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The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Ramayana (Sanskrit: []]]]]]] , Rāmāyaṇa, IPA: [rɑ:ˈmɑ:jəŋə]) is history of ancient events which narrates the story of Lord Rama. The name Ramayana is derived from the compound of Rama and Ayana which means the journey of Lord Rama. It is greatly revered scripture of Hindus, in fact for whole man-kind. If any work can claim to be Bible of Hindus, it is the great epic of world written in Sanskrit by Sage Valmiki. Ramayana was composed by Valmiki when the Hero of his epic was yet upon earth, when his earth, So long will this Ramayana Survive upon the lips of men. (..so said by Lord Brahmaa to sage Valmiki) What an amazing prophecy!!! No product of Sanskrit Literature has enjoyed such a greater popularity down to present day than Ramayana in whole world crossing the barriers of countries, cultures, and races etc. One can imagine its worldwide popularity from this fact that Ramayana story has been the subject of many Sanskrit poems, English poems and poems in other languages too, as well as plays, Drama-s based on its story also known as Rama-leela in India. Ramayana in Thailand is known as Ramakien which is the national epic of Thailand. Ramayana is very much popular in other countries like Laos, Indonesia, Malaysia, Combodia, etc apart from India with small variations in story. But here story of Rama will be summarized from the most authentic version of Ramayana written by sage Valmiki, the contemporary of Lord Rama. As only his Ramayana can be credited to be as it is happened in history. Sections in Ramayana 1) Bala Kanda (are good and great. But he was not aware of any such man present in world. During his contemplation of such man, Narada came to meet him and sage Narada about any such man present in world who is a composite for all merited endowments in his form and calibre. Lord Rama is the supremely ultimate god in Sanatan Vedic Dharma, today most popularly known as Hinduism in world. He is the absolute truth. That same almighty appeared on earth in the 24th Treta-Yuga (name of a specific time period) around 1-2 million years before as the son of king of Ayodhya. He manifests himself as a man for establishing the Dharma (righteousness) Bala-Kanda is story of the Youth Rama, the prince charming of Ayodhya. So story proceeds like this... In age of Treta, in the dynasty of Surya-vansha (lineage of sun deity) a mighty & virtuous King Dasaratha was ruling over Ayodhya, in the state of Koshala of ancient India. He had three wives namely Kaushalya, Kaikeyi and Sumitra, but had no son from any of them, thus he was a childless king for a long time. King Dasaratha was very anxious to give an heir for his kingdom. The childless king Dasaratha was advised by his royal priest Vasistha to perform a Vedic ritual sacrifice named 'Putrakameshti Yajna' to seek the blessings of God for getting children. In the end of sacrificial ceremony of Putrakameshti Yajna, a deity called Prajapati Purusha appears from the flames of sacrificial fire and presented a golden vessel of divine, prepared by gods. King distributed this divine dessert to his queens Kaushalya, Kaikeyi and Sumitra. After sometime Kaushalya gave birth to Rama, Kaikeyi gave birth to Bharata and Sumitra gave birth to Lakshmana & Shatrughna. The most superior Rama manifested himself on the ninth day in first half (Shukla-Paksha) of Chaitra-Month of Hindu calendar. All attractive Rama appeared in palace of Ayodhya to steal the hearts of people. It is to be noted that when almighty appeared as son of Kaushalaya, Valmiki tells in his Ramayana that Kaushalya gave birth to Rama, even before Namakaran-Sanskar (ceremony in which name is decided for a new born baby)!!! This shows that Rama was well known even before his appearance as prince charming of Kaushalya. Thus, almighty Rama became son of Kaushalya and Dasaratha. Rama became darling of all queens and king Dasaratha. Continued..... Share this Page 🛛 🗤 🗤 This article is about the Sanskrit epic. For other uses, see Ramayana (disambiguation). RāmāyaṇaRāma slaying Rāvaṇa, from a royal Mewar manuscript, 17th centuryInformationReligionHinduismAuthorValmikiLanguageSanskritPeriod7th century BCE-3rd century CEChapters500 Sargas, 7 KandasVerses24,000Full textRāmāyaņa at English Wikisource Part of a series onHinduism Hindus Mythology OriginsHistorical History Indus Valley Civilisation Vedic religion Dravidian folk religion Sramana Tribal religions in India Traditional Itihasa-Purana Epic-Puranic chronology Sampradaya (traditions) Deities Absolute Reality / Unifying Force Brahman Trimurti Brahma Vishnu Shiva Tridevi Saraswati Lakshmi Parvati Other major Devas / Devis Vedic Deities: Tridasha Adityas Rudras Vasus Ashvins Mahadevi Other Vedic: Avatar Dashavatara Durga Navadurga Mahavidya Kartikeya Ganesha Hanuman Radha Shakti Sita Devatas Vishvakarma Kubera Concepts Worldview Cosmology Mythology Ontology Tattvas Subtle elements Panchikarana Gross elements Gunas Purusha Prakrti Supreme reality Brahman Nirguna Saguna Om Saccidānanda God Ishvara Devas / Devi Devatas God in Hinduism God and gender Puruṣārtha (meaning of life) Dharma Artha Kama Moksha Āśrama (stages of life) Brahmacharya Grhastha Vānaprastha Sannyasa Three paths to liberation Bhakti yoga Jnana yoga Karma yoga Liberation Mokṣa-related topics: Paramātman Maya Karma sarīra (subtle body) Antaḥkaraṇa (mental organs) Prajña (wisdom) Ānanda (happiness) Viveka (discernment) Vairagya (dispassion) Sama (equanimity) Dama (temperance) Uparati (self-settledness) Titiksha (forbearance) Shraddha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha Arjava Satya Damah Dayā Akrodha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha Arjava Satya Damah Dayā Akrodha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha (faith) Samadhana (concentration) Arishadvargas (six enemies) Ahamkara (attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacharya Satya Damah Dayā Akrodha (faith) Satya Sources of dharma Epistemology Pratyaksa (perception) Anumāna (inference) Upamāna (comparison, analogy) Arthāpatti (postulation, presumption) Anupalabdi (non-perception) Anumāna Kīrtana Yajna Homa Tarpana Vrata Prāyaścitta Tirtha Yatra Tirthadana Matha Nritta-Nritya Dāna Sevā Yoga Exorcism Meditation Tapas Dhyana Samādhāna Nididhyāsana Yoga Karma yoga Raja yoga Kundalini yoga Arts Bharatanatyam Kathakali Kuchipudi Manipuri Mohiniyattam Odissi Sattriya Bhagavata Mela Yakshagana Dandiya Raas Carnatic music Pandav Lila Kalaripayattu Silambam Adimurai Rites of passage Garbhadhana Pumsavana Simantonayana Jatakarma Nāmakaraņa Nishkramana Annaprashana Chudakarana Karnavedha Vidyārambham Upanayana Keshanta Ritushuddhi Samavartanam Vivaha Antyesti Festivals Diwali Holi Maha Shivaratri Navaratri Durga Puja Ramlila Vijayadashami-Dussehra Raksha Bandhan Ganesh Chaturthi Vasant Panchami Rama Navami Janmashtami Onam Makar Sankranti Kumbh Mela Pongal Ugadi Vaisakhi Bihu Puthandu Vishu Ratha Yatra Philosophical schools Six Astika schools Samkhya Yoga Nyaya Vaisheshika Mīmāmsā Vedanta Advaita Dvaita Vishishtadvaita Achintya Bheda Abheda Shuddhadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni Gotama Vishishtadvaita Achintya Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni Gotama Vishishtadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni Gotama Vishishtadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni Gotama Vishishtadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni
Gotama Vishishtadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi, philosophers Ancient Saptarshi Vashistha Kashyapa Atri Jamadagni Gotama Vishishtadvaita Svabhavika Bhedabheda Akshar Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Darshan Other schools Ajīvika Buddhism Jainism Charvaka Gurus, Rishi Purushottam Charvaka Jaimini Kanada Kapila Patanjali Pāṇini Prashastapada Raikva Satyakama Jabala Valmiki Vyasa Yajnavalkya Medieval Abhinavagupta Adi Shankara Akka Mahadevi Allama Prabhu Alvars Basava Chaitanya Ramdas Kathiababa Chakradhara Chāngadeva Dadu Dayal Eknath Gangesha Upadhyaya Gaudapada Gorakshanatha Haridasa Thakur Harivansh Jagannatha Dasa Jayanta Bhatta Jayatirtha Jiva Goswami Jñāneśvar Kabir Kanaka Dasa Kumārila Bhațța Madhusūdana Madhva Matsyendranatha Morya Gosavi Mukundarāja Namadeva Narahari Tirtha Narasimha Saraswati Nayanars Nimbarkacharya Srinivasacharya Prabhākara Purandara Dasa Raghavendra Swami Tirtha Ram Charan Ramananda Ramanuja Ramprasad Sen Ravidas Rupa Goswami Samarth Ramdas Sankardev Satyanatha Tirtha Siddheshwar Sripada Srivallabha Sripadaraja Vācaspati Miśra Vadiraja Tirtha Vallabha Sipadaraja Vacaspati Miśra Vadiraja Tirtha Siddheshwar Sripada Sivalas Rupa Goswami Samarth Ramdas Sankardev Satyanatha Tirtha Siddheshwar Sripada Sivalas Tyagaraja Vācaspati Miśra Vadiraja Tirtha Siddheshwar Sripada Sivalas Surdas Surdas Surdas Surdas Surdas Surdas Surdas Sen Ravidas Rupa Goswami Samarth Ramdas Sankardev Satyanatha Tirtha Siddheshwar Sripada Sivalas Tyagaraja Vacaspati Miśra Vadiraja Tirtha Siddheshwar Sipada Sivalas Surdas Surdas Surdas Surdas Surdas Su Bhaktisiddhanta Sarasvati Bhaktivinoda Thakur Chandrashekarendra Saraswati Chinmayananda Dayananda Saraswati Jaggi Vasudev Krishnananda Saraswati Jaggi Vasudev Krishnananda Saraswati Maharaj Prabhupada Radhakrishnan R. D. Ranade Ramakrishna Rama Tirtha Ramana Maharshi Ravi Shankar Ramdas Samarth Sathya Sai Baba Shirdi Sai Baba Shraddhanand Satyadhyana Tirtha Siddharameshwar Maharaj Sivananda Trailanga U. G. Krishnamurti Upasni Maharaj Sivananda Trailanga U. G. Krishnamurti Upasni Maharaj Sivananda Trailanga U. G. Krishnamurti Upasni Maharaj Sivananda Trailanga U. Samaveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Principal Upanishads Principal Upanishads Rigveda: Aitareya Kaushitaki Yajurveda: Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Samaveda: Chandogya Kena Atharvaveda: Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Samaveda: Aitareya Kaushitaki Yajurveda: Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Samaveda: Chandogya Kena Atharvaveda: Brihadaranyaka Isha scriptures Bhagavad Gita Agamas (Hinduism) Itihasas Ramayana Mahabharata Purana Sishnu Purana Bhagavata Purana Devi Bhagavata Purana Brahma Purana Brahma Purana Brahmanda Purana Brahma Purana Brahma Purana Brahma Purana Brahma Purana Bhayishya Purana Agni Purana Agni Purana Shiva Purana Kūrma Purana Skanda Purana Varaha Purana Markandeya Purana Upavedas Ayurveda Dhanurveda Gandharvaveda Shastras, sutras, and samhitas Dharma Sutras Kama Sutras Kama Sutras Kama Sutras Kama Sutras Rama Sutras Kama Sushruta Samhita Natya Shastra Panchatantra Naalayira Divya Prabandham Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Panchadasi Stotras, stutis and Bhashya Kanakadhara Stotra Shiva Stuti Tamil literature Tirumurai Naalayira Divya Prabandham Tirumurukar Stotras, stutis and Bhashya Kanakadhara Stotra Great Epics Eighteen Greater Texts Eighteen Lesser Texts Athichudi Iraiyanar Akapporul Abirami Antati Thiruvilaiyadal Puranam Vinayagar Agaval Other texts Hindu culture & society Society Varna Brahmin Kshatriya Kayastha Vaishya Shudra Dalit Jāti Gotra Dvija Dasa Hindu art Hindu iconography Shilpa Shastras Rasa (aesthetics) Indian aesthetics Yantra Hindu architecture Hindu temple architecture Vastu shastra Talamana Hindu music Shruti (music) Svara Alankāra Tala (music) Sangita Vadya Natya Shastra Food & diet customs Ahimsa Diet in Hinduism Sattvic diet Mitahara Jhatka Vrata Time keeping practices Hindu units of time Hindu calendar Panchangam Vikram Samvat Shaka era Hindu pilgrimage Pilgrimage sites Other society-related topics Hinduism by country Greater India Balinese Hinduism Template: Hindu scriptures and texts Hinduism & romanized: Rāmāyanam[3]), also known as Valmiki Ramayana, as traditionally attributed to Valmiki, is a smriti text (also described as a Sanskrit epic) from ancient India, one of the two important epics of Hinduism known as the Itihasas, the other being the Mahabharata.[4] The epic narrates the life of Rama, the seventh avatar of the Hindu deity Vishnu, who is a prince of Ayodhya in the kingdom of Kosala. The epic follows his fourteen-year exile to the forests in the Indian subcontinent with his wife Sita and brother Lakshmana; the kidnapping of Sita by Ravana, the king of Lanka, that resulted in bloodbath; and Rama's eventual return to Ayodhya along with Sita to be crowned as a king amidst jubilation and celebration. Scholarly estimates for the earliest stage of the text range from the 7th-5th to 5th-4th century BCE,[5][6] and later stages extend up to the 3rd century CE,[6] although the original date of composition is unknown. It is one of the largest ancient epics in world literature and consists of nearly 24,000 shlokas (verses), divided into seven kanda (chapters). Each shloka is a couplet (two individual lines). The Ramayana belongs to the genre of Itihasa, narratives of past events (puravetta), interspersed with teachings on the goals of human life. There are many versions of the Ramayana in Indian languages, including Buddhist and Jain adaptations. There are also Cambodian (Reamker), Indonesian, Filipino, Thai (Ramakien), Lao, Burmese, Nepali, Maldivian, Vietnamese, Tibeto-Chinese, and Malay versions of the Ramayana.[a] The Ramayana was an important influence on later Sanskrit poetry and the Hindu life and culture, and its main figures were fundamental to the cultural consciousness of a number of nations, both Hindu and Buddhist. Its most important moral influence was the importance of virtue, in the life of a citizen and in the ideals of the formation of a state (from Sanskrit: """"), romanized: Rāmarājya, a utopian state where Rama is king) or of a functioning society. Part of a series on Hindu mythology Sources Itihasa Ramayana Mahabharata Purana Brahmanda Purana Bhagavata Purana Bhagavata Purana Brahmanda Purana Bhagavata Purana Brahmanda Purana Brahmanda Purana Bhagavata Naraka Satyaloka Vaikuntha Kailasha Manidvipa Deities Trimurti Brahma Vishnu Shiva Tridevi Saraswati Lakshmi Parvati Ganesha Kartikeya Personalities of the Epics Samudra Manthana Saptarishi Bhrigu Angira Atri Gautama Kashyapa Vashistha Agastya Pitrs Bharata Krishna Kauravas Pandavas Rama Sita Lakshmana Hanuman Dynasty Solar Lunar Wars Hinduism Portalvte The name Rāmāyaņa is composed of two words, Rāma and ayana "travel, journey", with the grammatical internal short a in ayana to the longer form ā.[12] Rāma, the name of the main figure of the epic, has two contextual meanings. In the Atharvaveda, it means "dark-coloured or black" and is related to the word ratri "the darkness or stillness of night". The other meaning, which can be found in the Mahabharata, is "pleasant, charming, lovely, beautiful".[13][14] Thus, Rāmāyaņa means "Rama's journey".[15] Part of a series on theCulture of India Society Indians Folklore History Cultural Languages Holidays Religion Arts and literature Art Architecture Cinema Comics Dance Education Festivals Literature Poetry Music Painting Sculpture Theatre Others Cuisine Media Newspapers Radio Television Sports Physical culture Traditional Video games Fashion Mythology Hindu Vedic Meitei Buddhist Folklore Symbols Flag State Emblem Anthem Miss India World Heritage Sites Monuments Organizations Ministry of Culture Ministry of Tourism Tourism Museums Incredible India India portalvte Rama (left third from top) depicted in the Dashavatara, the ten avatars of Vishnu. Painting from Jaipur, now at the Victoria and Albert Museum Scholarly estimates of the earliest stage of the available text range from the 7th-5th to 5th-4th century BCE,[16][6] with later stages extending to the 3rd century BCE, due to the narrative neither mentioning Buddhism (founded in the 5th century BCE) nor the prominence of Magadha (which rose to prominence in the 7th century BCE). The text also mentions Ayodhya as the capital of Kosala, rather than its later name of Saketa or its successor capital of Shravasti.[18] In terms of narrative time, the action of the Ramayana predates the Mahabharata. Goldman & Sutherland Goldman (2022) consider the Ramayana's oldest surviving version was composed around 500 BCE.[19] Books two to six are the oldest portion of the epic, while the first and last books (Balakanda and Uttara Kanda, respectively) consider to be later additions. Style differences and narrative these two volumes and the rest of the epic have led scholars since Hermann Jacobi toward this consensus. [20] An artist's impression of sage Valmiki composing the Ramayana belongs to the genre of Itihasa, narratives of past events (puravrtta), which includes the epics Mahabharata and Ram Puranas. The genre also includes teachings on the goals of human life. It depicts the duties of relationships, portraying ideal characters like the ideal son, servant, brother, husband, wife, and king.[21] Like the Mahabharata, Ramayana presents the teachings of ancient Hindu sages in the narrative allegory, interspersing philosophical
and ethical elements.[b] In its extant form, Valmiki's Ramayana is an epic poem containing over 24,000 couplet verses, divided into seven kānda, Yuddhakānda, Yuddhakānda, Yuddhakānda, Kiskindakānda, Kiskindakānda, Kuskindakānda, Kiskindakānda, K Ramayana text has several regional renderings, recensions, and sub-recensions. Textual scholar Robert P. Goldman differentiates two major regional revisions: the northern (n) and the southern (s). Scholar Romesh Chunder Dutt writes that "the Ramayana, like the Mahabharata, is a growth of centuries, but the main story is more distinctly the creation of one mind." There has been discussion as to whether the first and the last volumes of Valmiki's Ramayana (Bala Kanda and Uttara Kanda) were composed by the original author. Though Bala Kanda is certainly a later interpolation, not attributable to Valmiki.[25] Both of these two kandas are absent in the oldest manuscript.[28] Some think that the Uttara Kanda contradicts how Rama and Dharma are portrayed in the rest of the epic. M. R. Parameswaran says that the way the positions of women and Shudras are depicted shows that the Uttara Kanda is a later insertion. Since Rama was revered as a dharmatma, his ideas seen in the Ramayana proper cannot be replaced by new ideas as to what dharma is, except by claiming that he himself adopted those new ideas. That is what the U-K [Uttara Kanda] does. It embodies the new ideas in two stories that are usually referred to as Sita-parityaga, the abandonment of Sita (after Rama and Sita return to Ayodhya and Rama was consecrated as king) and Sambuka-vadha, the killing of the ascetic Sambuka. The U-K attributes both actions to Rama, whom people acknowledged to be righteous and as a model to follow. By masquerading as an additional kanda of the Ramayana composed by Valmiki himself, the U-K attributes both actions to Rama, whom people acknowledged to be righteous and as a model to follow. sabotaging the values presented in Valmiki's Ramayana.[29] Main article: List of characters in Ramayana Main article: Balakanda The marriage of the four sons of Dasharatha to the four sons of Dasharatha to the four sons of Dasharatha and Kushadhvaja. Rama and Sita, Lakshmana and Urmila, Shnagri Ramayana, early 18th-century. National Museum, New Delhi The epic begins with the sage Valmiki asking Narada if there is a righteous man still left in the world, to which he is granted the ability to compose an epic poem about Rāma. He teaches his poem to the boys Lava and Kuśa, who recite it throughout the land and eventually at the court of King Rāma. Then the main narrative begins.[30] Daśaratha was the King of Ayodhyā. He had three wives: Kausalyā, Kaikeyī, and Sumitrā. He did not have a son and in the desire to have a legal heir performs a fire sacrifice known as Putriyā Isti. Meanwhile, the gods are petitioning to Brahmā and Vishnu about Rāvana, king of the rāksasas who is terrorizing the universe. Thus Vishnu had opted to be born into mortality to combat the demon Rāvana. As a consequence, Rāma was first born to Kausalyā, Bharata was born to Kaikeyī, and Laksmana and Satrughna were born to Sumitrā.[30] When Rāma was 16 years old, the rsi (sage) Visvāmitra comes to the court of Dasaratha seeking help against demons who were disturbing sacrificial rites. He chooses Rāma, who is followed by Laksmana, his constant companion throughout the story. Rāma and Laksmana receive instructions and supernatural weapons from Viśvāmitra and proceed to destroy Tāţakā and many other demons. Viśvāmitra also recounts much lore of the landscape, his own ancestors, and the ancestors, and the ancestors, and the ancestors of the princes.[30] The party then decides to attend King Janaka's sacrifice in the kingdom of Mithilā, who has a bow that no one has been able to string. Janaka recounts the history of the famed bow, and informs them that whoever strings the bow will win the hand of his daughter Sītā, whom he found in the earth while plowing a field. Rāma marries Sītā; the wedding is celebrated with great festivity in Mithilā and the marriage party returns to Ayodhyā.[30] Rama leaving for fourteen years of exile from Ayodhya After Rāma and Sītā have been married, an elderly Daśaratha expresses his desire to crown Rāma, to which the Kosala assembly and his subjects express their support. On the eve of the great event, Kaikeyī was happy regarding this, but was later on provoked by Mantharā, a wicked maidservant, to claim two boons that Dasaratha had granted to her. Kaikeyi demands Rāma to be exiled into the wilderness for fourteen years, while the succession passes to her son Bharata. The grief-stricken king, bound by his word, accedes to Kaikeyi demands. Rāma accepts his father's reluctant decree with absolute submission and calm selfcontrol which characterizes him throughout the story. He asks Sītā to remain in Ayodhyā, but she convinces him to take her with him into exile. Lakşmana also resolves to follow his brother into the forest. After Rāma's departure, King Daśaratha, unable to bear the grief, passes away. Meanwhile, Bharata, who was on a visit to his maternal uncle, learns about the events in Ayodhyā. He is shocked and refuses to profit from his mother's wicked scheming. He visits Rāma in the forest and implores him to return to Ayodhyā and claim the throne that is rightfully his. But Rāma, determined to carry out his father's orders to the letter, refuses to return before the period of exile. Bharata reluctantly returns to Ayodhyā and rules the kingdom on behalf of his brother.[31] Main articles: Aranya Kanda and Exile of Lord Rama Rāvaņa fights Jatāyu as he carries off the kidnapped Sītā, and Laksmana journey southward along the banks of the river Godāvari, where they build cottages and live off the land. One day, in the Pañcavati forest they are visited by a rākşasī named Surpaņakhā, sister of Ravaņa. She tries to seduce the brothers and, after failing, attempts to kill Sītā out of jealousy. Lakşmaņa stops her by cutting off her nose and ears. Hearing of this, her brothers Khara and Dushan organize an attack against the princes. Rama defeats Khara and his rakshasas. When the news of these events reaches Rāvaņa, he resolves to destroy Rāma by capturing Sītā with the aid of the raksasa Mārīca. Mārīca, assuming the form of a golden deer, captivates Sītā's attention. Entranced by the beauty of the demons, cannot dissuade Sītā from her desire and chases the deer into the forest, leaving Sītā under Laksmana's guard. After some time, Sītā hears Rāma calling out to her; afraid for his life, she insists that Laksmana tries to assure her that Rāma cannot be hurt that easily and that it is best if he continues to follow Rāma's orders to protect her. On the verge of hysterics, Sītā insists that it is not she but Rāma who needs Laksmana's help. He obeys her wish but stipulates that she is not to leave the cottage or entertain any stranger. He then draws a line that no demon could cross and leaves to help Rāma. With the coast finally clear, Rāvana appears in the guise of an ascetic requesting Sītā's hospitality. Unaware of her quest's plan, Sītā is tricked and is then forcibly carried away by Rāvana. [32] Jatāyu, a vulture, tries to rescue Sītā but is mortally wounded. In Lankā, Sītā is kept under the guard of rakşasīs. Ravaņa asks Sītā to marry him, but she refuses, being totally devoted to Rāma. Meanwhile, Rāma and Lakṣmaṇa learn about Sītā's abduction from Jatāyu and immediately set out to save her. During their search, they meet Kabandha and the ascetic Sabarī, who directs the combat between Vali and Sugriva (middle). To the right, Rama fires his bow. To the left, Vali lies dying. Kishkindha Kanda is set in the land of Vānaras (Vana-nara) - Forest dwelling humans.[33] Rāma and Laksmana meet Hanumān, the biggest devotee of Rāma befriends Sugriva and helps him by killing his elder brother Vāli thus regaining the kingdom of Kişkindhā, in exchange for helping Rāma to recover Sītā. However, Sugriva soon forgets his promise and spends his time enjoying his newly gained power. The clever former ape queen Tārā, (wife of Vāli) calmly intervenes to prevent an enraged Lakşmana from destroying the ape citadel. She then eloquently convinces Sugriva to honour his pledge. Sugriva then sends search parties to the four corners of the earth, only to return without success from the north, east, and west. The southern search party under the leadership of Angada and Hanumān learns from a vulture named Sampātī the elder brother of Jatāyu, that Sītā was taken to Lankā. Main article: Sundara Kanda Ravana is meeting Sita at Ashokavana. Hanuman is seen on the tree. Sundara Kanda forms the heart of Valmiki's Ramayana and consists of a detailed, vivid account of Hanumān's heroics. After learning about Sītā, Hanumān assumes a gigantic form and makes a colossal leap across the sea to Lanka. On the way, he meets many challenges like facing a Gandharva Kanyā who comes in the form of a demon to test his abilities. He encounters a mountain named Maināka who offers Hanumān refuses because there is little time remaining to complete the search for Sītā. After entering Lankā, he finds a demon, Lankini, who protects all of Lankā. Hanumān fights her and subjugates her in order to get into Lankā. In the process, Lankini, who had an earlier a vision or warning from the gods, therefore, knows that Lankā's end is near if someone defeats Lankini. Here, Hanumān explores the demons' kingdom and spies on Rāvaņa. He locates Sītā in the Ashoka grove, where she is being wooed and threatened by Rāvaņa and his rakshasis to marry him. Hanumān reassures Sītā, giving Rāma's signet ring as a sign that Rāma is still alive. He offers to carry Sītā back to Rāma, stating that Ramāyaņa will not have significance if Hanumān carried Sītā forcibly and when Rāvaņa was not there Rāvaņa was not there Rāvaņa was not there Rāvaņa was not the offers to carry Sītā back to Rāma, stating that Ramāyaņa will
not have significance if Hanumān carried Sītā forcibly and when Rāvaņa was not the offers to carry Sītā back to Rāma - "When Rāma was not there Rāvaņa was not the offers to carry Sītā back to Rāma, back to Rāma, back to Rāma - "When Rāvaņa was not the offers to carry Sītā back to Rāma, back to Rāma, back to Rāma, back to Rāma - "When Rāwaņa was not the offers to carry Sītā back to Rāma, back to R not there, Hanumān carried Sītā back to Rāma." She says that Rāma himself must come and avenge the insult of her abduction. She gives Hanumān her comb as a token to prove that she is still alive. Hanumān takes leave of Sītā. Before going back to Rāma and telling him about Sītā's location and desire to be rescued only by him, he decides to wreak havoc in Lankā by destroying trees in the Naulakha Bagh and buildings and killing Rāvaņa's warriors. He allows himself to be captured and delivered to Rāvaņa's citadel, and makes the giant leap back from the island. The joyous search party returns to Kişkindhā with the news. The Battle at Lanka, Ramayana by Sahibdin. It depicts the vānara army of Rāma (top left) fighting Rāvaņa the three-headed demon general Trisira, in the bottom left. Trisira is beheaded by Hanuman, the vanara companion of Rama. Also known as Lanka Kanda, this book describes the war between the army of Rama and the army of Rama. Having received Hanuman's report on Sita, Rama and Laksman proceed with their allies towards the shore of the southern sea. There they are joined by Rāvaņa's renegade brother Vibhisaņa. The vānaras named Nala and Nīla construct the Rama Setu.[34] The princes and their army cross over to Lanka. A lengthy war ensues. During a battle, Ravana's son Meghanāda hurls a powerful weapon at Laksmana and he gets mortally wounded. So Hanumān assumes his gigantic form and flies from Lankā to the Himalayas. Upon reaching, Hanumān is unable to identify the sanjeevani herb that will cure Laksmana and so he decides to bring the entire mountain back to Lankā. Eventually, the war ends when Rāma kills Rāvana. Rāma then installs Vibhishana on the throne of Lanka. On meeting Sītā, Rāma says; "The dishonour meted out to him and the wrong done to her by Rāvaņa have been wiped off, by his victory over the enemy with the assistance of Hanumān, Sugrīva and Vibhishaņa".[35] However, upon criticism from people in his kingdom about the chastity of Sītā, Rāma gets extremely disheartened. So Sītā, in order to prove the citizens wrong and wipe the false blame on her, requests Rāma and Laksmana to prepare a pyre for her to enter. When Laksmana prepares the pyre, Sītā in his arms and restores her to Rāma, testifying to her purity.[36] Rama later joyfully accepts her. The episode of Agni Pariksha varies in the versions of Ramāyaņa by Valmiki and Tulsidas. In Tulsidas's Ramcharitmanas, Sītā was under the protection of Agni (see Māyā Sītā) so it was necessary to bring her out before reuniting with Rāma. The gods led by Brahma arrive and glorify Rama as the incarnation of Supreme God Narayana. Indra restores the dead Vanaras back to life. After the exile, Rāma returns to Ayodhya and the people are so happy they celebrate it like a festival. Deepavali is the day considered that Rāma, Sītā, Laksmana and Hanumān reached Ayodhyā after a period of 14 years in exile after Rāma's army of good defeated demon king Rāvana's army of evil. The return of Rāma to Ayodhyā was celebrated with his coronation. It is called Rāma pattabhisheka. There are mentions in Rāmayana that Rama gave several donations to Sugriva, Jambavan, other Vanaras, and gave a pearl necklace to Sita telling her to give it to a great person. She gives it to Hanumān. Rāma was so thankful to Vibhisana and wanted to give him a great gift. Rāma gave his Aradhana Devata (Sri Ranganathaswamy) to Vibhishana as a gift.[37][better source needed] Rama's return.[39] It is believed by many that when Rama returned people celebrated their happiness with diyas, and the festival of Deepavali is connected with Rāma's return.[39] [better source needed] Sita with Lava and Kusha Scholars note "linguistic and rhetorical differences" between the Uttara Kanda and books 2 through 6 of the Ramayana, especially in stories such as Sita's exile and the death of Shambuka, and together with Bala Kanda[40] it is considered by some scholars to be an interpolation, and that "the 'original poem ended with the Yuddhakanda.[41] This kanda narrates Rama's reign in Ayodhya, the birth of Lava and Kusha, the Ashvamedha yajna, and the last days of Rama. At the expiration of his term of exile, Rama returns to Ayodhya with Sita, Lakshmana, and Hanuman, where the coronation is performed. On being asked to prove his devotion to Rama, Hanuman tears his chest open and to everyone's surprise, there is an image of Rama and Sita inside his chest. Rama rules Ayodhya and the reign is called Rama-Rajya (a place where the common folk are happy, fulfilled, and satisfied). Then Valmiki trained Lava and Kusha in archery and succeeded to the throne after Rama. Main article: Versions of the Ramayana The epic story of Ramyana was adopted by several cultures across Asia. Shown here is a Thai historic artwork depicting the battle which took place between Rama and Ravana. A relief with part of the Ramayana epic, shows Rama killed the golden deer that turn out to be the demon Maricha in disguise. Prambanan Trimurti temple near Yogyakarta, Java, Indonesia As in many oral epics, multiple versions of the Ramayana survive. In particular, the Ramayana related in north India and the rest of southeast Asia. There is an extensive tradition of oral storytelling based on Ramayana in Indonesia, Cambodia, Philippines, Thailand, Malaysia, Laos, Vietnam and Maldives. There are diverse regional versions of the Ramayana written by various authors in India. Some of them differ significantly from each other. A West Bengal manuscript from the 6th century presents the epic without two of its kandas. During the 12th century, Kamban wrote Ramavataram, known popularly as Kambaramayanam in Tamil, but references to Ramayanam, was written by Gona Budda Reddy in the 15th century. The Telugu rendition, Ranganatha Ramayanam, was written by Atukuri Molla in the 15th century. earliest translation to a regional Indo-Aryan language is the 14th-15th century Saptakanda Ramayana in Assamese by Madhava Kandali. Valmiki's Ramayana in Assamese by Madhava Kandali. Valmiki's Ramayana in 576, an epic in Awadhi Hindi with a slant more grounded in a different realm of Hindu literature, that of bhakti; it is an acknowledged masterpiece popularly known as Tulsi-krita Ramayana. Gujarati poet Premanand wrote a version of the Ramayana which he dedicated to his mother, Hamida Banu Begum. Created around 1594, the manuscript is illustrated with scenes from the narrative.[42][43] Other versions include Krittivasi Ramayana, a Bengali version by 14th century Bengali poet Krittibas Ojha in the early 15th century; Vilanka Ramayana by 15th century poet Balarama Dasa, both in Odia; a Torave Ramayana in Kannadaana in Kannadaana (also known as Dandi Ramayana) by 15th century; Vilanka Ramayana by 15th century poet Sarala Dasa[44] and Jagamohana Ramayana in Kannadaana (also known as Dandi Ramayana) by 15th century poet Balarama Dasa, both in Odia; a Torave Ramayana in Kannadaana (also known as Dandi Ramayana) by 15th century poet Balarama Dasa, both in Odia; a Torave Ramayana in Kannadaana (also known as Dandi Ramayana) by 15th century poet Balarama Dasa, both in Odia; a by 16th-century poet Narahari; Adhyathmaramayanam, a Malayalam version by Thunchaththu Ramanujan Ezhuthachan in the 16th century; in Marathi by Sridhara i Kalpavrukshamu in Telugu by Viswanatha Satyanarayana who received Jnanapeeth award for this work. There is a sub-plot to the Ramayana, evil brother of Ravana, evil brother of Rav they are kidnapped by the Ahi-Mahi Rawana at the behest of Ravana and held prisoner in a cave, to be sacrificed to the goddess Kali. Adbhuta Ramayana is a version that is obscure but also attributed to Valmiki – intended as a supplementary to the original Valmiki Ramayana. In this variant of the narrative, Sita is accorded far more prominence, such as elaboration of the events surrounding her birth - in this case to Ravana's wife, Mandodari as well as her conquest of Ravana's older brother in the Gond Ramayani, derived from oral folk legends. It consists of seven stories with Lakshmana as the protagonist, set after the main events of the Ramayana, where he finds a bride.[45] In Adiya Ramayana, an oral version of Ramayana prevailing among the Adiya tribe of Wayanad.[46] A notable difference in the version is that the Rama, Lakshmana and Hanuman were tied to a tree and were brought to trial in the tribal court, where the deities of the clan Sidhappan, Mathappan etc. interrogate them with intense inquiries regarding the ethical justification for abandoning his pregnant wife in the barren jungle, neglecting his duties as a husband. Rama admits his mistakes and reaccepts Sita, Lava and Kusha. [46][47] Main article: Ramayana in Tamil literature Even before Kambar wrote the Ramavataram in Tamil in the 12th century CE, there are many ancient references to the story was familiar in the Tamil lands even before the Common Era. References to the story of Ramayana, implying that the story was familiar in the 12th century CE, there are many ancient references to the story of Ramayana, implying that the story was familiar in the Tamil lands even before the Common Era. BCE)[48] and Purananuru (dated 300 BC),[49][50] the twin epics of Silappatikaram (dated 2nd century CE)[51] and Manimekalai (cantos 5, 17 and 18),[52][53][54] and the Alvar, Thirumangai Alvar, Andal and Nammalvar (dated between 5th and 10th centuries CE).[55] Even the songs of the Nayanmars have references to Ravana and his devotion to Lord Siva. The entire Ramayana was rewritten as a Tamil Opera in the 18th century CE by Arunachala Kavirayar in
Srirangam. The opera, named the Rama Natakam, allowed access to those who could not read the original version. [56] Main article: Dasaratha Jataka This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (December 2023) (Learn how and when to removed. (December 2023) (Learn how and when to removed. (December 2023) (Learn how and when to remove this message) In the Buddhist variant of the Ramayana (Dasaratha Jataka), Dasharatha was king of Benares and not Ayodhya. Rama (called Rāmapandita in this version) was the son of Kaushalya, first wife of Dasharatha. Laksmana (Lakkhana) was a sibling of Rama and son of Sumitra, the second wife of Dasharatha. Sita was the wife of Rama. To protect his children from his wife Kaikeyi, who wished to promote her son Bharata, Dasharatha sent the three to a hermitage in the Himalayas for a twelve-year exile. After nine years, Dasharatha died and Lakkhana and Sita returned. Rāmapandita, in deference to his father's wishes, remained in exile for a further two years. This version, or the Rama-Ravana war. However, Ravana appears in other Buddhist literature, the Lankavatara Sutra. In the explanatory commentary on Jātaka, Rāmapaņdita is said to have been a previous birth of the Buddha, and Sita as previous birth of Yasodharā (Rahula-Mata). Main articles: Rama in Jainism and Salakapurusa This section by introducing more precise citations. (June 2024) (Learn how and when to remove this message) Vimalsuri was a Jain monk of the Svetāmbara Murtipujaka sect. He is best known for his composition "Paumachariyam", the earliest known for his composition of the Ramayana and the oldest work of literature written in Maharashtri Prakrit.[57][58] Jain versions of the Ramayana can also be found in the various Jain agamas like Sanghadāsagaņī Vāchaka's Vasudevahindī (circa 4th century CE),[59] Ravisena's Padmapurana (story of Padmaja and Rama, Padmaja being the name of Sita), Hemacandra's Trisastisalakapurusa charitra (hagiography of 63 illustrious persons), Sanghadasa's Vasudevahindi and Uttarapurana by Gunabhadara. According to Jain cosmology, every half time cycle has nine sets of Balarama, Vasudeva and Prativasudeva. Rama, Lakshmana and Ravana are the eighth Baldeva, Vasudeva and Prativasudeva. Rama, Lakshmana and Ravana are the eighth Baldeva. Krishna in Jain Puranas. Instead they serve as names of two distinct classes of mighty brothers, who appear nine times in each half time cycle and jointly rule half the earth as half-chakravartins. Jaini traces the origin of this list of brothers to the jinacharitra (lives of jinas) by Acharya Bhadrabahu (3d-4th century BCE). In the Jain epic of Ramayana, it is not Rama who kills Ravana as told in the Hindu version. Perhaps this is because Rama, a liberated Jain Self in his last life, is unwilling to kill.[60] In the end, Rama, who led an upright life, renounces his kingdom, becomes a Jain monk and attains moksha. On the other hand, Lakshmana and Ravana go to Hell. However, it is predicted that ultimately they both will be reborn as upright persons and attain liberation in their future births. According to Jain texts, Ravana will be the future Tirthankara (omniscient teacher) of Jainism. The Jain versions have some variations from Valmiki's Ramayana. Dasharatha, the king of Avodhya had four gueens: Aparajita, Sumitra, Suprabha and Kaikeyi. These four gueens had four sons. Aparajita's son was Padma and he became known by another name, Lakshmana. Kaikeyi's son was Bharata and Suprabha's son was Shatrughna. Furthermore, not much was thought of Rama's fidelity to Sita. According to the Jain version, Rama had four chief queens: Maithili, Prabhavati, Ratinibha, and Sridama. Furthermore, Sita takes renunciation as a Jain monk. Ultimately, he attains Kevala Jnana omniscience and finally liberation. Rama predicts that Ravana and Lakshmana, who were in the fourth hell, will attain liberation in their future births. Accordingly, Ravana is the future Tirthankara of the next half ascending time cycle and Sita will be his Ganadhara. Balinese dance Legong in Ubud, Ramayana Lakshmana, Rama and Sita during their exile in Dandaka Forest depicted in Javanese dance There are several Indonesian adaptations of Ramayana, including the Javanese Kakawin Ramayana is similar to the original Sanskrit version, while the latter half is very different. One of the recognizable modifications is the inclusion of the indigenous Javanese guardian demigod, Semar, and his sons, Gareng, Petruk, and Bagong who make up the numerically significant four Punokawan or "clown servants".[63] Kakawin Ramayana is believed to have been written in Central Java circa 870 AD during the reign of Mpu Sindok in the Mataram Kingdom. [63] The Javanese Kakawin Ramayana is not based on Valmiki's epic, which was then the most famous version of Rama's story, but based on Ravanavadha or the "Ravana massacre," which is the sixth or seventh century poem by Indian poet Bhattikavya.[64] Kakawin Ramayana was further developed on the neighboring island of Bali becoming the Balinese Ramakavaca. The bas-reliefs of Ramayana and Krishnavana scenes are carved on balustrades of the 9th century Penataran temple in East Java.[66] In Indonesia, the Ramayana is a deeply ingrained aspect of the culture, especially among Javanese, Balinese and Sundanese people, and has become the source of moral and spiritual guidance as well as aesthetic expression and entertainment, for example in wayang and traditional dances.[67] The Balinese kecak dance for example, retells the story of the Ramayana, with dancers playing the roles of Rama, Sita, Lakhsmana, Jatayu, Hanuman, Ravana, Kumbhakarna and in the Ramayana. One example of a dance production of the Ramayana in Java is the Ramayana. One example of a dance production of the Ramayana in Java is the Ramayana. One example of a dance production of the Ramayana in Java is the Ramayana in Java is the Ramayana in Java is the Ramayana. Ballet performed on the Trimurti Prambanan open air stage, with dozens of actors and the three main prasad spires of the Prambanan Hindu temple as a backdrop.[69] The Malay adaptation of the Ramayana, also known as the Hikayat Seri Rama, incorporates elements of both Hindu mythology and Islamic mythology.[70][71][72] Main article: Maharadia Lawana The Maharadia Lawana, an epic poem of the Philippines, has been regarded as an indigenized version of the Ramayana since it was documented and translated into English by Professor Juan R. Francisco and Nagasura Madale in 1968.[73][74] The poem, which had not been written down before Francisco and Madale's translation, [73] narrates the adventures of the Philippines Manila, believed that the Ramayana narrative arrived in the Philippines some time between the 17th to 19th centuries, via interactions with Javanese and Malaysian cultures which traded extensively with India.[76] By the time it was documented in the 1960s, the character names, place names, and the precise episodes and events in Maharadia Lawana's narrative already had some notable differences from those of the Ramayana. Francisco believed that this was a sign of "indigenization". and suggested that some changes had already been introduced in Malaysia and Java even before the story was heard by the Maranao, and that upon reaching the tale-Ramakien-is popularly expressed in traditional regional dance theatre Thailand's popular national epic Ramakien, Sita is the daughter of Ravana and Mandodari (thotsakan and montho). Vibhishana (phiphek), the astrologer brother of Ravana, predicts the death of Ravana from Sita's horoscope. Ravana throws her into the water, but she is later rescued by Janaka (chanok).[78] While the main story is identical to that of Ramayana, many other aspects were transposed into a Thai context, such as the clothes, weapons, topography and elements of nature, which are described as being Thai in style. It has an expanded role for Hanuman and he is portrayed as a lascivious character. Ramakien can be seen in an elaborate illustration at Wat Phra Kaew in Bangkok. A critical edition of the text was compiled in India in the 1960s and 1970s, by the Oriental Institute at Maharaja Sayajirao University of Baroda, India, utilizing dozens of manuscripts collected from across India and the surrounding region.[79] An English language translation of the critical edition was completed in November 2016 by Sanskrit scholar Robert P. Goldman of the Valmiki Ramayana has been made by the late Mr. Bibek Debroy. There are around thirty three commentaries on the Ramayana.[81] Some of the commentaries on the Ramayana include Mahesvara Tirtha's tattvadīpika), Govindarajīyam), Sivasahaya's śiromani, Mahadeva Yogi's amrtakataka, Ramanuja's rāmānujīyam, Ahobala's taniclōkī and tilaka by Nagoji Bhatta or Ramavarma. [82] The three commentaries tilaka, bhūsana and śiromani are known as tikātraya (i.e. commentary trio) and are more popular.[83] See also: Ramayana BalletFurther information: Symbolism of Rama Main article: Vijavadashami Vijavadashami vijavadashami is a major Hindu festival celebrated every vear at the end of Durga Puja and Navaratri. A Ramlila actor wears the traditional attire of Ravana Main article: Diwali Diwali, the festival of lights in Hinduism, is celebrated in joy of Lord Rama returning to Ayodhya with his wife Sita and brother Lakshmana.[84] The painting by the Indonesian (Balinese) artist, Ida Bagus Made Togog depicts the episode from the Ramayana about the Monkey Kings of Sugriva and Vali; The Killing of Vali. Rama depicted as a crowned figure with a bow and arrow. One of the most important literary works of ancient India, the Ramayana has had a profound impact on art and culture in the Indian subcontinent and southeast Asia with the lone exception of Vietnam. The story ushered in the tradition of the next thousand years of the most important
literary works of ancient India, the Ramayana has had a profound impact on art and culture in the Indian subcontinent and southeast Asia with the lone exception of Vietnam. massive-scale works in the rich diction of regal courts and Hindu temples. It has also inspired much secondary literature in various language Molla Ramayanam by poet Kambar of the 12th century, Telugu languages, notably Kambaramayanam by poet Gona Budda Reddy, 14th-century Kannada poet Narahari's Torave Ramayana and 15th-century Bengali poet Krittibas Ojha's Krittivasi Ramayan, as well as the 16th-century Awadhi version, Ramcharitmanas, written by Tulsidas. Ramayanic scenes have also been depicted through terracottas, stone sculptures, bronzes and paintings.[85] These include the stone panel at Nagarjunakonda in Andhra Pradesh depicting Bharata's meeting with Rama at Chitrakuta (3rd century CE).[85] The Ramayana became popular in Southeast Asia from the 8th century of the Ramayana, known as Ramlila, take place all across India and in many places across the globe within the Indian diaspora. In Indonesia, especially Java and Bali, Ramayana has become a popular source of artistic expression for dance drama and shadow puppet performances in the region. Yogyakarta. Large casts were part of outdoor and indoor performances presented regularly at Prambanan Trimurti temple for many years. [86] Balinese Hindu temples in Ubud and Uluwatu, where scenes from Ramayana are an integral part of kecak dance performances. Javanese Wayang (Wayang Kulit of purwa and Wayang Wong) also draw from Ramayana or Mahabharata. Ramayana has also been depicted in many paintings, notably by the Indonesian (Balinese) artists such as I Gusti Dohkar (before 1938), I Dewa Poetoe Soegih, I Dewa Gedé Raka Poedia, Ida Bagus Made Togog before 1948 period. Their paintings are currently in the National Museum of World Cultures collections of Tropenmuseum in Amsterdam, Netherlands. Malaysian artist Syed Thajudeen also depicted Ramayana in 1972. The painting is currently in the permanent collection of the Malaysian artist Syed Thajudeen also depicted Ramayana in 1972. Ram Chandra Series by Amish Tripathi, Ramayana Series by Ashok Banker and a mythopoetic novel, Asura: Tale of the Vanquished by Anand Neelakantan. Another Indian author, Devdutt Pattanaik, has published three different retellings and commentaries of Ramayana titled Sita, The Book Of Ram and Hanuman's Ramayan. A number of plays, movies and television serials have also been produced based upon the Ramayana.[87] Quotes from the Ramayana are used in "Live Gloriously", the main theme for the video game Civilization VII. Hanuman at Kecak fire dance, Bali, 2018 One of the best known[citation needed] Ramayana plays is Gopal Sharman's The Ramayana, a contemporary interpretation in English, of the great epic based on the Valmiki Ramayana. The play has had more than 3,000 performances all over the world, mostly as a one-woman performance by actress Jalabala Vaidya, wife of the playwright Gopal Sharman. The Ramayana has been performed on Broadway, London's West End, United Nations Headquarters, the Smithsonian Institution among other international venue and in more than 35 cities and towns in India.[citation needed] Starting in 1978 and under the supervision of Baba Hari Dass, Ramayana has been performed every year by Mount Madonna School in Watsonville, California.[88] In the Philippines, a jazz ballet produced in the 1970s entitled "Rama at Sita" (Rama and Sita). The production was a result of a collaboration of four National Artists, Bienvenido Lumbera's libretto (National Artist for Stage Design), music by Ryan Cayabyab (National Artist for Music) and choreography by Alice Reyes (National Artist). Artist for Dance).[89] Ramayana has had a profound influence on India and Indians across the geographical and historical space. Rampur is the most common that people have been using Ram Ram as a greeting to each other.[91][92] Sanskrit text Electronic version of the Sanskrit text, input by Muneo Tokunaga Sanskrit text on GRETIL Translations Here is a list of notable English translations of the Ramayana in chronological order: Griffith, Ralph T. H. (1870-1874). The Ramayana of Valmiki. Trübner - via Sacred-texts.org. (Project Gutenberg). Griffith's translation was one of the earliest complete translations of the Ramayana into English. Dutt, Romesh Chunder (1898). The Ramayana and Mahabharata Condensed into English Verse. J. M. Dent. Reprint: Dover Publications. 2012. ISBN 978-0-486-14352-1. Dutt provided a condensed version of the Ramayana in verse form. Johnson, Helen M. (1931). "Book VII - Jain Ramayana (Rāmāyaṇa)". Trishashti Shalaka Purusha Caritra. This translation presents the Jain perspective on the Ramayana: A Shortened Modern Prose Version of the Indian Epic. Chatto and Windus. ISBN 978-0-7011-1990-4. 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Rāmakrṣṇavilomakāvyam ^ Retellings include: Kamban's Ramavataram in Tamil (c. 11th-12th century) Champu Ramayanam[7] of Bhoja (c. 11th century) Kumudendu Muni' s Kumudendu Ramayana (a Jain version) (c. 13th century) and Narahari's Torave Ramayana in Kannada (c. 16th-century) Madhava Kandali's Saptakhanda Ramayana in Assamese (c. 14th century) Krittibas Ojha's Krittivasi Ramayana (also known as Shri Ram Panchali) in Bengali (c. 15th century) Sarala Das' Vilanka Ramayana (c. 15th century) in Marathi Tulsidas' Ramcharitamanas (c. 16th century) in Awadhi (which is Bhavarth Ramayana (also known as the Dandi Ramayana) (c. 16th century) in Awadhi (which is and bas' s Jagamohana Ramayana) (c. 16th century) in Awadhi (which is a second secon an eastern form of Hindi) Thunchaththu Ezhuthachan's Adhyathmaramayanam (Kilippattu) in Malayalam (c. 17th century) ^ In The Oxford History of India (1919) by Vincent A. Smith , The Ramayana is presented as 'neither historical nor allegorical, but a poetic creation based on mythology [22] Hermann Jacobi, the German Indologist, who was the first European to write a whole book on the Ramayana: History, Contents with a Concordance of the Printed Recensions (1893, English translation by S.N. Ghoshal, 1960). The book presents the Ramayana as a work based on mythology.[23] In December 1975, the Sahitya Akademi organized a five day international seminar on the Ramayana, The consensus on the nature of the material of the epic was that it was mythological. [24] ^ "Ramayana" Archived 4 November 2015 at the Wayback Machine. Random House Webster's Unabridged Dictionary. ^ "Ramayana" Archived 4 November 2015 at the Wayback Machine. Dictionaries | English. Archived from the original on 19 February 2020. Retrieved 19 February 2020. ^ The Rámáyan of Válmíki. ^ Pillai, P. G. (2023). "Secular Reading of the Puranas". The Bhakti Movement: Renaissance Or Revivalism?. 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Retrieved 21 March 2023 - via Google Books. ^ Goldman 1984, p. 20-22. ^ Goldman 1984, p. 23, "[W]e feel that it is extremely unlikely that the archetype of the Valmiki Ramayana can be much earlier than the beginning of the seventh century B.C., although it is impossible to demonstrate this with any sort of rigor". ^ Goldman 1984, p. 21-22: "[I]n the Balakanda, as in the central five books of the epic, the kingdom of Kosala is represented as being at the height of its power and prosperity, governed from a major urban settlement called Ayodhya, [o]nly at the very end of the Uttara-kanda, [the] epilogue to the poem [w]e find reference to Sravasti as a successor capital. [A]s Jacobi also pointed out, the capital city of the unified realm of Kosala is invariably known as Avodhya in the epic and never by the name Saketa, the name by which it comes to be known in much of the Buddhist and later literature". ^ Goldman 2022, p. 3: "The oldest surviving version of the great tale of Rāma, and the one that is doubtless the direct or indirect source of all of the hundreds and perhaps thousands of other versions of the story, is the monumental, mid-first millennium BCE epic poem in some twenty-five thousand Sanskrit couplets attributed to Valmaki." ^ Goldman 1984, pp. 14-18; Rao 2014, p. 2. ^ Rosen, Steven (30 October 2006). Essential Hinduism. Bloomsbury Publishing USA. p. 103. ISBN 978-0-313-07155-3. ^ Smith, Vincent Arthur. The Oxford History of India: From the Earliest Times to the End of 1911. ^ Jacobi, Hermann (1893). Das Ramayana, Geschichte und Inhalt nebst Concordanz nach den gedruckten Rezensionen [The Ramayana, Geschichte und Inhalt nebst Concordanz nach den gedruckten Rezensionen [The Ramayana, Geschichte und Inhalt nebst Concordanz nach den gedruckten Rezensionen [The Ramayana: History, Contents with a Concordance of the Printed Recensions] (in German). Noorani, A.G. The Babri Masjid Question, 1528-2003 'A Matter of National Honour'. ^ a b "Valmiki Ramayana". valmikiramayan.net. Archived from the original on 13 September 2020. A Sattar, Arshia (29 October 2016). "Why the Uttara Kanda changes the way the Ramayana should be read". Scroll.in. Archived from the

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Wikiguote has quotations related to this article: Ramayana Wikisource has original text related to the text related to the text related to the text related to the text related text relate Ramayana (category) Ramayana at Project Gutenberg The Ramayana of Valmiki English translation by Hari Prasad Shastri, 1952 (revised edition with interwoven glossary) A condensed verse translation by Romesh Chunder Dutt sponsored by the Liberty Fund Ramayana at Project Gutenberg The Ramayana of Valmiki English translation by Romesh Chunder Dutt sponsored by the Liberty Fund Ramayana at Project Gutenberg The Ramayana of Valmiki English translation by Romesh Chunder Dutt sponsored by the Liberty Fund Ramayana at Project Gutenberg The Ramayana at Project Gutenberg The Ramayana of Valmiki English translation by Romesh Chunder Dutt sponsored by the Liberty Fund Ramayana at Project Gutenberg The Ramayana at Project Gu of the Ramayana from the University of Michigan Museum of Art Portals: India Indonesia Hinduism Poetry Literature Retrieved from " Throughout history, people have seen the greatest sages, saints, and poets of ancient India. One of the names that stood out the most is Maharishi Valmiki. In Sanskrit literature, Rishi Valmiki is considered Adi Kavi the first poet. He is the original author of the epic Ramayana, one of the most popular Hindu scriptures. Rishi Valmiki was a great sage of purity, kindness, mercy, poetry, wisdom, and a philosophical genius. British satirist Aubrey Menen states sage Valmiki as the first author in history who came out with his artwork. There is a dispute among people related to Maharishi's life. One belief based on Nagara Khanda of the Skanda Purana claimed that he was born in a Brahmin family with the name Lohajangha. He had a devoted wife. There was a drought in their village for twelve years, and to survive the family from great hunger, he started to rob people. One day, Lohajangha tried to steal from a group of seven sages called Saptarishi. But realizing the situation of Lohajangha, one of the Saptarishi, Pulatsya Rishi, provides him a mantra. Reciting the mantra while performing intense austerity for years, his entire body got covered by ant-hill or Valmika, from which he got the name Valmiki. Another belief says that Sage Valmiki was born to a Brahmin family of Sumali or Pracheta, belonging to Rishi Bhrigu gotra with the name Agni Sharma. He later starting robbing people and was known as Ratnakar Daku. Once he met Narada muni and had a conversation regarding his responsibilities. Immensely fascinated by the thoughts and sayings of Narada, Agni Sharma started to do austerity, reciting a mantra "Mara" - death. After many years of penance, this Mara transformed into Rama while his body remains covered by an ant-hill. That resulted in having a new name Valmiki. Maharishi Valmiki created the first-ever Shloka in Sanskrit literature after experiencing intense anger and sadness caused by a hunter after killing a mating bird greatest works of Valmiki rishi was writing Adi Kavya (First Poem) Ramayana is the first poem in Sanskrit history. The epic Ramayana by Valmiki comprises 24 thousand shlokas and seven cantos. It describes the entire life events of Lord Rama from his birth, education, marriage to Devi Sita, and 14 years of forest exile. Followed by Devi Sita's kidnapping by Ravana, the war between Rama's Vanara (monkey) and Ravana's army finally reached to time when Lord Rama left this materialized world. Besides Ramayana, some Indian philosophical narrative that narrates the conversation between the sage Vasistha and Lord Rama. Yoga Vasistha has six books. Each of them describes certain events and aspects of life, such as Rama's disappointment towards nature and human sufferings, Rama's desire for salvation, others who seek liberation, spiritual ways to achieve freedom, and finally, highlighting the importance of humans will power and creativity Uttara Kanda, taken initially from Sesha Ramayana, states that sage Valmiki played a crucial role in Ramayana. Rishi Valmiki offered shelter to Devi Sita gave birth to Lava and Kusha heard Ramayana, states that sage Valmiki. The philosophical artwork of Maharishi had influenced the cultures and arts of several places of the Indian sub-continent and some parts of the southeast. It motivated authors and poets of various cultural backgrounds to interpret Valmiki's Ramayana in their native language. It includes Kambaramayanam (Telegu), Torave Ramayana (Kannada), Krittivasi Ramayan (Bengali), and Ramacharitamanas (Awadhi). Various scenes from Ramayana were carved on the walls of temples and stones. A perfect demonstration would be the stone at Nagarjunkonda, Andhra Pardesh, which showcases Lord Rama and Bharata's meeting. In modern days, Valmiki's Ramayana influences can be seen in movies, televisions, music videos, theatres, paintings, literature, and temples. Nowadays, Ramlila - a dramatic portrayal of the Ramayana, is performed in India and worldwide in front of Hindu devotees. A 1300 years old temple at Tiruvanmiyur, Chennai, is dedicated to Rishi Valmiki. Through Ramayana, Maharishi taught us the following lessons to follow the correct path of Dharma and Karma: Always be truthful. No matter how powerful the evil is, the truth will still win.Unity is strength. Like Rama's family, even though the situation apart them, their hearts were together, which helped them overcome problems. Be loyal to your duties. Follow the path of virtue. Show respect and mercy to others. See and behave every creature equally. Never have a company or relation with a negative person. Forgiveness is the key to peace and harmony. Every sparkling thing is not gold. The most popular quotes of Rishi Valmiki are: There is no deity powerful than timeWhatever a man does, good or evil, it all comes back to him someday. And he pays for everything. Overdoing anything leads to sorrow.