



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र, नई दिल्ली, संस्कृति मंत्रालय, भारत सरकार द्वारा
अयोध्या शोध संस्थान, संस्कृति विभाग उत्तर प्रदेश के सहयोग से
नवम्बर 2015 में प्रस्तावित

रामायण / रामलीला

महाकाव्य संरचना :
गतिशीलता, संरक्षण
एवं
सौन्दर्य बोध

संचालन समिति की द्वितीय बैठक

दिनांक : 24 अप्रैल, 2015, पूर्वाह्न : 11.00 बजे
स्थान : इंदिरा गांधी राष्ट्रीय कला केन्द्र, मान सिंह रोड, नई दिल्ली

अयोध्या शोध संस्थान की सहभागिता

- शिल्प बाजार : राम बाजार
- प्रदर्शनी : झांकी लीला
- दिवस प्रस्तुतियां : रघुनाथ गाथा
- सेमिनार : काग भुशुण्डि मंच
- लोक व्यंजन : शबरी आश्रम
- रात्रिकालीन प्रस्तुतियां : तुलसी मंच

शिल्प बाजार : राम बाजार

बिक्री एवं सजीव प्रदर्शन

भारत वर्ष के लगभग सभी राज्यों के लगभग सभी हस्त शिल्प क्षेत्रों में रामायण पर आधारित हस्तशिल्प प्राप्त होते हैं। विकास आयुक्त हस्तशिल्प भारत सरकार के सहयोग से अयोध्या में 'रामकथा हस्त शिल्प संग्रहालय' की स्थापना भी की गयी है, जो अत्यन्त लोकप्रिय है—

प्रमुख हस्तशिल्प -

1. टेराकोटा
2. धातु
3. काष्ठ : वाराणसी के लकड़ी के खिलौने विशेष रूप से
4. पेंटिंग्स
5. वस्त्र (Textiles)
6. पेपर मेशी के मुखौटे

प्रस्ताव-लगभग 100 हस्तशिल्पकारों को आमन्त्रित कर, बिक्री के साथ-साथ सजीव प्रदर्शन की भी व्यवस्था की जायेगी।

प्रदर्शनी : झांकी लीला

1. 1920 में इलाहाबाद की रामलीला को रोके जाने से सम्बन्धित अभिलेख / फोटो
2. प्रदेश / देश / विश्व की मैदानी रामलीलाओं के चित्र
3. मुखौटे
4. मैदानी रामलीलाओं के अस्त्र-शस्त्र, वेशभूषा आदि
5. मैदानी रामलीलाओं की झलकियां
6. प्रकाशन – संस्थान द्वारा रामलीला पर आधारित
7. वीडियो-फिल्म – मैदानी रामलीलाओं पर आधारित
8. वीडियो-फिल्म – श्री भानुशंकर मेहता से साक्षात्कार

दिवस प्रस्तुतियां : रघुनाथ गाथा

राम बारात

- संयुक्त आयोजन -

1. उत्तर मध्य क्षेत्र सांस्कृतिक केन्द्र, इलाहाबाद के सहयोग से सभी ZCC's
2. केन्द्रीय संगीत नाटक अकादमी, नई दिल्ली
2. अयोध्या शोध संस्थान, संस्कृति विभाग उ.प्र.

अयोध्या शोध संस्थान, संस्कृति विभाग उ.प्र. द्वारा प्रायोजित

1. कोंच की रामलीला
2. जसवन्तनगर की रामलीला
3. शाही जात्रा, ओडिशा
4. कुप्पीमार युद्ध, कौशाम्बी
5. कुश गाथा कसूर (पाकिस्तान)
6. रामदल—इलाहाबाद

सेमिनार : काग भुशुण्डि मंच

देश और विदेश के रामलीला विशेषज्ञों द्वारा

लोक व्यंजन : शबरी आश्रम

अवधी, मधुबनी सहित रामकथा से सम्बन्धित क्षेत्रों के लोक व्यंजन

रात्रि कालीन प्रस्तुतियां : तुलसी मंच

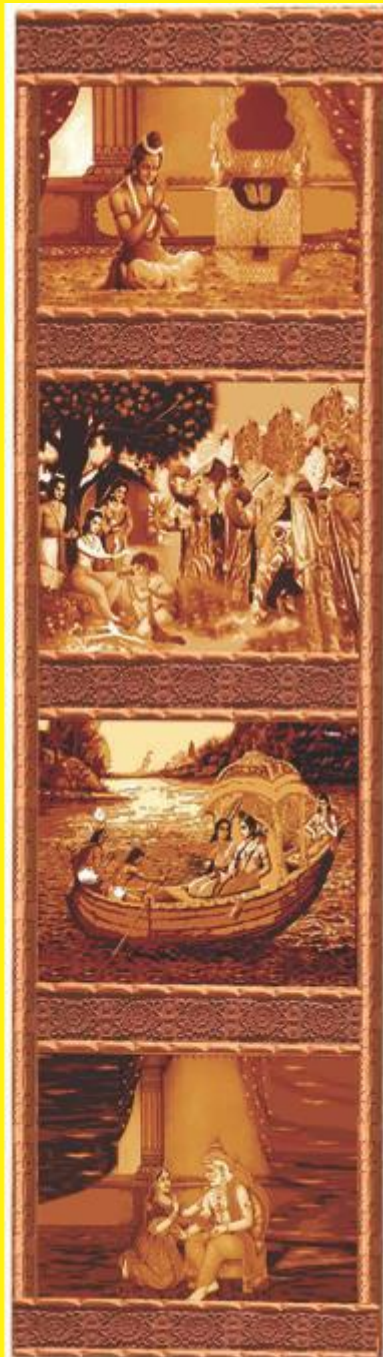
1. रघुवीरा— अवधी संस्कार गीतों पर आधारित प्रस्तुति — श्रीमती मालिनी अवस्थी
2. दशपल्ला रामलीला, ओडिशा
3. सतना/अयोध्या की रामलीला
4. मधुबनी की रामलीला

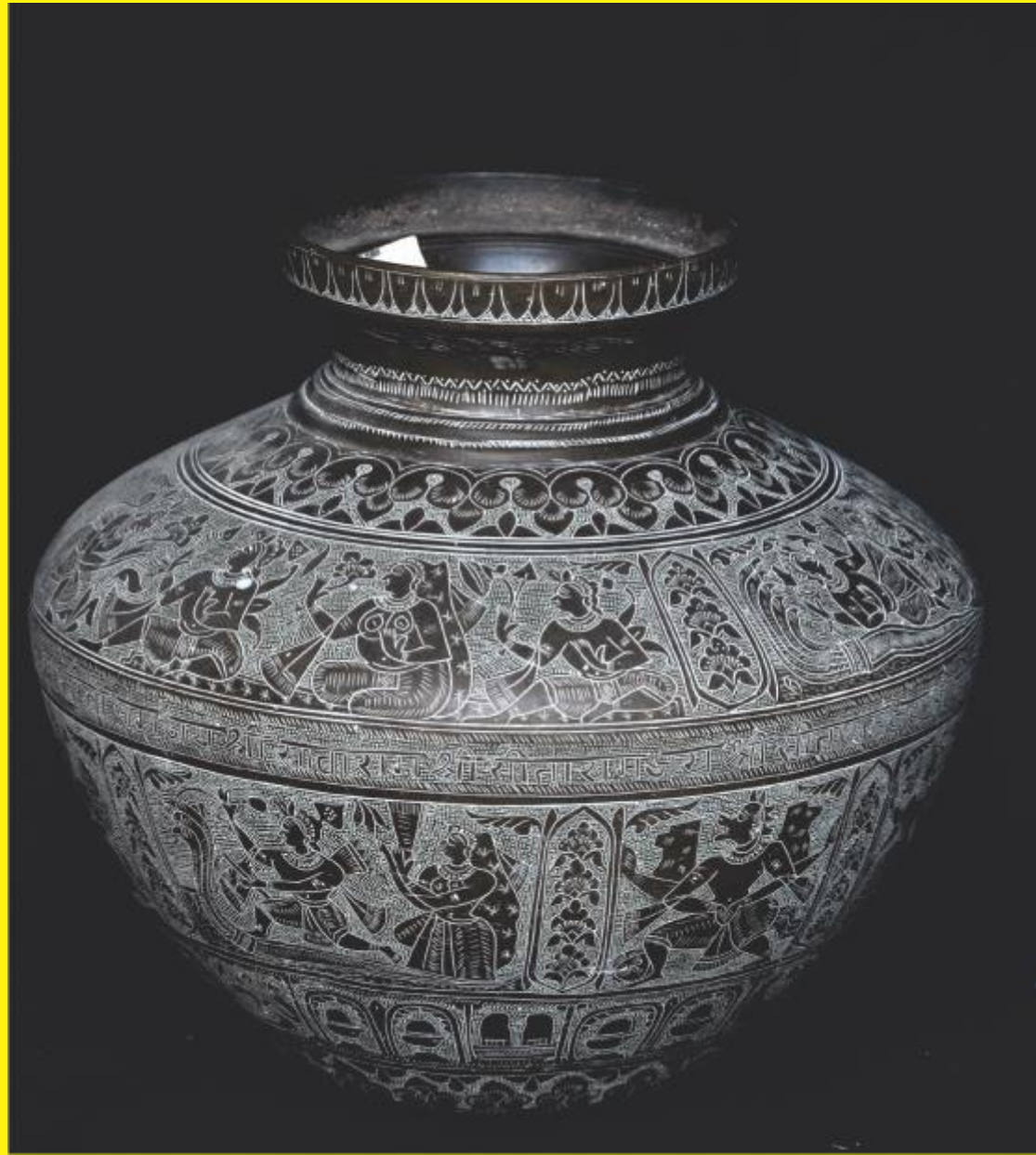
अनुमानित बजट

1.	शिल्प बाजार – परिसर की साज-सज्जा, पुतले आदि	रु.	5.00	लाख
2.	प्रदर्शनी- फोटो, फ्रेम, वीडियो की झलकियां आदि बनवाने में	रु.	10.00	लाख
3.	दिवस प्रस्तुतियां- शोभा यात्रा- राम बारात	रु.	10.00	लाख
4.	रात्रिकालीन-प्रस्तुतियां/सेमिनार/लोक व्यंजन	रु.	20.00	लाख
5.	अन्य	रु.	5.00	लाख
	योग	रु.	50.00	लाख





















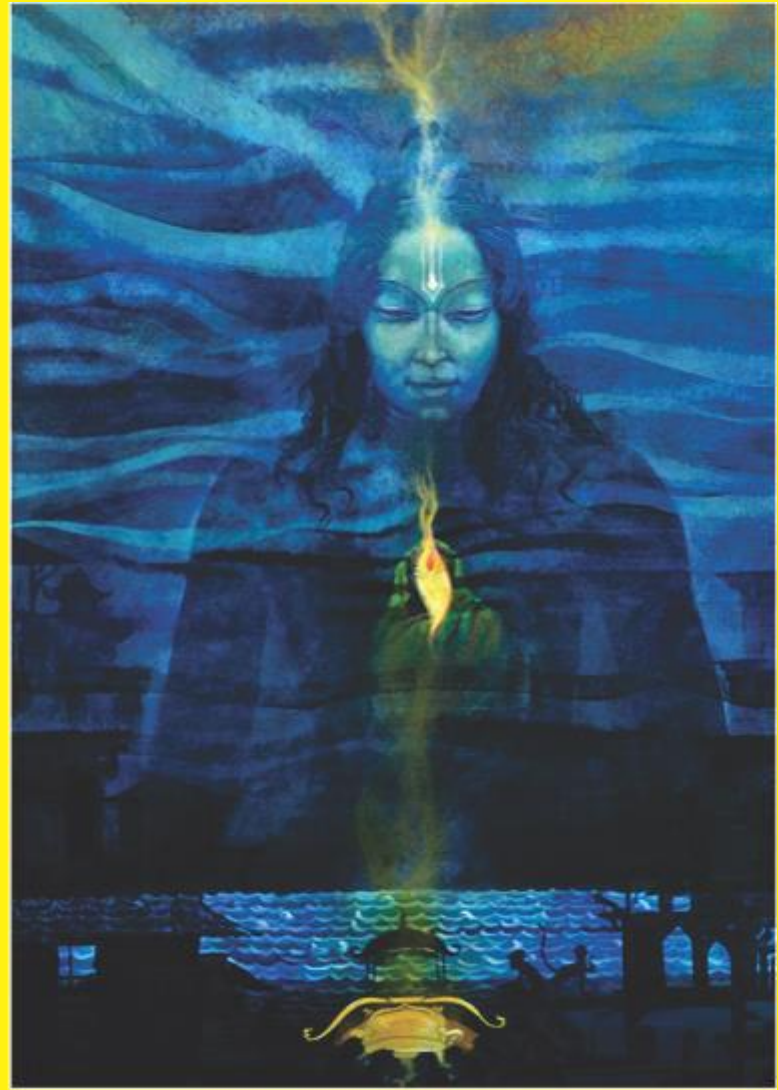
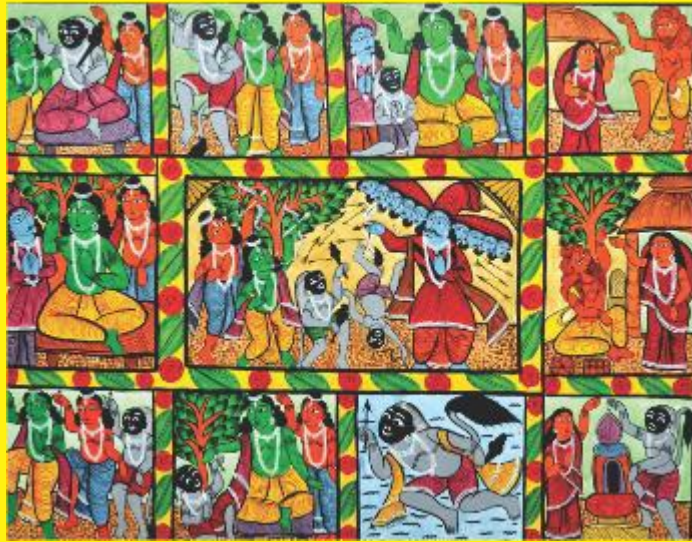


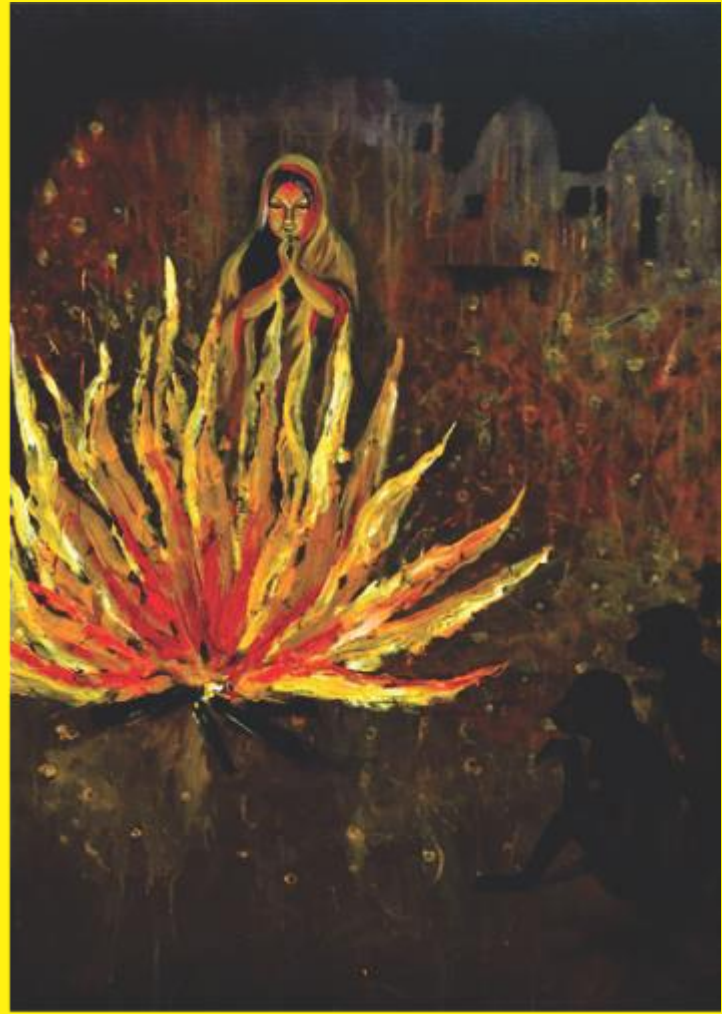


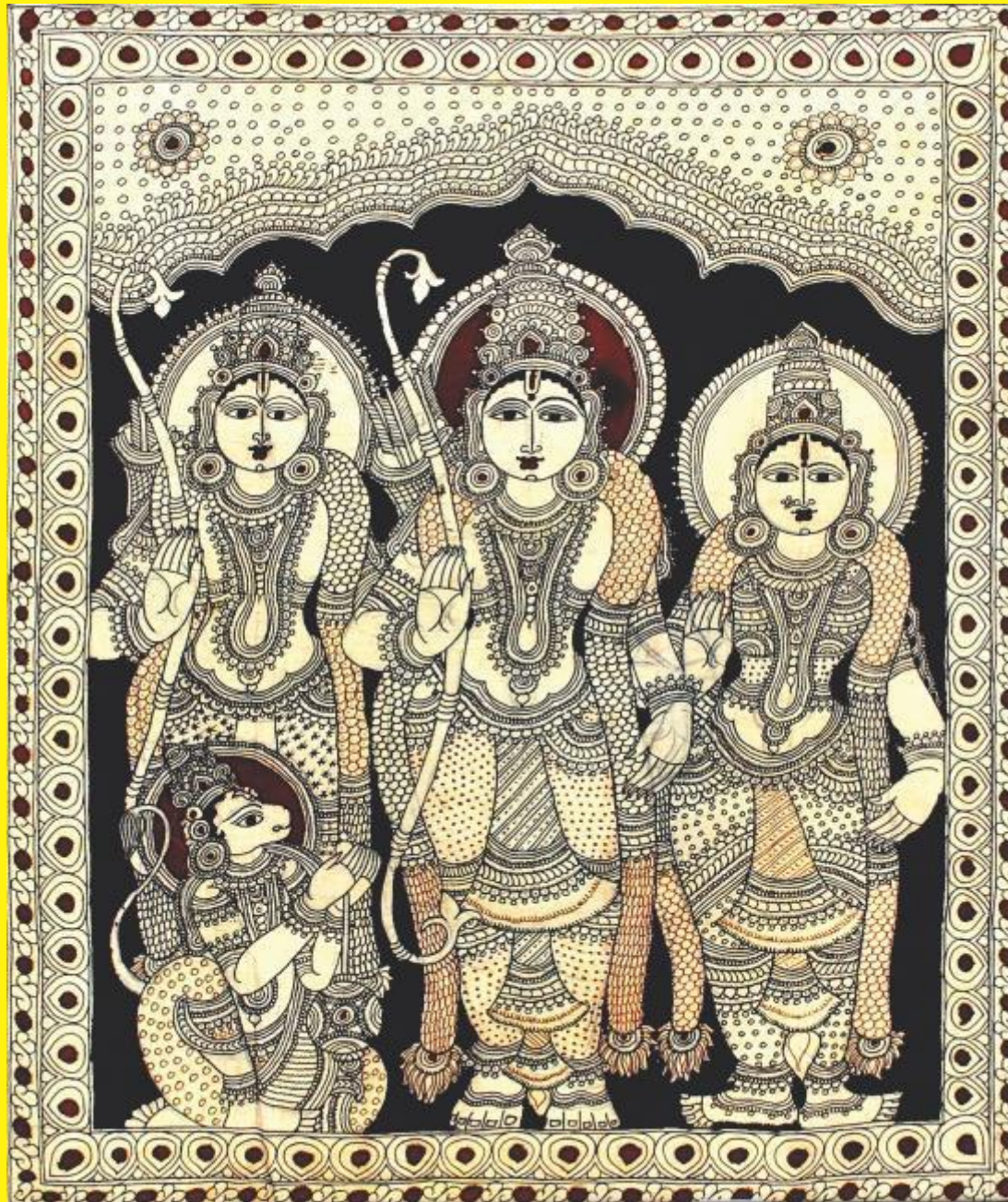




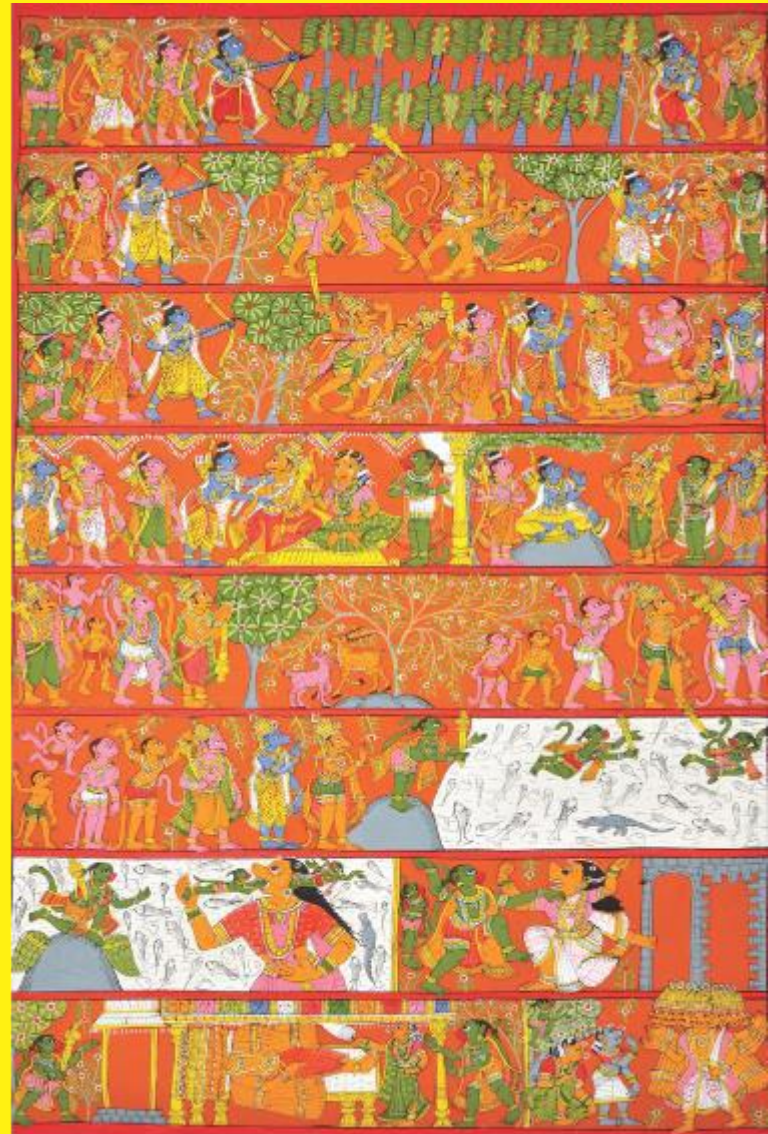
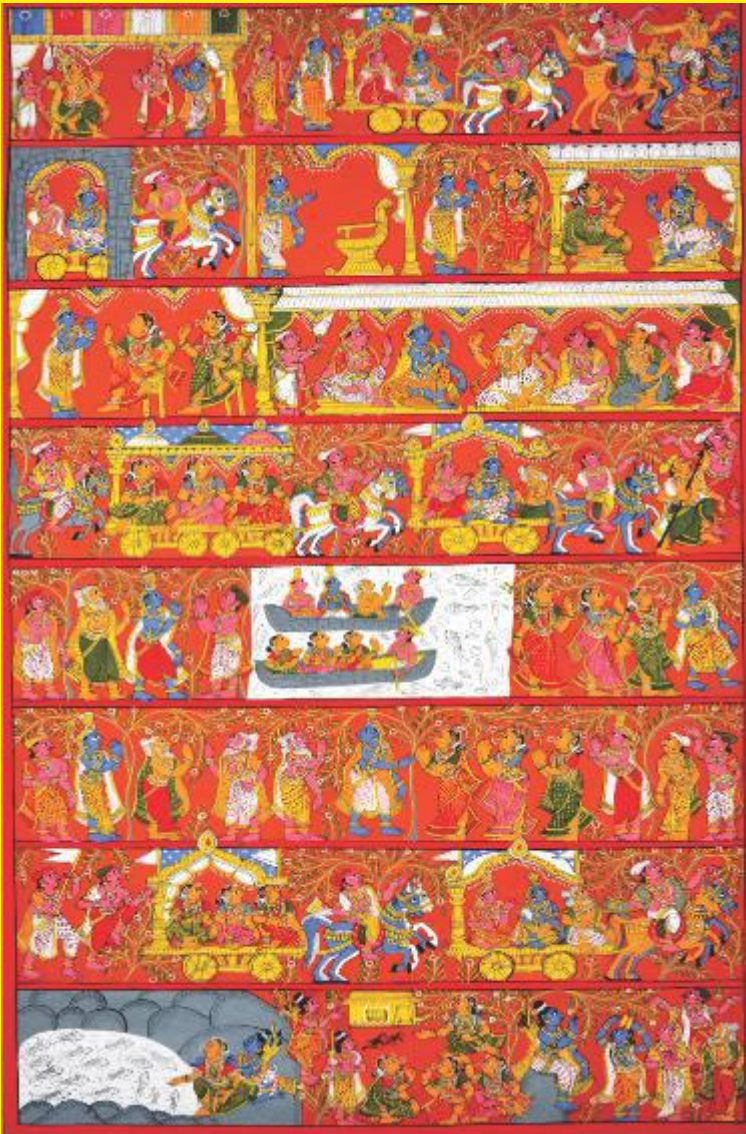








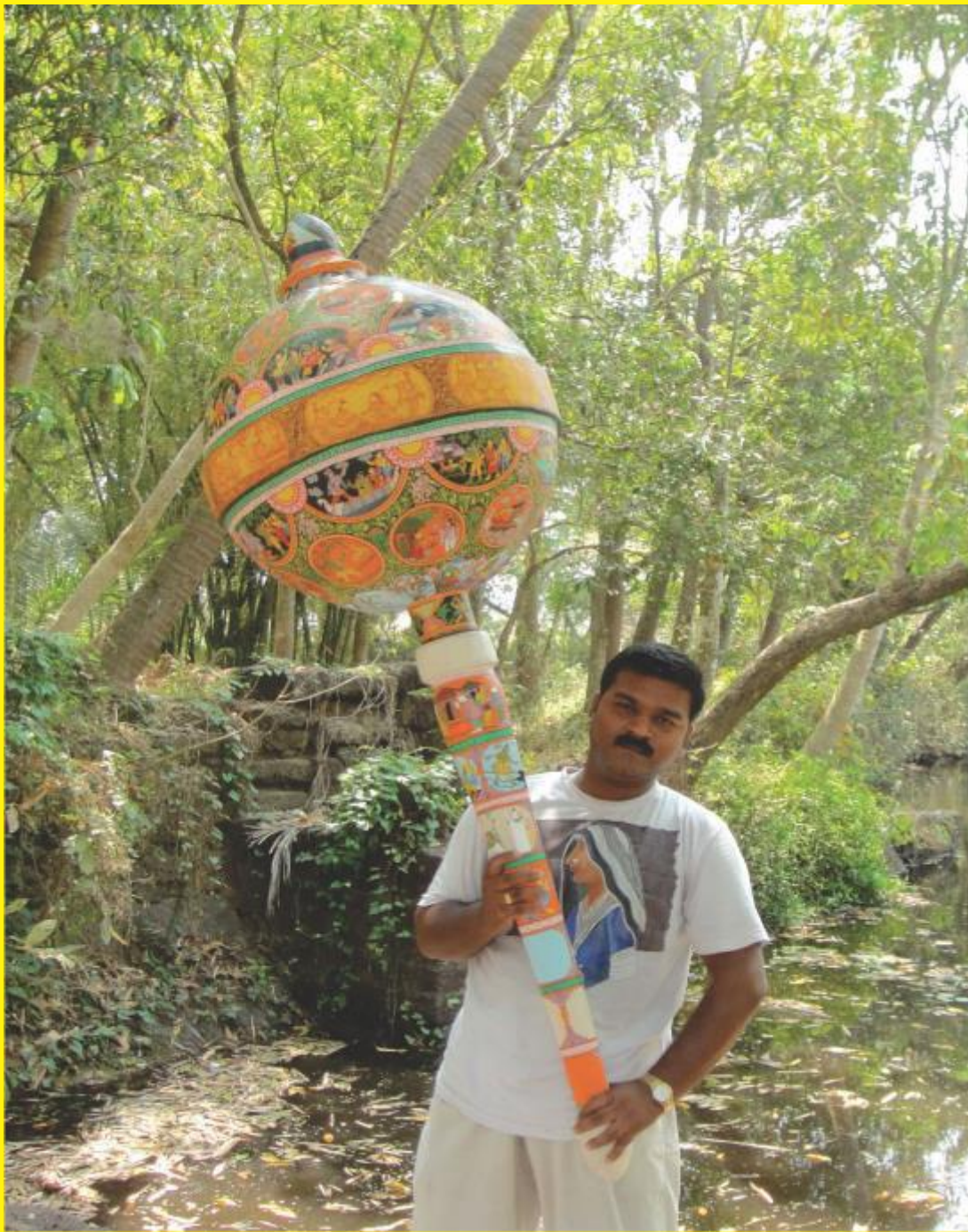




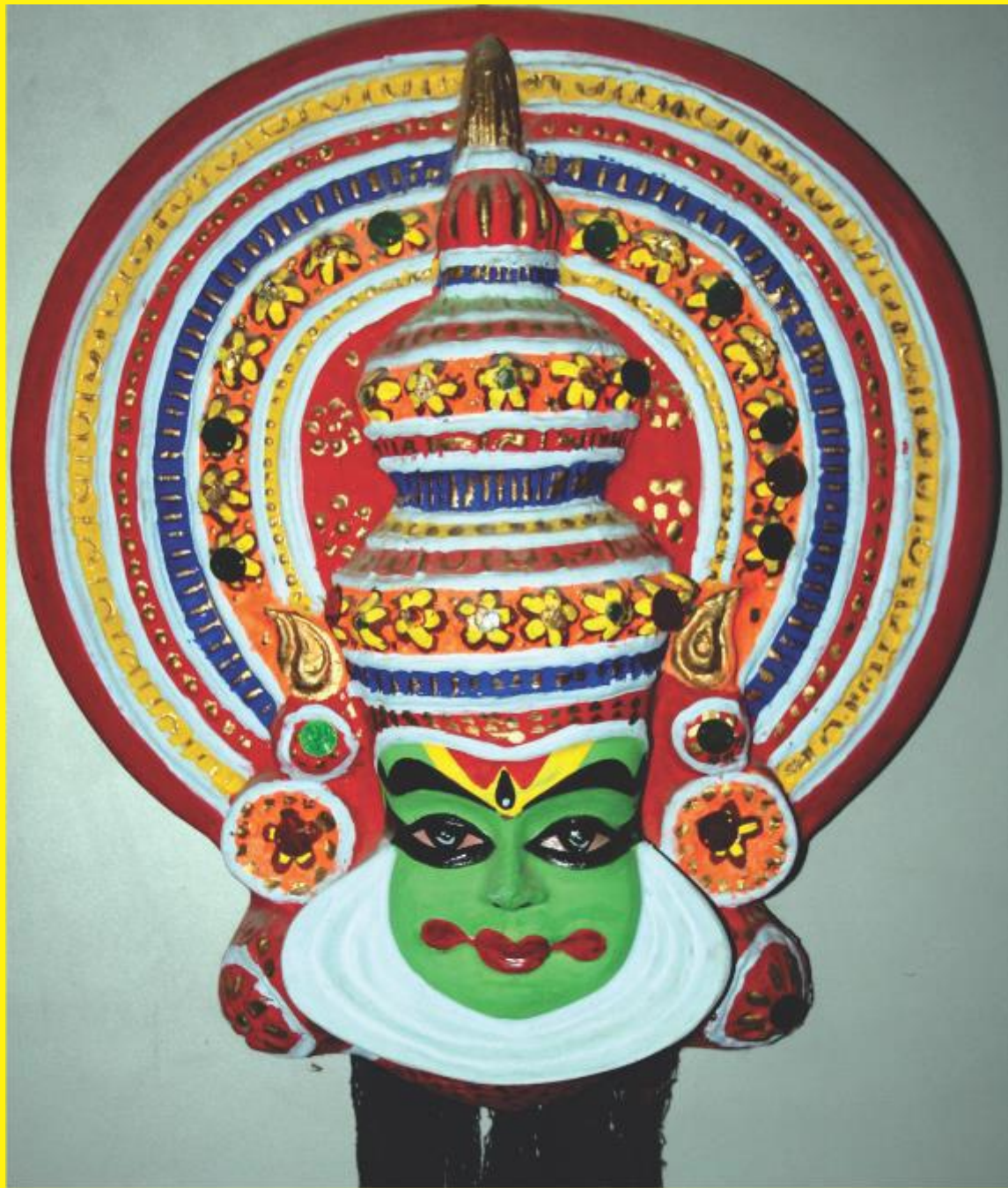


परशुराम-
संवाद





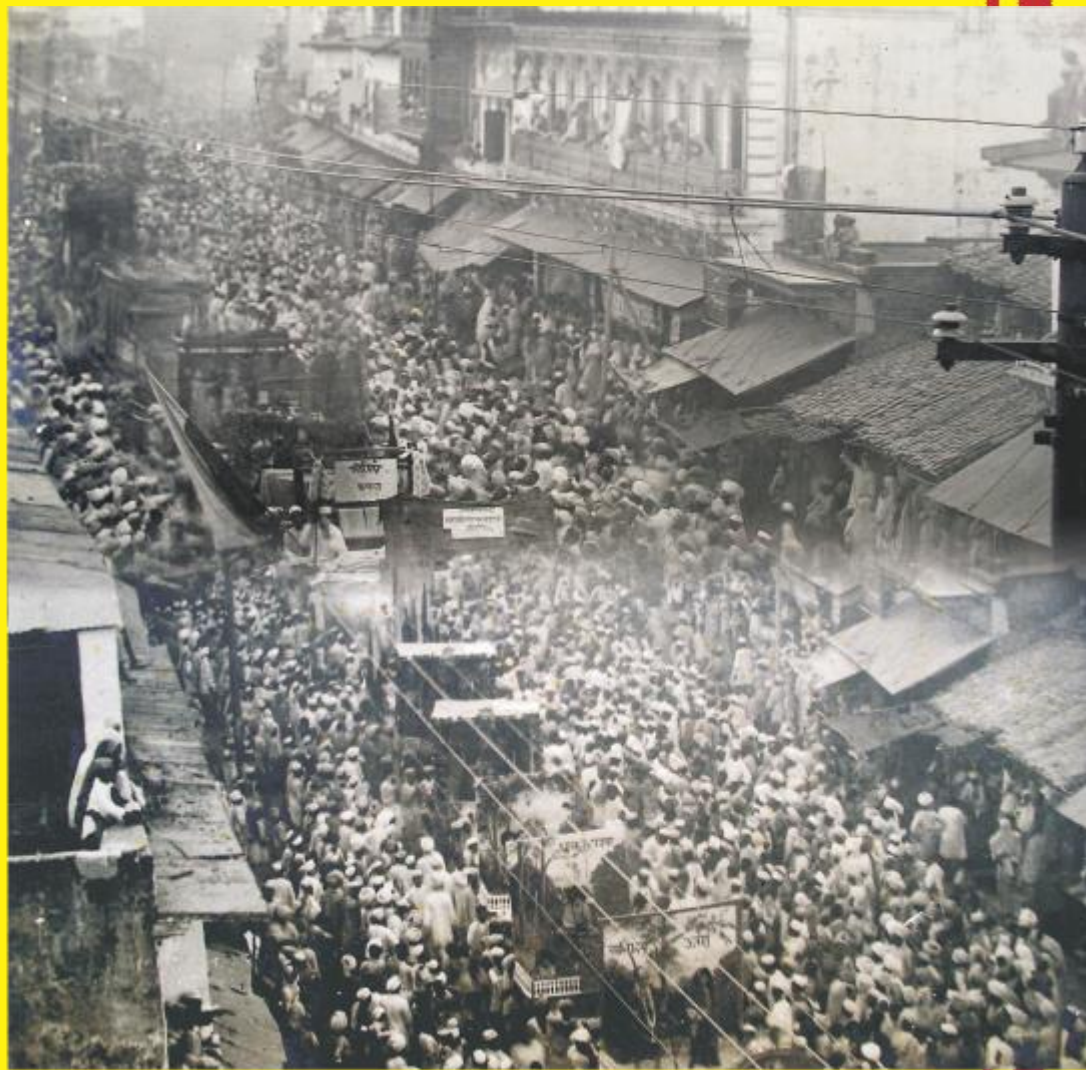












Report about political chowkies in Ram Lila of
1921 at Allahabad. 22

(1) On the 8th of October 1921 in the Muthiganj Ramlila there were 16 chowkies in the procession. Two of them were political. One represented Bharat Mata (Mother India) and carried pictures of Mahatma Gandhi and Lokmanya Tilak. The other represented a boy plying a spinning wheel. Ram Lal a blind man of Muthiganj also took part in the procession with a party in a carriage. They sang national songs. ~~They sang national songs.~~ An example is: "Jallianwala and Rae Bareilly ki gollon se bharange jholi, khake goli machine guno ki, bajake danka awaraj lenge, anyay Government ka sath nahin denge."

(2) On the 9th of October in the Colonelganj Ramlila there were 12 chowkies. Swadeshi cloth was conspicuous in the procession. Of the 12 chowkies 6 were political. Of the latter the first, placed on a bullock cart represented 4 men selling swadeshi cloth, and advising every customer to buy it. There was a man in European dress, in the Chowki, watching the ruin of the British textile trade in India. The second chowki on a bullock cart represented a boy plying a spinning wheel. It was decorated with miniature photos of Indian leaders. The third represented a boy using a hand loom. It was decorated with pictures of Mrs. Sarojini Naidu, Lala Lajpat Rai and Tilak, and on a sign-board was written, "British piece goods destroyed the textile trade of India and it is sin to buy British cloth." The 4th chowki represented several men attempting to sell British piece goods, and customers refusing to buy them. These chowkies were organised by the Congress Committee under the management of Pt. Mohan Lal Nehru. The 5th chowki represented Bharat Mata and one Hindu and one Muhammadan boy were standing side by side in friendly attitude to suggest Hindu-Muhammadan unity. It was started by Surajdin Kalwar.

(2) 23

The 6th represented Mahatma Gandhi plying the spinning wheel and Bharat Mata blessing him by placing a hand on his shoulder. The party of Ram Lal was also in the procession, singing the same national songs.

3. On the 10th of October 1921 in the Anatri Ramlila, procession there were 25 chowkies. Both Swadeshi and foreign cloth was used. There were 5 political chowkies. The first consisted of a charcoal brazier, into which boys were throwing foreign rags of foreign cloth, and burning them and repeating the words, "Lanchashire soha, Manchester soha." The second chowki on a thela represented the plying wheel and another man beating a drunkard. These two chowkies were organised by Gur Narain Khanna, Pt. Kashi Nath Bajpai and others.

The 3rd chowki represented a man selling swadeshi cloth and the fourth represented a man plying the spinning wheel. These two chowkies were organised by Badri Bagal and Manna Singh, Sakka wala of Khuldabad.

The 5th chowki represented a co-operator quarrelling with a non-cooperator and a European official watching the fun. The co-operator carried a sign-board on which was written "Khushamadi tattu" and the non-cooperator carried a sign-board on which was written "Kattar asahayogi". This chowki was organised by Ram Abatar Varma of Khushalparbat.

Mahant Sohan Singh of Pakki Sangat Yahiapur, started a chowki of Guru Nanak. It was followed by a party carrying naked swords, spears and lathis and accompanied by sign boards on which were written "Chirion se Bax toraon, tab Gobind Singh nam Kahaon" "Jawa lakh se ed laraon tab Gobind Singh nam Kahaon."

The party of Ram-Lal of Muthiganj took part in the procession and sang national songs in chorus.

4. On the 11th of October 1921 both the Khatri and the Agarwala processions of Ram Chandrajai took place. The former contained a number of political tableaux, and the latter was kept free of politics owing to the firmness and

determination of the leaders. Both Swadeshi and foreign cloth was used by both parties. There were 30 chowkis in the Khatri procession. In addition to those of the previous day the following were introduced. (1) On a platform two men were conspicuous selling large quantities of garha cloth. (2) On another chowki, 3 boys were lying blood stained and bandaged, and one man, Amar Nath Brahman of Lukerganj in European dress, carrying sword and bhujali in his belt, and holding a whip in his hand, stood and repeated that he would fire till his ammunition is exhausted. On a Board was written "deed of murderous Dyer" (Hatyare Dyer ke kartoot). (3) A 3rd chowki represented Shankracharya and the Ali brothers in three cells with boards hung in front, on which their names were written and another board at the back with the superscription, "we shall bear gladly whatever difficulty may befall us, and for the sake of the country we shall go to jail smilingly" These chowkies were organized by Gur Narain Khanna, Pt. Kashi Nath Bajpai and others. (4) A 4th chowki represented Sri Krishnaji and Arjun standing face to face, and Sri Krishnaji saying to Arjun that Mahatma Gandhi is his incarnation. A photo of Mahatma Gandhi was hung on the chowki. This was made up by Biseshwar and Mureshwar Khatri of Khushalparbat. On the 5th chowki a large photo of Lokmanya Tilak was placed. It belonged to Shyamra Brahman and some Khatri of Manohar Dasa' Katra.

The 6th chowki represented a European standing in front of a charaka. It carried a sign board on which was written, "Bideshi ko bhagao, Swadeshi ka jay mango" It was organized by Tilak Ashran, Allahabad.

(5) The Agarwala Party had 36 chowkies. Two or three chowkies pushed themselves in in front of it. On this Babu Daxofer Das lahib, who led the procession, stopped his men, and waited until they had gone on some distance ahead. Of these three political chowkies one consisted of 3 boys standing. A piece of paper was hung from the neck

of one of them on which was written "Section 144, naban bandi." A lock stopped his mouth, suspended by chains from the ears. Two other boys were in shackles, and carried sign-boards, indicating that they are political prisoners.

6. The above account is abstracted from the report of the City Kotwal. But its perusal is apt to create the impression that the processions were mainly a political demonstration. This is not so. The ordinary tableaux of the Heroes, and Bitaji, Ravan, Hanuman, and the gods were more conspicuous than these political squires.

7. It is doubtful whether it is worth while to interfere with them. There has always been a great deal of license connected with popular festivals. It is not possible for Government to do much to control it, at any rate until there is a strong backing of public opinion. Government can of course stop the processions, or, what will probably amount to the same thing, order the leaders to take out a license for each tableau, or themselves to license each tableau. But I doubt if the leaders would agree to do this. I consulted the Agarwalas, and they suggested that I should pass this order for the Khatrias and others, who had offended, but not for those, who had not offended.

This year again the Agarwalas succeeded in keeping politics out of their procession. I have no doubt that, if consulted, they would again suggest that the other processions should be licensed, and that they should be left free in recognition of their success. This is reasonable enough, but I fear that the result would be that the political tableaux would be forced into their procession.

8. The S.P. made the point that it is incongruous for the Police to assist the passage of a procession,

which contains tableaux, that are intended to spread disaffection towards Government or to make it ridiculous. In the absence of Hindu-Muhamadan excitement, I am not sure that it is necessary for the Police to assist or to regulate the procession at all; if the management were left to the promoters, and their procession were to find its way blocked, or to get out of control, and an appeal made to the authorities for help, then an opportunity would be provided for making and enforcing stricter regulations.

9. The Ram lila is a great popular tamasha, but a Deputy Collector of standing and experience, whom I consulted in the matter, said that he had never yet witnessed a Ramlila procession, and that the whole business was too contemptible and unimportant to worry about. It is well to remember that there is this point of view. On the other hand the Kotwal says that the introduction of these political chowkis is 'harassadgi' and should be put a stop to.

10. I showed this to the Supdt. of Police, and send you a copy of his reply. On the whole I think that it is ~~clear~~ inadvisable to interfere before the event. If any particularly outrageous chowkis are produced, I suggest that the Police should be instructed to ascertain who are responsible for them, and these persons can then be prosecuted, if the chowkis constitute a breach of the law.

3d/- K. K. Knox.
18-3-1922.

“ स्वतंत्रता संग्राम में रामलीलाओं ने अपनी व्यापक जन सहभागिता के आधार पर सक्रिय योगदान किया।

इलाहाबाद में निकलने वाले पारम्परिक रामलीला चौकियों में 'स्वदेशी-विदेशी वस्त्रों' को आधार बनाकर रोचक चौकिया निकाली गयीं।

1919 के जलियावाला काण्ड ने पूरे देश को झकझोर दिया था।

1921 में इलाहाबाद में निकलने वाली चौकियों ने तत्कालीन ब्रिटिश हुकूमत को खूब उकाया। परम्परागत चार समुदायों द्वारा निकाली जा रही चौकियों में इलाहाबाद के तत्कालीन पुलिस अधीक्षक की परेशानी फोटो एवं अभिलेखों में भी झलकती है।

(साभार उ.प्र. राजकीय अभिलेखागार लखनऊ)

जसवन्तनगर, इटावा : अस्त्र-शस्त्र एवं मुखौटे



जसवन्तनगर, इटावा : अस्त्र-शस्त्र एवं मुखौटे



जसवन्तनगर, इटावा : अस्त्र-शस्त्र एवं मुखौटे



कोंच : बुन्देलखण्ड की प्राचीन विरासत



कोंच : बुन्देलखण्ड की प्राचीन विरासत



कोंच : बुन्देलखण्ड की प्राचीन विरासत



जसवन्तनगर, इटावा : रावण को पूजते हैं जलाते नहीं



जसवन्तनगर, इटावा :



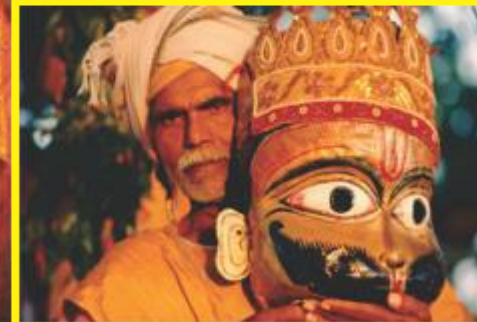
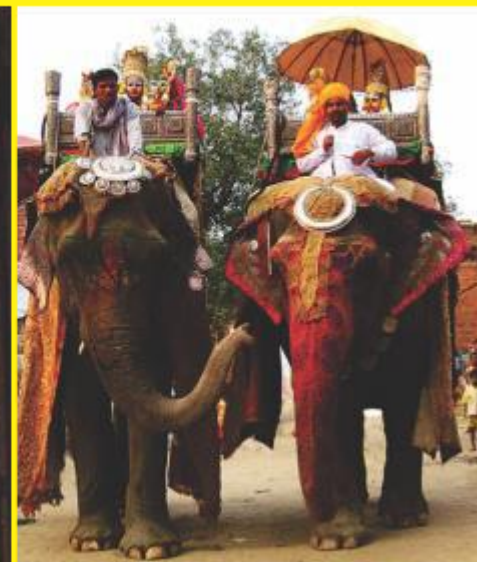
दारा नगर, कौशाम्बी : दशहरे के अवसर पर कुप्पीमार युद्ध



रसड़ा, बलिया : स्वतन्त्रता संग्राम में महत्वपूर्ण योगदान



काशी, रामनगर : भारत की प्राचीन विरासत



लखनऊ : ऐशबाग की रामलीला, बाबा तुलसी द्वारा स्थापित



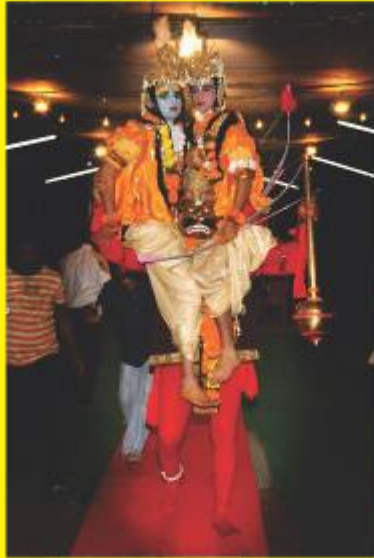
बकशी का तालाब की रामलीला : हिन्दू-मुस्लिम एकता का प्रतीक



कानपुर देहात : तीन मंचों पर आयोजित



जबलपुर : स्टेडियम में भव्य आयोजन



भुवनेश्वर, ओड़ीशा : शाही जात्रा



मुमताज नगर, अयोध्या-फैजाबाद : अयोध्या से मात्र 8 कि.मी. दूर
हिन्दू-मुस्लिम एकता की मिसाल। मुसलमानों द्वारा की जाने वाली रामलीला



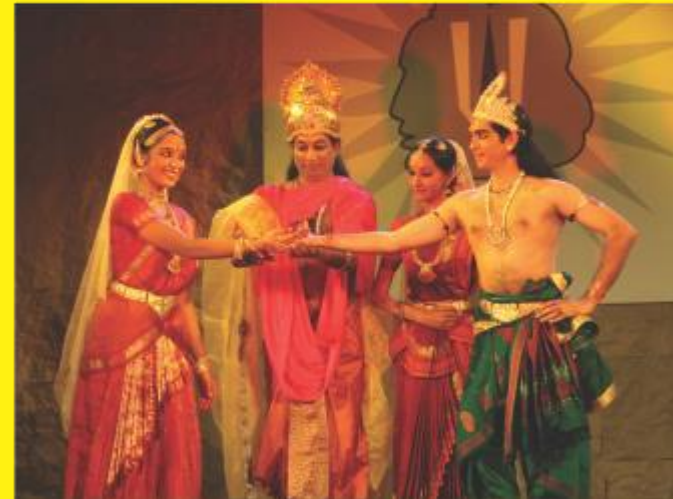
विश्व की मैदानी रामलीला लाओस



श्रीलंका



मारीशस



ट्रिनीडाड एण्ड टोबेगो :



सन् 1960 में प्रदर्शित

सूरीनाम, गयाना : आज-आजी द्वारा प्रदत्त विरासत



बाली



अयोध्या शोध संस्थान द्वारा प्रकाशित ग्रन्थ





इन्दिरा गाँधी राष्ट्रीय कला केन्द्र,
नई दिल्ली, संस्कृति मंत्रालय, भारत सरकार



अयोध्या शोध संस्थान

तुलसी स्मारक भवन, अयोध्या, फैजाबाद - 224123, उ.प्र.,

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फेसबुक : [ayodhyaresearch1986](https://www.facebook.com/ayodhyaresearch1986)