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The Ramayana Tradition of Performance, Literature, & Theatre in Asian Countries

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Abstract: The Ramayana was written by sage Valmiki around million years ago which said by 5th-century B.C.E, the time era of Rama was 5677 to 5377 as per the scientist years of research which still count as Mythological character, but its presence on the planet is not Myth at all-cause myth is not be a culture of so, many lands or any myth can't reach to approx every county and culture, a tradition for so, many years and still preserved. The Epic was written in 24,000 verses of epic poetry which translated approx every language and almost every country, but the very first was written by the Valmiki who was earlier a robber and later become a saint who worshipped the name of Rama for years and become the first poet who wrote the epic called Ramayana with spiritual power or vision and blessings of Brahma(Creator of Universe)in which he also plays an important role which becomes the changer of the story, from his book we found the first performance of theatrical or folk tradition which still practices today also known as Katha Gaan(Narting Story with Music) can also be seen for example in the famous T.V Series Of Ramayana by Ramananda Sagar were Luv and Khush two sons of Lord Rama performing the story of Ramayana in the Ayodha 7 the king court. Ramayana or Vishnu can be traced as Oral, Visual, and Performance in the country like China, Tibet, Thailand, Cambodia, Laos, Burma, Pakistan, Iran, Afghanistan, Sri Lanka, Russia, Europe, South America- Africa, Indonesia, etc. But, a variety of Performances can be found in India from North to South, East to West our country is popularly called the Leela (Ramleela) which was started by the Tulsi das or Megh Bhagat his disciple student or a follower in 1543 Chitrakoot the oldest Ramleela in India.

Key Words: Ramayana, Theatre of Aisa, Ramleela, Tradition of Ramayana, Ramayana Ballet, Silk Route

Introduction:

Ramayana the Valmiki poem which written years ago is practice all over the world mostly in every possible part of the planet in Oral, Visual, Performance-based routes. Ramayana is a part of almost every country in Aisa also known as Jambudvipa a per thee ancient cosmology and India known as the Bharat Varsha and the rest of the content known with different names such as "Plaksadvipa, Salmalidvipa, Kusadvipa, Krouncadvipa, Sakadvipa, and Pushkaradvipa. Seven intermediate oceans consist of salt-water, sugarcane juice, wine, ghee, curd, milk and water respectively".[1]

Ramayana is translated in almost every language of the country India & overseas Professor A.K Ramanujan mentioned that there are 300 Ramayanas in India only in his book but that is completely a though an exact number of counting can't be done in single numerical letters because many writers have their predictions or versions of Ramayana in their way. But the some famous or most practised or reach to the masses is Valmiki Ramayana, Saint Tulsi Das Ramayan known as Ramchirtmans, Buddhist script of Jatka tales from which mostly Ramayana reach to the Asian countries through Silk route which use as the merchant's roads which connect India and many Asian countries for trade purposes.

Ramayana tradition of performance can be trace first as Ramleela in India by Saint Tulsi Das & his disciple Megha Bhagat who started the first Leela in Chitrakoot about 450 years ago in 1543 A.D onwards and later the world-famous Ramleela in Ramnagara early known as Kashi Leela but this is not clear that who starts the tradition first but most of the research facts believe that Megha Bhagat starts the Ramleela on the translation Valmiki Ramayana by his teacher Tulsidas Ramchirtmans. In Asia Ramayana tradition is more colour full and Vibrant in performance and practice compare to India cause, a small island like Thailand had national epic based on Ramayana name as "Ramkein" and country like Indonesia where Ramayana performed every day in Prambanan Ballet in temple and Cambodia, Laos, Burma these countries are practice more than India they did not make them a national political issues but they accept them in their daily life as research found that in Bhutan, Indonesia, Thailand(Siam) is having places name as connect with Ramayana people name their hotels, supermalls name as Rama, Thailand is monarch country were king name is associated with Rama king which tradition is continued till today in the country. Like other countries of Asia India has more and oral performing culture of Ramayana which practice in almost every part of the country.

Theatre is the dramatic art of communication which means the importing or exporting of information by speaking, writing or using some other medium. by(Oxford Dictionories). Theatre can reach a wide segment of society. It accesses valuable information & Changes mankind's attitude & behaviour.

"The Dramatic representation of RamaTheme based on the epic occurs for the first time in the Hariwansma Purana which is the Khilparva of the Mahabharata & is believed to belong to the 4th Century A.D"

Hariwansam Puran is important as it indicates that performance was not Rama-Play in the tradition of classical Sanskrit Drama, but based on the Ramayana of Valmiki. But after this description, we didn't find any other reference for the Rama play in history.[6]

The paper discusses the tradition of the Ramayana in theatrical or literature wise which tells how Leela was in other countries of the Asia and rest of the world :

Japan: Japan, an island country lying off the east coast of Asia. The popular Japanese fiction collection 'Hobutshu' contains a concise Rama Katha. It was composed by Taira no Yasuyori in the 12 century. In Buddhism, the Ramayan story is known to be as Ramaenna or Ramaensho, in which the character of Hanuman was ignored. In other variants, Suwa Engi Na Kato (Ramayana) written in the 14th century, the protagonist, Koga Saburo Yorikata, is the youngest son whose exile is caused by his brothers. In another variant called Bantenkaku Tamawaka (Rama) is a flute player who escapes with his abducted wife Himegini (Sita) while he captor king Baraman (Ravana) is a way for hunting. The 10th century as Sambo Ekotoba and 12th century as Hobutsushu (Jewel Collection). Bugaku and Gagaku are two dance styles of the 8 to 12 century based on Indian classical dances for depicting Japanese Ramayana.Point: In Japan, 'Hobutsushu' and 'Sambo-Ekotoba' are the most popular versions. In Ramaenna or Ramaensho, another adaption of the epic, Hanuman is ignored. In another version is known as Bontenkoku, Tamawaka (Lord Rama) is portrayed as a flute player who rescues Himegini (Sita), his wife who was being held captive by King Baramon (Ravana). Japanese filmmaker Yugo Sako made one of the best-animated versions of the Ramayana ever. In the words of Dr Shreyas Bharule, an alumnus of IIT Kharagpur tell us about the world first animated film made on the Ramayana with facts that how a Japanese documentary maker make gave the animated indo-Japanese faces to the world great poem epic Ramayana. Rama Oji Densetsu in Japanese release in 1992 is mix collaborated film venture in which Japanese contribution is much more than India, A film by Yugo Sako. The film is 2hur 15 minutes long which was screened in New Delhi, India to mark India's 40th anniversary of Japanese Diplomatic relations. The Buddhism prevalent in Japan the Ramayan story is known to be as Ramaenna or Ramaensho, in which the character of Hanuman was ignored. In other variants, Suwa Engi Na Kato (Ramayana) written in the 14th century, the protagonist, Koga Saburo Yorikata, is the youngest son whose exile is caused by his brothers.

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· while he captor king Baraman (Ravana) is a way for hunting.[6],[1]

China: the largest country of Asia China, officially the People's Republic of China (PRC), is a country in East Asia. It is the world's most populous country, with a population of around 1.4 billion. China and India are neighbouring countries we share the same water of Himalayas, and some spices, or same sand & air which is unstoppable with iron fencing ropes and pillars but we have to analysis and study the history so,

we can find that how Lord Rama is set in China. The dissemination of the epic occurred at the same time as the eastward spread of Hinduism and Buddhism.

- Three Jataka stories—King Dasharatha, Monkey King, and Shambuka—are the earliest and most conclusive texts of dissemination of the Ramayana to China. The Story of Chinese Ramayana.
- The first story is the same except for the 14-year exile of Ram. The second story has more variations such as Ram is Bodhisattva, who upon losing his kingdom to his evil uncle, retreated to the forests with his queen; Ravan is replaced by a sea dragon who abducts the queen; Sugrib is depicted as a doleful monkey who was also robbed of his kingdom by his uncle; Ashok Vatika is replaced by the dragon's cave, etc.
- The influence of the Indian epic Ramayana can be traced in the stories about the beloved (and yet anarchistic) Sun Wukong (Sun Wu-Kung) or the Monkey King. He is a central character in originally orally transmitted stories centred on the Buddhist monk Xuanzang (Hsüan-Tsang), who travelled to India to obtain sacred Buddhist manuscripts.
- Later in the 16th century, the stories were collected in a book called A Journey to the West, Xi you Ji (Hsi-yu chi), by Wu Chengen (Wu Ch'eng-en).
- The most colourful travelling companion of the monk Xuanzang is the Monkey King, who even today is the playful hero of many later operas, shadow and puppet plays, cartoons, and animations

Note: The translation goes back to the 3rd, 5th and 6th centuries. One of the tallest Indologists of China, Professor Ji Xianlin, has done an in-depth study on the digressions from original Ramayana in Buddhist translations.

A direct translation of the two epics into Chinese is something that happened only in recent years. Mi Wenkai's translation is perhaps the first when he rendered the epics in prose in 1950. In 1962, Sun Yong also translated both the epics, however, these were translated from English versions. Ji Xianlin became the first Chinese scholar to translate Ramayana from Sanskrit into Chinese during the height of the Cultural Revolution, risking his life. It took him almost a decade to render this gargantuan epic with 200,000 odes and nearly 90,000 lines in 8 volumes published in 1984. Since then, many Chinese scholars have ventured into Ramayana studies. Recognising Professor Ji's contribution to Indology, the Government of India, awarded him Padma Bhushan in 2008.

Ramayana's in China :

Langa ka sip ho, can be divided by content into 5 Episodes.

1. The main plot of the first four parts is similar.
2. The fifth part narrates how TSAU LAMMA (Dasaratha) father of Lord Rama chose a queen for his son & fought with Mangkosal.
3. Sita has named (Nangsida) and Ram named (Lama).
Poloto (Bharata), Loman (Lakshman), Naloyen (Narayan)

Connection with Jambudvip: According to 'Dasaratha Kathanam' 2, King Dasharatha was the emperor of Jambu Island. The name of the son of the king's chief queen Lomo (Rama). The second queen's son's name was Lo-man (Lakshmana). Prince Lomo had the strength and might of Na-lo-yen (Narayan). Among them were the supernatural power named 'Sena' and 'Ra'. [7],[2]

Tibet: What is Tibet? China considers this to be the Tibetan Autonomous Region. Dalai Lama says it should include neighbouring provinces with Tibetan populations.

· Repression: Dalai Lama says 1.2 million people were killed under Chinese rule. China disputes this. Tibet has had a tumultuous history, during which it has spent some periods functioning as an independent entity and others ruled by powerful Chinese and Mongolian dynasties.

1. 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 in 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

2. 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.

He published the text of the Tun-Huang manuscripts of the Rama tale in 1977.

We have today 6 manuscripts of the Tibetan version of the Ramayana. Which 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 .

Manuscript D and Manuscript A together make 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 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 Purple (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. [8],[3]

Ramayana in Khotan(Hotan): Part of china early in ancient time the route of silk route part of British India Leh, Ladakh region. The eastern part of Turkestan, located on the northwestern border of Asia, is called Khotan, whose language is Khotan. H.W. Bailey discovered and brought to light the Khotani Ramayana from the Paris Manuscript Museum. According to their calculations, it is dated to the ninth century. According to Khotani Ramayana, Sahastravahu, the majestic son of King Dasharatha, went hunting in the forest where he met a pious Brahmin. He obtained Chintamani and Kamadhenu by his penance. By the grace of Kamadhenu, the brahmin gave a grand welcome to the king. While leaving, on the orders of the king, his followers went away with the Brahmin's cow. This information came to the Brahmin son Parashurama. He killed Sahastravahu. Fearing Parashurama, Sahastravahu's wife hid her sons Rama and Rashma (Lakshmana) inside the earth.

According to Khotani Ramayana, the miraculous deer had a hundred eyes. Ram and Rashma followed him. In this interval, Dashagriva reached there, but he could not cross the ring of defence. After this, he went to Sita in the guise of a beggar and when he came out of the guard ring, picked her up and ran away.[8],[3]

Iran: The research or books tell us that Ramayana has not had its version of Ramayana as accept to have a translation of Ramayana. History of Mughals & India is the factor which takes us to this subject answers cause the Mughal rulers to come to India from Persia, & History always tells us when someone oversees ruled some other country you will get in his colour some with Persian ruler,s like (Babur) who come to India & Became the first ruler of Indian Mughal Invasion empire.

Rest not go so, much in this history, we should analyse how the traces of Ramayana are Persia.

1. According to Abdul Fazal, the translations were ordered by Emperor Akabar to dispel the hatred between the Hindus & the Muslims, as he was convinced that it arose only from mutual ignorance.
2. By Badayauni, first Persian Ramayana was translated by Mulla Abdul Qadir Badayauni. In A.H 992/A.D. 1584 emperor Akbar asked him to translate this story from Sanskrit.
3. Badayauni though reluctant to translate it spent years on this translation work & finished it on A.H 997/A.D, 1589.
4. It was illustrated with a beautiful 176 illustration painting, which today kept in Sawai man Singh, Jaipur Museum.
5. After the period of Akbar, among the library masterpieces of Jahangir's region are the two translations of the Ramayana by Moshi Panipati & Girdhardas.
6. According to B.N Goswamy in "Another Ramayana" "the manuscript seems to have belonged once to the mother of the emperor Akbar, Hamida Banu, often referred to with the title of Maryam Makani', 'dwelling at the same loftiness as the Virgin Mary'.
7. Mulla Shaikh sadullah, pen named Mosih was born at kairana, but since kairana is on the border of Panipat he becomes known as Panipat. He spends 12 years in Banaras studying literature. He read the story or poem of Valmiki which found him an epic love that makes him so passionate for the Ramayana, this so, love for writing is not seen as a religion.

His book translation as copy for all the public is published so, many years later in 1889 by Munshi Naval Kishor Press, Lucknow.

There are many other books of translation which is a part of the Persian culture we can see for the Ramayana translations, and performing tradition of Dastan ae Go were the dastan of Amir Hamza and Ramayana stories were tell by the Dasatn ae go artists.[9],[4]

Lord Rama and Hanuman carvings in Silemania, Iraq ANCIENT RAM-CHAPEL IN SUMER

One of the major triumphs of modern archaeology was the hair-raising discoveries of Sir Leonard Woolley at Ur. Amidst the ruins of Ur, he unearthed a Ram-chapel but missed its relevance in world history. This crucial finding not only bridges the wide gaps between Indian tradition and archaeology but also unfolds the historic bonds that once united ancient India, Iran and Sumer. Ram-Sin of (Larsa) to whose memory this chapel was dedicated must have been Rama of Valmiki. The name Ararama of Larsa may be an echo of Rama. This Ram-Chapel of Ur is the earliest known memorial to the great Rama and may have been erected by Dilmun merchants who resided nearby. Dilmun was always mentioned in the Sumerian texts together with Magan and Melukkha and possible that these 3 states were somehow allied to each other.

Afghanistan and Ramayana :

It is everybody's knowledge that Rama belonged to the Ikshvaku race who ruled from Ayodhya located in north-east India. But a reading of Valmiki Ramayana reveals that someone identified as Rama's ancestors once lived in North-West India, long before Rama's times in a region that bears a close resemblance to the Swat region of Afghanistan. Fortunately, no proponent of Aryan Invasion Theory cares to read Ramayana of Valmiki or else they would have interpreted this as proof of incoming Aryans who later spread to East India to found a kingdom at Ayodhya. In his 1992 book Ancient geography of Ayodhya, historian Shyam Narain Pande argued that Rama was born around present-day Herat in Afghanistan. In 1997, Pande presented his theory in the paper "Historical Rama distinguished from God Rama" at the 58th session of the Indian History Congress in Bangalore. In 2000, Rajesh Kochhar similarly traced the birthplace of Rama to Afghanistan, in his book The Vedic People: Their History and Geography. According to him, the Harriud river of Afghanistan is the original "Sarayu", and Ayodhya was located on its banks.[9],[4]

The Arabs countries not having so, the much-developed culture of theatre Ramayan as we read early that Arabs our like to follow their own stories here we can go, far back in the history and look at there that from the time of Mughal Emperor in the India many Dastan ae Go artist are the major person in the courts of King of that time so, we get evidence from sources as listening to Mr Dansish Hussain famous Dastan ae go artist who, tell the one artist once come to India for the job in the court of Akabar but for a long time he didn't get that and he served in other jobs and continue his art and he wrote two books from one was burned and the second one becomes an organized book which was printed for all. So, from this, we can relate this from that Arab country having some culture for Ramayana tradition in their lifestyle.[9],[4]

Ramayana's come to the lands of Malaysia mostly like through the Tamil traders first or the ancient fact which tell us that Sri Lanka tradition or story of Ramayana that 3 sons are gone to Malaya dweep island at at age of 7 today's Malaysia.

· The Malay version of Ramayana, Hikayat Seri Rama, is believed to have been committed to writing between the 13th & 15th centuries.

One of the oldest Malay manuscript in the country & probably the oldest known illuminated Malay manuscript is a copy of Hikayat Seri Rama now held in the Bodleian Library, Oxford, which was in the possession of archbishop loud in 1635.

Malay version originated not from the classical Ramayana of Valmiki, but from popular oral version widely spread over southern India.

Hikayat Seri Rama, the Malay version of the epic poems, gives Lakshmana a larger role & even increase his importance as compared to Rama in some incidents. Malay writers & storytellers have also glorified Lakshman's courage.

Hekiyat Seri Rama :

The story is very much similar to the story Ceylon and Tibetan script of Ramayana but as every space or culture gave it,s a different beginning & end which tell the episodic versions of the different storyline of the epic.

In the words of Ghulam Sarwar Yousuf.

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.

Note : There are four works related to Ramakatha in Malaysia - (1) Hikayat Seri Rama, (2) Seri Rama, (3) Patani Ramakatha and (4) Hikayat Maharaj Ravana.

· Many changes developed in the Malay version of Ramayana & those changes depend upon the local Ramayana & those changes depend upon the local traditions & politics.

Hikayat Seri Rama exists in both written & oral form & the wayang kulit siam is a shadow play from Kelantan on the borders of Malaysia & Thailand.

The Ramayana in Malaysia is used more for entertainment & social education rather than for spiritual or religious purposes.

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.

· The Main Purpose of the Hekiyat Seri Rama is to show the ideals of righteousness, love, loyalty, & selfless devotion. This Malay version has combined elements of the Indian Sanskrit Ramayana with local traditions & beliefs to create a highly developed story that is enjoyed by many.

· In 1989, the largest Ramayana temple in Malaysia was built in the northern state of Perak on the Thai border which is about two hundred fifty km from Kuala Lumpur. The Temple has 1001 sculptures & pictures relating to the Rama story. The Ramayana Caves are located at the foothills of the Batu caves. Just behind the temples, an open fountain and an over-bridge are leading into the caves. You will need a ticket to go inside that you can buy at the counter. Apart from the caves, you can also feed the pigeons and relax with the water fountains.

The Ramayana caves have a lot of figurines from the story of Ramayana. Most of them are in place to depict a story. Most of it is of King Rama on his journey across India towards Lanka where he gathers an army to defeat the antagonist Ravana who abducted his wife Sita. A statue of Rama and Hanuman greets you at the entrance. You can skip the caves if you don't have a lot of interest in the mythological story.[10],[5]

The Philippines, island country of Southeast Asia in the western Pacific Ocean. It is an archipelago consisting of some 7,100 islands and islets lying about 500 miles (800 km) off the coast of Vietnam. Francisco first heard the poem being sung by Maranao bards around Lake Lanao in 1968. He then sought the help of Maranao scholar Nagasura Madale, resulting in a rhyming English translation of the epic. Francisco believed that the Ramayana narrative arrived in the Philippines sometime between the 17th to 19th centuries, via interactions with Javanese and Malaysian cultures which traded extensively with India. **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 Maranao homeland, the story was "further indigenized to suit Philippine cultural perspectives and orientations.**

Juan R. Francisco is a Filipino Indologist, who discovered the Maranao version of the Ramayana, which is native to the Philippines. He then translated it into English. He is also a professor at the University of the Philippines in Manila. For several years he served as the Executive Director of the Philippine-American Educational Foundation (PAEF), administering the Fulbright Program in the Philippines.

The Ramayana of the Philippines

Mahaladia Lavan (Summarization)

Like Indonesia and Malaysia, after the Islamization of the Philippines, the Ram story there was presented in a new form. There is also the possibility that it was deliberately mutilated like Buddhists and Jains. Dr John R. Francisco has discovered a distorted story of the Ramayana, compiled in the Marnav language of the Philippines, named Masladia Laban. The imprint of Sita's swayamvar, marriage, kidnapping, exploration and salvation is visible on its plot. Mahradiya Lavan Bandiyar is the son of the Sultan of Masir. Many people lost their lives due to his vicious cycle. So the Sultan exiled him and sent him to Pulunagar Island. There he set fire to the Vrisha to which the earth was bound. At the behest of the angel Gabrius, Tuhain (God) prevented him from sacrificing himself and gave him the boon that he would die only by a sharp weapon on the wood kept in his royal palace.

Note: The Philippines famous dance " Singkil" is based on the Ramayana. It is a folk dance of the Moranao people of the island nation's lake Lanao. The Ramayana in the Philippines is called "Maharadia" Lawana which means King Ravana. Hindu Influences & folklore arrived in the Philippines around the 9th or 10th century A.D

Thailand : The Thai version of Ramayana is popularly known as Ramakien. It is the National Epic of Thailand.

Ramakien means "Glory Of Rama". It is said that the epic reached Southeast Asia via the Indian traders and scholars who travelled to the empires of Khmer, Java from India. The economic and social ties between the then Bharat and these Southeast empires led to these cultural similarities. Ramakien - Ramayana in Thailand is called Ramakien which is also the national book of Thailand. Note: The capital of early Thailand was called Ayutthaya, named after Shri Rama's capital of Ayodhya. The Kings of Thailand considered themselves as the descendants of Shri Rama. According to the Wat Phra Kaew, The temple of Emerald Buddha in Thailand royal temple officially called Wat Phra Si Rattana Satsadaram is regarded as the most sacred Buddhist temple in Thailand. construction started of royal temple start in began in 1783 under the orders of Rama I, the first king of the Chakri dynasty. Since then, each successive king has been personally involved in adding, restoring, and embellishing the temple during their reigns as a way of making religious merit and glorifying the dynasty. Located in the centre of Bangkok city hearts In this palace, we found the story of Indian god Vishnu Avtaar Rama story is popularly known as Phra Ram in Thailand through the wall paintings the story narration we found the special effects and design which paintings show us tell that thai ramekin is having some other colour of features which changing the story not with their own but with folk tales which add up in the epic through the journey of the epic from India to Thailand, passing the word through the ear which makes a new unique but, inspired epic of Ramayana to Ramakein. When Burmese looted the Ayutthaya the ancient capital of Thailand much of the history was destroyed in the 18th century when that time capital Siamese (today's Thai) eventually regrouped by the end of that century, they had to recreate much of their past. This is where the oldest existing Thai version of the Ramayana comes in. It was composed as a play between 1797 and 1807 under the supervision of Rama I of the Chakri dynasty that rules Thailand today. It was this version that found its way to the walls of Wat Phra Kaew.[11],[6]

The classical literature of Cambodia tells the Story of Ramker which used to play in the Khmer language of Cambodia. The classical literature of Cambodia comprises works composed in verse and recorded between the 16th and mid-19th century; much of it reflects the cultural influence of India. It can be classified according to three major genres: the epic, verse novels, and cbap, or "codes of conduct."

The best-known epic is the Reamker ("Honour of Rama"; Eng. trans. Reamker), the Cambodian version of the Ramayana, one of the great epic poems of India. Surviving texts of the Reamker date from the 16th or 17th century, but bas-reliefs at Angkor Wat show that the Rama (Cambodian Ream) story had been known in Cambodia for centuries. The Cambodian version includes incidents and details not found in the Sanskrit original written by the poet Valmiki. As in other Southeast Asian countries, the Rama story in Cambodia is not confined to the realm of literature but extends to all Cambodian art forms, from sculpture to dance drama and from painting to tourist art. Another epic, Lpoek Angkor Vat ("The Story of Angkor Wat"), which dates from the beginning of the 17th century, celebrates the magnificent temple complex at Angkor and describes the bas-reliefs in the temple galleries that portray the Rama story. In Kamboj, today known

as Cambodia, the Ramayana is known as Reamker or Rama Kerti. The Kamboj poet has described Rama not as a god but as a human being of superior nature. The narrative begins with Rama's exile in the forest, triggered by Kaikeyi's jealousy, and ends with Rama bringing Sita back to Ayodhya from Valmiki's ashram along with Lav and Kush. Sita's disappearance into the Earth when asked to prove her chastity finds no mention in this version.[11],[6]

The Ramayana is embedded in Cambodia's social customs. According to Bose, peasants do a recital of the epic if they fear drought. The part they choose is where Kumbhakarna physically chokes the water supply to the vanar sena (Monkey Army), but Hanuman and Angad remove his gigantic body using magical powers, thus restoring supply. In times of natural calamity, farmers of this Buddhist-majority country go to the monks to seek relief. The monks open Rama Kerti and place a stick on a random page. If it opens at a positive episode like Hanuman fetching medicinal herbs or Rama and Sita returning to Ayodhya, it is considered a good omen, but if it opens at something like the abduction of Sita then it portends ill. That would probably resonate with communities here at home who play much the same games with volumes of the Ramcharitmanas. (Anita Bose first arrived in Thailand she was surprised to see how integral to its culture the Ramayana was. Buddhism is followed by 95 per cent of the population and yet it was, and still is, compulsory to study the national epic, Ramakien (meaning Glory of Rama), in all government schools. Then there is the popular dance form of khon that portrays episodes from Ramakien.)[11],[6]

Khmer shadow theatre is another performance that Khmer people consider as worship performance and only perform about Reamker story. In Khmer shadow theatre, we use the cow leather to form in different shapes of Reamker characters and the performance is being shown by shaking those theatre panels reflected with the light on a big white screen. Because Reamker is a long story, unusual from normal stories, hence the number of those theatre panels also has a big amount.[11],[6]

For background music of Khmer shadow theatre, it is Pin Pet with story narrators making dialogue instead of theatre panels. Because of this performance is a worship type which we perform only during big festivity for praying or preaching or even in offering the fire for King or chief of a priest in Buddhism.

Robam Sovann Maccha

The point which we discussed earlier which show, the Cambodian version includes incidents and details not found in the Sanskrit original written by the poet Valmiki. An example of a story that does not appear in Indian texts and performances is that of the encounter between Hanuman, the monkey general, and Sovanna Maccha, the mermaid, a favourite of Cambodian audiences.

The character of Sovann Maccha wears a gold sampot sarabap. The sampot is wrapped around the lower body and then pleated into a band in the front and secured with a gold or brass belt. An embroidered piece of cloth is worn in front under the belt. Moreover, Sovann Maccha wears decorative and embroidered cloth with a fish scale pattern in the shape of a tail of fish (caudal fin) from the front to the backside with another piece of embroidered cloth drops downward. This caudal fin-shaped cloth piece distinguishes Sovann Maccha from other female roles in the Royal Ballet of Cambodia. The jewellery for this role includes various types of ankle and wrist bracelets and bangles with many styles.[11],[6]

Story

The dance narrates a scene of Reamker. Preah Ream (Rama) orders Hanuman to construct a causeway. He directed monkey troops to collect rocks and drop them into the sea. But these rocks kept disappearing. Hanuman dove into the sea to discover that the golden mermaid—Sovann Maccha—was responsible for the disruption. While trying to overcome Sovann Maccha, they fall in love, then give birth to a monkey with a fishtail known as Macchanub. Hanuman explains to the golden mermaid why he needed the rocks. Sovann Maccha agrees to allow the causeway to be built and returns the stolen rocks. She then assists Hanuman in the project.[11],[6]

The inhabitants of Laos and the language there are called 'Lao' which means 'vast' or 'grand'. 1 People of the Lao race consider themselves to be of Indian descent. According to Lao literature, when Ashoka (273-237 BC) invaded Kalinga, many people from South India migrated to Indo-China via the Assam-Manipur route.2 The residents of Laos consider themselves descendants of the same people. According to Ramesh Chandra Majumdar, Indian culture entered Thailand and Laos in the second century BC. At that time the name of that valley in the southern part of China was 'Gandhara. The culture of Laos,

however old, appeared on the political map of the world only in medieval times. According to Lao literature, Prince Falgun is considered the founder of Laos.

A Kshatriya chieftain took refuge in the court of Angkor for some reason. Falgun was his son. Ankara Naresh got his daughter married to him. With the help of their father-in-law, he became the master of a military detachment. He lived in 1340-50 AD. took possession of the land of his ancestors between AD 1353 and He declared himself the king of the land of millions of elephants.

Thus the kingdom of Laos was established in the middle of the fourteenth century. Laos has many works based on the story of Rama, among which the names of Phralak-Phralam (Ramajatak), Khwai Thorfi, Pommachak (Brahma Chakra), and Lanka Nai are notable. Popularly known as 'Ram Jatak', the secret of the popularity of 'Fralak Phlam' lies in the meaning of his name 'Dear Lakshmana dear Ram'. 'Ramjatak' is an encyclopedia of Laos's ethics, customs, nature, beliefs, flora, fauna, history, and geography.

According to Dehiar, it is Lao Mahatmya in the real sense.⁶ Ram Jataka is divided into two parts. In its first part, Dasaratha's daughter Chanda and in the second part the story of the abduction and salvation of Ravana Tanaya Sita. Like the Jataka tales, at the end of it Buddha says that in his previous birth he was Rama and Devadatta was Ravana.[11],[6]

Ramayana in Indonesia

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. There are several Indonesian adaptations of Ramayana, including the Javanese Kakawin Ramayana and Balinese Ramakavaca. Kakawin Ramayana is believed to have been written in Central Java circa 870 AD during the reign of Mpu Sindok in the Medang Kingdom. **Kakawin Ramayana:** It is believed that the Kakawin Ramayana was written during the Medang Kingdom (732-1006 AD) in Central Java in the old Javanese language.

The other Indonesian version of Ramayana is the Balinese Ramakavaca, which is a developed version of the Kakawin Ramayana.

Kakawin means a long narrative poem and the kakawin Ramayana is modelled on traditional Sanskrit meters.

The Javanese consider the Kakawin Ramayana, derived from an array of Sanskrit-based metrical patterns, as the pinnacle of artistic expression and remains the lengthiest of all Old Javanese texts. A large number of preserved palm leaf manuscripts of Java and Bali attest to its popularity and adaptation.

Ramayana Prambanan is a show that combines dance and drama without dialogue, based on the Ramayana story, it's performed near Prambanan Temple on Java Island, Indonesia. Ramayana Prambanan performs since 1961. Ramayana stories based on Hindu epics adapted to Javanese culture make Ramayana Prambanan a unique dance. More than 200 professional dancers and gamelan musicians participated in this Ramayana Ballet which took place on an open stage with Prambanan Temple as a backdrop. Ramayana Ballet is also based on the bas-relief at Shiva Temple, Prambanan. There are two places in Yogya where the ballet is performed, at Purawisata and the edge of Prambanan temple. In Purawisata, Yogya you can take in the performance while eating dinner. The ballet has been performed here for 25 years.

The Ramayana has two endings: The Ramayana has two endings, and these are played alternately on different occasions. In the first, princess Sita is saved and is happily restored to her husband, Rama. In the second version, – most probably the original one – Rama suspects Sita's chastity when she returns. To prove that she has remained faithful to her husband, Sita asks to be burned alive. If she has lied, she will die, if not, she would remain unharmed. After being burnt, a living Sita emerged from the flames. Thus, it is a happy ending after all.[12],[7]

Bhutan the land of an Asian country can be count as the Smallest southeast Asian Hindu nation monarch in the neighbourhood of India. A very good relation with India is just like a window open to see another family with the same religion, culture, or language Ramayana in Bhutan, performance which not so well known developed or known to people across the globe like other Asian country have developed culture or tradition of Ramayana the Hindu epic. But Traces of Ramayana will be there for sure as Bhutan is a strong follower of Buddhism and the second most following religion is Hinduism in the country. The reason why, people do not know so, much about the Bhutan version of Ramayana cause the country has banned internet connectivity from the world from 1999 to preserve or save the country the land of Bhutan tradition & culture.

Bhutanese Ramayana but, in 2016 for the very first time the world saw the Bhutanese version of Ramayana in the 2international festival of Ramayana in the city of gas tragedy Bhopal organized by the (ICCR), regional office Bhopal & directorate of culture to depict their country's culture language & festivals.

The performance was started in theatre with the entry of **Rama Known as (Gesar) the king of Ayodhya (Ling).**

Sita was called (Shengchan) who was very happy in their life.

It was followed by scenes including the abduction of Shengchan by **Horger (Ravana) the king of Lanka (Hor).**

· Ram is upset with the abduction of Sita & after that, some religious ceremonies of performance tell the story of Ramayana.

· The second scene ends with a war dance in which the battle of Ram & Ravana is shown.

1. Ram costume is a yellowish dress with a crown.

2. Ravan is in black costume Gho with two black horns.

3. Sita was dressed in a silk scarf & bright crown.

Traditional, as well as modern music, is used in the performance of the music narrated in the Dzangpha language.[13],[8]

Myanmar's national epic is the Burmese version of the Dasaratha Jataka. There are nine known pieces of the Yama Zatdaw in Myanmar. The Burmese name for the story itself is Yamayana, while zatdaw refers to the acted play or being part of Jataka tales of Theravada Buddhism. The Yama Zatdaw was introduced by oral tradition during King Anawratha's reign although it was not known clearly whether the story was Valmiki's Sanskrit epic Ramayana or not. In the Nathlaung Temple, the Vishnu temple, within the walls of the old city Bagan, there are some stone sculptures, one of which is Ramachandra. Based on Burmese literature, at least, Hanuman has been known in Burma definitely before 1527 AD. It is also believed that the Mon people of lower Myanmar are known as the Rama the Vishnu avatar a Hindu god due to Buddhist Jataka stories. **Ramayana in Burma:** In the facts of tradition or from the words of U Thaw Kaung in his research journal for the Myanmar literature of Ramayana epic Only in Bagan depictions of Rama is first seen. In the Abeyadana temple built during King Kyansittha's reign (AD 1084-1113) paintings of Hindu and Mahayanist deities can be seen in the hundreds of lovely tondoes. There are paintings of Vishnu, Rama, and Hanuman.

In the Myanmar Rama called the Vishnu Originally Pashu- Yama (Rama), Parasu Rama can also be spell Parashurama) derived from the word Vishnu

· The story of Rama in Burma is derived from the **Jataka tales of 550/461 (Dasaratha) Dat-Thaya-Hta.**

· Rama is depicted as the future Buddha of the future which mentions in the theosophical text of Buddha that Rama will be the future Buddha after Maitreya.

· In Maymanar Rama Story is " **PandowYama " (Rama) this version is known as " Non-dwin Yama (Rama) or The Palace Rama.**

The characters of Yama Zatdaw share the same features and characteristics as those in the original story. However, in acting, the costumes are a mixture of Bamar and Thai elements.

Name of Burmese transliterations of the Sanskrit names

· Rama is known as Yama

· Sita is known as Thida

· Lakshmana is known as Lakhana

· Hanuman is known as Hanuman

· Parashurama is known as Pashuyama

· Ravana is known as Yawana or Datha-Giri

· Vali is known as Bali

- Maricha is known as Marizza
- Vibhishana is known as Bibi-thana [13],[8]

Sri Lanka comes to be equated with the mystic "Lankapura" of Valmiki's epic, exploring both positive & negative portrayals of Ravana (ruler of Lanka antagonist of Ramayana) in Sinhala & Tami literature from the late medieval period to the present day.

1. Ramayana in Kumaradasa's fifth-century (Janakiharana) is in the literature circle every early.
2. Today Sinhala (Sri Lanka) language be traced back to the belonging of the Indo-Aryan family, has leaned heavily on Sanskrit & Pali syntax & grammatical forms.
3. Earlier we got trace in V.Raghavan book an article on Ramayana literature of Sinhala said this language of Sinhala is developed from the pali, Sanskrit & Tamil languages & the mixed culture of India & Sri Lanka.

In the 16th century Kandyan period of literature in Sinhala the Ramayana epic story becomes very popular among writer, artist who began to use versions for compositions of a popular character in literature work & when literature develop the development of art also be there fix so, the Kandyan dance drama also developed. In the early point of 19th century A.D poetical versions of the Ramayana known by such titles as Ravana kathakavi (poetry dealing with Ravana story)& a latter poem of 330 verses, Ravana yuddha were brought out.

- Pali version of Ramayana in Ceylon nation is developed in the Kandyan period, facts tell us that is supposed to be written by a monk named sumongala & titled the book "**Ramasandesa**".
- Author, in the novel Pali Ramayana, tells the message of god Rama in the form of Vishnu at Ramadevala(Rama-Shrine) in the hanguranketa (near Kandy), praying to the god buddha to bless king, Sri Vaikrama Rajasingha. This show that buddha disciples which moved in every direction to teach the message of lord buddha became compared with the settlement & prestige which they get from the king of that kingdom.

From the 15th century onwards poetry gives more detailed information about various forms of dance and theatre. In Hindu, temples dances were performed in specific dance halls by temple dancers in much the same way as in contemporary South India.

During the Kandy period (1592–1815) royal patronage was given to both temple and court performers. Several institutions were established for music, dance and theatrical arts. A new wave of external influences arrived from India and Europe. The former includes folk theatre forms, such as nadagama, and the latter pasku, or the Roman Catholic Passion Play.

Nurthi is a stage drama that influenced by the Parsitheatre 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.

Nurthi tradition was brought on a new path. Here he used a story much loved by the people in Sri Lanka which was Ramayana 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.

Conclusion: As the theatre of Sri Lanka can't tell so much practice of the Ramayana or Ramlila celebration in any unique format as expected but, we can assume that in ancient time it must be some more vibrant or colour full celebration is there for the Ramayana performing Tradition.

Nepal: Two ancient manuscripts of Valmiki Ramayana are preserved in the National Archives of Nepal. In one of these manuscripts, the name of Kayastha Pandit Gopati, resident of the then Nepal King Gangeya Dev and Lipikar Tirmukti, is inscribed on the Pushpika of Kishkindha Kand. Its date no. 1076 accordingly 1019 AD. is. The date of the second manuscript is Nepali Samvat 795, accordingly 1674-76

AD.

The development of Ram Katha in Nepal is mainly based on Valmiki and Adhyatma Ramayana. Just as there are many works based on Ram Katha in the regional languages of India as well as in the national language Hindi, but among them, the Ramcharit Manas composed by Goswami Tulsi Das has the highest place, similarly there are many works in Nepali poetry and prose literature. His detailed study and analysis have been done under 'Ram Katha's travel abroad'. Bhanubhakta's Ramayana has got the most important place in Nepali literature. The people of Nepal consider it to be their Adi Ramayana. Although even before Bhanubhakta, the names of Gumani Pant and Raghunath Bha are notable in the Nepali Rama poetry tradition. Just as there are many works based on Ram Katha in the regional languages of India as well as in the national language Hindi, but among them, the Ramcharit Manas composed by Goswami Tulsi Das has the highest place, similarly there are many works in Nepali poetry and prose literature. His detailed study and analysis have been done under 'Ram Katha's travel abroad'. Bhanubhakta's Ramayana has got the most important place in Nepali literature.

The people of Nepal consider it to be their Adi Ramayana. Although even before Bhanubhakta, the names of Gumani Pant and Raghunath Bha are notable in the Nepali Rama poetry tradition. Raghunath B's Ramayana Sundar Kand was composed in the first half of the nineteenth century. It was published by the Nepali Sahitya Sammelan, Darjeeling in 1932 with a detailed role of Kaviraj Deenanath Sapkota. The story of Bhanubhakta's Ramayana is based on Adhyatma Ramayana. It has seven kandas like that, Baal, Ayodhya, Aranya, Kishkindha, Sundar, Yudh and Uttar.

In Bhanubhakta's Ramayana, the 'Ram Geeta' mentioned in the Uttara Kand of Adhyatma Ramayana was not included. Bhanubhakta's friend Pt. Dharmadutt Gyawali was missing it. The irony was that Bhanubhakta was lying on his death bed at that time. He could not even write himself. At the request of a friend, the 'Ram Geeta' expressed by the great poet was written by his son Ramkanth. Thus this great creation of the Nepali language was completed, which later became the heart of the entire Nepalese.[14],[9]

Rama in Russia :

According to the article of Dr Maxim Demchenk that Valmiki the great Sanskrit poet written an epic poem called the Ramayana which beautifully translated in Hindi by Sri Magaladas Mahanmundria it's 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

देशकालादददियमैरदितश्च मिप्रभुः।
धातुपाषाणकाष्ाददकृ तदिग्रिमादरितः॥

As we all know that Ramayana is popular in the world almost every country found facts as per the belief or with myth, or with history traces of Ramayana on their land. But, we can't make an exact date that when Ramayana reach Russia but as we can make an assumption or look into the facts or incidents of history. the similarities between some folk tale of Russian poet Alexander Pushkin and Indian Poet Maharshi Valmiki. His Major work Ruslan's and Ludmila and the hero sets out on a daunting journey to kill the offender & to bring his beloved back home.1. Another documented evidence of Ramayana's influence on Russian intellectuals can be found in Leo Tolstoy's library where french translations of the poem are preserved (Le Ramayana, Poeme Sanscrit de Valmiky, Paris 1864). Tolstoy had a vivid interest in Hindu Scriptures available for him, kept correspondence with Mahatma Gandhi & a few Hindu Pandits.

Tolstoy's copy of Ramayana riddled notes taken by the writer which proves that he was scrupulously studying.

Ramayana (Рамаяна) in Russia Ramayana performing culture had developed with children theatre long back in the '60s when for the very first time in 1957 Gennady Pechnikov the theatre practitioners of the time perform the role of Lord Rama with his time on the script of Notalia Guseva a prominent scholar in India had written a script for a play based on the Indian Epic which staged in Moscow. As per the famous Russian website " Russian Beyond " tell that Ramayana is come far back come to U.S.S.R (Soviet Union) in OralForm, Folklores, Text Translations, Paintings etc. But in the performance first, develop in the late 50s a Russian Theatre actor takes the challenge to perform or co-directing the play for the Russian

audience. But this challenge became a fruit full product for Mr Gennady Phechnikov which gave him National as well as International recognition very soon.

Gennady Pechnikov (1926_2018) was awarded the Jawaharlal Nehru Prize in 1984 and the Padma Shri 2008 by the President of India Pratibha Patil.[15],[10]

Mongols: Many scholars acclaimed that Ramayana was popular in Russia through the Mongolia region, even the Kamyk people, who trace their roots to Mongolia, had an epic that closely resembles the Ramayana.

Kalmyk, also called kalmuck, Mongol people chiefly in the Kalmykia republic, in southwestern Russia. Their language belongs to the Ovot or the western branch of the Mongolian language group. **Mongol has a vast archive of documented ancient Indian text, the first dates from the end Sagas of King Bhuj & Krishna, the trilogy of tales about king Vikramaditya & the Sanskrit story of 32 wooden men are part of Mongolian folklore.**

Any famous Mongolian Ramayana is not found in the literature but we found the Kalmyks people of Russia which trace the roots from magnolia a commentary by Dmor-stanches-rgyal of dbus commented about Ramayana in his book in Subhasitaratnoidhi.

Translations of Indian Literature, including theory, practice & Poetry developed early in the Toba era in Mongolia. Besides the teachings of the buddha, non-Buddhist culture & literature were also disseminated and major influences even today.[15],[10]

Besides the countries of Southeast Asia, some shreds of evidence have been found in Europe also. Rome the capital of Italy, when excavations were carried out in the Etruscans civilizations, then various houses were found to have a particular type of painting on their walls. With research it found that have a connection with the Ramayana, those paintings were very safely protected in the Museum of Bologna, Italy.

India having a tradition of Ramalela which tells us its history and importance about this cultural heritage of Ramayan is probably the earliest, oldest and finest epic poem of India. Valmiki Ramayan is like a banyan tree with its branches spreading over entire South East Asia and in many other Lands. This powerful story of Rama may be older than that of Valmiki's. (We have yet to look into the tribal Rama stories). Again this story of Rama is prevalent in many countries in many different versions. This story is and has been very popular with artists and performers. A large number of Dramas in different Languages have been written on whole or part of this theme and these have been performed in many different performance styles.

We have in India many classic and folk play on this theme, and to enumerate a few-we have Pratima, Abhishek, Aascharya Chudamani, Uttar Ram Charit, Mahanatak, Hanuman-natak, Duta-Angad etc. on classic stage; Ram Vijaya, Ravan Badh Bhaona, Sahi Jatra, Sampooran Ramayan, Daskathia, Ramtali, Ram Nattam, Olva-pannaykuttu, Ravan-Chhaya, Ramvesh, Dashavatar, Ram Raso, Vibhishaner Raibar, Shri Ram Panchali and Ram Lila in Folk-styles. We have zat Gyi, Yokthe Pwe in Burma, Lakon Khol, Lakon Khach Boran, Nangshek, Wayangs, Sendratari, Barong and Ketjak from South East Asia. Thus we have several Dramas, Dance Dramas, Ballets, Operas, Shadow-plays, Puppet plays, Mask dances, Song plays, Trance etc on this Ramayan theme.

In India, in the fertile plains of the Rivers Ganga & Jamuna, there is a famous and most ancient city-Varanasi (Banaras Benares, Kashi). Here the language spoken is HINDI & its dialects. Valmiki's Ramayan in Sanskrit, became much more popular when a 16th-century ¹poet Tulsi wrote his ' magnum opus' Ram Charit Manas' in Ayodhya and Varanasi in the Awadhi dialect of Hindi. Over time, Ram Charit Manas has achieved the distinction of being a sacred and a holy book .

¹ Mehta; Dr Bhanushankar, Sri Ramlila, ThecityofRamlila&TheRamNagar-Acomparision pageno:343

Background: Ramayana the epic which having all the moral values which can change any human personality in life and literature aspects of other Asian countries which rich in many perspectives has to be known in the generations as the word of Bharma to sage Valmiki while telling them that he will be the fortunate one who will write this epic poem that story of Rama will be popular till the rivers or mountains are there on the planet in hymn shloka

which enhance the power of spirituality is very important for the theatrical or performing tradition to explore

Rodger Brandon etc but not specifically on the performing culture of the Ramayana living in the other countries.

यावत् स्थास्यन्ति गिरयस्सरितश्च महीतले।

तावद्रामायणकथा लोकेषु प्रचरिष्यति ।।

Yavat sthasyanti girayasritsch mahitale.

Tavdramayanakatha Lokeshu Pracharishyati.

So, a theatrical tradition which too is known to the generation who using theatre as a tool to be successful in the film industry losing all of the traditional or real value of their literature which so, rich that followed by the number of countries like Indonesia which not having land to irrigate properly depend upon the tourism was Ramayana were performed regularly in the temple as ballet performance, Thailand which has an own version of Ramayana named as Ramekin. The second thought of research come that in India especially we treat these epics as a piece of Mythology and the era of globalization where anyone can shit from their mouth while using their mobile camera & manipulating the facts like people in India is connect this performance as Leela were god himself come to the actors and people treat them as god (Mentioned above in Introduction) & political involvement which use the Rama as for their vote bank since independence can be seen in the present government of India which manipulating the citizens and making divided and rule in different religious community living together from years. But, in the other countries of Asia and Europe even now in Arab countries also were level of education is very high from India is now include the Indian epics and legends in their education syllabus. This shows that Ramayana has that value in his literature which can educate or save the world from destruction. Earlier didn't find an exact work which focuses on the theatrical tradition of performing tradition which was written only in the Ramayana point of view was work on the method of acting used in these Ramayana and what was the source of their literature and how is it different from the Indian Ramayana of translation and how much similar. V.Raghavan, A.K Ramanajuna, Jukka O Miettinen, James

Literature Review: The main and helpful source for this research is The Global encyclopedia of Ramayana which launch by Ayodha Research Centre, Uttar Pradesh, India in 2020 and The Book of V. Raghvan, tradition of Ramayana in Asia a book variant articles by Sahitya Akademi, New Delhi which an early approach towards the tradition, and make me move in the direction which not cover yet.

Limitation of the Study: Research is part of Master's degree project as a dissertation which is part of my syllabus in last semester and research paper which have to submit as part of the exam so, by keeping in mind the exam marks its written by the research of hours of sleepless nights, but due to covid -19, pandemic Which occurring in the world order so, it limits the field research which can give it more enhancement, so the main source of information is books, ICT, some oral traditions information, guidelines by the guide who always make effort for the better result even these depressing environment of the world, and the information which gather through the interviews or discussions with some field experts like Rajendra Dubey(former coordinator of Art and culture in Madhya Pradesh, Govt, India) and experience which have the working in Ramaleela for two session with different committees of Delhi in the year 2017-18. Without any financial assistance lack of money is the limit in many ways this research.

Results: Show us that, Ramayana tradition reach to the world through the silk route or trade & Some ancient traveller which come to India for trade, explore or to loot the country wealth Cengiz Khan, Mongolians, Mughals, British, Persian etc. The epic travel itself with time & space to different parts of the world makes his traditions and forms of performing and comes somewheres is like the same as the river which you can't stop by any invasion or hurdle it can make their ways to reach the new borders but some countries like South America, Africa, Indonesia, Thailand, Cambodia, Laos have ancient routes which we can take us from the time of Rama and their generation like south Korea were the princess of Ayodhya is married to the Korean prince in the ancient time which connect the borders. But, the travel is not

happened by any person or group people to promote the Hindu king story and spread Hinduism all over the world, but the initial quality which makes Ramayana a supreme epic and pieces of literature is very powerful which attracts many foreign travellers, & Invaders who take this culture with them and the Indian literature is travelled in the different lands without giving any fair but gave the high moral values to the people living in those countries & save the humanity. Ramayan is so, well-written epic poem in 7 chapters names kanda's (Bala Kanda, Ayodhya Kanda, Aranya Kanda, Kishkindha Kanda, Sundara Kanda, Yuddha Kanda, Uttara Kanda) the research also tells us about many more Ramayana's the Buddhist Ramayana which majorly spread to Asia.

Conclusion: Ramayana is the subject, which can never be complete because the epic or piece of literature holds, that a strong position in the world can't be analyzed in one life. The researcher for sure be finished one day but no one can claim this piece of paper can end the studies of Ramayana it can never happen, so, by knowing these words first from my parents then from my guide I got to know I take this challenge to make it possible but at the end, I even realize the same which they all tell me and my research take me to journey of story of Rama the king or the idol Hindu God which story have different colour or with different words but approach is the same everywhere was except countries like Ceylon (Lanka), and Malaysia as we can see a difference and limiting the supremacy of Rama in some aspects which can be found in Tibetan script d limiting the supremacy of Rama in some aspects which can be found in Tibetan script of Ramayana which not found properly but has detailed which is not survived an authentic version but found a copy which written by some oral tradition and with folklore's and with Jataka tales of Buddhist culture.

But, this research is focused on the performing art & theatrical tradition and the literature of Ramayana in different countries which is beneficial for the generations who forgot his culture now these days especially in India theatre and performing art is polluted in many sense which is our heritage has to know the value of literature poem epic Ramayana. This research can be inspired to get more details of the Ramleela tradition which prevalent in India for years ago which have a folk or traditional theatre essence which make Ramleela a national heritage for humanity by UNESCO in 2008.

Due to the vast area of Ramleela or performing tradition of Ramayana in India is not as easy to cover all of them in one paper as part with all it can be discussed separately which different work of literature with a different perspective of traditions. But his paper is to about let it know about the tradition of Ramayana in Asian countries, which have to know by the person living on their own country and people outside the country by following our tradition is becoming successful in their human life, we have many examples in fronts of us like a country like Indonesia, Malaysia, Thailand and many more have a strong influence of the Ramayana people used to keep an idol figure for their Rama as supreme power Malaysia having a strong contribution in the International level of theatre or performing institutions which gave the level of standards & India which originate the Natayshastra like an ancient book of Dramaturgy not having a school of drama who follow the rules of Natyashastara & Ramayana which is part of daily routine in lifelike Indonesia have the daily performance of Ramayana ballet in Prambanan temples, and people following Buddhism in many Asian countries and people make easy their life in this world of disturbance and becoming successful and growing in their fields. Research can only take any country to develop, we had a visual

cinema example in front of us which tell how people now using our culture against us which can be seen in the Tamil film "Chennai vs China" which tell how the Chinese government make use of ancient technology skills against India and make to India their knees in front of them. So, While celebrating the Ramleela every year on Ramnavmnumi we also care for the rich culture of our country and we have to accept our culture today also, cause which country lost its culture can never survive more days.

Discussion: Ramayana which written so, many years ago but still people gave them respect and this epic which have all the moral values for an idol society so, why we are lacking behind still today the country like India who fought with each other for peace of land to prove which the birthland of Rama called Janambhoomi and politician which making the agenda for the elections but still the country is lack behind than many developed countries. what is the main reason which takes India in such conditions were now we producing Porn like cinema delivering or I.C.t delivering us in Ullu web series, Mx Player and the audience is taking more interest in them, for this a personal experience hindering me which tells that society has what he gives to my younger

brother is getting mad in 2017 while influenced with Punjabi songs and film which continually manipulating or serving the stories of Mafia, Drugs, Gangsters, Nudity, Sex, Glamour life etc which result is now is mad and living a life of criminal or daily wage earner in Amritsar city of Punjab, India.

If we have to save our society we have to go back and look towards our history back in 90's when one channel in India is there only is Doordarshan was telecast of Ramayana serial change the Indian society make them believe that these actors are the real God and people see the serial as Worshipped and for education, the quality of Visual art is that which create "Rasa" & "Catharsis" together in the hurt of audiences which living in their spaces. So, in my words, I said we can't help our society with the current system or behaviour if we want to help or society and to save the earth go, back to our past and take teachings from it & produce once again.

For example, Ramayana on Netflix can revolutionize the next generation and today's generation from destruction.

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