uplifting and spiritually inspiring, heroic story is projected into the consciousness of all those who read, hear or see enactments of His Divine Play (Lila). Thus Rama as the incarnation of the Supreme, Vishnu, is the object of devotion (bhakti) and admiration for character and conduct in the ancient Indian Hindu diaspora of Asian countries, as well as the nineteenth century Indian indenture diaspora (Mauritius, Guyana, Trinidad, South Africa, Surinam, Fiji) and the entire world where Hindus and other receptive hearted peoples reside.



Mask : An Important Aspect in Performing

Myanmar Rāmāyana
Dr. Asawari Bapat, Director (SVCC), Embassy of India, Yangon, Myanmar

In Myanmar Rāmāyana was known through different art forms like drama, dance, puppet, fresco painting etc. Presently, it is sparsely preserved through dance performances.

According to Nāṭyśāstra of Bharata, the dramatic performance is of four types – Āṅgika, Vāchika, Āharya and Sātvika. In Āharya presentation make up, costumes, jewelry plays very important role. Masks and head dress have striking importance in Myanmar Rāmāyana. Mask making has long tradition in Myanmar.

This paper will mainly highlight on the mask making tradition for Ramayana performance in Myanmar.

Dr. Indrani Choudhury

LCB College, Assam

The Mughal emperor Akbar being a great lover of Indian literature and credit of having translation done one Ramayana in to Persian to make them popular among the Persian loving people. Persian was the court language .Akbar directed his court to undertake a translation. A translation Bureau was established at Fatehpur Sikri. There are about 24 different versions which might be a indication of how important and influential the Persia was during Mughal period. In my paper I try to highlight how different scholars has given different objectives of these different Persian Ramayana .

Influence of Vedic Concepts in the Ramayana

Sukumar Chattopadhyay

Associate Professor, Department of Sanskrit,
Faculty of Arts, Banaras Hindu University, Varanasi

The Ramayana is highly influenced by some fundamental Vedic concepts like vedi/ altar, yajna-isti/ sacrificial rituals, antyesti/funeral ceremony and the eternal Vedic education. It indicates that an eternal tradition is continuing only with some minor changes in Indian culture. It may be assumed that the prevalence of popular Rama-story was known to the people of larger part of the world specially in South-East Asia much earlier than its written form by Valmiki in a verse style following the Vedic tradition.

Influence of Vedic Concepts in the Ramayana

Dr. Jagatpati Sarkar

Designation: Senior Cataloguer,
Museum Section, The Asiatic Society, Kolkata

The epigraphs of Bengal are always very important to give us information about different aspects of Bengal. The inscriptions of the Guptas, later Guptas and Pala along with Sena Period vividly demonstrate the influx of Rama culture and Traditions particularly in Bengal. The existence of Ramayana mythology has always been attested by a number of inscriptions of the period.

The Ramayana Inspired Textiles in South Asia and South-East Asia

Smita Singh

Textile Conservation Consultant,
Textile Heritage Conservation, New Delhi

Ramayana the most popular epic of the Indian subcontinent has always inspired people to read, analyse, and interpret it again and again in various art forms through the ages. There are numerous versions of Ramayana in different languages and similarly, in pictorial tradition, it is interpreted in various mediums of arts such as in the form of sculptures, wall paintings, miniature paintings and figurative textiles. Mostly all these art forms showcase important episodes of this epic throughout South Asia and Southeast Asia since ancient times. In the field of textile arts, mostly these large figurative hangings are used in temples or for personal shrines. Generally, these figurative and narrative textiles are woven, embroidered, resist-dyed and painted. This presentation aim”s to discuss the masterpieces of Ramayana inspired textiles of South Asia and Southeast Asia, the scenes depicted in them and briefly about the manufacturing technique



स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां
हैमवतीं तां होवाच किमेतद्यक्षमिति ॥१२॥

– Kena Upanishad: 3.12

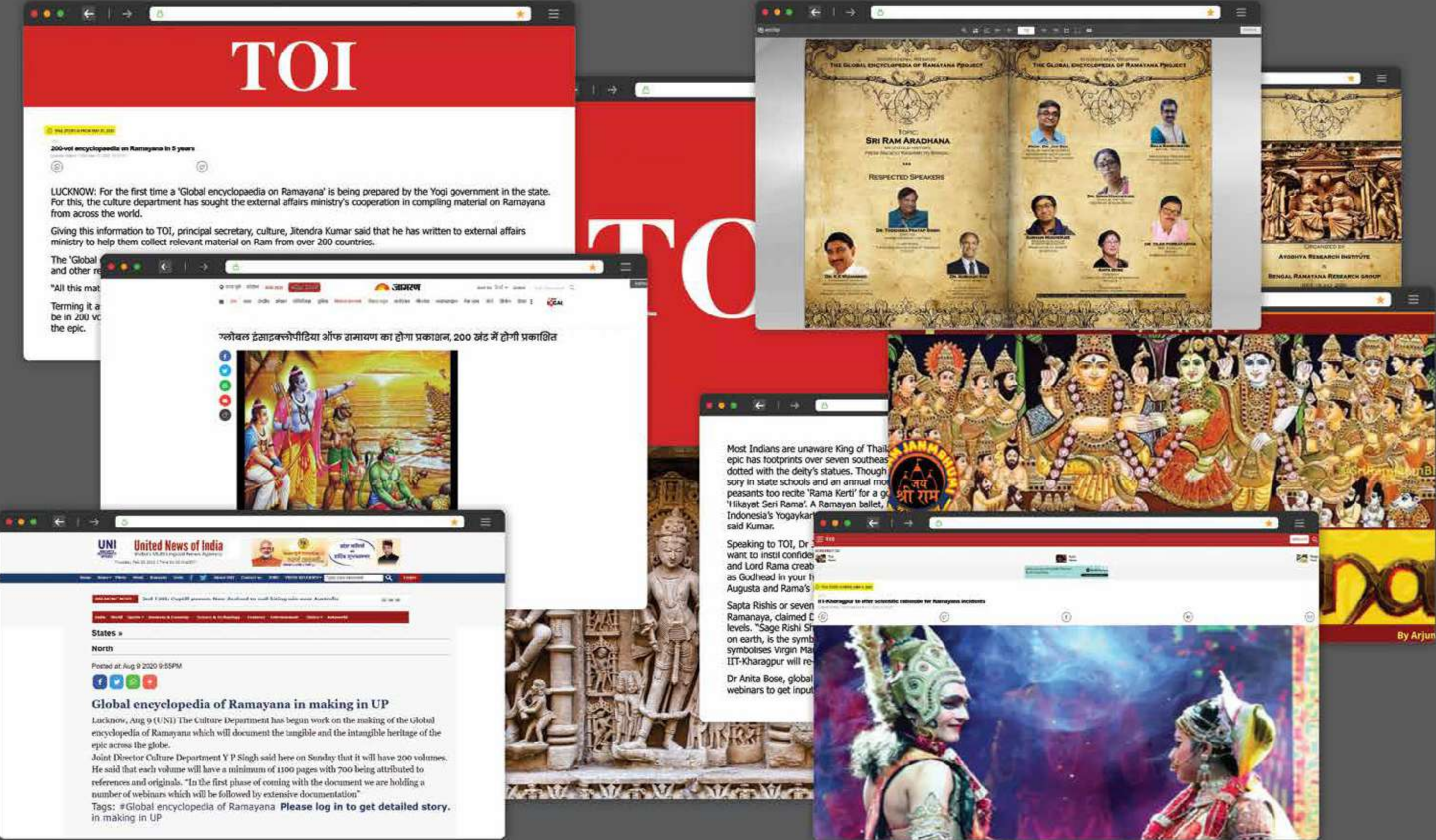
The forerunner of all Gods, Indra Pramatman sees the highest heavens opening up, a supreme divine woman in that very space (where the Yakṣa had lately stood) and he came towards her. She is the very fair Umā, the daughter of the Himavat. She is Mother Supreme, Uma Haimavati, who offers the highest vast knowledge to all.

It forward the original Matriarchal tradition of India, the principle of the Supreme Sacred Feminine, the equivalent and other half of the Immutable Brahman, the Brahma Shakti, based on whose grace alone, all, all of the Avatars descend from the other side here in our side, for our recovery. So is the case of Sri Rama.

Media Coverages

<https://www.wisdomlib.org/hinduism/book/kena-upanishad-madhva-commentary/d/doc486094.html>





TOI

LORD RAM'S UNIVERSAL APPEAL

➤ Buddhist Thailand has own Ramayana version, Ramkein or glory of Lord Rama. It's compulsorily taught in their state schools

➤ Eight nations, including India participate in annual Ramayana festival in Thailand

➤ Peasants in Kampuchea (Cambodia) recite Ram Kerti for a good harvest

➤ Malaysia



Ramayana — Hikayat Seri Rama

➤ Ramayan ballet, Purawisata, has been performed in Muslim-dominated Indonesia's

Muslim man organised ballet and after death, his daughter & grandchildren run show

➤ In national epic of Laos, Phra Lac Phra Lam, word Lac stands for Lakshman & Lam for Ram

➤ Laos version varies from Valmiki with Sita being Ravana's daughter. Also, Ravana abducts Ram and Lakshman's sister, Chanda. And

यूपी की योगी आदित्यनाथ सरकार ने रामायण खंडों वाले इस विश्वकोश में भारत सहित दुनिया के लोक कथाओं, चित्रकला, मूर्तिकला आदि के विभाग को इसका जिम्मा सौंपा है. संस्कृति देने के लिए एक कार्यक्रमोजना तैयार की है.

रामायण के विश्व भर में फैले दस्तावेजों, साहित्यिक विभाग की स्वायत्तशासी संस्था अयोध्या शोध संस्थान द्वारा 'ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण' नाम के प्रमुख उद्देश्य भारत की विदेश नीति में सौंपे देशों के समूह (ग्रुप ऑफ रामायण कंट्रीज) में ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण गठन किया है. इस विशेष प्रकॉष्ठ के गठन सहयोग से कार्यवाही कराना है. इस प्रकॉष्ठ सहयोग प्राप्त करना है. इसके अलावा सम्मान क्रियान्वयन में गतिशीलता आ सके.

पत्रिका

Live by

ENGLISH NEWS

TRAPER

वैदिक परंपराओं से प्रभावित है रामायण

ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण योजना के तहत राम और रामकथा पर अंतर्राष्ट्रीय वेबिनार हुई

By: Ritesh Singh
Published: 21 Nov 2020, 09:42 PM IST
Lucknow, Lucknow, Uttar Pradesh, India



वैदिक परंपराओं से प्रभावित है रामायण

जिंदगी

विश्वकोष में कैद होगी दुनिया भर की रामायण पर सामग्री

यूपी की योगी आदित्यनाथ सरकार ने रामायण की पूरी दुनिया में फैली सामग्री को एक विश्वकोष में संकलित करने का निर्णय लिया है. इसे 'ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण' नाम दिया गया है.



राम की यात्रा का विश्व मानचित्र

यूपी की योगी आदित्यनाथ सरकार ने रामायण खंडों वाले इस विश्वकोश में भारत सहित दुनिया के लोक कथाओं, चित्रकला, मूर्तिकला आदि के विभाग को इसका जिम्मा सौंपा है. संस्कृति देने के लिए एक कार्यक्रमोजना तैयार की है.

रामायण के विश्व भर में फैले दस्तावेजों, साहित्यिक विभाग की स्वायत्तशासी संस्था अयोध्या शोध संस्थान द्वारा 'ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण' नाम के प्रमुख उद्देश्य भारत की विदेश नीति में सौंपे देशों के समूह (ग्रुप ऑफ रामायण कंट्रीज) में ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण गठन किया है. इस विशेष प्रकॉष्ठ के गठन सहयोग से कार्यवाही कराना है. इस प्रकॉष्ठ सहयोग प्राप्त करना है. इसके अलावा सम्मान क्रियान्वयन में गतिशीलता आ सके.

Encyclopedia on Ramayana to trace Lord Ram's footprints across world



LUCKNOW: The state government is planning a global outreach on its ambitious 'Encyclopedia of Ramayana' project with Ayodhya Shodh Sansthan in the process of documenting every 'tangible and intangible' legacy of Ramayan and tracing Lord Ram's footprints across the world.

The government's objective is to present well-researched and documented facts on Lord Ram to the younger generation while forming a 'Group of Ramayan Nations' as part of its 'soft-power' diplomacy. The project got the nod of the UP government on Saturday. "Our research on Ramayan would turn out to be voluminous. Now, we have planned 100 volumes of the encyclopaedia," said director of Ayodhya Shodh Sansthan, Y P Singh.

Presence of Lord Ram is found in every state of the country in various forms of art, literature, Ram kathas, Ramilas, paintings, music, dance, sculptures, idols and even tradition.

dailyhunt

यूरोप, रूस, आस्ट्रेलिया, पाकिस्तान में भी मिलते हैं वैश्विक राम के साक्ष्य



ग्लोबल इन्साइक्लोपीडिया ऑफ रामायण योजना में केन्द्रीय संस्कृति विभाग, अयोध्या शोध संस्थान (बंगाल रामायण शोध समूह की ओर से अंतर्राष्ट्रीय वेबिनार का आयोजन किया गया। ग्लोबल-मीट के तहत इस वेबिनार में राम-सीता के नाम पर रखे गए नदी-झीलों के नाम, प्रचलित सिक्कों और तबकों की दीवार पर अंकित मूर्तों के चित्र आदि के माध्यम से राम के वैश्विक छवि को उजागर किया गया।

अयोध्या शोध संस्थान के निदेशक योगेंद्र प्रताप सिंह की परिकल्पना और जगमोहन रावत के तकनीकी

342

343





Conclusion

CONCLUSION:

The Global Encyclopaedia Ramayana (GER) Project – the way forward

The Global Encyclopaedia Ramayana (GER) project is commensurate with India’s current National Education Policy (NEP) 2020, Ministry of Education, Government of India, to best re-position the longstanding history of Indian heritage systems in the national and international perspective.

- The GER project is dedicated to integrate the best of both worlds and arrive at a holistic framework of historical exploration
- The GER project will promote an international platform of Ramayana studies, with cross-exchanges, cross-cultural dialogues between countries across the world
- The project use some of the latest or new state-of-the-art equipment and technology processes for recovering the true scientific foundations of the historic boarding of Ramayana in the contemporary framework of science and technology
- The project will also promote a rapid research and outreach dissemination network between various National Museum, Art and Anthropological Institutes’ Archaeological and Institutes of Culture, Language and history at a national and Global scale. Special emphasis shall be given on the:
 - a) Twin recovery of the tradition of rishis in the Vedic Age and the Ramayana
 - b) The exploration of Geographical and settlement spread of Ramayana across the Indian sub-continent
 - c) Special exploration of the archaic historicity of Rameswaram and Ram-setu
 - d) Evidence of all other undermentioned topics of Indian knowledge systems (IKS) as evident in the Ramayana
- The GER project link the repertoire of ancient Indian knowledge systems to the current systems so that it can be shown to be useful to overall good of the society and contribute to human development. Few examples are:
 - 1. The idea of Arthashastra (Economics) as evident in Ancient Ramayanic times and its applicability in India. Special focus on the treatise of Kind Janaka shall be awarded.

- 2. The recovery of Sanskrit (Sanskrit for Natural Language Processing) as used by Rishi Valmiki through the later times of Kalidasa and contemporary India.
- 3. The recovery of ancient Indian constructs of Samkhya, Bijaganita and Jyamiti (Vedic and Ancient Indian Mathematics); Rasayana (Chemical Sciences) and Ayurveda (Biological Sciences); Jyotir-tatha Mahajagatika Vidya (Positional and Astronomical Sciences) and Prakriti Vidya (Terrestrial/ Material Sciences/ Ecology and Atmospheric Sciences) as evident in the narratives in Valmiki Ramayana and other forms.
- 4. The exploration of comparative Nandana Tathya tatha Vastu Vidya (Aesthetics-Iconography and built-environment/ Architecture) as evident in the built forms and settlement planning or humane Ayodhya versus hedonistic and pompous Sri Lanka. There will be focus on Shilpa tatha Natya Shastra (Classical Arts) too, as evident in the Ramayana.
- 5. The full recovery of Nyaya Shastra (Systems of Social and Ecological Ethics, Logic and Law) evident from the life and livability of the epitome of highest humanitarian standards of morality, philanthropy and valiance, Maryadda-Purushottama, Lord Rama himself, Maa Sita herself, and their associates.

The GER project shall also be a key curtain-raiser event and happening best earmarking a new dawn of re-writing the historical continuity of the Indian civilization. Eventually each domain shall be given adequate attention for a full probe and investigation both in breadth and depth leading to the network of understanding across domains best representing the wisdom of Indian knowledge systems (IKS) through the GER project.

The GER project has now received a wishful and blissful approval from the Ministry of Education, Government of India to create and promote a knowledge network and revive the interest of our students and faculty in Indian heritage, and recreate a comprehensive and positive atmosphere of research, and outreach to humanity as a whole through a ‘Wonder that is the Epic Ramayana’!

Special Thanks

Ministry of External Affairs, Govt. of India

Ministry of Culture, Govt. of India

Asiatic Society of India, Kolkata

IIT Kharagpur, Sandhi

Sanskrit Study Centre, Silpakorn University, Thailand

National Museum Bangkok

Department of Culture:

Madhya Pradesh, Odisha, Uttarakhand, Gujarat, Rajasthan,
Himachal Pradesh, Maharashtra, Karnataka, Tamil Nadu,
Kerala, Andhra Pradesh, West Bengal, Assam, Bihar, Punjab,
Haryana, Jammu & Kashmir, Telangana, Chhattisgarh, Goa,
Jharkhand, Manipur, Tripura, Arunachal Pradesh, Sikkim,
Nagaland, Mizoram, Meghalaya



AYODHYA RESEARCH INSTITUTE

Department of Culture U.P., Ayodhya
Tulasi Smarak Bhavan, Ayodhya - 224123
eMail: ayodhyaresearch1986@gmail.com
Website: www.ayodhya.org.in

DISCLAIMER

The Institute takes no responsibility for the content or information contained herein, and does not exert any editorial, monitoring or other control over those pictures and therefore does not assume any liability for those photos, their content or their privacy practices.

All images, text, and other materials used are subject to copyrights owned by individuals or entities and are protected by copyright laws. Any reproduction, retransmission, distribution or republication of all or part of any images, text programs, and other materials found here is expressly prohibited, unless the copyright owner of the material has expressly granted its prior written consent. All other rights reserved.

All logos referred to or used here are the property of their respective owners. The names and logos used here may not be used in any advertising or publicity, or otherwise to indicate sponsorship of or affiliation with any product or service, without prior express written permission.

Stock Photography

The photographs used here are stock photography and are not affiliated with the Institute.

The photographs used in this volume are for illustrative purposes only. The context in which the photographs are used in this volume is not intended to reflect personally shown in the photographs. The Institute and its Affiliates, their respective officers, directors, employees, agents and / or independent contractors assume no liability for any consequence relating directly or indirectly to the use of the photographs shown in this Curtain Raiser Volume.

