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A Comparative Analysis of Koichi Saski, Ram Mohan, and Yugo Sako's film Ramayana: The Legend of Prince Rama and T. H. Griffith's Ramayana of Valmiki

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ABSTRACT

This extensive comparative analysis looks at the various views of the Ramayana epic given in the animated film "Ramayana: The Legend of Prince Rama" by Koichi Sasaki, Ram Mohan, and Yugo Sako, as well as the literary translation "Ramayana of Valmiki" by T.H. Griffith. This study intends to explore the differences and similarities between the movie adaptation and the literary rendering of this ageless Hindu epic by conducting a thorough examination of narrative structures, visual aesthetics, and cultural representations.

By meticulously evaluating the character depictions, thematic developments, and overarching storytelling in both works, the study sheds light on how each creative media understands and delivers the Ramayana to current audiences. The animated film's visually appealing and engaging approach, which includes hand-drawn cell animation from Studio Ghibli, contrasts with Griffith's more textually rich and scholarly translation of Valmiki's original Sanskrit text. This comparative analysis gives light on the different creative processes, artistic decisions, and cultural sensibilities used by the filmmakers and writers in their individual retellings of the epic.

Furthermore, this scholarly investigation dives into the reception and influence of both the film and the literary text, shedding light on the complexities of adapting and interpreting this cross-cultural narrative. The study investigates how narrative faithfulness, artistic appreciation, and contextual understandings influence the distinct views provided by cinematic and literary works. While Griffith's translation has been criticized for minor errors, it is regarded as a "literary" interpretation that prioritizes artistic enjoyment above academic precision, as opposed to more precise academic translations.

This study contributes considerably to a better understanding of the intricate creative processes involved in translating mythical myths into engaging visual and literary forms by critically examining the approaches employed by filmmakers and translators. By examining the similarities and differences between the animated adaptation and the literary translation, the study sheds light on the various ways in which the timeless tale of the Ramayana can be interpreted, preserved, and disseminated to contemporary audiences across cultural boundaries.

Keyword: Ramayana: The Legend of Prince Rama, T. H. Griffith's Ramayana of Valmiki.

Introduction :

The goal of comparative research methodology is to draw parallels between other nations, customs, or phenomena. Analyzing and assessing the patterns, distinctions, and similarities between the subjects under comparison is the aim. The goal of comparative research methodology is to draw parallels between other nations, customs, or phenomena. Analyzing and assessing the patterns, distinctions, and similarities between the subjects under comparison is the aim. The Ramayana was translated into English by *T.H. Griffith* in the late 1800s, opening up the ancient Sanskrit epic to a larger readership. Comparative analyses examine how *Griffith's* translation and *Valmiki's* original work differ from one another in terms of topics, narrative structure, character depictions, and cultural interpretations. These comparative assessments look at how the Ramayana story is represented differently for each of the two audiences— Griffith for readers of modern English, and *Valmiki* for readers of ancient Sanskrit. Certain scholars also draw comparisons between *Valmiki's* Ramayana and more recent retellings and adaptations, such Amish Tripathi's Ramchandra series, in order to obtain fresh insights on the epic's lasting impact. These comparative studies aim to illuminate the creative processes that go into translating and modifying legendary stories such as the Ramayana between different languages, civilizations, and historical periods. In 1974, V Suryakantam critically compared the *Valmiki* and Ranganadha Ramayanas. One such study compares and contrasts the old epic and the contemporary version in terms of narrative style and how Ram and Ravana are portrayed. Modern critic Camille Bulcke believes that later interpolations, particularly in the first and last volumes, are to blame for the amayana's current reputation as a devotional text that presents Rama as God's incarnation. Dr. S.S. Janaki was advised by Dr. R.N. Dandekar wrote her studies on *Valmiki's* Ramayana in the English language. The resulting book looks at the epic's different facets, including the poet's biography, his artistic endeavors, language, character portrayals, and its role in the world. This work mainly focuses on *T.H. Griffith* translated works of Ramayana.

Yugo Sako, a Japanese filmmaker, screenwriter, and producer, gained recognition for his involvement in the 1992 anime movie *Ramayana: The Legend of Prince Rama*. Alongside Ram Mohan who was considered as (Father of Indian animation) and Koichi Sasaki was one of the three directors of the film 1984 when Sasaki on the Japanese side and Ram Mohan on the Indian side came together to collaborate on the animation project. Sako, with a keen interest in Indian philosophy and culture, made numerous trips to India, creating several documentary films about the country. In 1983, he met Dr. B.B. Lal, a prominent Indian archaeologist excavating "Ramayana Relics" in Uttar Pradesh. This encounter inspired Sako to adapt the Ramayana epic into an animated film. Despite objections from Hindu groups initially, Sako persisted and began planning in the mid-1980s to produce the first-ever animated version of the epic. The production, which lasted over a decade, saw Sako collaborating with Indian artists and animators to ensure authenticity in the characters and cultural aspects. *Ramayana: The Legend of Prince Rama* combined Indian design styles with Japanese animation skills, incorporating songs in Sanskrit and Hindi. While encountering challenges during production and release, the film has garnered a devoted following over the years for its distinct portrayal of the traditional Hindu narrative. Lord Rama, revered as the seventh avatar of the Hindu god Vishnu, is esteemed as one of the most worshiped deities in Hinduism, symbolizing virtue, morality, and righteous behavior. The Ramayana, an ancient Hindu epic, recounts the saga of Lord Rama, his wife Sita, and his conflict with the demon king Ravana, illustrating themes of love, duty, and the victory of good over evil.

Comparative Study

The film begins with Visvamitra seeking help from the court to deal with demons disrupting his holy rituals. He asks Dasharatha to send Rama, describing him as brave and valorous. Dasharatha hesitates but eventually sends both Rama and his brother, Lakshmana. With spells and weapons from Visvamitra, Rama and Lakshmana defeat the demons. They travel to Mithila with Visvamitra, where King Janak holds a swayamvara for his daughter, Sita. She must choose her husband through a competition. King Janak found Sita in a field and believed she could only marry a prince who proved himself. The king had a bow from Shiva, and whoever could string it would win Sita's hand. Rama successfully strings and breaks the bow, winning Sita's hand in marriage. In Ayodhya, Rama is celebrated for his righteousness and popularity, known as a model son, brother, and warrior. However, his stepmother Queen Kaikeyi, influenced by the malicious Manthara, becomes jealous and plots with Manthara to crown Bharata as regent instead of Rama.

Desired the throne for her son Bharata. She insisted on Rama's banishment to the forest for fourteen years. Reluctantly, King Dasaratha had to comply with her request, and Rama, along with his devoted wife Sita and faithful brother Lakshmana, voluntarily departed from Ayodhya for the dense forest. During their time in the forest, Rama encountered various sages and aided them in their endeavors. One incident involved the demon Surpanakha, who was angered when her advances towards Rama were rejected, leading to a confrontation where Lakshmana intervened. This led to Surpanakha seeking help from her demon-possessed brother Ravana, the ten-headed demon king of Lanka, who then kidnapped Sita and took her to his island fortress. Rama and Lakshmana, along with the monkey army and the wise monkey god Hanuman, joined forces to rescue Sita. A fierce battle ensued between Rama's army and Ravana's forces, culminating in Rama's victory over Ravana with a divine bow and arrow. Following Sita's rescue, a test of fire called Agnipariksha was conducted to prove her purity before Rama fully accepted her back. Subsequently, Rama returned to Ayodhya, where he was joyously crowned as the rightful king. His reign was characterized by justice, compassion, and prosperity. The epic Ramayana, beyond being a tale of courage and bravery, serves as a testament to the significance of upholding religious and moral values. Divided into seven books, the Ramayana narrates various aspects of Rama's life: 1. Balakanda (Book of Childhood) 2. Ayodhyakanda (Book of Ayodhya) 3. Aranyakanda (Book of the Forest) 4. Kishkindhakanda (Book of Kishkindha) 5. Sundarakanda (Book of Sundara) 6. Yuddhakanda (Book of War) 7. Uttarakanda (Book of Uttara, or the Epilogue)

Valmiki's Ramayana is the original Sanskrit epic credited to the ancient Indian sage and poet *Valmiki*. It is considered one of the two great Hindu epics, alongside the Mahabharata. The epic narrates the story of Lord Rama, an incarnation of the god Vishnu, detailing his exile, the abduction of his wife Sita, and his eventual victory over the demon king Ravana. The Ramayana is highly esteemed as a fundamental text that has profoundly shaped Hindu philosophy, culture, and artistic expressions. *T.H. Griffith's* Ramayana is an English translation and adaptation of *Valmiki's* Ramayana, first published between 1870 and 1874. The translation was carried out by *T.H. Griffith*, a British Orientalist and scholar, with the intention of making the classic Hindu epic more accessible to English-speaking audiences. *Griffith's* rendition maintains the central narrative while adjusting it to suit Western readers. This translation has been commended for its poetic eloquence and its ability to capture the essence of the original Sanskrit text.

Production :

Japanese director Yugo Sako conceived the film while working on the documentary The Ramayana Relics in 1983, exploring excavations near Allahabad by Indian archaeologist Dr. BB Lal. Intrigued by the epic's spiritual themes, Sako delved into 10 Japanese versions of the tale. Ram Mohan and Koichi Sasaki collaborated to direct the film, combining Mohan's expertise in Indian culture with Sasaki's leadership of the Japanese animation team to create a unique Indo-Japanese adaptation of the *Ramayana* epic. Sasaki, inspired by the *Ramayana's* allure, believed that animation could best capture its divine and mythological essence compared to live-action. In pursuit of authenticity, Sasaki partnered with Indian animator Ram Mohan as a co-director and scriptwriter. In an interview, Sasaki expressed his view that depicting the character of Ram as a deity was most effectively done through animation rather than by an actor. Guided by Indian animators, Japanese artists accurately depicted Indian customs, traditions, and character movements, such as wearing dhotis. The establishment of the new production company, Nippon Ramayana Film Co., Ltd., provided funding and oversight for the film's production. Starting in 1990, Koichi Sasaki collaborated with a 450-member team, blending anime aesthetics with Indian classical painting to merge the two distinct Asian visual styles.Drawing inspiration from Indian classical dance form Kathakali and Japanese manga, the final film, created in Japanese, Hindi, and English, incurred a budget of nearly $13 million.

Ram Mohan discussed the challenging production during an online interview. He mentioned that Sako aimed for a co-production with Indian involvement to ensure authenticity. The Indian government expressed reservations, citing the sensitive nature of the Ramayana story. Despite attempts to clarify, there was a misunderstanding. Ram Mohan traveled to Tokyo to oversee design details, correcting inaccuracies like the depiction of the dhoti. The film's narrative was simplified to cater to both Indian and international audiences, ensuring cultural sensitivity without compromising the essence of the story.

Titled "The Warrior Prince," the animated film bypassed Indian theaters and faced challenges with a proposed Hollywood adaptation that sought significant changes to the original story. Co-producer Krishna Shah adamantly opposed altering the sacred epic, emphasizing the need to respect the source material. Controversies aside, the anime adaptation of Ramayana could have potentially reshaped the trajectory of Indian animation history.

While the film was a huge hit in Japan, it did not receive the same level of praise in India. Kartik, the son of Ram Mohan, claims that the movie was not appropriately promoted to appeal to Indian viewers. He said to Scroll, "The movie ran in a few metro theaters and disappeared within a couple of weeks." But after the film aired on satellite television, it progressively gained popularity and became a cult classic. Japanese "Ramayana" Received a New Lease on Life from PM Modi The film, which is currently largely unknown, gained attention again in 2022 when Prime Minister Narendra Modi brought it up in an edition of his weekly radio program "Mann Ki Baat." "People in Japan who live hundreds of kilometers away from us, who

On the 70th anniversary of the establishment of diplomatic relations between India and Japan.

Ramayana: The legend of prince Rama was remastered into 4K digitally with Japanese narration in original English version in 2022 and it was released in theaters, OTT and on TV. Gained a very good response nationwide.

Cinematography :

The cinematography and visual style of the animated film *Ramayana: The Legend of Prince Rama.*

(Blending of Indian and Japanese Aesthetics) The film blended Indian design aesthetics with Japanese animation expertise. Indian animator Ram Mohan oversaw the preliminary designs and storyboards to ensure authenticity in the characters and their movements. Japanese animators handled the coloring, photography, and editing, bringing their technical skills to the production. (Vibrant Color Palette) The film features a rich, vibrant color palette that brings the mythological world of the *Ramayana* to life. Warm hues of reds, oranges, and golds dominate the scenes, creating a sense of grandeur and divinity. The colors are used to evoke the spiritual and supernatural elements of the epic. (Detailed Character Designs) The character designs, especially for the deities and mythical beings, are highly intricate and ornate. Great attention was paid to accurately depicting the traditional Indian costumes, jewelry, and physical features of the characters. The movements and gestures of the characters also reflect Indian dance and martial arts traditions. (Innovative Use of Animation) The film utilizes a range of animation techniques, including hand-drawn, cell, and computer-generated imagery. The fight sequences and battle scenes feature dynamic, fluid movements and impressive visual effects. The use of camera angles, lighting, and framing creates a cinematic quality to the animation. (Incorporation of Indian Motifs) Traditional Indian art forms, such as rangoli patterns and temple architecture, are seamlessly integrated into the visual design. Symbolic elements like the lotus flower, peacock, and mythical creatures are prominently featured.

The cinematography of *Ramayana: The Legend of Prince Rama* successfully blends Indian cultural aesthetics with Japanese animation expertise, resulting in a visually stunning and immersive adaptation of the epic.

The film featured songs in both Sanskrit and Hindi, with the soundtrack playing an important role in bringing the epic tale to life. The music was composed by Vanraj Bhatia .

There are different songs for the Original English Version (sung in Sanskrit) and the Hindi Dub version (sung in Hindi). The lyrics are written by Vasant Dev (Sanskrit) and P.K. Mishra (Hindi).

The Hindi version featured the voice of popular Indian actor Arun Govil as Lord Rama, Amrish Puri as Ravana, Namrata Sawhney as Sita, and Shatrughan Sinha as the narrator.

The English version released in the US in 2001 under the title *"The Prince of Light: The Legend of Ramayana"*, the role of Lord Rama was voiced by acclaimed American actor Bryan Cranston (known for Breaking Bad). The film also featured narration by James Earl Jones, famous for voicing Darth Vader in Star Wars.

The film was well-received globally, including in Japan. However, it faced a ban in India for over 3 years due to the polarized and communal environment during the Babri Masjid riots. The Hindi version was finally aired on Doordarshan in 1995, and both versions are currently available on YouTube.

An alternate version of the film was also released in the US in 2001, titled "Warrior Prince" or *"The Prince of Light: The Legend of Ramayana".* This version had around 39 minutes cut from the runtime and additional music by Alan Howarth included.

Comparative Study :

According to Hindu tradition, the epic poem Ramayana was written by the esteemed sage *Maharshi Valmiki* approximately 200B.C.E. A few salient features of *Valmiki* Originally from the Bhrigu clan, he was born as Agni Sharma to a Brahmin named Pracheta (or Sumali). Agni Sharma started a rigorous penance after conversing with the sage Narada and reciting the word "Mara," which finally became "Rama." Anthills began to build around him as a result, and he was given the nickname *"Valmiki".* Narada taught *Valmiki* the scriptures, and the latter grew to be a highly esteemed monk. Valmiki was inspired to write the epic *Ramayana* by Narada telling him the story of Rama. Because *Valmiki* was the first to write a Sanskrit epic poem of such magnitude and influence, he is referred to as the "Adikavi," or the first poet. In the last chapter of the *Ramayana*, Uttarakanda, *Valmiki* is a key figure. It is in this chapter that he instructs Lava and Kusha in the epic, and they go on to recite it at Rama's court.

 Valmiki's Ramayana has been produced by a number of writers, including *Ralph Thomas Hotchkin Griffith* . One of the first English translations of the epic is his translation. There are numerous well-known translators, like R.K. Narayan, C. Rajagopalachari, and Robert Goldman, if you're searching for alternative translations or versions. It's worth looking through several translations to find one that speaks to you because every translator adds their own perspective and flair to the material.English translations of *Valmiki's Ramayana* have been produced by a number of writers, including *Ralph Thomas Hotchkin Griffith.* One of the first English translations of the epic is his translation. There are numerous well-known translators, like R.K. Narayan, C. Rajagopalachari, and Robert Goldman . Every interpreter lends their unique perspective and style to the material. The main distinctions between other translations and *Griffith's* rendering of the *Ramayana*: Published in 1870, *Griffith's* translation of the *Ramayana* was one of the first comprehensive English translations. Because of this, it was a crucial early work that helped Western audiences understand the Hindu epic. Because he thought verse

better reflected the poetic quality of the original Sanskrit text, Griffith chose to translate the *Ramayana* in verse as opposed to prose. This was in contrast to translations of prose that were more literal. Menon Anil , APRIL 23, 2010, Article "The Griffith Ramayana" Anil Menon's article "The Griffith Ramayana" describes how literary periodicals of the era regarded *Griffith's* English translation of the Ramayana, calling it a "spirited translation." *Griffith's* accomplishments are not to be taken lightly. He had approximately 24,000 slokas to translate. Not an academic work, the Griffith Ramayana is a work of literature. An example of a scholarly translation is the excellent Princeton translation (by Robert Goldman, Sally Sutherland Goldman, Sheldon Pollack, and Barend van Nooten). Literary works never go out of style, but scholarly works might become outdated. Translators do so to alleviate their discomfort related to epistemology. *Griffith* translated to alleviate his discomfort with aesthetics. Sometimes *Griffith* finds that *Valmiki's* poetry has a little too much leg, which makes the translated poems appear to have too little. He also makes some grave mistakes. He writes "The Rape of Sita" in a passage that should actually be titled "The Abduction of Sita," for instance. What does *Griffith* say before one of these blunders occurs? In the introduction, he wrote:

"My primary goal has been to accurately recreate the original poem to the best of my ability given the current situation. Verse has been my preference over prose for this purpose. I believe that the translations of the Iliad by Chapman and Worsley—even by translators with significantly lower literary abilities—are far more Homeric than any literal prose rendition could ever be. The "disjecti membra poetae" may be present in the latter, but all form and life have been lost because "the interpenetration of matter and manner constitute the very soul of poetry." I have rarely let myself add emphasis, reduce length, or eliminate what seem to be superfluous repetitions; instead, I have tried to depict the poet authentically rather than portraying him as a product of European taste may have preferred him to be. Thus, I have left unaltered the comparisons that an English reader would find vulgar or ridiculous, and I have undoubtedly made some of the long, unbearably boring passages seem even more dull in my interpretation."

Griffith's Ramayana was groundbreaking as the first major English translation, but differed from traditional Indian adaptations in its language, audience, scholarly approach, and role in disseminating the epic to the West. However, it shared the goal of preserving and transmitting this timeless Hindu epic to new generations and cultures.

Significance of Ramayana in other countries

One of the greatest epics of ancient India, the Ramayana, has had a significant influence that extends well beyond its original setting. The epic's influence has extended throughout Asia and even beyond, influencing literature, art, and society in a variety of ways. migrated to Southeast Asia Early in the centuries CE, Indian traders, priests, and intellectuals used trade routes to bring the *Ramayana* to Southeast Asia, where it was read in nations like Thailand, Cambodia, Indonesia, Malaysia, and Vietnam. In some areas, it became an essential component of the culture: The mythological city of Ayodhya from the Ramayana served as the basis for the Ayutthaya monarchy in Thailand.Ramakien, the Thai translation, is regarded as the national epic. Murals in the Angkor Wat temple complex in Cambodia represent various scenes from the narrative of Ramayana.Vishnu was the original patron of the shrine. In Indonesia, the Ramayana is widely used in dance dramas, shadow puppet shows, and temple ceremonies, particularly in Java and Bali.One of the greatest epics of ancient India, the Ramayana, has had a significant influence that extends well beyond its original setting. The epic's influence has extended throughout Asia and even beyond, influencing literature, art, and society in a variety of ways. migrated to Southeast Asia Early in the centuries CE, Indian traders, priests, and intellectuals used trade routes to bring the Ramayana to Southeast Asia, where it was read in nations like Thailand, Cambodia, Indonesia, Malaysia, and Vietnam. In some areas, it became an essential component of the culture: Ayutthaya in Thailand the kingdom was fashioned after the Ramayana's legendary city of Ayodhya. Ramakien, the Thai translation, is regarded as the national epic. The murals of the Angkor Wat temple complex in Cambodia portray episodes from the Ramayana. Vishnu was the original patron of the shrine. In Indonesia, the Ramayana is a widely used inspiration for dance plays, shadow puppet shows, and temple ceremonies, particularly in Java and Bali expanded to the Caribbean and Africa Thanks to the movement of indentured Indian laborers, or girmitiyas, to nations like Fiji, Mauritius, Trinidad & Tobago, Guyana, and Suriname in the 19th century, the Ramayana made its way to Africa and the Caribbean. In their new homes, these laborers preserved their cultural legacy by bringing the epic with them. Influence of Art Many literary, artistic, and architectural creations in India and Southeast Asia can be traced back to the Ramayana. It has been translated into many Indian languages, with Buddhist and Jain versions among them. Terracottas, stone sculptures, bronzes, and paintings like the one found in Nagarjunakonda in Andhra Pradesh have all been used to illustrate the epic. Ramlila, or dramatic enactments of the Ramayana, are performed all throughout India and in the incorporating modifications for Buddhists and Jainas. Terracottas, stone sculptures, bronzes, and paintings like the one found in Nagarjunakonda in Andhra Pradesh have all been used to illustrate the epic. Ramlilas, or dramatic enactments of the Ramayana, are performed all over India and among the Indian diaspora. The epic Ramayana's incredible voyage from the center of India to far-off lands highlights the timeless value of tradition, culture, and storytelling. Many countries' literature, art, and cultural consciousness Hindu and Buddhist alike, continue to be influenced by it.

Social Impact and Criticism

"Ramayana: The Legend of Prince Rama" film has left an indelible mark on society ever since its initial release, influencing audiences both near and far with its profound storytelling. The movie, with its nuanced exploration of enduring concepts such as love, loyalty, and righteousness, has struck a chord with viewers across the globe. By skillfully portraying moral dilemmas and the ultimate victory of good over evil, the film has served as a catalyst for introspection among individuals, prompting them to contemplate their own beliefs and conduct. Its emphasis on the significance of duty and honor has spurred conversations on ethics and the obligations that individuals have towards society. Moreover, the film's rich and diverse cultural representations have played a pivotal role in fostering cross-cultural understanding and promoting mutual appreciation among its spectators. Through its powerful narrative, *"Ramayana: The Legend of Prince Rama"* continues to resonate with audiences, making a lasting impact on social discourse and intercultural relations.

The cinematic masterpiece *"Ramayana: The Legend of Prince Rama"* has resonated profoundly with audiences in both India and Japan, leaving an indelible mark on the social fabric of these nations. Within India, this film has served as a powerful catalyst in deepening the cultural connection to the

revered epic of Ramayana. By artfully depicting the timeless saga, the movie has not only entertained but also invoked a sense of national pride and strengthened the bond with the rich heritage of the country.

In Japan, the enchanting portrayal of this classic tale has captivated audiences and kindled a newfound interest in Indian folklore and mythology. The film's depiction of the narrative has sparked curiosity and admiration, leading to a surge in cultural exploration and exchange between the two nations. This surge in interest has paved the way for enhanced cross-cultural understanding and appreciation, fostering a sense of shared heritage and mutual respect.

The mutual admiration and reverence for *"Ramayana: The Legend of Prince Rama"* have transcended geographical boundaries and language barriers, acting as a bridge that connects the hearts and minds of individuals across diverse backgrounds. This shared appreciation has not only facilitated the bridging of cultural divides but has also nurtured a platform for meaningful dialogue and collaboration between India and Japan. Through the lens of this cinematic masterpiece, the societal tapestries of both countries have been intricately woven together, creating a vibrant mosaic of cultural richness and shared storytelling.

The film *"Ramayana: The Legend of Prince Rama"* has proven to be a beacon of cultural enlightenment on a global scale, profoundly impacting societies across continents by illuminating the cultural opulence and moral principles embodied in the ancient Indian epic. Its intricate narrative and visually enchanting animation have not only entertained but also acted as a catalyst for fostering cross-cultural empathy and admiration for the rich tapestry of Indian mythology and customs. Akin to a didactic masterpiece, this cinematic marvel has emerged as an invaluable pedagogical resource, imparting timeless virtues of integrity, piety, and the ultimate victory of virtuousness over malevolence to a diverse array of audiences spanning generations and geographies. The film's overarching themes, steeped in universal truth, have struck a resonant chord with viewers worldwide, engendering a climate of compassion, harmony, and a heightened regard for the kaleidoscopic array of global traditions and belief systems.

The film *"Ramayana: The Legend of Prince Rama",* co-directed by Koichi Saski, Ram Mohan, and Yugo Sako, garnered a diverse range of responses from critics upon its release. Positioned at the intersection of admiration and critique, the film's reception was marked by a confluence of contrasting evaluations. While a contingent of reviewers lauded the film for its stunning animation and steadfast adherence to the original epic's narrative essence, a dissident faction voiced reservations regarding the pacing intricacies and perceived dearth of character development within the cinematic rendition. The film's visual aesthetic triggered a palpable schism among viewers, as some lauded its innovative and distinctive artistic interpretation, while others found themselves estranged by its polarizing stylistic choices. In totality, *"Ramayana: The Legend of Prince Rama"* found itself under the scrutiny of critical inspection, particularly concerning its handling of a venerable and well-known saga, prompting questions regarding its efficacy in resonating with contemporary audiences and ensuring enduring relevance in the cinematic landscape.

Conclusion :

In conclusion, the films *"Ramayana: The Legend of Prince Rama"* by Koichi Saski, Ram Mohan, and Yugo Sako, and *T. H. Griffith's "Ramayana of Valmiki"* presents distinct and noteworthy interpretations of the epic narrative of Ramayana. Both works effectively capture the essence of the age-old story, yet they do so through different mediums that offer audiences unique perspectives. The animated film, *"Ramayana: The Legend of Prince Rama,"* stands out for its visually captivating portrayal, providing viewers with an immersive and easily accessible means of engaging with the intricate storyline. On the contrary, *Griffith's* translation of *Valmiki's* original text delves deeper into the traditional and intricate layers of the epic, offering a more detailed and comprehensive account of the legendary tale. Whether one chooses to experience the saga through the dynamic visuals of animation or the rich textual narrative of Valmiki's epic, both versions serve as invaluable conduits for gaining profound insights into the timeless tale of Prince Rama and the enduring themes it conveys.

Some portions in *Griffith's* translation have been criticized for being mistranslated or misinterpreted on occasion. For example, one passage refers to the "Rape of Sita" rather than the "Abduction of Sita." Subsequent academic translations, such as the Princeton edition, are seen to be more precise. *Griffith's* work is seen as a "literary" translation that aims for artistic appreciation rather than exact scientific accuracy, in contrast to more academic translations. *Griffith's* translation was more concerned with artistic appreciation than rigorous academic accuracy. This gives it a different tone and style from other translations that came after.

The *Ramayana* was not greatly edited or condensed by *Griffith*; instead, he opted to "reproduce the original poem as faithfully as circumstances permit". In comparison to some later versions, this led to a translation that was more comprehensive.

The Mahabharata also mentions Valmiki as one of the sages who paid Yudhishthira a visit following the great conflict. In summation, inspired by Narada's account of Rama's life, the esteemed scholar *Valmiki* wrote the *Ramayana*, one of the most important and sacred books in Hinduism.

Both *Valmiki's* Ramayana and *Griffith's* adaptation have played crucial roles in safeguarding and spreading this enduring Hindu epic to audiences worldwide. They mark significant milestones in the preservation and interpretation of this foundational work of Indian literature and culture.

The animated film *"Ramayana: The Legend of Prince Rama"* by Koichi Sasaki, Ram Mohan, and Yugo Sako stands out for its visually captivating portrayal, providing viewers with an immersive and easily accessible means of engaging with the intricate storyline. The film's hand-drawn cell animation from Studio Ghibli, combined with its vibrant colors and emotive characters, draws the audience into the narrative, making it accessible to a wide audience. The film's soundtrack, featuring songs in Sanskrit and Hindi, further enhances the authentic Indian cultural elements. Despite facing challenges during its initial release in India, the film gained popularity through satellite television and celebrated its 25-year anniversary in Japan. It received a new lease of life in 2022 after Indian Prime Minister Narendra Modi spoke about it during Mann Ki Baat, highlighting the film's dedication to Indian culture.

T.H. Griffith's translation of *Valmiki's* original Sanskrit text provides a more detailed and scholarly account of the Ramayana. It is considered a "literary" translation that aims for artistic appreciation rather than exact scientific accuracy. Some passages have been criticized for being mistranslated or

misinterpreted, but subsequent academic translations, such as the Princeton edition, are seen to be more precise. *Griffith's* translation is comprehensive, aiming to reproduce the original poem as faithfully as possible. This approach results in a translation that is more detailed and comprehensive compared to some later versions. Both *Valmiki's* Ramayana and *Griffith's* adaptation have played crucial roles in safeguarding and spreading this enduring Hindu epic to audiences worldwide. They mark significant milestones in the preservation and interpretation of this foundational work of Indian literature and culture.

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