CHAPTER - III
Man is Social being. Society is a force which actually inspires and enthuises man to march ahead towards the goal of progress. Society is an organization which was created by human being. That is why, there is a keen bond between Society and human being. Poets, writers, artists all are purposefully connected with society. Their creative mind is attracted and influenced by some social phenomena and so, they extract their subject matter from society. Human being is an integral part of society and hence, their culture and customs, thoughts and feelings, rules and regulations are controlled and literature is the reflection of society. All great literature of the world have created their masterpieces which are mainly based on social life in particular and Society in general.

3.01 Mādhava Kandali:

Mādhava Kandali, a noted and eminent poet of fourteenth century Assam, with his consenting mind, adopted folk-life in translating the Rāmāyana originally according to qualities and activities. “Chaturbarnang Mayā Sristang Guna Karma Vivagasha.” (Geeta 4th Chapter). But Mādhava Kandali, while translating the Vālmiki Rāmāyana, actually applied the Barna or Jati (Race or community) according to the birth of a man. We get the example of this application from the line “Chhatrish Jatiye Tejilek Nibritti”.¹

3.01.01 Four Castes and others:

As a reference to the sorrowful condition of the subject people during the exile of Lord Rāma. In his translated piece of the Rāmāyana we also find the

¹ Bhāgabat Gitā, 4th Chapter, Sloke, No.13
description of different races and communities from the following lines while the well-wisher subjects, let by younger brother Bhārata, had gone to bring Lord Rāma back from the exile.

"Kṣetri Baishyagan Kāyastha Saajjan,
Nāṭ, Bhāt, Telī, Tāntī
Thathāri, Sonāri, Kumār, Shakhari
Bharata loge janti.
Baniya, Chamar, Kamār, Sutār,
Dhobā āru kumbhakār.
Isar promokhye chalile jatek,
Ādi anta nāhi tar."  

3.01.02 Profession:

Again, during the period of Mādhava Kandali Society was based on agriculture. Most of the people earned their livelihood on agriculture; from time immemorial rice had been the main food of the Assamese people and so, in his writing we find various examples of paddy farming. For example, (1) Hira mati paila jen kur lāngalar, (2) Bojhar opar jen shak Patantar, (3) Dhānyak piriyā bine bane thāke juri, (4) Kharlāgā dhan jen barishan jwale, (5) Mukhe dile dhan ākhai hoye jen heshni bahe niswās, (6) Kon bangse howas patn jen tush, (7) Bichi dhan Kailo jen ukharā bhumit, (8) Shānde dhan khāile Tatir Kāte bati, (9) Nirgata prānir nahi kait bhāt kath, (10) Meru samān charāo Karil Kharik jahār pitha.

3. Ibid, Adi Kanda, 27th Canto, p.139
4. Ibid, Kishkindhya Kanda, 18th Canto, p.229
3.01 Food:

In the Rāmāyana of Kandali one can find the description of food. For example, before sending Rāma to exile his father Dasharatha advised him to take some rice with him.

"Āji thākī anugraha kariyo āmāk
Parichheda ekesthāne bhunjo āji bhāt //
Rāghabe bolanta bāp sunito āpone
Āji duyo bhāt khaibo kali khaibo kone"//  

(Dasaratha requested to remain for that day and take rice with him. My son Rāghab today both of us will take rice who will take tomarow with me?)

Besides, some sweet pied cakes, sweet meats, curries, animal meats, raw wine are the food stuff served to kumbhakarn, the brother of king Rāvana.

3.01.04 Religion:

Further, religious sense and feelings of the Assamese people of that period are also referred to in the translated piece of the Rāmāyana, Reference of Shiva and shakti (followers of Lord Shiva and Goddess Durgā) is also found in the version.

1) Tunisame chitrakute āni haiba thita
   Gouri Mahādev jen Kailās girit.  

(While both Rām and Sitā was in Chitra kut it was as if Gauri and Mādhava in Kailās)

2) Dhanlīor uparat charitā juvati
   Kailās shikhare shove jehena Pārvati.  

7. Ibid, 20th Canto,p.128
8. Ibid, First Canto,p.92
(When the young maid in was up in hill it was as if Pārvati is above Kailās hill top)

3)  
Nāndi bandilanta Pārvati-Shankar.  
(Nandi worshipped and bowed down to Pārvati Sankar.)

4)  
Rāmar Prasāde shove kāilas samān.  
(In the grace of Rama Chitrakut became as beautiful as Kailas)

5)  
Bishāde manat Shivar āgat jenanā devi Pārvati  
Jena Mahadeve dahilā kāmak bilap Karanta rati.  
(Shivā is Sorrowful for want of Parvati in his front. It is as if the moaning of Rati for want of Kamadeva burnt by Mahādeva.)

6)  
Purba janme nārakhilo Pārvati Shankar  
Sei Kārane mok parihare prāne.  
(As I have not seen Pārvati and Shankar in the last birth so the soul is leaving me)

7)  
Kailāsat dipiti Karanta jen chandi.  
(As if Chandi is dazzling in Kailas)

3.01.05  
**Garments and Ornaments:**

In the Rāmāyan of Madhava Kandali though we do not find sufficient description of variety of dresses other than dresses and turbans made of jute and the like yet examples of decorative ornaments are plenty. These are crown, finger ring, bracelet, armlet, anklet, chain, earring, girdle etc. It will be clean from the following lines -

10. Ibid, 5th Canto,p.100
11. Ibid, 11th Canto,p.111
12. Ibid, 12th Canto,p.112
13. Ibid, 54th Canto,p.415
"Shāshu Shānchasaṭe pīndhāilanta alangkār
Mukut Kundal grīve sātsari hār
Nepur pāgari āno alangkār jata
Thāne thāne prati prati pīndhāilo Samasta
Kangkān Kundal ratnanguri āro Kānchī
Samasta Sharir alangkare dīlā Khānchī."¹⁴

"Karnat Kundal Kambukathā monoharā
Uñnata Kathin Stān tribali udara
Gale gajamuktā sove sātsariahar
Bahut kankon tār balayā sonār
Ratnār solāka samoāngulir pāṇti
Āungushthi ujjal nakhachandre kāre kānti
Jongghā manohar āru jen rāmkal
Ratnar nūpur shove charan jugal."¹⁵

3.01.06 **Funeral rites and Festivitis**:

Again, in his Rāmāyana we find the reference of various festivals and worship observed in the then society which reflects the social picture of that period. The following lines will speak for the funeral of king Dasharatha.

"Dashapinda dilanta āar dshakarma
Tridashā karilā jatek kulakarma.
Ekādash dwādash Srāddha nibartilā
Nānābidha dān pāche Brāhmaṇak dīlā.
Hāti, ghorū, rath jata chaturdolāmān
Dāsdāshi rūpā sonā grihabastra dān.
Tāmbul bhōjan mālā āru bar bastra
Shajyā dhenu brishav dilanta barchatra".¹⁶

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¹⁵. Ibid, Aranyā Kānda, 1st Canto, p.163
Dararatha made detailed performance of the Shraddha Ceremony i.e. dashakarma and dashapinda and varieties of donations to Brāhmanas including servant and cold silver and cloth with pan leafbetelnut, garland, bed, Ox, umbrella and sweet deshes).

While describing the festivals and worship Kandali mentioned the incense sticks, flower garlands, varieties of flags, arches, banana trees, white umbrellas etc. It is found in his writings that the married ladies used vermilion on their forehead.

a) Rāghabar shoke tumī gailā paralok
   Khandāilāhā alangkār sikhar sindoor.  

b) Anasuyā bole jata dilo alangkar
   Sindoor chandan tor nuguchokār.

3.01.07 Sports:

Names of some contemporary sports are also found in Kandali’s Rāmāyana.

“Rangasthāne kautuhale rākshas mililā
Katuhaile khelābay subarnar ghilā.
Bhantākheri khelābay ruto kheloi jhanti
Thāye thāye Kṛirā kare ākuti bhākuti.”
Chawal melak sabe kare hātāhāti
Mālibāndhe juyāy dekhite vālo āti.
Dhop kheri khelābay kata khele luni
Guāli guāli khele sulalit suni
Phal phul tokarā ābor juā pāsh
Doli fuj khele kata laori hotāsh.

17. Ibid, Ayodhya Kanda, 22nd Canto, p.134
18. Ibid, Aranya Kanda, Canto on, p.162
3.01.08 **Social Rule:**

On the eve of a journey, to bow down on the feet of the elders, parents and spiritual guides and get their blessings is a mandatory custom in the Assamese society. We find the glimpse of this customs in Kandali’s Rāmāyana. In the Sundar Kānda Hanumān did before starting for Lankā to rescue Sita from the clutch of Rāvana.

“Rām Lakshanak, Sugriva birak
Kariyā jen satkār
Bāyute bāpak, Anjanā māwak
Pranāmila Sātbar.”
Kesharicharan Sirogatakari
Tridash devadhiyāyā
Mahendra sikhare
yantaya basilā
Lankā dīshak chāyā”

3.01.09 **Musical Instruments:**

It is inferred that music and dance along with musical instruments had a great role in the contemporary period of Kandali. In his version of the Rāmāyana we find during the coronation festival of Sugriva, the King of Monkeys.

“Birdhak dhol bāje tabal dāgar dandi
Shavda shumiyā Kolāhal.
Bhaimach Khaimach chāy jhājhar remāchi bāje
Rāmtāl aru kartāl.”
Tokāri Kendarā rudr bepānchi dotorābāje
Binā, Bānshi, Doshari, Mohori.
Gigiri Kāhāl Singā Veri dāke nirantar
Sargah bhubanako gaila puri.”

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20. Ibid, 6th Chapter, p.249
21. Ibid, Kiskindhīyā Kānda, p.227
3.01.10  **Position of Women:**

It we consider the place of women in the Vālmiki Rāmāyana we find that the women were totally deprived of fundamental rights and freedom. For example, King Rāma did not like to accept his wife Sītā who had been forcibly carried off by Rāvana and kept under his custody for a long period. In the translated version of Mādhava Kandali’s Rāmāyana it is found that Sītā had protested against this gesture of Lord Rāma.

> “Āmāk itar nārisama dekilāhā
> Natar natini jen anek bilāhā.”

Again, the following expression of Sītā in the ‘Sundara Kānda’ chapter indicates the place of women in the contemporary age.

> “Bulibi Rāvana Sīta ānilek hari
> Streejati parādhin nahe swantāri.”

(Sītā stated that even though she is stolen by Rāvana the women are always at others control. They are separate).

3.01.011  **Craft and Painting:**

In translating the Vālmiki Rāmāyana Mādhava Kandali created a new dimension with some of his special qualities. The patterns of houses and residential quarters of his Rāmāyana were ;like those of the Assamese Society of that age. In the Middle Ages use of bamboo in constructing the houses, even the palaces, was very common though the places of the king and princes were fitted with some valuable gems and jewels. In Kandali’s Rāmāyana we find that the place of king Rāma was also of that type which is clear from the following lines.

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22. Ibid, Lankā Kānda, p.808
23. Ibid, Sundar Kānda, 7th Canto, p.26
During the period of Kandali there is also an important role of painting.

As for example, there are some pictures which were drawn on the wall of King Rām's Palace

Sankarak Lekhila achara brish mane
Pārhatik lekhi ache singhar bāhane
Lekhi ache Brahmak Kuber Devraj
Bāyu Barunok ādi debata samaj.25

3.01.012 Falk Faith:

Further, in various chapters of his Rāmāyana Kandali cited some superstitions, curses and common faith among the people of that age.

"Lankār āpad bhaila rākshar Kshay
Rāvana bināsh dekha Rāghabar jay
Gosāinka dekhina mayswanor hante
Sasāgarā prithivik āsay gilante."26

Besides in the Assamese society there is prevalence of effect of curse.

In Kandalis Rāmāyana also this is visible

24. Ibid, Ayodhyā Kānda, p.100
25. Ibid, Ayodhyā Kānda, p.100
26. Ibid, p.262
In the “Sundara’ Kanda Mandodari reminded her husband Rāvana, not
to torture Sītā otherwise he would have to face the curses as of Nalkuvera.

"Purvakāle śāpiyāche Nal je kuvere
Streebale dharile mohar svāmī mare
Āgbar Mandodari Karilo provodh
Stree sakalak pravu nujūai krodh." 27

Again, the following words explain that Kandali also used some
proverbs in the light of the contemporary life of Assam in his book as under.

a) Alap pānir māchh dadarā dadari
b) Barashiya Rāvanar pungatese dristi.
c) Tapat kholāt māchh kare jen mat
d) Lankāpuri khān hās pari jin gaila. 28

Same, two time words -

Chatpot, khugo lari, rini rini, cheu - cheu,
dho, keel-keel, kau-kau, khol-mol, jok-jok,
Thish-thish, randavanda etc. 29

Some abusing words -

Papisht, nelaj, pāpi, durjon, adham, barbar, pāpisthi, daruni,
nidāruni, chāri etc. 30

Some quarreling words:

Lāthi, vuku, char, ghukuchā, gharākati, etc. 31

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27. Ibid, p.260
28. Ed. Bhattacharjee, Basanta Kr., Rāmāyan of Mādhava Kandali, Sundar Kānda,
1996, p.60
29. Ibid
30. Ibid.
31. Ibid.
3.01.013**Attachment to Fish:**

Love and interest towards fishes are also abundant in Kandali’s Ramayana.

a) *Kaushalyār kole dukheāchanta Bharata.*
   *Tappat Kholāt machh kare jen mata.*

b) *Chile jen thampadiyā machhak nilek.*

c) *Borosīā Rābanar pungatese drishti.*

d) *Topona bāhonte kolādhatu matro rail*
   *Dungādunge pare burār hatat chengeli.*

e) *Tapat khālat dile matsya jen mare.*

f) *Rau machhe dilā chatkar kākbalī.*

g) *Dūiro vaiLO shārir parangā sarangā jen jāl.*

3.01.014**Traditional Provers:**

Traditional Pravers (Fakara Yojana, Patantar etc.) are available and local variations are present to a considerable extent in Mādhava Kandali. Some example are as under:

1) *Satinir por gun bākhānas kīs*
   *Mukhat amrit tār hridayat bish.*
   *Angārak dugdhe kare shatik prakshāl*
   *Tathāpito neray swabhāb barna kāl.*

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33. Ibid, Aranya Kanda, 2nd Chapter, p.164, 12th Chapter, p.190
34. Ibid, Kiskindhyā Kanda, 14th Chapter, p.222, Ibid.
35. Ibid, Sundar Kanda, p.286
36. Ibid, Aranya Kanda, p.204
37. Ibid, 43rd Chapter, p.381
2) Kino pāp kariloh kausaḷyaye bāi
Dui andhalī lāthi kahi lāgī jāi.

3) Madhuphal āśhāye sebilō briḵsamul
Phalkāle bhaila siye shimalīr tul.

4) Sar bhāg kārhi laiḷa pāilo satya roi
ghaita kārhi laiḷa mai ki karibo ghol.

5) Hā Rām āmāk anāih kari gaili
Dukh nādi kaikeyee tariya bājabhaili
Surhinday tohod gučhil anurāg.
Āmi bhailo kaikeyeer ashtamir chāāg.

6) Āthebebe Āilanta bāpar nīj thāī
Hatishāl shunya yeu matta gajnāi.

7) Sakalo lokak shoke marili bichai
Ayodhyā rajyat tai bhaili songui.

8) Ghāre dhari kunjik phurāila bahupāk
Mantharā ghurāy yen kumarar chāk.

9) Bhoṭ kār besh- 723 Ayodhyā Kānda.

10) Basaboko dei dhār.

11) Janilohi ito bharaṭar bhari Khaile- 1217 Ayodhyā Kānda.

38. Hazarika, Deka, Dr. Karabi: Mādhava Kandalir Rāmāyana, 1997, pp. 15-16
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<td>Ki bulilā chār muya latak chatak</td>
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<td>Gundukari paruyāye hāi got gile</td>
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<td>Tulānibī nu aray bhārbandhe sile</td>
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<td>24)</td>
<td>Dhol hena dīma pare chungār bāduli</td>
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<td>Pipiya chake parbat lae tuli</td>
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25) Ujāni bāhante mai bāhiloho bhai
Lobhok chahante mulak Karilohonāthi.39

26) Sarimar hole shok guchil Sakale
Kharlāgā dhau yena barishan jale 213 Lanka Kanda

27) Alap panir sal dadora dadhari 275 Lankā Kānda

28) Lotherā burharbole paibāhā chenchere 276 Lankā Kānda
Palatar chābat diggai bandi bhailā
Kangsa pari jim gala Sakale bānar 601 Lankā Kānda

29) Kichhu kichhu hukhuki Kumtholināch geet 717 Lankā Kānda
Mudgar Phurābe guwāle jen dānga.

30) Sukān ghāwat ghasā ākanar āthā 2363 Lankā Kānda
Shānde dhan khailek nantir kāte bāti

31) Ane churi karilek ānar chulkāi 2364 Lankā Kānda

32) Sabe chapkare gayā jāpāilek ran 2380 Lankā Kānda

33) Pichā paril jena burhār hātāt 2593 Lankā Kānda

34) Jālar Sarangā jen bhaila sarbagāt 1019 Lankā Kānda

The above mentioned homely words endeared the story of Rāma to the Assamese people.

While Rām went to banishment the people who followed him were accompanied by the Jogis; they were addressed as under:

\begin{align*}
\text{Yogir Kāndhāt Kani Kani jhuli yata} \\
\text{hāte behodash Kāthi} \\
\text{Lawarante Lowarante pāche chante} \\
\text{Hiyā mane gailā phāti.} \\
\text{Pāilek bhāgar tokanda Kākhar} \\
\text{Sabe pari gailā khāsi.}
\end{align*}

The influence of worship of Goddess and the Mantras (Kymns).

The influence of worship of goddess and the Mantras are insistent during Mādhava Kandalis time for the following words:

\begin{align*}
\text{Mantra parhi mārilek ishikārban} & \quad 208 \text{ Ayodhā Kānda} \\
\text{Māyā astra dhari pāche krodh barkari,} \\
\text{Heng buli Rāghabak hanilek dhari} & \quad 619 \text{ Aranya Kānda} \\
\text{Āmi Bhailo kaikeyeer Ashtamir chāg} & \quad 1222 \text{ Aranya Kānda} \\
\text{Dhiri Dhiri jay Achari nabashaya ag} \\
\text{Kālibāk nei yer Ashtami chāg} & \quad 897 \text{ Aranya Kānda} \\
\text{Utsargar chāg yen Abashya māribi} & \quad 1117 \text{ Aranya Kānda}
\end{align*}

The influence of Varnāshram Dharma has been fully in vague during Kandali's time as evident from the following:

\begin{enumerate}
\item[Hāri jāti hūyā parhibak chāha ved] 1088 Aranya Kānda
\item[Hāri aotha khāha]
\item[Kapilā thākilā yen chandalar thār] 1586 Ayodhyā Kānda
\end{enumerate}
Some birds and animals are common in the Assamese Society. In Mādhava Kandli’s Rāmāyana me find the names of these birds and animals. For example.

Birds - Cuckoo, Swallow, gander, heron, duck etc.
Animals - Lion, elephant, goat, monkey, deer, horse, tiger, snake etc.

In the then Assamese family there was use of some words having meaning of relation and this has found use in the Rāmāyana of Mādhava Kandali eg, Bāp, Bhāi, Mā, Mātul, Strī, Bhāgni, Bhāryya, Putra, Dada, Mitra, bāi Paribānr etc.

Besides this some words having royal links were also found use in the Rāmāyana of Mādhava Kandali e.g, Nripati, Prajā, Rājā, Yuvarāj, Mantri, Sinhāsan, Rājeswar, Patākā, Abhishek, Prasād etc. Along with this the names of some weapons e.g, Shar, Mugar, Tarjak, Nāgash, Gadā etc. are important.

So, from the above discussion it can be concluded that the total picture of the contemporary society and life of Assam has been clearly and vividly reflected on the pages of Mādhava Kandali’s Rāmāyana. At the same time, it will not be an exaggeration and overstatement to express that Mādhava Kandali was not merely a translator of the Vālmiki Rāmāyana, rather he, with his originality and aesthetic quality coupled with sense of logic, was fully successful in the expression of sense of the term in presenting his Rāmāyana as a valuable document and records for the generations to come.

At that time, the poetry evolved from the necessity of society and the poets appear when the time demands it because the poet stands for the hopes and aspirations of a complete age. The poets often were divided mainly into two groups.
First groups are the Preachers of innovative thinking. They are the creators of new history in the life of races. Baru Chandidas of The Shrikrishna Kirtana belonged to that group. The songs sung by the second category are highly moulded into the enchanting life-songs and some poet’s contributions are great in this respect. Krittivāsa was one of them.

3.02 Krittivāsa:

At that time society was engulfed with dangers and terrors of life. The invasion of Turks is one of the causes of dangers to life. That time life needed national integrity and thus men folk should have vigour, solidarity, honesty to sacrifice life and strength to disregard entice and to protect chastity from the attack of invaders, the women should have courage, dignity of character, strength of mind and the sense of self-respect. The great epic-poet Krittivāsa engaged himself to fulfil that urgent need of the society in the field of literature. The religions of Mussalmans clashed with the ideals and beliefs of the Hindus. To save Hinduism many saint-poets appeared throughout India to re-preach the legends of the Rāmāyana. These saint-poets are called the followers of Vālmiki. The epic-poet Krittivāsa is also one such saint-poet. Krittivāsa felt for the need of the society and he appreciated the reflection of the society with his minds eye. His Rāmāyan is the mirror of his society. The Bengalis got inspiration to see their life’s-reflection in the Rāmāyana. That’s why Krittvāsa’s Rāmāyan achieved fame in the mind of men. All the the characters-Dasharatha, Kaushalaya, Rāma, Lakshna, Bhārata, Shatrughena, Sītā are the very representatives of the Bengalis. Kayikeyee, Mantharā, Rāvana, Kumbhakarna - these character are present every time and every where. But Rāma, Lakshana and Bhārata’s are really rare. To find Rāma’s renunciation of kingdom for his father, step-brother Lakshana’s devotion to Rāma, Bhārata’s disregard for the throne and his fervent appeal for Rāma’s foot-steps to adore it placing on the throne at Nandigram these are the rare incidents in the history of world. Rāma’s devotion to parents, dedication to brother’s affection,
love for wife, sacrifice, of Bhārat and Lakshman’s sense of love, motherly respect for sister-in-law, Hanumān’s devotion to Lord, Patience, Perseverance, Chastity and Devotion of Sita reached to every door of Bengali society through the Rāmāyana by Krittivasa. This is also true in case of society. The society is formed with good values which are nourised by men. The material traditions pass from earlier society to posterior society through initiation, imitation and persuasion of men generation after generation. Various goods included in the materials traditions used by men can be categorized to illustrate the point. The categories are:


Krittivāsa is the poet of Bengal. He is closely associated with traditional cultures of the Bengali society. So, in the Rāmāyana of Krittivāsa we see the various faces of the Bengali society.

The day to day needs, so far the daily required article are concerned, are our established facts. The eatables, household goods, wearing dresses, vehicle used, weapons utilised, industrial goods etc. are the daily used article - The pattern of the social needs, that expressed are reflected in the examples here.

3.02.01 Food and drink:

In Krittivāsi Rāmāyana the food and drink referred has been found to be very very rich. “Tilmodak” or a Tīlnadu Matichur, Mandā, Raskarhā, Manoharā, Suruchākuli, Gurpithe, Ruti, Luchi, Kurhmā, Kachuri, Khir, Khirsā-Ladu, Muger Sāoli,
Chituipuli, Narikal Puli, Kalābarha, Talbarhā, Chānābhājā, Khājā, Gajā, Gilepe, Pānprhā, Pāyesh, Dadhi, Dugdra, Madhu, everything of the kind including pan and bettelnut.

Rāma became guest including Lakshmana Sitādevi and attendentes in the hermitage of saint Bharadwāj while he was on way to Ayodhyā after the return of Sītā killing Rāvana. Rāma and all others were received and fed by Saint Bharadwāj with great festivity as under.

“Lakshmidevi Yagne Karilā Randhan
Indrakanyā Karite Lāgilā Paribeshan
.............................................................
.............................................................
Lādu pān pad Til modak Rāshi Rāshi
Pākā Kāthaler kosh Bānarbasiya chusi
Madhupiye Banar Katak Bhāriā bhāriā Gādu
Gāl bhariyā Khāy Keha dāgarjhāler Lādu
Jhāl nādu khāiya Bānarer Chakshe Pare Loha
Bāp mā marilā jena Bānar pailā moha
Galā Āchray keha kare thu thu
Budā Budā Bānad Bale Hut niyā Tho
Yuvak Bānarsab Kare nānā keli.
Khābār dāy thākuk drabya chāridige pheli
Kshir Khirsā lārhju mugsāuli
Amrita chitui dugdha nārikel puli
Pāyas pnāprhā nālim nam anupam
Chandrakauti manoharā Kalābarhā nām
Sugandhi Kamal anna pāyas pistak
Sukhe bhojan Karilā Srirāmer Katak
Debavogyā Bhaskshya bhog Khāite Suswādu
Jata pān tata Khān Khāite suswādu
In another place we get in Krittibasi Rāmāyana we get :

"Lakshmidevi yagne āsi lagil randhane
Paribeshan Kare je debakanyā gane

Jathesta mistānna se prachur matichur
Jāhā nirakhiba mātra hay mati chur
Nikhunt nikhunti mandā ar raskara
Dristirmātra manoharā dibya manoharā
Suru chākulir rāshi laban thikāri
Gurhipthe ruti luchi Khurmā Kachuri
Kshir O Kshirshā lārhū muger sāuli
Amrita chitui puli nārikel puli
Kalabarhā tālbarhā ar chānābarhā
Chānābhājā Khājā Gajā Jilepi Pnāprhā
Sugandhi Komal anna pāyas pistak
Bhojan Karilā Sukhe Rāmer Katak" 41

Lakshmidevi herself is, as poet Krittivāś introduces her, entrusted with the task of cooking the eatables to be served to Rāma’s army. The delicious sweet dishes popularly taken in the then Bengali society are fit to be enjoyed by gods. The menu is alluring.

Some of them are :

a) Matichur - (a kind of sweets made of fine bundia)

(Translator’s name not found. In the similar way the same book will be referred in other
foot note also.)

(Translator’s name not found. In the similar way the same book will be referred in other
foot note also.)
b) Mihidānā - (Globule like sweets made of curdled milk and gram powder)
c) Mondā - (made of curdled milk in sugar solution)
d) Sandesh - (prepared with thickened or curdle milk)
e) Raskarā - (Sandesh made of coconut and molasses or sugar)
f) Saru Chākuli - (Cackes prepared will rice-powder and pulse-paste)
g) Muger sāuli - (Cakes made of mug - dal)
h) Citui Puli or Aske pithe - (a kind of cakes)
i) Khājā - (This name comes from the Sankrit word 'Khadya : (sam-Khādyā > Prākrit - Khajja >
Bengali - Khajja). It is a kind of sweet made of flour friend in butter oil.
j) Pāyas - (Porridge like staff made of rice, milk and sugar) Pāyas is one of the very favorite eatables in the Bengali Community.

On another occasion, hermit Bharadwaja is found to be entertaining his Rāma and his monkey and demon fighters. The sage’s Kāmadhenu, the fabulous cow, supplies all that he needs for the feast. The manu contains a variety of popular courses of food, dessert and drink.

"Lārhu pnāprha Khāy rāshi rāshi
Pākā tāl khāy bānar Kānthaler Kushi
Madhu shkarā dugaḥa khāy gārhu gārhu
Mukh bhariā chibāy bānar bāraḥ bāraḥ Lārhu

............................................................
Bhojan Kariyā sabhe Kailā āchaman
Karpur tāmbul sabhe Karilā bhakshan"42

(Delicious sweet dishes including ripe Tāl fruit are taken by the monkeys pitcher full of honey sugar milk and läddos are taken by the monkeys. Not only that with the end of eating they washed their mouth and took pān leaf bettlenut and camphor.)

Again, when Rām and Sitā are reunited. Bibhishan throws a party to please the monkey - fighters and the same picture is depicted by Krittivās.

"Nānā bhakshya drabya āilo thuite nāithāī
..........................................................
Kshir nārhu pānpar modak rāshi rāshi
Pākā Kānthal Kosh bānar sab chushi
Madhu piye bānar sab bhariyā bhariya gārhu
Gāl bhari Khāy Kehā dāgar Jhāler lārhu
Jhāl lārhu Khāite bānare chakshe parhe loha
Bāp nā marila jena bānare paila moha
Galāy āncrhāy Kehā Kare thon thon
Burhā burhā bānar bale hul barhiyā tho"43

(Varieties of eatables having little space to keep was offered including sweet dishes, including ripe fruits (jack fruits) honey and different types of läddoos.)

The striking features of Bengal sweets is not only to make it palatable but also to shape them with an artistic touch so that they might look pleasing to eyes. While talking about the world of sweets in his book “Banglakashmir Jhanpi” Amiya Kumar Bandyopādhyay observes, “Serving five course- eatables in the beginning, different tasty items of fish in the middle and sweets in the end at all the stages show that the house wives of that time never ignored their artistic sense in making them look attractive. This is why Sandesh, Chandrapuli (made of thickened milk) and even

Coconut-laddus in East Bengal) were beautified in wonderful designs by means of moulds."

References of milk-products are found in Adi Kānda and Ayodhyā Kānda. Dasharatha arranged a feast after sage Vashishtha had settled auspicious time of Rāmchandra's wedding with Sītā.

"Sahasra bhar dadhi Kailā sahasra bhar kalā
Sahasra dadhi je laīla adhik ujjwālā"\(^{44}\)

(Order has been served to supply cards in thousand of pains of pot bellied earthen pots. Bhars of beananas in thousands and curd has glowfully whitened the area.)

Below is a description of Bhārat's army expressing their joy after having different kinds of sweet at the hermitage of sage Bharadwāja.

"Nānā borne pithā khāiya haila pāgal
Chandramati barha pithā muger sāudi
Amritsama dugdhe felia nārikel puli
Nānā madhu pān Kare Sugandhi suswād
Jata pāy tata khāy nāi abasād"\(^{45}\)

(The description of the preparation of different kinds of cakes names if Chandramati, meor saole, acont coated cake mixed with milk and honey of varities. All these in unlimited capacity was conoumed by the army of Bhārat at the hermitage of sage Bharadwaja.)

Honey is regarded as one of the five nectars in Bengali society. A large-scale taking of honey by the monkeys is depicted in Sundar Kānda of Krittivāsi

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\(^{44}\) Ibid, Adi Kānda, p.302
\(^{45}\) Ibid, Ayodhā Kānda, p.140
Ramayana. While sending Rāmchandra the whereabouts of Sītā, the monkeys enter Madhuban and became sick from over-taking honey.

“Madhu Khāiyā bānar Katak dāgar Karil pet
Lārhite chārhite nāre māthā Karil het”\(^{46}\)

Chewing betel leaf with chipped nuts after meal is a common practice in society. According to Amiya Kumar Bandyopādhyāya, “It is not exactly known since when this popular habit has been going on the domestic and social life of the Bengalis. Scholars estimate that the daily practice of taking betel-leaf started in the whole of India including Bengali in 200 B.C.”.

The wedding being over, Rām is returning to Ayodhya. A description of his meal at Janak’s place is as follows -

“Bhojan Karilā Rām param harishe
Dadhi dugdha dilā rājā bhojaner sheshe
Āchaman Kariyā sabhe basilā āsane
Karpur tāmbul dilā Karite bhojane”\(^{47}\)

(Rām ate with great satisfaction. King Janak offered milk at the close of eating. He took the betelnut and comphor after meal and sat in Asana.)

Spending fourteen years in exile, Rāmchandra has come back to Ayodhya. The demons, monkeys and other people are found to take betel-leaf with carpur at the end of the Grand feast.

“Snan Kariyā sabhe Karilā bhojan
Karpur tāmbul sabhe karilā bhakshan”\(^{48}\)

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In the middle of Lanka Kanda, Indrajit has been killed by Lakshmana. There is an atmosphere of joy all around. Ramchandra being happy on this occasion takes betel leaf with carpur. The poet sings in the raga Patamanjari.

"Jini ripu parachand  Rām Kare Kodanda
Karpur tāmbul kari mukhe."\(^{49}\)

Dr. Muhammad Abdur Rahim in his book Bānglar Sāmajik O Sanskrit Itihās” discuss the significant status of betel leaf in Bengali Society. We know “betel leaf and betel nut had an important place in Bengal society. People of every walk of society were in the habit taking betel leaf........... This leaf had a token value in some situations. It was substituted for an invitation card. While inviting Babar to invade India, Doulat Khan Lodi sent him betel leaf as a mark of his cordial request.”\(^{50}\)

The deep-rooted belief behind this use that betel - leaf with betel nut is a good omen of success. This is why, we find, king Rāvana offers the demon Shardul betel-leaf with nuts in order to collect secret information about Rām’s military strength.

"Rāban Rājā dilā tār hāte guā-pān"\(^{51}\)

Casting a spell, Indrajit has bound Rām and Lakshman with; nāgpash’ (a kind of weapon). Rāvana sends Trijata, giving her betel - leaf nuts, to frighten Sitādevi by showing her that miserable sight. In the same chapter, Rāvana adopts the same means to kill Hanumāna.

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49. Ibid, Lankā Kānda, p.254
51. Foot note No. 1, Lankā Kānda, 1803, p.15
From the above instances, it is evident that Krittivās has referred to popular food and drink of his time whenever the context of his epic demands.

3.02.02 Domestic goods:

In order of need, a house comes next to food, and household goods are a must in home life.

The domestic article generally used in a family of that time are pitcher, cooking pot, dish, bowl, water pot, grind-stone, small basket, tongs, metal pat for keeping betel leaf or using as washing basin, cat, umbrella, lamp and so on. All the things commonly used in the then society are referred to in Krittivāsa’s Rāmāyana.

On his way to Mithilā where he broke the bow of Lord Shiva, Rāmchandra Kills three crore demons creating a menace in the sacrificial grounds of some sages.

“Kutsit bākya gāchher tale basi
Phalmul Kārhīā khāy bānγe ta kalasi”

(The demons used to utter ugly words sitting underrtress. They snatch away fruits from the sapes and break pitchers of the number.)

Hermit lived a very simple life. Pitcher were both valuable and essential to them. They could not do without pitchers. Krittivās has referred to the breaking of those water pots in this context to express their helplessness.

52. Foot note No. 3, 1981, Lankā Kānda, p.284
53. Krittivāsa, Vālmiki Rāmāyana, Pub-Srirampore,1803, Adi Kānda, Uttar Kānda, p.277
While going to attack King Kārtavīryārjuna, Rāvana takes a bath in the Narmadā and worships Lord Shiva with various ritual needed for the purpose. He remain mum when he worships lord Shiva. It is discussed as under:

“No Shivalinga snān karāy sei nadir jale
Kalasi variyā chandan arghyer upar dhāle
Mantra jap kare Rāban laiyā japamālā
Mauna nā bhānge rājār debārchan belā”

Perhaps, Krittivās has chosen ‘pitcherfuls of sandel to be offered’ in conformity with Rāvana’s wealth, power; and has made mention of “prayer - beads” which were widely used by religious people during meditation.

Sitādevi, an incarnation of Lakshmidevi herself, is born in the city of Mithila., The city has become full of prosperity. There is all round aulence of grandeur.

“Chāl rāshi rāshi Kailā sandesh Kānrhi kānrhi
Sthāne sthāne thuila rājā laksha laksha hānrhi”

The expression “lacs of hānrihs full of sweets is” is associated with the a fluent state of king Janaka’s territory.

It is the second time Indrajit is going to fight - Before his departure, the widows of Lankapuri have come to report their miserable condition to him. They say -

54. Ibid, Uttar Kānda, p.12
55. Ibid, 1803, Adi Kānda, p.297
“Lankāpūre ghare ghare jwālāye tiyorhi
Kahite bidare buk nitya pheli hārhi”

(In Lanka in the house lights (Put in the earther pot for the dead ones) are enkinded in most of the houses. Earther Rice pots are thrown owining to death in houses. To express this there is sorrow, talf in there heart.)

In this context, the use of the word “hānṛhi” (earthen cooking pat) is of great importance. Throwing out one’s hānṛhi is one of the Hindu funeral rites in Bengali.

Another instance -

“Rāndhibār belā hay rānṛhi sabhār melā
Jabat nā haye rānṛhir rāndhaner belā
Bhojaner Kāle sab rānṛhir hurhā - hurhī
Ek rānṛhir tare chāhi dash dash hānṛī”

(During meal time lots of hanris are required to satisfy the hunger of widow Rākshass.)

Now let us turn to another important domestic article. Plates or dishes are indispensable to eating in a civilized society. Reference of these things are found in the episode Killing Bātāpi and Ilowl in Krittivās’s text. Ilowl approaches the great sage Argāstya with a plateful of cooked meat in his hand.

“Hāte thālā kariyā takhan Ilowl parashe”

At the end of Lanka Kānda, Rāmchandra is seen returning home after the fall of Rāvana. Bhārat says to Shatrughna, “Hard days are over. A happy time has come. We should worship the gods offering flowers and fruits.” So ............

58. Ibid, p.176
"Phal phul naibedye bhariyā deha dāla"\textsuperscript{59}

(Naibedya is prepared with rice sagoo benana coonut sugar, honey, ghee, sweet etc. besides fruits.)

A dālā (a tray - like round - shaped container made of metal, wood or bamboo) is essential when offerings are dedicated to the images of gods. The use of dālā is also associated with a popular belief.

An umbrella is one of the daily useful goods. To show respect to his elder brother Rāmchandra, Bharat is found to be holding an unfolded umbrella over Rām’s throne having Rāma’s wooden shoes (Paduka) or under:

"Ratnasighāsaner upar neter basan pāti
Tāhār upar panai thuiyā dhartyachha chhāti"\textsuperscript{60}

A dābar is a water pot used to store water for domestic purpose. In Krittivās’s Rāmāyana, it is used for rinsing mouth. Rām’s fighters are seen to be washing their hands and mouth after having their meal using dabars as basins at the hermitage of Bharadvāja.

"Uliyiya dābarere para Kailā āchaman"\textsuperscript{61}

While putting his say to Rāvana, Angada, being an ambassador, delivers a proud speech on Rām’s power and military strength. He advises Rāvana to fulfil his desire once for all with his wives.

\textsuperscript{59} Ibid, 1803, Lankā Kānda, p.501
\textsuperscript{60} Ibid, 1803, Lankā Kānda, p.494
\textsuperscript{61} Ibid, 1803, Lankā Kānda, p.489
In this context, the coming ‘Khāt-paāt’ is related to spending a luxurious life.

Closing the panels of a door is rhetorically used in a situation in Lanka Kanda. Mondodari is not at all willing to send Indrajit to the battle field. Most of the great heroes and generals of the demons have already been killed by Ramchandra. She, getting scared, forbid her beloved son to go then, She says -

"Kapāt diā tomā putra rākhiba ghare
Ki Kariben Raghunāth garher bahire" 63

Various goods, such as: lamps, resin, fly-brush and other things are essential in worship in the religious life of Bengal. They are considered sacred and auspicious as well. On the eve of Ram’s coronation ceremony, we find.

"Ghritar pradip jwāle prajār Kumari" 64

In another situation, just on the eve of Rām’s returning home, Bhārat orders Shatrughna:

"Debar Sthāne bādyā bājāuk bātti
Dhup dip naibedya deh ghriter jwālo bātti" 65

Chāmar is a kind of hand-fan made of the tuft of hair a yak’s tail contains. On his arrival at Nandigrām, Pavan - nandan (Hanumān) notices that Bharat has placed the Wooden shoes of sriramchandra on a throne. He finds -

62. Kritivāsa, Vālmiki Rāmāyana, Pub-Srirāmpore, 1803, Lanka Kanda, p.54
63. Ibid, 1803, Lanka Kanda, p.189
64. Ibid, 1803, Ayodhyā Kanda, p.74
65. Ibid, 1803, Lānka Kanda, p.501
Kamandalu (a metallic or wooden water pot used by hermits) is a very familiar thing. One day, while in exile in a forest, Rāmchandra decides to rest on the bank of the Tamasā. After taking a bath in the river -

"Kamandalu bhari jal ānilā Lakshman
Rām Sitā dui janer pākhāla charan"67

Krittivās has rightly selected the Kamandalu to express the restraints of Rām’s exile—life.

In Kishkinddhyā Kānda, it is found that, while listening to the recital of the Rāmāyana, Sampati has regained his lost wings. The reference of “Kamandalu” is found in this episode.

In the story of Ratnākar’s transformation to sage Vālmiki, we see the fierce shooter finding no water in the pool for bathing goes to Narada who gives him water from his Kamandalu.

3.02.03 Capital Goods And Weapons:

Self-defence is one of the prominent instincts of man. Since pre-historic times, he has been using different types of weapon for safety. Dire necessity has led him to the production of weapons. Besides, other essential commodities for living in an organised society have been invented with the passage of time.

66. Ibid, 1803, Lankā Kānda, p.80
67. Ibid,80
Let me first proceed to the capital used by people in Krittivās’s time. Some of them are ploughs, potter’s wheel, iron bars, saws, razors and hooks. Krittivās’s metaphoric use of potter’s wheel is found where Shatrughana bearing of Manthara’s instigation punishes her in the following way.

"Kumārer chāk jeno ghuriā bole” 68

In those days, bows and different kinds of arrow were the important means of fighting or sports. The Heroes were skilled in line archery. References of those weapons are found everywhere in the seven cantoes of the Rāmāyana.

To keep his father’s promise, while Rām is setting out for an exile in forest, he proposes to Lakshman that they should take with them well selected bows and arrows.

"Sri Rām balen bhaī jadi lābe ban.
Bāchhiyā dhanuk ban laha re Lakshman.” 69

Because -

"Bisam rākshas sab achesi bane.
Bāchhi dhanuk bān laha shuna sābdhane.” 70

(Vigorous types of rāksasas are all living in that forest, to kill those Lakshman was requested by Ram to take good and thorny arrows)

While sitting in forest, they have put down many demons and other notorious enemies by means of archery. At last he has rescued Sitā by Killing Rāvana and returned home by Puspak Ratha (a kind of air-ship)

68. Ibid, Ayodhā Kandā, 1989, p.113
70. Krittivāsa, Vālmiki Rāmāyana, Pub. Srirāmpore, 1803, p. 60
"Puspak Rathe charhen Rām Sitā latyā kole
Lāje mukh dhākilen Sitā neter ānchale
Lakshman bir charhilen giyā puspak Rathe
Eakpāshe rahilen dhanuk bān hāte."\textsuperscript{71}

In this context, we should add few words about the character of Lakshman. He has renounced his princely life at his own will and like an escetic, followed his elder brother Rām during the exile in forest. Besides, being a younger brother to Rām Lakshman is always his attendent keeping a careful eye on his security as a loyal servant. When they are returning home at the end of the exile, he is unmoved in his usual duty. Like a faithful body-guard with a bow and arrows, he is standing before Rām.

The use of iron-chains are found in different cantoes. In Adi Kānda, when Indra is made captive by king Raghu, the latter has tied Indra with an iron-chain.

"Lohār shikale bāndhhi Rathe niyā tole\textsuperscript{72}

In Uttar Kānda, Rāvana being defeated, by Kārtavirjārjuna the same treatment he received from his rival.

"Kurhi hāt jurhilek ar dash gola
Lohār shikale bāndhilek Rāvaner gola\textsuperscript{73}

In Sundar Kānda, when Hanumān began destroyoing the golden city of Lankāpuri, Indrajit makes him captive. The demons are seen to take Hanumān to king Rāvana in the following way.

\textsuperscript{71} Ibid, Lanka Kānda, 1803, p.474
\textsuperscript{72} Ibid, Adi Kānda, 1803, p. 102
\textsuperscript{73} Ibid, 1803, Uttar Kānda, p.80
“Kēha hāte paye bāndhk keha bāndhe gole
Galā tāni bāndhe Kēha lōhār Shikale”\textsuperscript{74}

Thereafter, following Rāvana’s orders, the demon fighters set fire in the tail of Hanumān and the inhabitants of the city start beating him with various weapons as a retaliation of their loss.

“Ital Pākālkhan mare je dekhe dāgar
Jhāti Thakra māre or lōhār mudgar”\textsuperscript{75}

An alternative -

Ital pātal mare je dekha dagar
shel shul māre or lōhār mudgar”\textsuperscript{76}

Another reading -

“Ghare ghare patkyal māre dāgar pāthar
Mushaler bārhi māre māthār upar”\textsuperscript{77}

‘Ital-patal means brickbats. Jhati-jhakrhā and lohar mudgar’ belongs to hummer - like weapons. Dagar pathar is nothing but a big piece of stone. The weapons of the common people of Lankāpuri are more or less primitive. They have struck Hanumān to take revenge on him. The mob behaviour of the people is expressed in the episode.

Iron hooks or iron-hammers are referred to be used by fighters in many cantos. Hanumān finds at Ashok ban -

\textsuperscript{74} Ibid, 1803, Sundar Kānda, p. 259
\textsuperscript{75} Ibid, p.266
\textsuperscript{76} Pub. Sāhitya Sansad, Rāmāyana, Sundar Kānda,p.225
\textsuperscript{77} Pub. Bharbi, Rāmāyana, 1881,p.
“Cherhi sab dekhe talha bhayankar anga
Parbat praman tāder hale lohrār dānga”78

Dāngas or dāng is a hook-like weapon made of iron.

In different reading -

“Cherhi sab dekhe tathā anga bhayankar
Parbat praman hate lohār mudgar”79

In the city of yama (God of death), the servants of Yama are seen to be panishing the sinners -

“Hasta pada nāza karna nayan jihbay
Lohār mudgar māre asakya se dāi.”80

In the fight between Ravana and Nipataka, the weapons applied are -

“Jāthī jhakrāhā shil astra kharasān
Khāṅrāhā dāngas ar bīchitra dhanuk bān”81

‘Jāthi’ means iron stick ‘jhakrāhā’ works as a storm runs over very speedily making a sound.

Pabrāhā or pabrhi is one-cubit long thick. Its references are found in Lankā Kānda -

“Debāntaker hate chhila lohār pābrhi
Hanumān dekhīyā māre duḥāttā bārhi”82

80. Ibid, Uttar Kānda, 1989, p.456
82. Ibid,Lankā Kānda, p.177
83. Ibid, p.270
(Debantak Threw iron pabrhi against Hanuman who bit this former with his two hands.)

Holding it with both the hands, Debantak strikes Hanumān in the battle.

Kākhṛhā is a missile. While Lakshman shoots the Brahmāstra’ (a sure-hit weapon to kill Indrajit, the latter throws in vain jhātā and jhakhrhā to resist it.

"Jāthā jhakrhā māre bān kātibare
Lōhār pābhrā māre bān firāte nāre”83

(Ja tha and Jharka is used to cut the arrow. Iron pabrah when used to is difficult to return.)

Ultimately, Indrajit fails to defend himself.

The Demons have beaten Hanumān who has destroyed the mango-grove with the same weapons mentioned above.

"Jāthā-jhakrhā shell mushal mudgar
Nānā astra fele tārā bānar upar.”84

(Jāthā Jhakr, mus ha and mudgar, these different weapons were thrown on the monkey (Hanumān).

Thick chips of bambos are used as weapons by the ugly looking fowlers when they have to fight in order to stock Sri Ram’s horse (out for ashwamedha yagna). In the Language of Krittivās -

"Bikrita ākar tārā hāte cherā bānsh
Hastighorha māri khay jota raktamās”85

In another edition - 
83. Ibid, p.270
84. Ibid, Sundar Kanda, p.247
"Bikriti ākār tārā hāte cherar bānsh
Hasti-ghorhā māriyā tārā khāy rakta mās."\(^{86}\)

Being enraged, Shatrughna kills them with a single arrow.

During the encounter between Kumvo and Nekumvo and the monkey’s demons use exes to kill their enemies.

"Shata nishāchar dhari dhanushar
Laiya kuthār feri."\(^{87}\)

On many occasions both consumer and capital goods are employed as weapons in Krittivāsha’s epic. Some of them are Knives, chapper, saws, basket, Grind-stoned, tongs etc.

King shibi’s tale is narrated by Sri Rāmchandra to Sugriva in Sundar Kānda. King Shibi is found to cut his own body with a knife to feed the hawks.

"Shunia Shaychaner Kathā rājār haila hās
Tikshna churi dia tor gāyer kāte mās."\(^{88}\)

In Aranya Kānda we find that while lying the demon Mārich imitating Rām’s voice calls Lakshman loudly for help. Lakshmon is not willing to go out living Sitādevi alone in the hut. Misunder standing Lakshmon, Sitā talks alone, saying-

"Apar purushe jadi jāy mama man
Galāy Kātāri diā tyajiba jiban"\(^{89}\)

(If my mind adores one other than my husband then, I shall finish my life by cutting my own throat.)

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On another occasions, Sītā laments at the sight of Śrī Ram’s illusive cut off head-

“Ākarane Āchha Rāban tār priti āse
Galaẏ Kātārī diā jābo prabhur pāshe
Je khāndāy prabhure Karili duikhani
Sei khāndāy kat more jāuk parāni”90

(Sītā said to Rāvan whatever you may like whatever you may take my life. But these will be fruitless. I shall kill myself with a Knife and will proceed to my prabhu (husband) kill me with this same weapon with which you have cut my husband into two pieces.)

In both the cases chopper and sword are mentioned for committing suicide.

In the city of Death, King Rāvana witnessed how the sinners are being tortured by means of different kinds of weapons. In most cases, Krittivās has selected the weapon commonly used in society and belonging to both consumer and capital goods. Same instances are described below -

a) “Ran Kariyā je lok lailek parān
Karāte chiriyā tāre kare thānkān”91

(The people who killed many in this war they are cut into pieces by the cutter.)

Another reading -

“Sharan laile tār je hare parān
Karāte chiriyā tāre kāre khan khān”92

b) Parer dhan je jan karil dākā churi

“Til praman Kariya Jare Kashurer ahore chiri”93

91. Ibid, Uttar Kānda, p.101
(If a shelter seeker is killed by one the latter is killed to pieces by the cutter).

c) Agnite sānrhashi di tātāy bhālā mate
Sānrhāsi dia gatramangsa kate jamdute\(^{94}\)

(Sānrhāshi is treated in fire well to cut the ba and flesh by the servant of Yama (the god of Death).

Sometimes -

d) "Tapt sānrhāsi diā jihwā tāntā karhis
Māthār upor māre dāngaser bārhi"\(^{95}\)

(The tongue is dragged by heated tunner. The head is struckly a Type of weapon.)

e) "Apātre kanyādan diā lay kourhi :
Jāhār māthāy dekhe mangser chuprhi"\(^{96}\)

(A bride is donated against a cowrice by one on whose head there is a pot of meat).

f) "Dān dibār samay je hay tar dintā
Tāhār buke dey jām jagadal jantā"\(^{97}\)
‘Jagadal jantā’ means very heavy grind-stone.

(At the time of donation the thinks and a very heavy grind stone is put on his least.)

g) "Para himsā kare je sujanere ninde
Chāmdarhi dia tāre jamdute bāndhe
Galāy barhishi di kare tānātāni
Khānda tuliā in māthār upar hānī"\(^{98}\)

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94. Ibid, p.107
95. Ibid, p.102
96. Ibid, p.103
97. Ibid, p.103
98. Ibid, p.107
(He who feels jealousy on good ones he is bouyded by leated by the messing of death. He is dragged by his nisk by brhishi. He is hit by a heavy stick on his head.)

‘Barhishi’ is hook and ‘Chândmari’ means rope made of leather.

‘Sanrhashi’, basket and grind-stone are daily useful goods while Karat, Kshur and banrhash belong to capital goods.

The above discussion with examples shows that Krittivās has chosen the materials of his epic from society. As a result, his Patrayal of the episodes have become interestingly more human than divine.

3.02.04 Garments - Embellishments:

In order of need, clothes and ornamental articles comes after food and shelter, who does not wish that he may loot attractive or smart? Shārshi, Ghāgrā, choli etc. are garments while sandal, Kumkum, collyrium, vermillion etc. are considered ornament commodities. Besides ornaments made of different metals, flowers and leaves are also widely used in Society. Let me first proceed to garments.

The demon queen Mondodari who has just lost her husband is seen in an ordinary dress.

"Ghāghar Kankan sabh Kariyāchhe dur"\textsuperscript{99}

She is depiccted to be mourning her husband’s death.

On the other side, after a long confinement in Ashokban, Sitādevi is going to meet her husband Rāmchandra. The beautification of her attire is a fact.

After having a bath and cleansing her body with oil and amlaki (emblic myrobalan), she puts on a silken sarhi, the red borders of which are nicely embroidered. Her hair is well dressed with a comb, flowers and perfumes.

A small round point of vermillion encircled by sandal paste is put on her forehead. Her eyes are adorned with collyrium. Besides, there are come-shall bangles round her hands and different kind of armament all over her body.

An elaborate description from Krittivāsa :

"Bibhisāner jhi bahu paramā sundari
Snandrabya laiyā dandāy sāri sāri
Simhāsane basailan Sītā Jānaki
Nānāhā tāil mākhē ghāse amlaki
Naniā pithāli diā gāyēr tole mali
Subarna Kalase gangājal shirēr upar dhāli
Neter basan diā gāyēr tole pāni
Snān kari parilā uttam pāter bhumi
Kapaher dui pāshe shobhe rāngā pārhi
Bishwakarmār nirmita tahe pakshi pākhāli
bibbisāner jhi bahu ar debakanya gan
Nānā beshe Sītā devir Karichhe sājan
Paramā sundari Sītā jagatmohini
Gandha drabya diā chule diteche chiruni

Bichitra sugandhi phule bāndhiyek chul
Jāti juthi nāgeshwar pārijat phul
Naye Kajjal sitar karete shobhita
Sātsarhi har Sītār galay bhushita
In the above extract, ornaments and toilets are also associated with garments.

Two more instances of similar beautification are cited below:

100. Ibid, p.42-445
Indumati, the beautifully dressed princess of Magadha is about to enter the ceremonial meeting of choosing her husband. In the language of the poet -

"Kesh ānchārhiyā tar bāndhila kunal
Nānā pushper mālā tāhe kare jhalmal
Kapāle sindur dīlā nayane Kajjal
Chandrō samān rup kare jhalmal
Chitra-bichitra pare pāyete pashili
Bidhātā garhechhe jena Kanakputtalā
Samān samān sakhīr hasta dharīya
Matta gajapatī Rāma chalīla sājīyā”

Different types of ornamental article are mentioned above.

One another occasion, the monkeys who are out in search of Sītā happen to enter the internal region in the south. They come across an exceedingly beautiful girl.

"Shoubhīta jugal bhuru jena Kāmdhenu
Kapāle sindur photā jena prabhātēr bhānu
Chandan chandhrama kole kajjaler bindu
Bhurujug upare uday ardha ardha indu

Ratan ranjita tār padānguli sab
Raj hamsa jini dhwani nupurar rab
Ke shankha kankan kinkini kati mājhe
Ratan nupur pāy runujhunu bāje

Chharhā chharhā bajuband Shankher upar
Jekhaneja shobhā kare partyachhe bistar
Dui pāye shobhita partyachhe gota mal

Brahmachari adi dekhi purush pāgal.”

102. Ibid, Krishindhyā Kānda, p.141
Mai is an anklet type ornament. During their stay in forest, Lakshmana has never seen Sita’s necklace, armlet or baju. He identifies Sita seeing her mal because he always looks at her feet. So he says to Rámchandra -

"Galar nāhika dekhī ārē Kēyur
Sabematra dekhīyāchhi charaner mupur"\textsuperscript{103}

This behaviour of Lakshmana shows his uncommon respect to his elder brother’s wife.

Flower - garlands are also used as ornaments in the text. We find in Kiskindhyā Kānda -

"Sugandhi pushper mālā sugriber gale "\textsuperscript{104}

Again, in sundara Kanda, when Hanumān is eager to cross the sea, we find -

"Sugandhi pushper mālā gandhe manohar
Hanumāner gale dīla sakal bānar"\textsuperscript{105}

The monkeys have garlanded Hanumān to welcome him for volunteering such an arduous task.

Let us now turn to hair - dressing. A comb is a must in this task. On her return to Ayodhyā, Sitādevi is living with her husband. The wives of her husband’s brothers are seen to be engaged in dressing Sita’s hair.

"Keha gāye tail dey māthāy chiruni
Keha pakhat kesh phiray binuni"\textsuperscript{106}

\textsuperscript{103} Ibid, Uttar Kānda, p.10
\textsuperscript{104} Ibid, Kiskindhyā Kānda, p.85
\textsuperscript{105} Ibid, Sundar Kānda, p. 200
\textsuperscript{106} Ibid, Uttar Kānda, p.203
Bīnuni means dressed hair. A similar instance of hair-dressing is referred to when
the chandal fighters welcome Srirāmchandra as a mark of joy on his arrival at the
outskirts of Ayodhyā.

"Ubhā Kāriya jhuti bāndhe tāniyā pare dharhā"107
A ‘topar’ (an ornamental head-dress) is an important article of beautification. It’s use
in wedding is wide in social life. It is generally made of shola (Indian cork). In
Krittivāsi Rāmayan, we find Rāmchandra returning home after his marriage, with a
topar on his head.

"Gāyete je sana dilem māthāy topār
Rather upare charhe hāte dhānuh-shār"108
A mirror is generally used in hair - dressing. On one occasion, it is
used as a weapon in sudar kanda. Rāmchandra is advised by Bibhishana to fix mirror
to the string of his arrow in order to kill Vasmalochan.

"Dhanukar gune Rām jorhaha darpan
Darpane dekhite pābe apanār mukh
Āpani haihe vasma dekhaṁ koutuk"109

A similar thing happens when Vasmāksha is killed.

"Āchhaye mantrana ek shuna Nārāyani
Uhār sammukhe deha dhāriyā darpan
Jakhan āsibe betā mukh dekhibāre
Darpane āpon mukh pābe dekhibāre
Darpane āpon mukh dekhi nishāchar
Āpani haihe Vasma nā kariha dar"110

107. Ibid, Lankā Kānda, p.497
108. Ibid, Adi Kanda, p.319
110. Ibid, Lankā Kānda, p.328
3.02 CONVEYANCE:

Vehicles or means of communication were different in different ages. In the primitive stage, man had no alternative but to walk whenever they had to wander about in search of food and a secured shelter. In course of time they learnt the art of taming wild animals, such as: Cows, buffaloes, dogs, camels, rein-deer etc. and began to use many of them as means of covering a distance. With the invention of wheels, different types of vehicles came to exist. Those carriages were drawn by an in al. Probably, the word “Janbāhan” meaning conveyance has come from this act of carrying. In some cases, men were also forced to carry. This is found as a social practice in all the countries.

The carriages used in the then society of Bengal can be clarified into two categories,

1) Road-transport :- Cart, Carriage, Palanquin etc.
2) Water-transport :- Boat, raft etc.

Palanquin, boat and raft are found in different situation in Krittivā’s text. In Lankā Kānda, Angad proudly advises Rāvana, “If you have the least fear of life, send Sitādevi back to Rāmchandra and accompany her as a carrier of her palanquin.”

“Jibane basana jadi galabastra haye
Kāndhe dola kare Sītā Bāye dibi laye”\(^{111}\)

At the end of the same canto, when Rāmchandra has come back, Koushalyā is going to see him.

“Mudita haila dolā netār uparhe
Sāt shata satinete koushalyādevi narhe”\(^{112}\)

\(^{111}\) Ibid, p.257
\(^{112}\) Krittivāsa, Vālmiki Rāmāyana, Pub. Srirampore, Lankā Kānda, p.502
Dola or palanquin carried by men is an aristocratic means of communication used in the then society.

Bengal has a network of rivers, big and small. Boats are very commonly used for different purposes. References of boat are found in the Bengali literature of ancient and middle ages. Both Vālmiki and Krittivās has made mention of Guhak’s boat in their versions.

In Adi Kānda, we find that on their way to mithila on the occasion of Srīrām’s wedding, Dasharatha with his party is crossing the river Gāṅgā.

"Je Kaibarter nouka Rām sonā Karichhila
Dasharather nam shuni nouka sajāila
Noukāte je pār hailā jata sainyagan
Siddhāsrame giyā rājā dilā darashan”\(^{113}\)

A raft is generally made of the trunks of banana-trees or bamboos. Its use is very wide among mass-people as water transport. In going to speak of the influence or charm of Rām’s name, both Vālmiki and Krittivās have used this word rhetorically.

"Rām-nām laite bhāi na kariha helā
Bhabasāgar taribe Rām-nāme bāndhā vela”\(^{114}\)

Wordly attachment is like a vast sea, very difficult to cross. One can easily make this journey smooth by praying to Rām, uttering his name which will act as a safe raft.

3.02.06 Musical Instruments:

A sense of rhythm is an instinctive feature of man. Probably, nature has taught him to enjoy the enchanting musical sounds and rhythm. With the passage of

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113. Ibid Adi Kānda, p.299
114. Ibid, Kiskindhyā Kānda, p.144
time, musical instrument of various descriptions have been invented to bring in novelty. We must admit that the instruments have added a new dimension in enjoying music, either vocal or instrumental.

The musical instruments that are generally played can be grouped into four classes.

1) **String - Instruments**: Ektārā, Dotārā, Lute, Tanpurā, Setar, Sārengi etc.

2) **Instruments covered with hide**: Dhāk, Dhol, Tabla, Pākhoyāj, Bisham chāki, Dhāmsā etc.

3) **Airophonic**: Flute, cone-shele, shānāi, horn etc.

A band-party playing different types of musical instruments in a wedding ceremony is a very familiar sight in our society. A similar picture is painted by Krittivās in his text. King Dasharatha is going to Koshalyā by chariot in order to marry princess Kaushalyā. A number of men playing many musical instruments are following the kind.

"Nānā bādyā bāje nāche bidyādharigan
Bheri jhajhari bāje nā jāy ganan
Panchāś sahasra bāje pākhoyaj uruma
Tin koti shingā bāje ati kharasān
Bāhattar koli shankha bāje bhanta urumai
Sahasra koli bhoranga baje shunite rasāl
Dui sahasra sānāi baje dampha koli koli
Tin sahasra damay ghana parhe kali
Tabal bishal bādyā bāje joydhol
Mahāpralay kāle jena hay gandagol
Bādyā bhande Dasharatha chalen kulāhale
Ratha-bege gela raja Koshaler pure”

115. Ibid, p.120
‘Bherî’ is a big drum and ‘jhâris’ are emblems. “Pakhowâj” is a can-shaped drum. A conchshell is an oirophonic instrument. Blowing a conch--shell on religious and cultural occasions or in any other festivals, and even during a battle is a very practice, still going on in our country. Its sound is considered to be auspicious and doing good. Another metal instrument popularaly used in worship or other rituals is a bell. Its references are frequently found in literature and sculpture of our country. ‘Urumal’ is a kind of tinkling anklet fitted to the legs of a horse. ‘Bhorangâ’ belongs to the high sounding groups. “Sânâi” is a kind of flute, big in size and played on auspicious occasions, ‘Drama’ is a big and high counding drum.”Dampha”, Tabal and “Joydhol” are covered with hide.

Raâvana’s son Indrajit is his first encounter with Râm and Llakshman has bound them with his ‘nagpash’. Drums are being beaten as a mark of joy while Indrajit, having won the battle, is returning to the place. In the language of the poet -

“Lankay prabeshe bir bājâya dhol”\(^\text{116}\)

Varieties of musical instruments are played during a battle, Indrajit is going to fight for the second time. Krittivâs describes -

“Indrajiter bâdyâ bâje tin akshouhini
Tabal nishan dhâk bâje joydhol
Sakal prithibi jintyâ mahâ gandagol”\(^\text{117}\)

A drum is a popular and well known musical instrument in society. Since ancient times this barrel like instrument has been being beaten during fight, celebrating a victory as well as other rites rituals. The first battle of Raâvana is

\(^{116}\) Pub. Sahitya Sansad, Râmâyana, 1989, Lankâ Kânda, p.266

\(^{117}\) Krittivâsa, Vâlmiki Râmâyana, Pub. Srirâmpore, 1803, p.187
described in the following lines.

"Rābaner bādyabhānda sat akshouhini
Ek laksha dāgar dui laksha Karatāl
Dui sahasra ghantā baje mridang bishāl
Bheuri jhanjhari bāje laksha kārhā
Chāri laksha joydhāk chhay laksha parhā
Bājila chourāshi laksha shankha ar binā
tin laksha tāsā bāje dāmāmār sane
Dhemcha khemcha bāje dui laksha dhol
tin laksha pakhoyāj bistar madal
Joydhāk ramshinga baje jagajhampa
Sānāi mahari bāje tribhubane kāmpa
Bājila rākshasi dhak panchash hājār
Dundubhi dāmbur shingā samkhya kara bhār
Khanjani khamak bāje setār tabal
Pralayer kāle jena uthe gandagol
Turi vheri ranashinga bāro laksha bānshi
Dāgarh rāgarh dita dash laksha kānsi
Tikara tankar ar choutāl mochanga
Bādya shune bānarer berhe gela ranga" 118

In the above quote from Krittivās, many kinds of musical instruments are mentioned. Some of them are -

a) Dāgarh : A drum-like musical instrument used to announce something.

b) Pārha : The word ‘Pārha’ has come from the Sanskrit word ‘Patāha’. It is a kind of drum.

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<tr>
<td>c)</td>
<td>Madal</td>
<td>Madal is a kind of ‘dhol’ played with bare hands.</td>
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<td>d)</td>
<td>Jagajhampa</td>
<td>A big drum.</td>
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<td>e)</td>
<td>Sanai</td>
<td>Flute made of wood.</td>
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<td>f)</td>
<td>Dambur</td>
<td>A toy drum like tambourine.</td>
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<td>g)</td>
<td>Shinga</td>
<td>A blowing horn.</td>
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<td>h)</td>
<td>Khanjani</td>
<td>A small round shaped instrument.</td>
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<tr>
<td>i)</td>
<td>Kansi</td>
<td>made of bell-metal</td>
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<td>j)</td>
<td>Karatal</td>
<td>A pair of round shaped instrument made of bell-metal.</td>
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<td>k)</td>
<td>Mridanga</td>
<td>An egg-shaped earthen drum, both the ends of which are covered with leather.</td>
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<td>j)</td>
<td>Karhar</td>
<td>A pan-shaped instrument covered with leather.</td>
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<td>k)</td>
<td>Vina/Seatâr</td>
<td>They are string instruments.</td>
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<td>l)</td>
<td>Tâsâ</td>
<td>A mini tikarâ.</td>
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When Makarâksha is going to the battlefield —

“Dhâk dhol dâmâmâ dâgar bâje range
Sanîi Setâra bânshi bâje jagajhampa
Bhayankar shabda shuni surapure kampa”¹¹⁹

After Makaraksha’s fall, Taranisen is seen to join the fight.

“Sajo sajo bale sainye parhe gela sorh
Asankhya senâi bâjâi dui laksha Kârhâ
Karatal bânshi Kânsi dampha koti koti
Tin laksha dâgarhe saghane parhe kâthi
Sitâr choutâr bâje madhur mridanga
Bâje binâ saptaswar bheri bhoranga
Shankha bâje ghanta bâje bâje joydhol
Pralayer kâle jena uthe gandagol
Dhemchâ-khemchâ bâje pakhoâj pinâk

¹¹⁹. Ibid, p.316
"Sahasra sahasra bāje nishāchari dhāk
Nakashā tikārā bāje koli koli dampha
Ranashinga shabda shuni Tribhuban kampa"120

Besides war, those instruments are played on festive occasions.

In the crowing ceremony of Bibhishana, similar orchestral instruments are played.

In Lankā Kānda, while searching for Sitādevi, Hanumān happens to enter the sleeping room of Rāvana and finds him with some celestial nymphs with musical instruments on their laps.

"Khol karatāl kar binā banshi kole
Nidray achetan keha lotāy bhumitale"121

The musical instruments with other decorative things are the marks of a luxurious life.

In Uttar Kānda, the hermit Agastya relates to Rāma that once Rāvana found heavenly person travelling by golden chariot with seven hundred celestial girls. They were -

"Keha nāche keha hase keha bājāy bānshi"122

So, we may conclude that the musical instruments that were in use in the then society for folk-entertainment are taken by Krittivās to describe the various situations of his text.

120. Ibi, p.319
121. Krittivās, Vālmiki Rāmāyana, Pub. Srirampore, 1803, Sundar Kānda, p.216
122. Ibid, Uttar Kānda, p.130
3.02.07 **Art and Crafts:**

Man is by nature more or less inclined to system or order which is at the root of what we call beauty. This is why even in his making reference of useful necessaries, there is everywhere a bit of aristic touch which cannot be ignored. Bengal handicrafts evolved in the remote past are not an exception to that system, some of the commodities, for instance, are Pati (a thin mat plaited with murta needs), Asan (a small mat made of cloth, Kusha reeds etc.) toys made of clay and shola ornamentals made of cark.

Rāmchandra has returned home from the exile. The charge of ruling the Kingdom is given over to Bhārata. He is spending his summer leisure happily with Sītā in the city of Vrindāban build by Vishwakarma. Both are seen to be at amorous play on a nicely coloured pati.

"Bichitra pātite Rām Kariyā Shayan
Nidāgh samay kale Rahen duijan”

The reference of Kushāsun is found in Adi Kānda. The hermit Rishashringa is requesting an old woman to sit down on a Kushāsan.

"Ek Khāni Kushāsan chhila tār ghare
Baiso baliyā āni dilen burhire”

Kushāsan is a product of cottage industry. Mention of those things which were widely in use at that period of time are made by Krittibāsa.

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3.02 Traditional Proverbs:

Being a piece of literature, the Krittiväsa Rāmāyana contains a number of popular proverbial elements. They include proverbs, idioms, and phrases used by people in different situations. "A proverb is a mini-expression originated through a long time-experience" and this experiences have directly come from the currents of popular inter-actions. Their use is not restricted to a particular section of people. The long tried principles and advice set by the enlightened ones have been made popular in history. Some instances are given below.

"Maran nikat tār ki kare oushadhe
Nā rahila Rāvan Mandodarir prabodhe" 125

Sugriva is found to be indulging himself in idle living, forgetting his promise that he will help Rāmchandra in the rescue of Sītā. Lakshman warns him, saying angrily -

"Piprhār pakha uthe māribar tare
Rajyasamet porhāiya phelībah ek share" 126

The growing of fans on the body of an ant indicates its death. This is a very popular Bengali saying.

Another instance of a metaphor —

"Nādu dia jeman bhanday chhāoyāle" 127

A child can easily be deluded by giving him a petty thing in place of anything more valuable. King Raghu promises to give Bardutta, a brahmin’s son, wealth as much as he needs, Bardutta uters the above line in reply.

125. Ibid, Lankā Kānda, p.105
126. Ibid, Kiskindhyā Kānda, p.75
127. Ibid, Adi Kānda, p.105
Misunderstanding often leads one to wrong-doing and makes one repentant in the long run. When Sītā disappears for event at the end of her test of innocense, Rāmchandra feels extreme regret. Earthly life void to him. He exclaims

“Apan kubuddhe Lakshman Sītā harāinu
Sāgar tariyā nouka suukhāne dubainu”\(^\text{128}\)

’Sukan’ means dry land. Rāmchandra means that he has rescued Sītā from Lankā but lost her foolishly at home.

“A wolf in a hon’s den” is a very familiar saying in social-intercourse. Seeing Surpanākha whose nose and ears are computed, the demon generals khar and Dushan remark-

“E dekhi Bagher ghare ghogher basati
Māribār oushadh ke bāndhilā durmati”\(^\text{129}\)

Block will take no other hue. It is found in Uttar Kānda that Malyavān has married her daughter to Vishrav with the intention of getting hold of the Kingdom of Lankā from Kuber. In the language of Krittivās -

“Khāler swabhāb khāl chhārhite na pāre
Kope dāke Malyavān apon Kanyāre”\(^\text{130}\)

‘To slay the slain’ is a very widely used saying. An instance from Lankā Kānda -

“Nathir ghay Indrajitar matha Kare gunrha
Jiyanta dekhiya palāy marār upar Khārhā”\(^\text{131}\)

\(^\text{128}\) Ibid, Lankā Kānda, p.454
\(^\text{129}\) Pub. Sāhitya Sansad, Rāmāyana, 1989, Aranya Kānda, p.135
\(^\text{130}\) Ibid, Uttar Kānda, p.436
\(^\text{131}\) Krittvāsā Vālmīki Rāmāyan, Pub. Shrirāmpure, 1803, Lankā Kānda, p.271
‘Whom God will destroy. He first of all drives him mad’ is another proverbial saying.

“ Äpad hoik buddhi hārāy pandit
Äpad parhile buddhi hay biparit”\textsuperscript{132}

‘Harm watch, harm catch’ or ‘The bitter is sometimes bit’. These are very frequently used in society. An example from Krittivās -

“ Parer manda Karite abashya
parheta pramād”\textsuperscript{133}

‘A rotten sheep infects the flock’ is found in the following expression.

“Mandar mishale haila bhālar aparādh”\textsuperscript{134}

Now let me proceed to proverbial phrases or idiomatic expressions. A few examples selected from Krittivās’s version are quoted below:

1) “O pather name more gāye āise fwar”\textsuperscript{135}

2) “Bhole piyāse bānarer galā haila kāt”\textsuperscript{136}

3) “Bārek ākashe tolen punah duban jale
Nākāni chubāni khāiyā Rāban rājā mare”\textsuperscript{137}

4) “Jena ten nite āji pohauk rati
Ek raksha nā rakhiba bangshe dile bāti”\textsuperscript{138}

5) “Dhane prāne nājila Lankār adhikari”

\textsuperscript{132} Ibid, p.169
\textsuperscript{133} Ibid, p.25
\textsuperscript{134} Ibid, Sundar Kānda, p.295
\textsuperscript{135} Ibid, Adi Kānda, p.263
\textsuperscript{136} Ibid, Kiskindhyā Kānda, p.139
\textsuperscript{137} Ibid, Kiskindhyā Kānda, p.155
\textsuperscript{138} Ibid, Lankā Kānda, p.8
6) "Buddher sāgar Hanumān bichāre pandit
Sat pānch bhābiyā bir sambari lā chit"\textsuperscript{139}

7) "Ā pani kuthār māri āpanar pāy"\textsuperscript{140}

Besides, there are phrases used idiomatically in the text. They are -

1) "Chakshur nimeshe gelā parbater nikate "\textsuperscript{141}

2) "Chakshur nimeshe surya tāhe Kare Jātāyāt"\textsuperscript{142}

3) "Sitār Kathā shuni bir hanumān hase
Āshi jojan haila bir chakshur nimishe"\textsuperscript{143}

4) "Je stri nāgiā kailā etek mahāmar
Hena Sītā aniyā dekha asthicharmār"\textsuperscript{144}

5) "Hanumān bāndhe tor bārhechhe ahamkār
Morthān Parhiyā āji jābe jamādār"\textsuperscript{145}

"chakshur nimeshe" - within the twinkling of an eye.
"Asthicharmār" - very lean and thin.
"Jamādār" - the gate of hell.

\textsuperscript{139} Ibid, p.211
\textsuperscript{140} Pub. Sahitya Sansad, Rāmāyana, 1989, Lankā Kānda, p.256
\textsuperscript{141} Krittivāsa, Vālmiki Rāmāyana, Pub. Srirāmpore, 1803, Kiskindhyā Kānda, p.23
\textsuperscript{142} Ibid, p.102
\textsuperscript{143} Ibid, Sundar Kānda, p.240
\textsuperscript{144} Ibid, Lankā Kānda, p.440
\textsuperscript{145} Ibid, p.53
3.02 Tale:

A popular narrative expressed in prose or poetry is called a folk-tale. Dr. Ashutosh Bhattacharjee opines, “The striking features of folk-tale is that its ........... text has been coming down from one generation to another through the faculties of listening and speaking. It cannot demand thematic originality. “He adds, “A folk-tale goes on along a spoken or traditional way. In spite of the out of use and unreal elements such a tale bears, it has a universal appeal that has immortalised them. A part from that inherent appeal, externally they are saturated with various emotions.”146

Falk-tales are classified into many groups, such as: Fairytales, heroictales, myths animal - bird tales, moral tales, warship-tales etc. We find adoption of myths in Krittivāsi Rāmāyan. Myths are fancied stories handed down from olden times and build the premises of popular literature that is mostly unusual but based on belief.

In short, they have been woven with old beliefs seeming strange.

The imaginary story of drinking elixir by the gods lies behind the tale of bifurcation of a snake’s tongue, and the snake-Garurh everlasting enmity started from this incident. According to the boon granted by Indra, Garurh got the right to treat snakes as his eatables. He first informed his mother Binata and the snakes that the elixir-picture had already been brought and kept in the bushes of Kusha (sharp reeds). The snakes freed Binata from slavery and went to bathe. In the meantime, Indra stole away the pitcher. On their return, the serpents finding no pitcher there began to sick sharp reeds. As a result, their tongues got bifurcated, Krittivās has mentioned this episode in several context of his version.

146. Ibid, p.92.
Again, when Rāvana is humiliated by Bāli, the poet writes -

“Dash munda Kurhi hat kare narharh
Sap dhariyā jina garurher rarh”\textsuperscript{148}

Prahasta is seen to relate to Rāvana the story of Gururh and snakes as an instance of fratricide.

“Garurher bhāi sarpa sarba loke jāni
Hena sarpa pāile garurh bhaksheta āpani”\textsuperscript{149}

Another example -

“Daitya māriyā Vishnu loke kailā sukhi
Loker hite sap khāy Garurh pakhshi”\textsuperscript{150}

Rāhu is the hero of another myth regarding perpetual enmity. His rivals are sun and moon. Rāhu, the son of Bipurachitī and Simhikā, is a demon, Samudra-Manthan being over, Vishnu in his enchanting attire is distributing elixir among the gods. At that time, Rāhu in the disguise of god is sitting among them to have a share. Moon and Sun can identify the demon when he has already taken a sip from His pot. They at once tell Vishnu and other gods what is going to happen, Instantly, Vishnu cuts of demon’s head with his Sudarshan Chakra. As a result of drinking elixir, Rāhu’s cut of head and the body without head become immortal. The two parts are named Rāhu and Ketu. In order to take revenge, Rāhu swallows Sun and Moon every year at the time of eclipse.

\textsuperscript{147} Krittivāsa, Vālmiki Rāmāyana, Pub. Srirāmpore, 1803, Uttar Kānda, p.88
\textsuperscript{148} Ibid, p.89
\textsuperscript{149} Ibid, p.40
\textsuperscript{150} Ibid, p.92
Among the nine planets in the space, Saturn is considered to be the most fearful. So people always try to be free from his angry look because this brings about misfortune in society. A story goes with the fact that when Pārvati’s son Ganesh was born, Saturn had to go to see the boy although he was not at all willing to do so. The baby Ganesh lost its head under the spell of Saturn’s evil-eye. A reference of Saturn’s evil-eye is found in Uttar Kānda -

"Shanir dristi nāile jena parhe sarbaloke
Rāvan Kaiyā gelā jamer samukhe"\textsuperscript{152}

In Adi Kānda, Saturn himself relates to Dasarath —

"Kopadrīste sudrishte jāhār pane chāi
Sharīrer Kāsh thākuk haiyā jay chhai
Purba Kathā kahi rājā tāhe deo man
Jemate shiber putra hailā gajānan
Janma nilen Ganapati Gourir nandan
Dekibāre gelā tathā jata debagan
Debagan bale mātā āilā ādeshe
Aila sakal deb Shani nai āise
Dut pāthāiya dilen āmār gochar
Ganesh de khite jena Kailās shikhar
Shubhadrishte giyā jei mundapāne chāi
Āmar dristir doshe haiyā gela chhāi
Dekhiya debaganā haila chamakita
Putrer munda nā dekhiye Pārbati chintita\textsuperscript{152}

\textsuperscript{151} Pub. Sāhitya Sansad, Rāmāyana, 1989, Lankā Kānda, p.324
\textsuperscript{152} Krittivāsa Vālmiki Rāmāyana, Pub. Srirāmpure, 1803, Sundar Kānda, p.94
Debi balen aikhane acha debagan
Amar putrer munda nile kon jan
Debagan balen shona Pārbati mātā
Shanir drishti bhasma haila Ganesher māthā
Debaganer bākya shuni rushilen Bhabāni
Shul haste laiye mārite jān shani
Palaiya jān shani sthān nāhi pay
Debatār arhāle giyā shani je lūkāy
Shul hastete devi āise mahā kope
Pārbatir kop dekhi debagan Kānpe
Sokal debatāgan Karichhe stuban
Āpani srijā shani māro ki kāran
Tumi adyāshakti mātā jagater gati
Tomār mahimā bale kāhār shakati
Āpani diyāchha bar param koutuke
Shani jare dekhe tar māthā nahi thāke
Tomār bar pāiya kailā tomāra parikshā
Tumi je māribe shani ke karibe rakshā
Brahmā balen shani mara ki kāran
Sthir hao jiāiba tomār nandan
Āgna karilā Brahμa Pabanar tare
Munda Kati āno jebā uttar shiore
Indrer Airābat Khāiyā Ganyaner
Shayan kariāchhila uttar shiyar
Munda kātiyā tār ānila Paban
Raktamāṅgse jiyāila haila Gajānan
Mānusher ākār haila karir badan
Dekhia Pārbati barha dukhha haila man
Sakal debatār putra dekhite sundar
Gajamukh basibek tāhār bhitar
Brahma bale tomar putre Karilam rājā
Āge Ganesher pujā pichhe deber pujā
The stories of Bāli and King Shibi are very familiar in Bengal. While the demon King Bāli is busy with his sacrificial rites, Vishnu in the transformed shape of a dwarf approaches him for a gift. King Bāli is giving away wealth and other valuable things as donations. The dwarf (Bāman) prays for only as much land as he needs for setting his feet on. The prayer is granted then and there. Now, to the surprise of all present, Vamana becomes larger and larger and places one of his feet on the Heaven and the other on the earth. A third foot grows from his naval. He then asks the king to put his third foot on because the two feet have already covered the Heaven on the earth. Vāmana sets his third foot on Bālis head at his own request. Kṛttivās has referred to this myth in the following two lines.

153 Ibid, Adi Kānda, p.138-142
King Shibi is seen to protect the pigeon from the clutches of the hawk. He scarifies his own flesh to save the pigeon. Sriramchandra is narrating this story of kind Shibi to Sugriva.

"Purāner ek kathā kaih kara abadhān
Shib name rājā chhila dharme adhisthān
Kapat palāiya jāy saychāner dāre
Trāse parhilā gīyā Shiv rājār Kole
Pracjire basia saychān rājār tare dāke
Apanār bhakshya āmi karibā āhār
Hena bhakshya rakha rājā nahe byavahar
Rājā bale ghughu āmār pashil sharan
Āmar mangsa diā tomāy karāba bhojan
Saychān bale jadi kara paritrān
Āpan gayer māngsa more deha dan
Rājbhogete mangs tomār suswad
Tomar māngsa khāile mor ghuche abasad
Shuniya saychāner kathā rājār haila hās
Tiksına chhuri dia tār gayer kāte mās
Tilprāmān thain nāhi sarbānga kāte
Saychāne khaoyālā jata dhare pete
Shibirājār ga bahiya rakta bahe srote
Shibrājār rakte sei simhāsan tite
Seita punya rājā gelā swargabās
Sharanagate na rakhile dui kule bināsh."^155

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154 Ibid, Sundar Kanda, p. 189
155 Ibid, p.299-300
It would be pointed out that kind Shibi is called ‘Shivarāja’ in the above quote.

On another occasion, we find -

"Purāner kaithā kahi kara abadhān
Shibināme rājā chhila dharma adhistān”

Bibhishan is seeking asylum to Rāmchandra. Sugriva and Jambuban are opposed to this, still, Rāmchandra is willing to give Bibhishan a shelter. In this context, he narrates the tale of king Shibi.

Gandhakāli, a goddess, is freed from a curse by Hanumāna on his way too Gandamadan hill. She relates to him how she was expelled by a curse.

"Sakal birer sār bāpu pavan-nandan
Tomār jash ghushibek e-tin bhuban
Āmār uddhar karile bir Hanumān
Āmi Kichhu bali bāpu kara abadhān
Debakinā bāri bāri chhila āmi nām Gandha Kāli
Prati debatār ghare karitām nāch keli
Dhanakuberer bārhi jētām nāchibār rang
Rather chāyā lāgila gyā daksha munir ange
Bāte tap kare muni nām tar daksha
Kope shāp dilā mor shunite ashakya
Āchaman Kari bale more rūshita bani
Gandhamādan Sarobare hao kumbhirinti
Tin koli prāni khāiya barhibe tor pāp
Hanumāner hāte tor mukta habe shāp
Āpani Bishnu haiben Srīrām abatār
Tāhār sabeker thāin tomār pratikār
Oshadhi ānite Hanumān āsībe Gandhamādan

3.02.101 Myth and Tale:

Speaking animal is an important motif of folktale. King Dasharatha is indulging himself to amusement with his wives in the inner apartments of his place while a fatal drought is causing distress in the kingdom. Rivers, canals, pools and other reservoirs of water have dried up for want of rain. When Narada informs him of the state of things, Dasharatha comes out to visit the drought hit areas. At the flag end of the day, while he is resting under the shade of atria, he happens to hear ‘Shuk’ and ‘Shari’ speaking to each other of the present condition of the state.

“Belā abitāne rājā base briṣṭaḥale
Shāri Shuk pakshi āchhe sei briṣṭaḥāle
Shesh rātri hail pakshir nīdrā bhānge
Pakṣhini Kahilā kathā pakshirāj sange
Bahu Kal haila morā ei banabāsi
Kata ār pāba Kasta nitya upabāsi”¹⁵⁸

People’s suffering has become unbearable for want of rain. This kindis is indifferent to the condition of his state. So, shari proposes that they should quite this country in no time. Shuka, the king birds, does not agree to the proposal.

According to him -

“Ei khaṇe jama mor ekhaṇe maran
Tār bole chharhite nāriha jiban
Pakṣhini balaye pakshi shuna bibaran

Patakir rajya thāki hārābe jiban
Jal binā shwās gata bigalita prān
Samudra tire giyā kari jalpān
Ei- Kathābārta tārā kahe dujiane
Briksha tale thaki tāhāl Dasharatha shune”

Again, in the Uttar Kanda of Krittivāsi Rāmāyan a dog is speaking to Rāmchandra of moral advice.

“Dwārete Kukkur ek haila āgusar
Sabhāte āsite chahe ki ki āgnā tomar
Kukkure ānite Rām kahen sātwār
Kukkure ānila tabe Rāmer gochar
Bhakati bhare kukkur nomaiya māthā
Jharete stab kore bale nitikathā”

The speaking-dog motif is found in almost all the falk-tales of the world.

Resurrection or revival of the dead is often seen in Bengali folktale. This revival happens in many ways. We find many instances of this in the Rāmāyan. Numbers of monkey have been killed in the battles of Lankā. After Sitā’s rescue, the happy Rāmchandra prays to Indra to restore those dead monkeys to life.

“Indrer āgnay megh amrita sanchāre
Sudhā bristi haya mrita bānar upaare
Kata hāt O kata pā sob lage jorha
chāri dwāre sainyā uthe dia gātra morhā
Je bānar parhiyāchhe rākshaser bane
Mār mār kari uthe juddha kari mane”

This is an example of the motif ‘Dead animal comes to life.

159 Ibid, p. 33
160 Ibid, Uttar Kānda, p.488
A dead person sometimes reappears in this world and talk to his or her dear ones. The dead Dasharatha comes to Rāmchandra, Lakshman and Sitā and wants to know how they are spending their days and Sitā’s passing through an ordeal by fire, Birinchi tells Rāmchandra -

"Dasharatha marilen tomar adarshane
Mrita pītā āsiyāchhe toma sumbhāshane
Pitā dekha Ramchandra apurba darshan
Dui bhai kara pitri charan bandan
Debaratha uthia rājā debābesh-dhari
Karilen pranām Lakshman Rābanari
Putra badhu shwashurer banden charan
Rājā Dasharatha kichhu kahen bachan"162

This reappearing of Dasharath belongs to the motif ‘Dead father’s friendly return.

We find in fairy tales that a human soul is concealed in animals. In Krittivāsa’s text, it is seen that Virbahu’s soul is hidden in an elephant. In order to kill him, one has to kill the elephant bearing his soul. This is why Sugriva suggests to Rāmchandra -

"Sugrib balen shuna jagat gosāin
Shumiyachhi hastisange ihar pramāi
Hasti maile Birbāhu maribe nischay
Hastire māriyā kara rākshaser kshay."163

‘Transformation of man to bird’ is another motif. Sitā is anxious to known how Rāvana is planning to defeat Rāmchandra who is waiting outside the fort. In order to make Sitā’s suffering less severe, Saramā is agreed to cover that news but the task is not

162 Ibid, p.405
163 Ibid, p.333
so easy. Atleast Saramā transforms herself to a bird and flies to Rāvana’s place to collect that news.

"Sitā balilen eso saramā bhagini
Taba apekshay āmi rakhiyāchhi prāni
Bishpāne māri Kimba anale prabeshi
Etokshan āchhe prān tomāre āśhwasī
Jāha dekhi Rāban Ki Karichhe mantranā
Satya ki prabhur prati dilek se hānā
Jāniyā swarupe āmāre kara rakshā
Prān rākhiyāchhi āmi tomār apekshā
Sitā bākya Saramā hallā ek pakhi
Rāban nikate gelā chaturdik dekhi"164

Besides man, any animal in such tales can transform itself to any other animal. The motif is “Transformation: one animal to another”. In Lankā Kānda, Hanumān having transformed himself to a fly steals into the room where Rām and Lakshmana are in confinement.

“Chari dike nishāchar āchhe aganan
Gharer bhitare āchhe Sriram Lakshman
Makshirupe prabeshitā gharer bhitare
Sharir dharan Kari dohe namaskāre”165

In this case, then notif is Transformation: Monkey to another animal.”

Hanumān, having transformed himself to a Brāhmin astrologer, enters the royal palace with the intention of stealing the arrow predestined to cause Rāvana’s death. Rāmchandra, Jambubān and Sugriva wish him success.

165. Ibid, p.371
"Dhire dhire antahpure Karilā prabesh
Māyā Karidhare briddha Brāhmaṇa besh
Kakshatale pāṇji punthi dān haste barhi
Kapālete dirgha phontā jān gurhi gurhi
Galitā chaksher māngsa pākā sab kesh
Malin hayechhe māngsa chhirhe gandadesh
Kushamusthi Kushāṅguri Jagna sutra gale
Rāban rājār joy ghana ghana bale
Jyotish ganane āmi barhai pandit
Eibali rānir agrete upasthitir"¹⁶⁶

The motifs applied are ————

Transformation : animal to person.
Transformation : person animal.
Transformation : monkey to person.¹⁶⁷

Of their own accord, animals become larger. An instance is found when Hanumān
takes Sitādevi from Lankā to Rām and Lakshman.

"Sitā kathā shuni bir Hanumān hāse
Āshijojan hailā bir chakshur nimishe
Dash jojan hailā bir bārhe parisar
Satwāri jojan hailā ubhete dighal
Dighal nej kailā bir jojan panchāsh
Hanumāner nejgiā thekila ākāśh"¹⁶⁸

Two motifs regarding taboo are found in Krittivās’s text. The first one is that husband
and wife must be separated at the next night after wedding because that is an evil night.

¹⁶⁶ Pub. Sāhitya Sansad, Rāmāyan Lankā Kānda, p.391
¹⁶⁸ Krittivāsa Vālmiki Rāmāyana, Pub. Srirāmpure, 1803, Sundar Kānda, p.240-241
“Bāsi bibāher din hay Kāl rāti
Stri purush ek thāin nā thāke samhati
Kāl rātre je nārike kare parashan
Aei stri durbhāgā hay, nā hay khandan”169

(On the third day after 1st marriage is called Kalratri as per Bengali system. On that
day wife after her entrance in the husband's house is to be parted on 3rd day with
husband who is not to touch the wife on that day otherwise it is bad for wife.)

The above motif is two fold. The first one is Sex-Taboo and the other,
taboo : Sexual intercourse at certain time.

According to the second one, a tree bearing fruit must not be cut down
because it is like a pregnant woman. We find Rāvana saying to Brahmā.

“Dashānan bale sristi āpani srijile
Palāsh briksa kena kāto dāle mule”170

(Dashānan Rāvana told to Brahmā that this tree is built by you. why then you cut the
palash tree including its rootes.)

Here the motif is “Tabu : Cutting down tree”

170. Ibid, Uttar Kānda, p.439