

**REGIONAL ARTICULATIONS OF EPIC-TEXTS:  
A NARRATIVE-LINGUISTIC ANALYSIS OF  
ASSAMESE RENDITIONS**

*Dissertation submitted to the Jawaharlal Nehru University  
in partial fulfilment of the requirement for  
the award of the Degree of*

**MASTER OF PHILOSOPHY**

ANJALI DAIMARI

Centre for Linguistics and English  
School of Languages  
Jawaharlal Nehru University  
New Delhi - 110067  
1996



जवाहरलाल नेहरू विश्वविद्यालय  
JAWAHARLAL NEHRU UNIVERSITY  
NEW DELHI-110067

Centre for Linguistics and English  
School of Languages

July, 1996

CERTIFICATE

This is to certify that the Dissertation entitled "REGIONAL ARTICULATIONS OF EPIC-TEXTS: A NARRATIVE - LINGUISTIC ANALYSIS OF ASSAMESE RENDITIONS" submitted by ANJALI DAIMARI in partial fulfillment of the award of the degree of Master of Philosophy (M.Phil) of this University, is her original work and may be placed before the examiners for evaluation. This dissertation has not been submitted for this award of any other degree in this or any other University to the best of our knowledge.

*Anvita*  
*22/7/96*  
(Prof. Anvita Abbi)  
Chairperson

*Kapil Kapoor*  
(Prof. Kapil Kapoor)  
Supervisor

*to baba and ma*

## ACKNOWLEDGMENTS

*To God I give glory for sustaining me with His grace and Love through the various stages of this study.*

*My heartfelt gratitude and inexpressible thanks goes to my supervisor **Prof. Kapil Kapoor**, for his constant encouragement and excellent guidance. I am deeply indebted to him for the inspiration and direction he gave during my research.*

*I am grateful to the library staff of Sahitya Akademi, Gauhati University and Jawaharlal Nehru University for their valuable services.*

*Special thanks to my friends - Manju, Bonnie, Tumter, Joy, Mayjee, Maggie, Becky, Paul, Mamta and everyone in the CF for their help and most of all their prayers and encouragement which kept me going ! Special thanks also to Rajnish, who took time from his busy schedule to help me.*

*I am extremely grateful to Akka and Annan for their love and concern for me. I express my thanks to brothers Stanley, Balaji, Anna, Punithan, Pandian and Pratap for the long hours spent at the computer key board. I thank them all for their labour of love.*

*I acknowledge with gratitude the financial help given to me by Bodo Autonomous Council, Assam.*

*Finally, I am thankful to Baba, Ma, Rupa, Dipa and Bhaity for their continuous love, prayer and moral support. I am greatly indebted to them.*

*Anjali Daimari*

# CONTENTS

## ACKNOWLEDGMENTS

## CHAPTER I

INTRODUCTION : RĀMĀYANA TRANSLATIONS 01 - 11

## CHAPTER II

SELECTION AND CHOICE OF INCIDENTS:  
ADDITIONS, DELETIONS AND MODIFICATION 12 - 66

## CHAPTER III

LANGUAGE AND REPRESENTATION 67 - 78

## CHAPTER IV

ŚANKARADEVA AND HIS RENDITION  
OF VĀLMĪKI'S UTTARA KĀṆḌA 79 - 92

CONCLUSION 93 - 97

BIBLIOGRAPHY 98 - 100

APPENDIX - I 101 - 102

APPENDIX - II 103

APPENDIX - III 104

# ***CHAPTER I***

***INTRODUCTION :  
RĀMĀYAṆA TRANSLATIONS***

The *Rāmāyaṇa* and the *Mahabharata* are the two great epics of India. Throughout Indian History many authors have translated and produced diverse tellings of these two epics and the process still continues. Translation of these ancient epics preserves the continuity of India's rich heritage as these texts contain the thought which binds the country, which is otherwise so diverse in language, culture and other customs, into a unity.

The *Rāmāyaṇa*, has for over two thousand years now, been deeply influencing the religious and moral thought as well as the literary production in India.<sup>1</sup> It has over the years been translated into almost all the major regional languages of India, thus giving renewal to an ancient text and tradition. Different sub-cultures and languages exist within India and cutting through the diversities, the *Rāmāyaṇa* has been assimilated into all the cultures.

In medieval India the emergence of the Bhakti movement led to many translations of the *Rāmāyaṇa*. For centuries before that people in all parts of India were no doubt acquainted with the stories of the epics but direct access to the originals were confined to those who knew Sanskrit. The need for their translation or adaptation into the spoken languages of the people became

---

<sup>1</sup> S.K. De, et al., *The Cultural Heritage of India*, Vol. II, (The Ramakrishna Mission Institute of Culture, 1962), p. 14.

imperative and the spread of the Bhakti cult in different parts of India enhanced it. In some cases, the interest taken by local rulers also encouraged and patronised this work.<sup>2</sup>

"The *Rāmāyaṇa* does not belong to any one moment in history for it has its own history which lies embedded in the many versions which were woven around the theme at different times and places."<sup>3</sup> Diverse *Rāmāyaṇas* exist and each *Rāmāyaṇa* text reflects the social location and ideology of those who appropriated it.<sup>4</sup> Instead of assuming that there must be something common, we see a whole series of interconnections, similarities of detail and approach between diverse traditions and a continuous overlapping and criss-crossing of shared features along with simultaneous discontinuities.<sup>5</sup> It is these overlappings and discontinuities that exist in the translations that make space for new interpretations and study.

---

<sup>2</sup>        *ibid.*, p. 100

<sup>3</sup>        Paul Richman(Ed.), *Many Rāmāyaṇa's: The Diversity of a Narrative Tradition in South Asia*, (Oxford University Press, Oxford, 1992), p.4.

<sup>4</sup>        *ibid.*, p.4.

<sup>5</sup>        Jeffrey R. Timm, *Texts in Context, Traditional Hermeneutics in South Asia*, (State University of New York Press, New York, 1992), p.10.



A meaningful interpretation of any text requires a careful inquiry into its historical context and that context includes both the political and socio-economic dimensions. The *Rāmāyaṇa*, the object text under consideration in this dissertation, was composed by Vālmīki. From Vālmīki's *Rāmāyaṇa* numerous renderings came about in various Indian languages. But before elaborating the history of *Rāmāyaṇa* translations in India, it is important to know the origin and nature of Vālmīki's *Rāmāyaṇa*.

From the floating mass of Rāmā story current in his time, Vālmīki composed the *Rāmāyaṇa*, which was subjected to additions of various kinds in subsequent times. The *Rāmāyaṇa* of Vālmīki comprises in its present form seven Books containing about 24,000 stanzas. The Rāmā epic before being reduced to writing, was in a ballad form and was sung in assemblies. Its first recitation according to the *Rāmāyaṇa*, was before the gathering of sages in the forest, followed by one in the thoroughfares of Ayodhyā, and finally in the palace of Rāmā, at the conclusion of the horse sacrifice, before a distinguished gathering.<sup>6</sup>

---

<sup>6</sup> S.K. De, et al., *The Cultural Heritage of India*, Vol. II, (The Ramakrishna Mission Institute of Culture, Calcutta, 1962), pp.16,20.

In the opening cantos of the *Rāmāyaṇa* Vālmīki styles it as a 'kavya, a carita (history), an akhyana' as well as a work dealing with dharma, artha and kama. It answers to all requirements of a mahakavya as defined in the works on poetics. The epic differed from earliest literature regarding subject-matter which was distinct in its praises of the dieties, sacrificial details or high philosophical speculations. The epics dealt with the deeds of kings and heroes, descriptions of wars and practical philosophy. At first confined to the royal courts as court chronicles, these epics, once they come into the hands of sutas, reached the entire populace. The kusilavas, or travelling singers also played a significant role in presenting the epics to the general public. The reciters in certain localities in order to entertain the audience, laid emphasis on particular aspects of the story and worked them out in all details or inserted delineations of various sentiments, sometimes heroic, sometimes erotics, sometimes humorous and so on.<sup>7</sup> Thus, in the course of time as the *Rāmāyaṇa* passed down and circulated by word of mouth, many interpolations crept in.

Valmiki's *Rāmāyaṇa* has been influencing the poets from the early times. Its influence on classical Sanskrit literature is noticeable. Asvaghosa is

---

<sup>7</sup> *ibid.*, pp. 15, 16.

the earliest author who was greatly influenced by *Rāmāyaṇa*. Both Asvaghosa and Kalidasa (5<sup>th</sup> c AD) were indebted to Vālmīki for their literary style, diction and poetic imagery in their works. Bhatti (6<sup>th</sup> c AD) was influenced by the 'niceties of Sanskrit grammar' in the *Rāmāyaṇa*. A large number of Sanskrit plays based on the main story the *Rāmāyaṇa* has been written from quite an early period. Bhasa (3<sup>rd</sup> c AD) in *Pratima Nataka* dramatizes the entire *Rāmāyaṇa* story in several acts.

The *Rāmāyaṇa* began to influence modern Indian literature roughly from the early medieval period. Now almost all the Indian languages have a *Rāmāyaṇa* of their own and not only one but various translations. In Assamese, the first translation of the *Rāmāyaṇa* was by Mādhav Kandali, who flourished under king Mahamanikya in the 14<sup>th</sup> c AD. The first and the most popular Bengali adaption of *Rāmāyaṇa* was by Kṛttivasa in 15<sup>th</sup> c AD. Though Kṛttivasa was a great Sanskrit scholar, he did not make a literal translation of Vālmīki's *Rāmāyaṇa*. Tulsidas, the greatest poet of medieval India, is the author of the famous Hindi *Rāmāyaṇa- Manasa*, which he began to write in AD 1575 and completed in more than two years. Tulsidas followed the general outline of Vālmīki, but introduced many new episodes in the main story. So, most of these translations are adaptations as well. *Rāmāyaṇa* has been translated into Maithili, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Tamil

and Telugu. While some have preserved the text in its original or older form, others have adapted it both in form and matter, by simplifying the difficult readings and modifying it to conform to contemporary thought. Despite the differences in form however, there are no changes in the narrative.

The first mention of *Rāmāyaṇa* in Assam was made in the *Kalika Purana* around 10<sup>th</sup> and 11<sup>th</sup> c AD.<sup>8</sup> However, there are evidences which show that even before this *Rāmāyaṇa* and *Mahabharata* were popular among the people. The marriage songs which carry the name of Rama and Sita suggest the popularity of *Rāmāyaṇa*. It was in the 14<sup>th</sup> c AD that Vālmīki's *Rāmāyaṇa* was translated into Assamese verse by Mādhav Kandali at the request of Kachari king, Mahamanikya, who ruled in the Eastern part of Central Assam towards the middle of the 14<sup>th</sup> c AD. Mādhav Kandali recited his composition before the king regularly. Kandali translated all the seven cantos of the *Rāmāyaṇa* as he has mentioned in Lanka Kāṇḍa. This rendering of the *Rāmāyaṇa* by Mādhav Kandali is pioneering work in developing Assamese literature. It was during this period that Assamese literature attained a level of development in which a powerful medium of literary expression was evolved,

---

<sup>8</sup> Satyendranath Sarma, *Rāmāyaṇar Itibritta*, (Asamiya Bibhag, Dibrugarh Vishwavidyalay, 1984), p.250.

and it was during this period all the principal and popular meters or verse forms of the early literature viz- 'pada', 'dulari' and 'chabi' were firmly established.<sup>9</sup>

Mādhav Kandali earned the honorific epithet 'Kaviraj' from his patron king Mahamanikya for his work.<sup>10</sup> He rendered Vālmīki's work into Assamese more as a poet than as someone interested in religious propaganda. While remaining faithful to the original in the sequence of events and narrative, he consistently made efforts to make his version acceptable to the masses by introducing local colour, popular touches and common proverbs, adages and idiomatic expressions. In Sundara Kaṇḍa the poet says

Vālmīki ye mahā rishi Rāmāyaṇa prakāsili

Samsārat srajiḷā amrit .

Āka suni naraloka kalit sadgati hok

Āka suni home kritakritya.

---

<sup>9</sup> Satyendranath Sarma, *A History of Indian Literature: Assamese Literature*, (Otto Harrassowitz-Widesbaden, 1976), p.46.

<sup>10</sup> Satyendranath Sarma, *Rāmāyaṇar Itibritta*, (Asamiya Bighag, Disbrugarh Vishwavidyala, 1984), p.254.

("The great sage Vālmiki has produced the *Rāmāyaṇa*. Infact he created nectar for the world. May people of the Kali age attain salvation and make their lives sublime").

All these reference suggest Mādhav Kandali's rendition from Vālmīki's *Rāmāyaṇa*. Although Kandali stated in his Lanka Kaṇḍa that he translated all the 7 cantos, the first and the last cantos have not been available since the beginning of th 16<sup>th</sup> century.

After Mādhav Kandali, other renditions of the *Rāmāyaṇa* came about, and in most of them the influences of Mādhav Kandli can be felt. Śaṅkaradeva (1449-1569 AD) the great saint-poet of the 15<sup>th</sup> c AD, who translated Vālmīki's Uttara Kaṇḍa paid a glowing tribute to Mādhav Kandali by referring to him as an 'unerring poet' ("apramadi kavi") in Uttara Kaṇḍa.<sup>11</sup>

The Vaishnavite period spanning from the last quater of the 15<sup>th</sup> to the 17<sup>th</sup> c AD witnessed an upsurge of literary activity. This period exhibits the

---

<sup>11</sup> Satyendranath Sarma, *A History of Indian Literature: Assamese Literature*, (Otto Harrassowitz-Widesbaden, 1976), p.47.

characteristics of a renaissance in the Assamese society. The two great epics were translated. Śaṅkaradeva, himself translated the Uttara Kaṇḍa of Vālmīki's *Rāmāyaṇa* and Mādhavdev (1490-1596), his contemporary and disciple translated the Ādi or Bāikaṇḍa. The five Kaṇḍas (Ayodhyā Kaṇḍa to Yuddha Kaṇḍa) of Mādhav Kandali's *Rāmāyaṇa* were preserved and only the two Kaṇḍas (Ādi Kaṇḍa and Uttara Kaṇḍa) which were wanting, were translated. Śaṅkaradeva and Mādhavdev gave a Vaishnavite re-orientation to the entire epic with a view to making it a suitable medium for the propagation of Vaishnavite ideals.

Ananta Kandali, a junior contemporary of Śaṅkaradeva, translated the five cantos of Vālmīki's *Rāmāyaṇa* with the help of Mādhav Kandali's version. Infact, Ananta Kandali's translation of the *Rāmāyaṇa* is nothing but a Vaishnavite version of Madhab Kandali's rendering. Ananta Kandali mentioned in his work that since the Bhakti element was missing in Mādhav Kandali's work, he took upon himself the task of infusing the same in his translation. Only three cantos of Ananta Kandali's rendering are available now in manuscript form - Ayodhyā Kaṇḍa, Aranya Kaṇḍa and Kiskindha Kaṇḍa (incomplete).

Other rendering of the *Rāmāyaṇa* in Assamese are *Ananta Rāmāyaṇa* or *Sri Rāmkiṛtan* in seven cantos, Raghunath Mahanta's *Gadya Rāmāyaṇa*, Durgabar's *Rāmāyaṇa*, Raghunath Mahanta's *Adbhut Rāmāyaṇa*. Besides these, there are works by writers which have certain episodes of the *Rāmāyaṇa*. But most of these works are not available now.

The purpose of this study is to read some of the available rendering in Assamese of Vālmīki's *Rāmāyaṇa* to see the necessity of translation, the environment that shaped it and the philosophy behind the translation. Read in the light of Valmiki's *Rāmāyaṇa*, changes are bound to occur. Even the exegetes themselves have admitted it in the course of their narrative. Mādhav Kandali, for instance has justified his own addition to, and deletions of parts of Vālmīki's composition with a view to making his version easily acceptable to the Assamese readers and listeners:

You have listened to the story of Rāma,  
highly sacred and full of various rasas.  
Be pleased with it by forgiving my faults  
of omission and commission.  
Vālmīki composed this work in prose and verse.  
Having carefully read and considered his  
composition, I have rendered it into Assamese  
verse according to my comprehension.  
Who can fully comprehend all the shades  
of rasas ? Birds fly according to the  
strength of their wings and poets  
compose their works to meet the peoples' taste.



According to necessity they sometimes fabricate and sometimes elucidate, because it (*Rāmāyaṇa*) is not a revealed text but a thing of worldly affairs.

(Kiskindha Kaṇḍa)

In the second chapter we evaluate Mādhav Kandali's rendering of Vālmīki's *Rāmāyaṇa* in the light of the original. It examines the environment of composition, the deviations in description, what has been added and deleted in the process of translation. An attempt is also made to discuss the themes which get foregrounded in the translated text, what is retained, left out and elaborated upon.

Language, being the vehicle of expression is very crucial in translation. In the third chapter, we analyse the language of Assamese translations for its lexis, syntax, diction and style. For this purpose extracts from Vālmīki, Mādhav Kandali and Ananta Kandali are taken, to see the language changes in each while translating.

The fourth chapter discusses Śaṅkaradeva's translation of Uttara Kaṇḍa in the light of the original - the purpose of his translation, why he translated only the last canto and not the other cantos and such other questions.

The conclusion embodies observations made in the previous chapters and the impact the translations of the *Rāmāyaṇa* had in Assamese literature.

## ***CHAPTER II***

***SELECTION AND CHOICE OF INCIDENTS:  
ADDITIONS, DELETIONS AND MODIFICATIONS***

Mādhhab Kandali, who lived in the 14<sup>th</sup> c A.D., was a towering poet in the history of Assamese literature. He was one of the pioneers in translating the great Indian Epic *Rāmāyaṇa*, under the patronage of Mahamanikya, who was the Kachari king of Central Assam.<sup>1</sup> He translated the *Rāmāyaṇa* of Vālmīki for the people of Assam so that they have access to it. In translating it, Mādhhab Kandali made many changes. He admitted in *Kiskindha Kaṇḍa* that he 'summarised' (*sankhep kariu*) the *Rāmāyaṇa*, which accounts for the digressions in the translated work.

Sunilāhā sāmājik Rāmar charitra.  
 Nānā rase rasabanta param pabitra.  
 Āka suni suiu sabe manat santus.  
 Kintu badhā tutā nadharibā guna duha.  
 Vālmīki rachilā sāstra gadya chande.  
 Tāhāk bichār āmi kariu prabandhe.  
 Apunār budhi artha jimate bujhihu  
 Sankhep kariu tāk pada birachilu.  
 Samasta rasak kune bujhibak pāre.

The above verse shows clearly that Mādhhab Kandali exercised freedom while translating. For the purpose of analysis the second book *Ayodhyā Kanda* from Mādhhab Kandali and Vālmīki's *Rāmāyaṇa*

---

<sup>1</sup> Birinchi Kumar Barua, *History Of Assamese Literature*, (Sahitya Akademi, New Delhi, 1978). p.12

have been chosen. The aim is not just to find out the similarities and differences or whether Mādhav Kandali adheres to Vālmīki's text; but it is also an attempt to show how the Assamese poet, has by filling the translation with local detail, folklore, imagery and so forth has brought about 'a unique crystallization, a new text with a fresh context'.<sup>2</sup> The Assamese version by Kandali is one telling of the *Rāmāyaṇa* in a sea of *Rāmāyaṇa* versions. Though its translation is from Vālmīki's *Rāmāyaṇa* yet even Vālmīki's version cannot be ascribed as original.<sup>3</sup>

"No text is original, yet no telling is mere re-telling - and the story has no closure, although it may be enclosed in a text."<sup>4</sup>

A chart has been made to show the nature and structure, sequence of episodes, number of verses, plot, canto divisions and inter dependence of these two *Rāmāyaṇas*.

---

<sup>2</sup> Paula Richman (Ed.), *Many Rāmāyaṇas, The Diversity of a Narrative Tradition in South Asia*, (Oxford University Press, Walton Street, Oxford, 1992),P.46

<sup>3</sup> *ibid*, p.5

<sup>4</sup> *ibid*, p.46

## DISTRIBUTION OF MATERIAL

### AYODHYĀ KAṆḌA

(Śrīmad Vālmīki Rāmāyaṇa)

#### CANTO I

Verses - 51

Emperor Daśaratha makes up,  
his mind to install Śrī Rāmā  
as Prince Regent, summons

his princes for consultation

#### CANTO II

Verses 54

Emperor Daśaratha apprises  
the assembly of his  
intention to retire and hand  
over the kingdom to Rāmā;  
the councillors give consent and  
exalt Rāmā's virtues.

#### CANTO III

Verses - 49

Vasiṣṭha asks Daśaratha's  
ministers to get ready all  
requisites, for the ceremony;  
Śrī Rāmā calls on his father,  
who announces his decision  
to install him as Prince Regent;

### AYODHYĀ KAṆḌA

(Mādhav Kandali's  
Rāmāyaṇa.

Verses 1,493 - 1,519

The return of Śrī Rāmā and  
company to Ayodhyā and  
Bharata - Śatrughna's  
journey to  
Bharata's maternal uncle's  
capital.

Verses - 1,520 - 1,529

The citizens request king  
Daśaratha to install Śrī  
Rāmā as the crown Prince.

Verses - 1,530 - 1,567

Preparations for the  
Installation of Śrī Rāmā.

Kausalyā is told about it by Rāmā's friends.

#### CANTO IV

Verses 45

Daśaratha asks Rāmā to observe sacred vows along with Sītā , apprehending obstruction of Śri Rāmā's installation from a dream; enters his mother's gynaeceum and receives her blessings.

#### CANTO V

Verses - 26

At the instance of the King, Vasiṣṭha instructs Rāmā and Sītā to fast for the night.

#### CANTO VI

Verses - 28

Rāmā performs all the rites as enjoined by sage Vasiṣṭha; Brahmins wish him; the citizens decorate the city and citizens throng to witness the installation of Rāmā.

#### CANTO VII

Verses - 36

Beholding the festivities, Mantharā inquires of Śri Rāmā's nurse the occasion for it. Enraged, Mantharā instigates Kaikeyī, who is happy to hear the

Verses - 1,567 - 1,588

Mantharā's evil advice to Kaikeyī.

news, to stop the installation.

## CANTO VIII

Verses - 39

Mantharā tries her best to impress on Kaikeyī against Rāmā's installation to interrupt it but Kaikeyī harps on Rāmā's praises.

## CANTO IX

Verses - 66

Mantharā succeeds in poisoning Kaikeyī's mind; Kaikeyī decides to send Rāmā to exile and install Bharata; Mantharā reminds her of the two boons she was promised in the course of a conflict.

Verses - 1,589 - 1,673

Following Mantharā's advice, Kaikeyī begs for the boons and Daśaratha's regret.

## CANTO X

Verses - 40

Daśaratha calls on Kaikeyī to break the news of Rāmā's installation. Not finding her in her apartment, he makes inquiries and finds her in the sulking chamber.

## CANTO XI

Verses - 29

Kaikeyī asks Daśaratha the two

boons in the shape of exiling  
Śri Rāmā for a period of  
14 years and installing Bharata  
as Prince Regent.

## CANTO XII

Verses - 112

The Emperor endeavours to  
dissuade Kaikeyī from her  
pertinacity in sending Rāmā  
into exile; Kaikeyī redoubles  
her insistence quoting examples of  
Harischandra. The emperor rebukes  
her and even falls at her feet to  
convince her.

## CANTO XIII

Verses - 26

The Emperor continues to plead  
before Kaikeyī for Rāmā's installation  
as Prince Regent; Kaikeyī does not relent;  
Daśaratha falls down unconscious; stops all music.

## CANTO XIV

Verses - 67

Kaikeyī threatens to lay down her  
life in the event of the king's not  
carrying out her wishes; Sumantra  
extols the King; reminds the king about  
the installation and leaves the  
gynaecium to summon Rāmā.

## CANTO XV



## Verses - 48

Sumantra sees Vasiṣṭha and other kings waiting at the gate and hastens back to announce their presence to King. He is however sent back to fetch Sri Rāmā.

## CANTO XVI

### Verses - 47

Sumantra goes to Rāmā's palace and having communicated the Emperors wish to bring Rāmā, departs. Rāmā is accompanied by Lakṣmaṇa and jubilant men and women sing Rāmā's praises.

## CANTO XVII

### Verses - 22

Sri Rāmā drives in state to his father's gynaeceum, beholding enroute the charms of Ayodhyā, hearing the blessings and encomia of his friends and relations; on reaching his destination sends back his retinue and seeks the presence of his father.

## CANTO XVIII

### Verses - 41

When questioned by Śri Rāmā as to what prayed his

### Verses - 1,674 - 1,693

Rāmā's consolation to Daśaratha in his sorrow.

father's mind, Kaikeyī tells him all that had happened in the meantime and sternly urges him to depart for the woods.

Verses - 1,693 - 1,705  
Kaikeyī reveals to Rāmā the news about the two boons and his willingness to accept it.

## CANTO XIX

Verses - 40

Having agreed to leave for the forest, Śri Rāmā proceeds to take leave of his mother Kausalyā.

Verses - 1,706 - 1,731

Śri Rāmā tells Kausalyā about the two boons granted to Kaikeyī.

## CANTO XX

Verses - 55

Rāmā apprises his mother the circumstances which brought him to her and Kausalyā falls to the ground overwhelmed with grief and weeps bitterly expressing deep sorrow.

## CANTO XXI

Verses - 64

Lakṣmaṇa consoles Kausalyā; censures Daśaratha's decision; decides to accompany Rāmā; Kausalyā deters Rāmā; Rāmā justifies Kaikeyī's command as being countenanced by the Emperor; requests his mother to grant leave.

Verses - 1,732 - 1,811

Lakṣmaṇa's anger; Śri Rāmā's consolation to Kausalyā and Lakṣmaṇa.

## CANTO XXII

Verses - 30

Sri Rāmā pacifies Lakṣmaṇa, who was angry with Kaikeyī by denying the instrumentality of Kaikeyī in his banishment and laying the entire blame on his own fate.

## CANTO XXIII

Verses - 41

Lakṣmaṇa is enraged to hear the exhortation of Rāmā; considers his father's word as unrighteous; persuades Rāmā to be offensive with those who are against his installation; Śri Rāmā pacifies Lakṣmaṇa and impresses on him their duty to obey their father's command.

## CANTO XXIV

Verses - 38

Kausalyā urges Rāmā to take her with him; Rāmā tells her that her place is with her husband as long as he is alive; Kausalyā consents to Rāmā's departure to the forest.

## CANTO XXV

Verses - 47

Having received the mother's benediction for the journey, Śri Rāmā falls at her feet and proceeds to the apartments of Sītā to see her.

#### CANTO XXVI

Verses - 47

Sītā inquires the reason for Rāmā's dejection; Rāmā tells Sītā that news about his exile and asks her to look after the family.

#### CANTO XXVII

Verses - 38

Exhorted by Rāmā to stay in Ayodhyā and to look after his parents, Sītā replies that she being his counterpart, her exile is implied in his and insists to go with him.

#### CANTO XXVIII

Verses - 26

Bringing home to Sītā the austerity and hardships of forest life Śri Rāmā tries once more to dissuade her from her insistence to accompany him to the forest.

#### CANTO XXIX

Verses - 1,812 - 1,827

Śri Rāmā unravels to Sītā about the exile.

Verses - 1,828 - 1,864

Sītā prays to Rāmā to let her accompany him in his exile.



DISS  
S. 153, A. 119 P. 795

JH-6277

## Verses - 24

Śītā continues to importune Śri Rāmā to take her to the forest along with him. Śri Rāmā, however persuades her to stay in Ayodhyā.

## CANTO XXX

### Verses - 47

Though persuaded by Śri Rāmā in many ways, Śītā did not change her mind. Śri Rāmā agrees to take her to the forest; asks her to prepare for the journey and give away all her personal property to the Brahmins.

## CANTO XXXI

### Verses - 37

Lakṣmaṇa seeks Rāmā's permission to accompany him to the forest. Rāmā desires him to stay in Ayodhyā to look after his mothers; agrees to take him seeing his insistence; urges him to bring Suyajñā and other Ṛṣis.

## CANTO XXXII

### Verses - 45

Śri Rāmā and Lakṣmaṇa distributes

### Verses - 1,865 - 1,885

Lakṣmaṇa gains permission to accompany Rāmā; Rāmā, Śītā, Lakṣmaṇa's preparations.

gifts of jewels, ornaments and cows  
to different people as well as to  
the Brahmans.

### CANTO XXXIII

Verses - 31

Rāmā along with Sītā and  
Lakṣmaṇa, proceeds to his  
father's gynaeceum to take  
leave of him.

### CANTO XXXIV

Verses 61

At his father's gynaeceum, Rāmā  
finds his father fall unconscious  
at his very sight; the ladies wail,  
Rāmā seeks permission to retire  
to the woods; king enjoins him  
to take his father captive and  
ascend the throne. Rāmā insists  
on carrying out his command.  
Daśaratha once again falls  
unconscious.

### CANTO XXXV

Verses - 37

Sumantra reproaches Kaikeyī reminding  
her of her mother's misbehaviour  
towards her husband hoping to change  
her stand; Kaikeyī remains adamant.

### CANTO XXXVI

Verses - 1,886 - 1,926

Śrī Rāmā Bids Farewell to  
Daśaratha and Daśaratha's  
grief .

## Verses - 33

Kaikeyī objects to Daśaratha's instruction to Sumantra to take the army and exchequer along with Śrī Rāmā, drawing on the analogy of Asamanja. Siddhartha, a minister of the King, says that the case of Asamanja, a perverse lad, cannot be applied to Rāmā, who was an ideal character.

## CANTO XXXVII

### Verses - 37

Kaikeyī herself brings the bark of trees which Śrī Rāmā wanted his servants to bring; Rāmā and Lakṣmaṇa wear the bark taking off their robes; Sītā puts in over her dress with the help of Rāmā; Vasiṣṭha castigates Kaikeyī for her cruelty.

## CANTO XXXVIII

### Verses - 17

Daśaratha reproaches Kaikeyī incensed by the reaction of all those present in the scene of Sītā dressing up like a hermitess. Rāmā entreats his father to take care of his mother.

## CANTO XXXIX

### Verses - 1,927 - 1,957

Śrī Rāmā and others putting on the bark of trees and a word of consolation for everyone present.

## Verses - 41

Sumantra gets a chariot ready to take Śri Rāmā and his party to the forest; Sītā adorns herself with jewels; Kausalyā advises Sītā; Rāmā comforts Kausalyā and offers apology to his other mothers.

## CANTO XL

### Verses - 51

After paying their respects to Daśaratha, Kausalyā and Sumitrā, Rāmā, Sītā and Lakṣmaṇa mounts on the chariot; Sumantra flicks the horses and all the assembled citizens follow, unable to keep peace they return desolate; Daśartha and Kausalyā also run after the chariot but unable to keep tract stop short yielding to the remonstrances of the ministers.

## CANTO XLI

### Verses - 21

The ladies of the royal gynaeceon bewail the exile of Śri Rāmā and others and the citizens of Ayodhyā too are reduced to a miserable plight.

## CANTO XLII

### Verses - 35

### Verses - 1,958 - 1,985

Śri Rāmā's journey to the forest with others.



Daśaratha seeks to go after Rāmā  
in the forest on foot; the dust raised  
by the chariot having disappeared,  
the emperor becomes disconsolate and  
drops to the ground. He refuses to  
accept Kaikeyī's support, Kausalyā  
lifts him up; he is taken to her  
apartments.

#### CANTO XLIII

Verses - 21

The lament of Kausalyā.

#### CANTO XLIV

Verses - 31

Establishing the greatness of  
Sri Rāmā, Sumitrā, who is a past  
master in eloquence, assuages  
Kausalyā's grief.

#### CANTO XLV

Verses - 33

When the citizens who followed  
Rāmā refuse to return, Rāmā, Sītā  
and Lakṣmaṇa gets down from the  
chariot and begins to walk.  
Citizens persuade him to return  
but in vain; they reach the bank  
of the Tamasa at the close of the day.

#### CANTO XLVI

Verses - 34

Lying down on a bed of leaves  
Rāmā thinks of parents and feels  
reassured by the thoughts of Bharata's  
noble qualities; Lakṣmana opens  
his dialogue with Sumantra on  
divine excellences of Rāmā;  
Rāmā asks Sumantra to drive the  
chariot in a way to mislead the  
citizens.

#### CANTO XLVII

Verses - 19

The citizens wake up to find Rāmā  
and his party gone; they hunt up  
the tracks of his chariot but in  
vain; they return to Ayodhyā.

#### CANTO XLVIII

Verses - 37

The wives of those who returned  
having followed Rāmā reproach  
Kaikeyī and break into a  
lamentation.

#### CANTO XLIX

Verses - 18

Śri Rāmā finishes his morning  
bath and devotions; having crossed  
the Vedasruti, Gomati and Syandika  
rivers, presses forward talking  
with Sumantra.

## CANTO L

Verses - 51

Rāmā bids farewell to his birth-place, sends back the people hailing from the countryside, meets the Nisada chief Guha.

Verses - 1,986 - 2,008

Śri Rāmā's speech of consolation to the citizens.  
Verses - 2,009 - 2,036  
Sri Rāmā's meeting with Guha.

## CANTO LI

Verses - 27

Guha and Lakṣmaṇa keep awake to guard the Crown Prince,; spends the night talking with Guha

Verses - 2,037 - 2,045

Sumantra's farewell.

## CANTO LII

Verses - 102

Guha's willingness to help Rāmā; Sumantra is sent back to Ayodhyā; Sri Rāmā, Sītā and Lakṣmaṇa get into the boat brought by Guha's men; Sītā offers prayer to Mother Ganga; having crossed the river the three halt for the night at the foot of a tree.

## CANTO LIII

Verses - 35

Apprehending trouble for Kausalyā and others at the hands of Kaikeyī, Rama persuades Lakṣmaṇa to return to Ayodhyā; Lakṣmaṇa does not

relent and continues to stay on.

## CANTO LIV

Verses - 43

Rāmā, with Sītā and Lakṣmaṇa reaches the hermitage of sage Bharadwāja at dusk; the sage recommends Chitrakoot as the fittest place for him to sojourn in; Rāmā spends the night in discourses on various topics with the sage; early next morning departs for Chitrakoot.

## CANTO LV

Verses - 33

Bharadwāja tells them the route they should take; they cross the Yamuna on a raft made by themselves; they halt in the banks of the river; Sītā is rejoiced to get fruits and blossoms of her liking.

## CANTO LVI

Verses - 35

The party captures the loveliness of the forest as they move further in the morning; reaches Chitrakoot and enters the hermitage of Vālmīki.

Verses - 2,046 - 2,148

Śri Rāmā's entry into the forest and arrival at sage Bharadwāja's ashram.

## CANTO LVII

Verses - 34

Told by Guha's spies of Rāmā's departure to Chitrakoot, Sumantra drives back to Ayodhyā; Sumantra gives his report to Daśaratha; Daśaratha and Kausalyā fall into a swoon on hearing Rāmā's departure for Chitrakoot.

## CANTO LVIII

Verses - 37

The Emperor urges Sumantra to deliver their parting message and Sumantra tells him.

## CANTO LIX

Verses - 34

Sumantra elaborates more on Rāmā's departure to the forest and its consequences in the capital; Daśaratha raves like a madman on hearing the tale.

## CANTO LX

Verses - 23

Sumantra tries to console Kausalyā by telling her of Rāmā's resoluteness and strength even while living in the forest but in vain.

## CANTO LXI

Verses - 27

Kausalyā reproaches Daśaratha even while apprehending danger to the king from his inability to bear the grief caused by separation from Śri Rāmā.

## CANTO LXII

Verses - 20

Daśaratha recalls his past sin in the form of killing a hermit boy, which was responsible for his present misfortune.

Verses - 2,149 - 2,188

King Daśaratha's death .

## CANTO LXIII

Verses - 53

Daśaratha tells Kausalyā about the fateful incident of killing the hermit boy.

## CANTO LXIV

Verses - 78

Daśaratha continues with his story. Having related the story of his imprecation, the emperor breathes his last with the thought of Rāmā on his mind.

## CANTO - LXV

Verses - 29

Verses - 2,188 - 2,202.

The king is declared dead;  
all the queens commence into  
a loud wail.

#### CANTO LXVI

Verses - 29

Kausalyā's reproach to  
Kaikeyī over the king's  
death; her lament; the dead  
body is kept in a trough  
filled with oil.

#### CANTO LXVII

Verses - 38

Attributing the rise and fall of  
a kingdom to the presence and  
disappearance of its ruler, Markandeya  
and other great sages urge  
Vasiṣṭha to install any one prince  
in the throne immediately.

#### CANTO LVIII

Verses - 22

Vasiṣṭha dispatches messengers  
to call back Bharata and  
Śatrughna from their maternal  
grandfather's house.

#### CANTO LXIX

Verses - 21

The lamentations of the  
queens at the King's death.

Verses - 2,203 - 2,215

Kausalyā's reproach to  
Kaikeyī and everyone's  
counsel to save the kingdom.

Verses - 2,216 - 2,246

A messenger sent to bring  
back Bharata.

Bharata in an oppressed and pensive mood after he saw a bad dream in the night; tells his friends about the dream.

## CANTO XX

Verses 30

The messengers from Ayodhyā arrive even as he was narrating the dream; communicates to him the orders of Vasiṣṭha; takes leave of his maternal grandfather and others and departs from Ayodhyā.

## CANTO LXXI

Verses 46

Bharata reaches Ayodhyā and finds the city cheerless and deserted; speculates the reason for this and speaks to the charioteer about it; enters the palace dejected and disconsolate.

## CANTO LXXII

Verses - 54

Bharata communicates to his mother the welfare of his maternal grandfather and others; enquires about his father; Kaikeyī breaks the news of his father's death, attributing it to Rām's exile and holding herself responsible for the latter; comforts him and calls upon him to be installed on the throne after performing his father's obsequies.



## CANTO LXXII

Verses - 28

Bharata reproaches Kaikeyī; takes a vow to bring back Śri Rāmā and install him on the throne of Ayodhyā.

Verses - 2,247 - 2,282

Bharata's anger on getting all the information from Kaikeyī

## CANTO LXXIV

Verses - 36

Bharata reproaches his mother once more and decides to go into exile for fourteen years in order to redeem his elder brother's vow; filled with rage at his mother's mischief he falls unconscious.

## CANTO LXXV

Verses - 65

Kausalyā speaks unkindly to Bharata and holds him responsible also in allying himself with his mother; Bharata denies any hand in his mother's machination; Kausalyā is convinced of Bharata's innocence and placing Bharata on her lap weeps bitterly.

Verses - 2,306 - 2,317

Kausalyā and Bharata's conversation.

## CANTO LXXVI

Verses - 23

After performing the last

Verses - 2,317 - 2,350

Sage Vasiṣṭha's arrival and

rites of his father on the bank of the Saryu, Bharata returns to Ayodhyā.

preparations for the obsequial rites.

## CANTO LXXVII

Verses - 26

Bharata gifts to the Brahmins gold and jewels as part of the obsequies; overwhelmed with grief on reaching the funeral rites to pick up the bones of the deceased; Bharata drops to the grounds; Śatrughna also is caught in grief; the brothers are comforted by Vasiṣṭha and Sumantra.

## CANTO XXVIII

Verses - 26

Bharata contemplates to undertake a journey to meet Rāmā; Satrughna blames Lakṣmana for failing to prevent ŚrīRāmā's exile, Mantharā standing at the door is seized by Śatrughna by her locks and reproaches Kaikeyī too; Bharata intervenes and Śatrughna leaves Mantharā.

Verses - 2,282 - 2,305

The hunch backed woman's distress at the hands of Śatrughna.  
Verses - 2,350 - 2,380  
Bharata's effort to bring back Rāmā.

## CANTO LXXIX

On the fourteenth day the counsellors entreat Bharata to accept the throne; turning down their entreaty, Bharata urges them to appoint expert engineers to construct a road, bridge etc. to

facilitate his journey to the place of Rāmā's abode.

#### CANTO LXXX

Verses - 22

The engineers construct a broad passage from Ayodhyā to the bank of Ganga.

#### CANTO LXXXI

Verses - 16

Bharata stops all the customary festal music at sunrise disclaiming sovereignty; complains to Śatrughna of the ill done to the world by his mother. Bharata and Śatrughna attends the court as asked by Vasiṣṭha.

#### CANTO LXXXII

Verses - 32

Sage Vasiṣṭha urges Bharata to accept the kingdom; Bharata declines and takes a Solemn pledge to depart for the forest and try his best to bring Rāmā back to Ayodhyā.

#### Canto LXXXIII

Verses 26

Bharata accompanied by the family priests, artisans, army and the citizens reaches the bank of the Gaṅga at Sriganarapura ruled by Guha; offer's Śrāddha and Tarpana in honour of his deceased father on the bank of the Ganga.

## CANTO LXXXIV

Verses - 18

Suspecting mischief in the mind of Bharata, Guha orders the ferrymen to guard the boats to prevent Bharata's men from crossing the Ganga; Guha himself seeks the andpresence of Bharata to know his mind; Being satisfied of his good intentions Guha entertains Bharata and his men with fruits and roots etc.; allow them to advance.

## CANTO LXXXV

Verses - 22

Guha directs Bharata to Rama's dwelling; acts as their guide.

## CANTO LXXXVI

Verses - 25

Guha reports to Bharata about his meeting with Rāmā, Sitā and Lakṣmaṇa.

## CANTO LXXXVII

Verses - 24

Bharata is overwhelmed with grief on

Verses - 2,381 - 2,386

Bharata's journey to bring back Rāmā; foreseeing trouble for Rāmā, Guha builds up a defence.

Verses - 2,387 - 2,448

Bharata meets Guha hearing about Rāmā he laments sitting under an Ingudi tree.

Verses - 2,449 - 2,466

Bharata and the other cross the river.

hearing about his two brothers; he sends Guha to apprise Kausalyā about they spent their night on a bed of Kuśa grass, etc.

#### CANTO LXXXVIII

Verses - 30

Bharata shows to Kausalyā and others the bed of Kuśa grass where Rāmā and Sītā spent their night and contrasting it with the luxury in which he slept. Bharata laments; compliments Lakṣmaṇa and Sītā for throwing their lot with Rāmā; Makes up his mind to live in the forest as representative of Rāmā wearing matted locks on his head like him.

#### CANTO LXXXIX

Verses - 23

Encamping his followers and army. Bharata sets out with sage Vasiṣṭha and others to the hermitage of sage Bharadwāja.

#### CANTO XC

Verses - 24

Bharata enters the sage's hermitage with Satrughna and Vasiṣṭha; Bharata enquires about Rāmā's whereabouts; Sage Bharadwāja tells him that Rāmā

Verses - 2,466 - 2,437

Conversation between Bharadwāja and Bharata and Bharadwāja's acceptance of his guests.

was sojourning on Mt. Chitrakoot and advises him to go the following morning.

#### CANTO XCI

Verses - 83

The hospitality shown by Bharadwāja to Bharata and intourage, the kind of which would not be shown even by a ruler of the entire globe.

#### CANTO XCII

Verses - 40

Bharadwāja shows the road to Chitrakoot when asked by Bharata, Bharadwāja inquires of him about his three mothers to which Bharata explains; Bharata and party proceeds to Chitrakoot.

#### CANTO XCIII

Verses - 22

On reaching Chitrakoot Bharata commands the army to loom out for the hermitage of Rama; perceiving smoke at some distance and concluding the site to be his hermitage, Bharata informs his army to halt and walks to that place with Vasiṣṭha and few others.

#### CANTO XCIC

Verses - 27

Rāmā gives a graphic

Verses - 2,487 - 2,519

Rāmā is abode in Chitrakoot;

description of Chitrakoot,  
stressing the special  
features.

Uproar from Bharata's army  
could be heard.

#### CANTO XCV

Verses - 19

In order to humour Sītā, Rāmā  
gives a description of the river  
Mandakini to her.

#### CANTO XCVI

Verses - 30

Rāmā beholds all of a sudden a  
large cloud of dust screening  
the sun accompanied by a loud noise ;  
dispatches Lakshmaṇa to ascertain  
the cause, who catches sight of an  
army and concludes that Bharata has  
come to dispose Rāmā; tells Rāmā  
about his suspicions and swears  
to kill the intruder.

#### CANTO XCVII

Verses - 31

Rāmā pacifies Lakṣmaṇa by assuring  
him of Bharata's pious intentions;  
Lakshmaṇa is ashamed to hear the  
opinion of his brother; Bharata  
encamps the army in Chitrakoot  
wishing not to disturb the  
hermitage of Rāmā.

#### CANTO XCVIII

Verses - 18

Telling off Guha and Śatrughna with their followers to find out the hermitage, Bharata himself also go out in search of it with his ministers; reaching the foot of a sal tree and concluding it to be the place from the presence of smoke, he eagerly hasten to meet Rāmā.

CANTO XCIX

Verses - 42

Requesting Vasiṣṭha to fetch his mothers Bharata reaches the hut where the three exile were living; Bharata stumbles down, his eyes bedimmed with tears at the sight of Rāmā, Lakṣmaṇa and Sītā, with their ascetic garf; Śri Rāmā lifts him up and clasps him to his bosem Śatrughna and Guha as well meet Rāmā and Lakṣmaṇa.

CANTO C

Verses - 76

Rāmā gives instruction in judicative union the pretext of inquiring after the welfare of his father and others.

CANTO CI

verses - 27

Verses - 2,520 - 2,525

Meeting of Bharata and Śri Rāmā



3

Bharata implores his elder brother to accept the kingship and return to Ayodhyā; Śri Rāmā pleads that the command of their father is supreme and must be obeyed by both of them.

## CANTO CII

Verses - 9

Bharata tell Śri Rāmā that being deprived of the privilege of serving him, he will have nothing to do with Sovereignty; requests him to offer water to the spirit of his deceased father.

## CANTO CIII

Verses - 49

Rāmā laments the death of his father; Bharata comforts him; Rāmā offers water and feed to the spirit of his father on the bank of Ganga and returns to the hut. The troops approach them and is greeted by Rāmā.

## CANTO CIV

Verses - 32

Accompanied by Kausalyā and others, Sage Vasiṣṭha reaches the hermitage of

Verses - 2,526 - 2,538

Rāmā's grief on hearing the news of his father's death.

Verses - 2,545 - 2,573

Rāmā's meeting with his mother and Rishi's and their conversation.

Rāmā; Kausalyā and the other fall at the feet of Rāmā and Lakṣmaṇa; Kausalya bewails the lot of Sītā, who falls at her feet.

#### CANTO CV

Verses - 42

Bharata once again implores Rāmā to accept the throne of Ayodhyā but Rāmā trying to pacify him in various ways urges him to shoulder the burden of rulership.

#### CANTO CVI

Verses - 35

Bharata vows not to return to Ayodhyā but to continue in the forest in case Rāmā did not grant his prayer of accepting the throne; Kausalyā and others too join in urging Rāmā who is insistent on implementing the word of his deceased father.

#### CANTO - CVII

Verses - 19

Rāmā tells Bharata, who believed that Daśaratha was prompted by lustful attachment to his mother in handing over the kingdom to him, that Daśaratha did so because, firstly, he was bound by promise

to Kaikeyī's father while marrying her that the latter's son alone would succeed to the throne after Daśaratha's death; and secondly, he was keen to repay the debt. he owed her for securing in his encounter with the demons; Urges Bharata to assume rulership.

#### CANTO CVIII

Verses - 19

Jabali an eminent sage tries to persuade Rāmā to accept the throne by advocating the theory of the Nāstikas (non believers) with intent to arouse in him the lust of sovereignty.

#### CANTO - CIX

Verses - 39

Jābāli explains the reasons for his advocating the theory; Rāmā exposes the hollowness of the ethics dubbing it as the very anti theses of Dharma.

Verses - 2,574 - 2,602

Rāmā's interpretation regarding knowledge of the truth of religion; Bharata's return to Ayodhyā taking the wooden sandals of Rāmā.

#### CANTO CX

Verses - 27

Sage Vasiṣṭha urges Rāmā to be consecrated as king since from Ikṣwāku, downward the eldest son alone had ascended

the throne of Ayodhyā and also because he was ablest.

## CANTO CXI

Verse - 32

Pleading the superiority of a teacher over parents, Vasiṣṭha urges Rāmā to grant Bharata's request but Rāmā contends that one's parents are more worthy of respect even than one's teacher and is insistent on fulfilling his father's wish; Bharata plans to take fast unto death as a last attempt to bring round Rāmā and requests to remain in exile as Rāmā's prony but Rāmā does not agree.

## CANTO CXII

Verses - 31

All his attempt to convince Rāmā failing Bharata places a new pair of wooden sandals decked with gold in front of Rāmā and requests him to place his feet on them; Rama complies readily; Rāmā embraces Bharata and Lakṣmaṇa and bidding goodbye to all with due respect, enters his cottage.

## CANTO CXIII

Verses - 25

On the way Bharata pays his respects to Bhardwāja and apprises him of

what happened at Chitrakoot;  
crosses the Ganga and Yamuna and  
proceeds to Ayodhyā.

#### CANTO CXIV

Verses - 29

Vālmīki portrays the gloomy appearance  
of Ayodhyā with number of similes;  
Bharata enters his fathers palace with  
a heavy heart speaking to Sumantra  
about the sorry spectacle which  
Ayodhyā presents at the moment.

#### CANTO CXV

Verses - 24

Permitted by Vasiṣṭha and  
accompanied by Śatrughana  
and others, Bharata proceeds  
to Nandigrāma and installing the  
wooden sandals of Rāmā on the  
royal seat, himself puts on the  
garb of an ascetic and carries on  
the rule under orders of the  
sandals holding the royal  
umbrella over them.

#### CANTO CXVI

Verses - 25

The ascetics who lived in the vicinity  
of Śri Rāmā leaves the place on being  
molested by the Rakśasas with Rāmā's  
permission; who could read their  
thoughts, sends them away with

Verses - 2,603 - 2,618

Installations' of Rāmā's  
sandal on the throne of  
Nandigrāma

respect.

## CANTO XVII

Verses - 29

Afraid of prolonging his stay at  
Çitrakoot because of many handicaps,  
Śri Rāmā leaves that mountain and  
reaches the hermitage of sage Atri  
Anasūyā, the sage's wife receives  
Sītā and she gives her instruction on  
the duties of a devoted wife.

## CANTO CXVIII

Verses - 54

Anasūyā requests Sītā to ask for a  
boon; highly pleased with her, the  
hermitess bestows heavenly flowers  
and ornaments on her. Urged by  
Anasūyā, she relates to the hermitess  
the story of her marriage.

## CANTO CXIX

Verses - 22

Sītā relates how she received the  
jewels as a loving gift from the  
hermitess; accepting their hospitality  
and staying for the night Śri Rāmā  
asks leave of them in the morning to  
proceed further and following the  
route shown by the hermits the  
princely party enters the  
Daṇḍaka forest.

Vālmīki's Ayodhyā Kaṇḍa is divided into one hundred and nineteen Cantos (Sargas). The length of verses in each Canto is not uniform. For example, Canto I has 51 verses, while Canto II has 54 verses. Moreover, there is no continuous numbering of the verses from one Canto to another. However, Mādhav Kandali's version is much shorter than Vālmīki's. He did not abide by Vālmīki's Canto division and versification in his translation. He rendered the Ayodhyā Kaṇḍa into thirty-nine thematic divisions and adopted a style specific to Assamese life and culture. There is continuity in numbering the verses. For example, Ādi Kaṇḍa ends in verse 1,492 and Ayodhyā Kaṇḍa is followed by verse 1,493.

Mādhav Kandali abridged the narrative by taking only the major events and omitting the minor episodes. He deleted minor details of descriptions and in some places he added his own, which are not found in Vālmīki's. A look at the chart shows gaps on the right side of the column. The gaps are not omissions of particular Cantos but a result of Mādhav Kandali abridging several Canto's of Vālmīki into one thematic division in his translation. This speaks of the brevity of Kandali's style of writing. For example, Mādhav Kandali abridged Canto's IX - XVII of Vālmīki's Ayodhyā Kaṇḍa into just one heading. This section, begins with Kaikeyī deciding to beg for the two boons on Mantharā's advice and continues

upto Rāmā's presence before his father Daśaratha.. Mādhav Kandali, while keeping to the main sequence of events, has left out many details of descriptions found in Vālmīki,s text, namely Kaikeyī's elaborate glorification of Mantharā (Canto IX, verses 40 - 52), description of Kaikeyī's abode as Daśaratha enters to break the news of Rāmā's coronation (Canto X, verses 3 - 18), Sumantra's exaltation of Daśaratha (Canto XIV, verses 47 - 58), etc. In the same passage, where Sumantra describes Rāmā's palace, Mādhav Kandali digresses from his source and gives his own description of the palace which conforms to the local structures.

Though Mādhav Kandali by and large adheres to the main story, at certain places his narrative varies from Vālmīki Rāmāyana. He admits this himself in the Kiskindha Kaṇḍa :

Vālmīki racilā sāstra gadya chande  
Tāhāk bichār āmi kariā prabandhe.  
Aponār mate artha yimate bujilo  
Sankhep karia tāka pada biracilo,  
Samasta rasak kone bujibak pāre  
Pakshi saba urai yena pakha anusāre.  
Kabi saba nibandhai loka vyobahāre.  
Kata nija kato lambhā kathā anusāre .



"Vālmīki wrote the sastra in various rhymes. I have with great care tried to understand him and have made verses in concise form, whatever I could understand. Who can master all the rasas? The poets can fly just as the birds do, as their wings would enable them. They compose in the ways of the people. They lengthen and shorten as the subjects would demand."

These variations and adjustments can be classified under the following three heads of : omissions, additions and formal differences.

1. **Omissions** : In the above quotation Mādhav Kandali admits that he lengthened and shortened the verses while translating.. He mentions in another place that he has not omitted the important incidents but has very skillfully summarised them. Though omissions from Vālmīki's *Rāmāyaṇa* are not very obvious, the fact that 119 Cantos have been abridged to 39 divisions leads one to speculate that omission are likely in the translated text.

Given below is a list of some omissions in Kandali's Ayodhya Kanda:;) In Cantos II of Vālmīki's *Rāmāyaṇa*, from verse 26 - 54 there is a elaborate exaltation of the qualities of Rāmā which Kandali does not include in the Assamese version. Some

the qualities of Rāmā mentioned in Vālmīki's work are 'godlike', 'of pleasing virtues', 'unfailing powers', 'compeer of Indra', 'righteous', 'a replica of sage Brhaspati in wisdom,' etc. (English paraphrase). In Kandali's version, when the ministers forward Rāmā's name to the king as their choice for being the heir to the throne they say :

"Tumār tanai Rāma sāfal jivan  
Nijgune ranjilanta nagaina jan.  
Devar āgat āmi nubuluhu michā  
Rāma yuvarāja haibe samastare ichchā."  
"Your son, Rāmā has led a successful life  
By his qualities he has endeared himself to all,  
We do not lie before our king,  
'Tis everybody's wish that  
Rāmā be made heir to the king".

In his passage Kandali left out all the praises and encomiums mentioned by Vālmīki like 'truthful', 'kind', 'virtuous', 'polite of speech', 'learned in various sciences and Vedas', 'science of music', etc. Kandali does not specify the individual virtues of Rāmā as mentioned by Vālmīki.

ii). In between Cantos CIX to CXIII there are long dialogues between Rāmā and Bharata, Rāmā and Jābāli and Rāmā and Vasiṣṭha trying to convince Rāmā to return to Ayodhyā and rule. Canto CVIII and CIX deals with Jābāli and Rāmā's dialogue. But Mādhav Kandali left out a major portion of the original speech

made by Jābāli and simplified it in few sentences. Jābāli provokes Rāmā in Vālmīki's *Rāmāyaṇa*. Rāmā's anger is aroused and he goes on to say in strong words his stand. In Rāmā's speech he mentions the different philosophies - Nāstikas, Charvaka, Vedas of which there is no mention in the Assamese version.

In Canto CX Vasiṣṭha, while pacifying Rāmā who was angry with Jābāli, gives the whole genealogy of Daśaratha before asking Rāmā to accept the throne as the eldest son, which was undoubtedly the custom among the Ikṣvākus. But in the Assamese *Rāmāyaṇa* Kandali does not give a list of Rāmā's ancestors.

iii) Cantos CXVI - CXIX from the Ayodhyā Kanda of Vālmīki's *Rāmāyaṇa* have not been included in Kandali's Ayodhyā Kanda. Instead, he incorporates it in the following Kaṇḍa, i.e. Araṇya Kaṇḍa.

iv) Mādhab Kandali in his work deletes Canto XXV which is found in Valmiki's Ayodhyā

Kaṇḍa - "Sumantra reproaches Kaikeyī reminding her of her mother's misbehaviour towards her husband hoping to change her stand...<sup>From</sup> Verses 1,886 -

1,926 forms a thematic division in Kandali's work which includes Cantos XXXIV - XXXVI. All incidents are mentioned here but Sumantra's reproach has been omitted. Thus, we see that Kandali has very subtly abridged his rendering of the *Rāmāyaṇa* by omitting very skilfully he details in describe being minor incidents without deviating from the main story of Vālmīki's *Rāmāyaṇa*.

2. **Additions** : Though, Mādhav Kandali tried to adhere to the <sup>source text</sup> he consciously .or unconsciously added some new elements in the Assamese version. Kandali's purpose in translating the *Rāmāyaṇa* into Assamese was to give to the local people an access to this major epic. Additions are mostly in the form of adaptations. Writing for the Assamese people, he tried his best to make the narrative personal and immediate. In describing life and actions and natural scenery he keeps a constant eye on the Assamese way of life and Assam's flora and fauna. For a thorough analysis we can group the additions made by Kandali into the following separate headings :-

i) **Addition of events** : In Canto I of Vālmīki's *Ayodhyā Kaṇḍa*, King Daśaratha contemplates to make Rāmā his heir and then discusses this with his ministers in Canto II to seek their approval. However there is a difference in Kandali's

Ayodhyā Kaṇḍa. It is the king's subjects and ministers who request him to make Rāmā the Prince Regent.

Samastare bhakti dekhi Dasaratha rāi  
Buliā basan pāche samastak chai.  
Tumāsar, Dekhu āji prasanna bodon  
Kinu bākya bulite sabāru āche man 1525  
Anantare patraluke kritānjali dhari

Rajāk mātilā pāche namaskārkari  
Suniyā guchāi nij prithivi pālak.  
Rāj rājeswar Raghubansar tilak. 1526  
Tumār tanai Rāma sāphal jivan.  
Nijgune ranjilantā nagarir jana.  
Devar āgat āmi nubuluhu michā.  
Rāma yuvarāj haibe samastare ichchā . 1527

(Seeing everybody's devotion, king  
Daśaratha, made this speech to everyone:  
I see you all today with a pleased countenance.  
What is it that you want to share with me.  
The endless ministries with joined hands,  
Inreverence, replied to the king thus,  
Listen, O great one, the keeper of this Earth,  
King of kings, from the royal line of Raghu.  
Your son Rāmā by leading a successful life  
Has by his own accomplishment become the  
favourite of the masses.  
We do not lie to you, O, the one equal to gods,  
This is our desire that Rāmā be made heir to the king)

This is a clear deviation from the original which has been added by Mādhab Kandali. Though this addition may seem minuscule, yet we get from it a

fair glimpse of the Assamese society of the 14th c during which Mādhhab Kandali lived. It reflects the powers the ministers enjoyed at that time. In the 14th c. there were two periods of Ministerial Rule in Assam. The First period was from 1376 - 1380 AD right after the death of Ahom king Sutupha, when no suitable prince in the royal family was considered worthy by the nobles to ascend the throne. The second period was from 1389 - 1397 AD when once again no successor to the throne was acceptable to the ministers. The son of king Sukhangpha incurred the displeasure of the nobles and so they began to rule the country without a king for the second time. This shows that ministers and nobles played a vital role in choosing the heir to the throne, which could have prompted Kandali's addition.

The first thematic division in Mādhhab Kandali's Ayodhya Kaṇḍa, "The return of Śri Rāmā and company to Ayodhyā and Bharata Śatruḡhna's journey to his maternal uncles" is not found in Vālmīki's opening Canto of Ayodhyā Kaṇḍa. Although the title of the chapter stresses on the return of Śri Rāmā and Bharata and Śatruḡhna's journey to Bharata's maternal uncle's house, yet Kandali's main emphasis is on the individual qualities of Rāmā, the circumstances which led him to marry Sītā, the marriage of his brothers, the names of his mothers. Kandali thus

gives a general overview of Daśaratha's entire family and also the mood of the citizens before proceeding to tell the rest of the story.

Rām-Sītā prabesilā rajār mandir  
Bhārjya same surjya jen thit astagiri  
Nāmilanta bāpak ābar nij māv  
Kaikeyir Sumitrār nāmilanta pav. 1513  
Chāi sāt māv av panchās bekati  
Eke eke sab sabāhak karilu pranati  
Śri Rām Lakṣmaṇa ādi kari chāri bahi  
Chāri kanyā laiā chali gailā nij thāi 1514  
Nāri mililanta jata kavsalyar ghar  
Sītār rupak kehumuhe samāhar.

Two reasons can be inferred for Kandali's addition of this chapter in the Ayodhyā Kandā which is not in Vālmīki's work. Kandali translated the *Rāmāyaṇa* at the request of king Mahamanikya who patronised him. He seems to have recited his verses for the king, and his courtiers, making changes from time to time and directing the course of the narration as the king desired. The story of *Rāmāyaṇa* being a long one, could not be recited continuously. So there always had to be a recap between sessions. Therefore, the first chapter of the second book in Kandali's work is a preview of the main story which follows. This explains why Vālmīki's *Rāmāyaṇa* is devoid of these additions.

Another interpretation for this inclusion could be to instil values of love, unity, brotherhood, marriage in the people he addressed.

In the fifteenth thematic division of Mādhav Kandali's Ayodhyā Kaṇḍa, where Śri Rāmā undertakes journey to the forest and other's follow him, Kandali provides a small picture of a yogi running in the train of people following Rāmā to the forest:

Yogir Kāndhat kāni juli jatā  
Lavarante lavarante pāche chānte  
Hiyā māne gaila phati 1,960  
Pāilek bhāgar bukanda kakhar  
Habe pāri gailā khahi  
Mukhe Siva Siva Sumarante āti  
Palāila jat tapasi  
Ah buli yogi āchāri pelāile  
Pujār devatā mān  
pujibāk lāgi pāche pāibu deva  
thākaia yeve paran 1, 161.

"The yogi, had his ragged wallet hung on his shoulder. He had his dowa das kathi in his hand' He was tired, and his begging wallet dropped down. He cried Siva! All the time He threw away all his gods of worship ( that he was carrying in the form of idols)".



This picture by Kandali speaks initially of the Siva worship that was widely prevalent in his time but latter lost its appeal to the people.

This passage can also be interpreted as a later addition by the Vaishanava poets who were against the worship of Sakta and Saiva gods and goddesses. This shows how Shiva worship was becoming ineffectual gradually.

ii) Additions in the form of descriptions :

Kandali gives a beautiful and photographic description of Chitrakoot with all its natural beauty which appeals to the reader:

Dekhā dekhā jānaki harih kari mana,  
Phal mul jugut bibidh taru ban.  
Jai juti bakul banduli kamikar  
Kanchan tagar kunda sewāli mandār. 2073  
Asok pālās phuli gailā hisā hisi  
Nāgeswar champak phulil ahanirhi  
Pinditā garabak phulil sewati  
Dhundur Kānaur āru phulil mālati". 2074

The descripton continues - the names of flowers, fruits and birds which are very much of Assam and which are not mentioned in Vālmīki's *Rāmāyaṇa*. A list

of the fruits mentioned are 'nāranga' (orange), 'khājuri' (date palm), 'bogori' (ber), 'teteli' (tamarind), 'kathāl' (jackfruit), 'ām' (mango), 'jām' (jamun), 'nārikal' (coconut), 'āmlakhi' (gooseberry) 'silikhā' (myrobalam), 'sriphal', 'kardai', 'amarā', 'paniyal', 'tāmbul' (betel nut).

Even though a complete picture of 14th c Assam is not found yet we get glimpses of that society. At the time of Kandali, Shiva's worship predominated in Assam. Most of the early rulers of Assam were worshippers of Shiva and Sakta. In Kandali's Rāmāyana we get examples of Saiva - Sakta worship;

1. Dhaulobor uparat chadil yuvati  
Kailāsh shikhāre shube jehen pā<sup>b</sup>ā. ti
2. Rāmar prasād subhe kailāsh samān
3. Disādhe Manat Shivar āgat jehin devi pārbati  
Jen Mahādeve dahilā kāmak rati
4. Dāhinat lakhāi bāme jānakar viva  
Nandi gauri same jinā bāsi āche Siva.

The people who went with Bharata to bring back Rāmā from exile as mentioned by Vālmīki; are not the same in Mādhav Kandali's and they arose from his own imagination. They represent the people of Assam belonging to different

castes and profession - 'Brahmana', 'Kshatriya', 'Kayastha', 'Daivajna', 'Teli' (oil man), 'Tānti' (weaver), 'Sónāri' (goldsmith) 'Kaha' (bell-metal workers), 'Sankhāri' (ivory or shell workers), 'Baniyā', 'Chāmār' (cobbler), 'Kāmār' (blacksmith), 'Sutār' (Carpenter) and 'Dhobā'<sup>5</sup>..

Khari Baishyagana Kaiyastha sajjana  
Nat bhat teli tanti  
Thathari Sonari kasar sengkhari  
Bharatar lage janti  
Baniyas chamar kamar sutar  
Dhoba aru kumbhakar  
Isaba pramukhye chalila yateka  
Adi anta nahe tara. 2382

Rām's palace described in Canto XV, verses 30 -37 by Vālmīki's *Rāmāyana* is a 'massive' structure adorned with 'gold images, gems and corals'. Kandali however depicts the palace of Rāmā as a simple structure made of bamboo (basghar) similar to any house in Assam made of 'khutā' (post), 'māroli' (bamboo poles), 'ruwā' (a long narrow piece of split bamboo), 'suchi' (a rafter of a roof), 'kāmi' (fence made of bamboo). This suggests the type of palaces the kings

---

5. Banikanta Kakati (Ed.), Aspects of Early Assamese Literature, (Gauhati University, Gauhati, 1953), p.20 .

in Assam lived during that period. It was only towards the end of the Ahom rule that concrete structures like Karenghar and Talatalghar were constructed<sup>6</sup>.

iii) Additions in the form of homilies, common proverbs, popular beliefs, idiomatic expressions and phrases: Some of the common idiomatic expressions, phrases and proverbs that appear in Kandali's Rāmāyaṇa are listed below:

1. Kaikeyir bāsanat hridaya bhedi  
Banghinik dekhi jen mriga chamakil 1,617.
2. Agani dakave pimpalir diya path  
Ara mur shukata nijiva Dasaratha 1,725
3. Tipisir bave meru parbat uril  
Tuni sāpe saba na ga-purik gilil 1,730
4. Āsadal gajadal maradal chedi  
Āji mai shunite buvaiba eka nadi
5. Jatar bhitare pashi ukaniye khāiba  
Hātar pāvar nakh bādi jāiba  
Bārihā kālat āmi bar dukha paika  
Eku eku rajani bāriha sam jāiba. 1,773

We also get a clue to the food habits from Kandali's descriptions.

Daśaratha before sending Rāmā to the forest asks him to eat one meal with him.

---

<sup>6</sup> Satyendranath Sarma, *Rāmāyanar Itibritta*, (Assamiya Bibhag, Dibrugarh Vishwavidyalaya, Dibrugarh, 1984), pp. 290-291.

Āji thāki anugrah kariyu āmāt,  
Parichedā eke sthāne bhunju āji bhāt, 1,811.  
Rāghove bulata bāāp suniyu āpun  
Āji duyū bhāt khāibu kāli khāibu kune.  
Rāma, hunting a deer to eat its meat is mentioned:  
Mriga māri rāndhi taite karita bhujan. 2,071

Musical instruments mentioned in Vālmīki's *Rāmāyana* are also found in Kandali's. However there is an additional reference to other instruments which were probably played in the royal palaces, if not during his time at other times in Assam. They are 'sāngkha', 'inadal', dhāk, 'dhul', 'dhemuchi', 'khumuchi', 'dindim', 'dāgar', 'muhuri', 'dutāri', 'jharjhari', 'bheri'.

Madhab Kandali has also included an element of worship at the end or in the middle of some of the chapters.

Sunā Rāmāyana sabhāsad nirantar,  
shravanate tari sukhe saṁsār sāgar.  
Param mangal rup Mādhabar nām,  
Tānka mane dari dāki bulā Rām, Rām. 1,657.  
Bhāva dukha dur huva jār laie nām  
Tana kaita dukha āshe jāni bufā Rām. 1,811

**3. Formal Differences :** The first difference noticed in Mādhav Kandali's rendition is the omission of Canto division maintained by Vālmīki. Mādhav Kandali made his own divisions according to the themes and does not number his thematic divisions.

Mādhav Kandali rendered the *Rāmāyaṇa* in verse form. He did not stick to Vālmīki's line and metre but lengthened and shortened it freely. Kandali introduced the 'pada' and 'dulari' verse in his composition, which are in rhyming couplets. The couplets are generally closed at the end of either the first line or the second. A 'pada' verse contains two feet of 14 syllables with a pause generally but not always after the eighth syllable. Each verse consists of four lines with the first two lines and last two lines rhyming together.

For example:

Jaia jaia Rāmchandra jagata ādhār,  
Brahmā hara purondora sebaka jāhār.  
Sristi sthiti loio jar lila anupāma,  
Iten Rām pad karu sadāi pranāma.

In a 'dulari' verse the two lines are each divided into three feet of six, six, and eight syllables, the first two rarely rhyming.

Rāghave bulanta suniyu jāñḅki  
Tumāt buluhu kāj

Nichchai karia avese janilu  
Ami hoibu yuvaraj  
Kausalya mawar sadris dekhuhu  
Kaikeyi shat mavak  
Meho rajya dite puchite nripati  
Asiche tan thavak. 1,658.

The metre used in these verses is aksravṛtta, that is, counted by the number, rather than matrika, which is counted by length of syllables<sup>7</sup>

Another difference which has already been pointed out in the introduction is the rendering of Vālmīki's 119 Cantos into 39 thematic divisions in the Assamese version. Kandali however has not missed out the main events in rendering it into 39 divisions. His one thematic divisions contains many Cantos from Vālmīki's Ramayana. For example in Mādhav Kandali's one title –

–'Following Maṅgharā's advice, Kaikeyī begs for the boons and Daśaratha's regret" many Cantos of Vālmīki's Ayodhyā Kaṇḍa fit in. What Kandali<sup>8</sup> described in one heading, Vālmīki has described in nine separate Cantos - i.e. Canto IX to Canto XVIII.

---

<sup>7</sup> Banikanta Kakati, op. cit., p. 21

At the end of some of his ' chapters' Kandali incorporates a note of devotion or worship asking the people to take the name of Rāmā. Scholars, however say that Kandali has emphasised Rāmā's character more as a man than as a god in keeping with the original. It has also been suggested by some critics that these bhakti passages may be a later interpolation during the Vaishnava period.

Many scholars are also of the opinion that it may be Kandali's own composition. Having written at the request of King Mahamanikya these passages can be seen as guidelines for the people to live by.

For example:

Sunā sāmājik Rām charitra upām.  
Saṅsār nirmal hauk bulā Rām Rām.  
Listen, O you people to the character of Rām  
May you find happiness in life, say Rām Rām.

The last few lines in Kandali's Ayodhyā Kaṇḍa is seen as the handiwork of Vaishnava scholars like Śaṅkardeva. It is a long passage of devotion, which does not seem to be Kandali's work. With all the omissions and differences Mādhav Kandali has produced a work in Assamese literature which will always be remembered for its literary beauty and effect. Kandali has rendered the Vālmīki Rāmāyaṇa not as a scripture but as a work of literature. The dialogues are often brought to the level of common peoples conversation. There is a rare pleasantness in his humour which often comes out with the brilliance of personal observation in the form of an imagery, a simile or an idiomatic turn of speech.



Free use of idiomatic, colloquial and homely expressions is a permanent feature of his language. His language is forceful and his idioms and phrases are sometimes taken from the original, sometimes from the local language and some built by himself<sup>8</sup>.

Despite Kandali's attempt at brevity, he uses every opportunity to revel in the element of sensuousness and mass-appeal. 'Sītā appeals to Rāmā not to leave her behind when going on exile because it is now that her youth has blossomed.' In Vālmīki's composition Mantharā incited Kaikeyī for Bharata's welfare and their happiness. She had no evil designs. But Kandali has together with it added an evil motive in her designs. If Bharata becomes king she can stay as his wife secretly and take advantage of that.<sup>9</sup> She says

Baiasata mai Bharatat kari  
Kamabas bhaile situ dusak nadhari  
Biddhit kumārajebe lāj kisa kari  
Gupta rupe tathāpitu haibu patesari .

The descriptions of action, palaces and natural scenery, of human beauty and hideousness are lively, swift, elegant and graphic. Mādhav Kandali's observations, comparisons, figures of speech, give us a vivid picture of the customs and institutions during his time.

---

<sup>8</sup> ibid., p. 218

<sup>9</sup> Satyendranath Sarma, op. cit., p. 264.

# ***CHAPTER III***

## ***LANGUAGE AND REPRESENTATION***

In the process of translation, language undergoes a renewal. In transforming ideas from one text to another text and from one culture to another culture, the available significant are invested with a new life. The translator is conditioned by his ambience and he contextualises words for apt representation. Original words are retained, replaced and left out depending on the translator. Every translator is also a writer and adopts his own style of writing. All writers, and for that matter, all texts have their individual qualities. An analysis of style enables us to find the artistic principles underlying a writer's choice of language.<sup>1</sup> The features which recommend themselves to the attention in one text will not necessarily be important in another text by the same or different authors. There is no infallible technique for selecting what is significant. But the artistic effect of a text can be appreciated better by analyzing the linguistic details.

This chapter has the practical purpose of showing how the apparatus of linguistic description can be used for analysing the style of a text, analysing Rāmāyana, as written by Vālmīki in Sanskrit and translated into Assamese by Mādhav Kandali and Ananta Kandali. For reasons of brevity only small extracts have

---

<sup>1.</sup> Geoffrey N Leech and Michael H Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, (Longman, London and New York, 1981), p.74.

been selected, and for comparison, corresponding passages/portions from the three poets are selected. Our purpose is to see how the Assamese versions differs from Sanskrit but mainly we want to characterize the language of the translators.

The passages/portions that have been taken from the three writers for analysis contain two speeches - one made by Rāmā and the other by Lakṣmaṇa. The context is Lakṣmaṇa's decision to accompany Rāmā in his exile. Seeing Lakṣmaṇa's desire to go with him, Rāmā tries to persuade him to stay in Ayodhyā and look after his two mothers, Kausalyā and Sumitra. Lakṣmaṇa, however is determined to go to the forest. He replies back to Rāmā giving his reasons. This, in brief, is the subject of the portion taken for language characterization.

The theme of love, separation and duty are embedded in the passage. There is some fear or instability that is apprehended in the face of a definite separation. We have a vivid sense of the human dilemma in Rama's speech: duty towards his mother and the fulfilling of a father's promise. How does the language of the three writers capture the dilemma?

## Vālmīki

a. **Lexis :** As a passage dealing with a human situation proper nouns are more frequent than any other nouns. Abstract nouns dealing with emotions are very few (6). The ratio of concrete nouns to abstract nouns is 12:6. The concrete nouns like 'kingdom', 'forest', 'earth', corresponds with the overall subject the theme of exile. The fact that there are only a few abstract nouns show that the passage deals with concrete actions.

There are many adjectives (60). Infact, there are more adjectives than nouns, the ratio being 60:58. The adjectives are positive and personal. The use of personal adjectives is a device of Vālmīki to give a subjective human tone to the passage.

There are only 21 verbs in the passage. Most of the verbs are stative verbs. The writer is constructing a situation or a state and not describing a series of processes or actions. There are at least 12 auxiliary verbs. The impending separation, which is the subject of the passage explains the occurrence of modal verbs.

**b. Syntax :** The passage has 18 sentences and the word content is 247. Sentences are simple and complex. The passage has an unusually large number of conjunctions (37) and also pronouns (25). The complexity in the sentence is because of the extensive use of adjectives and conjunctions and the stative nature of the passage. The sentences are mostly indicative. But the first sentence, i.e. Rāmā's speech to Lakṣmaṇa is imperative. Rama is requesting Lakṣmaṇa to stay behind and look after his mothers.

There is only one simile in the passage taken for analysis (sloka 11,12) where Rāmā compares Daśārtha's generosity and large heartedness to the rain god. In Indian poetics simile is generally favoured to metaphors.

This passage does not bring out the fullness of Vālmīki's style but it only gives a tentative outline of the language devices preferred by Vālmīki.

### **Mādhav Kandali**

**a) Lexis:** As a passage dealing with human situation, we expect most of the words to have to do with human world affairs. As compared to Vālmiki's 58 nouns

Mādhav Kandali has only 30 nouns. Of them 11 are abstract nouns. The abstract nouns such as `Manda' (evil), `sneh:a' (love), `man' (mind), `sok' (sorrow), `dukhi' (unhappy) stand for moral values. Mādhav Kandali thus, uses more abstract nouns than Vālmīki for the same passage. There are seven concrete nouns and most of them are physical at the same time: `hate' (hand), `lakhyak' (lakhs), `deh' (body), `gram' (village). The use of social nouns such as `bapu' (brother), `maa' (mother), `guhani' (address to a wife as a goddess) suggests the dimensions of the poets concern for family values. There are only four proper nouns as compared to Vālmīki's 21 suggesting the general concern of this passage.

There are 19 verbs and the verbs are generally passive. There are no action verbs and the stative verbs dominate.

There are verbs which indicate a process such as `pātau' (change), `parihari' (relinquishing), `pāiba' (will get), `hāri' (losing), etc. Since the passage deals with an impending separation there are decisions to be made regarding future course of action and so such verbs occur. All the verbs have human agency showing that the events are normal.

Mādhav Kandali uses adjectives very sparsely. There are only five adjectives, three of which are personal, of physical and the other social. There are 2 adjectives which are positive - `pāra' (capable), `etomān' (so much) and 2 negative - `tejiboho' (tainted with blood) and `bar' (great-sadness). Vālmiki used 60 adjectives for the same passage. This shows that Kandali has deviated a lot even in the choice of his language. The use of less adjectives makes Kandali a very objective and spartan poet.

Kandali uses only 4 adverbs all of them adverbs of purpose `pache' (then), `kika' (why), `kinu' (what), `samanite' (together with). The use of such adverbs flows from the reflection needed to reach a decision.

In this passage Kandali makes a minimum use of phrases. Here we have only 2 noun phrases `dhanajana' (wealth), `daha hata' (tens and hundreds). He uses very few grammatical words compared to Vālmiki. Conjunctions, , modals (3) and pronouns (6) are very few:



**b) Syntax:** Of the 10 sentences in the passage 5 are simple and 5 are complex. Here again we note Mādhav Kandali has expressed in 10 sentences what Vālmīki has conveyed in 18 sentences. Bre<sup>v</sup>ity seems to be the concern of the Assamese poet cutting down on descriptive details. Sentences are mostly indicative and the opening sentence is imperative. However, Mādhav Kandali has 2 interrogative sentences in his passage (lines 7 and 8), are subjunctive (line 10).

All the lines are short except lines 1 and 4 which start a speech and explains the context for what follows. The last sentence is in the subjunctive mode which gives a striking ending to Lakṣmaṇas speech, making it very moving. There is a particular force in the last statement of Lakṣmaṇa which succeeds in melting Rāmā and gaining his permission to accompany him in the forest. On the whole the syntax of Mādhav Kandali is much simpler than that of the Sanskrit original, partly because of the difference in the nature of the languages involved.

There are a few figures of speech. The last line is a simile but Kandali's simile does not correspond to the simile which Vālmīki uses and he uses it in a different context altogether. The simile in this passage shows the extent of Lakṣmaṇa's love

for Rāmā. He compares his grief arising from Rāmā's hindering him to go with him to the forest as a sword pierced in his body.

Kandali makes a free use of alliteration to make his language effective for the readers 'mow mor' 'bulibanta bani', 'pusite are'. Another feature of Kandali's style is rhyming at the end of each couplet e.g..... dhari..... parihari, "..... bāni.....go .sāni".

### **Ananta Kandali**

Analyzing the same passage by Ananta Kandali, we have 7 sentences as against Mādhav Kandali's 10. Read alongside Mādhav Kandali's version which was written before him, one finds little difference except a few changes in certain places. Even the words that he uses are quite similar. However, a thorough analysis of the linguistic features will show the individual features of the poet.

**a. Lexis :** Ananta Kandali uses 22 nouns, the ratio of abstract and concrete nouns being 2:6. Compared to Mādhav Kandali, Ananta Kandali uses few abstract nouns - 'sok' (sorrow), 'prānato' (more than life). He uses concrete nouns such as 'lakhya'

(lakh), `dhana-ratna' (wealth), `ban' (forest), `khāndā' (sword), `nagari' (town), `hāte' (hand). Most of the words are similar to Mādhab Kandali but he has changed some like `dhana ratna', `ban', `nagari'. Ananta Kandali also makes use of 4 social nouns - `bhāi' (brother), `māw' (mother), `guhāni' (goddess), `bhaiyāi' (brother). The use of these relational terms is common among Indian poets owing to the place family enjoys in society. Most of the nouns are physical though they are concrete and abstract.

Ananta Kandali has a greater number of adjectives than Mādhab Kandali. Eight adjectives occur `prāner' (life's), `maranotudhik' (more than death), `prānato adhik' (dearer than life). The other adjectives are same as Madhab Kandali's. All the adjectives are positive which suggest the positive outlook of the poet.

Ananta Kandali uses only 3 adverbs `sukhi' (happily), `bārambāre' (repeatedly) and `pāche' (then) - adverbs of manner, reason and time respectively.

Ananta Kandali's passage contains 19 verbs. Some verbs which are not found in Mādhab Kandali's passage are `tari kavi' (to steer), `tejite napara' (cannot comprehend). Like Mādhab Kandali the verbs have human agency.

**b. Syntax:** One feature of Ananta Kandali is his use of phrases. He uses comparatively more phrases than Mādhav Kandali 2 verb phrases - 'tari kari' (to steer), 'pusi pāli' (to look after or rear); 2 adjective phrases - 'priya bāni' (touching speech), 'marana to dhik' (more than death) and a noun phrase 'dhanāratna' (wealth). Ananta Kandali uses 6 pronouns in his passage and only 4 proper nouns. Even in Ananta Kandali the ratio of lexical item is more than the grammatical words.

There are seven lines of which two are simple (lines two, three) and the rest are complex. There are two imperative sentences (lines 1 and 3) and the remaining lines are indicative. The ordering of information is normal and the sentence structure in number of words is relatively uniform (11-6-7-11-11-10-11).

The figures of speech in Ananta Kandali's passage is similar to Mādhav Kandali's. The last sentence is a simile similar to Madhab Kandhali's. Besides this, there is a quasi simile in line 6. Laksmana considers Rama's retraining him from going to the exile with him as a great sorrow greater than death.

Ananta Kandali also makes use of alliteration 'pusi pāli', 'pusibāk pāre', 'tumi tejite', "bār ambāre banak'. There is rhyming at the end of every couplet.

There are some other differences in the passages by the two writers which are striking. Mādhav Kandali's spelling of 'Lakṣmaṇa' and Ananta Kandali's do not correspond. While Mādhav Kandali writes it as 'Lakhman' Ananta Kandali spells it 'Lakhyan'. Mādhav Kandali never mentions even for once in the passage the place name Ayodhyā but Ananta Kandali mentions it twice 'Ajodhyā nagari' (Ayodhya a tow) 'Ajodhyā Gosāni' (goddess of Ayodhyā). These may be devices by Ananta Kandali to make his rendition appear different from Mādhav Kandali's rendering. Many scholars say that though Ananta Kandali was proficient in Sanskrit his rendition of Vālmīki's Rāmāyaṇa appears to have been done from Mādhav Kandali's rendition.

A study of the language of the three writers shows that the translations are not literal translations. The deletion of details in narrating the events could have been important to the translators because it was an effort to make the otherwise inaccessible texts accessible to the people in their own language. The language of Valmiki is more abstract and there are more details. The Assamese translations by

Mādhav Kandali and Ananta Kandali concentrate less on action and more on values. Details are eschewed by the Assamese poets because the chief interest is in the narrative of incidents. The main difference which comes out is the lack of qualifying details and less of abstraction in the Assamese passages.

## ***CHAPTER IV***

***ŚĀṄKARĀDEVA AND HIS RENDITION  
OF VĀLMĪKIS UTTARA KAᅇᅇA***

The influence and contribution of Śaṅkaradeva (1449-1569 AD) in the history of Assamese literature is so enormous that any scholarly work on this regional literature would be incomplete without mentioning him. He made an impact in the very life and thought of the Assamese people. In his own age Śaṅkaradeva was acclaimed as a master poet, and his compositions became the touchstone and criterion of poetic excellence during succeeding generations.' Śaṅkaradeva heralded the Renaissance of Assamese Literature.

Śaṅkaradeva launched the Vaisnavite movement in Assam, a movement which shaped the religious, social, cultural and literary life of the people of the province. During the fourteenth and fifteenth centuries India had seen an outburst in the fields of religion and society. A new religion was founded on the liberal doctrine of Bhakti as revealed in the *Bhagavata Purana*. It was a progressive and democratic movement which laid emphasis on the unity of the Godhead, stood against excessive ritualism, preached a faith based on constant devotion, fought against caste prejudices and stressed on the equality of man. Several saints appeared in different parts of India to carry the new faith to the masses by rendering the Sanskrit Puranas into regional languages. Ramananda (1400-1470) a Brahmana of Allahabad preached in Hindi, Kabir (1440-1518 AD),



Vallabhacharya (1479-1531 AD) in Telugu, Namadeva (1400-1430) in Marathi and Chaitanya (1485-1533 A.D) in Bengali. In Assam appeared Śaṅkaradeva, a Sudra by caste.<sup>1</sup> He was against the spiritual barrenness of Saktism, 'a religious faith in which Sakti or Divine energy under its female personification, especially the goddess Durga, Kali, Kamakhya, and Candi, is worshipped'.<sup>2</sup> Śaṅkaradeva dispensed with the Vedic rituals and worship of diverse gods and goddesses. He enjoined adoration of one God and named his new faith Eksarananama dharma.<sup>3</sup>

The Śaṅkarite movement produced far-reaching religious and social effects. It gave a great impetus to the advancement of learning and literature in Assam. Śaṅkaradeva, though a distinguished Sanskrit scholar, wrote mainly in Assamese with the aim of bringing Sanskrit lore within the reach of the uneducated masses. He wrote and did a number of textual commentaries and translations. His literature was meant chiefly for didactic ends and was intended to propagate his creed. His chief works are translations of the *Bhagavata*,

---

<sup>1</sup> Banikanta Kakati (Ed.), *Aspects of Early Assamese Literature*, (Gauhati University, Gauhati, 1953), p.64

<sup>2</sup> Birinchi Kumar Barua, *History of Assamese Literature*, (Sahitya Akademi, Delhi, 1964), p. 19

<sup>3</sup> *ibid.*, p.20

*NimiNava Sidha Samvada, Bhakti - Pradipa, Anadi Patana, Gunamala, Kirtana-ghosa, Harichand - Upakhyana, Rukmini-harana and Balichan.*

Śaṅkaradeva also dwelt on themes from the *Rāmāyaṇa*. He rendered into Assamese the Uttara Kāṇḍa of the *Rāmāyaṇa*. There are controversies regarding the authorship of Śaṅkaradeva in translating the Seventh Book of Vālmīki's *Rāmāyaṇa* since this is not one of his best works. However, it is considered one of his early works and from the "Ātma Parichai," (Self-introduction) it is clear that he translated UttaraKāṇḍa of Vālmīki's *Rāmāyaṇa*. It is a wonder that Śaṅkaradeva did not translate the entire *Rāmāyaṇa*, ostensibly because his predecessor had already translated it and from his writings it is evident that Śaṅkaradeva held Mādhav Kandali in high esteem. He refers to Mādhav Kandali as "Aprāmadi Kavi" (unparalleled poet). In Śaṅkaradeva's time only the Five Books of Mādhav Kandali's *Rāmāyaṇa* existed. The first and the second books were missing. It is why Śaṅkaradeva felt the need to translate again the first and last book of Vālmīki's *Rāmāyaṇa*, while keeping the rest of Kandali's work intact. He wrote the Uttara Kāṇḍa himself and made his chief disciple Mādhabdev write the Ādikāṇḍa.

The Uttara Kāṇḍa may, however, be called an independent *Rāmāyaṇa* as most of the incident's of the epic are narrated in this book, through songs sung by Lava and Kusa in the court of Rāmā. Fidelity to the original, whether in respect of the ideal, character or incident, was not the main concern of the translator. Even the central figure Rāmā in Vālmīki is not an epic hero but an incarnation of Viśnu and Krishna. The Vaiṣṇava preceptors preached the Krishna Bhakti cult and held Rāmā to be identical with Krishna and utilised the *Rāmāyaṇa* in the propagation of Krishna-Bhakti. In one of the verses Śaṅkaradeva says of Rāmā thus:<sup>4</sup>

Tumi tribhubana pati tumi jagatara gati  
Tumisi acintya guna ananta sakati  
Prakritata antara parama tumi tattva  
Ādi anta nājāniya tomāra mahattva  
Tumi bhāra hara bāre bāre avatāri  
Dustaka dandiyā mahantaka raksā kari  
Tumisi Isvara surāsura kare sena  
Antata tumisi thākā nāthākaya keva.  
(Thou art the Lord of the three worlds  
and the way of the universe.  
Thou art the unthinkable virtue,  
unlimited power beyond Prakṛti.  
Thou art the supreme secret.  
One does not know the beginning or the  
end of thy glory.  
Thou relievest the burden of the world  
incarnating repeatedly, Chastising the wicked  
and protecting the good.  
Thou art Isvara, whom gods and demons reverence.  
At the last also thou alone stayest and none else.)

---

<sup>4</sup> ibid., p. 29

Śaṅkaradeva defines his rendition of UttaraKāṇḍa as a gist of Vālmīki's UttaraKāṇḍa.<sup>5</sup> He has written the UttaraKāṇḍa into only 19 chapters while Vālmīki's UttaraKāṇḍa comprises 120 cantos. It is therefore evident that Śaṅkaradeva deleted many events from Valmiki's UttaraKāṇḍa. In the process of making UttaraKāṇḍa concise, consequently some incidents get foregrounded and some deleted. Though he abridged it he did not lose opportunities to extend his description or make minor additions. He wove his story around Sītā's exile, Sītā's separation and the pathetic condition of Rāmā. He foregrounded this incident and as such brought about a very integrated Assamese version. Śaṅkaradeva's first chapter opens with Sītā's exile but this is first mentioned only in the forty-third canto of Vālmīki and goes on in the next few cantos. After opening, with Vālmīki's forty third canto, Śaṅkaradeva straight away goes on to Vālmīki's ninety-third canto to Rāmā's Asvamedha Yajna. Śaṅkaradeva did not stick to the sequence of events as in Vālmīki's Uttara Kāṇḍa.

In his attempts to compile only a gist of the original, he deleted all those stories and descriptions which are not directly connected with the main story of

---

<sup>5</sup> Satyendranath Sarma, Rāmāyanar Itibritta. (Assamiya Bibhag, Dibrugarh Vishwavidyalay, Dibrugarh, 1984), p. 321.

Rāmā in the complete *Rāmāyaṇa*. As a result, many things from Vālmīki's Uttarakāṇḍa are missing in the Assamese Uttarkāṇḍa. The Assamese poet completely avoided the origin of the Rakṣasa race, Ravana's exploits and victory march (canto 1-30); the stories of the kings Daṇḍak, Yayati, Britrasur and others (canto 60-72). The defeat of Ravana at the hands of Vali and Arjuna is briefly but relevantly mentioned (ch 5; 6913-6915) in Lava Kusa's recitation of *Rāmāyaṇa* before Rāmā. Śaṅkaradeva also deleted the annihilation of Sudra Tasi sambukar (canto 74-76) an incident which itself can be an interpolation in Vālmīki's work. He also has not treated the killing of the demon by Śatrughna and the establishment of his son in the throne of Mathura as an independent chapter but mentions it briefly in the chapter dealing with the division of the empire between the sons of the four brothers. The story of the demon is described in canto 66-69 by Vālmīki and the story of the empire division in the cantos 101 - 102.

Śaṅkaradeva never lost opportunities to elaborate Vālmīki's descriptions or extend the events. As an example, Sītā's reply can be pointed out. When Rāmā sends Śatrughna, Hanumana and two others to bring back Sītā from Vālmīki's Ashram on hearing about Sītā from Lava and Kusa's song, Sītā reminds them of Rāmā's cruelty towards her and refuses to accompany them. The Assamese poet

has described Sītā's reply in a heartrending manner. Even in the king's palace when Rāmā once again wants to test Sītā's purity, Sītā is angry and hurt. Before the assembly, Sītā expresses her pain - Rāmā's cruelty towards her and taking offence in Rāmā's behaviour says:

Swāmi tapa, japa yagna, swami yogdhjan  
swapan sachite mai nichintu aan  
Tathāpi āmāt ān chit biharil  
chumāte kāmur jen alagote kil  
Sabe bule tanuwa Rāmā bhāl bhāl  
Maitu jānu mur Rāmese jamkāl.  
(Every one calls Rama good  
but as for me he is my death).

The words which Śaṅkaradeva puts forth in the mouth of grief-stricken and insulted Sītā are much more elaborate and compassionate. Vālmīki does not give enough speech to Sītā in this condition. The intensity of her grief, sorrow, pride and insult makes her speechless. Vālmīki concluded Sītā's proof of her purity before Rāmā in only three sloka's. At the end of three sloka's he shows Sītā's disappearance. She does not bid anyone farewell, she does not exhibit her pride before anyone nor does she offer words of consolation to her two sons. The three slokas are found in Bk.7/canto 97/ verse 14-16.6

---

<sup>6</sup> ibid., p.323

In contrast, Śaṅkaradeva has expressed the same thing in 41 pada verses and 18 dulari verses. Owing to her state of ill-luck, and expressing the cruel treatment metted out to her by Rāmā before the entire assembly, she bids farewell to Kausalyā and others, Hanumana, Lakṣmaṇa, to the ministers, her two sons and enters the other world. Vālmīki's Sītā is subdued, self-controlled but Śaṅkaradeva's Sītā in her aggrievement utters many things, losing all self-control. Though Sītā has been given much space by Śaṅkaradeva, it is not exaggerated. Sītā's reaction only makes the atmosphere very real. Śaṅkaradeva depicts a similar atmosphere in Lakṣmaṇa's abandonment (ch.15). It is noticeable that while sacrificing Lakṣmaṇa, Vālmīki's Rāmā does not become impatient in tribulation. Controlling his sorrow Rāmā abandons Lakṣmaṇa, who is so close to his heart, to keep his promise. But after Lakṣmaṇa's departure Rāmā is unwilling to stay and thinks of leaving his residence. Śaṅkaradeva has elaborated this subject. Already aggrieved at Sītā's separation and Lakṣmaṇa's sacrifice adding to the grief, Śaṅkaradeva has drawn a heart rending picture of Rāmā, showing Rāmā's patience in the face of sorrow. Vālmīki and Śaṅkaradeva broadly differ in their portrayal. Rāmā goes in search of Lakṣmaṇa and comes across his father's palace in Ayodhyā, goes further and discovers Lakṣmaṇa's dead body. Grave

with sorrow Rāmā performs Lakṣmaṇa's funeral rites. Rāmā's search for Lakṣmaṇa's body and cremation are Śaṅkaradeva's own additions. It is relevant to mention here that in Vālmīki's composition, Uttara Kāṇḍa is referred to as an account of Rāmā's future life and Rāmā's ascension to heaven is said to have been sung by Lava-Kusa with the help of Vina in Ayodhyā in the king's chamber (7/98/21) . But in the Assamese rendition Vālmīki forbids Lava Kusa to sing after Sītā's disappearance from the earth. Śaṅkaradeva concludes the song with this:

Pātālor hānte yen nikalil bani  
Dilanta prabudh yen prithivi gusāni  
Rāghavar āgat sakalu git gāil  
Suni biparit Rām kinchi jurāil  
Āur paire chainte Vālmīki dilāhāk  
Nuhunilā Rāmachandra pāchar kathāk  
Suniyā lokar utpāt haibe chit  
Rṣir nirodhe duyo tejilantagit  
Hen kathā suniya samāj achori-t.  
(7/24)

As mentioned in the beginning of this chapter, Śaṅkaradeva undertook to render the *Rāmāyaṇa* into Assamese to serve the fixed purpose of propagating the Bhakti cult. To give it a Vaiṣṇavite appearance passages with passionate religious fervour are inserted in each section. One section concludes with the following sermons:



Sunā sabāsada Rāmāyaṇa pada  
 pātakara dhuma ketu  
 Apār Saṅsāra sukhe hovepora  
 Rāma nāma bāndhi setu.  
 Aganika yena tme manarāya  
 pāpare tenaya nāma.  
 (Listen, O members of the assembly,  
 to the verses of the *Rāmāyaṇa*.  
 These are a terror to sin.  
 One crosses the boundless world if one only makes  
 a bridge of the name of Rama ...  
 As grass cannot counter fire,  
 So is the case with sin.  
 This is one's own faith, the trade of salvation.  
 Cry aloud Rama, Rama.)

Besides this, there are other instances in the epic where Vaṣṇavite  
 sermons are inserted. For example in the concluding section on Lakṣmaṇa  
 Visarjana (Desertion of Laksmana) we have the following verses:

Listen members of the assemblage  
 to the story of the Rāmāyaṇa.  
 Even Rāmā and Lakṣmaṇa fell into this situation.  
 What need to mention the life of ordinary people?  
 Consider as dream all this men and wealth,  
 Do not call death near. For know you that  
 he has caught you by the hair.  
 No other rescue is there from the clutch of Time,  
 No other great friend than the only Mādhava.  
 Therefore, do you meditate on the feet of Rāmā,  
 Drink the name of Rāmā, the supreme nector  
 You will find this to be the conclusion of the Vedas.  
 It is Rāmā's name which gives Salvation.

Besides the Bhakti passages, Śāṅkaradeva also availed of innumerable instances of humorous descriptions and natural elements. The abiding interest of the poem lies in the abundance of folk elements which at places produce comic effects by exaggeration. The dinner scene where the angry sage Durvasa with his hungry disciples were entertained by Rāmā, though full of domestic realism, is humorous though an overstatement:<sup>7</sup>

At the sage's greed Raghava became terrified;  
Himself preparing food and drink  
he laid before the sage .  
At this Durvasa became much delighted.  
Condensed milk and butter he ate as much as  
he could. The pastry and rice pudding were  
beyond the capacity of his belly.  
Curd, milk, ghee and whey caused a tumult.  
And his belly became inflated like a drum.

For Śāṅkaradeva men and women are ordinary human beings not divine personages. Sītā in her parting scene is described as an ordinary woman with emotions. Śāṅkaradeva has given local colour to the scene where Sītā is carried away in a golden chair and Rāmā becomes unconscious and suddenly slips down from the throne. The entire assembly burst into tearful lamentation.

---

<sup>7</sup> Banikanta Kakati (Ed), *Aspects of Early Assamese Literature*, (Gauhati, 1953), pp. 96-97.

The gods and the sages could not restrain themselves and began to weep out of grief. The bears and the monkeys wept everywhere rolling on the ground. Bharata, Lakṣmaṇa, the hero Śatrughna fell to the ground weeping. Kausalyā and others struck their breasts and cried out - 'Sītā, Sītā'. All the maids in grief and lamentation reached the sky.'

By such descriptions the Assamese poet wanted to create before his listeners a pure domestic tragedy full of sorrow, sadness and unrestricted pathos which had an intense appeal for the popular mind.

In literary conventions, modes and figures of speech Śaṅkaradeva closely adhered to the canons of Sanskrit poetics and followed the classical tradition.<sup>8</sup> Among various figures of speech, alliteration permeates all his poetry. The following lines will show the frequent use of this particular figure of speech:

Biswamitra atri drta gautam galbav  
Pulasti pulah bhrgu bhaguri bhargav  
Marichi chyavan chandrabinu bedasar  
Agasti astik srut kapil kumar  
Sumanta sanak sanatan sidheswar.

---

<sup>8</sup> Brinchi Kumar Barua, *History of Assamese Literature*, (Sahitya Akademi, Delhi, 1978), p.43.

His writing is also full of onomatopoeic words to create impressions of different sounds For e g 'urukmuruk', 'sum sumi', 'gulguli', 'jharjhari', 'makmaki', 'bhakbhaki, etc. Similies are also his favourable devices and are frequently employed to elaborate an idea. 'Amrit māthānte jen lakhmi upajil

Bisnuk baribe pitr sahite laril.  
Bālmiki sahite uthilanta sabhasala  
Merut udit jen chandramār kala.'

Sometimes a series of similes run through a stanza to drive home one and the same fact. Śaṅkaradeva's composition is also replete with Assamese proverbs and idioms. Some specific Assamese words with cultural tone found in Uttara Kaṇḍa are 'Māthāt Urani', 'Kāndhat kuthār pāri', 'tāl', 'dhān', 'ākhai', 'udayar jāndu'. The first word 'Māthāt Urani' refers to the 'āchal' which women cover their head with. In Assam this is compulsory for married women. The archaism noticeable in the pre - Vaiṣṇavite writers is entirely absent in his writings.

Śaṅkaradeva wrote the UttaraKaṇḍa Rāmāyaṇa in three metrical verses which were in vogue throughout that period. Mādhab Kandali rendered his Rāmāyaṇa in 'pada' and 'dulari' verses. Śaṅkaradeva used both these verses and added one more to it known as 'chabi'. In 'chabi' versification (dirgha tripadi) each

line is divided into three feet of 8,8 and 10 syllables, the first two generally rhyming.

For e.g.

Suniyok pāchkathā Rāmak dekhiyā tathā  
bhailā āsi ekkothāi Nandigrāme chāri bhāi  
karilā sirar jata ched  
Kausalyā Sumitrā santi putrak galat bāndhi  
kāndilanta anek karunye.  
Sitāyo bamāya dukh bhailā salotak mukh  
Tāsambār nāmīl charane. 6905.

It is safe to conclude that the Uttara Kaṇḍa by Śaṅkaradeva is not one of his best works. He wrote it at the beginning of his literary career. We can still read into it influence of Sanskrit poetics and of the Indian Traditions of thought.

## ***CONCLUSION***

The *Rāmāyaṇa*, together with the *Mahabharata*, form the strongest single factor that has sustained and held together Indian life, in all its growth and ramification, through the vicissitudes of centuries.<sup>1</sup> Throughout Indian history multiple voices were heard within the *Rāmāyaṇa* tradition, which testifies to the diversity of Indian culture. In confronting the diversity of the tradition we are challenged to find ways of articulating relationships among the various *Rāmāyaṇas*.

The *Rāmāyaṇa* began to influence Modern Indian languages roughly from the early medieval period. For centuries before that people in all parts of India were no doubt acquainted with the stories of the epics; but direct access to the originals was confined to those who knew Sanskrit. So the need for their translations or adaptation into the vernacular became imperative. With the rise of Modern Indian languages and the revival of the bhakti cult <sup>and</sup> in some cases the initiative taken by local rulers, the translated Sanskrit epics became accessible to the masses.

---

<sup>1</sup> S. K. De, et al. , *The Cultural Heritage of India* Vol. II, (The Ramakrishna Mission Institute of Culture, 1962), p.95.

Most of the translations activity centered round the religious texts like the *Rāmāyaṇa*, *Mahabharata*, etc. Thus, in ancient India translated religious texts formed the bulk of the literary output. In Assam too, early literature comprised mostly the translations of the epics and other religious texts. The *Rāmāyaṇa* became very popular among the poets and innumerable renditions of the *Rāmāyaṇa* came about. It goes to the credit of Mādhav Kandali as one of the first translator's in any provincial language as early as the 14th c. Kandali contextualised the *Rāmāyaṇa* so that his readers could identify with it. He did not deviate from the narrative and yet made his translation very original. He elaborated descriptions and linked events to local conditions, life and customs, so that the people felt that it was their own story. Śāṅkaradeva, one of the greatest literateurs of Assam, translated the Uttara Kaṇḍa of Vālmīki's *Rāmāyaṇa*. His rendition is shaped by the Bhakti tradition which gave religious nuances to the events.

These and other translations of the *Rāmāyaṇa* into Assamese during the 15th and 16th c AD. Had a lasting impact in the history of Assamese literature. Assamese language and literature attained a level of development in which a powerful medium of literary expression was evolved. It was during this period the



principle and popular meters or verse forms of the literature, viz. - 'pada', 'dulari', 'chabi', were firmly established.<sup>2</sup> A large number of Assamese words were first recorded in Kandali's *Rāmāyaṇa*. He gave many of the colloquial expressions literary currency. But the greatest contribution of Mādhav Kandali was the forging of a literary diction of a kind of its own with a harmonious blending of Sanskrit and Assamese words, a diction which was to serve as a model and pattern for subsequent writers. This Sanskrit or classical influence proved a great benefit to the cultural and intellectual life of the people in all respects. It gave the Assamese language a rare distinction and created a literature which stayed for all times.

Translations of epic texts like the *Rāmāyaṇa* have not only enriched the vernacular literatures but has also given continuity to the *Rāmāyaṇa* tradition. A story has no closure and texts do not remain closed though a story may be enclosed in a text.<sup>3</sup> Tellings and more tellings open vistas for more speculations and give continuity to a text. This process is a process of cultural renewal and

---

<sup>2</sup> Satyendranath Sarma, *A History of Indian Literature: Assamese Literature*, (Otto Harrossowitz - Wiesbaden, 1976), p.46.

<sup>3</sup> Paula Richman (Ed.), *Many Rāmāyanas, The Diversity of a Narrative Tradition in South Asia*, (Oxford University Press, Walton Street, Oxford, 1992), p. 46

textual renewal. New generations must have access to these texts so that traditions progress and do not become static and outdated.

In the preceding chapters an attempt was made to study some Assamese versions of the Assamese *Rāmāyaṇa* juxtaposing it with Vālmīki's *Rāmāyaṇa*, the source text. It highlights the manner in which the Assamese authors have embraced the Rama story but have told it in distinctive ways in order to make it their own. Such an exercise gives a better understanding of the original work and appreciation of the translations, which become texts in their own right. The omissions and deletions become insignificant when the purpose of translation is served. A comparative study establishes the relationships and enables us to see the chord that binds these *Rāmāyaṇas* into a unity despite the differences. These translations also help us to reconstruct the life and times besides intimating to us what were the literary expectations of the people of Assam.

A study of the language enables us to find the artistic principles underlying a writer's choice of language and appreciate the artistic effect of a text. Though the analysis is not exhaustive, yet this comparative exercise is useful to understand

the writer's motive and makes interpretation a less difficult task. These exercises lead to enrichment of vernacular literatures and is a healthy influence.

# ***BIBLIOGRAPHY***

Acharyya, N.N. *A Brief History of Assam*. Guwahati: Omsons Publications, 1990.

Barua, Birinchi Kumar. *History of Assamese Literature*. Delhi: Sahitya Akademi, 1964.

Bassnett, Susan and Lefevere, Andre (Ed). *Translations, History and Culture*. London: Pinter Publishers, 1990.

Bhamaha (Ed). *Kavyaalankara* (with English translation and notes by P.V. Naganatha Satsry). Delhi: Motilal Banarasidass, 1991.

De,S.K.et al. *The Cultural Heritage of India*. Vol.II. Calcutta. The Ramakrishna Mission Institute of Culture, 1962.

Dutta Baruah, Shri Harinarayan (Ed). *Saptakanda Rāmāyaṇa*. Nalbari, Assam: Shri Harinarayan Dutta Baruah, 1952.

Goswami, Hemchandra (Ed). *Asamiya Sahityar Chaneki or Typical Selections from Assamese Literature*, Vol.II, Part I. Calcutta: University of Calcutta, 1924.

Goswami, Hemchandra (Ed). *Asamiya Sahityar Chaneki or Typical Selections from Assamese Literature*, Vol.II. Part II. Calcutta: University of Calcutta, 1924.

Goswami, Hemchandra (Ed). *Asamiya Sahityar Chaneki or Typical Selections from Assamese Literature*, Vol.I, Part I. Calcutta: University of Calcutta, 1929.

Gutt, Ernst - August. *Translation and Relevance, Cognition and Context*. Oxford: Basil Blackwell Ltd., 1991.

Jha, Ganganath. *Prabhakara School of Purva Mimamsa*. Delhi: Motilal banarasidass, 1978.

Kakati, Banikanta (Ed). *Aspects of Early Assamese Literature*. Gauhati: Gauhati University, 1953.

Leech, Geoffrey N. and Short, Michael H. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London and New York: Longman, 1981.

Lefevere, Andre. *Translating Poetry*. The Netherlands: Van Gorcum, 1975.

Nath, Sarma Satyendra. *A History of Indian Literature*. Otto Harrassowitz -Wiesbaden, 1976.

Neog, Maheshwar. *Asamiya Sahityar Ruprekha*. Guwahati: Lawayers' Book Stall, 1962.

Neog, Maheshwar. *Purani Asamiya Samaj Aru Sanskrit*. Dibrugarh, Assam: Bani Mandir, 1957.

Neog, Dimbeswar. *New Light on the History of Asamiya Literature*. Dispur, Guwahati: Xuwami Prakas Beauty Publications, 1962.

Nida, Eugene A. and Taber, Charles A. *The Theory and Practice of Translation*. Leiden, the Netherlands: EJ Brill, 1982.

Richman, Paula (Ed). *Many Rāmāyanas: The Diversity of a Narrative Tradition in South Asia*. Oxford: Oxford University Press, 1992.

Sarma, Satyendranath. *Rāmāyaṇar Itibritta*. Dibrugarh: Asamiya Bibhag, Dibrugarh Viswavidyalay, 1984.

Savory, Theodore. *The Art of Translation*. London: Jonathan Cape, 1957.

Śrīmad Vālmīki Rāmāyaṇa , Part I,II,III. Gorakhpur: Gita Press, 1974.

Talguri, Pramod and Verma, S.B. *Literature in Translation, From Cultural Transference to Metonymic Development*. Bombay: Popular Prakashan Pvt. Ltd, 1988.

Timm, Jeffrey R. *Text in Context: Traditional Hermeneutics in South Asia*. Sate University of New York Press, 1992.

Vamana. *The Kavyaalankara Sutras* (Translation into English by Sri Ganganath Jha). Delhi: Sri Satguru Publication, 1990.

Viswanath. *Sahitya Darpan*. (Ed. by Kumud Ranjan Ray). Calcutta: K. Ray, 1957.

## APPENDIX - I

### Valmiki's passage

Tatoabravīm mahātejā Rāmo Lakṣmaṇamgratah.  
Sthitam prāggāminam dhīram yācamānam kṛtāñjalim. 9  
Snigdho dharmarato dhīrah satatam satpathe sthitah.  
Priyaḥ prāṇasamo vaśyo vijeyaśca sakhā ca me. 10  
Mayadya sah saumitra tvayi gacchati tadvanam.  
Ko bhajisyati Kausalyām Sumitrām vā yaśavinīm. 11  
Abhivarsati kamāiryah parjanyah pṛthivīmiv.  
Sa kamāpāśaparyas to mähātejā mahīpatih. 12  
sa hi rajyamidam prāpya nṛpasyāvāpateh sutā.  
Dukhitānām sapatnīnām na kariṣyati śobhanam. 13  
Na bharisyati Kausalyām Sumitram ca sudhukitām.  
Bharate rājya mā sādyā kaikeyyām paryavasthitah 14  
Tāmāryām svayameveha rājānu grahaṇena va.  
Saumitre bhar Kausalyamuktamar thamaum cara. 15  
Evam mayi ca te bhaktir bhaviṣyati sudharṣitā.  
Dharmajāguru pūjāyām dharmāścapyatulo mahān. 16  
Evam kurūsva Saumitre matkṛte Raghunandhana  
Asmābhirviprahīnāyā maturno na bhavet sukham. 17  
Evamuktastu Rāmeṇa Lakṣmaṇa Ślakṣṇayā girā.  
Pratyuvaca tada Ramam vākyajñō vākya kovidam. 18  
Tavaiva tejasā vīra Bharataḥ pūjayiṣyati.  
Kausalyām ca Sumitrām ca prayato nāsti samsāyaḥ. 19  
Yadi duḥstho na rakṣeta Bharati rājyamuttamam.



Prāpya durmansā vīra garveṇa ca viśeṣataḥ. 20  
Tamaham dummatim krūrān vadhiṣyāmi na samśayah.  
tatpakṣānapi tān sarvānstrailokyamapi kintu sā. 21  
Kausalyā vibhṛdāryā saḥram madvidhānapi.  
Yasīyāḥ sahasram grāmānām samprāptamupaḥṭvīnām. 22  
Tadātmabharāṇe caiva mam mātustathaiva ca.  
Paryāptā madvidhānām ca bhamāya manasvinī. 23  
Kurūswa māmanucaram vaidharyam neha vidyate.  
Kṛtārthoaham bhaviṣyāmi tava cārthaḥ prakalpyate. 24  
Dhanurādāya saḥram khanitrapitākā dharaḥ.  
Agrataḥte gamiṣyāmi panthānam tava darśayan. 25  
Āhariṣyāmi te nityam mūlāni ca phalāni ca.  
Vanyāni ca tathānyāni svāhārthāni tapasvinām. 26  
Bhavānstu saha vaidehyā girisānuṣu ransyase.  
Aham sarvam kariṣyāmi jāgrataḥ svapataśca te.

## APPENDIX - II

### Madhav Kandali's Passage

Rāghawe bolanta Lakhmanar hāte dhari.  
Pāltau man bāpu gaha parihari.  
Dukhi dui māw mor bar sok pāiba.  
Kokeyit mān sāri Laghanak pāiba.1865  
Suniya Lakhmane pache bulibanta bāni  
Lakhak pusite pāre Kousalyā gosāni.  
Dhana jana samannite grāma dasa sata.  
Tomātoa gourawe tānka pāliba Bharat 1866  
Tulata jāibak moka nirodhāha kika.  
Kino manda chintilo mohor āchho dhik.  
Prān mor dahe ati etamān sueti  
Hridayat khāndā hāni tejiboho de.1867

## APPENDIX - III

### Ananta Kandali's Passage

Pāche Lakhyanak bulilanta hāte hati;  
Sukhe thāk bhāi tai Ajodhyā nagari.  
Mai tari kari nibo prāner Sitāk.  
Dui māw pusi pāli taini ethā thāk.  
Hen suni Lakhyane bulilā priyabāni-  
Lakhye pusibāk pāre Ajodhyā gosāni.  
Jata, dhana ratna māne āchaya ihāte  
Āpuni pusiba āsi bhoiyāi Bharate.  
Bārambāre banak <sup>ā</sup>jjbak bādha mok  
Maranatodhik dekho ito mahā sok.  
Prānato adhik tumi tejite napāro  
Adhike bulile jen khāndā hāni maro.