

Interpolations in the *Valmiki Ramayan* and Rationality Behind It

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ABSTRACT

The present research paper investigates the interpolations in *Valmiki Ramayan* by focusing on 'Bala Kanda's Original *Ramayan* (*Mool Ramayan*) and 'Uttara Kanda', which is composed around 500 CE. The *Valmiki Ramayan* is the first epic written by the first poet of the Literary world, the '*Adi Kavi*' Guru Valmiki. It may be called the national epic of India. This paper highlights how the 'Uttara Kanda' stands apart not only in its content but also in the texture of the text and the apparent gap in the quality of the poetry. Moreover, this research paper engages with several events in 'Uttara Kanda' and how it differs from the other six Kandas. It also engages with the nuances in the poetic style of 'Uttara Kanda' by examining the language, style, emotion, and expressions. While depicting the incidents, a major focus of the paper is to explore interpolation by examining various incidents, such as the *Phalashruti* at the end of 'Yuddha Kanda', Sita's banishment, Shambuk's termination, the story of *Valmiki Ramayan* sung by Lava-Kusa, Sita's *Agni Pariksha* etc.

The *Ramayan* means journey or progress of Sri Ram. Sri Ram was not an ordinary person but Prince of solar dynasty and future king of Kaushal Pradesh. In this unmatched and grand historical epic, we see the Journey of progress from being a prince to becoming the ruler of the heart of the people and national consciousness till date. By looking at the major points, this paper aims to negate and debunk certain demeaning and baseless non-factual things which were created to blemish the cultural fabric of India.

Valmiki Ramayan is the very first poem in Sanskrit, and therefore, it is called the '*Adikavya*', and Guru Valmiki is the first poet, '*adi Kavi*'. Later on, it was retold by Goswami Tulsidas during the 16th century in the language of Awadhi and Bhojpur, which still holds the attention of not only one nation but the very consciousness of humanity in one way or the other. The *Ramayan* is neither a mythology nor a scripture but the life story of one of the most famous kings of the Solar dynasty. It encompasses the social/cultural history of the nation called India now. The use of myth came into vogue after 1830, which is often pejorative, and it levels the historical writings and beliefs of other cultures as incorrect. Myth is actually Sanskrit word मिथ्या, that which is not true. The invaders incorporated this word. Myth is derived from the Greek word *mythos*, meaning word or saying. Word is called Brahma in the *Sanatan* Culture. In the preface of his book- *The Valmiki Ramayana I*, Amish Tripathi says that:

"The *Ramayan* and the *Mahabharat* are known as *itihasas*. The word *itihasa* means 'it was indeed like that'. Therefore, the word is best rendered as legend or history, and not as myth. Valmiki is described as Ram's contemporary, but that does not mean today's *Valmiki Ramayan* text is exactly what Valmiki composed. Because of the many layers and subsequent interpolations, there is no satisfactory resolution to this either. The *Valmiki Ramayan* has around 24,000 *shlokas*, a *shloka* being a verse. These 24,000 *shlokas* are distributed across seven *kandas*- 'Bala Kanda', 'Ayodhya Kanda', 'Aranya Kanda', 'Kishkindha Kanda', 'Sundara Kanda', 'Yuddha Kanda', and 'Uttara Kanda'. In this text itself, there is a reference to the *Valmiki Ramayan* possessing 500 *sargas*. (For the record, the text has more than 600 chapters)" (xi-xvi).

Introduction

Many versions of the *Ramayan* were written after the original one, like *Adbhuta Ramayan*, *Kamban Ramayan*, *Adhyatma Ramayan*, *Vasistha Ramayan*, *Anand Ramayan* etc. The style of the epic written by Guru Valmiki in the first six Kandas is the same, which gives a sense of uniformity. When we look at 'Uttara Kanda', not only the poetic style is different, but the events mentioned in that Kanda also do not relate with the other six Kandas. Except 'Uttara Kanda', all the precious six kandas are in *Anushtubh Chand*, a poetic style consisting of equal quarter lines with exactly eight number of syllables in each quarter. "Most scholars agree 'Uttara Kanda' was written much later. If one reads the 'Uttara Kanda', that belief is instantly endorsed. The 'Uttara Kanda' does not belong. This is not only because of the content, it is invariably mentioned. It is also because of the texture of the text, and the quality of the poetry. It is vastly inferior" (Tripathi xvi).

A lot of interpolations took place in the *Valmiki Ramayan*, especially in 'Uttara Kanda'. It differs in this poetic style. In the book *Ramkatha* (Hindi), Father Kamil Bulke has also written that "There is certainly a lot of variation in the story of the interpolated Kanda of *Ramayan* (i.e., 'Bala Kanda and 'Uttara Kanda') in the ancient *Ramkathas*" (581).

Further, Guru Valmiki told all the stories in the 'Yuddha Kanda'. Like- Maharshi Augustya comes and narrates the story of Ravan-slaying by Shri Ram in 36 studies, whereas Shri Ram is the hero of this *Ramayan* and Guru Valmiki sang about the hero's birth in only about 10 to 14 verses in the 18 sargas of 'Bala Kanda'. If the story of the birth of a hero is sung in 10-15 verses, it is quite unjustifiable, as per epic tradition, that the birth of a villain will be depicted in 36 verses. It is one of the stances of interpolation. Guru Valmiki has not written it. Swami Ramabhadracharya Ji also proved this in his book- *Sita Nirvasan, or Shambook Vadh Nahi* that: "The 'Uttara Kanda' of *Valmiki Ramayan* is completely interpolated" (3).

Several events in 'Uttara Kanda' differ from the other six Kandas. Some of the events mentioned are:

The difference in Literary Style of Writing:

The literary style of writing is the same across the first six Kandas, whereas the poetic style is different in 'Uttara Kanda'. If the background of 'Uttara Kanda' is seen, then the language of 'Uttara Kanda' also seems somewhat strange compared to other Kanda. The number of the verse is also very less and common. Somewhere 18, 20, and 10, while such a number does not appear in any other Kanda. From the point of view of language, style, emotion, and expression, 'Uttara Kanda' appears to be added later on. The writing from 'Bala Kanda' to 'Yuddha Kanda' is different from 'Uttara Kanda'.

The *Valmiki Ramayan* was sung by Lava-Kusa:

The story of the *Valmiki Ramayan* sung by Lava-Kusa is also an interpolated story because the singer of *Valmiki Ramayan*, which is described in 'Bala Kanda' are, addressed with the word "कुशीलव, " "कुशीलवौ तु धर्मज्ञौ" वा.रा. १-४-५. According to the dictionary, duet singers (युगलगायक) are called कुशीलव. Their names have not been written as लवकुश; otherwise, Guru Valmiki would have written "कुशीलवौ" Instead of "कुशो लवश्च धर्मज्ञौ". (Ramabhadracharya 97, 117). The biggest objection to considering Lava-Kusa as the singer of *Ramayan* would be that Guru Valmiki would be accused of violating the *varna* system because Lava- Kusa being *Ksatriyas Kumar*, were educated as such, and they also knew about their lineage. Hence, *Ksatriyas Kumar* Lava and Kusa have no right to recite *Valmiki Ramayan*. Guru Valmiki himself is saying this thing in the *Phalashruti* of the last sarga of 'Yuddha Kanda':

प्रणम्य शिरसा निम्यं श्रोतव्यं क्षत्रियैर्द्विजात् ।

ऐश्वर्यं पुत्रलाभश्च भविष्यति न संशयः ।। वा.रा. ६-१२८-१९८

The meaning of this verse is that: The *Ksatriyas* should listen to *Srimad Valmiki Ramayan* from the mouth of the best *Brahmanas* by bowing with love at the feet of the *Brahmanas*. Due to this, they will undoubtedly benefit from grandeur and son. According to this statement, Lava and Kusa are not entitled to recite the *Ramayan* because they were born in the *Ksatriyas Kula*. श्रोतव्यं क्षत्रियैर्द्विजात्! That is to say, a *Ksatriyas* should listen to the *Ramayan* only from *Brahmanas*, but here, Lava-Kusa are not *Brahmanas*. That is why the singer of the *Valmiki Ramayan* is not Lava-Kusa.

There will be another loss of dignity in considering Lava-Kusa as the singer of the *Ramayan*. According to the fourth sarga of 'Bala Kanda' of *Ramayan*, the sages, being satisfied with the song of Lava-Kusa, donated them the instruments of penance, ewer, and deer's skin. The right to take alms is due only to the *Brahmanas*, who are entitled to accept alms and not *Ksatriyas Kumar*, then why Lava- Kusa are accepting alms here?

प्रीतः कश्चिन् मुनिः ताभ्याम् संस्थितः कलशम् ददौ ।

प्रसन्नो वल्कलम् कश्चिद् ददौ ताभ्याम् महायशाः ।।

अन्यः कृष्णाजिनम् अदद् यज्ञ सूत्रम् तथा अपरः ।

कश्चित् कमण्डलुम् प्रदानं मौञ्जीम् अन्यो महामुनिः ।। वा.रा. १-४-२०/२१

Here, after reciting the *Ramayan*, Lava and Kusa are taking the alms of the urn, sacred thread, phloem, etc., from someone. At the same time, *Ksatriyas* takes only blessings from *Brahmanas*. During the exile, their revered father, Shri Ram, did not take phloem from sages. For this, Kaikeyi was made as an instrument. In this sense, Lava and Kusa are not the singers of *Valmiki Ramayan*.

The *Phalashruti* at the end of 'Yuddha Kanda':

"The *Phalashruti* of the *Valmiki Ramayan* is also included at the end of the 'Yuddha Kanda', making it the logical ending point of the story since the *phalashruti* must occur at the end of a text and not in the middle of it" (Rediscovering Rama (Part-I) 2016). It is one of the most significant proof of interpolating 'Uttara Kanda'. The most interesting aspect is that each author writes the *Phalashruti* at the end of his book, and the same was practised by Guru Valmiki from verse 107 to 123 in the last sarga of 'Yuddha Kanda'. In the next verse, Guru Valmiki is clearly saying this by describing the coronation of Shri Ram and his future stories that-

धर्मयं यशस्यमायुष्यं राज्ञां च विजाअवहम्

आदिकाव्यमिदं चार्थं पुरा वाल्मीकिना कृतम् ।। वा.रा. ६-१२८-१०७

This means, that this epic was written at first by Guru Valmiki, which is endowed with righteousness, conferring fame and longevity, fetching victory to kings. If 'Uttara Kanda' had to be written, why was *Phalashruti* needed here? All the *Arsha Granth* from *Rigveda* onwards follow a pattern in which *Phalashruti* comes at the end of the text. After reading the *Phalashruti*, the 'Uttara Kanda' was undoubtedly added later. Valmiki Ji also said this-

एवमेतत् पुरावृत्तमाख्यानं भद्रमस्तु वः ।

प्रव्याहरत विस्रब्धं बलं विष्णोः प्रवर्धताम् ।। वा.रा. ६-१२८-१२९

एतत् वृत्तम् एवमेव पुरावृत्तम्- Thus, this history ended earlier. एतत् आख्यानम् एवमेव परा वृत्तम्- This is how the

story ended; there should be no hesitation in this. विस्रब्धं प्रव्याहरत - You sing it with faith. भद्रमस्तु वः - वः भद्रमस्तु! May the welfare of those who read and practice the *Ramayan* and बलं विष्णोः प्रवर्धताम् this increases the strength of Lord Vishnu because Ram is also Vishnu's Vishnu, - means he is 'Maha Vishnu'. The *Ramayan* of Guru Valmiki begins with 'Bala Kanda' and then culminates in 'Yuddha Kanda' without any possibility of 'Uttara Kanda' being Guru Valmiki's composition because he had already mentioned *Phalashruti* at the end of 'Yuddha Kanda'. When a *Phalashruti* has been added, marking the end of *Ramayan*, how would it be possible to begin another Kanda right after that?

Sita's Banishment :

Sita's banishment is one of the most controversial and opinionated episodes, which is charged to be part of the *Valmiki Ramayan*. But the opinions or charges were framed quite later on to blemish the social and cultural practices of *Sanatan Dharm*, which should not be translated as religion. Most of the opinions are framed by scholars who are not acquainted with the minuteness of the Sanskrit language and its grammar. For example-

रामाभिषेकाभ्युदयं सर्वसैन्यविसर्जनम् ।।

स्वराष्ट्रञ्जनं चैव वैदेह्याञ्च विसर्जनम् ।। वा.रा. १-३-३८

In this shloka, we find the repetition of the word 'विसर्जनम्', which is explained by some scholars as the repulsion of Devi Sita.

Of all the languages of the world, Sanskrit is quite special and different because all the words of Sanskrit emerge out of its roots which are called *Dhatupatha*. Out of the almost complete list of its roots, 964 roots possess only one meaning. Two hundred forty-three roots (धातु) carry two meanings, 99 three meanings, 25 roots four meanings each, and likewise. The list of such roots can be found at the end of Pāṇini's अष्टाध्यायी, A□□ādhyaī. In the sloka mentioned above in which comes, the word विसर्जनम् is made up of one root—i.e. सृज्, which is prefixed by 'वि'. सृज् धातु carries two different meanings- To disown and also to create. The entire confusion is created by the translators of this sloka who takes only one meaning of सृज् धातु, that is to 'disown'. But in this sloka, the root सृज् carries two different meanings, which we have to keep in mind while translating; only then we can have the complete meaning of the sloka. Even the living legend Swami Ramabhadracharya Ji mentions in his book *Sita Nirwasan or Shambuk Vadh Nahi* (Published in Shri Tulsi Peeth Seva Nyas Aamodvan, Chitrakoot, Satna M.P) that " general commentator translates the word विसर्जनम् by taking into account only one meaning and exiles Devi Sita and even now this misinterpretation has not been corrected. But shame on their knowledge of Sanskrit Grammar...(15)". He further clarifies this point by quoting another shloka from *Bhagwat Geeta*. Here the same सृज् 'तु' is used with two different meanings with the same prefix 'वि'.

सर्वभूतानि कौन्तेय प्रकृतिं यान्ति मामिकाम् ।

कल्पक्षये पुनस्तानि कल्पादौ विसृजाम्यहम् ।। भ.गी. ७

प्रकृतिं स्वामवष्टभ्य विसृजामि पुनः पुनः ।

भूतग्राममिमं कृत्स्नमवशं प्रकृतेर्वशात् ।। भ. गी. ८

Here Lord Krishna says that with the help of *Prakriti*, I do create this universe time and again 'विसृजाम्यहम्'. Here the same root 'सृज्' means 'to create'. The same is true for the shloka mentioned in the *Valmiki Ramayan*, in which Sri Ram does not cast off Devi Sita. Rather she is being

prepared as a mother for creation. If it was meant really for the exile of Sita, it is much easier to write it as वैदेह्याश्च त्यजनम् and not विसर्जनम्. (16)

Now let us consider another example by quoting the word उपनिषद् which is made up of the root 'षद्' prefixed by 'उप', which again carries three different meanings गति, (development), विसरण and third अवसादन 'to destroy. *Upanishad* is a text in which a disciple sits near a Guru with complete devotion to obtain knowledge, which develops the consciousness, eradicates, ignorance and helps the disciple to extinguish all that is negative on the path of progress. If we explain 'षद्' धातु in this way, only then we can have a complete understanding of a single word like *Upanishads*.

"Further, in the summary retelling of the *Ramayan* that is included in the *Mahabharata*, no mention is made of the incidents (including the banishment of Sita) that take place in the 'Uttara Kanda'. Finally, there are references to certain kingdoms and peoples in the 'Uttara Kanda' that identify the verses as being of later origin than the original *Ramayan*" (Rediscovering Rama (Part-I) 2016).

Sita's Second Exile:

There is no demonstration of Sita's second exile in the Original *Ramayan* (*Mool Ramayan*), proving the daily coincidence of Shri Ram-Sita- रामस्य दयिता भार्या नित्यं प्राणसमा हिता । वा.रा. १-१-२६. This means- Sita is always with Shri Ram. Thus, how can Guru Valmiki write the thing which is not in the *Mool Ramayan*? Because the basis of his creations is the *mool Ramayan*. Brahma Ji ordered Guru Valmiki to detail only the events specified in the *mool Ramayan*- वृत्तं कथय धीरस्य यथा ते नारदाच्छ्रुतम् । सहस्यं च प्रकाशं च यद् वृत्तं तस्य धीमतः ।। वा.रा. १-२-३३. The meaning of this verse is that- "O Maharshi! Whatever Devarshi Narad has made, you listen to the manifest and unmanifest characters of Shri Ram, you should write down those characters". यथा ते नारदाच्छ्रुतम् means you have to write as you have heard from Narada. You do not have the right to increase or decrease with your mind because Narad did not make any demonstration of Sita's second exile in his recital of Ram to Guru Valmiki. In the *Ramcharitmanas*, no such indescribable and unforeseen incident happened. That is why Guru Valmiki did not discuss Sita's second exile in his *Ramayan*.

Shri Ram, who fought all odds to gain Sita back in the six-chapter, the same Ram who could not live a moment without Sita, banishes the same Sita due to citizens' allegations in his country in 'Uttara Kanda'. This does not make sense at all. If Sita Ji had been in the second exile, then how did Guru Valmiki give this prediction to Shri Ram, "भ्रातृभिः सहितः श्रीमान्" वा.रा. ६-१२८-१०६. If Sita's exile is authentic, why did Ved Vyas not discuss it in *Mahabharat*? Whereas the story of Shri Ram was told four times in the *Mahabharat*, Sita Ji proved herself immaculate by entering the fire, and the three worlds saw that incident. "दृढशस्त त्रयोलोकाः" Was the washerman above the three worlds? Who has not seen this event? "यत्र भारते तत्र भारते" That is why the incident which is not indicated in *Mahabharat* did not happen in India. In *Valmiki Ramayan's* 'Bala Kanda', Brahma Ji ordered Valmiki Ji that-

धर्मात्मनो भगवतो लोके रामस्य धीमतः ।

वृत्तं कथय धीरस्य यथा ते नारदाच्छ्रुतम् ।। वा.रा. १-२-३२

Means- In the same way, describe the character of Lord, *Shri Maan*, *Dharmatma*, and Lord Shri Ram in a verse-bound manner. And how is that? That is, as you have heard from Narad. Fortunately, and coincidentally, there is no mention of Sita's second exile in the first sarga of 'Bala Kanda' of *Valmiki Ramayan*, which we call the *Mool Ramayan*. Hence, the story of Sita's second exile is also *Prakshiya*.

Shambuk's Termination:

The episode of the termination of Shambuk is also completely illogical. It is a well-known fact that if Shri Ram had an objection to *Sudras's* penance, then why would he ask a skilful question to Sabri Ji regarding her penance? "कच्चित्ते वर्धते तपः" वा.रा. ३-७४-७. Shri Ram is saying to Sabari that- Maa! Is your penance being completed without any problem or not? There, Ram is also getting the exuded fruits from Sabri Ji and preaching *Navdhabhakti* to Sabari, making her his mother, and giving *Jalanjali* in the end. "तेहिं मात ज्यो रघुनाथ भपने हाथ जल अंजलि दई" (गीतावली-३/६).

If *Sudras's* penance had not been prescribed during the *Ramavatar* period, why did Dasarath (the revered father of Shri Ram) give so much respect to Shhravan Kumar? Even during the reign of Ram, no son died before his father न पुत्र मरणं केचित् द्रक्ष्यन्ति पुरुषाः कच्चित् । वा.रा. १-१-९१ then; why did the *Brahmanas* die due to Shambuk's penance? Why did Shri Ram give sympathy instead of punishing the ascetic Sabari born in the *Bhil* caste?

In the 104th verse of the last chapter of 'Yuddha Kanda', Guru Valmiki is saying-

ब्राह्मणाः क्षत्रिय वैश्याः शूद्रा लोभविर्वर्जिताः ।
स्वकर्मसु प्रवर्तन्ते तुष्टाः स्वैरेव कर्मभिः ।।
आसन् प्रजा धर्मपरा रामे शासति नानृताः ।
सर्वे स्वकर्म निरताः सर्वे धर्मपरायणाः ।। वा.रा. ६-१२८-१०४-१०५

This means that- In the kingdom of Shri Ram, Brahmanas, Ksatriyas, Vaisyas, Sudras, all these people were populist. सर्वे स्वकर्म निरताः everyone is engaged in his work. सर्वे धर्मपरायणाः all are pious, so why would not Shambuk be pious?

Sita's Agni Pariksha:

In the 'Yuddha Kanda' of *Valmiki Ramayan*, Shri Ram never asked Sita to go for *Agni pariksha*. It was not *Agni pariksha*; it was *Agni Pravesha*, nor questioned her purity. Shri Ram wanted the world to know about Sita's chastity and purity. Sita herself is free to do so to prove to the world her chastity. *Agnidev*, exercising Shri Ram's authority, said that- "Raghava! You have been born from my *Charu*; I am also your father. I order today that whose spirit is pure, in whose life there is no sin. Now accept such Sita Ji again. You will not say anything to her. I give you this command". And Shri Ram also said- "अनन्या हि मया सीता भास्करेण प्रभा यथा ।। वा.रा. ६-११८-१९ That is, I also know that Sita Ji is integral to me in the same way as *Prabha* (light, heat) from *Surya Narayan*. Shri Ram made this vow in front of *Agnidev* that:

विशुद्धा त्रिषु लोकेषु मैथिली जनकात्मजा ।
न विहातुं मया शक्या कीर्तिरात्मवता यथा ।। वा.रा. ६-११८-२०

Means- "Sita Ji is pure in all the three worlds. There is no doubt about the purity of Janaknandini Sita Ji. *O Agnidev*! I promise you that just as a successful person cannot give up his fame, in the same way, I will never give up Sita". When Shri Ram vows to accept Sita in front of *Agni*, how can he go back from his own words?

Sita's Entry into the Earth:

The most interesting topic here is that even after discussing all the topics in this epic, Guru Valmiki neither discussed Sita's entry into the earth nor Shri Ram's water tomb. It is only to make sure that everything is interpolated.

It is being said that Sita Ji entered the earth is also wrong. When Sita Ji became pure in the fire, then Guru Valmiki also said I am the son of Varun; I will never speak untrue. These two sons are yours, and Sita Ji is your wife. When Sita Ji gets angry and says that if I do not know any man other than Shri Ram Ji, the earth should fall for me. Then the earth exploded, and Sita Ji left. All these stories are baseless and unscientific. There was no need to take an oath to Sita Ji, and Sita was not even angry. After leaving Shri Ram Ji by Sita, the earth will not give happiness to her. Sita Ji, herself has said- तन धन धाम धरनि पुर राजू । पति बिहीन सबु शोक समाजू ।। मा. २-६५-४.

Thus, Sita Ji will not go to earth, leaving Shri Ram Ji to prove her chastity. That is why the entry of Sita Ji into the earth is also unscriptural. Shambuk's termination, Sita's banishment, and Shri Ram's water tomb are unscientific. Ram resided in Awadh for 33000 years-

दशवर्षसहस्राणि दशवर्षशतानि च ।

भ्रातृभिः सहितः श्रीमान् रामो राज्यमकारयत् ।। वा. रा. ६-१२८-१०६

Here ten thousand words are themselves a singular sign, and in the verse, it is called दशवर्ष सहस्राणि. Similarly, ten hundred years is also a sign of a number, but here the plural was used - दशवर्षशतानि. This means that Shri Ram did not rule for eleven thousand years. Then when we multiply three in ten thousand, it will be thirty thousand, and in ten hundred, also when we multiply three, it will be thirty hundred. That is, for at least thirty-three thousand years, Ram reigned and did not rule alone, भ्रातृभिः सहितः - He reigned with his three brothers.

It is also confirmed that there is an interpolation of "Uttar kand". Simultaneously, Sita Ji was sitting on the throne with Shri Ram Ji for 33000 years, and she did not go to the earth.

Killing of Messenger:

While trying to stop Ravan from ordering Sri Hanuman to be killed, Vibhishan says no precedent for killing the messenger.

वैरूप्याम् अनोषु कश अभिघातो ।

मौण्ड्यम् तथा लक्ष्मण सन्निपातः ।।

एतान् हि दूतो प्रवदन्ति दण्डान् ।

वधः तु दूतस्य न नः श्रुतो अपि ।। वारा. ४-५२-१५

"There are certain punishments for an angel—mutilation of limbs, whipping, shaving the head, and marking the body. In fact, we have never heard of an angel being killed."

Vibhishan was saying exactly a month before the great war in Lanka, that till then, there was no precedence to kill the messenger. However, in the 13th canto of 'Uttara Kanda' it was told about the killing of the messenger of Kuber by Ravan. It is said that this incident happened at the young age of Ravan when he was initiating a war against the gods, yakshas, Gandharvas, etc.

If Ravan had killed the messenger of Kuber, Vibhishan would not have said that there was no precedence for killing the messenger. Hence, 'Uttara Kanda' is interpolated.

The Story of Alcohol and Non-vegetarian Food:

The biggest objection to following 'Uttara Kanda' is that when Shri Ram comes to Sita Ji, he lifts her with his hands, gives her a drink of alcohol, and feeds their non-vegetarian food with his hand. As Guru Valmiki is saying in the 18th verse of the 42nd sarga of 'Uttara Kanda' of *Valmiki Ramayan*:

सीतामादाय हस्तेन मधु मैर्यकं शुचि ।

पाययामास काकुत्स्थः शचीमिव पुरंदरः ।। वा.रा. ७-४२-१८/१८. ५

Means- Shri Ram gives honey alcohol, holding Sita Ji by the hand. This is not the ideal of a man and unbecoming for *Maryada Purushottam* Shri Ram. In the 'Uttara Kanda,' the dance of heroines (वीरांगनाओं) were seen in front of Shri Ram (who is an एकनारीव्रत). Shri Ram pleases the heroines. In the 122nd verse of the same sarga:

मनोअभिरामा रामस्ता रामो रमयतां वरः ।

रमयामास धर्मात्मा नित्यं-परमभूषिताः ।। वा.रा. ७-४२-२२

That is, those brave women were pleased by Shri Ram. Does not this tarnish the character of Ram? The 'Uttara Kanda' of *Valmiki Ramayan* is completely interpolated.

Story of the End of *Srimad Valmiki Ramayan*:

"The original version of *Valmiki Ramayan* ends after the 'Yuddha Kanda', upon Ram's victory over Ravana and his and Sita's triumphant return to Ayodhya"(Rediscovering Rama (Part-I) 2016). In the concluding chapter of 'Yuddha Kanda', Guru Valmiki describes that having enjoyed the kingship for ten thousand years, Shri Ram performed hundred horse sacrifices. It was explained very briefly about the people's happy life of the Koshala kingdom during the reign of Shri Ram.

सर्वे लक्षणसम्पन्नाः सर्वे धर्मपरायणाः ।

दशवर्षसहस्राणि रामो राज्यमकारयत् ।। वा.रा. ६-१२८-१०६

"All the people were endowed with excellent features, and they were engaged in virtue. Shri Ram was engaged in the kingship thus for Ten thousand years." So, Guru Valmiki Ji composed only six Kandas and clearly said:

काव्यं रामायणं कृत्स्नं सीतायाश्चरितं महत् ।

पौलस्त्य वधमित्येव चकार चरितव्रतः ।। वा.रा. १-४-७

This means the entire *Ramayan* epic is the story of Mata Sita, and Guru Valmiki Ji himself gives the title- *Sitacharitam*, *Ramayanam*, and *Paolastyawadham*.

Conclusion:

Thus, Guru Valmiki did not write 'Uttara Kanda'. This means that someone else added 'Uttara Kanda' after 'Yuddha Kanda' in the later periods. It was probably penned down when *Puranas* were being written. The *Ramayan* and the *Mahabharat* were written before the *Puranas*. If we see the writing pattern and characterization are also differing vastly. We can see casteism in the 'Uttara Kanda', which did not even exist in the *Treta Yug*, or when Guru Valmiki composed this *Itihasa*! There are interpolations even in the first six Kandas of *Ramayan*, and the critical edition translated by Bibek Debroy had removed certain incidents like Sugriva's first fight with Ravan, Aditya hrida strotam, etc. The false narrations and popular history, like Ravan having nectar in his belly and being killed by a simple *Brahmastra*, are also not mentioned in the *Valmiki Ramayan*.

Then why all these episodes were woven into the fabric of this great historical epic? Well, when the other religions with their own prescriptive norms started invading the nation and conspired to establish themselves, it was but imperative for them to demean and destroy the socio-culture and historical realities of his great nation. And Ram being the historical national Hero, was but a

target for all those who wanted to capture India, that is, *Bharat*.

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