CHAPTER - II
2.00 CHAPTER-2
THE ADDITION & THE OMISSIONS OF BOTH
THE POETS TO & FROM ORIGINAL TEXT

I begin my discourse dwelling on Mādhava Kandali’s text which is
closer to the original than Krittivāsa’s. Interpolations are frequent in Krittivāsa
while Mādhava Kandali is mostly original. Our topic is his translation of Vālmiki
Rāmāyana. The Ahomiya Rāmāyans are classified into 4 categories. They are (1)
Pada Rāmāyana, (2) Geeti Rāmāyan, (3) Kathā Rāmāyana and (4) Kirtania Rāmāyana.
Mādhava Kandali is one of the greatest composer of Pada Rāmāyana. In the fourteenth
century Barāhi Naresh Sri Mahāmāniya, king of the Kachāris, invited Mādhava
Kandali to write a Rāmāyana following the original text composed by Vālmiki.

The story of Vālmiki is referred to in many of the chapters of his text.
Besides, he has his own way of adoption and rejection in the composition which is a
bit different from the original. Kandali’s text in comparison with Vālmiki’s is abridged
and the changes have made it interestingly new. His version is written in a very
simple way in order to make it more accessible to mass people. Many of the episodes
of original have been deleted probably for the sake of brevity and simplicity. The
table given below clearly shows the fact.

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Moreover, Kandali has not adopted some of the elaborate descriptions of Vālmiki. In fact, Kandali aims at "the portrayal of the character of Rāmchandra along with his deeds in a lucid literacy style. His additions, rejections and making the text brief – all the structural devices are directed to make the epic more poetic than religious popularly accessible."

He has introduced some new things in order to suit the appetite of common people. Manthara’s inclination to Bhārata, overcome with sorrow at the death of Dasharatha, Rām’s use of tall talk and his feeling attracted at the bodily beauty of Sītā just before setting out for the exile are some of the instances to justify Kandali’s above mentioned attitude.

A description of Rām’s palace in Vālmiki’s Ayodhya Kānda goes thus:

_The big doors of the palace looking like the residence of Indra are closed. There are in different places hundred of alters that add to the beauty of the building. Gold status are placed on them. The gate of the palace is studded with precious stones. The palace is as white as the autumn clouds as bright as the cave as the sacred mountain in the North pole, perfumed with garlands of pearls and jewels, echoed sweet blended note of cranes, pea-cocks and other birds and standing as the peak of the Chandan Giri. There are inside the building gold states of tigers and other animals. In some places, fine wood-cuts made by artists look very charming. Sumantra has seen Rām’s palace that looks like the abode of Indra._

In this context, Mādhava Kandali is very much aware of his time & place. Instead of giving an exact description following Vālmiki, he has portrayed a big meeting
house which is made of Bamboos and wood and decorated with gold, silver and gems. Moreover a detailed reference of paintings is found in Kandali’s version.

Hearing the news of Rāma’s coronation, Manthara (Kunji) approached Kaikeyi and tried to give her understand that if Rām became King Kaushalā would win an advantage over her. It would be harmful to her as well. When Kaikeyi offered Kunji a gift as a mark of joy on that happy occasion, the latter threw it out and reproached her angrily. Kandali has added this to his text.

“Krodhat Kangil Kunji jājjwalya saman. 
Achhārya pelailek Kaikeyir dān. 
Hāte hāte pishay b ājaiyw ḍānte dānta. 
Asaja shunia jena telier jānta. 
Sāpe khāyā mārok garal nohe khaha. 
Gale handi bandhi nohe maribak jaha. 
Abe jāno bhaila tor adham bipatti. 
Apad kālat tor hena bhaila mati. 
Pralaye harish tor pachh nama nas 
Chhāndābāse tol jas pāok gilas. 
Jebe tor jibek swaputra paribār. 
Rāghabak rajya dite rajāk nibār. 
Dasharath sāgar tarangi nadi tai. 
Alapate shunkāi jaibi kahiloha moi. 
Priyā Ganga Koushalyā gambir bege bahe. 
Rām abhishekak bekat kari kahe.¹

¹ Ed. Late Sharma, Kanak Chandra, Kavyatirtha, Kabiraj Mādhava Kandali birachita Rāmāyan, 1998, Ayodhya Kānda, pp.96-97
Poet Kandali, being careful to social formalities, has given a detailed pen-picture of Sitā's bodily beauty but Vālmiki had avoided this. In going to do so, Kandali has followed the tradition of the poetic convention in Sanskrit literature. This is an addition of Kandali's.

Vālmiki has depicted the natural beauty of the forests of Chitrakuta and the river Mandākini. Kandali has taken some of that description on conformity with the natural beauty of Assam. The lines seem quite new.

"Rājhansha dekhe Sitā tomar gaman.

..................

Bādan upare tor nayan gugale.
Khānjan dutay jena chalay kamale.
Jānakar jiu dekha nadi Mandākini.
Tomār sadrisa sushobhita madhyakhini.
Bidur gamane jena milila prayās.
Krisha bhailo sharir ishat phena hās.
Chitrakut parbatak dekhiyok Sitā.
Pākā ame gourabarna karilā choubhita."\(^2\)

Poet Kandali is skillful not only depicting beauties but also in making different human emotions, such as : astonished, grief, hatred etc. alive through his writing. In the ninth chapter of Sundara Kānda, Vālmiki has composed forty slokes (No. 33 to No. 73) to portray the behaviours of Rāvana's wives, relaxing on their sleeping room but Kandali's short picture consists of only twelve padas. The bulk of Vālmiki’s depiction has been brushed away.

\(^{2}\) Sharma, Satyendra Nath, Ramāyaner Itibritta, Ayodhā Kandā, p.299
Many women daures and henon being tired. Bengal them taki in handi and good in ghungoor they wear in the lef. Taking the dram in this Lap They slup in warmth. they utter oh husband on purband touching the drums. Many owmens go on shep in the had as if they are like this hain look vunted by. Snakes. the satsari Godin gruklaces nags in this bed as of sozzling like star. They being as beautiful as moonal fit to be put in a garland of lotus.)

Probably Mādhava Kandali has followed Gourha version of the Rāmāyana. This is why he has adopted in some cases and included many things else where. As for example, Tārā’s curses (Kishkindhyā Kānda), the killing of Kālnemi (Lankā Kānda) and many other episodes are inclusions. Some are also excluded. Tārā’s episode is very significant because it reminds us of Durbāśā cursing Shakuntalā in Kālidāś’ Shakuntalā.

3. Ibid, p.301
Dr. Satyendra Nath Sharma in his distinguished book "Rāmāyanar Itibritta" has shown that the following abridged episodes are adopted by Kandali in his text. They are:

a) Kicking Bibhishana by Rāvana.
b) Tāra’s cursing Rāma
c) Kālnemi story.
d) Presence of Sampati and Supārshiva among the monkey fighters.
e) Bibhishana’s conference with his mother Nikashā and step-brother Kuber before joining Rāma’s camp.

Further in this Rāmāyana Mādhava Kandali there are reference of events which are absent in Vālmiki Rāmāyana.

1) When Rāvana Stole Sitā then the latter cursed Rāvana in the following way “Rāma will maintain my prestige killing you. Your city of Lankā will be burn. Ultimately you will suffer from repentence which will burn you.

Rāma toke māribanta
Mor man sāribanta
Lankāpuri dahibanta
Durgatito Tāribanta//3278 Aranya Kanda
Tor antadahibanta
Anushauch Karibanta
Dushtajan nāshibanta
Hāte dhanu dharibanta//3279 Aranya Kānda

2) When Rāvana was taking away Sitā and reached at Bindhyachal then

Suparshwa camping there attempted to stop Rāvana. On this Rāvana neglected him and allowed him to proceed on stating that he has no enmity with Supārswa and that he is taking away the wife of his enemy. Narrating the incident Supārswa told-

Artanād kārikande Trailokyā Sundari,
Rāmar Bhūrjāk Lankesware nei hari.3958
Jalachar Thalachar bhumi tape lai
Mahākrodhe Rāvanake āmi gailo dhāin.
Sitā same Rāvanak asi loho dhari
Kārunya karay xāyya karajor kari/3959
Sampātir putra tumī garurhar nāti
Byāpiache jagatak tomār sukhyāti
Tokār bangsher Kehonahe aparādhi
Shatrur bharjak neokene mok bādhi/3960 Kiskindhyā Kānda 5

This incident is referred both in Krittibāsa Rāmāyan as well as in Geeti Rāmāyan.

3) Hanumān entered in the harem area of Rāvana

Anantare Hanumante Brāhmaner beshe gaiyā Pashilanta 6
Rājān abas “Sundarakānda.

4) During binding of the bridge (Setubandha) Sāgar (the sea) told Rāma--
”Your charioteer Nal has received boon from Bishwakarmā that on his touch even stone will float in water so you taken his help.”

Tomār Sārathi Nal Achanta Bānār.

5. Ibid
6. Ibid
Concerning the death tussle between Bāli and Sugriva in Kiskindhyā Kānda Madhava Kandali narrated the efforts of Tāra telling Bāli not to proceed to the battle. This reference of the bed dream is absent in the original Rāmāyan. Basing on the practice of belief in the result of the dreams in Assamese Socieity the same has been put in to use in the transformation. In doing the same the parity has been maintained with the original description in the similar way Madhava Kandali has referred the cremation of Bāli and offering of Pinda by Angad. Offering of is done in the funeral at ceremony etc. in Asamese society. In the Kiskandhyā Kānda owing to the howling of Sampāti, the brother of Jatāyu, the searching monkey battalion got afraid on the narration of the origin of this great howling and the presence of Suparśwa, the son of Sampāti; rounding of Hanumān and Angad in the sky over the sea and putting them on the sea shore is the own creation of Kandali. Although in some editions of the original Rāmāyan there is reference only of Sampāti but the reference of the joyride by Supārśwa is the independent creation of Kandali.

Madhava Kandali also omitted considerable discrition of Vālmiki. these are narrated and referred as under.

1) Madhava Kandali has omitted the story of “Bālir Dwārā Rāban Nigraha” i.e. Undermining and torture of Rāvana by Bāli.

2) Madhava Kandali also omitted the story of the advice of Tāra to Bāli. Tāra advised Bāli to befriend Rāma by donating him war implments and wealth i.e.

7. Ibid,p.148
"Dhanu and Ratnā' Also the story of Cursing Rāma by Tāra for killing Bāli was omitted by Kandali.

3) Mādhava Kandali also omitted the story of Menakā, mother of Sitā and Rām’s Kāshtapādūkā (Wooden shoe). Further the story of advice of mother Nikashā and also of co-brother kubera to Bibhīsana before his taking shelter under Rāma was narrated by him.

4) Vālmiki in his Rāmāyana described the view of Sita by Hanumān from a tree at Ashokhabanat Lankā. But Mādhava Kandali did not portray the picture like this. Kandali’s description is in a different way having some omissions.

5) Mādhava Kandali, in general has given up the description of beauty of Sitā as described in the original Vālmiki Rāmāyana.

6) Mādhava Kandali has omitted the reference of Nanda, daughter of Bibhisān and that of Abindhyā who was an honest young man with a good character. In the Original Vālmiki Rāmāyana there was reference of both Nandā and Abindhyā.

7) Mādhava Kandali also omitted the description of autumn (Saratrhtitu).

8) Abhyang Sarbabhistebhy, Sadāmiti hi me bratam. 
[I assure to rescue all in danger this is my practice and vow.]

This statement was made by Rāmachandra in the Vālmiki Rāmāyana.

8. Mahanta, Keshoda: Bichitra Rāmāyan Sāhityar Kathā Bastur Ātiguri, p.107
But poet Mādhava Kandali has omitted this portion. Actually in the originally Vālmiki Rāmāyana Rām has uttered this only for the protection of those who takes shelter under him.

9) The utterenees of Rāvana at the time when Yupaksha, Bhāsa karna, Durdhansha, Prayas these five heroes were sent to battle, this portion present in Vālmiki Rāmāyana has been omitted by Mādhava Kandali in his translation.

10) In the original Vālmiki Rāmāyana in the Sundara Kānda there was reference of ‘Chaitya Prasada’ Hanumāna saw when entered in Ashokā Bana of Lankā. But this refernce has been omitted by Mādhava Kandali in his Rāmāyana.

In fine, on the basis of the above discussion, we can conclude that Krittivās and Mādhava Kandali are studying on the two terminal points when compared in the light of their approach, style, mind-set, selections and their originality. Both the versions have become outstanding in the history of Indian literature.

Krittivāsa’s Rāmāyana is not a transcription or a literal translation of Vālmiki’s original text. On the basis of the original theme, Krittivāsa builds up his poetical work adding texture of the traditional Bengali ethos. Centering his attention on the original plot, Krittivāsa deviates here & there from the original. In doing that he often omits episodes from Vālmiki’s text & sometimes alters an episode and the essence of a particular characterisation. The shortened form of Vālmiki’s episode is sometimes found in Krittivāsa’s text along with that there are in Krittivāsa stories taken from other versions of the Rāmāyana and some Purānas and some imaginative new supplements not included in any version of the Rāmāyana. So far as the main plot is concerned, Krittivāsa is a follower of Vālmiki. But in spite of having marks
of outstanding talent like that of Vālmiki’s, Krittivāsa’s Rāmāyanam depicts side by side the day-to-day anecdotes of a typical Bengali milieu. The narratives describing Dasarathā’s game of hunting and killing of Sindhu, the Kidnapping of Sitā, Rām’s lament and Sitā-hunt, Lakshmana’s being pierced with Shaktishel, Sitā’s fire ordeal, Sitā’s exile, Rāma’s disownment of Lakshmana, bear testimony to this. On the other hand, what constitutes our present discourse is Krittivāsa’s omission of some episodes from the original Rāmāyanam the birth of Kārtikeya, Vashist – Viswamitra – conflict, the story of Viswamitra, the sacrificial fire of Ambarish – these episodes, though included in Vālmiki’s text were not incorporated in Krittivāsa’s.

In Krittivāsa’s Rāmāyanam there are some sub-plots the sources of which are the different other versions of the Rāmāyanam and different Purānas. In Lankā Kānda, after a description of a discussion between Vibhishana–Hanumāna and Jamvumāna as to how they could bring back the lost consciousness of Rāma, in presence of Lakhshman and their troops, the poet says:

‘Nāhi ke esava katha Vālmiki rachane
Vistāriyā likhita abhuta Rāmāyanam’ ⁹

Again in Uttara Kānda, when Lava & Kusha killed Rāma, Lakshmana, Bhārat and Shatrughana, the latter regained their lost lives with the help of Vālmiki’s magical power. The poet then says:

‘esav gālā geet Jaimini Bhārate
samprati je kichhu gai Vālmikir mate’ ¹⁰

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¹⁰. Ibid, Uttar Kānda, p.522
Other than these, the sources of the episodes incorporated in Krittivāsa’s
text like the removal of the curse on Ratnākara, the story of king Harishchandra, the
evil eye of Lord Shani falling on the Kingdom of Dasaratha, Rāma’s worship of Lord
Shivā at the time of bridge-building at Lanka, the opposition posed by Kālnemi,
Rāma’s untimely waking up of goddess Durgā in order to seek her blessing to conquer
Rāvana, Hanumān’s tearing up of a jeweled necklace given by Sitā on the ground that
it does not contain the holy name of Rāma are the different other version of the
Rāmāyana and several Purānas.

It is, therefore, very much evident that Krittivāsa is not a blind follower of
Vālmiki. Vālmiki’s Rāmāyana reflects the Indian life style whereas Krittivāsa
accepts his model the mediaeval Bengali society for portrayal in his poetical work.

As for example, just, before her embarking on the journey towards exile,
Sitā is forbidden by Devi Kaushalyā to ignore her husband. In Vālmiki’s Rāmāyana,
Sitā, the better half of a warrior (Kshatriya), replies : ‘O my lady of noble birth ! I
will certainly adhere to the canon mentioned by you. I know and have heard how a
girl should behave with her husband. Please don’t consider me an unchaste woman.
As moonbeam is not alienated from the moon, so I am not separated from my
religion (Dharma) ... O civilized lady! I have listened to many a general and
particular sermon of my mother. So, how can I ignore my husband? My husband is
my supreme deity.'11 This speech in its every word reflect, somber and dignified
forcefulness of a Kshatriya woman. Krittivāsa, on the other hand, narrates :

“Sitā bolen Kaushalyā Shuno thākurāni
Swāmir Sevā Karite Ami bhālo mate jani

11. Bhattacharya, Hemchandra (tr.) Vālmiki Rāmāyana, 1984,p.223
Swāmīr Sevā Kari mātro ei āmi chaít
Tekārane Thākūrāṇī Vanavāse jāi.”

The main rasa of Vālmiki’s Rāmāyana is pathos. Right from the Adi Kāṇḍa to the Uttar Kāṇḍa, the description of many a happening is drenched in pathos. As for example, the death of Dasaratha, the wailing of the citizens of Ayodhyā on the event of Rāma’s exile, the kidnapping of Sītā, Rāma’s lament, Tārā’s mourning for the killing of Vāli, the ruin of the Rāvana-lineage, the killing of Rāvana, the lament of Mandodari and the Rākshasas, the fire-ordeal of Sītā, Sītā’s exile, Sītā’s entry into the netherworld – these episodes may be cited in favour of our conclusion. And though for the execution of his ‘rāṣa’, Kṛttivāsa followed closely the footsteps of Vālmiki, he created on his own some situations which expose either chivalry or hilarity. The description of battle-scene in Kṛttivāsa’s Rāmāyana is highly interesting. Besides, Kṛttivāsa leaves innumerable examples of fun and hilarity in almost every page of his text. As for example, in a part of the Lanka Kāṇḍa called ‘Angader Rāibar’,

‘Sree Rām valen suno he Angad Valee,
Rāvan Rājare kichu diyā eso gāli’

Another stray example may be picked up from the Uttar Kāṇḍa where Lakshmana comes in front of Sītā to announce the royal decree of her exile. But ignorant of her impending misfortune, the carefree Sītā indulges herself in fun making with her brother-in-law. Presenting thus a ‘slice of life’ of the traditional Bengali household, Kṛttivāsa here marks his point of departure from Vālmiki.

    (Translator’s name not found. In the similar way the same book will be refound in other footnotes)
13.  Mukhopādhyāya, Harekrishna (ed.): Krittivāsa Virachita Rāmāyana,
    3rd edn., 1989, p. 483
Vālmiki’s Rāma- narrative is essentially an epic; but Krittivāsa composed his ballad—poem in the simple ‘payer—tripadee’ metre. Keeping aside the magnitude and depth of Vālmiki’s text, Krittivāsa deals with the native, trivial and well-known bliss and woe of human life. To employ his design and devices, Krittivāsa not merely followed and edited Vālmiki’s text but also omitted a lot from it. First of all, the folk legends used by Vālmiki were left aside by Krittivāsa. One example is the story of genesis in the Ayodhyā Kānda:

“Sarbong salilo mebashit prithibi tatro nirmito.
Tata samavavad Brahmā Sayamvu daivatath saha
Sa Barāhastatavutta pronjvahara Basundhārām
Asrijachaha jagat sarbangsaha putrai kritātmavi.” 14

‘In the beginning everything was submerged and the Earth came into existence in this Deluge. Later the self-born Brāhmā and the other gods were born and taking the shape of a boar, (God) saved the Mother Earth from the Deluge and began creating the mobile and immobile objects along with the race of man.’ Another example is the inception of mankind and that of the four (Hindu) castes, narrated by Jatāyu in Aranya Kānda:

“Manur Mānushayān janayet kāshyapashyasa mahātmana
Brahmānan khatriān baishānsudrargschā Manujarsava
mukhatu Brāhmāna jātā urosho khatriyastathā
Uruvang yogrebaishya padvy angosudra iti sruti.” 15

Meaning, ‘After that mankind was born from Manu. The Brāhmanas came out of his mouth, the Kshatriyas from his arms, the Vaishyas from his thigh, the

15. Ibid, p.13
Sudras from his legs. In the same Kanda is found an analogy of Garoda and a marvelous example of animism. Rama says to Khar:

"Nichashya Khudrashilasya mithyā britasya rāksaso.
Prānānapaharishyami garutmanamritong yathā.
Adyate bhinnakanthasya fenabudbudhhusitang
Bidāritasya madunairmahi pāsyati sonitam."16

King Vali’s episode too is analogically depicted in Aranya Kanda. There Lakshmana says to Rama:

"Prāpasya se tong mahāprāgna maithiling yanakātmajam
Yatha Bishnumahābahu Balin baddha mahimīmāṁ." 17

Vālmiki uses the Rāhu-Chandra myth in Sundar Kanda. There as Rāhu devours the moon, so does the female monster Simhikā has devoured Hanumāna:

"Grasyamānam yathā chandram purnam parbani Rāhuna."18

In Lanka Kanda, as the sun frees itself from an eclipse, and piercing through darkness illuminates the sky, so Rāma killed Kumbhakarna and was becoming among the monkeys:

"So devalokashya tama nihatya
Surja yatha rāhumukhadvimukta
Tathā byśhidharisainya madhye
Nihatya Rāmo yudhi kumvakarnam" 19

17. Ibid, p.91
18. Ibid, p.13
19. Ibid, Adi Kanda, Thirty-sixth Canto, P. 71
Like the Purāṇas cited already Kṛttivāsa omitted some analogies too introduced by Vālmiki. To cite another illustration having heard the news of Rāma's coronation as the prince, Mantharā tells the proud and overwhelmed Kaikeyi, 'your fortune is floating like the flow of a river during summer.'

"Aniste suvagākāre sauvāgyeno bekatkhya\_e
chalanghe taba sauvāgyang nadyā sruta ebashno\_e"\(^{21}\)

Again in Aranya Kānda, saint Sharabhangā wishes to sacrifice his body like the worn out slough of a serpent.

"Isha panthā narabyāghra muhurtang paishya tāta māma
yabajjahāmi gātrāni jirnavachāmi baragah."\(^{22}\)

'Nowstay a while, as a serpent caste off its withered slough, so shall I sacrifice my body here in front of you.'

The disgrace of their sister Shurpanakha is to the Rākshasas as intolerable as salt water rubbed on a bruise.

"tabāpa\_mānapravabah krodhayamatula mama
no sakyate dhārayitum labanāmva yibalvanam."\(^{23}\)

'My wrath flues up at the news of your disgrace. As the salt water is unbearable for a wound, so your insult is to me. It is intolerable.'\(^{24}\)

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20. Foot note 11, pp. 71-72
22. Ibid, Aranya Kānda, 5th Canto, p. 8
23. Ibid, 22nd Canto, p. 33
24. Ibid, 22nd Canto, p. 33/34
The serpent—analogy recurs in Vālmiki’s text. In Kiskindhā Kānda, Rāma remembers the ornaments of his kidnapped wife and rapidly breathes out like an angry serpent lying in its hole.\(^{25}\)

"Hṛdi kṛtvā sa bahusastamalangkāro muttamam"\(^{26}\)

"Nishashvāsa Vrishong Sarpa Bilathayiba Roshtia."

The red Ashoka flower can be compared to blood according to Vālmiki, Vali, pierced with Rāma’s arrow, ‘lies wounded and drenched in the stream of blood fell like the hill-born and blossomed Ashoka flower.\(^{27}\)

"Athakshitah shonitotyobisrabaih
Prapushpitā shokaihachalodgata
Bichetano vasabasumurahabe
Prabhvangshitendradhwajabat kshitingatah."\(^{28}\)

Tārā’s anguished behaviour is described by Vālmiki in the slokes mentioned above:

"Gauging at the face of her dead husband, she was extremely sorry and kept on lying on the ground embracing the dead body as a creeper winding round a felled down tree."\(^{29}\)

Rāmchandra is eager to know from Sugriva the where-about of Sitā time and again.

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27. Ibid, 16th Canto, p. 469
"As a sprinkling of water cures the taint of our unconscious one, so Sītā’s memories can stimulate my body and mind."

In the language of Vālmiki:

"Parasumiba toyena sinchanti baka barinā itastu Kim dukkhatarang yamimang barisambhabammaning pashyāmi Soumitre baidehimagatang binā."\(^{30}\)

Rāmchandra is still amusing over Sītā’s face looking like the autumn moon covered with clouds can act as a life-saving medicine to himself.

"Kimaha Sītā Hanumāṅstatvatakathaysvame
Etenakhalu jibishye bhesajenātura jathā."\(^{31}\)

"Hanumāṅ, tell me exactly what Jānaki said. A patient needs medicine. Her words are enough for me to be alive”\(^{32}\)

On the other side, at the sight of the cut-off illusive head of Rāmchandra, “Sītādevi swooned and her trembling body fell on the ground like a chopped banana tree.”\(^{33}\)

"Ebamukta tu baidehi bepamāṇa tapaswinī,
Jagān jagating bālā chhinna tu kadali jathā.”\(^{34}\)

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32. Ibid, pp.740-741
33. Ed. Devasharmana, Bhattapalli, Sri Panchānan, Mahārshi Vālmiki birachitang Rāmāyana, Lankā Kānda, p.56
34. Ibid, p.68
Gradually a tough fight begins between Sugriva and Rāvana. Both the charioteers bodies are sweating and get smeared with blood. Vālmiki compares them to Shālmalī (Silk – Cotton tree) and “Kingshuk” (a kind of tree with red flower).

“Parasparang Swedabidigdha gātrow
Parasparang Shonitaraktadehau,
Parasparang Shlishta niruddha chesta
Parasparang Shālmalī Kingshukābiba” 35

Krittivāsa has not referred to those similarities its in his version. Besides, he has brushed away the popular beliefs and ritual behaviours depicted by Vālmiki. Let me quote an example. In Aranya Kānda, Sri Rāmchandra is portrayed as a fatalist. He firmly believes that his loss of Kingship, exile in forests, forced separation from Sitā, Jatayu’s death all the happenings are predestined, the decree of fate.

“Rājyabhrastang bane bāsah Sitā nasta mrita dwjah.
Idrishiyang mamālakshmirda hedapihi pābakam” 36

Not only fatalism, belief in the doctrine of transmigration of souls is also evident in the major characters of Vālmiki’s epic. While staying at Ashok Kānana(garden), the distressed Sitā thanks to herself that separation from Rāmchandra will kill her as some deadly poison does. May be, she is destined to be suffering hard as a result of some hinious sin committed in any of her previous births.

“Sarbathā tena hinayā Rāmena biditamanā
tikshnang bishamiba swādyā durlabhang mama jibanam
Kidrishang tu mahāpāpang mayādehāntare kritam
Jenedang prāpyateghora mahatduhkhang sudārunam.” 37

35. Ibid, Aryonya Kāndam,p.100
36. Vālmiki Rāmāyanam Panchānān, Debasharmanah, Aranya Kānda, Saptashastitamastwarga, p.100
37. Vālmiki Rāmāyana trans. by Bhattacharjee, Hemchandra, Kiskindhyā Kānda, Shatpanchashargah,p.552
The doctrine of Karma and its consequence is also fused with the belief in rebirth. In Kishkindhya Kānda, we find that, seeing the monkey fighters sitting determined for embracing death, Sampāti feels glad in anticipation of a ground feast. He says, “All living beings are subject to the consequences of their Karma performed in their previous birth.”

“Bidhih kila narang loke bidhānenanubartate
Jathayang bihita bhakshya chiranmahi anupagata.”

Krittivāsa seems to be averse to the adoption of those theories of belief in fate, doctrine of rebirth as well as Karma and its consequences which are frequently used in Vālmiki’s text.

While discussing the topic of non-inclusion, we may point out to another fact that Krittivāsa has excluded some situations related to blessings and curses found in the Sanskrit Rāmāyana. Here are some examples.

In Adi Kānda, saint Vishwamitra blesses prince Rāma and Lakshmana going to kill Tārhakā, saying, “Victory be to you.”

“Vishwamitrasta brahmarshihungkārenabhī bhartsyatām.”

“Swasti Rāghabayarastu jaynchaībhyābhashata.”

38. Vālmiki Rāmāyanam, ed. Panchānan Debasharmānah, Kishkindhyā Kānda, Shatpanchan Sangah, p.97
41. Ibid, Ayodhyā Kānda, p.345
In the same chapter, Pārvati curses the gods, uttering, “you disturbed me when I was in union with my husband in the hope of having a son. From this day you cannot take part in reproduction. Your wives cannot bring forth little ones under the influence of my curse.”

"Samanyurashanat Sarbāna Krodhasangraktalochana
Yasmannibārito chahang sangatā putra kāmyayā.
Apatyang teshu dārestha notpādayitumarhata.
Adya prabhiti yashmākam prajāh santu patnayah"  

Mahārshi Māndavya curses the wife of a sage, saying “you shall be a widow at down”. Magic rites and costing of spells on others should be mentioned in this context. The original Rāmāyana has it that two wives of king Asita were in the family way. One of them served the other food mixed with poison in order to cause abortion. Krittivāśas has ignored this happening.

"ashitoalpabalo rājā kāladharma mupeyiban
dwechasyabharye garbhinyau babhubaturitishrutih
ekā garbhabināshārthang sapatnei sagarang dadau"

Krittivāśa has not mentioned the instance of animism we find in Ayodhya Kānda. Bhārata remembers his dead farther saying “father this earth has become a widow at your death”.

42. Ed. Bhattacharje, Hemchandra, Vālmiki Rāmāyana(tr.), Bāl Kānda, p.77
43. Ibid, Ayodhyā Kānda,p.345
44. Ed. Debasharma, Bhattapalli, Sri Panchānan, Mahārshi Vālmiki birachitang Rāmāyana, Adi Kānda, p.115
45. Ed. Bhattacharje, Hemchandra, Vālmiki Rāmāyana(tr.), Bāl Kānda, p.289
46. Ed. Debasharma, Bhattapalli, Sri Panchānan, Mahārshi Vālmiki birachitang Rāmāyana, Ayodhā Kānda, p.289
"Bidhabā prithibī rajangstwaya hināna rājate.  
Hina chandreba rajani nagari pratibhātimāma."  

Another example of animism is found in Aranya Kanda where Lakshmana answers Rāmchandra that he will kill the notorious demon Birudha with the only arrow he has and mother earth will suck its blood. This is also excluded in Krittivāsa’s version.

"Sharenanihatasyadya maya kruddhena rakshasah.  
Birādhasya gatāsorhimahi pāshyati shonitam."  

An instance of metamorphosism as narrated in Vālmiki’s Rāmāyana is as follows:

"Tatah saralatalācha tilakah satamalakāh.  
Prahristastatra sangpetu kubjā bhutwātha bāmanah."  

i.e Saral, tal, tilaka and tamāl trees are transformed into crooked dwarfs.

The use of taboo or acts forbidden in society is also found in Vālmiki’s Rāmāyana. Kumbhakarna being cursed by Brahmā, Rāvana asks Brahmā, “Oh Lord, why are you destroying the mature gold tree when it is about to bear fruit?”

"Prabriddhah Kāñchan Brikshah falakale nikryptaye.  
Na nktaṅrang swakang nyājyang shaptumebang prajāpate."  

47. Ibid, Aronya Kand, p.81  
48. Ibid, Ayodhya Kandam, p.289  
49. Ibid  
50. Ed.Bhattacharjee, Hemchandra, Vālmiki Rāmāyana(tr.), Juddha Kānda, p.799  
51. Ed. Debsaharman, Bhattapalli, Sri Panchanan, Mahārshi Vālmiki birachitang Rāmāyana, Ayodhyā Kānda, p.115
A few instances of popular swearing are only found in Vālmiki’s epic. After Rāmchandra’s exile in forests, the citizens of Ayodhyā swear in the following way:

“Kaikeyā na bayam rajye bhrtakahibasemahī.
Jibantya jatu jibantyah putraisrapi sapāmahe.” 52

In Aranya Kānda, touching a weapon, general Trishira vows to kill Rāmchandra.

“Pratijānāmi te satyamāyudhahamālabhe.
Jathā Ramong badhishyami bardhahang sarbarākshasāṅ.” 53

Krittivāsa has not followed Vālmiki in this respect.

Now let me turn to the additions made by Krittivās in his text. The interpolations can easily be detected if we go through his version. In fact, the source of Krittivāsa’s Rāmāyana is the Gourhia – edition of the epic. Many cast forth episodes which are not found in the texts of Vālmiki and Kandali are adopted in Krittivāsa’s version.

Vālmiki’s Adi Kānda begin with his request to Nārada while Krittivās starts with a description of ‘Golaka’ as well as the birth story of Rāma, Lakshmana, Bhārat and Shatrughana as incarnations of Nārāyana in varying degrees. The story of Ratnākathā is found in Yogavashishtha. There is no reference of that tale either in Vālmiki or in Kandali.

52. Ibid, Aronya Kanda, p.40
53. Ed. Chakraborty, Rajanikānta, Rāmāyan (Adbhut Acharya), 1320, B.S. Adi Kanda, p.52
Sitā’s offering a funeral cake to the deceased Dasaratha, cursing Brāhmaṇas, Tulsi and the river Falgu that are adopted by Krittīvās are absent from Vālmiki and Kandali. Similar is the case with the episodes of Tāranisen, Virbahu and Mahirāvana. They are the additions of Krittīvāsa alone.

A list of Krittīvās’s collection from other sources is given below. There is no reference of these tales in Vālmiki’s epic.

a) Hanumān’s pressing the sun under his armpit, testing Bhārata’s strength as well as stealing away of the arrow destined to cause Rāvana’s end.

b) Rāvana’s recital of chandi and his view of the paradise.

c) The untimely performance of Durga- worship by Rāmchandra and his taking a lesson in politics from Rāvana at the fag end of his death.

d) King Lumapāda having no daughters of his own adopted his friend Dasharatha’s daughter Shāntā who was married to saint Rishyashringa later on.

"Kanyahin Lomapad shāntā abhidham
Dasharath kāmyake munire dilā dān."54

e) when Bālī was killed by Rāmchandra, his wife Tāra cursed Rāma uttering you will rescue Sitā by means of your velour and take her to Ayodhyā but this reunion will end in a very short time.”

"Sitā uddhāribe Rām āpan Bikrame Sitāke ānibe ghare
bahu parishrame, kintu Sita nā rahibe sadā taba
lesh.Kichhudin thāktā karibe swarga bās."55

54. Ibid, Kiskindhā Kānda, p.184
55. Ibid, Sundarya Kānda, p.256
f) Bibhishan was repeatedly requesting Rāvana to return Sītā to Rāma. Being angry Rāvana kicked on his bosom.

"tabe sei dashānan mahābege chale.
Padāghāṭ kailā Bibhishan baksha sthale"56

g) The episode of Kālnemi.

h) Bibhishan- Nikashā dialogue and his departure to kailas.

i) Bhārat- Hanumān conference.

j) king Dasharatha wanted to send Bhārata and Shatrughana in place of Rāma and Laksmana for the menace created by the rākhasas.

"chintita haiyd raja bhābe mane.
dākilen Bhārat- Shatrughana dui jane.
donhe daurhāiyā āsi munir sākshāte.
rājā balin jāha ekshani sangate.
bhupatir bānchānay bhrāmtha tapodhon.
mane bhābilen ei Rāmo Lakshmana"57

This incident has been narrated in Saralā Dās’s Mahābhārata and virhorhn Rām Kathā.

k) When Sītā first saw Rāma at Mithilā, she felt inclined to the prince. She prayed to Gods for having Rām as her husband.

"Rām dekhiā Sītā bhābilen mane.
Pachhe banchitanā karo bānchita dhane“.
Debagane prārthana Karen Sītā mane.
Swāmi kari deha Ram kamalalochna."58

56. Ibid, Adi Kānda, p.74
57. Ibid, Adi Kānda, p.83
58. Ibid, Ayodhā Kānda, p.160
This is formal in Tulshidas’s Rāmāyana as well as Kambu Rāmāyana but there is no mention of it in the Sanskrit Rāmāyana.

l) Dasharatha granted Kaikeyi the first boon for helping him during the sambar- battle and the second one was given her as a reward of her attending upon Dasharatha when he was suffering from sore of acute type. This is referred to in the Asamiā Rāmāyana.

m) Prior to his exile, Rāma made friends with Guhak, Balarām Das and Madhab Dev have referred to this is the Bālakānda of their Asamiyā Rāmāyana.

n) Rām accompanied by Sita and Lakshmana came to the bank of Falgu in order to offer funeral food to his deceased father Dasharatha. When Rām and Lakshman were out in quest of necessary things, Dasharatha appeared before Sita. He said”. I am hungry you are respectable woman in my family offer a funeral pinda with sand to satisfy my hunger.

“Dasharatha kahilen, shuna o ma Sitā.
Kshudhar jwālāy ami nā pāri tistite.
Tumi badhu, āmi taba shwashur thākur
di-la balir pinda kshudha kara dur.”

This episode is found in Saralā Dās’s Mahābhārata as well as the Rāmāyana written by Durgābar.

o) Before going to Rām’s help, Lakshmana’s drawing a curve in front of the hut.

“gandi diya berhilek Lakshman se ghar.
Prabesh nā kare keha gharer bhitar.”

59. Ibid, Aranya Kānda, p.156
60. Ibid, Uttar Kānda, p.466
p) A boon was awarded to Nala and his quarrel with Hanumān.

q) Saint Agastya told Rām that Lakshmana alone could kill Indrajit because he had spent fourteen years without eating, sleeping and meeting his wife.

"Chouddabarsha nidrā nāhi jāy jeijan.  
Chouddabarsha stri mukh na kare darshan.  
Chouddabarsha je bir thake anāhare.  
Indrajite badhibāre seijan pare."61

This is found in Adhyātma Rāmāyana and Kamba Rāmāyana.

r) Vasmalochan – Mahirāvana episodes.

s) While they were returning home, Sītā told Rāmachandra to break hang bridge built over the sea because the Rākshasas would enter the main land by this way and kill all the living beings of the world. Hearing this, the great sea requested Rāma to cut off that link. Following Rāma’s order, Lakshmana completes the task. The point to be noticed here is that the bridge was demolished at the request of sea, not Bibhīshana. This episode is described in other text, such as: Moltani Rāmāyana, Ranganāth, Ananda, Juttwasangraha Rāmāyana, Skandapurāṇ and Padmapurāṇ.

"Tumi jadi na ghuchābe āmār bandhan.  
Tin juge ghuchāy emon kajan.”  
sagar bole Rām Lakshaman nehate.  
Lakshman laiya dhanu nāmila jāngāle.  
Dhanu hate tin khan pāthar khasāy.  
Kari dash jojan elāka path hay.

61. Ibid, Lanka Kanda, p.450
Jāngāl bhangia jāl bahe kharasrote.
Lāf diā Lakṣman uthil giyā rathe.”

After Rāvana’s fall, Rāmchandra made Bibhisan king and Mandodari was married to the new king. Besides Krittivās, Tulsidas, Balarāmdās and Rāmkrishna have referred to the information in their texts.

“Ataeb bhabis mitra Bibhisan.
Rāni Mandodari tomay dilam ekkhan.”

Sita was given up for painting a portrait of Rāvana.

Laba and Kusha stopped the party and kept shut up in their Ashrām the horse to be sacrificed in the yagna. They had a tough fight with Rāma.

Vālmiki’s rescue.

Vashistha’s cursing to Bamdev.

Guhak chandal prevented Dasharatha, Rāma and the soldiers to have dips into the Ganga.

In view of all the instances given so far, we can infer that Krittivās has not followed Vālmiki in toto; on the contrary, proceeded with alterations and additions according to his own view. The nature of adoption and rejection is not our topic. Still, I cannot help adding that he was to some extent guided by the popular custom and values of his time. There is a streak of his originality in the version.

62. Rāmāyana Chandavati, Purbabanga Gitika, 2nd edn. Adi Kānda, p.46 (Editor not found)