



Raghuvveera

A Global Journey of Ramayana



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- ◆ Ramleela
- ◆ Handicrafts
- ◆ Art & Culture



A Research Presentation of Ayodhya Research Institute

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Ramayana is one of the most ancient epic, among other epics of the world, which was written about 5000 years ago. The significance of this epic is not due to its literary form but also for different forms of Architecture, Sculpture, Picture, Music and Drama along with all other forms related to Fine Arts, which are available in most of the countries from ancient times, and significantly it is included in the programmes and syllabus of Schools and Universities of different countries. The recital of *Sundar Kand* of *Shri Ramcharitmanas* is held on Tuesday and Saturday in most of the countries. The artistic journey of *Ram Katha*, originated from India, travels in South-East Asia, Central Asia, Europe, America, Caribbean Countries, Africa and Australia etc.

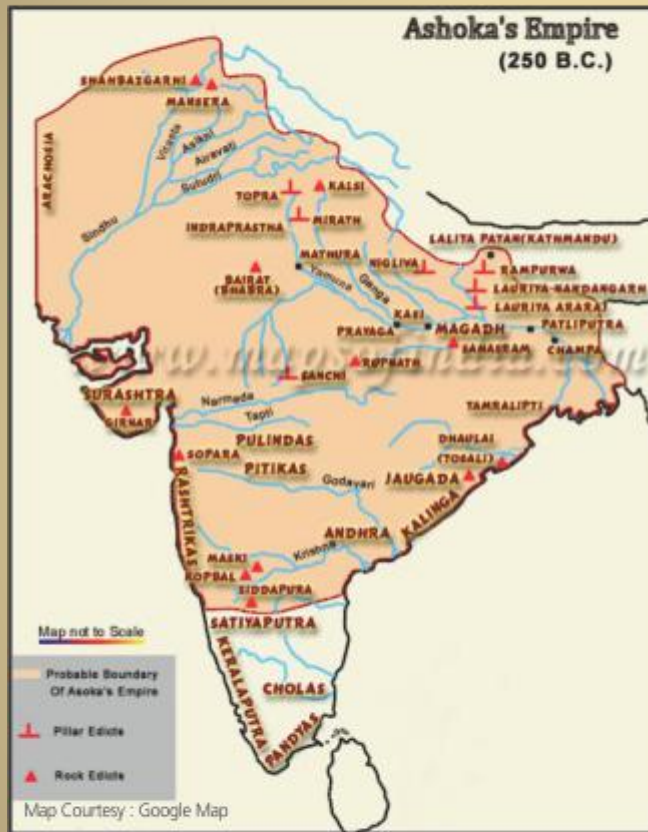
At present, the result of materialistic developments are very much visible. Deterioration of values and emergence of negative thoughts amongst the young people is a matter of serious worry. To overcome this threat, several efforts have been made, but in comparisons to those efforts the ideals, morals, ethical values set by Lord Rama may be more helpful. To visualise this situation in depth some countries have done remarkable efforts. Some Universities and Schools have added Ramkatha in their syllabus and passed separate Act in their Parliament.

A synoptic view of this Global Journey of *Ramayana* is shown here through 'Raghuveera'. If a cultural mapping of *Ramayana* be prepared, it will provide a new way to the cultural traditions in a scientific manner.



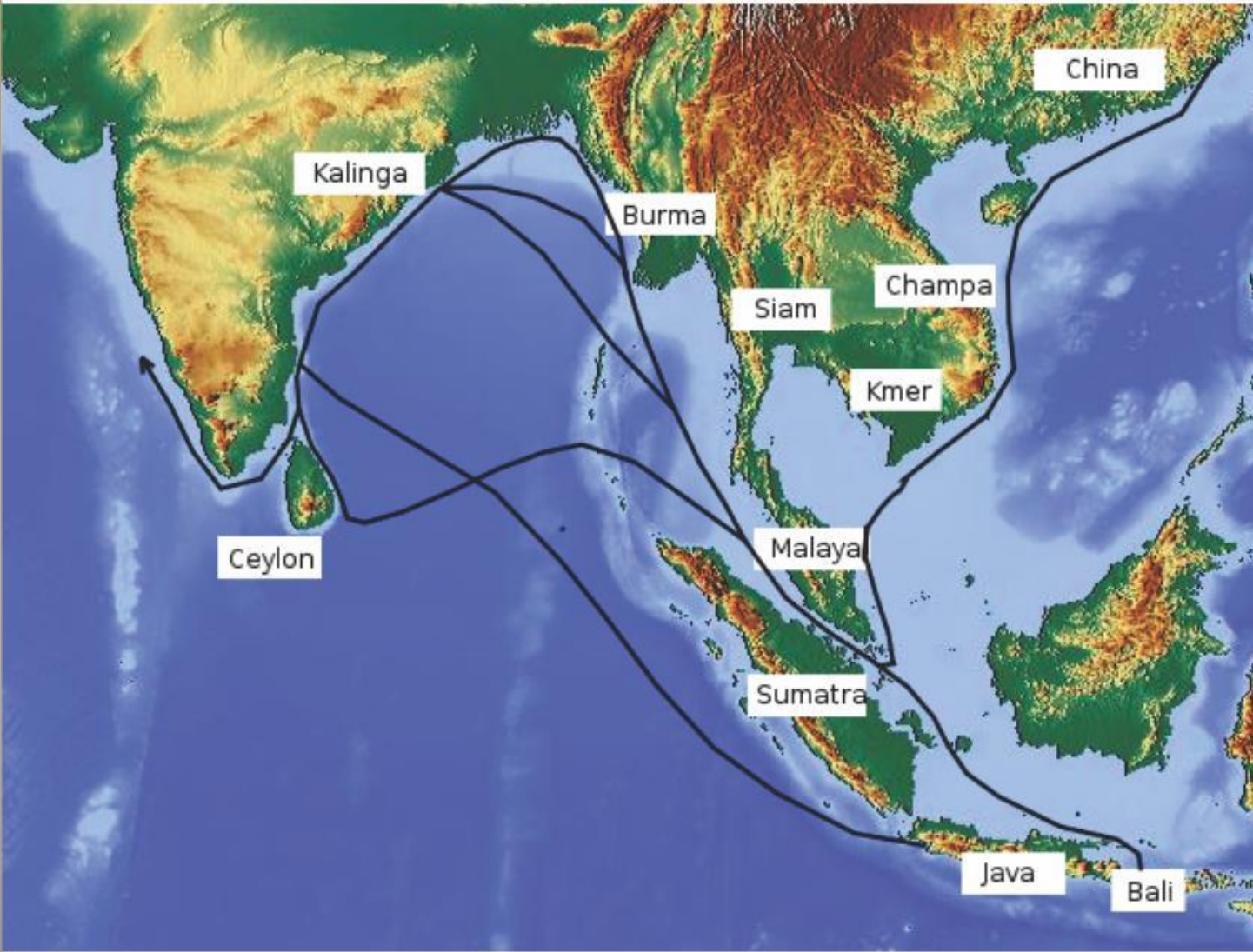
Raghuveera

A global journey of Ramayana



Triumph over *Kalinga* by *Mauryan* Emperor *Ashoka* played an important role in the political and socio-cultural history of India. *Ashoka* attacked *Kalinga* against the wishes of his father *Bindusara* in 3rd Century B.C. One of the important reasons of the battle was the prosperous and cultural environment of *Kalinga* as compared to *Magadh*. In this battle, large number of youths were killed. As a result, large number of scholars and traders along with labours and workers and other people migrated from *Kalinga* in different directions.

Kalinga is situated in Eastern Coastal States of India. The ancient silk trade route proceeded towards the Eastern Countries through Bengal because traders were already familiar with this route. Due to this migration, many scholars and artisans reached in South East Asia, i.e. Thailand, Indonesia, Malaysia etc. One of the migrated routes is clearly visible directly along the eastern coastal region from *Kalinga* to *Tamilnadu*. The nature of migration in plain from *Kalinga* can be visualised in the ancient architecture and sculpture of nearby



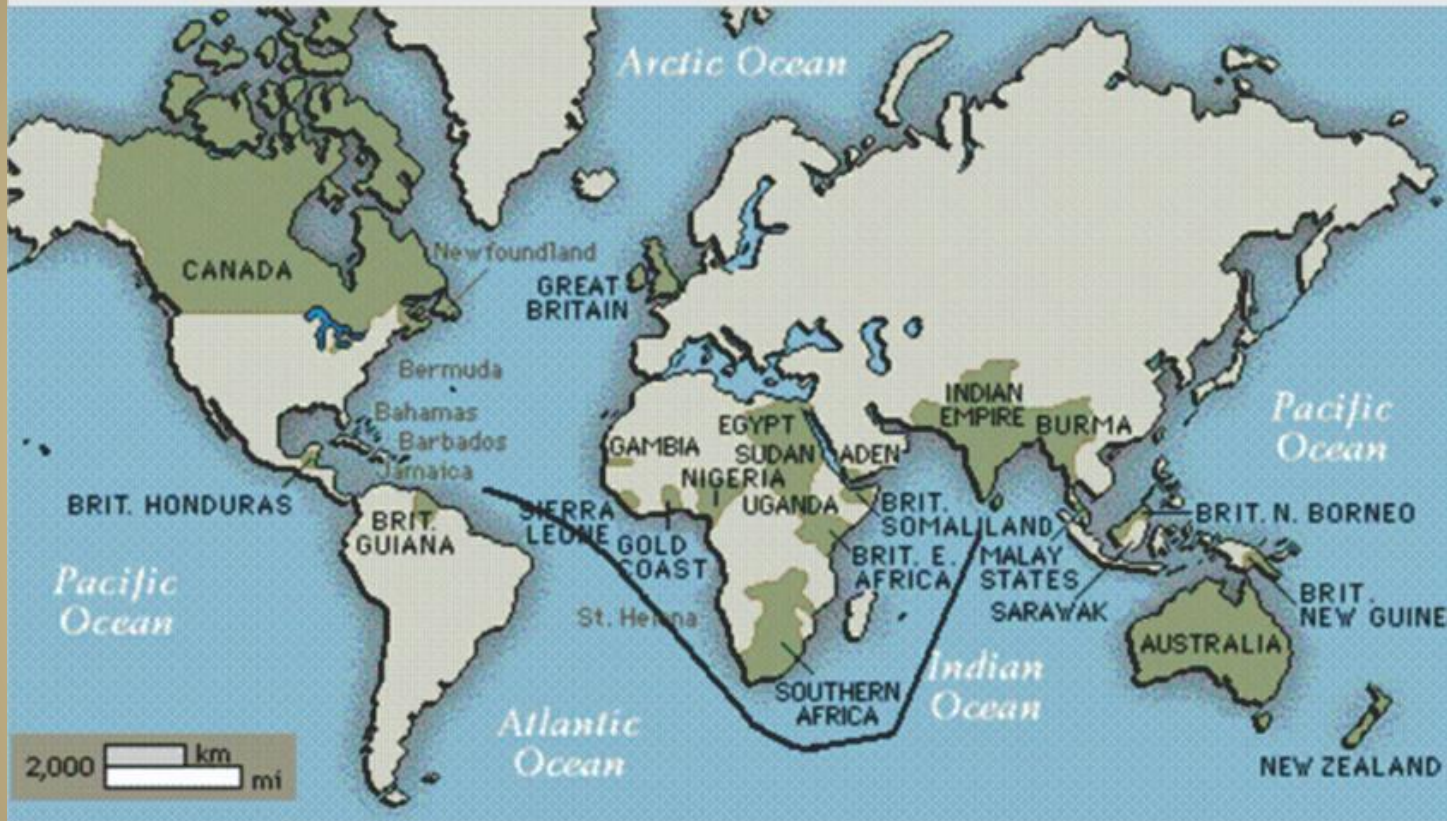
Journey of Ramayana

areas of Chhattisgarh, Odisha, Madhya Pradesh, West Bengal etc. The temple architecture of *Kalinga* region itself shows the devotions of artisans/scholars of that period who were engaged to developing their arts in Sirpur and Shivrinarayana, situated in dense forest of Chhattisgarh, being the safest place for this purpose.

Artistic Development and Influence of *Ramayana*

In comparison with other *Ramayanas* of the World the *Valmiki Ramayana* is much stronger, where the Kushi-Lav castes were reciting the stories of *Rama*. The journey of *Ramayana* is extremely wide and multifaceted. Perhaps in the whole world no epic except *Ramayana* is available whose journey is so popular, wide and multifaceted. Looking upon the cultural wideness of *Ramayana* it is not possible to understand it unilateral form as such the journey can be described in the following forms:

1. Journey of *Ramayana* in architecture.
2. Journey of *Ramayana* in sculpture and portrait.
3. Journey of *Ramayana* in Literature.
 - (a) Story of Ram in Indian Languages.
 - (b) Story of Ram in Foreign Languages.
4. Journey of *Ramayana* through *Ram Leela* (Transformation of God in the characters of the actor), Uttar Pradesh, India and World.
 - (a) *Ram Leela* in Plains (*Maidani Ram Leela*).
 - (b) Theatre *Ram Leela* influenced by Persian Theatre.
 - (c) Amateur *Ram Leela*.
5. Journey of *Ramayana* in Handicrafts:
 - (a) Journey of *Ramayana* in Indian Handicrafts.
 - (b) Journey of *Ramayana* in other Global Handicrafts.
6. Journey of *Ramayana* in Traditional Folk Paintings i.e. *Madhubani*, *Odiya*, *Chitrakathi*, *Petua*, *Tanjaur*, *Cheriyal* etc.



Journey of Ramayana

In Indian context, the prevalence of *Ramayana* stories can be visible in three definite aspects i.e 1. *Ayodhya* (Awadh) birth place of *Rama*, high esteemed brotherhood with Bharat and worships of *Rama's* "Charan Paduka"; 2. *Janakpur* (Mithila) birth place of *Sita*, Marriage etc. are the important episodes; 3. *Lanka* (*Dandakaranya* - home of many deadly creatures and demons), where *Rama* spent fourteen years in exile and episodes related to battle between *Rama* and *Rawana*. In other countries four aspects are available- 1. In South-East Asia by Classical art form; 2. Especially in Carabian Countries episodes relating battle between *Rama* and *Rawana*, abduction of *Sita* by *Rawana* and return of *Sita* to *Ayodhya*; 3. In Europe and America on the basis of literature related to *Valmiki* and *Tulsidas* and other arts; 4. A very interesting *Rama's* Story exists in the Central-Eastern Countries. The prevalence of *Ramkatha* is very interesting among the countries i.e. Pakistan, Afghanistan, Syria, Iran and Iraq.

In the present context the journey of *Ramayana* is an artistic form of global journey of human values. In ancient times, *Ramayana* has been very important, influencing and instrumental in establishing the human values rather than religion, caste, community and other regional conflicts. It certifies that the human values are one and the same at the global level.

1. Journey of Ramayana : India & Abroad

Indian Context :

- A. Awadh and whole Uttar Pradesh.
- B. Exile route of Lord Ram : Bihar, Jharkhand, Orissa, Chhattisgarh, Madhya Pradesh, Maharashtra, Andhra Pradesh, Simandhra, Tamil Nadu, Kerala, Karnataka.
- C. Jammu and Kashmir, Punjab, Himachal and Uttarakhand.
- D. Gujarat, West Bengal and Seven States of North-East.

2. South-East and East - Asian Context

- A. Indonesia, Malaysia.
- B. Thailand, Cambodia, Laos, Philippines, Singapore.
- C. China, Japan and Korea.



Ram Temple, Sirpur , Chhattisgarh

3. Central-East Asian Context

- A. Pakistan.
- B. Iran, Iraq, Syria, Afghanistan.

4. Europe-American Context

- A. England, Netherlands, France, Germany.
- B. Belgium, Italy.
- C. America.

5. Carribian, Africa, Australian Context

- A. Trinidad, Tobago, Surinam, Guyana.
- B. Fiji, Mauritius, Kenya, New Zealand, Australia.

***Ram Leela* : Origin and Development**

In 16th century, *Megha Bhagat* had started Tableau Play (*Leela*) in *Chitrakoot* in which tableaus were made for different episodes and the same were permanently available till whole day for the spectators. *Tulsidas* gave an expansion of *Ramleela* by establishing 'Tulsi Manch' (a special stage) in which the audience sits in the middle, *Ayodhya* was placed in North, Lanka in South, *Vyas* in East and guests were sitting in the West. This tradition became very popular and Baba Tulsi spread this tradition not only in *Kashi* but other regions of the country as well.

Before independence in North India the tradition of *Ram Leela* was the same, but after freedom movement, *Ram Leela* had played a major role along with the help of revolutionists. Evidences were also found in 1922 in Allahabad regarding the same. Even today, in India, *Ram Leela* ground are significant grounds for the revolutionists in several districts of Uttar Pradesh. At some places, the stone pillars regarding the Independence battle are also available in these grounds.

After independence the journey of *Ram Leela* developed in different forms among which one form is still available in the Caribbean and other countries that was carried by the



Ayodhya, Faizabad, Uttar Pradesh

Jahaji/migrants. In these countries, *Ram Leela* grounds are also the identity of their roots. One of its form of *Ram Leela* found in the South East Asia which is very artistic and prosperous. Although they are different from Indian identification but at the global level these said *Ram Leelas* are assumed as very prosperous. The significance of these *Ram Leelas* are that although people in Indonesia and Malaysia are Muslims and people in Thailand, Vietnam, Cambodia etc. are the Buddhists, but by the significant traditions of *Ramaya* and *Ram Leelas*, the fact was proved that the religion is personal and culture is public and both can be developed simultaneously in any country.

Traditions of *Ram Leelas* are available in Europe and America also which are based on the *Valmiki's Ramayana*. Some traditions are still available in the form of sculptures and literature in Central Asia but to discover these traditions in the form is a tough task to be carried out.

Traditions of *Ram Leela* in India

1. **Prayag, Allahabad** - In 1922 AD, the then District Magistrate had directed the local police for restraining the increasing contributions of Freedom Fighters in *Ram Leelas* and as a result of the same, the police in Allahabad had seized some photographs. In these *Ram Leelas* the audience were remained standstill in their place and different *Ram Leela's* group's (*Chowkis*) procession were held between 10.00 pm to 5.00 am.
2. **Ramnagar, Kashi** - This is the most prosperous *Ram Leela* of India which is patronaged by *Kashi Naresh*, in which, no loudspeakers or light arrangements are used in this historic tradition even today. This is a very popular *Ram Leela* (runs for 21 days). In which different places are built permanently for different episodes,.
3. **Rasra, Ballia**- Ballia of Uttar Pradesh and Chhapra of Bihar were very important in the freedom struggle. For this reason the ground *Ram Leelas* of these regions are very famous. Rasra is also famous as a *Tantrik* (occultist) place, where some important evidences are available regarding freedom struggle related with playing of *Ram Leelas* on the bank of a big pond. The role of the then District Magistrate, Ghazipur and *Sulochana* are interesting.



Ayuthya, Thailand

4. **Akbarpur, Kanpur Dehat** – Kanpur was an important place of freedom fighters where (situated at a distance of 40 kms. from Kanpur), the prosperous Ram Leela is played in a historic ground of Akbarpur in which three dais are available– *Ayodhya, Lanka* and *Janakpur*. A huge *Terrakota Rawana* is built by local people near the dais of Lanka.
5. **Konch, Orai** – This is a very famous place of Bundelkhand. In this *Ram Leela*, all the villagers accompany in the procession of the marriage of Ram and Sita where this ceremony occurs lively. The gifts, received by the bride-groom, become their own.
6. **Shahjahanpur - Chaudagara, Fatehpur** – This is a very important place between Kanpur and Allahabad, where the idols relating to the Greek (*Unani*) arts are available. Here *Ram Leelas* are held in December (Hindi *Paush* month) in which the actors perform in mid of a 6 × 60 feet long dais and the audience amazingly sit in the centre.
7. **Kheria Patikara, Firozabad** – About 40 Km away from Firozabad, a *Ramleela* held here with great Hindu-Muslim traditions by Shri Kheriya Ramlila Committee, *Patikara*. IGNCA, Department of Culture, Government of India, documented this tradition.
8. **Ram Barat in Agra** – This is a great tradition in *Agra Ramleela* where procession is held called *Ram Barat*.
9. **Jasvant Nagar, Itawah** : Jaswant Nagar is situated at 13 Kms away from Etawah on Lucknow - Agra National Highway. It is an example of North and South Ram Leela tradition. Various *Terrakota* and Metal masks are used by different characters of *Ramleela*. During *Ram Leela* instead of burning the effigy of *Rawana* it was worshiped.
10. **Mumtaz Nagar, Faizabad** – Mumtaz Nagar is situated about 8 Kms away from Ayodhya. The *Ram Leela* is played by the Muslims.
11. **Street Ramleela in Bareilly** : The *Ram Leela* is being played in the streets on the occasion of *Holi*. The large number of Muslims also participate in this *Leela*.



Angkor Wat, Cambodia



The Prambanan temple complex, Indonesia

12. **Dara Nagar, Kaushambi** – Very Interesting *Ram Leela* is played at Kaushambi near Allahabad called '*Kuppi Mar Yudh*'. BBC had telecast this *Ram Leela*.
13. **Sting Puupet *Ram Leela*, Udaipur, Rajasthan**– Lok Kala Mandal, Udaipur, Rajasthan, performs very interesting puppet *Ram Leela*.
14. **Shadow Puppet *Ram Leela*, Hyderabad, Andhra Pradesh** – In Hyderabad the *Ram Leela* was played by leather Puppet. This tradition are exist in Cambodia and Indonesia also.
15. **Punjabi Bag *Ram Leela* in Jabalpur, Madhya Pradesh** : In Jabalpur the *Ram Leela* is performed in Stadium. The procession is taken out on the Bullock Cart.
16. **Shri Ram Bharti Kala Kendra, New Delhi** – *Ram Leela* performed by this group is one of the best *Ram Leela* in India. The whole *Ram Leela* is performed in only 3 hours with the help of excellent colourful lighting.
17. **Traditional Ramleela of Ayodhya, Faizabad** – *Mahant Jayram Das* is a oldest Head of *Ram Leela* Group called Avadh Adarsh Ramleela Mandli, Ayodhya Faizabd. This *Ram Leela* is influenced by Parsi Theatre.
18. **Ram Leela of Vrindavan, Mathura** – So many *Ram Leela Mandali* are in Vrindavan, Mathura. The *Ram Leela* is played throughout the year.
19. **Dashapalla** is also known as Daspalla, is a block in Nayagarh district, Odisha, India. A very rich cultural tradition of Ramayan in Odisha. Daspalla Ramleela is a very nice traditional *Ram Leela* in India. The props, dress and the makeup and dialogue delivery is excellent.

Ram Vangaman Marg

Map of Rama's itinerary, while on exile from
Ayodhya to Rameshwaram



Raghuveera

INDIA

1. Prayag, Allahabad, Uttar Pradesh



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 Ras Bareli ki goliyon se bharange jholi, khake goli machine gunse ki, bajake danka swaraj lenge, anyay Government ka sath nabin denge."

(2) On the 9th of October in the Colonialganj Ramlila there were 12 chowkies. Swadeshi cloth was conspicuous in the procession. Of the 12 chowkies 5 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 Mohammedan boy were standing side by side in friendly attitude to suggest Hindu-Mohammedan unity. It was started by Surajdin Kalseer.

(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 Khatri Ramlila, procession there were 26 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, "Lancashire sons, Manchester soha". The second chowki on a thela represented the plying wheel and another man beating a drunkard. These two chowkies were organised by Nur Narain Khanna, Pt. Kaashi 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 Mannu Singh, Ekka 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 Khushalparat.

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 Ras toraon, tab Gobind Singh nas Kahaon" "Jasa lakh se ee laraon tab Gobind Singh nas 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 Chandrajee took place. The former contained a number of political tableaux, and the latter was kept free of politics owing to the firmness and

Prayag, Allahabad, Uttar Pradesh

(3) 24
determination of the leaders. Both Swadeshi and foreign cloth was used by both parties. There were 30 chowkies 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 garba cloth. (2) On another chowki, 3 boys were lying blood stained and bandaged, and one man, Anar Nath Brahman of Lucknow in European dress, carrying sword and khujali 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 ka kartoot). (3) A 3rd chowki represented Shankracharya and the Ali brothers in three colls 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 organised by Gur Narain Khanna, Pt. Kaashi 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 Biharsenar and Muresenar Khatri of Knathalparout. On the 5th chowki a large photo of Lakshanya Tilak was placed. It belonged to Shyama Brahman and some Khatri of Manohar Dasa' Katra.

The 6th chowki represented a European standing in front of a charcha. It carried a sign board on which was written, "Bideahi ko Bhagao, Swadeshi ka jay manao" It was organised by Tilak Ishran, Allahabad.

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

(4) 25
of one of them on which was written "Section 144, sahan 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 Sitaji, Ravan, Hanuman, and the gods were more conspicuous than these political squibs.

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 Khattris and others, who had offended, but not for them, 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-Muhammadan 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 tantra, 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 'harassment' 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.

In 1922 AD, the then District Magistrate had directed the local police for restraining the increasing contributions of Freedom Fighters in Ram Leelas and as a result of the same, the police in Allahabad had seized some photographs.

Courtesy : U. P. State Archives, Lucknow

2. Ramnagar, Varanasi, Uttar Pradesh



3. Rasra, Ballia, Uttar Pradesh



Rasra, Ballia, Uttar Pradesh



Akbarpur, Kanpur Dehat, Uttar Pradesh



5. Konch, Orai, Uttar Pradesh



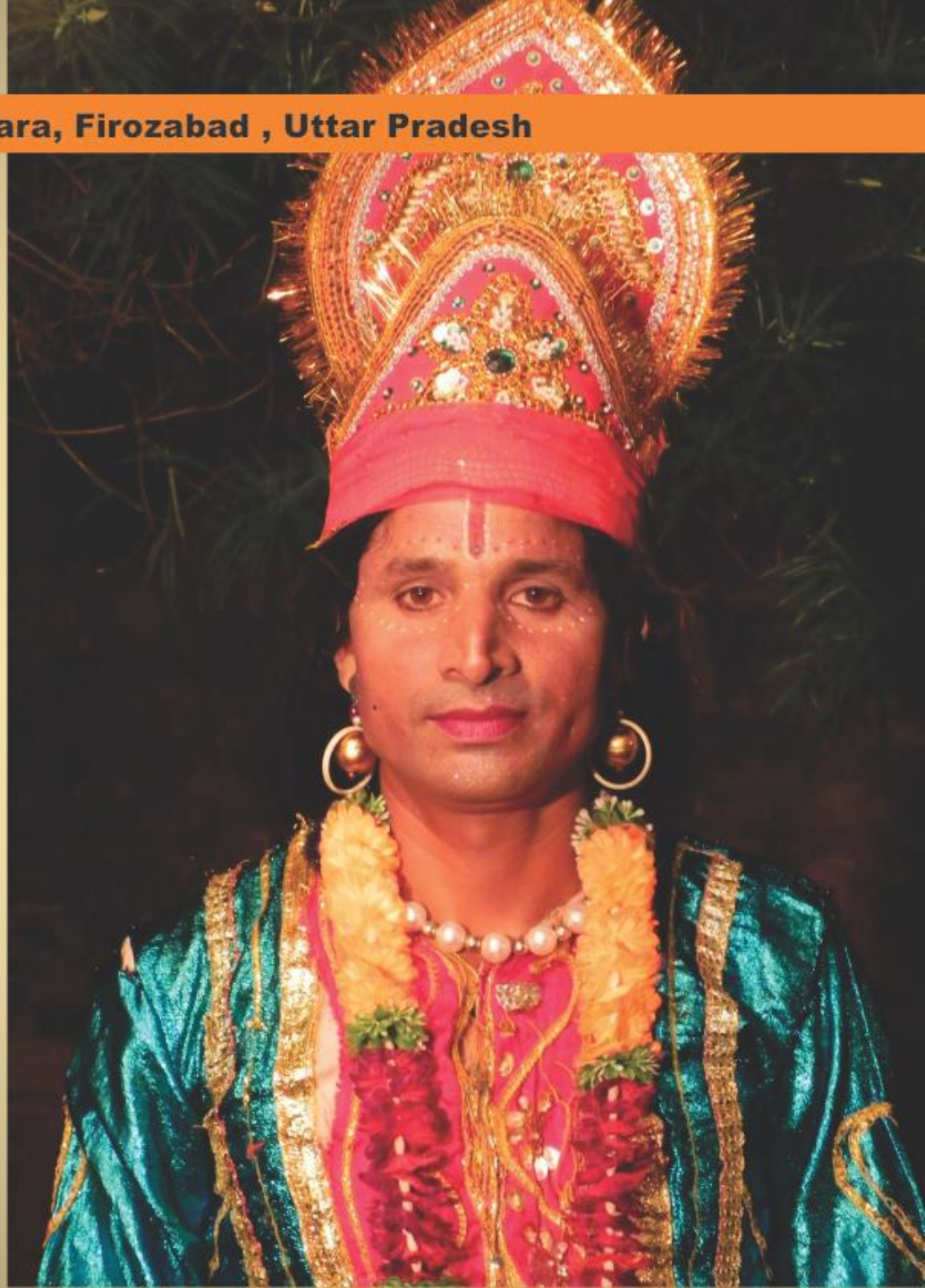
Konch, Orai, Uttar Pradesh



6. Shahjahnpur - Chaudagara, Fatehpur, Uttar Pradesh



7. Kheria Patikara, Firozabad , Uttar Pradesh



Samshad Ali as Ram

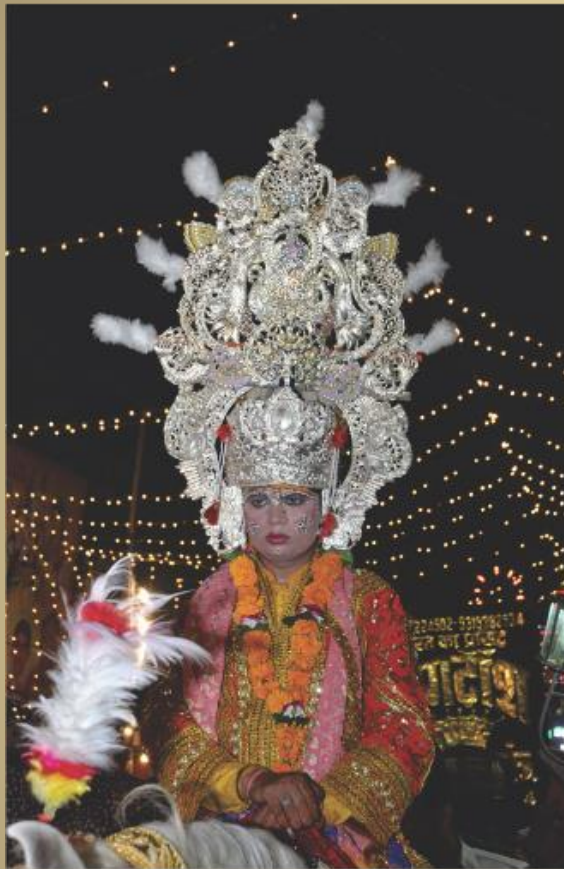
Kheria Patikara, Firozabad , Uttar Pradesh



8. Ram Barat, Agra, Uttar Pradesh



Ram Barat, Agra, Uttar Pradesh



9. Jasvant Nagar, Etawah, Uttar Pradesh



Jasvant Nagar, Etawah, Uttar Pradesh



10. Mumtaz Nagar, Faizabad, Uttar Pradesh



11. Street Ramleela in Bareilly, Uttar Pradesh



12. Dara Nagar, Kaushambi, Uttar Pradesh



13. Sting Puupet Ram Leela, Udaipur, Rajasthan



14. Shadow Puppet Ramleela, Hyderabad, Andhra Pradesh



15. Ramleela in Jabalpur, Madhya Pradesh



16. Shri Ram Bharti Kala Kendra, New Delhi



16. Shri Ram Bharti Kala Kendra, New Delhi



17. Traditional Ramleela of Ayodhya, Faizabad , Uttar Pradesh



18. Ramleela of Vrindavan, Mathura, Uttar Pradesh



19. Dashapalla, Nayagarh, Odisha



20. Muppet Ram Leela, Bhopal, Madhya Pradesh



Raghuvveera

ABROAD

Maidani (Jahaji) Ram Leela



Trinidad & Tobago



Guyana



Suriname

Mapas and Graphics

“Ram Leela : A Cultural Bridge between India and Abroad”

When the colonial slave trade, and then slavery itself, were abolished early in the 19th century, the British empire brazenly set up a new system of trade using Indian rather than African laborers. The new system of "indentured" labor was supposed to be different from slavery because the indenture, or contract, was written for an initial period of five years and involved fixed wages and some specified conditions of work. From the workers' point of view, the one redeeming feature of the system was that most of their workmates spoke their language and came from the same area of India. Because this allowed them to develop some sense of community, by the end of the initial five years most of the Indian laborers chose to stay in the land to which they had been taken. In time that land became the place in which they joined with others to build a new homeland. In this fieldwork-based study, Paul Younger looks at the present day descendants of these workers and their post-indenture societies in Mauritius, Guyana, Trinidad, South Africa, Fiji, and East Africa. He finds that they still cling to the fact that it was an arbitrary British decision that took them there and made the society pluralistic. This plurality seems to require them to search their memory for a distinctive religious tradition that they can pass on to their children. They know that there was a loss of culture involved in their move to these locations and consider it important to recover from that loss. But they are also intensely proud of their new identity, and insist that they have established a new religious tradition in their new homeland. For generations, says Younger, these people had struggled in their situation and now they had come up with a sense of community and purpose and were prepared to make the historical claim that they had developed an appropriate religious tradition for their specific community.

Maidani Ram Leela – Trinidad and Tobago, Guyana, Surinam





*Legal Supplement Part A to the "Trinidad and Tobago Gazette", Vol. 51,
No. 124, 13th July, 2012*

Second Session Tenth Parliament Republic of
Trinidad and Tobago



REPUBLIC OF TRINIDAD AND TOBAGO

Act No. 13 of 2012

[L.S.]

AN ACT for the Incorporation of the National
Ramleela Council of Trinidad and Tobago and for
matters incidental thereto

[Assented to 3rd July, 2012]

WHEREAS dramatisation of scenes in the Ramayan has ^{Preamble} developed in the Republic of Trinidad and Tobago which are exhibited in the communities in the festivity of Ramleela.

And whereas there has been established in Trinidad and Tobago a body known as the National Ramleela Council of Trinidad and Tobago.

Sri Lanka & Nepal



Janakpur Nepal





◆ India (*Bharata*)

◆ Myanmar (*Burma*)

◆ Laos (*Vientane*)

◆ Thailand (*Siam*)

◆ Cambodia (*Kambuja*)

◆ Vietnam (*Champa*)

◆ Malaysia (*Malaya*)

◆ Indonesia (*Java*)

Myanmar



Stone carving of *Yama (Rama)* and *Lakhana (Lakshmana)* coming to *Mithila* kingdom where the two brothers compete in bow contest.



Wooden carving with a scene from *Ramayana* *Yama (Rama)* and *Lakhana (Lakshmana)* were banished from *Ayodhya* kingdom by their father King *Datha-ratha (Dasharatha)*

Indonesia



Depiction of *Ramayana* story on bas-relief at *Prambanan* temple



42 panels of *Ramayana*, covering the story from the beginning to the monkeys reaching *Langka*.

Courtesy : Ms Anak Agung Lindawati Kencana

Cambodia



Ramayana mural, Phnom-penh Palace, Cambodia



Ramayana Panel in Angkor Wat, Siem Reap, Cambodia

Ramayana Mural, Mattancheri, Kerala



Walls painted with murals inside Mattancherry Palace Fort, Kochi, Kerala

Thailand



Open Air performance of 'Khon'

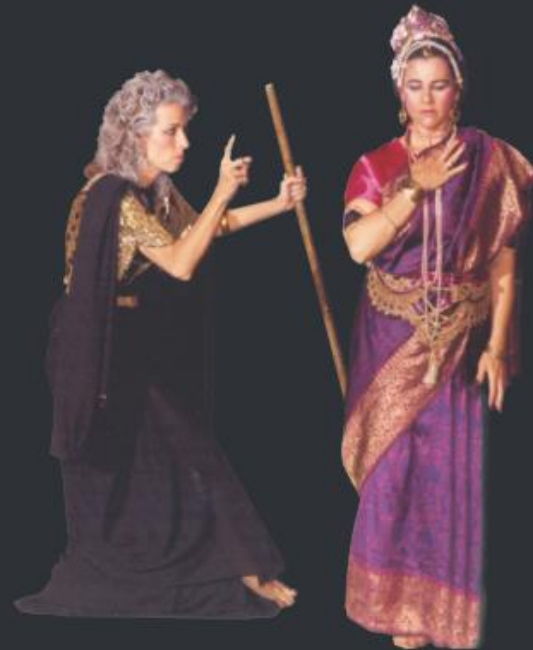
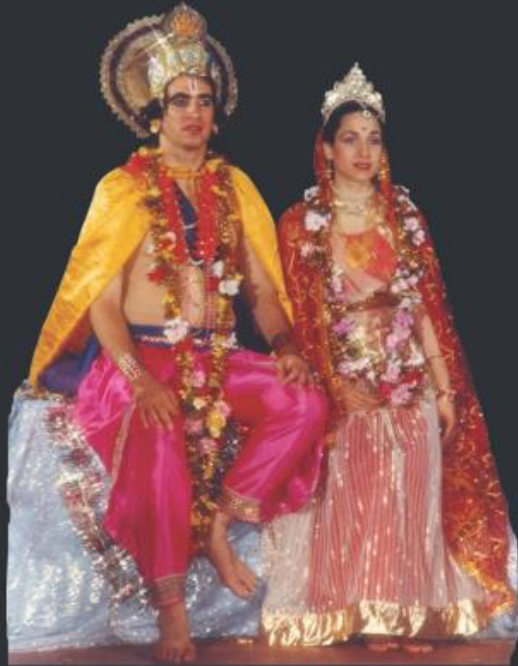


Shadow Puppet
Performance

Shadow Puppet of Indonesia



United States of America



Handicrafts

Terracotta : Vishvajet Majumdar, Kolkata



Handicrafts

Papier Mache : Brijeshwar Pattnayak, Bhubneshwar



Kathakali Mask, Kerala



Proposal for
Cultural mapping of
Ramlila / Ramayana

Cultural mapping of Ramlila / Ramayana

There is a rich tradition of Ramkatha, Ramleela, Ramayana and painting, sculpture, music based in it not only in Uttar Pradesh or India but throughout the world. It finds expression in some or the other form in South East Asia, Central Asia, Europe, Caribbean countries, Africa, Australia, New Zealand and America also. So it is proposed that we do a cultural mapping of the aforesaid globally.

Significance of the Project

The cultural heritage of any country is very important aspect. It is a matter of luck and pride that the rich cultural tradition based on Ramayana has transcended the boundary of not only Uttar Pradesh and India and has spread to all the nations of the world. In contemporary time the development of human being is measured by the material and monetary made by him. The basis of progress of any nation in G.D.P. But in Bhutan and few other nation consider G.H.P. (Gross Happiness Product) as a measure of there progress. Many nations have started believing that real progress should be linked to increase in happiness. This happiness is depends of human values, social behaviour and high national ideals. In the entire world Lord Ram and his life is considered to be the Ideal. He is the role model for all across the world.

Proforma for Cultural Mapping

1. Cultural Mapping of Ramayan - In all States of India and across the world.

S. No.	State/Country Name	Name of Ramayan and Language	Name of Author	Year of Publication	C.U. of writer/Place of birth and	Introduction of Ramayan and Significance address
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2. Cultural Mapping of Ramleela -Based on details of Ramleela staged in different States of India and the world.

S. No.	State/ Country Name	Style of Ramleela/ Traditional/Plains/ Modern/ Commercial/ Hobby	Name of Ramleela Organisation Address Email	Participation Group/ Class	Audience of Ram Leela	Expen- diture	Photo/ Archive
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3. **Cultural Mapping of Ramleela in School** -In different school in different States of India and also abroad Ramleela is performed to inculcate human values in children.
4. **Cultural Mapping of Painting or Quiz Competition in Schoolbased on Ramayan**-In the states of India and abroad painting or quiz competition based on ramayan are organised to in still moral values in children.
5. **Cultural Mapping of Sculpture based on Ramayana**- In the States of India the Ram Van Gaman (path of exile in forest) is spread out. In South East Asia there are ancient temples and places which have rich inceptions Indians live in 193 countries of the world. In every country we find temples related to *Ram/Lakshman/Hanuman*.
6. **Cultural Mapping of Statues based on Ramkatha**- In India Statues related to Ram are found from 2nd Centruy B.C. and in Italy they are found from 5th century B.C.
7. **Cultural Mapping of Painting on Ramkatha**- In different parts of India and the world painting of various styles are made in South East paintings are made on the walls.
8. **Cultural Mapping of music tradition of *Ramcharitmanas/Sundar Kand***- In India *Ramcharitmanas* and *Sundarkand* is sung and dance in performed based on it. Even in foreign countries *Sundar Kand* is recited on Tuesday and Saturdays.
9. **Cultural Mapping of Vyas tradition of *Ram Katha***- In India and aborad the biggest credit for popularising *Ram Katha* goes to Vyas tradition through this tradition *Ram Katha* has reached the common public.
10. **Cultural Mapping of places and names based on Ram Katha**-There are many places in India and abroad based on Ramkatha.

Collaborating Institution and Methodology of Cultural Mapping-

The proposed work is very lengthy and important. there are no set parameter for conducting this exemplary work. This shall set a standard for future studies. So we shall collaborate with following institutions-

1. All Indian Embassy.
2. Indian Council for Cultural Relation.
3. Department of Anthropology, Sanskrit, Pali, Prakrit, Hindi, English of various Indian and foreign universities.
4. Different NGO's and Cultural organisation of the World.
5. Department of Tourism, Culture and Higher Education of Uttar Pradesh.
6. Department of Culture HRD and foreign affairs of Govt. of India.

11. Budget -

The project is proposed for 3 years and the expenditure is as follows -

No.	Year	Work Plan	Budget in Rs. in Lakh
1.	2016-17	1. Survey- Selection of Collaborating Institute in various Geographical region then conducting survey	400.00
		2. Selection of Surveyor/researchers in each state/ country	
		a) Survey and travel 50.00	
		b) Payment of researchers Salary- 200.00 (In 100 district 100 surveyor @ Rs. 2.00 lakh)	
		c) Payment of researchers Salary- 150.00 (In 30 countries 30 surveyor @ Rs. 5.00 lakh)	
2.	2017-18	1. Cultural Mapping on basis of proforma 12.00 filling (on the basis of outsourcing to 4 worker- @ Rs. 2500.00 per person per year for 1 year)	84.00
		2. Coordinators @ Rs. 1.00 lakh per 72.00 coordinator per month for 3 years	
3.	2018-19	Publication and digitisation	50.00
		Miscellaneous Expenditure	50.00
		Total Expenditure (Five Crore and Eighty Four Lakhs only)	584.00

Dr. Yogendra Pratap Singh

Director

Ayodhya Research Institute

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About Ayodhya Research Institute



AYODHYA RESEARCH INSTITUTE was founded on 18 August 1986 as an autonomous organization of the Culture Department of UTTAR PRADESH. It is an organization formed to conduct research on Ramkatha; investigate the historical significance of Ayodhya in relation to all religions; study the Art, Literature, Culture, and Folk Art of Avadh, especially of Ayodhya; conduct research on Vaishnavism, Bhakti movement and stories about Lord Rama; and preserve ancient documents of Avadh. 'Tulsi Smarak Bhavan' the current Head Office of AYODHYA RESEARCH INSTITUTE, the same place where Tulsi Das started writing Sri Ramacaritamanasa in Vikram Samvat 1631 (1574 CE).

Achievements

- Daily Presentation of "ANAVARAT RAMLILA" upto 12 years – Traditional Ramlila from various regions of India.
- A Handicraft Museum in Ram Katha.
- Publication Schemes based on Ramlila, Ramayana and Ayodhya Research Works.
- Library consists 4000 books on Indian Culture and Traditions
- Research Centres recognised by University of Uttar Pradesh – Dr. Ram Manohar Lohiya Avadh Vishva Vidyalyay, Faizabad

Goals

- Building a strong cultural bridge between Ayodhya, India, T&T, and National Council of Indian Culture (NCIC) in Trinidad
- Infrastructure - Research Facilities, Hospitality etc. are currently provided to Research Scholars and artistes from T&T by the Ayodhya Research Institute. We need to have an exchange program between India and T&T in this regard.
- Determine long term goals on research on Indian Culture, Craft, Tradition, especially Ramlila, and Avadhi and Bhojpuri culture both in India and the diaspora.
- Regular production of high quality Research Publications.
- Establishing a Museum in T & T based on Indian Ramlila, Ramayan, Handicraft and Avadhi and Bhojpuri cultural traditions.
- Establishing a sister museum in Ayodhya based on the T&T traditions of Ramlila, Ramayan, Handicraft and Avadhi and Bhojpuri cultural traditions..
- Roots Project to help the people of T&T trace their roots in India.



अयोध्या शोध संस्थान

Ayodhya Research Institute

Depart of Culture, Govt. of Uttar Pradesh, INDIA

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