



रामायण



BOOK OF ABSTRACTS

INTERNATIONAL CONFERENCE ON
RAMAYANA IN LITERATURE AND CULTURE OF
SOUTH-EAST ASIA

(দক্ষিণ-পূব এচিয়াৰ সাহিত্য আৰু সংস্কৃতিত ৰামায়ণ)

দক্ষিণ-পূব এচিয়াৰ সাহিত্য আৰু সংস্কৃতিত ৰামায়ণ

Date : 14th and 15th February, 2025

Organized by

Department of Assamese
PUB KAMRUP COLLEGE
Baihata Chariali, Kamrup, Assam

In Collaboration with

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MESSAGE

It gives me in menses pleasure to know that the Department of Assamese, Pub Kamrup College in going to organize an international conference on “Ramayana in Literature and culture of South-East Asia” in collaboration with the Department of Language and Literature, Fakir Mohan University, Balessoar, Odisha on 14th and 15th February, 2025. I am grateful to Fakir Mohan University, Dept. of Assamese, Pub Kamrup College, resource persons, all the paper presenters for their valuable contribution and hard work for making the conference a successful one. I also offer sincere gratitude to the organizing committee for their contribution and service. I do hope, that this conference will highlight the philosophy of the Hindu mythology “Ramayana” for the welfare of the society in present day context.

Wishing a grand success of the conference.

Date : 13th February, 2025

Dr. Bhupen Kumar Sarma
Principal
Pub Kamrup College
BaihataChariali, Kamrup, Assam



MESSAGE

The culture and tradition of Ramayana has been connecting the whole world into one family. It has continued to impact all dimensions of human existence including religion, academics, sciences to philosophy and fiction to poetry. Contemporary research has continued to analyse newer dimensions in the study of this piece of mythology and literature.

I am extremely elated that the Department of Assamese, Pub Kamrup College, Kamrup District is organizing A Two-Day International Conference on 'The Ramayana in South-East Literature and Culture in collaboration with Fakir Mohan University, Balasore, Odisha on 14.02.2025 and 15.02.2025. The Department of Language and Literature, Fakir Mohan University deserves special accolades for expanding its reach into this inter-state and interdisciplinary collaborative initiative. I strongly believe that this Conference will benefit both the institutions immensely and the outcome will be new research paradigms in Literature in both the states and across various languages. I specially congratulate the Conveners of the program, Dr Debashis Patra, HoD and Professor, PG Department of Language and Literature, Fakir Mohan University, Dr Barnali Deka and Dr Nayanmoni Baruah for their efforts towards this initiative, extending all support and cooperation to Pub Kamrup College for organizing. This International Conference will be a mahakumbh of numerous South-Asian Languages and Literatures. I wish the participating institutions, participants, research scholars and organizers to make the most of this international gathering that will be enriching in terms of language, literature and philosophy. The research outcomes will help the newer generations of researchers to pave innovative and analytic studies to be carried on. Best wishes to all.

Warm wishes,

Prof. Santosh Kumar Tripathy
Vice-Chancellor
Fakir Mohan University
Odisha, India



: CONTENTS :

Contributor	Page No.	Contributor	Page No.
Anita Bose	01	Dr. Rumamoni Boruah	37
Dr. Sk. Makbul Islam	11	Dr Babita Das	38
Sebina Begum	13	সোণালী ডেকা আৰু	
Niloy Chakraborty &		জুনুমণি ডেকা	39
Namita Sarkar	14	কৰিন্মা বৈশ্য আৰু	
Swagata Deka	15	ড° দীপামণি বৰুৱা দাস	40
Sourav Deuri	16	Dipandita Das	41
Dr. Nandita Goswami	17	Dr. Moushumi Das	42
Krittika Haloi	18	ড° সত্যজিৎ দাস	44
Dr. Pranjal Hazarika	19	Tripitak Das	45
Hitesh Behera	20	Dr. Barnali Deka	46
অজিৎ কলিতা	21	Dr. Kabita Deka	47
Parna Medhi	22	Dr Pranita Devi	48
Dr. Leena Sarma	23	Dr. Jyoti Gogoi	49
Dr. Reeta Sarma	24	ড° হিমালী হালৈ	50
Dr. Priti Deka &		Dr. Swapna Hazarika	51
Sashadhar Deka	25	Barasha Kalita	52
Dr. Maitreyee Goswami	26	ড° ধনেশ্বৰ কলিতা আৰু	
Kishore Chandra Mohanta	27	দিগন্ত দাস	53
Chittaranjan Sahoo	29	হীৰক জ্যোতি কলিতা	54
মিচুপিয়াৰা আহমেদা	30	Kaushik Kalita	55
Dr. Dhiren Baro	31	Dr. Pankaj Kr. Baro	57
ড° বিজয়া বৰা	32	ড° প্ৰভাত ভূঞা	58
দীপজ্যোতি বৰা	33	Mriganka Kalita	59
Bhaswati Baruah &		Dr. Ramen Medhi	60
Jadumoni Das	34	Nuruzzaman	62
Dr. Minakshi Tamuli &		Dr. Mousumi Phukan &	
Debarshi Baruah	35	Dr. Pronita Neog	64
Dr. Jumi Boruah	36		



Contributor	Page No.	Contributor	Page No.
ড° পার্থপ্রতীম ফুকন আৰু		Imdad Ali Ahmed	91
বলীন ভূঞা	65	Sonamani Barman	92
ড° পার্থ প্রতীম ফুকন আৰু		Mrs. Runamani Baro	93
মানস জ্যোতি দাস	67	Dr. Vipasha Bhardwaj	94
ড° তৰুণ চন্দ্ৰ ৰায়	68	Bharat Bonia,	
মহীধৰ ৰাজবংশী	69	Dr. Bhupen Kr. Sarma &	
Dr. Neetu Saharia	70	Dr. P. Bhandari	95
Dr. Champak Saikia	71	Dr. Byanjana Chakravarty	96
Lotika Saikia	72	Niloy Chakraborty &	
ঋতুপৰ্ণা শইকীয়া	73	Mangal Chakraborty	97
ড° পল্লৱিকা শৰ্মা	74	Dr. Mandira Sarmah Chaliha	98
Pallab Jyoti Sarma	75	Murchana Bhattacharyya	99
Durlabh Sensua	76	Dr. Ranjita Brahma &	
অৰুণিমা তালুকদাৰ	77	Modanmohan Dev Nath	100
Dr. Kalpana Talukdar	78	Hemanta Kumar Das	101
Dr. Nurima Yeasmin	79	পৰমেশ্বৰী দাস	102
ড° গীতাত্ৰী শইকীয়া	80	Dr. Tripti Das	103
Dr. Bandana Kalita	81	Ms Aparna Deka &	
Dr Dipak Jyoti Mahanta	82	Dr Nirmal Ranjan Mazumdar	104
Dr. Malobika Baglari &		Pranjal Deka	105
Kaberi Sonowal	83	Dr. Arpita Dey	106
Dr. Pragati Prasad Bora	84	Pratul Kalita &	
Shrabanti Mal	85	Saptarshi Paul	107
Sakuntala Mirdha	86	Purabi Kalita	108
আফৰুজা পাৰবিন	87	Ruchika Kashyap	109
Polash Protim Boruah &		ড° বনশ্ৰী নাথ	110
Bidisha Kakoty	88	আব্দুল ৰাজ্জাক	111
Gitanjali Khatanar	89	Montu Saikia &	
Farukuddin Ahmed,		Dr. Manab Medhi	112
Mallika Rabha,		Sanjiv Swargiary	113
Nargis Sultana &		Hemphi Terangpi	114
Saista Faraz Rahnuma Sharif	90		



Contributor	Page No.	Contributor	Page No.
Gultaz Yesmin	115	Gitika Devi	138
Dr. Nayanmoni Baruah	116	Smt. Nayan Mani Devi	139
Kalpana Bhagabati & Kangkana Goswami	117	Bhanita Mazumdar	140
Dr. Papori Boruah	119	SUFAL MONDAL & DR. SUJAY KR MANDAL	141
Dr Khagen Das	120	Dharitri Tamuli	142
Dr. Hemasri Devi	122	ডেইজী বুঢ়াগোহাঁই	143
Mrinal Dutta	123	Dr. Gobinda Prasad Bhuyan & Dr. Diganta Borgohain	144
Manab Jyoti Gogoi	124	Disha Kakati,	
Gitali Kalita	125	Benjin Sultana & Dipak Konwar	145
Dr. Tapan Kalita	126	দিপুমণি গগৈ	146
Abinash Neog	128	Gaurangi Gogoi	147
Ms. Aswathy S	129	হিৰোমা নাথ	148
Hasina Yesmin & Joy Shree Chakrabarty	130	Manas Kumar Senapati	149
OBEDEBENEZER.S	132	Shipra Ghosh & Dr. Sujay Kumar Mondal	150
Ms Jahnabi Bhandari & Dr. Nidhi Saxena	133	ড° ইন্দ্ৰাণী কলিতা	151
Dr Padmaja Chetia	134	লাহৰী কলিতা	152
Arundhati Deka	135	Dr. Surabhi Madhuri Gogoi	153
MRIDUSMITA DEKA	136		
Dr Archana Devi	137		

**Key - note address****The Ramayana in the Literature and Culture of South-east Asia****Anita Bose**

Author, Artist and Independent Researcher

Abstract :

The Ramayana, one of the most revered epics of the Indian subcontinent, has deeply influenced the literature, performing arts, and cultural identity of Southeast Asia. Transcending geographical and religious boundaries, the epic has been adapted into diverse local narratives, reflecting the values, traditions, and aesthetics of each region. This paper explores the textual adaptations, artistic expressions, ritualistic performances, and cultural significance of the Ramayana across Thailand, Indonesia, Cambodia, Myanmar, Laos, Malaysia, and the Philippines. It also examines how the epic serves as a vehicle for regional identity, moral philosophy, and political legitimacy.

Keywords : *Ramayana, Southeast Asia, Literature, Culture, Performing Arts, Religion, Identity, Hindu-Buddhist Influence*

Introduction :

The Ramayana, traditionally attributed to Valmiki, has traveled far beyond India, finding its place in the cultural and literary traditions of Southeast Asia. The earliest transmission of the epic can be traced to trade, religious exchange, and political interactions between India and kingdoms such as Srivijaya, Angkor, and Majapahit. While Hinduism and Buddhism facilitated the spread of the text, local adaptations reimagined the epic in distinct ways, incorporating indigenous elements and historical realities. This study examines how the Ramayana has been assimilated into the



literature, performing arts, and cultural practices of Southeast Asian societies, highlighting its enduring legacy. Literary Adaptations of the Ramayana in Southeast Asia The Ramayana exists in numerous textual versions across Southeast Asia, with each country adapting the narrative to its own social-political and cultural context.

Thailand : Ramakien

Thai version, Ramakien, is the most well-known Southeast Asian adaptation. It was formally written during the Ayutthaya period and later revised by King Rama I of the Chakri dynasty. Unlike Valmiki's epic, Ramakien emphasizes Hanuman's heroism, adds new characters, and depicts Ravana (Thotsakan) with a more complex personality. The epic has strong political significance, as the Thai monarchy derives its legitimacy from Rama's lineage. Folk tales based on the Ramakien are prevalent in various Thai towns, such as Lop Buri, Chainat, Saraburi, and Chonburi. These tales showcase the popularity of the Ramakien and the imaginative minds of local people who try to explain the outstanding phenomena of their towns or cities by referring to it. There are over 10 versions of the Ramakien existing in Thai literary forms, many of which are written in various verse forms, rich in imagery, similes, and metaphors. These texts have become important not only in the field of literature but also in the fields of history, geography, sociology, and anthropology. The Ramakien in regional dialects include Hanuman and Brahmachakra in Northern Thailand (Lanna), Phhalak Phalam, and Phra Ram Jataka from Northeastern Thailand and Laos, and the study of these texts helps understand Thai regional culture. Similes, metaphors, and expressions derive from the Ramakien, such as "ill-fated like Hanuman," "Thoraphi," and "amorous demon." For example, Hanuman brought news of Sita to Rama while he was bathing in the river, wearing just a loin cloth. As Hanuman acted beyond Rama's order, burning Lanka, Rama was displeased with him. There is a simile "ill-fated like Hanuman," an ungrateful son called "Thoraphi," and the expression "amorous demon" conjures up the image of Thotsakan trying to use force to obtain Sita's love. The Ramakien plays a significant role in Thai culture, with over 10 versions available in Thai literary forms. These



tales serve as inspiration for poets and writers, showcasing the interconnectedness of Thai customs, traditions, philosophy, belief, and knowledge.

Indonesia: Kakawin Ramayana and Serat Rama

Indonesia has multiple versions, including the Kakawin Ramayana in Old Javanese (9th century) and the Serat Rama in later Javanese literature. The Balinese Ramayana integrates both Indian and indigenous animist traditions, portraying Rama as a divine figure linked to local deities. In Islamic-influenced regions like Java, adaptations have incorporated Sufi and mystical interpretations. Fascinatingly, the Kakawin Ramayana differs from original Indian version in interesting ways. According to several literary scholars, the source of the old Javanese Kakawin Ramayana was possibly the Sanskrit poem Bhatti Kavya written by Indian poet Bhatti around the 7th century AD as the first half of Kakawin Ramayana is almost identical to the rendering of Bhatti Kavya. However Indian scholars find that the latter half is almost indistinguishable from the original. Though the characters of Rama, Sita, Lakshman, Hanuman, Ravan, etc. remain fundamental to its narrative, the Kakawin Ramayana also has several Javanese Indigenous deities like Dhayana, (regarded as the Guardian God of Java Semar or 'Twalen' in Balinese literature) and four his sons called the four Punokawan or "clown servants".

However, these characters are most popular and figure prominently in all Wayang performances. Sita, almost akin to the Janaki Ramayan in southern parts of India, is depicted powerfully. While a section of the north and western Indian Ramayana depicts her (more recently) paints her as a soft, demure, and loyal woman, Indonesia's Kakawin Ramayana portrays her as strong, individualistic, and bold, depicted as fighting with Asuras in Ravana's Lanka instead of waiting for Rama to rescue her! It is not uncommon in Indonesian Wayang performances to see Sita's character being played with her chin and head up in a defiant position. She is portrayed as a bit weak for desiring the golden deer, while Rama is shown as a wee bit imperfect since he trusted people over Sita



after she was rescued from Lanka. Hanuman is a much-respected and revered character in Indonesia as he figures in many of the historic dance and drama artworks such as Wayang Wong found in Javanese culture and Odalan celebrations and other festivals in Bali. In many medieval-era Hindu temples, archeological sites, and manuscripts discovered in Indonesia, Hanuman features prominently along with Rama, Sita, Lakshmana, Vishvamitra, and Sugriva. Historians trace the Kakawin Ramayana back to the Medang Kingdom (732-1006 AD) in Central Java when it was written in the old Javanese language. The other Indonesian version of Ramayana is the Balinese Ramakavaca, which is a developed version of the kakawin Ramayana. The Javanese consider the Kakawin Ramayana, derived from an array of Sanskrit-based metrical patterns, as the ultimate in 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. On the island of Java (Jakarta, the capital of Indonesia lies on the northwest coast of Java), the Ramayana is performed in many cities through Wayang Kulit or puppet shows that can last multiple nights and also through Wayang Wong tradition, a lovely theatrical dance. The Balinese Ramakavaca is a version of the Kakawin Ramayana, an Old Javanese epic poem that tells the story of Rama and Sita. The Kakawin Ramayana was adapted in Bali and became the Balinese Ramakavaca.

Cambodia : Reamker

Reamker (Glory of Rama) is Cambodia's version, blending Hindu-Buddhist ideals with Khmer folklore. It highlights the themes of justice, karma, and dharma, which align with Buddhist teachings. Cambodian murals, sculptures, and inscriptions suggest that the Reamker was an essential text in the Angkorian period, used for royal legitimacy. The Angkor Wat temple complex in Krung Siem Reap, Cambodia, is the largest religious structure in the world. Stone reliefs on temples from the 10th century depict scenes from the Ramayana, with the Cambodian version dating back to the 16th or 17th century. The story contains unique episodes, such as an



encounter between Hanuman and Savann Maccha, a mermaid. The Reamker dance form inspires various performance genres in Cambodia, including classical dance-drama, masked dance-drama, and shadow puppet plays. Traditional shadow puppet shows, Sbek Thom, are also popular. Key scenes from the Reamker are depicted in ancient sculptures at Angkor Wat.

Myanmar : Yama Zatda

Rama zatdwa or Yama Zatda is one of the important versions of Ramayana in Myanmar. U Thein Han, former Chief Librarian of the University of Rangoon Library and Chairman of the Myanmar Historical Commission, meticulously studied various Myanmar literary versions of the Ramayana. He wrote ten articles in Myanmar and two in English, which form the basic, indispensable literature and became pioneer studies on the Myanmar Ramayana.

According to U Thein Han, the earliest literary reference to the Ramayana is in a Myanmar Pyo (Jataka poem) written by Shin Agga in 1527 AD entitled Thuwunna-shan Thahte-khan Pyo, based on the Suvannasama Jataka. There are also two references to the Ramayana from the first half of the 18th century in the Exegesis by the Min Kyaung Phondawgyi of Taungdwingyi and Mani khet, a play by Minister Padetha Yazar, based on one of the stories of the Zinme Pannasa, the Fifty Jataka Tales of Chiang Mai. The first Myanmar-dated literary work of the Ramayana is the Yama (Rama) Thingyan by U Aung Phyoo, written in 1775 at Innwa (Ava), near the end of King Hsinbyushin's reign (1763-1776). U Aung Phyoo was a popular reciter of ballads and wrote the Ramayana in a poetic form called Thingyan, which was used for recitations. The story of Rama in Myanmar was gradually enlarged over about 600 years from the simple oral tradition of the Bagan Period to the complex story as it was written down by U Aung Phyoo. An undated earlier work in prose called the Yama Wutthu (Rama vatthu) is considered the earliest Ramayana literary work in Myanmar. This earliest Ramayana work written on palm leaf was discovered by researchers of the Myanmar Historical Commission around 1972.



The most complete prose text of the Ramayana published in Myanmar so far is the Maha Yama (Rama), a work probably written in the late 18th century. The most complete text of the Ramayana written for dramatic performance has now been published copied from paper parabike and palm-leaf manuscript forms. This is the Thiri Yama (Rama) written by Nemyo Nataka Kagwang in the late 18th or early 19th century. This (verse) drama written in prose and poetry with instructions for various types of music to be played and songs to be sung is available on over 1320 palm-leaf manuscript pages at the Myanmar National Library. The Ramayana original texts in Myanmar reached their zenith in the early 19th century, developing from the nucleus of Valmiki's text, with influences from Indian vernacular recensions, and because of Myanmar's cultural contacts with Thailand, Laos, Assam, Manipur, Malaya, and Java. The Burmese Yama Zatdaw is considered the "Burmese Ramayana." Although Myanmar converted to Theravâda Buddhism, the Ramayana persisted through dance, puppetry, and literature. The epic is performed in traditional court dramas and village theaters, reinforcing moral and ethical values.

Laos : Phra Lak Phra Lam

The Laotian version, Phra Lak Phra Lam, derives its name from Rama and Lakshmana. Unlike other versions, it incorporates animistic beliefs and Buddhist Jataka influences. It remains central to Laotian religious festivals and folk traditions. In the Lao version, the role of Ravana (Raphanasuan) is more dominating than the roles of the main heroes, Rama or Phra Lam, and the magic monkey Hanuman assumes a human form at the end of the epic. As often in the localization process of literary works, the Phra Lak Phra Ram has also been given a local flavor using setting it in the Laomilieu.

Malaysia and the Philippines

In Malaysia, Hindu epics like the Ramayana have influenced indigenous folklore, particularly among the Malay, Javanese, and Thai communities. The Hikayat Seri Rama, a Malay adaptation, integrates Islamic perspectives. In the Philippines, the Maharadia Lawana of Mindanao presents Ravana as a Moro ruler, highlighting



the synthesis of Hindu and pre-Islamic traditions. Maharadia Lawana is a Maranao epic that tells a local version of the Indian epic Ramayana. It was translated into English by Filipino Indologist Juan R. Francisco, assisted by Maranao scholar Nagasura Madale, based on ethnographic research in the late 1960s. The epic tells the adventures of the monkey-king, Maharadia Lawana, to whom the Gods have granted immortality. Francisco first heard the poem being sung by Maranao bards around Lake Lanao in 1968 and sought the help of Maranao scholar Nagasura Madale. Francisco believed the Ramayana narrative arrived in the Philippines between the 17th to 19th centuries through interactions with Javanese and Malaysian cultures. By the 1960s, Maharadia Lawana's character names, place names, and events had notable differences from the Ramayana, suggesting that changes had already been introduced in Malaysia and Java before the Maranao heard the story. .

Traditional Dance and Theater•

The Ramayana in Performing Arts and Visual Culture The Ramayana has inspired an extensive range of performing arts, from masked dramas to shadow puppetry

Thailand: Khon (masked dance) and Lakhon theater depict Ramakien, performed at royal ceremonies. •

Indonesia: Wayang Kulit (shadow puppetry) and Wayang Wong (human theater) illustrate the epic, particularly in Java and Bali. •

Cambodia: The Lakhon Khol dance-drama is a classical form that enacts Reamker. •

Myanmar and Laos: Folk dance and marionette performances integrate Yama Zatdaw and Phra Lak Phra Lam into Buddhist celebrations.

The Lao court at Luang Prabang adopted its classical court culture from the Khmers in the mid-fourteenth century. The Khmer tradition was adapted to a smaller scale due to the small court's inability to afford large choruses of dancers. Thai hegemony spread the Thai dance and drama tradition to Cambodia and Laos, resulting in the rituals and entertainment of the small Lao courts being



modeled much along Thai lines. The Royal Lao Ballet mainly consisted of Thai-derived dances, often performed by female dancers. The main dance-drama form is Phra Lak Phra Lam, a sister form of Thai khon and Cambodian lakhon khon. There are clear differences between the Lao and Thai versions of the epic. In the Lao version, the main heroes wear papier maché masks, while in the Thai and Cambodian versions, they dance without masks for over a century. The staged version of the epic also has local features, including Lao costumes and music, influenced by Siamese models. A Thai pipad orchestra accompanies the text, and local instruments, such as the mouth organ, and khen, may be added to the orchestra.

In this field another performance from Philippines also played a very interesting aspect. Rama Hari and Ramayana Revisited are both very important drama based on Ramayana. Sita – The revisited was a magnificent performance. The story is like Between her husband RAMA and abductor LAWANA, SITA weighs her options. She has been freed by LAWANA to return to safety but decides to stay with her abductor to warn Rama of impending danger by Lawana's cunning plan. She risks being caught between the warring armies. Rama, his brother Lacsamana, and ally Hanuman are ready to attack, but Lawana confident of his immortality knows he will thwart the invasion and kill Rama.

Temple Reliefs and Sculptures

Many Southeast Asian temples feature Ramayana reliefs, such as:

- Angkor Wat (Cambodia)
- Prambanan (Indonesia)
- Wat Phra Kaew (Thailand)
- Pagan Temples (Myanmar)

These carvings reflect local iconography, with figures often resembling native rulers and deities.

The Ramayana and Regional Identity The Ramayana has played a crucial role in shaping national and cultural identity in Southeast Asia



- Political Legitimacy: Kings often identified with Rama, using the epic to justify divine rule.
- Religious Syncretism: The epic integrates Hinduism, Buddhism, and indigenous animism
- Moral and Ethical Teachings: Dharma (righteousness) is a core theme in education and governance.

In Theravâda Buddhist countries like Myanmar, Laos, and Thailand, Rama is depicted as a bodhisattva (enlightened being), aligning the epic with Buddhist moral philosophy. Animist elements in local adaptations integrate spirits and deities unique to Southeast Asia, reflecting indigenous belief systems. Thus, the Ramayana not only spread Hindu ideas but also adapted to local religious frameworks, enriching cultural traditions.

The Ramayana has inspired various performing arts traditions, which continue to thrive today. Classical dance dramas, shadow puppetry, folk songs, and storytelling have all played a significant role in preserving Ramayana narratives. Shadow puppet theaters, such as Wayang Kulit Indonesia and Nang Talung in Thailand, have been crucial in preserving Ramayana narratives. Folk songs and storytelling traditions keep their lessons alive. The Ramayana has also played a significant role in shaping the visual arts and architectural heritage of Southeast Asia. Temple reliefs and sculptures feature elaborate Ramayana carvings, symbolizing divine kingship. Paintings and manuscripts feature Ramayana illustrations, reflecting regional artistic styles. The Ramayana has been used to legitimize political rule throughout Southeast Asia, with many Southeast Asian monarchs identifying themselves with Rama to establish their legitimacy. The Thai monarchy adopted the name “Rama” for its kings, linking them to the epic. The Ramayana’s themes of justice and dharma influenced governance, making it a crucial role in shaping political traditions and leadership models. The Ramayana continues to be relevant in modern Southeast Asian societies, including education, tourism, cultural festivals, and digital media. Southeast Asian filmmakers and artists continue to reinterpret the Ramayana in films, animation, and literature, while



digital storytelling and social media have brought new life to traditional Ramayana narratives.

Conclusion

The Ramayana has left an indelible mark on the cultural heritage of Southeast Asia, permeating literature, performing arts, religious practices, visual culture, and national identities. Its ability to adapt and integrate into different traditions has made it one of the most enduring cultural legacies in the region. Despite changes in political and religious landscapes, the epic continues to thrive as a symbol of ethical governance, artistic excellence, and spiritual wisdom. In the modern era, digital media and globalization have further expanded its reach, ensuring that the Ramayana remains a living tradition in Southeast Asia. The Ramayana remains one of the most influential cultural texts in Southeast Asia, continuously evolving across historical periods. Its adaptability has allowed it to resonate within different religious and political frameworks, making it a living tradition rather than a static literary work. Whether in literature, dance, sculpture, or folklore, the epic continues to shape the cultural fabric of the region. Future research could explore digital adaptations and how modern retellings influence contemporary Southeast Asian identity.



Panelist's Speech

Rama Consciousness of the Muslim *Patuas* of Bengal

Dr. Sk. Makbul Islam

Head, Dept of Bengali, St. Paul's Cathedral Mission College, Kolkata
Research Supervisor, Folklore Project, The Asiatic Society, Kolkata

Abstract :

The *Rama Consciousness*, an integral part of Vaishnava Philosophy, has occupied a dominant position in the Life and Culture of entire South-East Asia. I would like to discuss on the *Rama-Katha* (Rama-Narrative) and its diverse manifestation found in different Levels Culture of Bengal, Assam and Odisha. The discourse needs a clear understanding of the distinct *4 levels of Vishnu Consciousness*, such as:

- Vishnu Consciousness (major text: *Vishnu Purana*)
- Rama Consciousness (major text: *Ramayana*)
- Krishna Consciousness (major text: *Srimad Bhagavatam*)
- Jagannath Consciousness (major text: *Skandapurana*)

During my research on Sri Jagannath Consciousness in the South-East Asian Countries (Nepal, Bangladesh, Sri Lanka and Thailand) including our Assam, Manipur, Tripura, Meghalaya, West Bengal, Jharkhand and Odisha, I have noticed the 4 levels of Vishnu Consciousness. Ample archaeological, iconographic, literary records including living culture are available. So far as the literary records are concern, in **Assam**, Madhab Kandali's *Ramayana* is an early literary example. Srimanta Sankardeva's literary creation reflects the confluence of both *Ram Consciousness* and *Vishnu Consciousness*, *Krishna Consciousness* and *Jagannath Consciousness*. In **Odisha** Sarala Das's *Ramayana* (*Bilanka Ramayana*) and Balaram Das's *Ramayana* (*Dandi Ramayana* / *Jagamohana Ramayana - Lankakanda*). Sarala Das is also famous for his *Mahabharata* in Odia language. The *Krittivasi Ramayan* (*Sri Ram Panchali*) of **Bengal** is known to all. Before Vaishnava Consciousness popularized in Bengal, the Rama Consciousness was



predominating. Sri Ramakrishnadeva's ancestors were the worshipers of Sri Rama – *Raghubir* was their family deity.

The specific area where I wish to focus is the *Muslim Patuas of Bengal* and their *Pater Gan* of Ramayana, particularly the *Sita-Haran Pala* (Abduction of Sita). The Patuas, used to paint *Pata-Chitra*, based on attractive narrations taken from [1] epics (Ramayana, Mahabharata), [2] *Mangala Kavya* (Chandi Mangal), [3] Durga-Katha (Durga Pat), [4] Jahannath-Katha (Jagannath Pat), [5] Yama-Katha (*Yama Pat*), [6] Tribal or local myths (*Santal Pat*), [7] folk tales (*Monohar Fesrar Pala*), [8] historical events, [9] Islamic Myths (*Gazi Pat*) and [10] contemporary *Issues of Awareness* (plantation, literacy and education of the girl child, prevention of early marriage etc). A Patua paints a series of pictures, depicting a specific narrative and compose the corresponding songs. They sing the songs and show the painting which is known as *Pater Gar in Bengal*. This is obviously a *performing* aspect of the Patua's art.

With reference to the topic '*Ramayana in the Literature and Culture of South East Asia*' I wish to draw your attention the *Sita-Haran Pala* (Abduction of Sita) sung a painted by the Muslim Patuas of village Naya, now located in West Medinipur district, West Bengal. We know that the Muslims of Indonesia have high respect for Ramayana. In Bengal, Muslim Patuas of Naya possess the exceptional tradition to sing and paint the tale of *Rama Katha* – particularly the *Abduction of Sita Episode* (*Sita Haran Pala*). I have collected this song (*Pater Gan*) from *Ebad Ali Chapri* on 25.12.2001 and from *Javed Chitrakar* on 13.04.2006. Both the texts (almost same) were published in the journal *Indian Folklore Explorer*, Vol-1, No-1, 2006 (pg. 93-99). How the *Rama-Katha* made its exclusive position in the *folk context* by transgressing the so called religious barrier and in what way the Mulsim Patuas have contributed in spreading *Rama Katha* in the folk society will be discussed in the main paper.



A Comparative Study of The Assamese *Ramayana* and The Thai *Ramakien*

Sebina Begum

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Abstract :

The *Ramayana* in Assamese verse written by Madhava Kandali in the fourteenth century AD was based on Valmiki's Sanskrit *Ramayana*. This was the first *Ramayana* written ever in any languages of the North East India and one of the oldest *Ramayanas* written in provincial languages of India. The *Ramakien* (Glory of Rama) is Thailand's national epic, derived from the Hindu epic *Ramayana*. It is a collection of tales, the most important of which is the tale of Phra Ram. While the main story is similar to that of the *Ramayana*, differences in some tales still prevail. 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. This seminar paper undertakes a comparative analysis of the Assamese and the Thai *Ramakien*, two regional adaptations of the ancient Indian epic, by examining the narrative structure, characterizations, themes and motifs of the works. The Assamese *Ramayana*, composed in the 14th century, reflects the cultural and linguistic heritage of Assam. While the Thai *Ramakien*, composed in the 18th century, embodies the cultural and artistic traditions of Thailand. This study will attempt to examine the similarities and differences between the two work. Both the Assamese *Ramayana* and the Thai *Ramakien* emphasize the importance of duty (dharma), loyalty, love, while also exploring themes of power, identity, and cultural heritage. However, the two works differ significantly in their narrative structure, characterization and linguistic style.

Keywords : *Assamese Ramayana, Comparative study, Cultural and narrative parallels, Ramayana tradition, Thai Ramakien.*



North-Eastern *Ramayana* : With special reference to Kirtibasa *Ramayana*

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&

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Abstract :

The North-Eastern *Ramayana*, often referred to as the regional adaptations of the ancient Indian epic, explores diverse versions of the *Ramayana* that have emerged from the northeastern states of India, particularly Assam, Bengal, and neighboring regions. These retellings adapt the traditional *Ramayana* narrative to local cultures, rituals, and socio-political contexts, offering a unique perspective on the timeless tale of Rama, Sita, and their triumph over evil. One of the prominent versions is *Kirtibasa Ramayana*, authored by Kirtibas Ojha in the 15th century, which stands as a significant literary work in Bengali literature. Through *Kirtibasa Ramayana*, the narrative is not only preserved but also reinterpreted, incorporating regional deities, customs, and interpretations, thus fostering a distinct cultural identity. This abstract explores the interplay between the original Sanskrit text and its northeastern adaptations, highlighting how the *Kirtibasa Ramayana* enriches the traditional framework while offering insights into the regional literary and spiritual expressions of the period. By examining the role of local legends, characters, and philosophical outlooks, this study reveals how the North-Eastern *Ramayana* serves as a dynamic narrative that bridges the past and present cultural and religious landscapes of the region.

Keywords : *Ramayana, Kirtibasa Ramayana, North-Eastern, Philosophical Outlooks.*



A brief discussion of two parts of the Southeast Asian *Ramayana* - the departure of Rama and the rescue of Sita

Swagata Deka

Research Scholer, Cotton University

Abstract :

The *Ramayana* and Mahabharata are the basis of ancient Indian epics. These two epics have had a remarkable influence on Indian literature, culture, values and social customs. The *Ramayana* is an ancient Sanskrit epic written by the Hindu sage Balmiki. The *Ramayana* is a story of the life and struggle of Rama, the son of Dasaratha, the prince of Ayodhya. The word *Ramayana* is derived from the two terms 'Ram' and 'Ayan' which means the departure of Rama or the journey of Rama. There are seven volumes in the *Ramayana* by Balmiki. Therefore, it is important to understand the importance of religion in every section of the *Ramayana*. The victory of religion by defeating iniquity is the motto of the *Ramayana*. The *Ramayana* contains the words of ancient Hindu saints on the basis of philosophical and religious theories. The stories and characters of the *Ramayana* have influenced human values for centuries. Characters like Rama, Sita, Lakshan, Bharat, Hanuman, Ravana etc. are the foundation of Indian cultural consciousness. In later stages, the ideals of the *Ramayana* were not confined to India but spread to the countries of South-East Asia. The *Ramayana* has had a significant impact on the literature, culture and traditions of South-East Asian countries. These countries have different versions of the *Ramayana*. In this paper we will try to give a brief discussion of two parts of the South Asian *Ramayana*. The departure of Rama and the rescue of Sita, one of the seven parts of the *Ramayana*, will be discussed.



A Comparative Study of the *Ramayana* in Thailand and Indonesia: Exploring the *Ramakien* and *Kakawin Ramayana*

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Abstract :

The *Ramayana*, one of the two major Indian epics originally composed by the ancient sage Valmiki around 500 BCE, narrates the tale of Prince Rama's mission to save his wife Sita from the demon king Ravana. The *Ramayana* which is representing ideals of duty, righteousness and devotion spread beyond India from the 1st millennium CE and has significantly influenced the literary and cultural developments in Southeast Asia. Its adaptations in Thailand and Indonesia highlight the lasting impact of Indian literature on the region. Thailand's creation, the 'Ramakien,' and Indonesia's version, the *Kakawin Ramayana* both preserve the core story of Rama's quest to rescue Sita from Ravana. However the ways in which each country has modified the epic reflect their unique cultural, religious and political contexts. Thailand's interpretation underscores Buddhist principles of righteousness and kingship whereas Indonesia's creation of the *Ramayana* delves into Hindu themes like dharma, karma and spiritual devotion. This research paper examines the two adaptations concentrating on notable differences in character representation, thematic elements, religious influences and artistic expressions. By exploring these adaptations, the study illustrates how the *Ramayana* has been reinterpreted to align with the socio-political and cultural circumstances in Thailand and Indonesia. Through textual analysis, historical contextualization and the study of artistic forms this paper reveals how both the 'Ramakien' and the *Kakawin Ramayana* have played vital roles in shaping the cultural identities and moral frameworks of Southeast Asia.

Keywords: *Ramakien, Kakawin, Southeast Asia, Culture, Religious.*



The *Ramayana* Writer Hridayananda Kaystha's *Ram Kirtan*

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Abstract :

The *Ramayana* has inspired countless literary adaptations across regions and eras, offering diverse cultural interpretations of its timeless themes. Among these, *Sri Ram Kirtan* by Hridayananda Kayastha, also known as Ananta Thakur Ata, stands out as a significant contribution to Assamese literature during the 17th century. A concise poetic rendition of the *Ramayana*, *Sri Ram Kirtan* distills the epic's essence into seven succinct chapters, serving as a summary of the *Ramayan Chandrika* by Kalap Chandra Dwijo. Kayastha's work is celebrated for its brevity, rhythmic beauty, and expressive style, earning it the title "*Sishu Ramayana*" or "*Pocket Ramayana*." Influenced by the literary and devotional traditions established by Sankardeva, Madhav Kandali, Madhavdeva, and Durgabor, Kayastha successfully integrates classical motifs with local cultural sensibilities, making the narrative accessible to a broader audience. His composition not only reflects the spiritual ethos of the *Ramayana* but also serves as a medium for moral instruction and devotional practice.

Beyond *Sri Ram Kirtan*, Kayastha's literary oeuvre includes works like *Premlata* and *Sitaharan*, further enriching Assamese devotional literature. His contributions resonate deeply with Assam's Vaishnavite traditions, offering a localized yet universal perspective on the *Ramayana*'s enduring themes of dharma, devotion, and heroism. This paper explores the cultural and literary significance of *Sri Ram Kirtan*, highlighting its stylistic innovations, thematic relevance, and its role in perpetuating the *Ramayana*'s legacy in Assam. By examining Kayastha's work within the broader *Ramayani* tradition, this study underscores the adaptability and relevance of epic narratives across regional and temporal boundaries.

Keywords: Hridayananda Kayastha, *Sri Ram Kirtan*, *Ramayana*, Vaishnavite traditions, regional adaptations of *Ramayana*.



**A Comparative Study : The Sundarakanda
of Madhava Kandali's *Ramayana* and the
Sundar kanda of Tulsi Das's
*Ramcharitmanas***

Krittika Haloi

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Department of Assamese, Raha College

&

Research Scholar

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Abstract :

The Assamese translation of the *Ramayana* is the best work of Madhava Kandali who is known as the greatest poet of Pre-Sankari era. The *Ramayana*, written in the fourteenth century, is widely recognized as the first *Ramayana* to be translated into the marginal languages of India. Similarly, in Avadhi language the *Ramayana* is translated by Tulsi Das and his translation of the *Ramayana* is called *Ramcharitmanas*. The *Ramayana*, written in the sixteenth century, is also a masterpiece of Hindi literature. Both *Ramayanas* are based on the *Sanskrit Ramayana* by Valmiki. Madhava Kandali and Tulsi Das have translated the Valmiki *Ramayana* into their languages following their customs and ideals. The most intriguing kanda of Valmiki's *Ramayana* is the Sundarakanda *Ramayan*. The main purpose of our paper is to compare how the two poets express this kanda in their translation, creative characteristics of their translated works, what changes they can make in their respective environments and how the two poet express their basic talents as well as poetic skills.

Keywords : *Ramayana, Translation, Sundarakanda, Comparative Study.*



A Comparative Study between Valmiki's *Ramayana* and Madhava Kandali's *Ramayana*

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Charaibahi College

Abstract :

The impact of *the Ramayana* is rooted into the core of Indian literature and culture from the time immemorial for which it has become an epic rather than a religious scripture. *The Ramayana* is translated into different regional languages for its widespread popularity. In the translated versions of *the Ramayana* different regional poets add regional elements with local fervour to cater the needs of common people and it increases its popularity. Among the North Indian regional Ramayanas, Madhava Kandali's is the oldest one. Translation of *the Ramayana* into other regional languages takes place more than hundred years later from the publication of Madhava Kandali's *Ramayana*. Madhava Kandali has translated *the Ramayana* into Assamese on the behest of the king Mahamanikya. He took Valmiki's *Ramayana* as the original source of his work, and without changing the main theme, sometimes he added regional elements to the story or omitted unnecessary description of the story keeping in mind the taste of common Assamese people as well as the order of the king. In Valmiki's *Ramayana*, the character of Rama is portrayed as a worshipable God, however in Madhava Kandali's *Ramayana*, the character of Rama and some other characters are vividly portrayed as natural beings.

In this paper, an attempt will be made to highlight the similarity and dissimilarity between Valmiki's *Ramayana* and Madhava Kandali's *Ramayana* and for its descriptive method will be used.

Keywords: Valmiki's *Ramayana*, Madhava Kandali's *Ramayana*, similarity, dissimilarity, typical, natural.



Ramayani Culture in Odisha And Jagamohan Ramayana

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Abstract :

Ramayana is one of the greatest epic in Indian literature . It has deeply influenced the society, literature and culture of india. Its influence is not less in the state of odisha. A major illustration of the new consciousness ,awareness and frenzy in the people of odishastands before us . Legend and folk believes have been created in various places about the *Ramayana* and based on many characters of *Ramayana*, it is also seen to apply folk song and song at various time. In the same way , it is noticed that the image of *Ramayana* is drawn in the inscription , paintings and caves of odisha. It can not be denied that *Ramayana* falls in odisha's folk drama and temples are built for the worship of lord ramachandra as a adorable deity in present time. It would not be an exaggeration to say that the impact of the Sanskrit *Ramayana* written by epic poet Balmiki is much as that of the Jagamohan *Ramayana* or Dandi *Ramayana* of Balaram Das. It has influenced the cultural customs (marriage, vow, births, festivals, funerals etc), tree tradition, pindadan issue, monogamy, keeping cow etc in a systematic manner. Dandi *Ramayana* has created a good mentality in the consciousness of the people of odisha. it has also changed many people. The *Ramayana* is the very heart of creating spirituality in the heart of the odisha and Indian people . It covers literature, society and culture keep its values strong and vibrant.



দুৰ্গাবৰী ৰামায়ণত অসমৰ স্থানীয় পৰিৱেশৰ চিত্ৰণ : এটি বিশ্লেষণাত্মক অধ্যয়ন

অজিৎ কলিতা

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

পূব কামৰূপ মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

অসমীয়া ৰামায়ণী সাহিত্যত দুৰ্গাবৰী ৰামায়ণৰ এখন বিশিষ্ট স্থান আছে। পাঞ্চালী গীতি শৈলীত ৰচিত একমাত্ৰ অসমীয়া ৰামায়ণ হিচাপে ইয়াৰ মূল্য অপৰিসীম। দুৰ্গাবৰে ‘গীতি ৰামায়ণ’ত অসমৰ পাঠক-শ্ৰোতাৰ উপযোগীকৈ যোগাযোগমূলক অনুবাদ নীতি প্ৰয়োগ কৰি অসমৰ স্থানীয় পৰিৱেশৰ চিত্ৰ অংকণ কৰিছে। অসমীয়া গ্ৰাম্য সমাজৰ ৰীতি-নীতি, গৃহ নিৰ্মাণ শৈলী, নৃত্য, খেলা-ধুলা, উৎসৱ-পাৰ্বণ, যাদুবিদ্যা, মৃতকৰ সংস্কাৰ কৰ্ম ইত্যাদি বিবিধ চিত্ৰ— য’তেই সুবিধা পাইছে, তাতেই অন্তৰ্ভুক্ত কৰিছে। উক্ত দিশসমূহ গীতি ৰামায়ণত কিদৰে চিত্ৰিত হৈছে— সেয়া বিশ্লেষণ কৰাই আমাৰ গৱেষণা পত্ৰৰ মুখ্য উদ্দেশ্য।

বীজ শব্দ : দুৰ্গাবৰ, গীতি-ৰামায়ণ, দুৰ্গাবৰী ৰামায়ণ, অসম, স্থানীয় পৰিৱেশ।



A Study on Oral *Ramayani* Tradition of Assam

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Abstract :

The *Ramayana* is an ancient epic with a profound influence on Indian culture and life. Its creator, Maharshi Valmiki, is known as Adi Kavi (the first poet). From ancient times, the story of Ram (Ram Katha), with its unique, universal, and relevant characters, alongside the knowledge, wisdom, and cultural heritage of the epic, has continuously flowed through different Indian cultures and languages. Initially, Ram Katha spread through oral traditions as ballads or Kahini Geet before being documented. This oral heritage influenced later *Ramayanas* in regional languages. By the 9th century AD, the *Ramayana* began to be written in regional languages. Kampan composed the first Tamil *Ramayana* in the 9th century AD, followed by Hemachandra Acharya's Jain *Ramayana* in the 11th century. Kannada translations appeared in the 12th century, while Madhava Kandali composed the *Ramayana* in Assamese in the 14th century. Bengali poet Krittibasa composed his version in the 15th century.

In Assam, Ram Katha had a rich oral tradition long before its written form. Folklore, including songs, fairy tales, proverbs, and mantras, reflects its influence. Wedding rituals often draw from the *Ramayana*, such as the *Khoba-Khobi* book read to couples and *Bijanam* songs comparing the bride and groom to Ram and Sita. The independent karati book *Ram Karti* is another example of this tradition. It is challenging to determine the exact antiquity of the *Ramayana*'s presence in Assam. Social scientists suggest that mantras are among the oldest literary forms of humanity. These mantras often depict the story, imagery, and characters of the *Ramayana*, illustrating how ancient and deep-rooted the epic is in Assamese culture. Traditions are of two types: oral and written, and both complement each other. This study explores Assam's oral *Ramayani* tradition, which preserves the epic's timeless legacy through generations.

Keywords : *Ramayana, Oral Tradition, Assam, Ramayani Tradition*



***Ramayan* is the literature and culture of
South East Asia :
Thai *Ramayan* is a special reference of *Ramakien***

Dr. Leena Sarma

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Abstract :

The two epics, the Ramayana and the Mahabharata have been in a strong influence on the Indian People for centuries. The Mahabharata is called the History, the fifth Vedas as well as the Ramayan is called 'Adi Kavya'. In addition to the poetic beauty in the Ramayan, The genre of Indian religion, culture, civilization and evolutionary reform in the society is beautifully expressed. The Ramayan is not limited to literature, but also plays a special role in other arts and culture besides literature. Especially in South - East Asia, Including India, the story of the Ramayana have taken an innovative form in the art of acting (performing art); painting and sculpture . The Ramayan's various poetic form is found in countries like Burma, Thailand, Indonesia, Sri Lanka, Malaysia, Cambodia, Laos, Philipines, Japan etc. In these countries, the Ramayana also influences arts, political, Socialevents, languages etc. There are many playwrights in India and many plays relating with the character of 'Rama'. Thus Angkianat, Ramlila, Rashlila, Bhavai, Jakhyan, Kathakali, Kuriyattam etc. are based in the theme of Ramayana . In Assam Ojapali, AnkiyaBhaona, Vari Gan, Kushan gan are also based on the themes of Ramayana . The story of the Ramayana is also appears in the Puppet Dance .

Apart from India, some theatre institutions are established in Burma, Java, Bali, Sumatra, Thailand, Laos and other countries based on the story of Ramayana . The 'Khon' of Thailand, a dramatic dance is implemented and based on the story of Ramayana. The performance of 'Nang' (Shadow Play) is also based on the events of Ramayana. The story of 'Ramakien' is an invaluable asset of Thai literature. My Paper attempts to discuss the influence of the Thai Ramayan in the Thai Society.

Keywords : *Ramakien, Nang, Khon, Thai Ramayan, society.*



Folk-tales in the Translated Versions of Assamese Ramayana

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Abstract :

The Ramayana that was composed before the birth of Rama the protagonist and was circulated in a traditional manner has always been taking an important place in Assamese society. This book is also known as an epic all over the world. Madhav Kandali, who was an Assamese poet, translated the Ramayana to fit the psyche of his society, and this is the first version that was composed in one of the marginal languages of North India. The Ramayana by Madhav Kandali, which is familiar to every Assamese, beautifully reflects the Assamese folk society instead of the all-India society depicted in the original one by Balmiki. Madhava Kandali has written this version in a '*Lambha parihari sarodhrite*' (excluding the extras) manner. In addition to this, another Assamese poet has translated the Ramayana. The "*Geeti Ramayana*" – composed by Durgabar who is best known as the Panchali Poet, is another valuable treasure trove of Assamese literature. The Ramayana by Durgabar is closer to the Ramayana of Madhava Kandali than to that of Balmiki ; and it can rightly be called the 'popular version' of Madhava Kandali's Ramayana. Compared to the events of Balmiki's original Ramayana, the Durgabar's one incorporates folk tales into the story of Rama. The main five chapters can be found in this version too. . But it is much shorter than the Balmiki's Ramayana or the Kandali's one. The main purpose of this paper is to discuss the influence of folk-tales on the Durgabari Ramayana. Although Kandali's Ramayana or the Bangla Kirtibasi one are mentioned in this paper quite occasionally, the main thrust is kept only on the Durgabar's one.

Keywords : *Ramayana, Kandali, Durgabar, Geeti Ramayana, Folk-tales.*

**IMPACT OF RAMKATHA ON SOUTH-EAST ASIA****Dr. Priti Deka.**

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Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Nagaon.
&

Sashadhar Deka

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Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Guwahati

Abstract :

The story of Rama, Sita, and the moral dilemmas they face has transcended geographic and linguistic boundaries, becoming a foundational element of local traditions, literature, and performance arts. In Indonesia, for instance, the Ramayana is intricately woven into the fabric of wayangkulit (shadow puppetry), where it serves as a vehicle for imparting ethical lessons and preserving cultural heritage. Similarly, in Thailand, the epic's characters have inspired classical dance forms and temple art, reflecting a unique blend of indigenous beliefs and Hindu influences. The Ramkatha has fostered communal identities and interfaith dialogues, serving as a point of reference for shared values, virtues, and cultural pride among the diverse populations of South-East Asia. It has also played a pivotal role in shaping religious practices, particularly in the spread of Hinduism and Buddhism, as seen in the grandeur of Cambodia's Angkor Wat, where scenes from the Ramayana are depicted in stone.

Despite the variations in interpretation and local adaptations, the enduring legacy of Ramkatha emphasizes themes of righteousness, duty, and devotion, resonating in the lives of millions across the region. This abstract seeks to highlight not only the artistic expressions inspired by the Ramayana but also its significant role in the historical interplay of cultures, promoting unity amid diversity and contributing to the cultural richness of South-East Asia. The impact of Ramkatha transcends mere storytelling; it represents a lasting bond that connects generations and continues to shape the spiritual and cultural narrative of South-East Asia. The exploration of this epic reveals the intricate tapestry of shared history that binds the nations and peoples of this vibrant region.

Keywords : *Profoundly, Transcended, Intricately, Grandeur, Resonating.*



Prevalance of Rama-Katha on Bodo Folk Tradition

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Abstract :

The Ramakatha is a popular narrative for almost all the tribes of Assam, It is seen popular among tribes like Karis, Rabhas, Kanies, Koch Mising etc., among which the Bodas bears a long and strong tradition of culture and literature of their rich heritage. The popularity of Rama-katha attains more and more importance from a very early period in this land. One Bodo-Kacharis weave their weaven plots and sub- plots into the Rama-Katha text. The region has a large corpus of oral - literature based on the Ramakatha in the ethnic language of the region including Assamese. The Rama-Katna is an integral part of the folklore of the region.

Keywords : *Ramakatna: The story of king Ramachandra.*



RAMKATHA OF KENDUJHAR REGION OF ODISHA

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The natural environment of Keonjhar in Odisha brings more beauty than its unique culture. This is where the great Indian culture trend has been possible to flood. In this Great Indian culture, Ramayana can be seen in many places. From Champua in the north to Anandpur in the south, from Saharpara in the east to Telkoi in the west, it is named after the kirti of Rama in many places. From the time When Ram went to learn weapons from Lakshmana Vishwamitra to Sita staying in the Valmiki Ashram and giving birth to Kushalav, Ram Katha has been about many things. Ramtirtha, Kesarikunda are on the Odisha-Jharkhand border. Similarly, according to the name of Ram, the name of the village is named and in some places the name of the place of pilgrimage, monastery, temple is named. Sitabinja's Sita river Labakush's antudishala, bhandar ghar, etc., Raghunath Jiu temple in Anandapur, Gandhamardan mountain in Shuakati, Ramchandrapur village are all named after the words of Rama. Similarly, in the culture of the people of Keonjhar, there are many historical legends about Ram's words.

While a farmer ploughs the bill or a cart is going to the bill with a cart, on the way, Ram is added to the many issues and spoken as folk songs. Keonjhar district has another unique tradition of naming a child. Like a pala at the time of naming, there is also a pala in the dead work which is gayapala. It is narrated here that Sita had thrown sand from the Falgu river after the death of Dashratha during the exile of Rama, Lakshmana and Sita.

Most of Ram's days are spent in the forest hills, which merges with the natural environment of Keonjhar. A village not



far from the city has been renamed as Ramachandrapur. Here the idol of Rama Lakshman Sita in the form of pashan is visible. Since there is an idol of Rama Lakshmana in the Raghunath Jiu temple, it is known that Rama seems to be the idol of Lakshmana while taking lessons from Vishwamitra or after Ravana stole Sita. Sita Binja's screenplay indicates that there is evidence that there is evidence that there is an ashwar rock that has tied the lavkush, which has been sent by Ashwamedh for the yajna since Lakshmana took Sita and left her in the forest. Keonjhar district also has dense forests in the north.

If you look at the entire Keonjhar district, it will be seen that in many places there is a people's faith along with the achievements of Ram. The wealth that was filled with the kingdom of Rama has been stored in these mountains, which are found today as minerals. The people here are simple believers just as Ram was simple innocent. Therefore, Ram's words occupy a special place in Keonjhar district.



Ramkatha tradition Daspalla and Odisha

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Mahavir area which is important in history, tradition, folk art, literature, craftsmanship and culture etc. Mythical reality of Daspalla is worth researching. In the beginning of Mahabharata there is a description that 'Ek Chakra' stayed for some time in Panchupandbaba forest. Modern scholars 'Chakapad' has been proved to be Ekakhara Nagara. Bhimsena killed Bakasura while the Pandavas were staying there. Therefore, it can be said that Daspalla Achala may have been Bakasura's achala. Mahabharata also mentions that the middle Pandava Arjuna stayed in Dasalla Achala for days while he was living alone. Lonelize the movies in tenpilks of the Tiplests to Czech building, Odhan, Asaph, Aspen, Ask, Asputioned, the marvel, , Chennai, Inconspicuous in appearance in appearance, investigation at high country of land, Variety, Bhaser and Dharmah.

Lankapodi Yatra Daspalla's Ganaparva will be right because following the Puri Rathayatra, the Rathayatra will be held in various places in Odisha, and the performance of Ramlila in Daspalla's Purpalli and the Lankapodi Yatra must be a rare example.

In addition, Daspalla's performances in Delhi, Rewa, Ayodhya, Bhopal, Bengaluru, Mumbai, Chennai, Ujjain, Chittagong, Indore, Bhubaneswar, Balangir, Baripada etc. are highly praised.

The journey to Lankapodi of Mahavir field Daspalla A living history of two hundred and ten years To indulge in the dream of Ramarajya, one may have to admit that this journey is an irresistible attraction, transcending all the narrowness of space, time and space.

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱৰ সাহিত্যত ৰামায়ণ : এক অধ্যয়ন

মিচ্পিয়াৰা আহমেদা
প্ৰাক্তন ছাত্ৰী, গুৱাহাটী বিশ্ববিদ্যালয়

সংক্ষিপ্তসাৰঃ

অসমৰ ধৰ্ম, সমাজ, সুকুমাৰ কলা আৰু সাহিত্যৰ ক্ষেত্ৰত মহাপুৰুষ শংকৰদেৱে যি দান দি গ'ল তাৰ তুলনা পাবলৈ বিৰল। বহু দেৱতাৰ ঠাইত এক দেৱতাৰ উপাসনাৰ প্ৰৱৰ্তন আৰু নানা ধৰ্ম মতবাদৰ সলনি সৰল বিশুদ্ধ ভাগৱতী ধৰ্ম মতবাদ স্থাপন কৰাৰ উদ্দেশ্য তেখেতে সংস্কৃত বৈষ্ণৱ গ্ৰন্থৰাজিক অৱলম্বন কৰি জনসাধাৰণৰ ভাষাত কাব্য, নাটক, গীত আদি নিজেও ৰচনা কৰে আৰু আনকো সেই কাৰ্যত ব্ৰতী কৰায়।

শংকৰদেৱে অসমৰ সাহিত্য যি দি গ'ল সেয়ে তেওঁক অসমীয়াৰ মাজত অমৰ কৰি ৰাখিলে। তেখেতে নাট, বৰগীত আদিৰ মাজতো ৰামায়ণৰ চৰিত্ৰ ৰাখি গৈছে। ইয়াৰ ভিতৰত তেখেতৰ উল্লেখযোগ্য অৱদান হ'ল উত্তৰাকাণ্ড ৰামায়ণ।

মহাপুৰুষে উত্তৰাকাণ্ডৰ ৰাম সীতাৰ প্ৰসংগ থকা মূল অধ্যায়খিনিহে অনুবাদ কৰিছে, সেই কাৰণেই ইয়াক 'উত্তৰাকাণ্ডৰ কথাষাৰ' বুলিছে। মূল উত্তৰাকাণ্ডৰ বহু অপ্ৰয়োজনীয় আখ্যান উপাখ্যান বাদ দি তেখেতে নিজৰ প্ৰতিভাৰ পৰিচয় দিবলৈ সক্ষম হৈছে। এই আলোচনা পত্ৰখনিত এই বিষয়ে চমুকৈ আলোচনা কৰাৰ প্ৰয়াস কৰা হ'ল।

**Joti Prasad Agrawal's Jyoti- Ramayana***(Jyoti prasad Agarwal Jyoti- Ramayana)***Dr. Dhiren Baro**

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Abstract :

Jyoti prasad Agrawal was a stalwart Assamese culture. Jyoti prasad Agarwal was a man of many talents. He was a poet, lyricist, composer, storyteller, playwright, novelist, essayist and freedom fighter. He was also the father of Assamese films. Agarwala has been writing literature for children. He wrote the Jyoti- Ramayana based on the Ramayana for children. The Ramayana is written in simple language for children to understand. He has been referring to the folk tales prevalent in the folk society in the stories of the Ramayana. This beautiful story is narrated by how the bandit Ratnakar come to Valmiki within this folk tale and when the Ramayana was composed with the blessing of Brahma. He could not compose the Ramayana in this entirety. He composed the Jyoti Ramayana in the background of the Aadi Kand of the Ramayana. In our proposed research paper, a tray will be made disuse Jyoti-Ramayana in detail.

Keywords : *Jyoti Prasad Agrawal, Ramayana, Jyoti- Ramayana, Assamese*



অসমীয়া বিবাহৰ গানত ৰামকথা : এটা অধ্যয়ন

ড° বিজয়া বৰা

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

এল.চি.বি. কলেজ

সংক্ষিপ্তসাৰ :

মহাভাৰত আৰু ৰামায়ণ মহাকাব্য ভাৰতীয় সভ্যতা, সমাজ, সাহিত্য আৰু সংস্কৃতিৰ এক বিশেষ বিশেষ অংশ। ৰামায়ণ আৰু মহাভাৰতৰ কাহিনী আৰু চৰিত্ৰসমূহ ভাৰতীয় সমাজৰ আদৰ্শ। অসমীয়া সমাজত ৰামায়ণ আৰু মহাভাৰতৰ বিষয়ে তথ্যৰ বহুতো উৎস আছে সাহিত্য আৰু সংস্কৃতি।

ৰায়ণৰ কাহিনী আৰু চৰিত্ৰ, বিশেষকৈ ৰাম, লক্ষ্মণ আৰু সীতা হৈছে অসমৰ লোক সমাজৰ আদৰ্শ চৰিত্ৰ। এই চৰিত্ৰসমূহ হৈছে অসমীয়া সাহিত্যৰ আধাৰ। এই চৰিত্ৰসমূহ জীৱন্ত হৈ উঠিছে অসমীয়া লোক সাহিত্যত।

অসমত বিভিন্ন ধৰণৰ লোকগীত আছে এই গীতবোৰ বিয়াত গোৱা হয়, যি হৈছে অসম সমাজৰ জীৱন্ত তেজ। এই গীতবোৰ বিবাহৰ বিভিন্ন ক্ৰমৰ সৈতে সম্পৰ্কিত। এই বিবাহৰ গানবোৰে দৰা আৰু দৰা-কইনাৰ আদৰ্শ চৰিত্ৰ কৃষ্ণা-ৰুক্মিণী, শিৱ-পাৰ্বতী, ৰাম-সীতা আদি বুলি বৰ্ণনা কৰে।

প্ৰস্তুত কাকতখনে অসমীয়া গীতত ৰাম কথাৰ ব্যৱহাৰৰ বিষয়ে আলোচনা কৰাৰ চেষ্টা কৰিব।

মূল শব্দসমূহ : লোকগীত, বিবাহৰ গান, ৰামায়ণ, ৰাম, সীতা।



জ্যোতিপ্ৰসাদ আগৰৱালাৰ ‘জ্যোতি-ৰামায়ণ’ : এক বিশ্লেষণাত্মক অধ্যয়ন

দীপজ্যোতি বৰা

গৱেষক, অসমীয়া বিভাগ, গুৱাহাটী বিশ্ববিদ্যালয়

সংক্ষিপ্ত সাৰ

ৰচনাৰ কাল ধৰি সংস্কৃত আদিকাব্য ‘ৰামায়ণ’ জনসাধাৰণ আৰু বৌদ্ধিক সমাজ উভয়ৰে মাজত সমাদৃত হৈ আহিছে। বিশেষকৈ ভাৰতীয় পৰম্পৰাত ৰামায়ণৰ আদৰ্শই ব্যাপক প্ৰভাৱ পেলাইছে আৰু যুগে যুগে বিভিন্ন ভাষাত ৰামায়ণক ভিত্তি কৰি সাহিত্য সৃষ্টি হৈ আহিছে। অসমীয়া সাহিত্যতো মাধৱ কন্দলীৰ ‘ৰামায়ণ’ অনুবাদ তথা লোকসাহিত্যৰ পৰা আৰম্ভ কৰি বৰ্তমান পৰ্যন্ত অগণন সাহিত্যকৰ্মৰ ৰচনা অব্যাহত আছে। অসমীয়া ভাষা-সাহিত্য-সংস্কৃতিৰ অন্যতম যুগপুৰুষ ৰূপকোঁৱৰ জ্যোতিপ্ৰসাদ আগৰৱালায়ো ৰামায়ণৰ আদিকাণ্ডৰ কাহিনীবস্তুক আধাৰ হিচাপে লৈ আধুনিক অসমীয়া ভাষাত ‘জ্যোতি-ৰামায়ণ’ শীৰ্ষক এখনি অসম্পূৰ্ণ কাব্যপুথি ৰচনা কৰিছিল। জ্যোতিপ্ৰসাদৰ সাহিত্যৰাজিৰ ভিতৰত শিশুসাহিত্য হিচাপে স্বীকৃত এই কাব্যখনি শিশু-কবিতা হ’লেও ইয়াৰ অন্তৰালত জ্যোতিপ্ৰসাদৰ চিন্তা-চেতনা আৰু সংবেদনশীলতা প্ৰকাশ পাইছে। আমাৰ এই আলোচনা পত্ৰখনিত আগৰৱালাৰ ‘জ্যোতি-ৰামায়ণ’ৰ বিষয়বস্তু আৰু কাব্যগ্ৰন্থখনৰ শিশু উপযোগী ৰচনামূলকী সম্পৰ্কে আলোচনা কৰা হ’ব। অসম প্ৰকাশন পৰিষদৰ দ্বাৰা প্ৰকাশিত ‘জ্যোতিপ্ৰসাদ ৰচনাৱলী’ত সংকলিত কাব্য-পাঠটিক মুখ্য সমল হিচাপে গ্ৰহণ কৰি আগবঢ়াব লগা এই আলোচনাত পাঠৰ বৰ্ণনাত্মক আৰু বিশ্লেষণাত্মক পদ্ধতি গ্ৰহণ কৰা হ’ব। লগতে প্ৰয়োজন সাপেক্ষে অসমীয়া ভক্তিকবি মাধৱদেৱ বিৰচিত ‘আদিকাণ্ড’ ৰামায়ণৰ সৈতে তুলনামূলক অধ্যয়ন কৰা হ’ব।

বীজশব্দ : ৰামায়ণৰ আদিকাণ্ড, জ্যোতি-ৰামায়ণ, বিষয়বস্তু, ৰচনাবীতি, শিশু-উপাদান।



The Ramayana-centric Assamese Drama of Twentieth Century : Special reference with *Vaidehi Biyog* by Mitraddev Mahant and *Rakshakumar* by Lakshyadhar Chowdhury.

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Abstract :

The Ramayana and Mahabharata have profoundly influenced Assamese society, culture, and literature. Since the early days of Assamese literature, various stories and characters from the Ramayana have been featured in fairy tales, proverbs, songs, plays, and other forms of oral and written expression. In the pre-sankardeva period, poets wrote about characters like Lava-Kusha. During the Middle Ages, playwrights adapted the Ramayana into numerous plays, depicting iconic scenes such as *Rama Bijay*, *Sita Haran*, *Ravana Badh*, and *Durbasa Bhojanect*. Over time, the themes and tone of these plays evolved. By the late 19th and 20th centuries, there was a growing demand for social, historical, and translated plays. While the trend of adapting the Ramayana and Mahabharata into plays continued until India gained independence, it gradually weakened thereafter.

This paper studies the twentieth-century Ramayana-centric plays *Vaidehi Biyog* by Mitraddev Mahant and *Rakshakumar* by Lakshyadhar Chowdhury. A critical analysis of these two plays will explore how they reinterpret the narrative, themes, and characters of the Ramayana. Further this paper will examine the relevance and resonance of these plays in contemporary times.

Keyword : *Ramayana, Twentieth century, Assamese drama.*



A study on the influence of Ramayan on proverbs, the cornerstone of Folk- knowledge and folk-experience

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The influence the Ramayan has on Indian literature, culture and society is immeasurable, to the point where Ram and Sita are considered idols in Indian culture. It is a popular belief that the epic Ramayan was written much before than even the birth of Ram. In the same vein, Assamese culture and literature has also been vastly influenced by the Ramayan. In Assam, a pre-Sankari literate, Madhab Kandali, translated and propagated Ramayan during the 14th century. This Assamese version of Ramayan was the first to be translated from Sanskrit among the regional languages of India.

Oral literature can be considered the cornerstone of any society's literature and the foremost means of propagation. Oral literature is a broad term that refers to any form of verbal art that is passed down through generations by word of mouth or spoken performance. It can include stories, legends, history, songs, oral narratives, oral poetry, riddles, proverbs, and more. This paper will focus on proverbs as it considers proverbs as the foundation of the folk-experience and knowledge. A majority of these proverbs in the Assamese language have been born from the influence of the Ramayan. These include a variety of proverbs relating to Ram, Sita, Hanuman, Lanka and more, that have passed down the knowledge and experience of the human society throughout the generations.

This paper will focus primarily on the Assamese proverbs that have formed as a result of the influence of the Ramayan. This paper hopes to bring to light the influence the Ramayan has had in strengthening the proverbs that have already existed in the Assamese culture and experience. This paper will use Analytical methodology and will be written in Assamese.

Keywords : *Ramayan, Proverb, folk-knowledge, folk-experience.*



Context of Ram in folk song - An analytical study

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Abstract :

One of the special parts of folk literature is Folk song. The creation of folk song is the oldest among the other different parts of folk literature and it is a most popular part. Presently the Assamese word “Lok Geet” is being used as a synonym of English word “Folk Song”. Folk song was not written rather it was evolved from mind. Whenever the mind of individuals of a society is affected by any fact, then probably it was spontaneously expressed by anybody in the form of song. Prior to the creation of this song, the collective mind of the people was submerged with the sense of devotion for which the song expressed from any one was naturally accepted by everyone believing it to be their own.

The mind of the people is very sensitive. Their sensitive mind is easily affected by any incident happened in different areas of the society. The mythological stories deeply affected the mind of the people, which resulted the self-expression of this kind of Ram centred Folk song. The people’s minds are familiar with the Ramayan of Kaviraja Madhava Kandali alongwith Bangla Krittibasi Ramayana. These two books are known for citing the context of Ram in folk song. The efforts shall be made in the proposed research paper “Context of Ram in folk song -An analytical study” to discuss the influence of Ram, the hero of the Ramayana in folk song. Apart from this the efforts shall also be made to discuss about Shri Ram Katha for attracting the people’s minds and to disseminate. Efforts shall be made to prove how Sri Ramachandra mesmerized all from children to elderly people in Ram related Folk song and about the reflection of such folk songs in contemporary Assamese social life apart from presenting the relevancy of such discussion at present time.

Keywords : *Folk Society, Folk song, Ram, Ramayana, People’s Minds.*



Assamese novel based on the Ramayana :

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In the tradition of Indian civilization and culture, the story of Ramayana is not a relic of any ancient civilization but an innovative creativity that flows from generation to generation with the spontaneity of a vibrant river. Even though Ramayana took a new form according to the disconnect, regional characteristics, taste, till this 21st century Ramayana has been carried in the mind of Indians as a tradition. The Assamese language literature is particularly noteworthy for adopting this tradition. The context of the Ramayana has consistently found a place in both oral and written forms of Assamese literature, which got a fuller form of the Ramayana through Madhav Kandoli's Ramayana. The pace of Assamese literature is wavering with the course of time and changing environment; the creation of literature on the basis of epic in nature is an expression of deep faith in the ancient heritage tradition. That is why the story of Ramayana has got a special place like other epics in different branches of Assamese written literature like poetry, drama, novel, critical literature or children's literature. Uttarakandais the first novel of TrailokyaBhattachariya the first publication of the story of Ramayana in the charming and artful genre of literature. Many Ramayana based novels have born in the tradition of Assamese novel which have crossed a century. These novels have given a new and unique dimension to the different aspects of Ramayana by understanding the synergistic relationship of Ramayana with their societal norms, by judging it in the light of their views and experiences of the times'.

Keywords : *Ramayana, Assamese, tradition, novel, new dimension.*



Impact of Ramayana in oral literature of Assam

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Abstract :

Ramayana is one of the important and central Hindu epics of India. The epic Ramayana has had a far-reaching impact on the tradition of Indian literature as well as in Assamese literature. The Ramayana is closely related to the folk traditions of Assam. Folk or oral literature contains the sources of the Ramayana. The oral literature of Assam is rich in accompaniments ranging from folk songs, proverbs, sayings, etc. One of the most popular oral literature of Assam is wedding song (*biyanam/biyageet*). Marriage is a folk custom in most of society. Assamese society is not lag behind it. Various customs are related with marriage ceremony of Assamese society and wedding songs are performed with most of the customs held on the occasion of the wedding. There are different types of wedding songs used in *Jatra xandoh khunda, Jorun, Baryatra, Dora koina nuwa, telor bhar etc*, where the groom is addressed as Rama and the bride as Sita. Present study will be an analytical study of the influence of Ramayana on wedding songs of Assam. Study will be limited to Kamrupee wedding songs only.

Keywords : *Ramayana, Kamrupee biyanam (Kamrupee wedding song), marriage custom*



অসমীয়া লোকগীতত ৰামায়ণৰ প্ৰভাৱ

সোণালী ডেকা

গৱেষক, ভট্টদেৱ বিশ্ববিদ্যালয়

আৰু

জুনুমণি ডেকা

গৱেষক, গুৱাহাটী বিশ্ববিদ্যালয়

সংক্ষিপ্তসাৰ

ভাৰতীয় আদৰ্শত ৰামায়ণৰ স্থান বিশেষভাৱে প্ৰতিষ্ঠিত। সাহিত্য - সমাজ-সংস্কৃতি আদি সকলো ক্ষেত্ৰতে ৰামায়ণে নিৰ্দিষ্ট স্থান অধিকাৰ কৰি আছে। নিৰক্ষৰ চহা মানুহৰ মুখে মুখেও ৰামায়ণৰ কাহিনী প্ৰসাৰিত হৈ আহিছে। ভাৰতৰ অন্যান্য প্ৰান্তৰ দৰে অসমীয়া জনসমাজতো ৰামায়ণৰ আদৰ অপৰিসীম। লোক মুখে ৰামায়ণৰ কাহিনী বিস্তাৰিত হৈ আহিছে। তাৰ উদাহৰণ হৈছে অসমীয়া লোকগীতসমূহ। অসমীয়া সাহিত্যত অসমীয়া লোক গীতসমূহৰ স্থান উচ্চত। মানুহে লিখিব-পঢ়িব জনা হোৱাৰ পূৰ্বে পৰাই এই গীতসমূহ সাধাৰণজনৰ মুখে মুখে নিঃসৃত হৈ আহিছে। ইয়াৰে বিভিন্ন গীতত ৰামায়ণৰ কাহিনী, চৰিত্ৰ চিত্ৰণ আদিক বিষয়বস্তু হিচাপে গ্ৰহণ কৰা দেখা যায়। বিশেষকৈ অসমীয়া বিয়াগীত সমূহত ৰামায়ণৰ বিভিন্ন চৰিত্ৰ চিত্ৰণ লক্ষ্য কৰা যায়। আমাৰ এই আলোচনা পত্ৰখনত অসমীয়া বিয়াপীতসমূহৰ বিশেষ উল্লিখনেৰে অসমীয়া লোকগীত সমূহত ৰামায়ণে কেনে প্ৰভাৱবিস্তাৰ কৰি আছে সেই সম্পৰ্কে আলোচনা কৰিবলৈ যত্ন কৰা হ'ল।

বীজশব্দ : ৰামায়ণ, অসমীয়া লোকগীত, বিয়াগীত।

অসমীয়া বিয়ানামত ৰাম কথা : অতীত আৰু বৰ্তমান

কৰিস্মা বৈশ্য, গৱেষক

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সংক্ষিপ্তসাৰ :

লোকমনৰ অভিজ্ঞাজনিত বৰ্হি প্ৰকাশৰ নামেই লোকসাহিত্য। লোক জীৱনৰ প্ৰতিচ্ছবিসমূহ লোকসাহিত্যই প্ৰকাশ কৰে। সহজ-সৰল জীৱন ধাৰণৰ প্ৰণালী, লোকবিশ্বাস, খাদ্যাভাস, বিশ্বাস-অবিশ্বাস, লোক ৰীতি আদিৰ সুন্দৰ প্ৰতিফলন ঘটে লোকসাহিত্যৰ মাজেৰে। লোকগীতৰ সাংগীতিক মাধুৰ্য্যতাই দৰ্শক-শ্ৰোতাৰ অন্তৰ অনায়াসে স্পৰ্শ কৰে।

সমগ্ৰ ভাৰতীয় জনমানস আৰু ভাৰতীয় সাহিত্য সংস্কৃতিৰ ক্ষেত্ৰখনত আদিকাৰ্য্য ‘ৰামায়ন’ৰ প্ৰভাৱ অপৰিসীম। মুখ পৰম্পৰাৰ পৰা সম্প্ৰতি সময়লৈ সাহিত্যৰ প্ৰায়ভাগ দিশতে ৰামায়নৰ প্ৰভাৱ পৰিলক্ষিত হয়। অসমৰ লোক সাহিত্যৰ বৰ পথাৰত ৰামায়ণী প্ৰসংগ অন্যতম। বিশেষকৈ লোকগীত-মাতত ৰামায়ণৰ প্ৰভাৱ মন কৰিবলগীয়া। বিয়ানাম লোকগীতৰে ভিতৰুৱা অংশ। বিয়ানাম অনাখৰী অসমীয়া নাৰীৰ সৰল মনৰ সহজ প্ৰকাশ। ভাৱ আৰু ভাষাৰ জটিলতা প্ৰকাশ নোহোৱাকৈ বিয়া নাম সমূহ ৰচিত।

অসমীয়া নাৰীয়ে গ্ৰাম্য পৰিৱেশৰ উপাদান তথা বিষয়বস্তুৰ লগত খাপ খুৱাই ৰচনা কৰি গীতৰ সুৰ দি পৰিৱেশন কৰা বিয়ানাম লোক সমাজৰ অতি প্ৰাচীন। বিয়ানাম সমূহত নাৰী জীৱনৰ পথ নিৰ্দেশনা, আনন্দ-বেদনা, উপদেশ, আশা-আকাঙ্ক্ষা, কামনা-বাসনা আদি ভাৱৰ প্ৰকাশ ঘটে।

আমাৰ গৱেষণা পত্ৰত লোক সংস্কৃতিৰ অন্তৰ্গত লোকসাহিত্যৰ পৰম্পৰাৰে প্ৰচলিত ‘অসমীয়া বিয়া নামত ৰামকথা’ৰ প্ৰভাৱ : অতীত আৰু বৰ্তমান’ৰ আলোচনা কৰাৰ প্ৰয়াস কৰা হৈছে। অধ্যয়ণৰ পদ্ধতিত বিশ্লেষণাত্মক পদ্ধতি গ্ৰহণ কৰা হৈছে। সমল সংগ্ৰহৰ ক্ষেত্ৰত পুথিগত তথ্য অন্তৰ্ভুক্ত কৰা হৈছে।

বীজশব্দ : অসমীয়া লোকসাহিত্য, ৰামকথা, বিয়ানাম, অতীত আৰু বৰ্তমান।



Character portrayal of Ram in Assamese Folk Society

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While thinking about The Assamese Ramayana, the Ramayana of Madhav Kandali straightly comes to our minds. Madhav Kandali translated some verse of Valmiki's Sanskrit Ramayana under the patronage of Barahi King Mahamanikyam in the 14th century. The popularity of Ramayanik Literature in Assamese socio-cultural life is immense since time immemorable. Folk Songs, wedding songs, devotional songs, chants, proverbs, borgeet, 'ai-naam', 'Diha-naam' and in the life of tribal people too is Ramayana very influential. The composition of Ramayana in 14th century itself is a proof that it was also popular among the tribal groups of Assam. The Ramayana is so influential among Assamese people that they refer to it in almost every activity of daily life like in eating, sleeping, and in troubles and sufferings. When it comes to giving names to the children, they get a satisfaction by adding the word 'Ram' to the main names of the children. It is also a fact that his songs composed in Assamese has numerous references to Ram and his life events.

In this paper, it has been tried to give a brief analysis of the influence of Ram's character in Assamese socio-cultural life.

Abstract Words : *Ramayana, Ram, Folk Society.*



Impact of Ramayana in Dharma and Folk Culture

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Superintendent of State Tax...

Abstract :

Dharma is the duty that people must fulfil in order to achieve their life's purpose. In the Hindu religion, it is what guides the followers life choices and actions. Only the utmost just decisions and choices will lead down the path of obtaining dharma. At first glance, the Indian epic, The Ramayana, is a love story about a prince who is banished to the forest and an evil creature subsequently kidnaps his wife. However it serves a much greater purpose in the Hindu culture. The Ramayana serves as a guide to living a life of moral righteousness, Rama and Sita are role models of how men and women should interact with each other and with the society. There are multiple times throughout the epic the Rama faces morally difficult decisions that he flawlessly surpasses, a feat that his human peers surely would not have had the mental strength to accomplish. Rama is the supreme example of how to live a moral life. Rama's dharma is to destroy evil, and throughout the epic the difficult choices he makes and the heroic actions he performs are what guide him in his quest to fulfil his duty. Other characters in the epic such as Ravana are faced with the same moral dilemmas and chose incorrectly, which ultimately lead to their demise. Rama's profound greatness is a result of his ability to place dharma above all other humanly desires and personal interest. Dasahratha, the King of Ayodha, has three wives and four sons. Rama is the eldest. His mother is Kaushalya, Bharat is the son of his second and favourite wife, Queen Kaikeyi. The other two are twins, Lakshmana and Shatrughna. A sage takes the boys out to train them in archery. In a neighboring city the ruler's daughter is named Sita. When it was time for Sita to choose her



bridegroom ,at a ceremony called a swayamvara, the princess were asked to string a giant bow.No one else can even lift a bow,but as Rama bends it,he not only strings it but breaks it in two.Sita indicates she has choosen Rama as her husband by putting a garland around his neck.The disappointed suitors watch.King Dasaratha ,Rama's father decides it is time to give his throne to his eldest son Rama and retire to the forest to seek moksha.Everyone seems pleased.This plan fulfills the role of Dharma because an eldest son should rule and if a son can take over one's responsibilities, one's last years maybe spent in a search for Moksha.In addition everyone loves Rama. However, Rama's step mother is not pleased.She wants her son Bharata ,to rule.Because of an oath Dasaratha had made to her years before,she gets the King to agree to banish Rama for fourteen years and to crown Bharata ,even though the King, on bended knees ,begs heer not to demand such things.Broken hearted the devastrated King cannot face Rama with the news and that Keikeyi had told him.Rama ,always obedient ,is as content to go into banishment in the forest as to be crowned King. Years passed and Rama ,Sita and Lakshmana arevery happy in the forest.Rama and Lakshmana destroy the rakshasas who disturbed the sages in their meditations. As they go off,Ravana appeared as a holy man begging alms.The moment Sita stepped outside the circle to give him food ,Ravana grabbed her and carried her off to his Kingdom in Lanka. Rama was broken hearted when he returned to the empty hut and could not find Sita.A might battle ensured and Rama killed several of Ravana's brothers and Rama confronted ten headed Ravana who was well known for his weakness for women as well as for his weakness for women which might explain why he is pictured as very clever and intelligent.Rama finally succeeded in killing Ravana.Rama frees Sita.After Sita proves her purity when the returned to Ayodhya and Rama became King ,His rule ,Rama –Raijya ,is an ideal time when everyone does his or her Dharma and “fathers never have to light the funeral pyres for their sons”. Mahatma Gandhi dreamed of modern India to be a Ram-Raijya.

Kwywords : *Dharma, Rama,Ramayana, Reli*

কাৰ্বি লোকসাহিত্যৰ কাহিনীগীতত ৰামায়ণৰ প্ৰভাৱ : এটি আলোচনা।

ড° সত্যজিৎ দাস

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

অসম বিশ্ববিদ্যালয় ডিফু চৌহদ

সংক্ষিপ্তসাৰ :

অসমত বসবাস কৰা এটা প্ৰধান জনগোষ্ঠী হ'ল কাৰ্বি জনগোষ্ঠী। নৃতাত্ত্বিক দৃষ্টিকোণৰ পৰা কাৰ্বিসকল মংগোলীয় গোষ্ঠীৰ অন্তৰ্গত। পাহাৰ-ভৈয়াম উভয়তে বসবাস কৰা কাৰ্বিসকল প্ৰধানকৈ মধ্য অসমত অৱস্থিত কাৰ্বি আংলং(পূব আৰু পশ্চিম) জিলাত বসবাস কৰে।

ইংৰাজী 'বেলাড' (Ballad)ৰ পাৰিভাষিক প্ৰতিশব্দ হিচাপে কাহিনীগীত অভিধাটো অসমীয়াত ব্যৱহাৰ কৰা হয়। কাহিনীগীত বুলিলে এককথাত, যিবোৰ গীতৰ মাধ্যমেৰে কোনো কাহিনী ব্যক্ত কৰা হয়, সিয়েই কাহিনীগীত। অসমীয়া সাহিত্যৰ বুৰঞ্জীত বিশুদ্ধ মালিতা (Ballad)বোৰৰ ভিতৰত জনা গাভৰুৰ গীত, মণিকোঁৱৰৰ গীত, মণিৰাম দেৱানৰ গীত, চিকন সৰিয়হৰ গীতৰ কথা ক'ব পাৰোঁ। অসমীয়া লোকসাহিত্যৰ দৰে কাৰ্বি জনগোষ্ঠীৰ লোকসাহিত্যত কাহিনীগীত বা মালিতাত চহকী। কাৰ্বি লোকসাহিত্যত কাহিনীগীতে এক বিশিষ্ট স্থান অধিকাৰ কৰি আহিছে। সেইবিলাকৰ ভিতৰত হা-ঈ, ছাবিন আলুন, মছিৰা কহিৰ, লখি কেপ্লাং, কাৰ্বি কেপ্লাং, থাপ কেপ্লাং, বং কেপ্লাং, আদিৰ কথা ক'ব পাৰোঁ। ভাৰতীয় মহাকাব্য ৰামায়ণৰ বিষয়বস্তু সংপৃক্ত কাহিনীগীত কাৰ্বিসকলৰ সমাজত অতীজৰে পৰাই প্ৰচলিত হৈ আহিছে। আমাৰ এই আলোচনা পত্ৰত কাৰ্বি লোকসাহিত্যৰ কাহিনীগীত 'ছাবিন আলুন'ত ৰামায়ণৰ প্ৰভাৱ বিচাৰ কৰা হ'ব।

অধ্যয়নৰ বাবে বিশ্লেষণাত্মক পদ্ধতি আৰু প্ৰয়োজন সাপেক্ষে বৰ্ণনাত্মক পদ্ধতিৰ সহায় লোৱা হ'ব। উৎস হিচাপে 'ছাবিন আলুন' মূল গ্ৰন্থৰ লগতে বিভিন্ন গ্ৰন্থৰ বিভিন্ন গ্ৰন্থৰ লগতে বিভিন্ন গ্ৰন্থ, আলোচনীৰ সহায় লোৱা হ'ব।

বীজ শব্দ : লোক সাহিত্য, কাহিনীগীত, ছাবিন আলুন বা কাৰ্বি ৰামায়ণ।



Ramayana Centric Assamese Borgeet : A study

(With special reference to the Borgeet “Suna Suna Re Sura Bairi Pramana”)

Tripitak Das

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Abstract

The story of the Ramayana is involved as soon as the word Ram is uttered. Every literature is influence by the environment and the Individual mind. The story of Ramayana describes the ideal man Ram characters like ideal wife, father, brother, sister, king etc ; beautiful scenery of nature attractively .

Literature is a mirror that reflects society, culture and secret desires of the individual mind. The story of Ramayana inspires thousands of thoughts in the minds of individuals which results in the creation of new classes of literature. Initially it become a source of inspiration for the entire people of India. Now globalization has united the whole world and Ramayana has influenced all countries of World. The Vishnu Purana, Agni Purana, Bhagavad Purana, etc.also discuss the story of Rama. The literature of Mahapurusha Srimanta Sankardeva, the founder of the Nava-Vaishnava religion in Assam, is clearly by the Ramayana. His Borgeet “ Suna Suna Re Suro” describes the heroism of Rama.

In this paper we attempts to discuss the influence of the Ramayana on this specific Borgeet. The methodology of the paper will descriptive, analytical and comparative.

Keyword : *Ram, Ramayana, Ramkatha , Individual Mind , Borgeet, Literature.*



Epic Ramayana and Its impact on the cultural life of Laos

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Baihata Chariali

The Ramayana, sometimes called the Valmiki Ramayana and generally credited to Valmiki, is a Sanskrit epic from ancient India and a Smriti work. Estimates from scholars place the text's earliest stage between the seventh and fifth centuries BCE, while later stages go all the way up to the third century CE. 'Phra Lak Phra Ram,' as it is known, is the Lao national epic. Laos, formally known as the Lao People's Democratic Republic, is Southeast Asia's sole landlocked nation. Vietnam borders it to the east, Cambodia to the southeast, Thailand to the west and southwest, and Myanmar and China to the northwest. The Ramayana lost its initial Hindu influence and had an impact on local adaptation because it arrived in Laos far later than any other Southeast Asian nation. The Ramayana epic's Hindu elements were lost in Laos, although they were not entirely eradicated.

The purpose of this paper is to examine how Ramayana culture has influenced Laos.

Keywords : *Ramayana, Laos, Phra Lak Phra Ram, Hindu, culture*



Influence of Ramayana in Assamese folk literature : special reference of Assamese folk song

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Abstract:

Assamese folk literature is very resourceful. The folk literature is transmitted orally generation to generation. It's played an important role in Assamese traditional society. Folk literature contains songs, ballads, tales, proverbs, riddles etc. The epic Ramayana has a significant impact on Assamese literature as well as in Assamese folk literature. Assamese literature creates a trend of Ramayana based literature from the Assamese medieval periods of Assamese literature. The famous poet Madhav Kandali was translated the Balmiki Ramayana to Assamese language. It is our pride that Madhab Kandali was the first poet who translated the Sanskrit Ramayana firstly in Assamese language among the Modern Indian Language. From the early time the epic, Ramayana also influence the folk poet. The Ramayana has a significant impact on the folk songs. The Ramayana mostly impact on bihugeet, biyageet, ballads, baramahigeet, bharigaan, kushangaan and kamrupilokageet. In this seminar paper we would like to discuss about the influence of Ramayana in Assamese folk literature specially how Ramayana greatly influence the folk poet to the creates Assamese folk songs. As a student of Assamese language I would like to present my seminar paper in my own language.

Keywords : *Ramayana, Ram, Folk literature, Folk songs, Bihugeet, Biyanaam.*



The Influence of Valmiki Ramayana on the creation of Assamese Ramayani Literature

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Abstract :

The Assamese language and Literature is a very rich language among the Modern Indian Languages of India. There are many oral literature in Assamese language. But the Assamese language has got literary status in the time of Thirteen Century A.D. In that time some literature has created by some scholars under the patronage of various kings . Among that literature the Assamese Ramayani Literature was also created for the purpose of providing moral education, knowledge of world , religious advice, and entertainment to the masses through the enjoyment of literary taste. It is noteworthy that Assamese scholar Madhava Kandali was the first of the marginal languages of India to translate the Valmiki Ramayana and created the Ramayani literature in the history of Assamese literature. Therefore the Assamese Ramayani literature has an important place among the Indian Ramayana literature. Therefore in this paper an attempt has made to discuss the influence of Valmiki Ramayana on Assamese literature and creation of Assamese Ramayani literature. Discussion of the trend of Assamese Ramayani literature, purpose of writing and significance of writing of the Ramayaniliterature also be included in this paper. I hope this paper will be able to draw a clear picture of the Assamese Ramayani literature, their literary value and significance in the history of Assamese literature.

Keyword : *Valmiki, Ramayana, Ramayani literature, MdhavaKandali, Assamese literature*



Ram in Assamese Lokageet : A Studay

(Paper Presentation on online mode)

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Abstract :

In Hinduism, the Ramayana is an ancient Sanskrit epic, attributed to the poet Valmiki and is an important part of the Hindu canon (smṛti). The Ramayana is a compound of Rama (the hero of the epic), and ayana (meaning “ going, advancing”), thus translating to “the travels of Rama.” The Ramayana consists of 24,000 verses in seven cantos (kandas) and tells the story of a prince, Rama of Ayodhya whose wife Sita is abducted by the demon king of Lanka, Ravan. In its current form, the Valmiki Ramayana is dated variously from 500 B.C.E to 100 C.C.E. As with most traditional epics, it has gone through a long process of redactions and is impossible to date accurately.

One of the most important literary works of ancient India, the Ramayana has had a profound impact on the devotion, art and culture in the Indian subcontinent. The Ramayana also had an important influence on later Sanskrit poetry. The Ramayana is not just an ordinary story. It contains the teachings of ancient Hindu sages and presents them through allegory, in a narrative form.

The characters of Rama, Sita, Lakshmana, Bharata, Hanuman and Ravana are all fundamental to the cultural consciousness of India. The story of Rama also inspired a large amount of later-day literature, oral and writing form in various languages. Among the sates in the North-East India Assam has a large amount of Rama katha in Assamese Folk Songs or oral songs which is call “Lokogeet”- ex. Bihugeet, biyanam, harinam, nawkhalorgeet, tulakhitalornam etc. which have been going on for generation after generating by both young and old members of the Assamese language. So this study deals with how the Rama katha belongs to the Assamese society as a folk songs or oral songs.

Keywords : *Lokogeet, Rama katha, Parampara*



ৰামায়ণৰ আধাৰত ৰচিত শংকৰদেৱৰ ৰামবিজয় নাট : এটি বিশ্লেষণাত্মক অধ্যয়ন

ড° হিমালী হালৈ

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

জ্ঞানপীঠ ডিগ্ৰী কলেজ, নিকাছি

সংক্ষিপ্তসাৰ :

শংকৰদেৱৰ শেষ নাট ‘ৰাম বিজয়’ আদি কাণ্ড ৰামায়ণৰ আধাৰত ৰচিত। ধৰ্ম প্ৰচাৰৰ উদ্দেশ্যে তেওঁ গীত-নাট, তত্ত্বমূলক গ্ৰন্থ ৰচনা কৰি অসমীয়া সাহিত্যৰ ভঁৰাল চহকী কৰিছে। পত্নীপ্ৰসাদ, কালিয় দমন, কেলিগোপাল ৰুক্মিণী হৰণ, পাৰিজাত হৰণ, ৰামবিজয় ছয়খন নাট ৰচনা কৰি নাট্য সাহিত্যৰ জনক ৰূপে পৰিচিত হৈছে। ব্ৰজাৱলী ভাষাত ৰচিত নাটখনত ৰাম, সীতা, লক্ষ্মণ, বিশ্বমিত্ৰ, দশৰথ, জনক, মন্থৰা, কনকাৱতী, লীলাৱতী আদি চৰিত্ৰৰ সমাহাৰ দেখা যায়। সীতা আৰু ৰামৰ মিলনে নাটখনৰ মূল বিষয়। সেয়েহে নাটখন সীতা স্বয়ম্বৰ বুলি জনা যায়। নাৰী চৰিত্ৰৰ ভিতৰত মন্থৰা কনকাৱতী আৰু লীলাৱতী তিনিগৰাকী সখী প্ৰাণগতা। এই তিনিটা চৰিত্ৰ নাট্যকাৰৰ নিজা সৃষ্টি। কাহিনী চৰিত্ৰ সংলাপৰ ফালৰ পৰা শংকৰদেৱৰ পূৰ্ব হাতৰ সৃষ্টি। এই নাটখন ৰচনা কৰি তেওঁ কাপ কাঠি সামৰে। আলোচনা পত্ৰত বিশ্লেষণাত্মক আৰু বৰ্ণনাত্মক পদ্ধতিৰ সহায়ত কাহিনী, সংলাপ আৰু চৰিত্ৰৰ পৰ্যালোচনাৰ মাজেৰে ৰামায়ণৰ প্ৰভাৱ আৰু নাট্যকাৰৰ মৌলিকতা সম্পৰ্কে আলোচনা কৰা হ’ব।

বীজশব্দ : ৰামায়ণ, কাহিনী, ৰাম, সীতা, সংলাপ, চৰিত্ৰ।



The Influence of the Ramayana on Indian Civilization, Literature and Culture : A Discussion

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Abstract :

Ancient Indian literature is found mainly in dual form. The first is Vedic and the second is secular. The Ramayana, Mahabharata, Puranas, etc. belong to secular literature. Two epics are found in ancient literature. These include the Ramayana and Mahabharata. The epic Ramayana, written by Maharishi Balmiki, is divided into 24,000 verses and seven sections

From one end of India to the other, there is an Indian who does not know anything about the Ramayana and Mahabharata. The influence of both epics on all spheres of India, especially Hindu society, is immense. These two epics have contributed significantly to the expression of Indian thought and ideals in strengthening the foundations of Indian civilization and culture, in shaping the national life of India. The Ramayana and Mahabharata have helped to establish unity among the immense diversity of India. Everyone equally bows their heads in devotion to the ideal character of Rama and sheds tears in the sorrow of Sita. They are comforted by reading in their sorrows and enjoy reciting the events of the Ramayana in their joyful festivals. The Ramayana is a major source of inspiration for monasteries, temples, sculptures, architecture, paintings and literature throughout India.

In our study, the scope of the discussion will be limited to the influence of the Ramayana on Indian civilization, literature and culture.

An attempt will be made to prepare the topics discussed using analytical methods. This has been done with the help of primary and secondary methods.

The proposed discussion is of great importance and relevance as times change. It is also hoped that such discussions will help the next readership.

Keywords : *Civilization, literature, culture.*



Reconstruction of The Story of The Ramayan in Assamese Novel

(With Special Mention of Trailokya Bhattacharya's Novel *Uttarakanda*)

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Abstract :

The style of reconstruction is a new trend in the field of Assamese literature which can be seen in the later part of the twentieth century. In this kind of literature, already prevalent some tale, character, situation etc. are redesigned with a new perspective or significance. Though the character or subject matter is pre-written but because of reconstruction we can see them in a new light. Rather, this style adds different meaning, values, thought etc to the old familiar story or character. Thus we find a new dimension in this regard. As a result, this gets a new form or significance or meaning.

In Assamese literature many novels are written by reconstructing the tales, characters and themes of Myth, Ramayana, Mahabharata, Purana etc. The foremost exponent of this trend of writing is Trailokya Bhattacharya. His *Uttarakanda* is the first Assamese novel of this trend. After him, many other novelists strengthened this trend.

In *Uttarakanda*, Trailokya Bhattacharya is moving forward the story centering around the character Sita. The novelist represents the emotions of Valmiki's Sita in his own way who is tormented with sorrow, shame and humiliation. Because of the creative touch of the novelist, Sita's painful life comes alive before us. A lot of events or incidents from Valmiki's Ramayana are kept aside on account of the main theme. Some tales or event's sequence and characters are decorated in a new way or reconstructed as required.

In this research paper, how the novelist uses the reconstruction style will be analysed. In this regard, how much the novelist has departed from the original or how much he has added newly will be highlighted also. For the preparation of this paper, analytical method will be taken and the language will be Assamese.



ৰঘুনাথ মহন্তৰ ‘অদ্ভুত ৰামায়ণ’ : বিশ্লেষণাত্মক অধ্যয়ন

ড° ধনেশ্বৰ কলিতা

দিগন্ত দাস

সহকাৰী অধ্যাপক

অসমীয়া বিভাগ, শৰাইঘাট মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

অসমীয়া সাহিত্য ৰামায়ণৰ প্ৰভাৱেৰে লোকসাহিত্যৰ যুগৰে পৰা পৰিপুষ্ট হৈ আহিছে। প্ৰাক্‌শংকৰী আৰু শংকৰী যুগৰ সাহিত্যিকসকলো ৰামায়ণ মহাকাব্যৰ দ্বাৰা প্ৰভুত পৰিমাণে প্ৰভাৱিত হৈছিল। এফালে ৰামায়ণৰ অনুবাদ পদ্য আৰু গদ্যত যেনেদৰে হৈছিল; আনফালে ৰামায়ণক আধাৰ কৰি অন্যান্য কাব্য ৰচনাৰো ধাৰা এটা প্ৰাক্‌শংকৰী যুগৰে পৰা দেখা যায়। মাধৱ কন্দলি ৰামায়ণৰ অনুবাদৰ যোগেদিয়েই শ্ৰেষ্ঠ কবি হিচাপে আদিও বন্দিত। উত্তৰ শংকৰী যুগত ৰঘুনাথ মহন্তৰ অৱদানো এই প্ৰসঙ্গত উল্লেখযোগ্য। ৰামায়ণ মহাকাব্যৰ আশ্ৰয়ত তেওঁ ‘শত্ৰুঞ্জয় কাব্য’ আৰু ‘অদ্ভুত ৰামায়ণ’ ৰচনা কৰে। আমাৰ প্ৰস্তাৱিত গৱেষণা পত্ৰত ‘অদ্ভুত ৰামায়ণ’ৰ বিশ্লেষণ আগবঢ়াবলৈ প্ৰয়াস কৰা হ’ব।

বীজ শব্দ : ৰঘুনাথ মহন্ত, ৰামায়ণী সাহিত্য, অদ্ভুত ৰামায়ণ



অসমীয়া নাটকত ৰাম, লক্ষ্মণ আৰু সীতাৰ চৰিত্ৰ (শংকৰদেৱৰ 'ৰামবিজয়' আৰু গোপালচৰণৰ 'সীতাহৰণ' নাটৰ আধাৰত)

হীৰক জ্যোতি কলিতা
গৱেষক, কৃষ্ণকান্ত সন্দিকৈ ৰাজ্যিক মুক্ত বিশ্ববিদ্যালয়

সংক্ষিপ্তসাৰ :

ভাৰতীয় সাহিত্যৰ সমৃদ্ধিত ৰামায়ণৰ অৱদান যথেষ্ট বেছি। বিশেষকৈ উত্তৰ-পূব ভাৰতৰ প্ৰান্তীয় ভাষাসমূহৰ ভিতৰত অসমীয়া ৰামায়ণক কেন্দ্ৰ কৰি বিভিন্ন কাব্য, নাটক আদি ৰচিত হৈছে। এই প্ৰসঙ্গত প্ৰাক্শংকৰী যুগত ৰচিত মাধৱ কন্দলিৰ 'সপ্তকাণ্ড ৰামায়ণ' আৰু হৰিবৰ বিপ্ৰৰ 'লৱ-কুশৰ যুদ্ধ'ৰ কথা ক'ব পাৰি। ইয়াৰ পৰৱৰ্তী সময়ত শংকৰদেৱৰ হাতত অংকীয় নাটকৰ ৰূপত ৰামায়ণৰ বিষয়বস্তু অসমীয়া নাটকত প্ৰৱেশ কৰে। শংকৰদেৱৰ 'ৰামবিজয়' আৰু গোপালচৰণৰ 'সীতাহৰণ' দুয়োখন নাটক ৰামায়ণৰ বিষয়বস্তুক কেন্দ্ৰ কৰি ৰচিত হৈছে। অৱশ্যে দুয়োখন নাটকৰ বিষয়বস্তু ৰামায়ণ কেন্দ্ৰিক হ'লেও দুয়োখন নাটকৰ চৰিত্ৰ চিত্ৰণত কিছু পাৰ্থক্য পৰিলক্ষিত হয়। সেয়ে এই আলোচনা পত্ৰখনত শংকৰদেৱৰ 'ৰামবিজয়' আৰু গোপালচৰণৰ 'সীতাহৰণ' নাটকখনৰ চৰিত্ৰ-চিত্ৰণৰ বিশ্লেষণেৰে তুলনামূলক আলোচনা কৰা হ'ব।



In Assamese Society Role of the Narrator to Promote of Ramakatha - An Overview

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Abstract :

In Oxford Advanced Learner's Dictionary narrate means to tell a story, to give a written or spoken account of sth. In Ramesh Pathak's Comprehensive Assamese Dictionary, narrator means interpreter or reader of Puranas; It is also called an orator. Kathak is a community that recites Puranas, Bhagavad Gita, Ramayana, Mahabharata etc. along with dance. However, there is no Kathak community in Assam at present. Many people have adopted the Scripture as a means of livelihood. In ancient times, reading may not have been considered as professions but was regarded as a means of livelihood. There are four Vedas Rigveda, Yajurveda, Samveda and Atharveda. Among the four Vedas, the Samveda in particular was composed with the characteristics of narrative. Another name for the Vedas is Shruti and the role of the Kanauji Brahmin as it was significant in preaching the slokas of the Vedas. The Sanskrit Ramayana by Balmiki can be ranked second only to the Vedas. Needless to say, the Ramayana is a very ancient book. The book begins with a narrative. It states In the Ashram; Narada: spent most of his time doing penance and reading the Vedas. One day Balmiki came there. He asked very humbly Lord! Is there any man in the world who is all-powerful? Narada said, 'Surely there is. He has already taken the form of Rama in the Ikshaku dynasty and the subjects of his kingdom are living in peace like in the Satya Yuga. Narada went to heaven after telling the story of Rama in detail to Balmiki. Then Balmiki left his ashram. He bathed in the river Tamasa. He took a bath and came upstairs and saw that a



wolf had killed the male of a pair of mating crows. Seeing this incident, a Sanskrit verse suddenly came out of Balmiki's mouth...

"ma nishaad protisthang ttomogom shaashoteesomah
jat kraunchomithunadekmowodhi kammuhitom.."

Hearing the verse, he himself was greatly surprised and Scared. Why did this happen! Just then Brahma appeared. He said, 'Don't be surprised, Balmiki, I spoke that verse from your mouth. You wrote such verses and compose Ramacharit. Then the Ramayana was written. But Balmiki was nervous about how to promote it. Just then two beautiful boys, Lob and Kush, appeared before him. Balmiki affectionately called the boys and taught them Ramayana verse with great care. They played the harp and mridang in a delayed rhythm with seven notes and began to sing songs of the Ramayana along the way. One day Ramachandra himself was fascinated by their songs and called them to the royal assembly and listened to them with everyone. In other words, the Ramacharita was spread through the narrative of Balmiki, the author of the original Ramayana, and Lava-Kush. In case of the great books such as Bhagavad Purana and Sanskrit Mahabharata such narrative played a very important role in spreading these Scriptures. This paper is intended to understand the role of narrative in the dissemination of the Ramayana. This paper aims to present how the role of narrative played by Mahapurusha Sankaradeva, Madhavadevas and later great pioneers like Anant Kandali, Bhattadeva etc. has evolved to the present day. The main sources will be the scriptures and interviews with scholars as required. The Comprehensive Assamese Dictionary compiled by Ramesh Pathak will be used for spelling correction. In case of citations see MLA handbook 9th Edition will be used. Language of presentation Assamese.



Ramanand Sagar's *Ramayan* - its role in popularising the Ramayana

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Abstract :

Media plays a great role in penetrating different idealism in the minds of common people. The 1987 TV series on Ramayana directed by Ramanand Sagar was and is one of the most favourite TV serial among different age groups of the nation. The ancient Vedic culture as portrayed in the serial helped to spread among the masses of the nation. During its run between 1987 and 1988 the show became the most watched television series in the world. Till now people enjoy the repeated telecast in different TV channels. Different actors became famous and popular for this series like Arun Govil, Dipika Chikhlia, Sunil Lahri, Arvind Trivedi etc. The Ramanand Sagar's Ramayan has a great bearing on popularising the character of Ram and others. This paper tries to delve into the role of the series in popularising the Ramayana.

Keywords : *Idealism, Ramayan, Vedic culture, Television series, Popular etc.*



কাৰ্বি সমাজত প্ৰচলিত ৰামকথা বা ৰামায়ণ- ছাবিন আলুনঃ এক বিশ্লেষণাত্মক অধ্যয়ন

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অসম বিশ্ববিদ্যালয় ডিফু চৌহদ

সংক্ষিপ্ত-সাৰ

উত্তৰ ভাৰতীয় প্ৰাদেশিক ভাষাসমূহৰ ভিতৰত অসমীয়া ভাষালৈ পোনপ্ৰথমে মাধৱ কন্দলিয়ে বাল্মীকিৰ ৰামায়ণ অনুবাদ কৰিছিল। ফলস্বৰূপে অসমৰ লোকজীৱনত ৰামায়ণৰ প্ৰভাৱ অপৰিসীম। কাৰ্বি, তিৱা, খামটি আদি জনজাতি লোকৰ মাজত মৌখিক পৰম্পৰাৰে প্ৰচলিত ‘ৰামায়ণ-কথা’ই অসমত ৰামায়ণৰ জনপ্ৰিয়তাকে নিৰ্দেশ কৰে। অসমৰ এক প্ৰাচীন জনজাতি কাৰ্বিসকলৰ মাজত মৌখিক পৰম্পৰাৰে গীত আকাৰে প্ৰচলিত ৰামকথা বা ৰামায়ণে হ’ল ‘ছাবিন আলুন’। বাল্মীকি ৰামায়ণক আধাৰ হিচাপে লৈয়ে ‘ছাবিন আলুন’ৰ কাহিনীভাগ গঢ় লৈ উঠিছে যদিও কাৰবিসকলৰ বাসস্থান, জীৱনধাৰণ প্ৰণালী, সমাজ-সংস্কৃতি, চিন্তাধাৰাৰ প্ৰভাৱত দুয়োখনৰ মাজত স্থান, কাল, পাত্ৰ আৰু ঠায়ে ঠায়ে কাহিনীৰো কিছু পৰিমাণে প্ৰভেদ ঘটিছে। আমাৰ এই আলোচনা-পত্ৰত কাৰ্বিসকলৰ ৰামায়ণ ‘ছাবিন আলুন’ৰ এক বিশ্লেষণাত্মক অধ্যয়ন আগবঢ়োৱা হ’ব। এই আলোচনা-পত্ৰৰ ঘাই উদ্দেশ্যসমূহ হৈছেঃ কাৰ্বিসকলৰ মাজত ৰামায়ণৰ কাহিনী কেতিয়াৰপৰা প্ৰচলন ঘটিল তাক ঠাৱৰ কৰিবলৈ চেষ্টা কৰা। বাল্মীকি ৰামায়ণ আৰু ছাবিন আলুনৰ মাজৰ কাহিনী, স্থান, কাল, পাত্ৰ আদিৰ ক্ষেত্ৰত থকা প্ৰভেদসমূহ দাঙি ধৰা। ছাবিন আলুনত ৰামকথাৰ সূচনা কিদৰে কৰিছে, সেয়া বিচাৰ কৰা। ছাবিন আলুনৰ মাজেদি কাৰ্বিসকলৰ জীৱনধাৰণ প্ৰণালী, কলা-সংস্কৃতি, দৰ্শন কেনেদৰে প্ৰকাশ ঘটিছে, তুলি ধৰা। কাৰ্বি লোকজীৱনত ছাবিন আলুনৰ প্ৰভাৱ বিচাৰ কৰা।

বীজশব্দ : ৰামায়ণ, ছাবিন আলুন, কাৰবি জনজাতি, মৌখিক পৰম্পৰা,



The influence of the Adikanda Ramayana by Madhabdeva on the mythical Bianam : A study

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Abstract :

Biyanam songs are an integral part of Assamese folk songs, and are a treasure of Assamese lyrical literature and social life.

Among the Assamese people of Assam, women sing beautiful songs with various stories and metaphors to bless the bride and groom or to entertain them on the occasion of marriage. These beautiful songs clearly reflect the contributions and influences of

contemporary society. It is also believed that the Adikanda Ramayana, translated by the

Assamese poet Madhavade, which translated verses from the Ramayana by Maharishi Balmiki, influenced our mythical beautiful Bianam. This paper will briefly discuss the influence of the Adikanda Ramayana on the mythical beautiful songs.

Keywords : *Ramayana, Bianam, Madhavdev, Adikanda, Loksamaj, Marriage*



References of the Ramayana in folk songs, proverbs, mantras and rituals: A Study.

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Abstract :

The folk-life, culture, and tradition are integral parts of literature. The reflection of human feelings, emotions, and experiences are easily traceable in folk literature. Through the folk literature one can feel the purity of human mind and soul. It is notable that with passage of time, the range of folk literature enlarged and incorporated a number of new things and topics into its realm. Through the *Biya naam* (Marriage Hymn Song), *Bhekuli Biya* (ceremonial marriage of two frogs to bring rain), songs related to boat racing, *bara mahorgeet* (songs related to the months of the year), *prabadprobosan* (proverbs and discourses), mantras and rituals etc., the subject matter of Ramayana are reflected. *Biyananam* which is a festive song under folk literature reflects the subject matter of the Ramayana. At the time of marriage ceremony, the rituals of *Panitola* (collecting holy water from a pond), worshipping God, ceremonial bath of bride and groom, the song sung by the elder ladies at the time of welcoming the groom etc. reflect the simplicity and fancy mind of the folk people. Moreover, through these songs some advisories for a happy and prosperous conjugal life are given. At the same time, these songs also highlight/describe the emotional farewell scene of the bride from her paternal house. In the folk marriage songs, the brides



and grooms are compared with the mythical characters such as Krishna and Rukmini, Siva and Parvati, Usha and Aniruddha as well as Ram and Sita. Through the *biyanaam* and with reference to the Ram and Sita the bride and grooms are blessed. The tale of Lord Rama is also associated with boat racing which is a significant part of folk literature. A small and popular sub-plot of the Ramayana has been created in relation to the rhythmic movement of the oar. Moreover, the references from the Ramayana are still in existence through the proverbs and *Dakar Bachan* (witty sayings of Daak), etc. Since the ancient time, the practice of mantras and rituals has given the state of Kamrup (Assam) a special identity. It is said that when Sankaracharyya came to Assam and had a religious debate with Abhinaba Gupta, the latter had to face defeat. Out of vengeance Abhinaba Gupta performed some mantras on the Sankaracharyya which caused his death. So, we can summarize that from the ancient times, the practice of mantras and rituals was prevalent in Assam and Assam was famous for the same. Moreover, the subject matter of the Ramayana is also associated with the Mantras used to heal burn injuries. In a nutshell, it can be concluded that the references of the Ramayana are remarkably noticeable in the folk songs, proverbs, and mantras.

Keywords : *Folksong, Trantra-Manta, Proverb, Assamese*



Impact of Ramayanas in Assamese Literature, Language and Socio-Cultural life of the Assamese people in Assam of India in South-East Asia

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Abstract :

There are two greatest Indian epics I, e: one is Ramayana and other is Mahabharat. The Ramayana was composed in sanskrit, probably not before 300 bce, the poet valmiki, according to widely accepted Hindu tradition. It is one of the largest ancient epic in world literature and consist of nearly 24000 verses, divided into seven kanda. It belongs to the gene of Itihaas, narratives of past events(parivartanon), interspersed with teachings on the goals of human life. For the past two thousand years the Ramayana has been among the most important literary and oral texts of South Asia. This epic poem provides insight into many aspects of Indian culture and countries to influence the politics, religion and art of modern India. The Ramayana is a sacred text in Hinduism, emphasizing heroism and virtue, or dharma. Besides, encompassing heroism and virtue, dharma also includes truth and morality. Rama is the embodiment of dharma, a model of righteousness for people to emulate. Thus the Ramayana can be viewed as a guide to Hindu living. The epic inspires us to be courageous yet humble, loyal ,yet selfless to walk the path of dharma. The south- East Ramayana research centre was founded by Asom Ratna Jnanpith Award from Assam late Dr. Indira Goswami who was also known as outstanding writer and Ramayana scholar. The centre was inaugurated in 2008 by one of the greatest Ramayana scholar.



Assam is one of the states of North- East India. The Ramayana in Assam verse written by Madhava kandali in the fourteenth century A. D. Was based on valmiki's sanskrit Ramayana. This was the first Ramayana written ever in any languages of the North East India and one of the oldest Ramayanas written in provincial languages of India. The complete Ramayana consists of 7 kandas(chapters), but two kandas of Madhava kandalis Ramayana could be recovered. So the Assamese Ramayana of Madhava kandali was later on completed by Uttarakand and Adikanda written by mediaeval vaishnava saints sankardeva and Madhavadeva respectively. There are two more Ramayanas in Assamese: Durgabari Ramayana (musical Ramayana) and kathaa Ramayana (prose Ramayana). Ananta kandali wrote the Bhakti Ramayana. But it is a fact that in Assam Ramayana tradition as a whole is older than the Ramayana in written form. So the tradition literary as well as folk has been continuing in the state uninterruptedly. The influence of the Ramayana is found in all aspects of the Assamese society. Among the tribal people of the state also Ramayana legends are prevalent in written as well as oral tradition. Comparatively the impact of the Ramayana on Thailand in a remarkable way is a phenomenon of eighteenth century A. D. In folk performing art and life this influence on both the lands is very profound and this is the main aspect emphasized in this paper. The Ramayana has had a significant impact on Assamese literature, language, socio- cultural life of the Assamese people.

Keywords : *Epic, Sanskrit, Valmiki, Hindu tradition, Literature, Language, Society, Interspersed, Culture, Dharma, Impact, North-East India, Madhava Kamdali, Ramayana Tradition, Thailand.*



The essence of “Rama” in Assamese Biyanam – An analysis

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Abstract :

Assamese literature stems from folk culture. Folk songs are a part of folk literature and a part of these folk songs are Assamese Biyanam. We can see the incorporation of the Assamese ritualistic practices in these songs. In Assamese culture, Rama is viewed as an ideal man and Sita as an ideal woman. The essence of Rama and Sita can be observed in almost all the Biyanams that are sung during the various rituals such as pani tola, huaguri tola, nuowa ,juron etc. Thus, our topic of discussion in the International Conference on Ramayana in Literature and culture of South-East Asia is The Essence of ‘Rama’ in Assamese Biyanam - an Analysis.

Keywords : *Lokageet, Biyanam, Rama-Sita*



আন্তঃ ৰাষ্ট্ৰীয় সন্মিলন

বিষয় : দক্ষিণ-পূব এচিয়াৰ সাহিত্য আৰু সংস্কৃতিত ৰামায়ণ

বিষয় : অসমীয়া ফকৰা যোজনাত ৰামায়ণৰ প্ৰসঙ্গঃ এক বিশ্লেষণাত্মক অধ্যয়ন

ড° পাৰ্থপ্ৰতীম ফুকন

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ,

আৰু

বলীন ভূঞা

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মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ বিশ্ববিদ্যালয়, নগাওঁ

সংক্ষিপ্তসাৰ :

লোক-সাহিত্যক চেৰাই পৃথিৱীৰ কোনো ভাষাৰে সাহিত্যৰ ইতিহাস সম্পূৰ্ণ হ'ব নোৱাৰে। মানৱ সমাজৰ চিন্তাৰ উত্তৰণ আৰু চেতনা বিকাশৰ সঞ্চালনি গতিত সাধনালব্ধ জ্ঞান আৰু অভিজ্ঞতাক ভিন্ন যুগৰ মানুহে উত্তৰপুৰুষৰ সমৃদ্ধ ভৱিষ্যতৰ বাবেই সৃষ্টি আৰু প্ৰচাৰ বিচাৰিছিল বুলি ক'ব পাৰি। অনাথৰী চহা জীৱনৰ সৰল উপলব্ধি আৰু কণ্টকাকীৰ্ণ সংগ্ৰামী জীৱনৰ অভিজ্ঞতাৰ মণি-মুকুতা গোটাই ভৱিষ্যদৰ্শী মানুহৰ চেতনাৰ নিভাঁজ প্ৰকাশ এই ফকৰা-যোজনা সমূহ। এই প্ৰকাশ কেতিয়াবা কথাৰে, কেতিয়াবা ছন্দেৰে আৰু কেতিয়াবা সুৰৰ মাজাজালেৰে আবৃত। ইয়াৰ নিভৃত লুকাই থাকে লোক-মনৰ যুগচেতনা, ভাষাৰ লালিত্য, শব্দৰ ব্যঞ্জনা আৰু বৌদ্ধিক ওজস্বিতা। লোক-সাহিত্যৰ এটি অন্যতম শাখা হিচাপে চিহ্নিত ফকৰা-যোজনাসমূহ সেয়েহে এটা ভাষাৰ শিপা আৰু নতুন প্ৰজন্মৰ বাবে মাতৃভাষাৰ মাতৃদুগ্ধ স্বৰূপ।

পৃথিৱীৰ বিখ্যাত দুখনকৈ মহাকাব্য বেদ-উপনিষদ, বিভিন্ন পুৰাণ-উপপুৰাণে যে সৰ্বভাৰতীয় সভ্যতা আৰু সংস্কৃতিক আৱৰি ৰাখিছে সেই কথা সৰ্বজন স্বীকৃত। অজস্ৰ চৰিত্ৰৰ বৈচিত্ৰ্যপূৰ্ণ জীৱন বৃত্তান্তৰে পৰিপূৰ্ণ, অলেখ কাহিনী আৰু ঘটনাৰে সমৃদ্ধ, ভাৰতীয় প্ৰকৃতি আৰু দৰ্শনৰ



প্ৰতিনিধিত্বকাৰী ভূমিকাৰে অৱতীৰ্ণ ৰামায়ন আৰু মহাভাৰত ভাৰতীয় মনীষীৰ কালজয়ী সৃষ্টি। ভাৰতবৰ্ষৰ পূব প্ৰান্তত অৱস্থিত অসমতো আৰ্য সভ্যতাৰ বিস্তাৰণৰ সময়ৰে পৰা এই দুয়োখন মহাকাব্যৰ প্ৰভাৱৰ লগে লগে ভাৰতীয় সাংস্কৃতিক পৰম্পৰাই জন-জীৱনৰ বহু গভীৰলৈকে শিপাই গৈছে। আৰ্য আৰু অনাৰ্য জনগোষ্ঠীৰ মিলনভূমি এই ভূখণ্ডৰ সমাজ আৰু সংস্কৃতিৰ পৰিক্ৰমাত অৱধাৰিতভাৱে ৰামায়ন আৰু মহাভাৰতৰ প্ৰভাৱ সুস্পষ্ট। দুয়োখন মহাকাব্যৰ ভিন্ন কাহিনী, ঘটনা, চৰিত্ৰৰ গুণ-গৰিমা আৰু বিশেষত্বক নিজস্ব দৃষ্টিকোণেৰে তুলি ধৰিবলৈ বহু সময়ত লোক-সাহিত্যিকসকলে যেন সৰ্বতো প্ৰকাৰে চেষ্টা কৰি আহিছে। অসমীয়া লোক-সাহিত্যৰ অন্যতম নিদৰ্শন ফকৰা-যোজনাসমূহৰ কোঁহে-কোঁহে সেয়েহে ভাৰতীয় মহাকাব্যিক চেতনাৰ উন্মেষ ঘটিছে। এই শ্ৰেণীৰ সাহিত্যই সৰ্বভাৰতীয় সাংস্কৃতিক পৰম্পৰা আৰু চিন্তাধাৰাৰ লগত অসমীয়া লোক-জীৱনৰ নিবিড় সম্পৰ্কৰ দিশটোক প্ৰকট কৰি তুলিছে।

‘অসমীয়া ফকৰা যোজনাত ৰামায়নৰ প্ৰসঙ্গঃ এক বিশ্লেষণাত্মক অধ্যয়ন’ শীৰ্ষক আমাৰ প্ৰস্তুৱিত ক্ষুদ্ৰ গৱেষণা কৰ্মটিত অসমীয়া ভাষাত প্ৰচলিত ফকৰা-যোজনাত কিদৰে ৰামায়নৰ প্ৰসঙ্গ জড়িত হৈ আছে তাৰে বিচাৰ বিশ্লেষণ কৰাৰ প্ৰয়াস কৰা হ’ব। এই ক্ষেত্ৰত গৱেষণা পত্ৰখনিৰ পৰিসৰৰ সীমাবদ্ধতাৰ প্ৰতি লক্ষ্যৰাখি অসমীয়া ভাষাৰ ঔপভাসিক অঞ্চলত প্ৰচলিত ফকৰা-যোজনাসমূহক আমাৰ আলোচনাৰ আওঁতালৈ নানি কেৱল মান্য অসমীয়াত প্ৰচলিত ফকৰা-যোজনাৰ মাজতে আমাৰ আলোচনা সীমিত কৰি ৰখাৰ চেষ্টা কৰা হ’ব।

বীজ শব্দ : ফকৰা-যোজনা, ৰামায়ন, লোক-সাহিত্য।



**কৈৱৰ্তসকলৰ সমাজ জীৱনত প্ৰচলিত বিয়ানামত
'ৰাম' চৰিত্ৰৰ প্ৰসঙ্গ
(বিশ্বনাথ জিলাৰ কৈৱৰ্তসকলৰ বিশেষ উল্লিখনসহ)**

ড° পাৰ্থ প্ৰতীম ফুকন

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ বিশ্ববিদ্যালয়, নগাওঁ

আৰু

মানস জ্যোতি দাস

গৱেষক ছাত্ৰ,

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ বিশ্ববিদ্যালয়, নগাওঁ

সংক্ষিপ্তসাৰ :

অসমীয়া লোকজীৱনত বিয়া নামৰ গুৰুত্ব অপৰিসীম। এই বিয়ানামসমূহ অনাথৰী লোকৰ বিখ্যাত ৰচনা। বিয়ানাম অসমীয়া বিবাহ অনুষ্ঠানত বিভিন্ন সময়ত অয়াতী সকলে গোৱা মাংঙ্গলিক গীত। যেনে—পানী তোলা সময়ত, কইনা উলিয়াই দিয়াৰ সময়ত, দৰা আদৰোঁতে, হোমৰ গুৰিত বহুতে আদি বিভিন্ন সময়ত ভিন ভিন বিয়ানাম গোৱা হয়। এই নামসমূহ অসমীয়া লোক সাহিত্যৰ এক অমূল্য সম্পদ। বিয়া নামসমূহৰ বিষয়বস্তু, বৰ্ণনা আদিলৈ চাই দুই ধৰণে ভাগ কৰা হয়—গহীন গম্ভিৰ আৰু ৰুচিপূৰ্ণ। এই বিয়ানাম সমূহত ৰাম, সীতা, উষা-অনিৰুদ্ধ, ৰাধা-কৃষ্ণ আদি পৌৰাণিক চৰিত্ৰসমূহৰ বিবাহৰ বৰ্ণনা দি দৰা কইনাক আবেগিক কৰি তোলা হয়।

‘কৈৱৰ্তসকলৰ সমাজ জীৱনত প্ৰচলিত বিয়ানামত ‘ৰাম’ চৰিত্ৰৰ প্ৰসঙ্গ (বিশ্বনাথ জিলাৰ কৈৱৰ্তসকলৰ বিশেষ উল্লিখনসহ)’ শীৰ্ষক আমাৰ ক্ষুদ্ৰ গৱেষণা পত্ৰখনিত কৈৱৰ্তসকলৰ বিবাহ অনুষ্ঠান সমূহত ৰামায়ণৰ মুখ্য চৰিত্ৰ ৰামৰ প্ৰসঙ্গৰ মান্য অসমীয়া ভাষা আৰু কৈৱৰ্তসকলৰ কথিত অসমীয়া ৰূপত ধ্বনিগত বা উচ্চাৰণৰ ক্ষেত্ৰত কিদৰে পৰিৱৰ্তন সাধন হৈছে তাক আলোচনা কৰা হ’ব।

বীজ শব্দ : কৈৱৰ্ত, ৰামায়ণ, বিয়ানাম, সমাজ জীৱন, বিবাহ



দুৰ্গাবৰৰ গীতি ৰামায়ণৰ সীতা চৰিত্ৰ আৰু নামনি অসমৰ নাৰী সমাজত সীতাৰ প্ৰভাৱ : এক বিশ্লেষণাত্মক অধ্যয়ন

ড° তৰুণ চন্দ্ৰ ৰায়, সহকাৰী অধ্যাপক,
স্বামী যোগানন্দগিৰি মহাবিদ্যালয়, শক্তিআশ্ৰম, কোকৰাঝাৰ।

সংক্ষিপ্তসাৰ :

শংকৰী যুগৰ পাচালী কবি দুৰ্গাবৰৰ অসমীয়া সাহিত্যত অবদান যথেষ্ট। তেখেতে ৰচনা কৰা গীতি ৰামায়ণ অসমীয়া সাহিত্যত লেখত লবলগীয়া। দুৰ্গাবৰে মাধৱ কন্দলীৰ ৰামায়ণৰ অনুবাদৰ পৰা অনুপ্রাণিত হৈ পিছলৈ পুনৰ অসমীয়া ভাষাত গীত ৰূপত ৰচনা কৰে। তেওঁৰ ৰামায়ণক গীতি ৰামায়ণ নামেৰে অসমীয়া সাহিত্যত পৰিচিত। যদিও দুৰ্গাবৰে মাধৱ কন্দলীৰ ৰামায়ণৰ অনুপ্রাণিত হৈ ৰচনা কৰিছিল তথাপি বহু ক্ষেত্ৰত নিজা মৌলিকতা প্ৰদৰ্শন কৰিছে। আলোচ্য বিষয় দুৰ্গাবৰৰ গীতি ৰামায়ণৰ সীতাৰ চাৰিত্ৰিক চিত্ৰণ আৰু নামনি অসমৰ নাৰী সমাজত প্ৰভাৱ— শীৰ্ষক পৰ্যালোচনা কৰিবলৈ প্ৰয়াস কৰা হ'ব। সীতা ভাৰতবৰ্ষৰ কাৰণে আদৰ্শবান চৰিত্ৰ। ভাৰতবৰ্ষৰ প্ৰতিখন ৰাজ্যৰ লগতে অসমৰ প্ৰতিগৰাকী নাৰীয়ে সীতা সদৃশ হোৱাটো কামনা কৰে। সীতা সতী, সীতা সত্যবান; গতিকে সীতাক উপলক্ষ্য কৰিয়ে অসমৰ নাৰীয়ে দিনৰ পিছত দিন কটায়। গতিকে, আলোচনা বিষয়টি দুৰ্গাবৰৰ গীতি ৰামায়ণত সীতা চৰিত্ৰটি কিদৰে উপস্থাপন কৰিছে— এই সম্পৰ্কে ক্ষুদ্ৰ গবেষণা পত্ৰখনিত বিশ্লেষণ কৰিবলৈ প্ৰয়াস কৰা হ'ব। আনকি নামনি অসমৰ নাৰী সমাজত সীতাৰ মহত্ব কিমান; সীতাক লক্ষ্য কৰিয়ে কিদৰে নাৰী সমাজে দৈনন্দিন জীৱন অতিবাহিত কৰি আছে— এই সম্পৰ্কে আলোচনা পত্ৰখনিত বিচাৰ কৰা হ'ব।

বীজ শব্দ : দুৰ্গাবৰ, গীতি ৰামায়ণ, শংকৰী যুগ, পাচালী কবি, চৰিত্ৰ চিত্ৰণ, নাৰী সমাজ আদি।



অসমীয়া লোকসাহিত্য আৰু লোকভাষাত ৰামায়ণ : এক সমীক্ষাত্মক অধ্যয়ন

মহীধৰ ৰাজবংশী

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

জ্ঞানপীঠ ডিগ্ৰী কলেজ, নিকাছি, বাকসা, বি.টি.আৰ, অসম

সংক্ষিপ্তসৰ :

আদিকবি বাল্মিকী প্ৰণীত ৰামায়ণ ভাৰতীয় সভ্যতা, সনাতনী হিন্দুধৰ্ম, জীৱন ধাৰা আৰু সংস্কৃতিৰ দেউল। ভাৰতীয় ধ্ৰুপদী সাহিত্যৰ আদিকাব্য ৰামায়ণৰ চিন্তাৰ বিশালতা এচিয়া মহাদেশৰ উত্তৰ-পূব আৰু দক্ষিণ-পূব অংশলৈকে ব্যাপী আছে। মহাভাৰত, ভাগৱত, আধ্যাত্ম ৰামায়ণ, আনন্দ ৰামায়ণ, পদ্মপুৰাণ, স্কন্দপুৰাণ, বিষ্ণুপুৰাণ, বায়ুপুৰাণ আদি ভাৰতীয় গ্ৰন্থসমূহত ইয়াৰ প্ৰভাৱ যথেষ্ট পৰিমাণে পৰিছে। প্ৰাচীন কবি অশ্বঘোষ, কালিদাস, ভৰভূতি, ভাস, ক্ষেমেদ্ৰ আদিয়ে ৰামায়ণক ভিত্তি কৰিয়েই কাব্য ৰচনা কৰিছিল। পৰৱৰ্তী খৃষ্টাব্দ একাদশ শতিকাৰ পিছৰ পৰা বাল্মিকীকৃত ৰামায়ণখন ভাৰতীয় প্ৰায়বোৰ প্ৰান্তীয় ভাষাত অনুবাদ হোৱাৰ পিছত ৰামায়ণৰ প্ৰভাৱ উত্তৰ পশ্চিম শাখা, বঙ্গীয় শাখা, দক্ষিণাত্য শাখা আৰু উত্তৰ ভাৰতীয় কাশ্মীৰী শাখাত বিভক্ত হৈ ভাৰতীয় লোক সমাজত অধিক জনপ্ৰিয় হৈ পৰে। ভাৰতীয় লিখিত সাহিত্যত ৰূপ পোৱাৰ আগতে ৰামায়ণৰ কাহিনী, ৰাম, সীতা, ভৰত, লক্ষ্মণ, ৰাৱণ, কুন্তকৰ্ণ, কুঁজী মছৰা, শূৰ্পণখা, হনুমান আদি চৰিত্ৰৰ কথা পুৰুষাণুৱকমে মুখে মুখে প্ৰচলিত হৈ আছিল। ভাৰতীয় প্ৰান্তীয় ভাষাত অনুদিত হোৱাত ই ভাৰতৰ উত্তৰ পশ্চিম, উত্তৰ পূব আৰু দক্ষিণাত্যৰ লোক সমাজত অধিক জনপ্ৰিয় হৈ পৰে। অসমীয়া লোকসমাজতো যে ৰামায়ণৰ জনপ্ৰিয়তাৰ প্ৰাচীন ইতিহাস আছে তাৰ প্ৰমাণ উত্তৰ ভাৰতৰ প্ৰান্তীয় ভাষাত প্ৰথম ৰচিত মাধৱ কন্দলী ৰামায়ণে প্ৰতিপন্ন কৰে। অসমীয়া লিখিত সাহিত্যৰ উপৰিও লোকসংস্কৃতিৰ প্ৰধান ভাগ লোকসাহিত্য আৰু লোকভাষাৰ অন্তৰ্গত মন্ত্ৰসাহিত্য, বিহুগীত, বিয়ানাম, লোকগীত, বাৰমাহী গীত, মহোহো গীত, নাওখেলৰ গীত, ফকৰা যোজনা, প্ৰবাদ-প্ৰবচন, খণ্ডবাক্য, উপমা, দৃষ্টান্ত, গালি-গালাজ, শব্দ গঠন আদিৰ লগত ৰামায়ণৰ প্ৰভাৱ জড়িত হৈ আছে। ৰামায়ণ ভিত্তিক মৌখিক গীত মাত আৰু লোক ভাষিক উপাদানবোৰে অসমীয়া লোকসংস্কৃতিৰ জগতখনত ৰামায়ণৰ প্ৰভাৱৰ প্ৰমাণ প্ৰতিপন্ন কৰে। আমাৰ গৱেষণা পত্ৰখনত অসমীয়া কিছুমান নিৰ্দিষ্ট মৌখিক গীত-মাত আৰু লোক ভাষিক উপাদানৰ প্ৰণালীবদ্ধ অধ্যয়নৰ ভিত্তিত অসমীয়া লোকসাহিত্য আৰু লোকভাষাত ৰামায়ণৰ প্ৰভাৱ বিচাৰ কৰিবলৈ প্ৰয়াস কৰা হ'ব।

বীজশব্দ : ৰামায়ণ, লোকসাহিত্য, লোকভাষা, প্ৰান্তীয়



“Ramayana” based on the play ‘Vaidehi Biyog’ : a review

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Abstract :

There is a glorious history of Assamese drama created by Sankardev. With the advent of the British Empire, the writing of ancient Angkiya drama declined and modern Assamese drama began. In 1857, Gunaviram Baruah wrote the play ‘Ram Navami’ and started modern dramatic literature. In the subsequent time Assamese drama has evolved gradually in various forms and genres and helped in the enrichment of Assamese literature. The epic Ramayana, the Mahabharata, has a significant influence in the long history of Assamese drama. There are many Angkiya Nat and modern Assamese drama written on the basis of the two epics. This proposed paper is about the play Vaidehi Biyog (1940) by Mitradeb Mahant, based on the Ramayana.

There are three popular plays by the famous playwright Mitradeb Mahant, namely Vaidehi Biyog, Prachchanna Pandava and Balisalan respectively. He is also known for his unpublished plays and a number of comedies. His ‘Vaidehi Biyog’ does not show much originality in the development of events and character creation; He has almost preserved the original story. The play tells the story of Rama’s return to Ayodhya, Sita’s exile, the battle of Lava Kusa, Rama’s Ashwamedha sacrifice in golden Sita, Sita’s Agni pariksha and Sita’s entry into the underworld. The paper will present an overall discussion of the play and analyse the similarities and differences with the original Ramayana.

Keywords : *Ramayana, Assamese Drama, seeta, Lava kusha, Agni poriksha.*



Ananta Thakur's *Srirama-Kirtan* in the printed tradition of Assamese Ramayani Literature : An Analytical Study

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Abstract :

The history of old Assamese Vaishnava literature dates back to the fourteenth century, but the tradition of printing or publication started only in the nineteenth century. In terms of content, the two main genres of Assamese Vaishnava literature are Mahabharata-centric literature and Ramayana-centric literature. The tradition of printing Assamese literature influenced by *Mahabharata* began in the second half of the nineteenth century, but the printing of Ramayana-centric literature started much later at the end of the century. In 1900, Madhava Chandra Bardaloi published Assamese *Ramayana* written by the Madhava Kandali, the oldest *Ramayana* in the Northern India. It is significant that in the history of old Assamese literature, literature based on the *Ramayana* was deficient comparison to literature based on the *Bhagavata Purana* or *Mahabharata*. However, in the twentieth century, the editing and printing of this types of literature increased, making many old manuscripts available to readers. *Sriram-Kirtan* by Ananta Thakur or Hridayananda Thakur was one of these kinds printed in this tradition. There is no doubt that *Sriram-Kirtan* can be considered as an extraordinary example in the tradition of Assamese Ramayana-centric literature. Moreover, a text critical edition of this book was recently published in 2017 by the Assam Satra Research Institute, Nagaon based on two hand written manuscripts, edited by Dr. Giri Kanta Goswami. In this paper researcher will attempt to analytically highlight the importance and uniqueness of the printing of *Sriram-Kirtan* or *Ananta-Ramayana* in the printing tradition of Assamese Ramayana-centric literature.

Keywords : *Printing, Ramayana, Sriram-Kirtan, Ananta Thakur*



Reconstructing Sita and Ravana in Modern Assamese Poetry

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Abstract:

The foundation of Indian civilization, literature, culture, and art is rooted in two significant epics- the Ramayana and the Mahabharata. Both epics are full of multidimensional possibilities, deeply inculcating the philosophy of life and supporting the motto of 'victory of dharma and defeat of adharma'. The influence of the Ramayana tradition reaches far beyond the borders of India, especially in South-East Asia. The Ramayana in South-East Asia remains a vibrant tradition, honoring its universal themes while maintaining its unique cultural identity. Different names for the Ramayana exist in this region, such as 'The Ramakien' in Thailand, 'Reamker' in Cambodia, and 'Ramakavaca' in Indonesia. The multifaceted, multidimensional, and universal appeal of the Ramayana has sparked new avenues of discussion; daily discussions about its story, events, characters, and context in the academic field. A notable and contemporary style that has gained significant recognition in the academic realm is Reconstruction. Assamese literature also reflects this trend; modern Assamese poetry is no exception. This paper aims to reconstruct two of the most significant poems of Assamese poetry- 'Sita' and 'Ravana'. This research examines the extent to which the varying representations of Ravana and Sita reflect the evolving societal values and perspectives on gender, power, and morality. The study highlights the lasting importance of these figures in literary discourse, modern intellectual frameworks, and cultural heritage. However, we will also discuss the relevance of reinterpretation in Assamese literature.

Keywords: *Assamese literature; Modern Assamese Poem; The Ramayana; Sita; Ravana; Reconstruction.*

সত্ৰাধিকাৰৰ নাটত সীতা চৰিত্ৰ : এক পৰ্যালোচনা

ঋতু পৰ্ণা শইকীয়া

গৱেষক, অসমীয়া বিভাগ

অসম বিশ্ববিদ্যালয়, ডিফু চৌহদ

সংক্ষিপ্তসাৰ :

প্ৰাচীন ভাৰতীয় সাহিত্যৰ দুখন মহাকাব্য হ'ল, মহাভাৰত আৰু ৰামায়ণ। মহাভাৰতৰ দ্ৰৌপদী, গান্ধাৰী আদি নাৰী চৰিত্ৰৰ দৰে ৰামায়ণৰ কিছুমান নাৰী চৰিত্ৰই ও জনসাধাৰণৰ মনত গভীৰভাৱে ৰেখাপাত কৰে। ৰামায়ণৰ এটি উল্লেখযোগ্য নাৰী চৰিত্ৰ হ'ল সীতা। জনক নন্দিনী সীতাৰ অন্য নাম ক্ৰমে, বৈদেহী, জনকী, মৈথেলী, ভূমিজা আদি। সীতা ভাৰতীয় নাৰীৰ আদৰ্শ চৰিত্ৰ। সীতা সাহসী, সৰল, পৰম ধৈৰ্যশীলা আৰু পতিব্ৰতা নাৰী। সীতা চৰিত্ৰটোক লৈ বিভিন্ন সময়ত আলোচনা হোৱা দেখা গৈছে। বাঙ্গালীৰ ৰামায়ণৰ মূল সীতা চৰিত্ৰৰ লগত সংযোগ-বিয়োগ কৰি সীতা চৰিত্ৰক কেন্দ্ৰ কৰি নাট, কবিতা আদিৰ লগতে ভালেমান আলোচনা, সমালোচনা হোৱাও দেখা গৈছে। মাজুলীৰ আউনীআটী সত্ৰৰ সত্ৰাধিকাৰ সকলেও ভাগৱত, পুৰাণ, মহাভাৰতৰ কাহিনী আধাৰিত নাট ৰচনাৰ লগতে ৰামায়ণৰ কাহিনীক কেন্দ্ৰ কৰিও ভালেসংখ্যক নাট ৰচনা কৰিছে। তাৰ ভিতৰত মাজুলীৰ আউনীআটী সত্ৰৰ চতুৰ্দশ সত্ৰাধিকাৰ হেমচন্দ্ৰদেৱ গোস্বামীৰ সীতা হৰণ নাট লেখত ল'বলগীয়া। তেখেতৰ সীতা হৰণ নাটখনত সীতা চৰিত্ৰটো খুব সুন্দৰকৈ ফুটি উঠাৰ লগতে বনবাসত থাকোতে সীতাৰ লগত সংঘটিত হোৱা বিভিন্ন আশ্চৰ্যজনক ঘটনাও প্ৰকাশিত হৈছে।

আমাৰ এই আলোচনাত সত্ৰাধিকাৰ হেমচন্দ্ৰদেৱ গোস্বামীৰ সীতা হৰণ নাট ত কেনেদৰে সীতাৰ চৰিত্ৰটো প্ৰকাশ ঘটিছে সেই সম্পৰ্কে বিস্তৃত আলোচনা আগবঢ়োৱা হ'ব।

সূচক শব্দ : সীতা, ৰামায়ণ, সমাজ, নাৰী, আদৰ্শ ।



অসমীয়া চুটিগল্পত ৰামায়ণৰ ‘উৰ্মিলা’ চৰিত্ৰৰ পুনৰ্নিৰ্মাণ

ড° পল্লৱিকা শৰ্মা

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

দৰং মহাবিদ্যালয়, তেজপুৰ

সংক্ষিপ্তসাৰ :

সৃষ্টিশীল সাহিত্যত সম্প্ৰতি পুনৰ্নিৰ্মাণ শৈলীয়ে এক বিকশিত ৰূপ লাভ কৰিছে। পুনৰ্নিৰ্মাণ শৈলীৰে নিৰ্মিত সাহিত্যত প্ৰাচীন বা পৌৰাণিক সাহিত্যক নতুন ধৰণেৰে বিশ্লেষণ কৰাৰ প্ৰয়াস কৰা হয়। গতানুগতিকভাৱে পৰিচিত চৰিত্ৰৰাজিয়ে পুনৰ্নিৰ্মাণৰ ফলত সাহিত্যত হৈ উঠে নতুন। যাৰ বাবে এই শ্ৰেণীৰ সাহিত্য প্ৰাচীন বা পৌৰাণিক হৈয়ো নতুন বা আধুনিক বৈশিষ্ট্য সম্পন্ন। অসমীয়া সাহিত্যতো পৌৰাণিক সাহিত্যৰ পুনৰ্নিৰ্মাণ হোৱা দেখিবলৈ পোৱা যায়। অসমীয়া সাহিত্যত কবিতাৰ সমান্তৰালভাৱে চুটিগল্প আৰু উপন্যাসতো ৰামায়ণৰ উৰ্মিলা চৰিত্ৰৰো পুনৰ্নিৰ্মাণ হৈছে। অসমীয়া চুটিগল্প জগতত যাঠি আৰু সত্তৰৰ দশকৰ গল্পকাৰ কুমুদ গোস্বামীৰ ‘উৰ্মিলা’, উত্তৰ আধুনিক যুগৰ গল্পকাৰ দেৱব্ৰত দাসৰ ‘অপেক্ষাত উৰ্মিলা অথবা . . .’ আৰু গীতালি বৰাৰ ‘উৰ্মিলা- এটা ৰামায়ণী গল্প’ত গল্পকাৰে চৰিত্ৰৰ পুনৰ্নিৰ্মাণ কৰিছে। উল্লেখ্য যে বাল্মিকীৰ ৰামায়ণত উৰ্মিলা চৰিত্ৰৰ বিশেষ বৰ্ণনা পোৱা নাযায়। ‘উৰ্মিলা’, ‘অপেক্ষাত উৰ্মিলা অথবা . . .’ আৰু ‘উৰ্মিলা — এটা ৰামায়ণী গল্প’ এই গল্পকেইটাত গল্পকাৰে উৰ্মিলা চৰিত্ৰক কেন্দ্ৰীয় চৰিত্ৰ হিচাপে তুলি ধৰাৰ লগতে চৰিত্ৰটিৰ মনোজগতৰ বিশ্লেষণো দাঙি ধৰিছে। ‘অসমীয়া চুটিগল্পত ৰামায়ণৰ ‘উৰ্মিলা’ চৰিত্ৰৰ পুনৰ্নিৰ্মাণ’— শীৰ্ষক গৱেষণা পত্ৰত ৰামায়ণৰ ‘উৰ্মিলা’ চৰিত্ৰই কিদৰে অসমীয়া চুটিগল্পত পুনৰ্নিৰ্মিত হৈছে সেই বিষয়ে দাঙি ধৰাৰ প্ৰয়াস কৰা হ’ব। বিশ্লেষণাত্মক পদ্ধতিৰ আলমত প্ৰস্তুত কৰিবলীয়া গৱেষণা পত্ৰই পৰৱৰ্তী গৱেষকক নতুন পথৰ সন্ধান দিব।



Ram Kotha in Nagara Naam of Assam: A literary and Performative Perspective

Pallab Jyoti Sarma

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Pub Kamrup College

Abstract :

Nagara Naam is an ancient traditional Assamese form of devotional narration through songs. During 15th century, Mahapurush Srimanta Shankardev and Madhabdev practiced “Naam” to teach the common people moral values, devotion to god and spiritually. “Naam” refers to names and tales of Ram and Hari in a rhythmic manner. Saints and spiritual gurus explain that the divine power of almighty is present in the names of god. Through Naam, singing and chanting of names of god specially Hari, Krishna and Ram, we can derive the purity and blessings. Shankardev and Madhabdev did not practice the original form of nagara naam. But through the ages it shapes a new form from the “Naam” practiced by Shankardev and Madhabdev. Nagara naam is mostly performed in social occasion and festivals throughout Assam. It originated from lower Assam but it is now prevalent across the state. These are devotional songs based on stories from *Mahabharat*, *Ramayana* and other *Puranas*. In Nagara naam, an artist tries to teach a moral lesson to the audience through different characters from the ancient scriptures. Ram is of such characters from *Ramayana*. How Ram became “Maryada Purushottam” from a prince of Ayodhya and how he ruled his kingdom, his vision of an ideal state “The Ram Rajya”, his experience during “Banabas” are some of the common themes of Nagara naam. In this paper the impact of *Ramayana* or Ram katha in Assamese folk culture Nagara Naam will be drawn in a simple way. How the struggles and deeds of Ram and how we can get salvation through chanting the name of Ram will be the primary focus of this paper.

Keywords : *Nagara naam, Shankardev, Ram katha, performing art.*



“Assamese Ramayana Literature: An Exploration of Proverbial-Sayings”

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Abstract :

Literature primarily based on the story of Rama, as told in the Balmiki Ramayana, is referred to as Ramayana literature. Assamese literature boasts numerous adaptations of the Ramayana, including the works of Valmiki and Madhava Kandali. These collective works can be termed Assamese Ramayana literature. Assamese written literature and folk literature have featured elements of the Ramayana since ancient times. Unknown authors have contributed to Assamese society through various forms, including riddles, proverbial-sayings, folk tales, mantras, and folk songs. Proverbial-Sayings, in particular, offer insightful advice and have been integral to folk life since ancient times. These sayings have been employed to explain complex reasoning and have been passed down through generations as eternal wisdom. They provide a window into the overall aspects of a nation. Unfortunately, these valuable components of Assamese literature are experiencing an unexpected decline in popularity among educated society. Consequently, there is a pressing need to study the relevance and importance of Proverbial-Sayings in contemporary times. This Seminar paper will explore The Context of Proverbial-Sayings in Assamese Ramayana Literature. Through analytical methods and a field study among selected students, this research examines the importance of Proverbial-Sayings in Assamese society, their impact on society, and their prevalence in educated circles.

Keywords : *Proverbial-Sayings, Ramayana Literature, folk literature, folk life*



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Keywords : *Proverbial-Sayings, Ramayana Literature, folk literature, folk life*



অসমীয়া লোক সমাজত ৰাম “ভক্ত হনুমানৰ প্ৰভাৱ”

অৰুণিমা তালুকদাৰ
প্ৰাক্তন ছাত্ৰী, অসমীয়া বিভাগ
ছিপাবাৰ কলেজ

সংক্ষিপ্তসাৰ :

হিন্দু ধৰ্মগ্ৰন্থ ৰামায়ণৰ এটি অন্যতম উল্লেখনীয় চৰিত্ৰ হৈছে হনুমান। ৰামায়ণ ধৰ্মগ্ৰন্থত হনুমানক মহাবলশীল, পৰাক্ৰমী, পৰম চতুৰ দেৱতাৰূপে বৰ্ণনা কৰা হৈছে। শৈশৱ কালতেই হনুমানৰ অসাধাৰণ পৰাক্ৰমৰ উমান পোৱা যায়। তেতিয়া তেওঁ ৰক্তিম বৰণীয়া সূৰ্য্যক ফল বুলি বিবেচনা কৰি ভক্ষণ কৰাৰ বাবে আকাশ মার্গত যাত্ৰা কৰিছিল।

অসমীয়া লোক সমাজত ৰাম ভক্ত হনুমানৰ প্ৰভাৱ অন্যতম। যুগে-যুগে সৰু ল'ৰা-ছোৱালীৰ সাধুকথাৰ অন্যতম প্ৰিয় চৰিত্ৰ হৈছে হনুমান। ৰামায়ণ বুলি ক'লেই মনলৈ ৰামৰ লগতে হনুমানো আহি পৰে। জীৱনৰ জটিল পৰিস্থিতিত সাহসেৰে সন্মুখীন হোৱা হনুমানৰ কাহিনীয়ে আমাক দৈনন্দিন জীৱনতো প্ৰেৰণা দি আহিছে। মনুষ্যৰ সেৱক হৈ নিৰাহংকাৰী জীৱন-যাপন কৰা ৰামভক্ত হনুমান সাহিত্যত বিৰল চানেকি হৈ ৰ'ব জন্ম জন্মান্তৰলৈ।

হনুমানৰ মনত অসাধ্য বোলা কথা বা কাম নাই, সকলো সহজসাধা। বিশল্যকৰণি আনিবলৈ গৈ পৰ্বত উঠাই অনাৰ কাহিনীয়ে আকৰ্ষণ কৰি আহিছে। ৰামৰ ভক্তিত জীৱন সমৰ্পন কৰা হনুমানৰ সমবীৰ ইতিহাস বিৰল। মহামূঢ়ৰ দৰে প্ৰভু ৰামৰ আঙা পালন কৰিছিল কাৰণেই ৰামৰ পৰা বৰ পাইছিল হনুমানে—

যাৱদেক সপ্তদ্বীপ, পৃথিৱী সাগৰ সাত। থাকে মেৰু পৰ্বত মন্দৰ।
আৰোগ্যশৰীৰে বাপ থাকা যুৱা কলেৱৰেণ, অনুকূল বহিবেক বায়ু।

শ্ৰীগুৰু চৰণ পদ্ম স্মৰি মনে-মনে। কোটি কোটি প্ৰণামোহো তাহাৰ চৰণ।
চতুৰ্গ ফল যাহে লাভি অনুক্ষণ।

সূচকশব্দ : ৰামভক্ত হনুমান, সংকটমোচক, পৰাক্ৰমী, শ্ৰীশ্ৰী বিষ্ণু, ৰাম।



Ramayana-centric characters in Assamese folk songs

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Abstract :

The story of the Ramayana has influenced the minds of the Indian people since ancient times. The epic Ramayana has a profound influence on Assamese society. The story of Rama has touched the hearts of people throughout the ages. The Ramayana has a special place in the written tradition as well as in the oral form. The appeal of the songs created against the Ramayana background is universal. Among the oral or folk literature, the main folk songs: Ojapali, Putalanach, KhuliaBhauria, Dhulia, Kushan Gan, Bharigan, Bena Gan, Cheochapari Nam etc., include direct or indirect references to the story of the Ramayana.

The scope of Assamese folk literature is wide and rich. Folk songs are an integral part of Assamese folk literature. There are many different types of folk songs in Assamese. From the ancient time the Ramayana based songs of the Assamese folk literature have been giving euphoric pleasure and teaching moral education to the people of Assamese society. In our discussion of the paper, we will give importance to how the events or characters of the Ramayana are mentioned through the Assamese folk songs sung on various festivals and occasions. The theme of the paper will be advanced in an analytical and descriptive manner.

Keywords : *Folk Songs, Ramayani Music, Rama Katha*



SOME IMPORTANT PLAYS BASED ON THE RĀMĀYAṆA

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Abstract :

It is worth mentioning that the Ramayana, the Mahābhārata and the Purāṇas are the store house of myths and legends, from which the writers of different ages take the theme of their writings. The Rāmāyaṇa (Rāmāyaṇa of Valmīki) has influenced the greatest number of people over thousands of years on the life and culture of Indian society. It has also crossed the barrier of India and has reached the other countries of the world, particularly the South Asian countries. Further, it has enriched the art and literature to a great extent. Centuries after it was written in Sanskrit, the Rāmāyaṇa is still the most popular epic including its various versions in all the modern Indian languages. Lots of Kāvya and dramas were and also are written on the basis of the story of the Rāmāyaṇa either in Sanskrit or in modern Indian languages, either in interpolating or modified form, or with slight deviation from the original one. In certain writings particularly in dramas, the authors have taken their independent views in plot construction due to the purpose of drama and depending on the necessity of local colour, popular traditional legends prevalent in the respective society, and influence of other Rāmāyaṇas (other than that of Valmīki's).

Keywords : *Ramayana, Legend, Drama, Sanskrit.*

মাধৱ কন্দলী কৃত ‘ৰামায়ণ’ত পাৰিপাৰ্শ্বিক চেতনাঃ এক বিশ্লেষণাত্মক অধ্যয়ন

ড° গীতাজী শইকীয়া

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

কৃষ্ণগুৰু আধ্যাত্মিক বিশ্ববিদ্যালয়

সংক্ষিপ্তসৰঃ

প্ৰকৃতিৰ প্ৰতি দায়বদ্ধতা, প্ৰকৃতিৰ প্ৰতি মানুহৰ নৈতিক অৱস্থান, মানুহ আৰু প্ৰকৃতিৰ মাজৰ সম্পৰ্কৰ প্ৰতিফলনেৰে সাহিত্যৰ মাজত পৰিৱেশে এক গুৰুত্বপূৰ্ণ স্থান দখল কৰি আহিছে। ভাৰতীয় সাহিত্যত বৈদিক যুগৰে পৰাই পৰিৱেশ সম্পৰ্কে কবি-সাহিত্যিকসকল সচেতন হৈ অহাটো পৰিলক্ষিত হয়। বৰ্তমান সময়ত বিশ্বৰ সকলো দেশেই পৰিৱেশ সম্পৰ্কে সচেতন হৈ উঠিছে। এই সচেতনতাৰ ওপৰত গুৰুত্ব আৰোপ কৰি সাহিত্যত প্ৰকৃতি সম্পৰ্কে কৰা বিচাৰেই হৈছে পাৰিপাৰ্শ্বিক সাহিত্য সমালোচনা। সাহিত্যত পাৰিপাৰ্শ্বিক সমালোচনা এটা নতুন বিষয়। পৰিৱেশ শব্দটোৱে যিহেতু প্ৰাকৃতিক আৰু মানৱসৃষ্ট পৰিৱেশ দুয়োটাকে সামৰি লয়; সেয়ে পাৰিপাৰ্শ্বিক সাহিত্য মানে কেৱল প্ৰকৃতি জগতৰ বৰ্ণনা নহয়। ইয়াৰ লগত সামাজিক, সাংস্কৃতিক দৃষ্টিকোণো জড়িত হৈ আছে। পৰিৱেশতন্ত্ৰৰ দৃষ্টিকোণৰ পৰা কৰা সাহিত্য আৰু সংস্কৃতিৰ সমালোচনাই পাৰিপাৰ্শ্বিক সমালোচনা।

ৰামায়ণ ভাৰতীয় সংস্কৃতিৰ স্বাক্ষৰ বহনকাৰী আদিকাব্য। সমান্তৰালভাৱে ভাৰতীয় সভ্যতা-সংস্কৃতিৰো অপৰিহাৰ্য উৎসভূমি। সেয়ে ৰামায়ণ ভাৰতীয় জন-জীৱনৰ আদৰ্শ প্ৰকাশক মহাকাব্য। ৰামায়ণ অধ্যয়ন বৰ্তমান সমাজ-সভ্যতাৰ বাবেই নহয় অনাগত ভৱিষ্যতৰ বাবেও এই গ্ৰন্থখন গুৰুত্বপূৰ্ণ হৈ ৰ'ব। ভাৰতৰ পাৰিবাৰিক, সামাজিক, ৰাজনৈতিক চিত্ৰৰ প্ৰতিফলনৰ সমান্তৰালভাৱে বাল্মীকিয়ে সংস্কৃত ৰামায়ণত পৰিৱেশ অংকনতো গুৰুত্ব প্ৰদান কৰিছিল। কিয়নো আদিকাব্যখনৰ সৃষ্টিৰ কাৰকেই আছিল ব্যাধৰ শৰত মৃত্যুবৰণ কৰা এগৰাকী ক্ৰৌঞ্চ চৰাই আৰু সেই চৰাইটোৰ সংগীগৰাকীৰ প্ৰতি কবি গৰাকীৰ উত্থলি উঠা শোক। সেই শোকত জৰ্জৰিত হোৱা বাবেই মহাকবিগৰাকীৰ মুখেৰে নিসৃত হৈছিল ভাৰতীয় সাহিত্যত প্ৰথম শোক কবিতাটি। গতিকে যিখন কাব্যৰ সৃষ্টিৰ মূল কাৰণ এগৰাকী পক্ষীৰ মৃত্যু, সেয়ে সেই কাব্যখনত কবিগৰাকীয়ে পৰিৱেশৰ প্ৰতি সচেতনতা কেনেদৰে প্ৰকাশ কৰিছে সেয়া স্বাভাৱিকতে বিচাৰ্যৰ বিষয়। আলোচ্য গৱেষণা পত্ৰখনত মাধৱ কন্দলীকৃত ‘ৰামায়ণ’ত পাৰিপাৰ্শ্বিক চেতনা কেনেদৰে প্ৰতিফলিত হৈছে সেয়া বিচাৰ কৰা হ'ব।

বীজ শব্দঃ পৰিৱেশ তন্ত্ৰ, পাৰিপাৰ্শ্বিক চেতনা, গভীৰ পৰিৱেশবিদ, জৈৱকেন্দ্ৰিক সমতা, পৰিৱেশ সংৰক্ষণ, আদিকাব্য।



**A Comparative discussion of the character of
Ravana in the poem ‘Ravana’ by Nabkanta
Barua and ‘Ravanak Bibhishanar Saj Updesh’
by Madhav Kandali.**

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Abstract :

Nabakanta Barua is one of the most remarkable poets in the history of modern Assamese poetry. His poems have given a unique dimension to modern Assamese poetry. Each of Nabakanta Barua's poetry is rich in themes such as the beauty of physical life, the sweetness of love, and the mystery of death etc.. He is considered to be the revival of modern Assamese poetry. His many popular poems include ‘Monot Porene Arundhati’, ‘Iat Nodi Asil’, ‘Polosh’, ‘Ravan’, ‘Mahakabyor Pandulipi’ etc. He has given significant contributions towards the Assamese literature for its outstanding height. ‘Ravan’ is one of the most discussed poems composed by Nabakanta Barua.

Similarly, one of the greatest poets of the pre-Sanskrit era is Madhava Kandali. He translated the Sanskrit Ramayana verses into Assamese under the patronage of the 14th century Barahi Raja Mahamanikya. There are only five papers available, although Madhab Kandali said he wrote the ‘Saptakanda Ramayana Padabandhe Nibondhilo’. Madhab Kandali's contribution to Assamese literature is very important. His creations greatly influenced later poets. This paper will present a comparative discussion of the character of Ravana in the poem ‘Ravana’ by Nabkanta Barua and the poem ‘Rabanak Bibhishanar Saj Upodesh’ by Madhab Kandali. This discussion will generally be conducted in an analytical manner.

Keywords : *Tradition, Ravan, Honesty, Arrogant, Powerful.*



Contributions of Dr. Camille Bulcke to the Study on Ramkatha : A Study

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Abstract :

Camille Bulcke (1909 – 1982) came to India from Belgium as a missionary and later he became a citizen of India. He was the Head of the Department of Hindi and Sanskrit at St. Xavier's College, Ranchi. He had submitted the thesis entitled Ramkatha: Utpatti Aur Vikas' in the Department of Hindi at Allahabad University in 1949. This is a unique book on this theme. The first part of his book Ramkatha: Utpatti Aur Vikas' he discussed about Ramkatha in ancient literature. The second part of the book he focuses about the origin of the Ramkatha, the opinions of scholars about the original source, the original projection of the popular Valmiki Ramayana and the early development of Ramkatha. Discussion about a glimpse into the recent Ramkatha literature is in the third part of the book. In this part Bulcke examines the material related to Ramkatha found in the religious and subtle literature of Sanskrit. The writer focus on the literature associated with Ramkatha in various modern Indian languages. In addition, the form of Ramkatha found in abroad is summarized and in this context Tibet, Khotan, Indonesia, Shyam, Burma etc. can be found at one place. There are every incident related to Ramkatha and its distinct development is shown in his work. The breadth of the Ramkatha, the fundamental unity of the different Ramkathas, the common characteristics of the projected material, the different influences and developments are indicated in this book. It is thus seen that he has not avoided any material related to Ramkatha in his book on Ramkatha. In some cases there may be little despite the disagreement with other researcher, but certainly we can say that the book is a great contribution to Indian literature.

Keywords : *Ramkatha, Ramayana, Valmiki, Hindi literature*



The character of ‘Ram’ in Assamese folklore:- A study

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Abstract :

In Indian folklore, in Hindu minds Ram is a popular and respected character. Ram is the seventh incarnation of the Hindu God Vishnu. Hindu scriptures refer to Ram as the king of Ayodhya. The dynasty of Ram is called the ‘Raghuvansha’ after Raghu. Ram used bows and arrows as his weapons. The full name of Ram is ‘Dasarath Raghav.’ His father was Dasaratha and he belongs from the family of ‘Raghav.’ Ramachandra is known as the son of King Dasaratha of the Ikshaku dynasty, a king of the Surya dynasty. His wife Sita and brother Lakshan. According to folklore, Ram was born in Ayodhyapuri, Nepal, to his mother Kaushalya. A total of 27 countries around the world are currently conducting research on ‘Ram’ and worship him as their deity. The character of Ram in the Indian folklore must be mentioned. It is believed that the chanting of the mantra ‘Rang Ramaya Namah’ brings merit to the person. Ram is the best character in the Ramayana, which is considered as one the greatest epic in the world. Various folk tales, folk poems explain the character of Ram, Ram Katha or Ram culture and they have been traditionally practiced.

This paper will try to discuss the character of Ram in Assamese folklore, folklore and folk culture. The discussion paper will be presented as follows:

- Introduction • Objectives and significance of the study
- Methodology of the Study • The character of Ram in Assamese folklore • Conclusion • Footnote • Bibliography



The Character Rāma in Śaṅkaradeva's Rāmāyaṇa

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Abstract :

Śaṅkaradeva, the great saint, scholar, and social reformer from northeast India, taking inspiration from the pan-Indian Bhakti movement, in the 15th-16th centuries initiated a movement called Neo-Vaishnavism in the region that was covered by three states: Assam, Kāmarūpa, and Bahār. Śaṅkaradeva translated better, say transcreated many of the Hindu religious scriptures into the Assamese language that were supportive of his ideology and helpful in propagating the same, officially known as Ekaśāraṇa Harināma Dharma. Thus, Śaṅkaradeva had created a large number of literary works unparalleled in terms of literary and spiritual values. It developed the primary moorings of the Assamese society. One of the best among his literary creations is the Uttarākāṇḍa

a Rāmāyaṇa. In his Uttarākāṇḍa

a Rāmāyaṇa, Śaṅkaradeva portrayed the main character Rāma with some alterations from the original version of the epic. Here he includes devotional fervor, moral and spiritual precepts, and a very bold character of Sitā. In his Uttarākāṇḍa

a Rāmāyaṇa, Śaṅkaradeva makes the character of Sitā more revolutionary and her voice more loud and clear. No doubt Rāma remains the central character in his Rāmāyaṇa. Here he depicted Rāma as the seventh avatāra of Viṣṇu, the Hindu god and the embodiment of justice, dharma, and righteousness.

The paper will try to understand the character Rāma from Śaṅkaradeva's perspective.

Keywords : *Saṅkaradeva, Uttarākāṇḍa a Rāmāyaṇa, Rāma, Sitā, Transcreation.*



Depiction of Ram in Traditional Mythology versus Revisionist Writings

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Abstract :

One dominant as well as significant aspect of Indian mythological texts is the portrayal of women in such a way that it eventually leads to the construction of gender roles in an otherwise male-dominated society. The main two mythological texts that are considered to have set the tradition of Indian women are unquestionably Valmiki's *The Ramayana* and Krishna Dwaipayana Vyasa Dev's *The Mahabharata*. Both the epic authors were male, and they portrayed the women with patriarchal mind-set. What I am trying uphold here is that Indian mythological texts mainly aimed at serving the purpose of patriarchy that has long kept and silenced women, and ousted them to the lowest rung of the social ladder. But more significantly, the table began to turn in the hands of the revisionist writers who taking up the feminist cudgels set out with bold attitude to retell the traditional stories of those mythical female protagonists in new moulds. Though Hindu mythology continues to remain a favoured genre, recent interest in Hindu mythology accepts a different approach and is consumed in different ways, exceptional to the times. Devdutta Pattanaik's *Sita: An Illustrated Retelling of Ramayana*, Chitra Banerjee Divakaruni's *The Forest of Enchantments*, and Moyna Chitrakar and Samhita Arni's *Sita's Ramayana* explore Ramayana from Rama's abandoned queen Sita's perspective. Divakaruni has come up with a brilliant re-telling of *The Ramayana* in *The Forest of Enchantments* where Sita, the main female character, tells her story in her own voice. And here Divakaruni subverts the gaze as the novel is Sita's version, and she narrates those parts of *The Ramayana* that are only known to her. Chitra Banerjee Divakaruni (1956-) is one such revisionist writer who in her attempt to retelling the stories has remade the traditional female protagonist with the trajectory of bolstering feminist voice in *The Forest of Enchantments* (2019).

Keywords : *Patriarchy, Gaze, Revisionist, Feminism, Caste/Dalit.*



RAM IN ANCIENT MEDIAEVAL ORIYA LITERATURE

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Abstract :

Valmiki Sage, seeing the two shrapnel birds that day, said in his mind that day, was the world's adikavya. That immortal saying was the Ramayana. The main character of which is Maryada Purushottam Sri Ramachandra. When the burden of sin increases on earth, God Himself comes with an incarnation in human form. Lord Ramachandra took the avatar to refute the rise of the Asuras in the Tretayuga era. The writers have portrayed characters differently at different times as they go on to describe the glory of Ramachandra. In ancient medieval Oriya literature, many poetic poems, leela, farhasana, champu, chaupadi, chautisha etc. have been written about Rama.

Sarala Das has shown in the 'Bilanka Ramayana' that at that time, when the rise of the Asuras increased and devkul was frightened, Rama went and made peace by killing ravana with thousands of veins. Balaram Das shows in 'Jagmohan Ramayana' that in Mithila, shiva broke the bow and married Sita in the swayamvarsabha for Sita, the daughter of King Janaka.

'Kanta Koili' is a testimony to his love for his wife Sita. Because for the happiness of the wife, Maya has lost her wife by running after her. Like a normal human being, he has spent the day hunting in the forest and eating fruits. Upendra Bhanja, the greatest bindhani of the ritual era, has written Vaidehish Vilas, Shri Ram Lilamrit, Sixteen Poi, Avana Rasa Tarang with Rama and has proved the superiority of Rama in it. His greatest poem, Vaidehish Vilasa, shows that the deity went with Vishwamitra and destroyed the Asuras and gave peace to the mind.

Ram Charit is eternal for ages. He took all the hardships for the benefit of the world. His character shows how peace can be established in the life of a normal life without being bound by the infatuation of wealth, which proves the superiority of Ram Charity.

মাধৱ কন্দলিৰ ৰামায়ণত ৰামৰ চৰিত্ৰ

আফৰুজা পাৰবিন

প্ৰাক্তন ছাত্ৰী, দৰং মহাবিদ্যালয়, তেজপুৰ

সংক্ষিপ্তসাৰ :

বাল্মীকি ৰামায়ণক ভাৰতত প্ৰাচীনতম লিখিত ৰামায়ণৰূপে স্বীকাৰ কৰা হয়। মহৰ্ষি বাল্মীকি বিৰচিত ৰামায়ণেই হৈছে লৌকিক সংস্কৃত ভাষাত ৰচিত প্ৰাচীনতম লিখিত কাব্য। ভাৰতবৰ্ষত প্ৰাচীন লিখিত ৰামায়ণক আদিকাব্য আৰু বাল্মীকিক আদিকবি হিচাপে স্বীকৃতি দিয়া হৈছে। বাল্মীকিৰ ৰামায়ণৰ আধাৰত সংস্কৃত, পালি, প্ৰাকৃত আৰু প্ৰান্তীয় ভাষাত ৰামায়ণ ৰচনা কৰা হয়। আনকি অনুমান কৰিব পাৰি যে বিদেশত ৰচিত ৰামায়ণী সাহিত্যৰো আধাৰ গ্ৰন্থ বাল্মীকিৰ ৰামায়ণ। অসমীয়া ভাষাতো প্ৰাকশংকৰী যুগৰ শ্ৰেষ্ঠ কবি মাধৱ কন্দলিয়ে মহামণিক্য ৰজাৰ পৃষ্ঠপোষকতাত পোন প্ৰথমে বাল্মীকিৰ ৰামায়ণ অনুবাদ কৰে। তেওঁৰ সমসাময়িক তথা পৰবৰ্তী সময়ত শংকৰদেৱ, মাধৱদেৱ, অনন্ত কন্দলি, দুৰ্গাবিৰ, ৰঘুনাথ মহন্ত, শিষ্ট ভট্টাচাৰ্য প্ৰমুখ্যে বিভিন্নজনে ৰামায়ণ ৰচনা কৰিছে। এই সকলোবোৰ ৰামায়ণৰ ভিতৰত মাধৱ কন্দলিৰ ৰামায়ণ বিভিন্ন দিশত বৈশিষ্টপূৰ্ণ বুলি ক'ব পাৰি। মাধৱ কন্দলিৰ ৰামায়ণ অনুবাদ কৰোঁতে প্ৰথমে বাল্মীকি ৰামায়ণৰ প্ৰায় আৱিষ্কৃত অসমীয়া ৰূপান্তৰ কৰিছে। “সপ্তকাণ্ড ৰামায়ণ পদবন্ধে নিবন্ধিলো লভা পৰিহৰি সাৰোদ্ধতে” এই পদ্যকবিতাৰ পৰা মাধৱ কন্দলিয়ে যে সপ্তকাণ্ড ৰামায়ণ চমুকৈ অনুবাদ কৰিছিল সেই কথা জানিব পাৰি। যদিও তেওঁ সাতটা কাণ্ড ৰচনা কৰিছিল কিন্তু জনসমাজত পাঁচ কাণ্ডহে প্ৰচলিত হৈ আহিছে। পাঁচটা কাণ্ডৰ মাজেদিয়েই মাধৱ কন্দলিৰ কবি প্ৰতিভাৰ উজ্জ্বল নিদৰ্শন স্পষ্টকৈ ফুটি ওলাইছে। ৰামায়ণৰ কাহিনী অনুসৰি ৰাম হৈছে। অযোধ্যাৰ ৰজা দশৰথ আৰু কৌশল্যাৰ বৰপুত্ৰ। ৰূপকৰ্মী ৰামায়ণত কন্দলিয়ে ৰামৰ চৰিত্ৰতো ৰূপকাৱ্যক চৰিত্ৰ হিচাপে ফুটাই তুলিছে। দক্ষিণ আৰু দক্ষিণ-পূব এছিয়াত জনপ্ৰিয় দেৱতা ৰাম। ৰামায়ণৰ আদিকাণ্ডত চিত্ৰিত কাহিনী ভগৱান বিষ্ণুয়ে ৰামস্বৰূপক ধ্বংস কৰি পৃথিৱীত সুখ-শান্তি প্ৰতিষ্ঠাৰ বাবেই অযোধ্যাৰ ৰজা দশৰথৰ ওঁৰসত ৰাম, লক্ষ্মণ, ভৰত, শত্ৰুঘ্ন এই চাৰি অংশত জন্ম লাভ কৰিছিল। ৰাম হৈছে দেৱতা, ঈশ্বৰ ভগৱানৰ অৱতাৰ। অতি মহান, অতি উদাৰ ৰাম বাল্মীকিৰ ৰামায়ণৰ দৰে কন্দলিৰ ৰামায়ণৰ ৰামো গুণবাণ, বীৰ্যবান, ধৰ্মজ্ঞ, কৃতজ্ঞ, সত্যবাদী, দুষ্টত, সং চৰিত্ৰবান, সকলো প্ৰাণীৰ প্ৰতি হেঁতৈষী বিদান সকলো বিষয়তে সুদক্ষ, অদ্বিতীয়, প্ৰিয়দৰ্শন, সংঘাত চিত্ত, জিতক্ৰোধ, দীপ্তিমান, অসুয়াশূণ্য, যুদ্ধক্ষেত্ৰত যাৰ ক্ৰোধ দেখিলে দেৱতাসকলেও ভয় পায়। ৰামায়ণত এফালে সুখ-দুখ, ভুল ভুল-ক্ৰটিৰ অধীন ৰাম সাধাৰণ ব্যক্তি। আনফালে পৰমেশ্বৰ ভগৱান। এই পত্ৰখনত মাধৱ কন্দলিৰ ৰামায়ণত ৰামৰ চৰিত্ৰ সম্পৰ্কে আলোচনা কৰিবলৈ প্ৰয়াস কৰা হৈছে।

বীজ শব্দ : প্ৰাচীনতম, ৰূপকাৱ্যক, পৃথিৱীত ওঁৰসত



Rendering of Ram-Katha on the Barks of Aquilaria Tree: The Very First Translation into a Vernacular Language

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&

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Abstract :

Translation is the gateway to peep into a new knowledge system that remains undefined to another section of people who are unaware of the source language. The sacred task of a translator paves the way for the common men to acquire the knowledge through their native form of language. The Ramayana is not only a religious text; further it plays an influential role in shaping individuals by directing towards the real path of righteousness. It imparts teachings specially on faith, friendship, love, devotion, dedication, respect, responsibility and so on. The legend of Ram was composed by Indian Sage Valmiki in Sanskrit between 7th to 3rd century BCE. Fourteenth century poet MadhavKandali of Assam translated the text which turned out to be the first ever translated version of the great epic into a vernacular language of Indian origin. The incomplete text of Kandali's Ramayana was later completed by SrimantaShankardeva and his obedient disciple Sri SriMadhavdeva through their joint efforts of adding two kandas (cantos). This paper primarily focuses on the MadhavKandali's translated version of *The Ramayana*. Along with it, the paper will throw light on other notable versions of the epic prominent in the North-eastern region of India, especially Assam. Moreover, it will portray the influence of Ram-culture within the region.

Keywords : *Ramayana, Translation, MadhavKandali, Tradition*



**Troilokya Bhattacharya's *Uttarakanda* : A study
Based on the Story of *the Ramayana***

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Abstract :

Uttarakanda is a pleasant reading novel by Troilokya Bhattacharya about the story of epic the *Ramayana*. The plot of the novel is based solely on the *Ramayana*'s Uttarakanda . Every character such as Ram, Laxmana, Sita, Urmila, Vasumati and Valmiki sparks the story of common man. In this research paper an attempt will be made to present a comprehensive discussion on the Uttarakanda of the *Ramayana*. The paper will be presented in Assamese.

Keywords : *Uttarakanda, Ramayana, Ram, Laxmana.*



A Comparative Study between the Ramayanas of Balmiki and Madhava Kandali

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Abstract :

The seminar paper presents a comprehensive comparative study of the Ramayanas of Balmiki and Madhava Kandali, examining the narrative traditions, literary styles and cultural contexts of these two seminal texts. Through a nuanced analysis of characterization, social perspective, nature description, story presentation and literary and cultural aspects, the study highlights the distinctive features of each text and explores the intersections and divergences between them. The comparison between Balmiki's Sanskrit Ramayana and Madhava Kandali's Assamese adaptation reveals significant differences in narrative tone, characterization, and cultural references. While Balmiki's text embodies the classical ideals of Indian literature, Madhava Kandali's adaptation reflects the cultural, social and literary contexts of 14th century's Assam.

The study contributes to a deeper understanding of the Ramayana tradition, its regional adaptations and the complex processes of cultural transmission and literary transformation. By examining the similarities and differences between these two texts, this research sheds new light on the dynamics of Indian literary and cultural heritage.

Keywords : *Ramayana, Balmiki, Madhava Kandali, Comparative Literature, Characterization, Social Perspective, Nature Description, Story Presentation, Literary and Cultural Aspects*



Historicity of the Ramayana

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Abstract :

The *Ramayana* is one of the two great epic texts of ancient Indian literature, the other being the *Mahabharata*. Traditionally attributed to the sage Valmiki, it narrates the story of the prince Rama, his wife Sita, his loyal companion Hanuman, and his battles against the demon king Ravana. The *Ramayana* has had a profound influence on the culture, religion, and literature of South Asia and Southeast Asia for over two millennia. However, its historicity – whether the events and characters described in the epic correspond to actual historical events or figures – has long been a topic of discussion and debate among scholars, historians, and theologians.

The *Ramayana* exists not only as a literary and religious work but also as a part of the cultural and historical fabric of India and other regions. Understanding its historicity requires exploring the various dimensions of the text, its context, and the ongoing discussions about its factual accuracy. This paper will examine the historical, archaeological, literary and cultural evidence surrounding the *Ramayana* to analyse the extent to which the epic reflects historical realities.



Character-portrayal of Madhava Kandali Ramayana : An overview

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Abstract :

Madhava Kandali, who had achieved a remarkable achievement at the all-India level by translating the Valmiki Ramayana into modern Indian regional languages in the far 14th century, is the main kandari of the early Vaishnava era of Assamese poetry literature. It was in his hands that the flow of Assamese poetry gained a definite and distinctive dimension. That is why Madhav Kandali and his Ramayana have always played a memorable role in the tradition of Assamese poetry.

The poet Kandali has brought to life every character be it Rama or Hanuman, Sita, Kaikeyi, Kunji Manthara, etc. with the ideals of folk behaviour. In order to portray the main ram character in an ideal way, it is not seen in the line of divinity, but also other characters have been presented as one character in the folk society. The use of the language of the folk society used at the head of these characters has made them our own dream. Kandali also shows credit in the description of the characters' body appearance or deformity and mental action-reaction.

This short research paper makes an attempt to portray characters in particular. This issue will be discussed specifically in the original paper.

Keywords : *Character, Presentation, Ideology, Ramayana,*



Relooking Surpanakha in Kabita Kane's *Lanka's Princess*

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Abstract :

Kabita Kane is an established name in terms of retelling Indian Mythology. Her *Lanka's Princess*, the novel addresses various important modern themes with great understanding and space, even though it is a retelling or rather a relooking of the mythological epic *Ramayana*. One of the *Ramayana's* most underappreciated and misinterpreted characters is Surpanakha. Despite having a very little role in Valmiki's *Ramayana*, she was the catalyst behind the Lankan War, making her contribution undeniably important. It is heartbreaking to watch Princess Meenakshi gradually change from a gentle and sympathetic being to the vicious and vindictive Surpanakha. Despite the fact that there are numerous modern retellings of the *Ramayana*, Kavita Kane's *Lanka's Princess* captures the voice of Surpanakha that has been ignored and creates a lasting impression on the reader. The author depicts a well-founded depth in her character and make us realise that issues of feminism, gender discrimination, insecurity regarding looks and skin complexion, sexual violence and many others were alienated in the times of Shree Ram also. Kavita Kane has humanized the character Surpanakha and has beautifully made the readers to sympathize with Meenakshi and hate Surpanakha. The present study discusses the way myths express cultural ideas and values, highlighting the significance of reinterpreting traditional narratives by giving voice to the suppressed characters.

Keywords : *relooking, catalyst, psyche, gender, humanized, voice.*



Re-imagining “Sita” : A gynocritical understanding of “Princess in Exile” by Meena Kandasamy

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Abstract :

The paper seeks to explore and examine conceptual possibilities in rearticulating the character of Sita through a revisionist approach and a Sita-centric retelling. Kandasamy's women characters are often known for their fierce womanhood, negotiating and maneuvering their way out of complex patriarchal entanglements. She not only questions the rigid rules of patriarchy but also subverts the generations of myths and stories perpetuated to uphold the status quo. “Princess in Exile” takes the character from the epic Ramayana but is told from a modern-day Sita's perspective, thereby challenging the androcentric and patriarchal cultural signs. Kandasamy, through the poem, flips the representation of Sita, portraying her as a woman with free-will, unfettered by the constraints of patriarchy. Unlike the original version of Ramayana, Sita in Kandasamy's poem claims the centre stage and becomes the nucleus of the plot. She holds the reigns of the poem and vanishes back into the Divine fire, implying her redemption and vengeance by not being a slave to Ram's dominion. Interestingly, the antagonist Ravana or the demon-king is not vilified by Kandasamy. Even if he abducted her, he respected her purity. In today's modern society, a woman cannot be subdued under any kind of patriarchal rule. She has the voice and agency to reclaim her rights.



Revisiting Ramayana: Women's Roles in Economic Structures and Social Change

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Abstract :

The Ramayana, an ancient Indian epic, provides significant insights into the themes of women's empowerment, especially regarding economic aspects. This paper examines the roles of female characters like Sita, Kaikeyi, and Mandodari, highlighting their impact within the socio-economic frameworks of their era. Sita's resilience and moral strength demonstrate her capacity to maneuver through patriarchal limitations while playing a role in economic stability alongside Rama. Kaikeyi's political maneuvering illustrates the complex relationship between gender and power, showcasing how women could exert influence over economic decisions within the royal court. Moreover, Mandodari's position as a queen highlights the economic consequences of female leadership within the story. The analysis of these characters uncovers how the Ramayana illustrates the challenges and possibilities for women in economic roles, prompting a reconsideration of conventional gender norms. This investigation adds to current dialogues regarding the empowerment of women and their involvement in the economy.

Keywords : *Ramayana; Sita; Kaikeyi; Mandodari; Women empowerment.*



The Reflection of Assamese Society in the Ramayana by Madhav Kandali: A Brief Discussion

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Abstract :

Apramadi Kabi Madhava Kandali's Ramayana was the first to be conceived in North East India's regional languages. In the 14th century, Barahi King Mahaminika pushed him to translate Valmiki's Ramayana into Assamese, however he ended up including several unneeded poetic narratives and lengthy descriptive passages. He authored the Assamese Ramayana in a clear and rhythmic style, appealing to the requirements of common Assamese people. The Ramayana by Madhava Kandali provides a clear portrayal of the Assamese people's social and cultural life, as well as the environmental aspects that surround them. I will briefly mention it in my main paper.

Keywords : *Ramayana, Assamese Society, Rituals, Social life, Cultural life.*



Adaptation of Rasas in Ramayana's Ayodhya Kanda : An Overview

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Abstract :

The Rasa Theory, originating from the classical Indian aesthetic tradition, plays a significant role in shaping the emotional and narrative depth of Indian epics, including the Ramayana. This abstract explores the influence of Rasa in the Ayodhya Kanda of the Ramayana, the section that describes the exile of Lord Rama and the emotional turmoil of his family. Rasa theory, as articulated by Bharata in the Natya Shastra, categorizes human emotions into nine primary Rasas: Shringara (love), Hasya (laughter), Karuna (compassion), Raudra (anger), Veera (heroism), Bhayanaka (fear), Bibhatsa (disgust), Adbhuta (wonder), and Shanta (peace). The Ayodhya Kanda vividly presents a complex emotional landscape through its portrayal of characters like Dasharatha, Kaikeyi, and Rama, encapsulating Rasas such as Karunain Dasharatha's grief, Raudra in Kaikeyi's fury, and Veera in Rama's stoic acceptance of his fate. This emotional interplay not only strengthens the narrative but also serves to engage the audience's own emotional responses, fostering a deeper connection to the epic's themes of duty, sacrifice, and dharma. By analysing the Ayodhya Kanda through the lens of Rasa, this study highlights the intricacies of emotional storytelling in classical Indian literature and its enduring impact on cultural expressions across generations.

Keywords : *Rasa Theory, Ramayana, Natya Shastra, Karuna, Raudra, Veera etc.*



Sita is self-respecting in the context of contemporary women

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Abstract :

Sita, the heroine of the Ramayana, is the wife of Rama. Sita, her husband, does not hesitate to give up the pleasures of the kingdom, believing that sharing Rama's suffering is the order of her life

She also accepted the exile of Sita during her pregnancy because of her devotion to her husband.

Therefore, it is important to understand that the characteristics of these characters are not the same as those of the characters in the film. Therefore, it is important to understand that the characters in the film are not the same as the characters in the film. Sita was saddened by the behavior of Rama, whom she loved more than her life. Therefore, he gave up the happiness of the queen and took refuge in Vasumati with dignity. Sita's decision to enter the underworld is very significant.

Sita is beautiful, the ideal lover and wife. She is a burning expression of sacrifice, an ideal mother and is eternally young in the minds of every woman. They are self-respecting, respectful of women's dignity. Therefore, in the context of contemporary women, Sita is a symbol of strength and courage.



Ramayana and Indian Heritage

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Abstract :

The *Ramayana*, attributed to Valmiki, is one of the most celebrated epics of Indian civilization, leaving a profound impact on the nation's cultural, religious, and architectural heritage. Its narrative of dharma, devotion, and heroism is intricately woven into Indian art, architecture, and historical monuments. Key sites linked to the *Ramayana* have become cultural landmarks. ***Panchavati***, near Nashik in Maharashtra, is revered as the forest retreat where Rama, Sita, and Lakshmana spent part of their exile. This site marks pivotal events such as Sita's abduction and the advent of Hanuman. Temples and sculptures in *Panchavati* vividly depict these moments, enriching its spiritual and historical significance. It remains both a geographical marvel and a symbol of divine engineering, venerated by pilgrims and historians. Temples like Rameswaram, associated with Rama's worship of Shiva before the battle, and the Ramachandra Temple in *Vijayanagara*, highlight architectural grandeur inspired by the epic. Monumental art at Ellora, Mahabalipuram, and Hampi immortalizes key episodes from the *Ramayana*. Globally, its influence is seen in Angkor Wat's bas-reliefs depicting scenes like Rama's battle with *Ravana*. The *Ramayana* also shaped governance, with rulers emulating Rama's ideal rule and commissioning works like Akbar's Persian *Razmnama*. Its legacy thrives in traditions such as *Ramlila* performances at sites like *Ayodhya* and *Chitrakoot*. Together, these monuments, traditions, and narratives underscore the *Ramayana* as a timeless epic that continues to inspire and unify Indian society.

These elements highlight the enduring relevance of the *Ramayana* and its deep-rooted connection to Indian heritage. This paper explores the philosophical, social, and cultural dimensions of Indian heritage as reflected in the *Ramayana*.

Keywords : *Ramayana, Indian Heritage, Historical Relevance*



Seminar Paper Title:
The Impact of Negative Female Characters
in the Ramayana on Indian Post-colonial
Women's Society

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Abstract :

This seminar paper explores the profound influence of negative female characters in the ancient Indian epic, the Ramayana, on contemporary post-colonial Indian women's society. The study examines how these characters, such as Kaikeyi, Manthara and Surpanakha, have shaped cultural perceptions and societal expectations of women in modern India. By analyzing the portrayal of these characters and their actions within the epic, the paper investigates the lasting impact on gender roles, stereotypes, and social norms.

By examining this topic, the seminar paper contributes to the ongoing dialogue surrounding gender equality and cultural identity in post-colonial India, offering insights into the intricate interplay between tradition and progress.

Keywords : *The Ramayana, Post-colonial India, Gender stereotypes, Cultural narratives, Women's empowerment.*



Nature and similes in ‘Chitrakutar Chitra’ of Madhava Kandali’s ‘Ramayana’

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Abstract :

Madhava Kandali is one of the great of the ‘Panchakabi’ of the Pre-Sankardeva era. He has earned the credit of being the first poet among the regional languages of the North-east to translate Sage Valmiki’s Sanskrit Ramayana into the Assamese poetic Saptakanda Ramayana’. Although he formed the platform for Vaishnavism by composing the Saptakanda Ramayan’ in the Pre-Sankardeva era, his intention behind this was not to spread religion but to promote folk entertainment. That is why, he has not described Rama in form of God or the Supreme Reality. Instead of presenting Rama as an incarnation of God, Kandali has projected him as an ideal man in the milieu of folk life. A careful study of ‘Chitrakutar Chitra’ in the ‘Ayodhya Kanda’ of Kandali’s ‘Ramayana’ bears true testimony to this point. The subject matter of the poem ‘Chitrakutar Chitra’ is very simple. Under divine intervention, Rama had to live in exile accompanied by his beloved wife Sita and younger brother Lakshmana. As, Sita left the palace and wandered in the forest with her husband, her body and mind were deteriorated. Kandali presents Rama as his mouthpiece to describe the panoramic beauty of the Chitrakut mountain in order to soothe Sita’s desolate mind. While doing so, Kandali drifts away from the original Ramayana and uses huge amount of similes to point the natural beauty of Assam with the colour of localisation. By applying various poetic and rhetoric ornaments, the poet makes nature look vivid in the poem ‘Chitrakutar Chitra’ which bears true evidence to the poetic fecundity and genius of Madhava Kandali.

Keywords : *Pre-Sankardeva, entertainment, folk life, panoramic, rhetoric ornaments.*



ৰামায়ণ আধাৰিত অসমীয়া উপন্যাসত নাৰী

চেতনাৰ উত্তৰণ : এক অধ্যয়ন

(ত্ৰৈলোক্য ভট্টাচাৰ্যৰ 'উত্তৰাকাণ্ড' উপন্যাসৰ বিশেষ উল্লেখসহ)

পৰমেশ্বৰী দাস

সহকাৰী অধ্যাপিকা, অসমীয়া বিভাগ

জ্ঞানপীঠ ডিগ্ৰী কলেজ, নিকাছি, বাকসা, অসম

সংক্ষিপ্তসাৰ :

ৰামায়ণ এখন মহৎ গ্ৰন্থ। অসমীয়া সমাজত ৰামায়ণৰ প্ৰভাৱ অপৰিসীম। অসমীয়া সাহিত্য, সংস্কৃতিও ৰামায়ণৰ প্ৰভাৱৰ পৰা মুক্ত নহয়। অসমীয়া সাহিত্যত ৰামায়ণৰ আধাৰত বহুকেইখন উপন্যাস ৰচিত হৈছে। এই ক্ষেত্ৰত ত্ৰৈলোক্য ভট্টাচাৰ্যৰ 'উত্তৰাকাণ্ড' উপন্যাসখন উল্লেখযোগ্য। উপন্যাসখনৰ মাজেৰে নাৰী চেতনাৰ সুন্দৰ উত্তৰণ ঘটিছে। নাৰীসকলে পূৰ্বৰে পৰা সমাজত লাঞ্ছিতা-বঞ্চিতা হৈ আহিছে। নাৰীয়ে যেতিয়া নিজৰ সত্ত্বা উপলব্ধি কৰি অধিকাৰ দাবী কৰিবলৈ প্ৰতিবাদ কৰিব লগা হয়, তেতিয়াই নাৰী চেতনা প্ৰকাশ পায়। উপন্যাসখনত সীতা, উৰ্মিলা আদি চৰিত্ৰৰ মাজেদি নাৰী চেতনা, আধুনিক নাৰী চিন্তাশক্তি আৰু নাৰীৰ নতুন দৃষ্টিভঙ্গীৰ যথার্থ প্ৰতিফলন ঘটিছে। উপন্যাসখনত ঔপন্যাসিকে এইটো দিশত কিমানদূৰ সফল হ'ব পাৰিছে, তাক বিশ্লেষণ কৰি চোৱাৰ বাবে অধ্যয়নৰ বিষয়টি নিৰ্বাচন কৰা হ'ল। অধ্যয়নটোত বিশেষকৈ বিশ্লেষণাত্মক পদ্ধতি গ্ৰহণ কৰা হ'ব আৰু মুখ্য আৰু গৌণ উৎসৰ সহায় লোৱা হয়।

বীজ শব্দ : ৰামায়ণ, সাহিত্য, উপন্যাস, উত্তৰাকাণ্ড, নাৰী চেতনা, উত্তৰণ



Ayurveda in the Ramayana

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Abstract :

The *Ramayana*, one of the two great *Mahakavyas* and integral part of *itihas* of our Land, offers not only a rich narrative of heroism, devotion, and dharma but also integrates profound insights into health, wellness, and Ayurvedic practices. Ayurveda, the ancient Indian system of medicine, is subtly woven into the fabric of the Ramayan, through references to medicinal herbs, natural remedies, and healing rituals in the epic. The use of medicinal plants such as Sanjivani, which has the power to revive the dead, underscores the epic's deep connection with Ayurvedic principles, particularly the importance of balance between body, mind, and nature.

This abstract aims to explore the representation of Ayurveda within the Ramayana, illustrating its relevance in shaping both the narrative and the moral framework of the epic, as well as its enduring influence on Ayurvedic practices today.

Keywords : *Ramayana, Ayurveda, Sanjeevani*



Research Trends in Ramayana in Assam: A study

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Pub Kamrup College

&

Dr Nirmal Ranjan Mazumdar, Librarian

Pub Kamrup College

Abstract

Purpose: As Ramayana is treated a literary heritage of Indian society, the research trend in this particular field should be analyzed time to time, so that a clear picture can be drawn. The basic objective of this study is to identify the PhD level research trend in Ramayana in Assam.

Design and Methodology: For this study, a purposive sampling method is used for selecting the sample. The required data as per the objective of the study have been collected from 'Shodhganga' only. The collected relevant data are tabulated and analyzed accordingly.

Scope & limitation: For this study, only three universities in Assam are covered, i.e., Gauhati University, Dibrugarh University, and Assam University. The term 'Ramayana' is being used as a keyword to identify the data from the Shodhganga database and filter them out accordingly. Only those PhD research studies are considered for this study where the term 'Ramayana' appears in the research title.

Findings: From this study, it is found that, out of the three universities, only two universities have the record of completion of PhD Level research in 'Ramayana'. As per data, the Gauhati University has produced 8 no of theses in this domain, whereas Assam University has only 3 no of theses in their credit. Out of these all total 11 research studies, all are carried out and completed in various Departments ranging from Departments like Hindi, Sanskrit, Bengali, and Assamese to Department of Folklore, etc.

Value: This study gives an overview regarding the research trends in Ramayani Sahitya in Assam. In addition, the availability and accessibility of the theses on this study area can be traced out.

Keywords: Ramayana, Research Trends, Shodhganga, Assam



Cited Articles and Keyword Diversity in Ramayana Research: A Study Based on the Scopus Database

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Librarian

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Abstract:

The Ramayana is one of the most renowned ancient Indian epics and has inspired extensive academic research across various disciplines. This study explores scholarly works on the Ramayana by analyzing highly cited research papers indexed in the Scopus database. The aim is to identify key contributions and the diversity of research areas in this domain.

The study is divided into two sections. The first section examines the 50 most cited articles, providing insights into significant research and its scope. Citation patterns and the diversity of articles help determine emerging areas of Ramayana studies. Visualization methods and keyword clustering using VOSviewer facilitate the exploration of major research topics and trends. This analysis helps to understand how scholars from various disciplines approach the Ramayana and its multiple interpretations.

The required data were gathered from the Scopus database using the search criterion Title = “Ramayana”. The extracted data were analyzed to identify the top-cited papers and the diverse research themes they covered. The study provides an overview of academic engagement with the Ramayana, highlighting its relevance in literature, philosophy, history, religious studies, cultural research, etc. The results indicate important research interest in the Ramayana across various academic dimensions. Highly cited articles and keyword clusters further affirm the dynamic nature of Ramayana research.

Keywords: *Ramayana, VOSviewer, Keywords.*



Women in Ramayana and their socio-cultural significance

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Abstract :

The women in the *Ramayana* display various facets of womanhood—loyalty, resilience, wisdom, and courage. While Sita remains the central female figure, other women also significantly influence the course of the epic. Sita undergoes many hardships, including abduction by Ravana and the fire ordeal (*Agni Pariksha*), demonstrating immense strength and dignity. Her exile, even after proving her chastity, symbolizes the struggles women have faced throughout history. While Shabari represents devotion and equality, breaking caste barriers in spiritual devotion, some women like Mandodari and Tara, advised their husbands, showing that women's voices mattered in governance. Their stories reflect the deep-rooted values and challenges that women have faced across time. Women in the *Ramayana* are not just passive figures; they are central to the story's moral and ethical dilemmas. Their socio-cultural impact extends beyond literature, influencing Hindu traditions, women's roles, and moral values in Indian society. They represent both traditional ideals and the hidden strength of women, making them timeless figures of cultural importance. Their stories reflect ideals of devotion, sacrifice, duty, and strength, influencing cultural norms, gender roles, and moral teachings for generations. This paper aims to evaluate the significance of socio-cultural contributions of select key characters from the epic of Ramayana and explore how these women as central figures shape the course of the epic with their actions, virtues, and struggles.

Keywords: Ramayana, Women, Socio-cultural, Virtues.



A Comparison of Ancient and Modern Aerospace Technology with special reference to Pushpak Vimana of Ramayana

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Abstract :

In the *Ramayana*, the *Pushpak Vimana* has been described as a flying chariot that could travel great distances in the sky. It was originally created by the divine architect Vishwakarma and later used by Ravana, the demon king. The Pushpak Vimana is a representation of sophisticated, maybe magical technology that is beyond the realm of contemporary science. Its powers such as the capacity to transform shape, travel faster than light, and propelled by supernatural or divine forces stand in sharp contrast to the pragmatic, scientific ideas that underpin contemporary aircraft technology. Amazing progress has been made in a number of areas of modern aerospace technology, such as defense systems, space exploration, and aviation. But, modern aerospace technology is still based on engineering and physical science, despite significant advancements, especially in the areas of space exploration, propulsion, and spacecraft design. On the other hand, the Pushpak Vimana represents a futuristic vision that transcends the limitations of contemporary physics by fusing the mythological with the technology.

The abilities of Pushpak Vimana are essentially a myth, providing a window into an idealized or hypothetical future where technology coexists with magical components, whereas contemporary aeronautical technology is essentially scientifically realistic.

Keywords : *The Ramayana, Pushpak Vimana, Aerospace Technology*



Raghunath Mahanta's timeless contribution to Assamese Ramayani Literature

Purabi Kalita

Goreswar

Abstract:

Literature is like a mirror to society. Our society reflects through the passage of literature. Ramayani literature is considered to be a cultural treasure of India and Asia. The Ramkathas have become quite popular in the South Asian countries. There are studies and researches done about the Ramayani literature in Assamese too. The cultural portrait of Indian society and civilization in Ramayana can be placed right after the Mahabharata. The Ramayana is highly placed in Indian ideology. Raghunath Mahanta's contribution in Assamese Ramayani literature is considered extraordinary. Some of his books related to Ramayana are 'Katha Ramayan', 'Adbhut Ramayan' and 'Satrunjay' etc. These books also indicate Mahanta's profound knowledge of the Sanskrit language.

What is Ramayani literature? and what are the contributions of Raghunath Mahanta's in it along with its importance will be discussed in details in this research paper.



**What Ails Sita?
: A Retelling of Sita's Pathetic Story- with
reference to *Sita* by Toru Dutt**

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Abstract :

In this paper the intertextual reference from the Indian poet Toru Dutt will be drawn for interpretation of Sita's character. Sita is a pathetic princess from the Indian epic that has been reconstructed from various perspectives from time immemorial, and Dutt's "Sita" is one of them. The poem "Sita" is a multidimensional poem as it combines mythology with autobiography and many other elements such as feminism, storytelling, company of nature etc. The poem is a reimagination of Sita as the speaker explores Sita's inner world, revealing her desires, fears, and resilience. The poem can be seen as a feminist reinterpretation of *Ramayana* as many consider it a powerful exploration of victimization of women through patriarchal expectations even within ancient epics like the *Ramayana*. The dialogic aspect in "Sita" with reference to the *Ramayana* will be the primary focus in this paper.

Keywords : *dialogue, intertextuality, reimagination, reinterpretation, multidimensionality.*



নৱকান্ত বৰুৱাৰ ‘ৰাৱণ’ কবিতাত ৰাৱণ চৰিত্ৰৰ পুনৰ নিৰ্মাণ

ড° বনশ্ৰী নাথ

অতিথি অধ্যাপক, অসমীয়া বিভাগ

পূব কামৰূপ মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

আদিকবি বাল্মিকীৰ দ্বাৰা ৰচিত ‘ৰামায়ণ’ সংস্কৃত ভাষাত ৰচিত প্ৰাচীনতম কাব্য। আদিকাব্য ‘ৰামায়ণ’ সাতটা কাণ্ডত বিভক্ত। বালকাণ্ড, অযোধ্যাকাণ্ড, অৰণ্যকাণ্ড, কিষ্কিন্ধ্যাকাণ্ড, সুন্দৰাকাণ্ড, যুদ্ধ কাণ্ড আৰু উত্তৰা কাণ্ড। উক্ত কাণ্ডকেইটাত ক্ৰমে দশৰথৰ পুত্ৰ ৰামৰ জন্মৰ পৰা আৰম্ভ কৰি ৰামৰ জীৱন সমস্ত কাহিনী বৰ্ণনা কৰা হৈছে।

‘ৰামায়ণে’ সমগ্ৰ ভাৰতীয় জনমানস আৰু ভাৰতীয় সাহিত্য, সংস্কৃতিৰ ওপৰত অপৰিসীম প্ৰভাৱ পেলাইছে। প্ৰাচীন কালৰে পৰা ৰামায়ণৰ আলমত বিভিন্ন ভাষাত ভালেমান কাব্য, নাটক আদি ৰচিত হৈছে। পালি ভাষাৰ ত্ৰিপিটকৰ অন্তৰ্গত ‘দশৰথ জাতক’ত ৰামকথাৰ আলমত বুদ্ধৰ পূৰ্বজন্মৰ কথা প্ৰচাৰ কৰাকে ধৰি ভাষাৰ ‘প্ৰতিমা’ আৰু ‘অভিষেক’ নাটক, মহাকাব্য কালিদাসৰ ‘ৰঘুবংশম’, ভৰভূতিৰ ‘মহাবীৰ চৰিত’, ‘উত্তৰ ৰামচৰিত’ আদিৰ দৰে বিভিন্ন প্ৰাচীন ভাৰতীয় সাহিত্য, মধ্যযুগৰ ভাৰতীয় সাহিত্য আৰু আধুনিক ভাৰতীয় সাহিত্যত ‘ৰামায়ণ’ৰ প্ৰভাৱ দেখা যায়।

‘ৰাৱণ’ ৰামায়ণৰ এটি শক্তিশালী চৰিত্ৰ। মহাকাব্যিক চৰিত্ৰ ‘ৰাৱণ’ক নৱকান্ত বৰুৱাই মহাকাব্যিক পৰিধিৰ পৰা উলিয়াই আনি এক বহল প্ৰেক্ষাপটত আধুনিক ৰূপত দাঙি ধৰিছে। কবিয়ে আধুনিক চিন্তন মননেৰে ‘ৰাৱণ’ক এক সুকীয়া ৰূপ প্ৰদান কৰিছে। বাল্মিকীৰ ‘ৰামায়ণ’ৰ ‘ৰাৱণ’ শাৰীৰীক শক্তিৰে বলীয়ান। তেওঁ শৌৰ্য, বীৰ্যৰ বলেৰে নিজৰ প্ৰয়োজনীয় সকলো কাঢ়ি ল’ব পাৰে। মহাকাব্যৰ ‘ৰাৱণ’ৰ অন্তৰ্নিহিত অভাৱখিনিহে কবিতাটিৰ বিষয়বস্তুৰূপে নিৰ্বাচন কৰিছে। নৱকান্ত বৰুৱাৰ ‘ৰাৱণ’ কবিতাটিৰ ‘ৰাৱণ’ চৰিত্ৰটি মহাকাব্যৰ কাহিনীৰ পৰাই উপজা এজন অন্য ‘ৰাৱণ’। মহাকাব্যৰ পৰা পৃথক ৰূপত কবিতাটিৰ ‘ৰাৱণ’ মানসিক শক্তিৰে শক্তিশালী, প্ৰেমৰ উপাসক। এজন শিল্পীৰ দৰে তেওঁ সীতাৰ প্ৰতি থকা প্ৰেমৰ অনুৰাগক প্ৰেমময় স্পৰ্শৰে আকুলভাৱে ব্যক্ত কৰিব বিচাৰে। তেওঁৰ চৰিত্ৰত প্ৰকাশ পাইছে শিল্পী প্ৰাণৰ আকৃতি। এই ‘ৰাৱণ’ মানৱীয় আদৰ্শৰে উজ্জীৱিত।

আলোচনা পত্ৰখনত নৱকান্ত বৰুৱাই তেওঁৰ ‘ৰাৱণ’ কবিতাটিত ৰাৱণ চৰিত্ৰটি কিদৰে পুনৰ নিৰ্মাণ কৰিছে সেই বিষয়ে আলোচনা কৰিবলৈ প্ৰয়াস কৰা হ’ব। বৰ্ণনামূলক আৰু বিশ্লেষণাত্মকভাৱে বিষয়বস্তু উপস্থাপন কৰা হ’ব। এই অধ্যয়ন মূলত পুথিভঁৰালভিত্তিক হ’ব।

বীজ শব্দ : ৰামায়ণ, ৰাৱণ, পুনৰ নিৰ্মাণ



প্ৰাঞ্জল বুঢ়াগোহাঁইৰ “মই তোমাক বেয়া পাওঁ ৰাৱণ” নাটকত মহাকাব্যিক চৰিত্ৰ : এটি অধ্যয়ন

আব্দুল ৰাজ্জাক

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

মহাত্মা গান্ধী মহাবিদ্যালয়, চলন্তাপাৰা

সংক্ষিপ্তসাৰ :

প্ৰত্যেকটো জাতিৰে জাতীয় জীৱনৰ লগত মিথ তথা পুৰাকথাৰ গভীৰ সম্পৰ্ক থকাটো পৰিলক্ষিত হোৱা দেখা যায়। আধুনিক অসমীয়া সাহিত্যৰ মাজতো এই ধাৰা অব্যাহত আছে। প্ৰাঞ্জল বুঢ়াগোহাঁইৰ “মই তোমাক বেয়া পাওঁ ৰাৱণ” শীৰ্ষক নাটকতো মিথ তথা পুৰাকথা জাতীয় প্ৰসংগৰ উল্লেখ দেখা যায় নাটকখনৰে সীতা আৰু ৰাৱণৰ চৰিত্ৰ যোগেদি। মূল ৰামায়ণৰ কাহিনী অনুসৰি ৰাৱণে সীতাক হৰণ কৰি আনি অশোকবনত বন্দী কৰি থলৈও ৰাৱণে কোনো ধৰণৰ অমার্জিত আচৰণ কৰা নাছিল। এই বিষয়টোকে অৱলম্বন কৰিয়েই “মই তোমাক বেয়া পাওঁ ৰাৱণ” নাটকত নব্য দৃষ্টিভংগীৰে ৰাৱণ আৰু সীতা চৰিত্ৰ দুটাৰ চাৰিত্ৰিক বিচাৰ কৰিবলৈ প্ৰয়াস কৰা হৈছে। নাটকখনত ৰাৱণক এগৰাকী গভীৰ প্ৰেমিক হিচাপে চিত্ৰিত কৰা হৈছে। ৰাৱণৰ প্ৰেমে সীতাৰ অন্তৰকো স্পৰ্শ কৰিছে কিন্তু সেয়া প্ৰকাশ কৰা নাই। সীতাৰ প্ৰতি জাগি উঠা ৰাৱণৰ প্ৰেম, প্ৰেমৰ বাবেই ৰাৱণৰ সৰ্বস্ব উজাৰি দিয়া কাৰ্য আৰু সীতাৰ অন্তৰ্জগতত সৃষ্টি কৰা সংঘাতেই হৈছে “মই তোমাক বেয়া পাওঁ ৰাৱণ” নাটকৰ বিষয়বস্তু। মূল আলোচনাত “মই তোমাক বেয়া পাওঁ ৰাৱণ” নাটকৰ মহাকাব্যিক চৰিত্ৰ হিচাপে ৰাৱণ আৰু সীতা চৰিত্ৰ দুটা আলোচনা কৰিবলৈ প্ৰয়াস কৰা হ’ব।

বীজ শব্দ : জেদী, ৰাৱণ, সীতা, পৌৰষত্ব, নাৰী, প্ৰেম, স্নিগ্ধতা, বলাৎকাৰ ত্যাগ, তুচ্ছ।



Ram and Sita- the Myth of Gender Divide : A Trajectory of Gender Equity with Reference to *Antoreep* and *Agnisnan*

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Abstract :

The Ramayana, along with the other classical epic of the Indian sub-continent, *Mahabharata* has been playing vital roles in popular life including construction of social taboos, ethical benchmark and social value systems. In spite of being a woman made to endure gender discrimination and spatial deprivation at the extreme, Sita and her husband Ram as a couple, stands as the supreme specimen of an ideal one of the kind in popular Indian mindset. An all pervading dialogue between *Ramakatha* (tales of Ram) and modern day narratives has become a familiar trend since then. Dr. Bhabendra Nath Saikia, a stalwart in Assamese art, culture and literary history is known for his philanthropic agenda registered unequivocally through his life and letters. Gender equity is a primary concern, especially in his plays and fiction. His is always a voice against systemic violence of all sorts- including construction of space in the line of gender divide. Saikia's novel *Antoreep* is an unparalleled story of woman's resilience in spatial negotiation defying patriarchal expectations. The idealized concept of Ram and Sita as an ideal couple defining the spatial compartmentalization in man-woman relationship plays a vital role in the crucial and twisting moment of the novel when the protagonist, Menoka decides to react against her polygynous husband by developing an extramarital relation with a base of stock- Madan, a thief. The present paper will be a dialogic reading of Menoka's self assertion where her ideas of the Ram and Sita relationship as an ideal couple plays an essential role catalyzing her resilience leading to her unforeseen blow on patriarchal expectations and complacency symbolized by her husband – Mohikanta. *Antoreep* and its film adaptation *Agnisnan* are excellent examples of woman's negotiation in public and personal space. The study in the proposed paper will be basically intertextual with reference to the theoretical domains such as construction of space and gender equity.

Keywords : *myth, social taboo, dialogue, space, gender divide, spatial negotiation, self assertion*



**A Ramayani reading of Chitra Banerjee
Divakaruni's The Forest of Enchantments
from the viewpoints of contemporary women**

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Abstract :

The Hindu poem Ramayana written by Sage Valmiki, composed of 24000 verses and divided into six parts, explores the thematic binary between good and evil, dharma and adharmaprofounding the tenets of honour, love, humility and loyalty. Focusing on the theme of beauty in its different forms, Ramayana asserts the power of familial relationship, duty and relationship and community involvement for the noble cause. Valmiki's Ramayana has got version in different languages across the Indian subcontinent and South East Asian region. This is noteworthy that the varied versions of Ramayana has not failed the thought and message of the original one. Chitra Banerjee Divakaruni's novel The Forest of Enchantment can be termed a version: it is the retelling of Valmiki's Ramayana. In this novel, Sita is the narrator: thus, naturally She replaces Ram as protagonist. The Forest of Enchantments contains the story from the viewpoint of Sita. Here in this story the present world women are embedded in the character of Sita: the wholeness is found in the singleness of Sita. Women of everyday life are envisioned in the comparatively low-lying position alongside the menfolk's high-standing position.

Keywords : *Epic, beauty, women, wholeness, singleness and menfolk*



The Economy of Ramayana From The Lens of Adam Smith's 'Wealth Of Nations'

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Abstract :

The philosophies propagated by the father of economics Adam Smith in his book 'wealth of nations' traces its familiarity in the epic Ramayana. The kingdom of Ram, a legendary ruler of Ayodhya often described as "*Ramrajya*" boasts of a prosperous economy and an economic system that is very familiar to the system prevalent in the modern era. Agriculture was the basic source of livelihood. The epic mentions that the price was determined by the market forces. The conscience of the people were guided by *dharma* which abstain them in charging higher prices of commodities in greed (*lobh*). There was privatisation in the economy, and the ruler was believed to limit his role in ensuring safety security and justice to its subjects, while the market was allowed to operate on its own. This resonates with Adam Smith's idea who also believed in free- flow of market forces with limited government intervention. The epic also describes the kingdom of Ram about availability of commodities from far-away places signifying the trade connections with other kingdoms. This clearly spoke about the prevalence of open economy in this ancient kingdom. Eventhough, the epic did not explicitly describe or resonates each and every idea given by Adam Smith, we can trace the familiarity in the ancient city of Ayodhya in Ramayana.

Keywords : *market forces, price, dharma, open economy*



Language of Madhava Kandali's Ramayana : A Discussion

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Abstract :

The Ramayana by Madhava Kandali holds a special place in the history of the Assamese language. The earliest written records of the Assamese language are found in the Charyapadas (8th–12th centuries), but the language reached a fully developed form in Madhava Kandali's Ramayana. Madhava Kandali composed his Ramayana during the reign of the 14th-century Kachari (Barahi) king, Mahamanikya. Kandali, a poet from the margins of Northeast India, was the first to translate Valmiki's Ramayana into Assamese. His translation predates those of Bengali poet Krittibas, Oriya poet Balaram Das, and Hindi poet Tulsidas, who wrote their versions of the Ramayana in the 15th and 16th centuries. During Kandali's time, the popularity of Ram Katha (the story of Rama) increased. However, for the complexities of Sanskrit, both the king and the common people desired to hear the Ramayana in a language that was widely understood. Responding to this need, King Mahamanikya requested Madhava Kandali to compose the Sapta Kanda Ramayana in Assamese. At the king's behest, Kandali not only translated the Ramayana but also infused it with his own poetic sensibilities. The language of Kandali's Ramayana is unique in its phonetic, morphological, lexical, and syntactic characteristics. Studying these linguistic traits can shed light on the development of Assamese as a language. The present paper, titled "Language of Madhava Kandali's Ramayana: A Discussion", aims to explore the linguistic features of Kandali's Ramayana and their significance to Assamese literature.

Keywords : *Ramayana, Madhava Kandali, Language, Translation*



Ram Bhakti dhara of the Indian Bhakti Movement: A Study

(With special reference to Assamese and Hindi literature)

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Abstract :

The Bhakti movement can be identified as a special stage in the development of Indian literature. The two main streams of devotion in the Indian bhakti movement are Saguna bhakti dhara and Nirguna bhakti dhara. Saguna Bhakti Dhara can again be divided into Ram Bhakti Dhara and Krishna Bhakti Dhara. The devout poets have enriched these two genres through the literature of different forms of songs, plays etc.

In this paper, discussion will be given about the development of Ram Bhakti dhara and literature of this genre among these two streams of bhakti in Assamese and Hindi literature. Introductory, analytical and comparative study methods will be used for discussion.

Keywords : *Bhakti Movement, Indian Literature, Ram Bhakti dhara, Saguna, Nirguna*



Idea of Perfect Life in The Ramayana

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Abstract :

A comprehensive description of perfect life is narrated in the Ramayana. Fine picture about ideal husband, ideal wife, ideal brother, ideal king, ideal teacher (Guru) ideal disciple, and ideal priest etc. are depicted in the Ramayana. Through such description, a clear picture is described about perfect life and about ideals of human life. The Ramayana tries to change human attitude, to purify human heart by means of unity, devotion, firmness, religious belief etc. Truthfulness, purity of heart, prosperity, fame and beauty of mind is supposed to represent the highest human value. Sri Rama was equipped with all types of virtues, wisdom and values. He devoted his whole life for peace, prosperity and wellness of the people. The greatness of pure love is recognized in the Ramayana. Rama of the Ramayana was the Maryada Purushottam (Greatest personality with the highest value). He was a truthful man, ideal son, ideal brother, ideal husband and an ideal king. He led an emotionless stable and courageous life. He could not be misled by temptations. The Ramayana teaches that religion unites us. Breakdown of religion destroys unity.

Ideal relationship between brothers is depicted in the Ramayana. A brother should be such that he can carry with him the prestige and good name of the family. The heritage of the family of Dasaratha (father of Rama) is shown through the unity among the brothers of Rama. This is an ideal relationship among the brothers. A big problem may be solved by virtue of unity. On the other hand, even a small problem can't be solved without unity. This teaching is found in the Ramayana.



Rama's life as portrayed in the Ramayana teaches us about the sense of duty for the family and for the society and lastly for the state. We should try to understand the individual, the family and the society by all means. Rama's heart was full of kindness and love. Love is the basis of human life. When one can develop love in his own heart, then one can see the derive virtues in him.

So, the present society should follow the religion described in the Ramayana. Because real identity of the individual, real greatness of the family and purity of the society is shown in the Ramayana. The Ramayana teaches us about human values. This epic portrays the true picture of the relationships among brothers, with the father, among sons, teacher (Guru) and disciples.

Now the teaching of the Ramayana is very much relevant at a time of degradation of social and human values.



Ethical Values of Ramayana: It's Utility and Philosophical Significance in Present Day Society

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Abstract :

From time immemorial, India is known for its ancient traditions, various faiths where ethics has its origin in its theology and philosophical thinking. Ethics is the core of all these multiple faith systems from the roots of Vedas, Upanishad's, and epics. The people's moral code is an indicator of their social and spiritual ways of life developed from these roots. They teach the true essence of human life is to live amidst worldly joy and sorrows. The epic Ramayana differentiates the term human value from social value. Ramayana means the journey of Rama. Though the central theme of the Ramayana revolves around the victory of good over evil, it is the righteousness and patience/tolerance of Rama in circumstances of adversity and felicity which colors the epic. Rama sacrificed all his pleasures for the welfare of his subjects upholding the true dharma. Translators have failed to find an exact equivalent English word for dharma. It is often said to be a duty and does not equate with religion. The three goals of human life as per Indian culture are artha (prosperity), kâma (desire), and dharma (righteous living); the fourth, which is the most important and ultimate goal of life, is moksha. The two essential aspects of Indian culture by which life goals are achieved are values and holism. Values refer to moral, spiritual, and ethical values, and holism means oneness or unity. Here, the paper mainly tries to explicate the ethical values taught by Ramayana and its philosophical significance in the present day society.

Keywords : *ethics, human value, social value, faith, righteousness, holism*



A Few Lessons of Ramayana for Economic Wellbeing

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Abstract :

Unlimited wants and limited resources are thought as the basic reason for financial hardship. This problem always necessitates the proper and optimal use of scarce resources through well ahead planning. With the change in times, generations, lifestyle, etc., the nature and the way of solving economic problem of economic problem has also been changing. But the basic ideology that human should follow to get rid of economic problems are remain constant ever time. The favorite mythology, Ramayana can also teach some financial lessons for our economic well-being.

Clearly Define Your Budget

Ramayan gives us a message to always build a “Lakshman Rekha” and be aware of our limits. It teaches us to always build a budget and strictly adhere to it. No matter how much we earn, we should always keep track of our expenses. Lakshman Rekha was drawn with an aim to protect Sita, but Sita defied the Lakshman Rekha and hence she had to face the consequences. Securing ones family’s future is the most important goal, and therefore it is imperative to have an insurance policy in place. The risk of not having a life insurance cover can be lethal if something happens to the bread earner of the family.

Start Afresh

The war in Ramayana defeated the evil and paved the way to newer paths. It teaches us to undo past mistakes and make good decisions for a secure financial future ahead on the basis of the belief in the power of new beginnings.

**Better Prepare than Repent**

After Sita was kidnapped by Ravana, Ram did not criticize Lakshman, rather he began to find solutions. We all make financial mistakes in life by investing money in a wrong fund. Rather than repenting over it, it is important to alleviate the situation and find solutions.

Discipline is Everything

Throughout his life, Lord Rama never compromised on dharma. As a son, husband, brother, and king, he was an epitome of discipline and righteousness. Ramayan teaches us to be disciplined in managing our finances. Surmounting credit cards, availing trivial loans, reckless spending are some of our obstacles in the path of wealth creation. It is essential to follow strict discipline and regularly invest money to lead a hassle-free financial life.

This paper is an attempt to highlight the Ramayan's ideology for societies economic well being.



Gandhian Concept of Ram Rajya and Ramayana

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Abstract:

Ram Rajya is an ideal concept of Indian political philosophy advocated by the father of the Nation Mahatma Gandhi. The concept is remarkable in formulation of the foundations of Indian constitutional philosophy. It refers to an ideal set up whether the concept of justice, rule of law, welfare and rights of the people etc. have primary importance. Again, in Valmiki Ramayana too, such an ideal society was portrayed where people were to be happy, satisfied, healthy, religious, free from diseases and famine. Hence, we witness that keeping people; their peace and development at the central point of discussion in both the Ramayana's concept of Ram Rajya and similar ideas of people's justice and rights issues are depicted in the Gandhian aspect. In this paper, thus we try to develop the relations between the ideas found in both the two contexts. We will try to correlate that the philosophies of Ram Rajya in Ramayana is very much significant in concerned with formulating the concept of Gandhian Ram Rajya, that is primary in contextualizing Indian political philosophy.

The paper is purely, based on primary sources of data and we use descriptive analytical methods to carry on the analysis.

Keywords : *Ram Rajya, Gandhian Philosophy, context of Ramayana*



The impact of Ramayana in modern society: A philosophical Perspective

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Abstract

The Ramayana an epic text of ancient India remains a story of powerful contemporary relevance providing profound philosophical orientations to the behavioral values and systems of a society. Not only does it include in its picture of life and the world concepts familiar to people of any culture and epoch, such as dharma (duty), karma (action), and the eternal fight between good and evil, but it also has an increasing contemporary relevance. Lord Rama is a perfect role model in today's society as his story provides principles of propriety, strength, and personal heroism. In a general philosophical aspect, the Ramayana points out such issues that is unique to humanity; individuality versus communality, adversity and its manner of being faced as well as justice amidst anarchy. Such themes are applicable in today's hi-tech world affairs, where people and groups in societies try to search for proper ethical norms to follow. The teaching of the epic has been the closeness of relationships; family, social or religious, especially on aspects of compassion, devotion, and forgiveness. Hence, the Ramayana reading today via literature, cinema, and other media platforms that are available today has reinvented the literature and promises to add to the ongoing debates on gender equity, political leadership, and also the environment. New dimensions of contemporary topics are put into focus through the reconsideration of Seta, the devotion of Hanuman, and the multifarious motivations of Ravana. Besides, the Ramayana is the philosophical link between traditions, where common moral and ethical issues are solved to improve human relationships. In a world that has become a giant global village but at the same time remains a world divided, such themes as unity and the victory of virtue therefore remain highly significant. Through the epic one and the other can get motivated to the right ethical standards and cooperate in living peacefully.

Keywords : *Ramayana, dharma, philosophy, ethics, modern society.*



Management Principles from Ramayana and its Relevance in Business Organization

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Abstract :

The *Ramayana*, one of the greatest Indian epics, is not just a religious or mythological text; it also offers deep understandings into leadership, governance, and management. Ramayana provides us timeless lessons applicable to modern management practices. It is not just a tale of heroism and adventure but also a vital source of wisdom on management. This research paper explores into the rich artistic management principles which can be seen woven into the narrative of the epic by examining various faces of management like leadership, strategy, teamwork, ethics, decision-making, conflict resolution, and communication. These valuable lessons are applicable to modern management practices thus demonstrating the importance of this epic in the modern management world.

Keywords : *Ramayana, Management, Practices*



Exploring Ramayana through the lens of Positive Psychology: A Framework for Virtues, Resilience, and Well-Being

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Abstract :

The Ramayana, an epic of profound cultural and philosophical significance, offers a reflective exploration of human virtues, resilience, and the pursuit of a meaningful life, aligning closely with the principles of positive psychology. Ramayana transcends its traditional narrative to serve as a repository of psychological insights into human behaviour, cognition, and emotional well-being. The present paper examines the Ramayana through the lens of positive psychology, emphasizing its relevance in cultivating emotional well-being, ethical living, and character strengths. Key characters and events in the epic are analyzed to highlight virtues such as courage, compassion, humility, and perseverance. Lord Rama demonstrates moral integrity and purpose-driven leadership, while Sita represents resilience and unwavering faith in adversity. The relationships between characters, such as the camaraderie of Rama and Hanuman or the loyalty of Lakshmana, demonstrate the psychological importance of trust, cooperation, and social support. This paper also explores the concept of dharma (righteous duty) as a central theme, aligning it with the positive psychological idea of finding purpose and meaning in life. Additionally, the epic's narrative provides insights into coping mechanisms, emotional regulation, and the importance of aligning personal values with actions. The Ramayana is reimagined as a resource for fostering psychological growth and well-being. This paper argues that the lessons embedded in the epic remain highly relevant, offering timeless strategies to navigate challenges, build resilience, and lead a life rooted in virtue and meaning.

Keywords : *Ramayana, Positive psychology, Virtues, Resilience, Well-Being*



Maryada Purusottama Rama and Sita's Agni Pariksha

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Abstract :

Rama is a key character in the epic Ramayana. The Ramayana consists of seven chapters: Balakanda, Ayodhakanda, Aranakanda, Kiskindakanda, Sundarakanda, Yuddhakanda, and Uttarakanda. In Hindu teachings, he is regarded as the Supreme Being and regarded as the quintessential man i.e. *maryada purusottama*,

In the Ramayana, Rama, along with his younger brother Lakshmana and his wife Sita, was exiled to honour his father's vow. After a decade of journeying and hardship, Rama reaches Panchavati, where Ravana, the ruler of Lanka, abducts Sita, Rama's wife, to his realm. Consequently, the Ram-Ravana conflict ensued, leading to the rescue of his wife, Sita.

They return to Ayodha. Following Rama's ascension to the throne, speculation arises suggesting that Sita may have consented to accompany Ravana; however, Sita asserts that her abduction was involuntary. Rama addresses public rumours by repudiating his wife and demanding that she demonstrate her purity before Agni (fire); she consents. Demonstrating her purity by emerging unhurt from the flames, she reunites with Rama. Subsequently, Rama forsakes her to preserve the integrity of public perception, leading her to reside in the ashram of teacher Valmiki,

The Uttarakanda of Ramayana recounts Rama's reign in Ayodhya following his exile, the birth of the twins Lava and Kusha, the Ashwamedha Yajna, and the final days of Rama. This kanda



serves as an epilogue to the principal narrative of the Ramayana. It offers responses to enquiries implied by the preceding narrative. The term Uttara possesses multiple connotations, including “after,” “epilogue,” “ultimate,” and “answer.” Nevertheless, the Uttarakanda acknowledges that gap, that absent element, and astutely integrates it into the diverse conclusions that an epilogue may present. Academics also observe “linguistic and rhetorical distinctions” between the Uttarakanda and numerous historians think that the narrative of the Ramayana concludes with Rama’s return from exile. Thus, the Ramayana was initially authored in the sixth chapters and Uttarakanda, the seventh chapter are later additions that recount the narrative of Sita’s trial by fire and her subsequent return to the wilderness.

Keyword : *Rama, Sita, Ramayana, Uttarakanda, Valmiki, Ashwamedha Yajna*



Integrating the Ramayana into Modern Education: A Path to Holistic Development of the Students

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Abstract :

The *Ramayana*, one of the foundational epics of Indian literature, is rich with timeless lessons on ethics, morality, and personal growth and holds profound philosophical, moral, and cultural significance. In today's rapidly evolving educational landscape, integrating this ancient text into modern curricula offers significant benefits for students, providing them with valuable insights into character development, leadership, and emotional intelligence. As our education system is increasingly emphasizing on global awareness and multiculturalism, the integration of the *Ramayana* into modern education offers an opportunity to enrich students' understanding of Indian culture, history, and philosophy. In the present era of science and technology, and digitalization, studying the *Ramayana* can play a significant role in the holistic development of students. This paper explores the importance and practical advantages of incorporating the *Ramayana* into contemporary educational systems. It provides invaluable lessons in leadership and conflict resolution. Characters like Rama, Lakshmana, and Hanuman exemplify various aspects of leadership, including humility, devotion, and courage. Likewise, the *Ramayana* fosters emotional intelligence by encouraging self-reflection and empathy. Therefore, through this paper an attempt has been made to explore the importance and practical advantages of integrating the *Ramayana* into modern educational systems. This paper is concluded by suggesting various practical approaches for educators to integrate the *Ramayana* into various subjects, including literature, history, and ethics, thereby enhancing students' cultural literacy and global perspective. By doing so, the *Ramayana* can transcend its traditional boundaries, becoming an important resource for cultivating culturally aware and socially responsible individuals in the modern world.

Keywords : *Holistic Development, Modern Education, Ramayana, Indian Culture and History*



Gender Roles and Patriarchy in Indian Culture: A Study with Special Reference to the Ramayana

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Abstract :

This study examines the gender dynamics and patriarchal culture depicted in the Ramayana, focusing on the character of Sita as a representation of traditional womanhood. Through her self-sacrifice, devotion, and submission to patriarchal expectations, Sita embodies the idealized role of women, whose worth is tied to their relationships with men. The epic also highlights the male-dominated structure of the Ayodhya kingdom, where male characters hold authority and define societal norms, while women's roles are secondary. The Ramayana reflects the gender norms of its time, illustrating both the limitations placed on women and their lack of agency in a patriarchal system.

Keywords : Gender Dynamics, Patriarchy, Male domination, Womanhood



Dharma, Power, and Governance: Unpacking the Political Discourse in Valmiki's Ramayana

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Abstract:

Ramayana contains 24,000 verses (sloka) arranged into numerous cantos (sarga) which are divided into seven books called kandas. It's known that the Ramayana is orally told when first composed and written much later leading to much deletations and additions. Ramayana is known as a treatise of Dharma. The four Purusharthas or values of life (Dharma, Artha, Kama, and Moksha) are dealt with utmost care in the epic. Kalidasha the famous Sanskrit poet summarizes the rules and values followed by the kings of Ikshvaku dynasty to maintain their kingdom, political system as narrated by Valmiki.

According to Ram Rajya presented in Ramayana, a king is expected To look after his Praja who needs help and support instead of accumulating wealth for himself. In this paper it's tried to analyse the concept of the Ram Rajya and also to analyses some major questions such as; is it possible to create Ram Rajya in present-day Indian Political system? Or how the documentation of rules and their application becomes two distinct concepts in today's India?

Valmiki's Ramayana, has been a rich source of inspiration for political thought and practice in the Indian subcontinent till the



date. This paper delves into the Ramayana's political discourse, examining how the epic poses complex questions of governance, power, and authority. Through a close reading of key episodes and characters, it's analyzed how the Ramayana constructs and contests notions of dharma (righteousness), rajadharma (royal duty), and lokakalyana (public welfare). Here it's argued that the epic presents a nuanced and multifaceted exploration of politics, one that challenges simplistic notions of good governance and highlights the complexities of decision-making in the face of conflicting moral and political imperatives. By exploring the Ramayana's political themes and motifs, the paper aims to contribute to a deeper understanding of the epic's enduring influence on Indian political thought and culture.

Keywords: *Politics, Dharma, Rama Rajya, Governance, lokakalyana.*



The Wayanad Ramayanas: Oral Tribal Tales of the Ramayana from Kerala

OBED EBENEZER .S

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Abstract :

Tulsidas, in the *Ramcharitmanas*, asserted that “*Ramakatha kai miti jaga nahi*” (the Rama-stories are countless). In recent times, there have been several attempts to claim, appropriate and propagate the *Valmiki Ramayana* as the “original” and the “authoritative” version of the Ramayana. However, the fact that a vast number of Ramayana tales exist across the world in various regions and cultures, as well as in geographically isolated forest-tribal regions in India point to the fact that the Ramayana was never a homogenized text. Scholars such as Camile Bulcke, A.K. Ramanujan, and Paula Richman have asserted and affirmed in their works, the multiplicity of the Ramayana. The English translation of the *Wayanadan Ramayanam* (2014) in Malayalam by Azeez Tharuvana, that narrates in part, the oral Ramayana tales that have existed among the different tribal communities in the Wayanad region of Kerala, was published as the *Living Ramayanas* (2021, Trans. Obed Ebenezer .S). Wayanad has been historically isolated from the mainstream society due to it being geographically located at high altitudes, surrounded by mountains and dense forests. This isolation has not only been geographical, but also social, extending to the numerous indigenous and tribal communities that live in this region. Therefore, the existence of Ramayana tales among these hitherto secluded communities adds to the evidence of the continuity of the Ramayana. This paper proposes to examine the salient features of these Ramayana tales from Wayanad and how the translation of these tales into English would expand and enhance the plurality and inclusivity of the ever-evolving text/s called the Ramayana. In addition, the paper also examines how these tribal Ramayanas in translation enables a re-reading, and subsequently, a revitalization of the Ramayana canon.



Solid Waste Management during the Ramayana Period¹

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Dr. Nidhi Saxena³

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Abstract :

During the period of the Ramayana, the concept of waste management was related to the concept of dharma, which means righteous living. It is the responsibility of the ruler to protect the environment and fulfill the responsibility toward nature. During the Ramayana period, teachings of Vedic literature were taught, and in the Vedic literature, the concept of waste management is linked with the concept of Ahimsa, which means taking care of the environment with due care without harming living creatures. It also considers maintaining the environment as a moral responsibility of the kingdom as well as of the citizens. Respect for nature and all living things is encouraged by the Vedas, Upanishads, Smritis, and Dharmashastras, which also view environmental pollution as a sin. The Ramayana is composed from 200 BCE to 200 CE. The great Indian sage Valmiki composed the Ramayana. It is a Brahmanical book. During the period of the Ramayana, the urban civilization was at a great height. In this period, there was mention of architects. It also stated about Vishwakarma, Manu, and Maya. Strong walls protected the city. Forts were the places where wealth, grains, and weapons were kept. In the Ramayan period, the nation was divided into Pur and Janpad. The people residing in Janpad were known as Janpada. Gram was split into three units: Gram, Mahagram, and Goshgram.

The national economy of this period comprises cattle breeding, the agricultural sector, and trade. The land was irrigated through tanks, wells, canals, and dams. The industries that flourished during the Ramayana period were the textile industry, goldsmiths, dhatu (metal), leather, etc.

Keywords : *environment, waste management, Janpada, environmental pollution*



Rediscovering India's economic life during Ramayana

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Kamrup College (Gauhati University)

Abstract :

The Vedic age refers to the significant period in ancient Indian history (around 1500BCE-600 BCE) encompassing both the Early Vedic period(1500BCE-1000BCE) and Later Vedic period (1000 BCE-600 BCE) characterised by the composition of the Vedas, the oldest sacred texts of Hinduism. and later the two great epics the “Mahabharata” and the “Ramayana”. The ancient Indians werealso highly interested in their economic progress.Hence this paper humbly attempts to rediscover the main features of the economy of ancient India during the Ramayana period which was primarily based on agriculture, animal and trade.



Reconstructive Style in Dr. Malini's Novel Videh Nandini

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Abstract :

One of the recent and popular trends in contemporary literature is Reconstructive style or approach. Generally, in this kind of novels some characters are taken from tales, Puranas, epics etc. for representing them in a new way. That is they are reconstructed.

This kind of novel compels us to see the characters in new light. Like all other regional literature of India; a few novels are written centered around the tales of the Mahabharata and the Ramayana. In Assamese, Trailokya Bhattacharya's Uttarakanda is the first novel of this kind. After this period, many writers strengthened this reconstructive style. Dr. Malini is noteworthy among them. Her notable novels like Kashikanya Amba, Mandudari, Rishikanya, Urvashi, Shakuntala and Videh Nandini which is based on the character Sita of Ramayana. In this novel, various level of female psychology is expressed by using psychoanalytic technique and Sita is represented in a new way in front of the readers. In a way, the writer is giving importance on the protagonist Sita as a rebellious woman. Therefore, we find a very strong woman instead of the calm, innocent Sita of the Ramayana. In this research paper, we are trying to discuss how much successful is Dr. Malini in establishing the epic character Sita in a realistic way.

Keywords : *Ramayana, Novel, Reconstruction, Rebellious character, Sita.*



Ancient Food Practices in the South-East Asia (Ramayana Era): Insights into Sustainability and Cultural Significance

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Abstract :

One of the most revered epics in ancient India, the Ramayana, offers important insights into early food practices by illustrating the Treta Yuga's eating customs, cooking methods, and preservation strategies. In order to ensure food sustainability while maintaining nutritional value, this study examines the culinary heritage portrayed in the epic, focussing on traditional food processing techniques like fire-based cooking, grinding, fermentation, and drying. In addition to tubers like cassava, sweet potatoes, and yams, the main food was rice, which was eaten boiled, sticky, and fermented. Bananas, mangoes, durian, jackfruit, and other tropical fruits were frequently consumed, and they were sweetened with coconut and palm sugar. Vegetables such as lotus stems, gourds, and water spinach were used in stews, curries, and soups. Coastal regions provided an abundance of seafood, including fish, shrimp, and shellfish, which were grilled, dried, or fermented for preservation. The elite mostly ate meat from wild boar, deer, and poultry, and fermented fish and prawn paste were essential for adding flavour to food. Spices like cloves, ginger, galangal, black pepper, and turmeric enhanced flavour and provided health benefits. Curd, ghee, and fermented drinks such as fermented rice drinks and palm wine were also commonly used. The basis for contemporary Southeast Asian cuisines, which still heavily rely on rice, coconut, spices, and seafood, was established by these ancient culinary traditions. This study supports for a return to nature-based food systems that are aligned with contemporary sustainability principles by examining these traditions and highlighting the relationship between past food practices and current sustainable eating trends.

Keywords : *Ramayana, culinary heritage, ancient food practices, food sustainability, traditional food processing, cultural significance*



Epic Elements in Modern Assamese poetry (Special reference to Hem Barua and Nabakanta Barua)

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Abstract :

Epic Element is a characteristic feature of modernist literature. In his essay “Tradition and Individual Talent”(1919). T.S. Eliot emphasizes that the modernist need to interact with the art of the past. In this way the tradition shapes a modern art, a modern art enables us to see a new form of tradition. The two most important literary works of ancient India, the Ramayana and the Mahabharata have an everlasting impact on Indian culture and literary tradition. These two works have been the source of inspiration to Indian art culture, literature, religion and philosophy since their composition. These two great epics have had a great impact on Assamese literature too. In modern Assamese poetry we have noticed a lot of such elements. The modernist Assamese poets not only incorporated those elements and values, but also used the epic characters metaphorically. Among them, Hem Barua and Nabakanta Barua are very popular with this style. Hem Barua, one of the pioneers of modern Assamese poetry, is interested to draw epic characters in his poems. Specially Shakuntala (one of the characters of the epic Mahabharata) was his favourite character. In his poems “Yatrarsheshnai” (no end to voyage) and “ Poharotkoi Endhar Bhal” (Darkness is better than light), we have seen delineation of so many epic characters and myths metaphorically. Again Nabakanta Barua the most influential Assamese modernist poet of forty century attempts at reviving and remaking the epic characters in his two long poems “Samrat”(Emperor) and “Ravan”(Ravana). Samrat is one of his best poems. The main theme of the poem is the conflict of our political life. The problem is universal. The purpose of this paper is to illuminate Hem Barua and Nabakanta Barua’s use of epic elements in their poems so that we can understand one of the most important characteristics of the modern poetry and remaking of the epic characters.

Keywords: *Epic, Ramayana, Maharashtra, Assamese modern poetry, Elements.*



Madhav Kandali's Ramayana Picture of Assamese Social Life: It's Brief Description

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Abstract :

Ramayana is the epic poem written by Valmiki. Madhav Kandali, the greatest poet of the pre-Sankara era, was the author of the Assamese Ramayana. This great poet of the pre-Sankari period composed the Ramayana in a complete Assamese context about two thousand years after the creation of the Valmiki Ramayana. The Assamese version of the Valmiki Ramayana is called Buli Koa. After the all-Indian background, Valmiki's Sanskrit Ramayana is full of Assamese ideas, and the extensive description of the original Ramayana is written in very few words, without leaving out any part in Amni Nalgakai Loga, so that the originality of the text is revealed. Kandali Ramayana depicts various social pictures. Also Valmiki's Sanskrit translation of the Ramayana was basically a simple rural society. Due to which Assam's common riser can go to heart. In the field of characters, Assamese society has been able to win the hearts of people with the established characters. Raja Dasharatha, Rama, Sita, Lakshmana, Kunji Manthara have brought out the original characters as common people. Instead of being portrayed as a God-like divine figure, Ramak is portrayed as a pious, fearless, truthful, righteous, bahubali deka in our Assamese society and known as an Assamese majesty. gave Dasarathaka Prajavatsal has established a righteous, righteous kingdom. Lakshmana's brotherly love, Sitaka is portrayed as a philanderer like the common Assamese Bowari. Kunjeek compares them with the society's Tutukiya, Luviya, women. Khoa, Pindha, Khel-Dhemali, A-Alanka have given the original pictorial form to Assamese. Looking at Kumbhakarna's food description, it can be seen that Kharikajai was eating pita. Upaban or Phulni, adorned with the original flowers of Seuti, Gutimali, Champa, Nageshwar, are in nature like Phulni in Assam. Grazing-chirikti description area is unevenly wandered and the description of Fura Charai has been depicted. The Kandali Ramayana mentions various musical performances to celebrate Mangalik events or special days. Enebre Kandlye has created the Ramayana based on the rural life of Assam and Thulua life for the enjoyment of the common risers based on reality.

Keywords : *Madhav Kandali, Ramayana, Samaj*

**A Special character of Ramayana 'Ravan' : A study****Smt. Nayan Mani Devi**Assistant Professor, Department of Assamese
Nabajyoti college, Kalgachia**Abstract :**

'Ravan' is a Special character of Ramayana. Ravan is the king of Lanka. We all know the strength of Ravan. It is remarkable the role of Ravan in Ramayana. We are interested to know about Ravan for his strength and impact. Though Ravan kidnaped Sitadevi he did not fall in love with Sita. 'surpankha' was badly neglected by Ram and Lakshman. There are many things about Ravan in Assamese society. There is a popular sentence about Ravan. By the Ravan character, we know the endless struggle of Ancient human society. In this small Research paper, I try to analyze the Ravan character specially. To properly my Research paper help the analysis system Of this Research paper I hope I can change the view about Ravan.

Keywords : *Ramayana, Ravan, Lanka, Vir.*



**“The Development of Devotional Literature in
Southeast Asia” is a brief overview**

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Abstract:

The history of indian devotional literature is very ancient. This ancient history is divided into two stages. The first is the vedic and the second is the medieval level. The history of the medieval devotional movement shows that the seeds of devotion first germinated in south india or tamilnadu and spread throughout north and east india and thus throughout the country. This paper attempts to discuss how the development of devotional literature in southeast asia ushered in a new era in indian life.



রামায়ণে অর্থনৈতিক অবস্থা : একটি সাংস্কৃতিক এবং ঐতিহাসিক দৃষ্টিকোণ

SUFALMONDAL

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Abstract :

In Indian literature, poetry can be divided into two main categories - the first is audio poetry and the second is visual poetry. Epic is one of the audio poetry. The four great epics are the Ramayana, the Mahabharata, the Iliad and the Odyssey. The original poem of the world's first poet is the Ramayana. The epic Ramayana is the bearer of the culture of India and Southeast Asia. Under the shadow of the Ramayana, our culture and civilization has been enhanced.

The epic Ramayana is a living fossil of the spiritual and moral teachings as well as the economic system of ancient India. This economic structure was based on the Rig-Vedic social system which took its complete form during the time of King Dasharatha. The informative, rich stories of Ramayana depict the daily life, social life, agriculture, trade and industry of the then society. The social organization of artisans, craftsmen, skilled and unskilled labourers in ancient India played an important role in the economic sphere, which indicates the position of architecture, sculpture, crafts of the time. Large-scale economic infrastructure such as household appliances, jewellery, and weapons are visible. The strong economic system mentioned in the epic Ramayana was based on agriculture, trade, labour, artisans and crafts. Parallel to this were economic stratification and social stratification, economic knowledge and cultural values, economic justice, royal patronage, balanced management of resources, cultural and religious influence, and the effects of war.

In the conflicting life of the Ramayana, agricultural infrastructure, description of various trade routes, political alliances, social stratification are described. Economic development can also be analyzed through sowing seeds, crop discussions and seasonal social festivals to bring crops home. The Ramayana reflects a well-structured economic and commercial culture. We can explain the economic situation of the Ramayana by examining the petty barter system, large markets, the relationship between the landlord and the landless, and the healthy relationship between the common workers and the moneylenders.



Agricultural Practices During The Ramayana Era: An Exploration of Ancient Indian Farming Practices

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Abstract :

The Ramayana, an epic that transcends mythology and history, offers valuable insights into the social, cultural, and agricultural practices of ancient India. While the Ramayana predominantly centers on the life and journey of Lord Rama, it also provides glimpses into the agrarian society of the time. Drawing from the descriptions in the epic, historical sources, and archaeological findings, this study examines the types of crops cultivated, irrigation techniques, and the role of agriculture in sustaining communities. It highlights the interplay between nature and human effort, underscoring the reverence for the land as both a source of sustenance and divine blessing.

This paper explores agricultural activity during the Ramayana (one of India's most revered epics) era, examining ancient Indian farming practices, tools used during ancient period, and techniques. By analyzing the text, we gain insights into the significance of agriculture in shaping Indian culture and society, highlighting the importance of irrigation systems, crop rotation, intercropping and organic farming practices. The paper also examines the social and economic aspects of agriculture during the Ramayana era.

The Ramayana also reveals a strong emphasis on agriculture as a primary occupation, with descriptions of agricultural labor, land ownership, and trade and it also reveals a mutual dependence of agriculture and animal husbandry. This research provides a unique glimpse into India's rich agricultural heritage, highlighting the significance of agriculture in ancient Indian society. The findings have implications for understanding the historical development of Indian agriculture and its continued importance in modern times.

The essence of the study about the agricultural practices during Ramayana era can encourage the educated people to engage themselves in agriculture as the King Janaka was engaged in agricultural activity although he was a King of Videha.



অসমীয়া সমাজ জীৱনত ৰামায়ণৰ প্ৰভাৱ (বিয়ানামৰ আধাৰত)

ডেইজী বুঢ়াগোহাঁই

অসমীয়া বিভাগ, বৰপথাৰ মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

বিয়ানাম হ'ল এক আনুষ্ঠানিক লোকগীত। অসমীয়া লোক জীৱনত বিয়ানামসমূহৰ অতুলনীয় ভূমিকা আছে। বিয়ানামসমূহত অসমীয়া গাঁৱলীয়া সমাজ জীৱনৰ ছবি প্ৰকাশ হোৱাৰ লগতে এগৰাকী নাৰীৰ বৈবাহিক জীৱনৰ কৰণীয় কৰ্তব্য আৰু দায়িত্বৰ ছবিখনো ফুটি উঠা দেখা যায়। লগতে এই বিয়ানামসমূহত ৰামায়ণৰ প্ৰভাৱ দেখিবলৈ পোৱা যায়। বিবাহ অনুষ্ঠানৰ পানী তোলা, দৈয়ন দিয়া, জোৰোণ বিভিন্ন কাৰ্যসূচী সমূহত ৰাম, সীতাৰ নাম প্ৰসঙ্গক্ৰমে লোৱা হয়। অসমীয়া বিবাহ অনুষ্ঠানত ব্যৱহাৰ হোৱা ৰাম সীতাৰ প্ৰসঙ্গ অসমীয়া মৌখিক সাহিত্যৰ ওজস্বীপূৰ্ণতাক প্ৰকাশ কৰাৰ লগতে ৰামায়ণৰ প্ৰভাৱ কেনেদৰে অসমীয়া লোক সমাজত ব্যৱহৃত হৈ আছে - প্ৰাচীন কালৰ পৰাই সেই কথাৰ অনুধাৱন কৰিব পৰা যায়।

আমাৰ গৱেষণা পত্ৰখনিত অসমীয়া বিবাহ অনুষ্ঠানত আয়তীসকলে পৰিৱেশন কৰা বিয়ানামসমূহত প্ৰকাশ পোৱা ৰামায়ণী চৰিত্ৰসমূহে (ৰাম, লক্ষ্মণ, সীতাই) কেনেদৰে অসমীয়া সমাজ জীৱনত ভূমিকা গ্ৰহণ কৰি আছে সেই সম্পৰ্কে আলোচনা কৰিবলৈ যত্ন কৰা হ'ল।

বীজ শব্দ : ৰাম, সীতা, সুবৰ্ণ অলঙ্কাৰ, লোক জীৱন, লোক বিশ্বাস, পৰম্পৰা, বৈবাহিক জীৱন, স্ত্ৰী ধৰ্ম, পৰম্পৰাগত ব্যৱস্থা ইত্যাদি।



Ramayana* of Southeast Asia in the Light of Green Studies with Special Reference to Madhav Kandali's Translated *Ramayana

Dr. Gobinda Prasad Bhuyan*

and

Dr. Diganta Borgohain**

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Abstract :

In recent times, Green Studies has become a widely discussed subject in academic circles. It seeks to raise awareness and instill a sense of responsibility toward nature, analyzing the intricate relationship between humans and the environment while emphasizing the grandeur and significance of nature. The field also aims to motivate people to work toward environmental conservation. It upholds the idea that, along with human beings, forests, rivers, wetlands and all forms of life have equal rights thereby fostering an ethical understanding of ecological balance. Ancient Indian culture and civilisation were not confined within the geographical boundaries of India. Besides religious missionaries and travellers, Indian traders and colonists established settlements in regions like Indo-China, Malayasia and Indonesia leading to the dissemination of Hindu and Buddhist philosophies as well as the development of literature and art. The *Ramayana*, being one of the fundamental carriers of Indian culture, gained popularity in Southeast Asian countries. Local adaptations of the *Ramayana* can be found in countries such as Malaysia, Indonesia, Thailand, Cambodia and Laos. Since the 12th century, the *Ramayana* has been translated into various modern Indian languages. Among the northern Indian languages, Assamese was one of the first to receive a translation, undertaken in the 14th century by Madhav Kandali. In his Assamese *Ramayana*, Madhav Kandali, while drawing from Valmiki, recreates and modifies the descriptions of forests, rivers, mountains and the beauty of nature—sometimes partially, sometimes fully. On certain occasions, he anthropomorphizes nature, attributing human qualities to it. In his depiction of Chitrakoot, for example, Rama sees the beauty of nature reflected in Sita's form. In the contemporary context of globalization and environmental crises, the world is facing an unprecedented ecological catastrophe. Against this backdrop, classical texts like the *Ramayana* offer profound insights into human-nature relationships. This research paper aims to examine the *Ramayana* traditions of Southeast Asia through the lens of Green Studies with a special focus on Madhav Kandali's translated version of the *Ramayana*.

Keywords: *Green Studies, Ramayana, Madhav Kandali, environmental crises, anthromorphism.*



**“Asomia Saptakanda Ramayana” and
“Balmiki Ramayana”-A study from
Botanical point of view**

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Department of Botany, Pub Kamrup College

Abstract :

Like the other languages of the world, the great epic Ramayan was translated to Assamese language too. Famous Assamese poet Madhava Kandali (14th century) for the first time translated Ramayana to Assamese language. His Saptakanda Ramayana is the earliest translation of the Ramayana into an Indo-Aryan language. Another Ramayana in Assamese language is the Balmiki Ramayana. Both these Ramayana has great influence to Assamese society. These are regarded as holy books and recited in some public occasions too with great respect. As students of Botany we studied these two versions of Ramayana from Botanical point of view and found that there very interesting descriptions about the plants and forests of that age. We recorded the frequent mention of more than twenty five plant species and five forest types in these two Ramayana. We tried to find out the scientific names and present status of these plants with their uses.

Keywords: *Asomia Saptakanda Ramayana, Balmiki Ramayana, Madhava Kandali, Botany, Plant species, Scientific name*

“বাংলা লোকগীতত ৰামায়ণৰ প্ৰভাৱ : এক অধ্যয়ন” শীৰ্ষক গৱেষণাপত্ৰৰ সাৰাংশ

দিপুমণি গগৈ, সহকাৰী অধ্যাপিকা
অসমীয়া বিভাগ, বৰপথাৰ মহাবিদ্যালয়।

সংক্ষিপ্তসাৰ :

ভাৰতীয় সভ্যতাৰ ইতিহাসত কালোত্তীৰ্ণ সৃষ্টি হ'ল ৰামায়ণ। এই ৰামায়ণী ভাৱ-আদৰ্শ আৰু চৰিত্ৰই যুগে যুগে ভাৰতবাসীক প্ৰভাৱিত কৰি আহিছে। সাহিত্যৰ ক্ষেত্ৰখনলৈ লক্ষ্য কৰিলে দেখা যায় যে লিখিত সাহিত্যৰ উপৰিও মৌখিক পৰম্পৰাতো ৰামায়ণৰ প্ৰভাৱ বিৰাজমান হৈ আছে।

ভাৰতৰ বিভিন্ন ৰাজ্যৰ ভিন ভিন সম্প্ৰদায়ৰ ভিতৰত অসমৰ বেংগলীসকল অন্যতম। তেওঁলোকৰ মৌখিক সাহিত্যৰ ক্ষেত্ৰখন যথেষ্ট চহকী। বিশেষকৈ লোক সমাজৰ মাজত পৰম্পৰাগত ভাৱে প্ৰচলিত হৈ থকা গীত-মাতবোৰৰ ঐতিহ্য যথেষ্ট প্ৰচীন। তেওঁলোকে বছৰৰ বিভিন্ন সময়ত পালন কৰা উৎসৱ অনুষ্ঠানত পৰিৱেশ কৰা গীতসমূহৰ মাজত ৰামায়ণৰ ভাৱ-আদৰ্শ আৰু চৰিত্ৰসমূহৰ প্ৰভাৱ দেখা পোৱা যায়। ব্ৰতৰ ছড়া, মন্ত্ৰ, পৰিৰ গান, কৰ্ম সংগীত, জন্মকালীন সংগীত, বিয়ানাম আদিৰ মাজত প্ৰতিফলিত হোৱা ৰামায়ণৰ প্ৰভাৱ সম্পৰ্কে গৱেষণা পত্ৰখনত আলোচনা কৰিবলৈ প্ৰয়াস কৰা হৈছে।

বীজশব্দ : মৌখিক সাহিত্য, লোকগীত, লোকজীৱন, ৰামায়ণ।



The Mythological Sanjivani Booti: Its Possible Identity and Chemistry

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Abstract :

In Valmiki's *Ramayana*, during the battle between Lord Rama and Ravana, Lakshmana was critically injured by Indrajit's powerful attack. To save him, Hanuman was sent to the Himalayas to fetch the life-saving herb known as Sanjivani Booti, which was believed to be found on Dronagiri (Gandhamadana) mountain. Though its exact identity remains uncertain, several medicinal plants in Ayurveda have been suggested as potential candidates. One of the strongest contenders is *Selaginella bryopteris*, a plant that can survive extreme dehydration and revive upon exposure to moisture. It contains flavonoids, terpenoids, and alkaloids, which have antioxidant and rejuvenating properties, making it valuable for healing. Another possible candidate is *Dendrobium plicatile*, an orchid known for its glycosides and alkaloids, which possess neuroprotective effects and are traditionally used for wound healing and vitality. *Cineraria maritima*, another suggested plant, is used in Ayurvedic medicine for treating wounds and eye ailments. It contains bioactive compounds that promote healing and regeneration. Lastly, *Taxus baccata*, known for producing taxol, a compound used in modern cancer treatments, has also been linked to Sanjivani Booti due to its medicinal properties. The proposed Sanjivani Booti plants exhibit key medicinal properties, including anti-inflammatory, neuroprotective, adaptogenic, and antioxidant effects. These properties help in reducing swelling and pain, aiding nerve regeneration, enhancing the body's ability to recover from stress, and protecting cells from damage. While the legend of Sanjivani Booti remains a fascinating part of Hindu mythology, its potential real-world counterparts continue to inspire research in Ayurvedic medicine.



অসমীয়া লোকগীতত ৰামায়ণৰ প্ৰভাৱ

হিৰোমা নাথ

সহকাৰী শিক্ষক, দুমুৰীচকী উচ্চতৰ মাধ্যমিক বিদ্যালয়

সংক্ষিপ্তসাৰ :

আদিকবি বাল্মিকীৰ দ্বাৰা ৰচিত ‘ৰামায়ণ’ সংস্কৃত ভাষাত ৰচিত প্ৰাচীনতম কাব্য। আদিকাব্য ‘ৰামায়ণ’ সাতটা কাণ্ডত বিভক্ত। বালকাণ্ড, অযোধ্যাকাণ্ড, অৰণ্যকাণ্ড, কিষ্কিন্ধাকাণ্ড, সুন্দৰাকাণ্ড, যুদ্ধ কাণ্ড আৰু উত্তৰা কাণ্ড। উক্ত কাণ্ডকেইটাত ক্ৰমে দশৰথৰ পুত্ৰ ৰামৰ জন্মৰ পৰা আৰম্ভ কৰি ৰামৰ জীৱন সমস্ত কাহিনী বৰ্ণনা কৰা হৈছে।

‘ৰামায়ণে’ সমগ্ৰ ভাৰতীয় জনমানস আৰু ভাৰতীয় সাহিত্য, সংস্কৃতিৰ ওপৰত অপৰিসীম প্ৰভাৱ পেলাইছে। প্ৰাচীন কালৰে পৰা ৰামায়ণৰ আলমত বিভিন্ন ভাষাত ভালেমান মৌখিক সাহিত্য প্ৰচলিত হৈ আহিছে। অসমীয়া সমাজ জীৱনতো ৰামায়ণৰ অপৰিসীম প্ৰভাৱ দেখা যায়। ৰামায়ণৰ কাহিনী আৰু ইয়াৰ চৰিত্ৰসমূহে অসমীয়া সমাজত যথেষ্ট আদৰ পোৱা দেখা যায়।

লোকসাহিত্যত অসম চহকী। লোকসাহিত্যৰ অন্যান্য বিভাগসমূহৰ ভিতৰত লোকগীত অন্যতম। নিচুকনী গীত, বিয়ানাম, নাওখেলৰ গীত, বাৰমাহী গীত, ওজাপালি আদি বিভিন্ন ধৰণৰ লোকগীতেৰে অসমীয়া লোকগীতৰ ভঁৰাল সমৃদ্ধ। মন কৰিবলগীয়া যে, অসমত প্ৰচলিত প্ৰায়বোৰ লোকগীততে ৰামায়ণৰ প্ৰভাৱ পৰিছে। অসমীয়া লোকগীতসমূহত মন্তব্য ৰামায়ণৰ বিভিন্ন খণ্ডিত কাহিনী বা চৰিত্ৰক বিভিন্ন ধৰণে উপস্থাপন কৰা হৈছে।

আলোচনা পত্ৰখনত অসমীয়া লোকগীতসমূহত ৰামায়ণৰ প্ৰভাৱ সম্পৰ্কে আলোচনা কৰিবলৈ প্ৰয়াস কৰা হ’ব। বৰ্ণনামূলক আৰু বিশ্লেষণাত্মক পদ্ধতিৰে বিষয় উপস্থাপন কৰা হ’ব।

বীজশব্দ : ৰামায়ণ, লোকসাহিত্য, অসমীয়া লোকগীত,



The story of Rama spread by the Narrator Dongar Maharaj: An Analysis

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Abstract :

The greatness of Rama's story is unparalleled in the field of world literature. Apart from the original Ramayana by Valmiki, Ramayana has been composed in various languages of India over the years, and various fictional folk tales and comics have been created about the character of Rama in Ramayan. The tradition of telling many half-truths and various events and incidents of public life by linking them with the Ramayana story has been going on since ancient times long ago. Ramachandra is an ideal man and Sita is an ideal housewife and a holy chaste woman. Rama's story is celebrated on festivals such as Ramanavami, Dussehra etc. It is spread through the mouth of the narrator during the celebration. Compared to the written medium, the Ramayana has been transmitted faster through narration. Similarly, an attempt has been made to describe the importance of the Ramayana based on the narration of a famous narrator, the Ramayana Narrator Dongar Maharaj.

Conclusion : The tradition of the Ramayana is oral, so the narrator gains independence in it and can also combine new words and keep the listener engaged in the story by his own way.

Keywords: *Rama fruit, Sita fruit, 'Rama' the name mystery, Mahadev the poison drinker , Comics,*



Influence of the Ramayana on Bengali Oral Literature

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Abstract :

One of the genres of folklore is oral literature. The verbal genres that are orally transmitted are known as oral literature. The notable genres of oral literature are rhymes, riddles, proverbs, folktales, folkdrama, folksongs etc. The practical importance of these genres of oral literature is immense. Oral literature is important in various fields such as social, psychological, intellectual development, moral education, and linguistic education. In that regard, the influence of our national epic Ramayana is also observed. It is not only a religious book or a literary book, but it has been prevalent in various societies for many centuries as an important part of folklore. The influence of Ramayana in various genres of oral literature is far-reaching and widespread. The influence of Ramayana on folklore and literature, not only in India, but also in the entire South and South-east Asia, is very deep. The influence of Ramayana on rhymes, riddles, proverbs, folktales, and folkdrama is deeply observed. This article will discuss how the various characters, events, places, and various morals, advice and culture of the Ramayana have emerged in the forms of oral literature. Through oral literature, the Ramayana has been a part of the life and culture of the common people from the ancient times and has been transmitted orally through stories, songs, proverbs, folktales, and plays from generations to generation.

Keywords : *Oral literature, Rhymes, Riddles, Proverbs, Folktales, Folkdrama, Folksongs, Influence of the Ramayana*



ৰাম বিজয় নাটৰ চৰিত্ৰ : এটি চমু পৰ্য্যালোচনা (ৰাম আৰু সীতাৰ চৰিত্ৰৰ বিশেষ উল্লিখনেৰে)

ড° ইন্দ্ৰাণী কলিতা

সহযোগী অধ্যাপক, প্ৰাগজ্যোতিষ মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

সৃষ্টিধৰ্মী সাহিত্য কলাৰ মাধ্যম হিচাপে নাটক দৃশ্য কাব্যৰ লগতে শ্ৰব্য কাব্যও অন্যান্য। আনুসংগিক উপদানৰ লগতে চৰিত্ৰ সৃষ্টি নাট্যকলাৰ এটি গুৰুত্বপূৰ্ণ উপদান চৰিত্ৰবোৰ যোগেদি নাটকীয় ঘটনাই বিকাশ লাভ কৰে। নাটৰ সৌন্দৰ্য আৰু মহত্ব নিৰ্ভৰ কৰে, নাট্যকাৰ চৰিত্ৰ সৃষ্টিৰ দক্ষতাৰ ওপৰত। পুৰুষ আৰু নাৰীৰ চৰিত্ৰৰ সবল সংযোজন নাট্য সাহিত্যৰ ইতিহাসত নিৰ্ণায়ক মাপকাঠী হিচাপে যুগে যুগে ক্ৰিয়া কৰি আহিছে। নাটকৰ পুৰুষ চৰিত্ৰসমূহৰ লগতে নাৰী চৰিত্ৰৰ গুৰুত্বপূৰ্ণ উপস্থাপনে নাটকীয় বিষয়ৰ উত্তৰণ অথবা অববোহণত প্ৰাধান্য লাভ কৰি আহিছে। অসমীয়া নাটৰ জনক শ্ৰীমন্ত শঙ্কৰদেৱৰ ৰাম বিজয় নাটত পুৰুষ আৰু নাৰী চৰিত্ৰক সমানেই প্ৰাধান্য দিয়া হৈছে। এই নাটৰ ৰাম আৰু সীতা চৰিত্ৰ দুটিৰ বিশ্লেষণাত্মক দৃষ্টিভঙ্গীৰে পত্ৰখনত আলোচনা কৰাৰ প্ৰয়াস কৰা হ'ব।



মাধৱ কন্দলী ৰামায়ণত অসমীয়া লোক সমাজৰ প্ৰতিচ্ছবি

লাহৰী কলিতা

অধ্যক্ষা, ড° এ.পি.জে. আব্দুল কালাম একাডেমী

সংক্ষিপ্তসাৰ :

অপ্ৰমাদী কবি মাধৱ কন্দলীয়ে ৰামায়ণ অনুবাদৰ যোগেদি অসমীয়া ভাষা সাহিত্যলৈ অনবদ্য অৱদান আগবঢ়াই থৈ গৈছে। অসমীয়া মানুহৰ জীৱনৰ চৰিত্ৰায়ন, প্ৰকৃতিৰ বৰ্ণনা, চহৰৰ বৰ্ণনা, অলংকাৰ, হাস্যৰস, শব্দৰ ব্যৱহাৰ চৰিত্ৰ, মৌখিক সংলাপ, ভাষা আদিৰ জৰিয়তে মাধৱ কন্দলীৰ কাব্যিক প্ৰতিভাক সুন্দৰকৈ প্ৰকাশ কৰা হৈছে। প্ৰতিটো চৰিত্ৰকে কবিৰ নিপুণতাৰ স্পৰ্শৰ প্ৰয়োজনত ৰাম হওক বা হনুমানে হওক সীতা, কৈকেয়ী, কুজী ইত্যাদি সকলো চৰিত্ৰৰ ব্যৱহাৰৰ আদৰ্শৰে প্ৰাণ পাই উঠিছে। কন্দলীয়ে ৰামক দেৱতাৰ শাৰীত স্থান দিয়া নাই, বৰঞ্চ আন চৰিত্ৰবোৰক লোক সমাজৰ চিনাকি ব্যক্তিগত চৰিত্ৰ হিচাপেও উপস্থাপন কৰিছে। এই চৰিত্ৰ সমূহৰ মুখত ব্যৱহৃত লোক সমাজৰ ভাষা প্ৰয়োগে পাঠকৰ আপোন কৰি পেলাইছে। চৰিত্ৰটোৰ মানোভাৱৰ বৰ্ণনাৰ জৰিয়তে কবিয়ে উপযুক্ত শব্দৰ বিস্তৃত পৰিসৰ ব্যৱহাৰ কৰিছে। কন্দলীয়ে পৰিস্থিতি আৰু বক্তা আৰু শ্ৰোতাৰ স্তৰ অনুসৰি লোকভাষাক সুযমভাৱে ব্যৱহাৰ কৰিছে। অসমীয়া বিয়া গীতসমূহটো ৰামায়ণৰ প্ৰভাৱ সুস্পষ্ট। মাৰাৰ অলংকাৰ থোৱাহে আইদেউ, দেউতাৰাৰ অলংকাৰ থোৱাহে, অযোধ্যাৰ ৰাম চন্দ্ৰই পঠাইছে অলংকাৰ হাতে যোৰে কৰি লোৱাহে। কন্দলীয়ে ৰামায়ণত অসমীয়া লোক সমাজত প্ৰচলিত উৰুলিৰ উল্লেখ কৰিছে। যিবোৰ মূল ৰামায়ণত নাই। কন্দলীয়ে বান্ধীকি ৰামায়ণ অনুবাদ কৰাৰ সময়ত কন্দলীয়ে অসমৰ স্থানীয় পৰশেৰে উজ্জীৱিত কৰি ৰামায়ণক অসমীয়া সমাজ জীৱনৰ বুকুৰ আপোন কৰি তুলিবলৈ সক্ষম হৈছে। চতুৰ্দশ শতিকাৰ অসমীয়া সমাজখনলৈ দৃষ্টি ৰাখি মূলৰ পৰা আঁতৰি গৈ তাত লৌকিকতাৰ হণ সানিছে। অথচমূল ৰামায়ণত কাহিনী বিকৃত হোৱা নাই এনেবোৰ প্ৰতিভাৰ বাবেই শংকৰদেৱে তেওঁক অপ্ৰমাদী বুলি অভিহিত কৰিছিল। ড° মহেশ্বৰ নেওগে কৈছে যে কন্দলীৰ লেখাই বাংলালি প্ৰকৃতিৰ পৰিচয় পোৱা যায় বুলি কৈছে। বিভিন্ন উপমা, ৰূপক, উৎপ্ৰক্ষা আদি অলংকাৰৰ প্ৰয়োগৰ প্ৰায় সকলোবিধ ৰূপকৰ সোৱাদেই আমি কন্দলীদেৱৰ ৰামায়ণত দেখিবলৈ পোওঁ। মাধৱ কন্দলীৰ কাব্য প্ৰতিভাৰ মৌলিকত্ব হ'ল অনুবাদৰ মাজত উপযুক্তভাৱে দিয়া স্থানীয় ৰণ। তেওঁ ইয়াৰ মাজত সমসাময়িক অসমীয়া লোক সমাজক প্ৰতিফলিত কৰি এক সৌষ্ঠৱপূৰ্ণ স্বকীয়তা প্ৰদান কৰিছে। স্বকীয় মৌলিকত্বৰে মাধৱ কন্দলীয়ে ৰামায়ণৰ অনুবাদেৰে অসমীয়া ভাষা সাহিত্যক মহীয়ান কৰি তোলাৰ লগতে নিজকে এগৰাকী অসাধাৰণ প্ৰতিভাবান কবি হিচাপে প্ৰতিষ্ঠা কৰি থৈ গৈছে।

বীজ শব্দ : মাধৱ কন্দলী, ৰামায়ণ, ৰাম, লোক সমাজত



The *Sita* in the *Ramayana* and her position in social life

Dr. Surabhi Madhuri Gogoi

Assistant Professor, Dept of Assamese,
Pragjyotish College, Guwahati

Abstract :

The epic Ramayana has a profound influence on Indian society. Every character of the epic Ramayana has a symbolic significance. Sita, the protagonist of the epic Ramayana, daughter of Janaka, wife of Ramachandra and mother of Lava-Kusha plays a pivotal role throughout the epic Ramayana at different point of time. At the same time, she also experiences disgrace from the patriarchal society of the contemporary period, for which at last she has resorted to self-sacrifice.

It is seen that although she is the protagonist of the epic but she is a real woman of flesh and blood. Throughout the ages, such kinds of women have existed for whom one can study the character of Sita from different perspectives. By looking at the character of Sita, an attempt is made to study the condition of men and women in contemporary society through a new lens. This paper will be studied through a humanistic perspective, and an analytical method will be used while preparing this paper.

Keywords : *Ramayana, Valmiki, Sita, women, society.*

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Book of Abstracts



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(দক্ষিণ-পূব এচিয়াৰ সাহিত্য আৰু সংস্কৃতিৰ ৰামায়ণ)
(14th and 15th February, 2025)

Organized by
DEPARTMENT OF ASSAMESE
PUB KAMRUP COLLEGE,
ASSAM

In Collaboration with

DEPARTMENT OF LANGUAGE AND LITERATURE
FAKIR MOHAN UNIVERSITY
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Programme Schedule

Day 1 (14 th Feb, 2025)	
Inaugural Session 9.30 AM-11.00 AM	
Venue: Auditorium	
Google Link:	
9.30 AM	Inauguration
10.15 AM	Convener's Address
10.20 AM	Welcome Address By Honourable Principal (PKC) Dr. Bhupen. K. Sarma
10.30 AM	Address by Honourable VC (FMU) Prof Santosh Kumar Tripathy
10.40 AM	Inaugural Speech by Honourable President, GB (PKC) Dr. Mohan Ch. Kalita
10.50 AM	Address by Honourable IQAC Coordinator (PKC) Dr. Khagen Das
10.55 AM	Keynote Speech by Honourable Speaker Anita Bose, Thailand
11.30 AM	Vote of Thanks

High Tea 11.35 AM-12 Noon

Panel Discussion, 12 Noon-1.30 PM	
Venue: Auditorium	
Google link:	
Panelist	Prof. Uday Sankar Biswas Professor, Department of Folklore, Rajshahi University, Rajshahi, Bangladesh
	Dr. Gajendra Adhikary Professor Mahapurusha Srimanta Sankaradeva Viswavidyalaya
	Dr. Sk. Makbul Islam Associate Professor, Dept. of Bengali St. Paul's Cathedral Mission College, Kolkata, West Bengal
	Dr. Sangita Saikia Assistant Professor, Assamese Department Visva-Bharati University, Santiniketan, West Bengal

Lunch Break
1.30 PM-2.30 PM

// 157 //



Day-1	14/02/2025	Technical Session-1 (Offline) Time: 2.30 PM-4.30 PM
	Resource person	Sk. Makbul Islam
	Session Coordinator	Dr. Pankaj Baro
	Technical Support/Rapporteur	Abinash Neog
	Venue:	1 (RN: Auditorium)
Sl No.	Name	Topic
1.	Pallab Jyoti Sarma	Ram Kotha in Nagara Naam of Assam: A literary and Performative Perspective
2.	Chittaranjan Sahoo	Ramkatha tradition Daspalla and Odisha
3.	Dr. Tripti Das	Ayurveda in the Ramayana
4.	Kishore Chandra Mohanta	RAMKATHA OF KENDUJHAR REGION OF ODISHA
5.	Pratul Kalita	A Comparison of Ancient and Modern Aerospace Technology with special reference to Pushpak Vimana of Ramayana
6.	Farukuddin Ahmed, Mallika Rabha, Nargis Sultana, Saista Faraz Rahnuma Sharif	A Comparative Study between the Ramayanas of Balmiki and Madhava Kandali
7.	Dr Babita Das	Impact of Ramayana in oral literature of Assam
8.	Sakuntala Mirdha	RAM IN ANCIENT MEDIAEVAL ORIYA LITERATURE
9.	Hitesh Behera	Ramayani Culture in Odisha And Jagamohan Ramayana

Day-1	14/02/2025	Technical Session-2 (Online) Time: 2.30 PM-4.30 PM	
	Resource person	Dr. Sangita Saikia	
Google Link:			
	Session Coordinator	Dr. Barnali Deka	
	Technical Support/Rapporteur	Latika Deka	
	Venue:	2 (RN: 33)	
Sl No.	Name	Topic	Mode
1.	মহীধৰ বাজবংশী	অসমীয়া লোকসাহিত্য আৰু লোকভাষাত ৰামায়ণ ৰূপে এক সমীক্ষাত্মক অধ্যয়ন	Online
2.	Dr. Minakshi Tamuli, Dr. Ranjan Timsina Debarshi Baruah	A study on the influence of Ramayan on proverbs, the cornerstone of Folk-knowledge and folk-experience	Online
3.	Gultaz Yesmin	Language of Madhava Kandali's Ramayana: A Discussion	Online
4.	Nuruzzaman	Impact of Ramayanas in Assamese Literature, Language and Socio-Cultural life of the Assamese people in Assam of India in South-East Asia	Online
5.	Niloy Chakraborty Mangal Chakraborty	Adaptation of Rasas in Ramayana's Ayodhya Kanda: An Overview	Online
6.	ড° হিমালী হালৈ	ৰামায়ণৰ আধাৰত ৰচিত শংকৰদেৱৰ ৰামবিজয় নাট ৰূপে এটি বিশ্লেষণাত্মক অধ্যয়ন	Online
7.	Murchana Bhattacharyya	Ramayana and Indian Heritage	Online
8.	Dr. Bandana Kalita	A Comparative discussion of the character of Ravana in the poem 'Ravana' by Nabkanta Barua and 'Ravanak Bibhishanar Saj Updesh' by Madhav Kandali.	Online
9.	Krittika Haloi	A Comparative Study : The Sundarakanda of Madhava Kandali's Ramayana and the Sundar kanda of Tulsi Das's Ramcharitmanas	Online



10.	Barasha Kalita	Reconstruction of The Story of The Ramayan in Assamese Novel (With Special Mention of Trailokya Bhattacharya's Novel <i>Uttarakanda</i>)	Online
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Day-1	14/02/2025	Technical Session-3 (Online) Time: 2.30 PM-4.30 PM	
	Resource person	Prof. Uday Sankar Biswas	
	Google Link:		
	Session Coordinator	Dr. Nirmal Ranjan Mazumdar	
	Technical Support/ Rapporteur	Jishnu Deka	
	Venue:	3 (RN : 19)	
Sl No.	Name	Topic	Mode
1.	Reeta Sarma	Folk-tales in the Translated Versions of Assamese Ramayana	Online
2.	Shrabanti Mal	Depiction of Ram in Traditional Mythology versus Revisionist Writings	Online
3.	Dr. Kalpana Talukdar	Ramayana-centric characters in Assamese folk songs	Online
4.	Dr Padmaja Chetia	Rediscovering India's economic life during Ramayana	Online
5.	ড° ধনেশ্বৰ কলিতা দিগন্ত দাস	ৰঘুনাথ মহন্তৰ 'অদ্ভুত ৰামায়ণ' ৰ বিশ্লেষণাত্মক অধ্যয়ন	
6.	পৰমেশ্বৰী দাস	ৰামায়ণ আধাৰিত অসমীয়া উপন্যাসত নাৰী চেতনাৰ উত্তৰণঃ এক অধ্যয়ন [ব্ৰেলোক্য ভট্টাচাৰ্যৰ 'উত্তৰাকাণ্ড' উপন্যাসৰ বিশেষ উল্লেখসহ]	Online
7.	গীতাত্মী শইকীয়া	মাধৱ কন্দলীকৃত ৰামায়ণত পাৰিপাৰ্শ্বিক চেতনাঃ এক বিশ্লেষণাত্মক অধ্যয়ন	Online
8.	ডঃ বিজয়া বৰা	অসমীয়া বিবাহৰ গানত ৰামকথা: এটা অধ্যয়ন	Online
9.	Shipra Ghosh Dr. Sujay Kumar Mondal	Influence of the Ramayana on Bengali Oral Literature	Online
10.	ড° পাৰ্থ প্ৰতীম ফুকন মানস জ্যোতি দাস	কৈৱৰ্তসকলৰ সমাজ জীৱনত প্ৰচলিত বিয়ানামত 'ৰাম' চৰিত্ৰৰ প্ৰসঙ্গ [বিশ্বনাথ জিলাৰ কৈৱৰ্তসকলৰ বিশেষ উল্লেখসহ]	Online
11.	Dr. Mousumi Phukan Dr. Pronita Neog	The essence of "Rama" in Assamese Biyanam – An analysis	Online

Day-1	14/02/2025	Technical Session-4 (Offline) Time: 2.30 PM-4.30 PM	
	Resource person	Dr. Gajen Adhikari	
	Session Coordinator	Dr. Khagen Das	
	Rapporteur	Dr. Banashri Nath	
	Venue:	4 (RN :09)	
Sl No.	Name	Topic	
1.	Dr. Byanjana Chakravarty	The Reflection of Assamese Society in the Ramayana by Madhav Kandali: A Brief Discussion	
2.	Dr. Priti Deka. SASHADHAR DEKA	IMPACT OF RAMKATHA ON SOUTH-EAST ASIA	
3.	Manab Jyoti Gogoi	Management Principles from Ramayana and its Relevance in Business Organization	
4.	Bhaswati Baruah Jadumoni Das	The Ramayana-centric Assamese Drama of Twentieth Century: Special reference with <i>Vaidhi Bivog</i> by Mitradav Mahanta and <i>Rakshakumar</i> by Lakshyadhar Chowdhury.	
5.	Dharitri Tamuli	Agricultural Practices During The Ramayana Era: An Exploration Of Ancient Indian Farming Practices	
6.	Kangkana Goswami	Idea of Perfect Life in The Ramayana	



	Kalpana Bhagabati	
7.	Disha Kakati, Benjin Sultana and Dipak Konwar	Asomia Saptakanda Ramayana” and “Balmiki Ramayana” - A study from Botanical point of view
8.	ডঃ পার্শ্বপ্ৰতীম ফুকন বলীন ভূঞা	অসমীয়া ফকৰা যোজনাৰ ৰামায়নৰ প্ৰসঙ্গঃ এক বিশ্লেষণাত্মক অধ্যয়ন
9.	Ms Apama Deka Dr Nirmal Ranjan Mazumdar	Research Trends in Ramayana in Assam: A study

Day-1	14/02/2025	Technical Session-5, (Offline) Time: 2.30 PM-4.30 PM
	Resource person	Dr. Umesh Ch. Deka
	Session Coordinator	Ajit Kalita
	Rapporteur	Dr. Gaurangi Gogoi
	Venue:	5 (RN: Conference Hall)
Sl No.	Name	Topic
1.	Dr. Bamali Deka	Epic Ramayana and Its impact on the cultural life of Laos
2.	Dr. Mandira Sarmah Chaliha	Sita is self-respecting in the context of contemporary women
3.	Dr. Tapan Kalita	Maryada Purusottama Rama and Sita's Agni Pariksha
4.	Montu Saikia, Dr. Manab Medhi	Ram and Sita- the Myth of Gender Divide : A Trajectory of Gender Equity with Reference to <i>Antoreep</i> and <i>Agnisnān</i>
5.	Dr. Nayanmoni Baruah	Ram Bhakti dhara of the Indian Bhakti Movement: A Study (With special reference to Assamese and Hindi literature)
6.	Sebina Begum	A Comparative Study of The Assamese Ramayana and The Thai Ramakien
7.	Dr. Pragati Prasad Bora	The Character Rāma in Śaṅkaradeva's Rāmāyaṇa
8.	<i>Dr Khagen Das</i>	A Few Lessons of Ramayana for Economic Wellbeing
9.	Dr. Dhiren Baro	Joti Prasad Agrawal's Jyoti- Ramayana (Jyoti prasad Agarwal Jyoti- Ramayana)
10.	Dr. Vipasha Bhardwaj	Re-imagining “Sita”: A gynocritical understanding of “Princess in Exile” by Meena Kandasamy.
11.	Imdad Ali Ahmed	Historicity of the Ramayana



Day 2, 15/02/2025
Breakfast 9.30AM-10AM

Day-2	15/02/2025	Technical Session-6, (Online / Offline) Time: 10 AM-11.30 AM	
	Resource person	Prof. Maheswar Kalita	
Google Link:			
	Session Coordinator	Ajit Kalita	
	Technical Support/ Rapporteur	Abinash Neog	
	Venue:	1 (RN: Auditorium)	
Sl No.	Name	Topic	Mode
1.	ড° পল্লবিকা শর্মা	অসমীয়া চুটিগল্পত ৰামায়ণৰ 'উৰ্মিলা চৰিত্ৰৰ পুনৰ্নিৰ্মাণ'	Offline
2.	Dr Archana Devi	Epic Elements in Modern Assamese poetry (Special reference to Hem Barua and Nabakanta Barua)	Online
3.	Arundhati Deka	Reconstructive Style in Dr. Malini's Novel <i>Videh Nandini</i>	Offline
4.	Ms. Aswathy	Gender Roles and Patriarchy in Indian Culture: A Study with Special Reference to the Ramayana	Online
5.	Dr. Leena Sarma	Ramayan is the literature and culture of South East Asia : Thai Ramayan is a special reference of 'Ramakien'	Online
6.	Swagata Deka	"A brief discussion of two parts of the Southeast Asian Ramayana - the departure of Rama and the rescue of Sita "	Offline
7.	Dr Ruma moni Boruah	Assamese novel based on the Ramayana:	
8.	Sourav Deuri	A Comparative Study of the Ramayana in Thailand and Indonesia: Exploring the Ramakien and Kakawin Ramayana	Offline
9.	Dr. Maitreyee Goswami	Prevalence of Rama-Katha On Bodo Folk Tradition	
10.	Dr. Gobinda Prasad Bhuyan Dr. Diganta Borgohain**	Ramayana of Southeast Asia in the Light of Green Studies with Special Reference to Madhav Kandali's Translated Ramayana	
11.	কৰিমা বৈশ্য গৱেষক, ডঃ দীপামণি বৰুৱা দাস	অসমীয়া বিয়ানামত ৰাম কথা: অতীত আৰু বৰ্তমান	Online

Day-2	15/02/2025	Technical Session-7 (Online/ Offline) Time: 10 AM PM-11.30 AM	
	Resource person	Dr. Mani Sarma	
Google Link:			
	Session Coordinator	Dr. Hemasri Devi	
	Technical Support/ Rapporteur	Latika Deka	
	Venue:	2 (RN: 33)	
Sl No.	Name	Topic	Mode
1.	Dr. Champak Saikia	Ananta Thakur's <i>Srirama-Kirtan</i> in the printed tradition of Assamese Ramayani Literature: An Analytical Study	Online



2.	হীৰকজ্যোতি কলিতা	অসমীয়া নাটকত ৰাম, লক্ষ্মণ আৰু সীতাৰ চৰিত্ৰ (শঙ্কৰদেৱৰ 'ৰামবিজয়' আৰু গোপালচৰণৰ 'সীতাহৰণ' নাটৰ আধাৰত)	Online
3.	Dr. Nandita Goswami	The Ramayana Writer Hridayananda Kaystha's <i>Ram Kirtan</i>	Online
4.	স্বতুপৰ্ণা শইকীয়া	সত্ৰাধিকাৰৰ নাটত সীতা চৰিত্ৰ ৰূপে এক পৰ্যালোচনা	
5.	Dr. Jumi Boruah	Context of Ram in folk song - An analytical study	Online
6.	দিপুমণি গগৈ	"বাংলা লোকগীতত ৰামায়ণৰ প্ৰভাৱ ৰূপে এক অধ্যয়ন"	Online
7.	Smt. Nayan Mani Devi	A Special character of Ramayana 'Ravan': A study	Online
8.	Dr. Paponi Boruah	Ethical Values of Ramayana: It's Utility and Philosophical Significance in Present Day Society	Online
9.	Dr. Ranjita Brahma Modanmohan Dev Nath	The Impact of Negative Female Characters in the Ramayana on Indian Post-colonial Women's Society	Online
10.	Mrinal Dutta	The impact of Ramayana in modern society: A philosophical Perspective.	
11.	Dr. Swapna Hazarika	The Influence of the Ramayana on Indian Civilization, Literature and Culture: A Discussion	

Day-2	15/02/2025	Technical Session-8, (Offline) Time: 10 AM PM-11.30 AM
	Resource person	Dr. Ramen Medhi
	Session Coordinator	Dr. Pankaj Baro
	Technical Support/ Rapporteur	Manabjyoti Gogoi
	Venue	3 (RN : 19)
Sl No.	Name	Topic
1.	Dipandita Das	Character portrayal of Ram in Assamese folk Society
2.	Bhanita Mazumdar	The Development of Devotional Literature in Southeast Asia" is a brief overview
3.	Gitika Devi	Madhav Kandali's Ramayana Picture of Assamese Social Life: It's Brief Description
4.	Mriganka Kalita	The influence of the Adikanda Ramayana by Madhabdeva on the mythical Bianam: A study
5.	আফকুজা পাৰবিন	মাধৱ কন্দলীৰ ৰামায়ণত ৰামৰ চৰিত্ৰ
6.	লাহৰী কলিতা	মাধৱ কন্দলীৰ ৰামায়ণত অসমীয়া লোক সমাজৰ প্ৰতিচ্ছবি
7.	Purabi Kalita	Raghunath Mahanta's timeless contribution to Assamese Ramayani Literature
8.	অৰুণিমা তালুকদাৰ	অসমীয়া লোক সমাজত হনুমানৰ প্ৰভাৱ

Day-2	15/02/2025	Technical Session-9, (Offline) Time: 10 AM PM-11.30 AM
	Resource person	Dr. Umesh Ch. Deka
	Session Coordinator	Dr. Barnali Deka
	Rapporteur	Hemphi Terangpi
	Venue:	4 (RN : 09)
Sl No.	Name	Topic
1.	Parna Medhi	A Study on Oral Ramayani Tradition of Assam
2.	দীপজ্যোতি বৰা	জ্যোতিপ্ৰসাদ আগৰৱালাৰ 'জ্যোতি-ৰামায়ণ' ৰূপে এক বিশ্লেষণাত্মক অধ্যয়ন
3.	Dr. Moushumi Das	Impact of Ramayana in Dharna and Folk Culture
4.	আব্দুৰ ৰাজ্জাক	প্ৰাঞ্জল বুঢ়াগোহাঁইৰ "মই তোমাক বেয়া পাওঁ ৰাৱণ" নাটকত মহাকাব্যিক চৰিত্ৰ: এটি অধ্যয়ন



5.	মিছপিয়াৰা আহমেদা	মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱৰ সাহিত্যত ৰামায়ণঃ এক অধ্যয়ন
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Tea Break 11.30-12PM

Day 2	15/02/2025	Technical Session-10, (online/Offline) Time: 12 PM-1.30 PM	
	Resource person	Sk. Makbul Islam	
Google Link:			
	Session Coordinator	Dr. Khagen Das	
	Technical Support/ Rapporteur	Jishnu Deka	
	Venue:	1 (Auditorium)	
Sl No.	Name	Topic	Mode
1.	Dr Pranita Devi	The Influence of Valmiki Ramayana on the creation of Assamese Ramayani Literature	Online
2.	Dr. Malobika Baglari Kaberi Sonowal	The character of 'Ram' in Assamese folklore:- A study	Online
3.	Manas Kumar Senapati	The story of Rama spread by the Narrator Dongar Maharaj: An Analysis"	Online
4.	Sufal Mondal (Dr.) Sujay kr. Mandal	ৰামায়ণে অৰ্থনৈতিক অবস্থা: একটি সাংস্কৃতিক এবং ঐতিহাসিক দৃষ্টিকোণ	Online
5.	ড° প্ৰভাত ভূঞা	কাৰবি সমাজত প্ৰচলিত ৰামকথা বা ৰামায়ণ ছাৰিন আলুন ঃ এক বিশ্লেষণাত্মক অধ্যয়ন	Offline
6.	Polash Protim Boruah Bidisha Kakoty	Rendering of Ram-Katha on the Barks of Aquilaria Tree: The Very First Translation into a Vernacular Language	Online
7.	Dr Dipak Jyoti Mahanta	Contributions of Dr. Camille Bulcke to the Study on Ramkatha : A Study	Offline
8.	Dr. Ramen Medhi	References of the Ramayana in folk songs, proverbs, mantras and rituals: A Study	Offline
9.	Dr. Neetu Saharia	"Ramayana" based on the play 'Vaidehi Biyog' : a review	Online
10.	ডেইজী বুঢ়াগোহাঁই	অসমীয়া সমাজ জীৱনত ৰামায়ণৰ প্ৰভাৱ [বিয়নামৰ আধাৰত]	Online
11.	Dr. Nurima Yeasmin	SOME IMPORTANT PLAYS BASED ON THE RĀMĀYAṆA	

Day-2	15/02/2025	Technical Session-11, (Online) Time: 12 PM-1.30 PM	
	Resource person	Prof. Sujay Kr. Mandal	
Google Link:			
	Session Coordinator	Dr. Dipak Konwar	
	Technical Support/ Rapporteur	Gitali Kalita	
	Venue:	2 (RN : 33)	
Sl No.	Name	Topic	Mode
1.	Sanjiv Swargiary	A Ramayani reading of Chitra Banerjee Divakaruni's The Forest of Enchantments from the viewpoints of contemporary women	
2.	Hasina Yesmin Joy Shree Chakrabarty	Dharma, Power, and Governance: Unpacking the Political Discourse in Valmiki's Ramayana	Online



3.	Hemanta Kumar Das	Nature and similes in 'Chitrakutar Chitra' of Madhava Kandali's 'Ramayana'	
4.	Dr. Arpita Dey	Women in Ramayana and their socio-cultural significance	Online
5.	Dr. Kabita Deka	Influence of Ramayana in Assamese folk literature: special reference of Assamese folk song	Online
6.	Dr. Jyoti Gogoi	Asamiya Lokogeetot Rama : Eti Adhyan	Online
7.	ড° তৰুণ চন্দ্ৰ ৰায়	দুৰ্গাবৰ গীতি ৰামায়ণৰ সীতা চৰিত্ৰ আৰু নামনি অসমৰ নাৰী সমাজত সীতাৰ প্ৰভাৱ : এক বিশ্লেষণাত্মক অধ্যয়ন	Online
8.	Mrs. Runamani Baro	Relooking Surpanakha in Kabita Kane's Lanka's Princess	Online
9.	ড: ইন্দ্ৰাণী কলিতা	ৰাম বিজয় নাটৰ মুখ্য চৰিত্ৰ :এটি চমু পৰ্যালোচনা (ৰাম আৰু সীতাৰ চৰিত্ৰৰ বিশেষ উল্লিখনেৰে)	Online

Day-2	15/02/2025	Technical Session-12 (Offline) Time: 12 PM-1.30 PM
	Resource person	Dr. Dipamani B. Das
	Session Coordinator	Dr. Dhiren Baro
	Rapporteur	Dr. Kalpana Misra
	Venue:	3 (RN : 19)
Sl No.	Name	Topic
1.	ড° সত্যজিৎ দাস	কাৰ্বি লোকসাহিত্যৰ কাহিনীগীতত ৰামায়ণৰ প্ৰভাৱ : এটি আলোচনা
2.	Ruchika Kashyap	A Retelling of Sita's Pathetic Story- with reference to <i>Sita</i> by Toru Dutt
3.	Durlabh Sensua	Assamese Ramayana Literature: An Exploration of Proverbial-Sayings"
4.	Sonamani Barman	Character portrayal of Madhab Kandali Ramayana: An Overview
5.	Kaushik Kalita	In Assamese Society Role of the narrator to promote of Ramkatha: An Overview
6.	Lotika Saikia	Reconstructing Sita and Ravana in Modern Assamese Poetry
7.	Tripitak Das	Ramayana Centric Assamese Borgeet : A study (With special reference to the Borgeet "Suna Suna Re Sura Bairi Pramana")
8.	Bharat Bonia* Dr. Bhupen Kr.Sarma** Dr. P. Bhandari***	Revisiting Ramayana: Women's Roles in Economic Structures and Social Change

	15/02/2025	Technical Session-13 (Offline) Time: 12 PM-1.30 PM
	Resource person	Dr. Debashis Patra
	Session Coordinator	Dr. Barnali Deka
	Repport	Latika Deka
	Venue:	4 (RN : 09)
Sl No.	Name	Topic
1.	Dr. Pankaj Kr. Baro	Ramanand Sargar's "Ramayan"- its role in popularising Ramayan
2.	MRIDUSMITA DEKA	Ancient Food Practices in the South-East Asia (Ramayana Era): Insights into Sustainability and Cultural Significance



3.	Pranjal Deka	Top-Cited Articles and Keyword Diversity in Ramayana Research: A Study Based on the Scopus Database
4.		
5.	Ms Jahnvi Bhandari Dr. Nidhi Saxena	Solid Waste Management during the Ramayana Period

Day-2	15/02/2025	Technical Session-14, (Offline) Time: 12 PM PM-1.30 AM
	Resource person	Dr. Khagen Das
	Session Coordinator	Dr. Nayanmoni Baruah
	Rapporteur	Dr. Banasri Nath
	Venue:	5 (RN : Conference Hall)
Sl No.	Name	Topic
1.	অজিত কলিতা	দুৰ্গাবতী বামাংগত অসমৰ স্থানীয় পৰিৱেশৰ চিত্ৰণ ৱেব এটি বিশ্লেষণাত্মক অধ্যয়ন
2.	Gaurangi Gogoi	The Mythological Sanjivani Booti: Its Possible Identity and Chemistry
3.	Dr. Pranjal Hazarika	A Comparative Study between Valmiki's Ramayana and Madhava Kandali's Ramayana
4.	ABINASH NEOG	Integrating the Ramayana into Modern Education: A Path to Holistic Development of the Students
5.	ডঃ বনশ্ৰী নাথ	নৱকান্ত বৰুৱাৰ 'বাৰণ' কবিতাত বাৰণ চৰিত্ৰৰ পুনৰ নিৰ্মাণ
6.	Hemphi Terangpi	The Economy Of Ramayana From The Lens Of Adam Smith's 'Wealth Of Nations'
7.	Gitanjali Khataniar	Troilokya Bhattacharya's Uttarakanda : A study Based on the Story of the Ramayana
8.	Dr. Bandana Boruah	The Impact of the Ramayana on Assamese Folk Literature
9.	Gitali Kalita	Exploring Ramayana through the lens of Positive Psychology: A Framework for Virtues, Resilience, and Well-Being
10.	Dr. Hemasri Devi	Gandhian Concept of Ram Rajya and Ramayana
11.	হিৰোমা নাথ	অসমীয়া লোকগীতত বামাংগৰ প্ৰভাৱ

Valedictory & Cultural Exchange

Time: 1.30 PM-2.15 PM

Venue	Auditorium
Google Link:	
Address	Dr. Sk. Makbul Islam Associate Professor, Dept. of Bengali,
Conference Report	Dr. Barnali Deka, Convener, ICRLCSA
	Participant's Feedback
Vote of Thanks	Dr. Nayanmoni Baruah, Convener, ICRLCSA

Lunch 2.15 PM-3PM

Glimpses of Ramayana Tradition in South-East Asian countries



P.C. : **ANITA BOSE**
THAILAND
KEYNOTE SPEAKER
ICRLCSA : 2025

रामायण



**STUDENTS' CULTURAL
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PUB KAMRUP COLLEGE
AT
UNURUM, 2025
FAKIR MOHAN UNIVERSITY
ODISHA**

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