

COMPARATIVE STUDY BETWEEN JAVANESE'S KAKAWIN RAMAYANA AND THAI'S RAMAKIEN AS THE DERIVATIVE OF INDIAN'S GREATEST EPIC RAMAYANA

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Abstrak: Ramayana dikenal di seluruh dunia sebagai epik India paling terkenal dan terhebat yang menyebar di banyak negara di Asia seperti Indonesia dan Thailand. Sebagai negara-negara yang secara historis terhubung dengan penyebaran agama Hindu melalui perdagangan kuno. Tujuan dari studi ini adalah untuk membandingkan Kakawin Ramayana dari Jawa dan Ramakien dari Rama I dari Thailand untuk mengetahui proses kreatif yang terjadi di masing-masing negara. Karena proses kreatif itu entah bagaimana menggambarkan sosio-budaya, geografis dan pemikiran jaman ketika itu ditulis.

Abstract: Ramayana is worldwide knowingly as the most famous and greatest Indian epic that spreading out among many countries throughout Asia such as Indonesia and Thailand. As those countries historically connected by the spreading out of Hindu religion through ancient trade. The aim of this study is to compare the Javanese's Kakawin Ramayana and Thailand's Ramakien of Rama I to figure out the creative process that happen in each country. Because that creative process somehow depicts socio-culture, geographic and thought of era when it's written.

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The name of Ramayana come from Rama and ayana that means Rama's Journey. The great exploit and main subject of the epic is the war which Rama waged with the giant Ravan, the fierce and the mighty King of Lanka or Ceylon and the dread oppressor of Gods and nymphs and saint and men (Griffith:1870). The heroic story of Rama that save his queen Sita from Ravana becoming the symbols of the battle between goodness and badness. As king Rama is a noble man represents goodness, powerful but humble and wise while Ravana is the horrifying character who represents the devil with its greediness and arrogance.

There is a lot of opinion from researchers about the first occurrence of this Epic. Britannia's philology Sir William Jones believe that the first occurrence of Ramayana is on 2029 B.C. as mentioned Griffith in his The Ramayana of Valmiki vol I "To attempt to ascertain the date of the events, real or imaginary related in the Ramayan would be a mere waste of time. I will only mention that Sir William Jones places Rama in the year 2029 B.C., Tod in 1100, and Bently in 950. Gressio would place him about the thirteenth century before the Christian era" (Griffith: 1870). From the timeline theory that mentioned above, it can be inferred that most researchers believe that this epic poem is around a thousand

before century, and in fact it doesn't matter about the first occurrence of Ramayan, as this epic told orally and no one knows the exact years. The important thing is that researchers agreed that Ramayan throws side-lights on the state of ancient society in India.

Professor Weber's opinion (Hist of Ind Lit p.18) that the principal characters who figure in the Ramayan are not historical personages at all, but mere personifications of certain events and circumstances. Somehow this epic is the reflection of social condition, culture, habit, society in where it is occurs. The content of Ramayana from India depicts Indian life which is strongly influence by their religion, Hindu. It throws side-lights on the state of ancient society in India (Dutt: 1906). Therefore, this epic poem easily accepted and retold orally from generations to generations as this epic speak about their life.

This opinion supported further by Griffith "The fundamental idea of the Ramayan, a war of two hostile races differing in origin, civilization, and worship. But, as is the case in all primitive epopeas, around this idea as a nucleus have gathered elements of every kind drawn from the very vitals of Indian tradition, and worked up by the ancient poet to embody his lofty epic conception. The epopea received and incorporated the traditions, the ideas, the beliefs, the myths, the symbols of that civilization in the midst of which it arose, and by the weaving in and arranging of all these vast elements it became the complete and faithful expression of a whole ancient period." (Griffith: 1870). It can be inferred that most researchers agreed that Ramayan as oral literature reflect social life in which the story is taken.

As mentioned above that this epic poem told orally and brought together with the spreading of Hindu religion throughout many countries, there is a possibility that Ramayan already assimilate with the culture in each country. Moreover, this epic portrays about human life which makes it easily retold from time to time, generation to generation. In this paper the writer will try to compare which part of Ramayan that already assimilate with Kakawin Ramayana and Thailand's Ramakien using comparative literature to figured out the characteristic of Ramayan in each country. In fact, even though the essence of the story is the same, there still differences that can be found. That differences mirrored either social life, habit, culture, and thought in certain period of Indonesian and Thailand history.

METHOD

This study will use qualitative method. Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (Denzin & Lincoln: 2005). By using qualitative method, the writer will try to compare Kakawin Ramayana and Ramakien in order to reveal the culture, habit and thoughts in where the work is written.

Since there are numbers of Ramayana stories and versions, in this study the writer will emphasize on old Javanese Kakawin Ramayana and Ramakien of King Rama I. As Shastri argues that the Ramayana is not only poetry of unsurpassed dramatic power and brilliance, but also a treasure-house of information on rhetoric, medicine, geology, botany, geography, ad every facet of ancient civilization with which learned scholars may interest themselves (Shastri: 1962). The writer will try to reveal the information of ancient civilization that is recorded in each version.

JAVANESE KAKAWIN RAMAYANA

There is no exact time or period of the first occurrence of Ramayana in Java. According to bas-relief in Prambanan temple Ramayana was well known in Java in the 9th century A.D. but later than, expert figured out from Chinese annals of the Liang dynasty (around 502-556 A.D.) mentioned that Ramayana was known in this period. "...our reasons for this assumption are that a part of Java was known as Lang-ga or Lang-ga-su during this time, and Groendveldt says, that the description (of Lang-ga) suits Java very well. Indeed

Langka, Langkapura and Ngalingka, though names of Ceylon, have been transplanted to Java in the mythology of the country (Sarkar: 1934). In debating the exact time of the first occurrence of Ramayana in Java, some researchers rely on the historical record, either reliefs, annals and other evidences that could support their opinion. In this case, they believe that Ramayana occur in Java around 502-556AD.

The other researchers, has a different opinion when they examine the language structure that is used by the oldest Kakawin. Dr. J.L.A. Brandes says that the language of the oldest kakawin is similar to that of the inscriptions of the time of the king Airlangga (950 S.E.) but the archaism, which the language of Yogisvara's work betrays, is no longer met with in the epoch of this king, though it has some affinity with the records of the time of king Sindok. And he concludes, therefore, that the Ramayana Kakawin, at least the kernel of the story, as we have it, must be dated in the epoch of king Sindok. R. ng. Dr. Poerbatjaraka, while upholding the view of Dr. Brandes, says, "The words and spellings which the Ramayana uses appear to agree with the Middle-Javanese records of c.850 Saka or earlier, in any case not later than 900 Saka" (Sarkar: 1934).

The Sanskrit Ramayana has at least three recensions extant in India, viz., (1) the Bengal recension, (2) the Kashmiri recension and (3) what Jacobi calls recension "C." Now, this work of Valmiki, as we have it at present, is divided into seven Kandas, each of which has further been subdivided into various Sargas. The old-Javanese work of Yogisvara, however, gives narrative of the saga in 26 Sargas, containing 2771 strophes. It is not divided into Kandas. The Sargas have been faultlessly composed in various Indian Chandahs. According to R. ng. Dr. Poerbatjaraka, interpolation occur in some strophes of the 6th, 12th, 15th, 16th, 17th, 23th, 24th, 25th and the 26th cantos. As a matter of fact, they are many in the last three sargas (Sarkar: 1934). From the explanation above it can be seen that the form of Kakawin Ramayana did not use Kandas like its origin version.

The stories of Ramayana itself already merge into generally Indonesian and specifically Javanese culture. From its earliest renderings on palm leaf and stone, it served as a source of political, strategic and moral guidance for rulers as the inspiration for generations of poets, artisans and performers (Creese: 2011). Javanese people treat and uses this epic as an ideal source of their thoughts, inspiration, example to undergo their life. They believe that Ramayana contains philosophic life value. Not only as a guide for Javanese people to live their life, Ramayana also influence almost every type of art in Indonesia. Let's say the relief that carved in the ancient holy place until the modern one is novels, music, dance, paintings, etc.

The two sections, displaying a close relationship on account of several shared lexical items and corresponding motifs, describe in allegorical terms animals, birds and plants in order to satirically represent ascetic and political characters of mid-ninth century Central Java (Aciri: 2011). Aciri examine the animals, birds and plants that occur in kakawin Ramayana that somehow depicts and shows the characters of mid-ninth century in Central Java. In fact, that specific occurrence can only be found in Kakawin Ramayana of Java. Further, this paper will try to examine and reveal another aspect in Kakawin Ramayana that truly portrays ancient Javanese.

In kakawin Ramayana, there is one key character namely Sugriwa whose monkey army help Rama fight the army of Rahwana. Sugriwa once was the king of Kiskenda, but there was a misunderstanding between Sugriwa and his brother Subali, and then they fight each other. Sugriwa was defeated and his throne along with his wife was seized by Subali. Rama promised Sugriwa to win his throne and wife back with one condition, Sugriwa will help him fight Rahwana. After Sugriwa agreed the deal, he come to Subali and confront him to make a duel while Rama observe from a distant with his bow ready to shoot Subali. To make a distinct and help Rama recognizing himself, Sugriwa wears necklace that is made from palm leaves.

That scene in fact shows the tradition and culture in Java. Palm leaves or in Javanese janur exist in almost important cultural events. It becomes traditional identity of several tribes in Indonesia, especially Java, Bali and Sunda. Janur symbolizes purity and happiness, usually combined with flowers and bundled beautifully.

Nahan prastawa nyak kadi malupa rin mitrasmaya

Kunen topayantasawita kita rondon tenerana

“That I the reason I appeared to forget my promise to my friend. Now, do this! Wear leaves around your body as an identification” (Sarga VII, 170)

The text only mentioned the leaves. But in lines before, it mentions specifically the palmtree

Mahyun sirawruha ri sakti san aryya Rama
Prajna siran Raghusutar pamanah ta tal trus

“Prince Rama was aware that he wished to know the extent of his power. So he shot at palmtrees” (Sarga VII,157)

From the lines above the writer mentioned palm trees, therefore most researchers interpret sarga 170 as palm leaves or in Javanese janur. The line above also shows the circumstances and geographic condition where the story taken place there is numerous palm tree. Somehow it depicts Indonesian geographic condition as tropical country. Later on, there is another episode which also shows the traditional habit of old Javanese people.

Sarga (Trijaṭā is speaking to Sītā) ‘My lady, you should therefore wash your face and rinse your hair with tamarind water; Here is the Gurungrass that will help you let go of your pain. It will be an offering to relieve the pain in your heart — Happiness has almost arrived, and is coming to you!

The habit of washing hair with tamarind water is traditionally use by Javanese women to look after their hair. And it is mentioned briefly in kakawin Ramayana which is proved that Javanese women care about their body and uses natural ingredients, also it also proofs that this beauty method exist since ancient time.

Not only the traditional habit of old Javanese that reflected in Kakawin Ramayana. There are also numbers of characterization in Kakawin Ramayana that reflect Javanese culture. Hanuman is one of the key characters in Ramayana. He is described as white monkey who has great power. Some versions tell that Hanuman is the son of Anjani and nurtured by god of the wind or in Javanese is Bathara Bayu. Later on, he devoted himself to his uncle Sugriwa before he met Rama and Laksmana. Hanuman is believed have a long life since he has a relic of cupu manik astagina. Indeed, Hanuman becomes a hermit after Rama defeated. Hanuman portrayed as a faithful, brave, loyal, stable, and represent an ideal knight. Moreover, he has white hair which symbolizes purity and goodness.

The brief insight of ancient Javanese kingdom also shown in thi text. In Kakawin Ramayana, Sita after captured by Rahwana spend almost her time in Asoka garden accompanied by Trijatha. Rahwana built up this garden special for Sita only to capture Sita’s love and attention. Indeed, even though Rahwana sacrificed everything to obtain Sita’s love, it ended up with her refusal. In Asoka garden also there is an important scene where Hanuman in his spying quest finally find Sita. Focusing on the Asoka garden, it described as heavenly and private garden.

Lawan n wan tatan kenen soka r-ungu
Mukti kemban kalahana nityakala
Renren lahru kala tatar makinkin
Pratawa nyan rin [n] Asoka naranya

“besides people who stayed there could not be overcome by sadness [soka], always enjoying the beauty of the flowers which did not wither, either in the rainy or in the dry season. Because of this phenomenon, the garden was called Asoka-garden (the garden of delight)”(87 sarga 8)

Lawan san hyan Candramawwat haji nka
Sanka ryyajna san Dasasyadhiraja
Tatan panlwan tar tilem purnnamatah
Rin udyana nka amawasyakala

“and the Moon (god) was submissive to the king. At the order of the king Dasasya, [the moon] neither rose nor set, never waxed nor waned, but it was constantly full moon there”(88 sarga 8)

The existence of this garden gives us insight about ancient Javanese kingdoms. In the ancient time, Javanese kingdoms mostly has a secret garden which is used by princesses. that secret garden can be entered only by the king, prince or princess and usually the gate is watched by the guardian.

The secrecy of kingdom's garden somehow because princesses do their most private activities in there. Some remnants of ancient Javanese kingdoms that can be seen today show the former garden and bathing area. Therefore, the occurrence of Asoka garden depicts the importance of secret garden in ancient time. Also, it gives us broader interpretation about the ancient Javanese princess activities. The notion of Asoka itself still use nowadays. There are plenty of garden, lodging, house that use Asoka to represents the beauty of heavenly garden.

It is already mentioned above that in Asoka garden, finally Hanuman can meet Sita. At first, it is difficult to make Sita believe that Hanuman is the messenger of Rama who ordered to figured out Sita. But then Hanuman shows Rama's ring to make Sita believe.

Inanen-[n]anen nirakun
Ri tan parcchaya rind uta
Nya ta simim nirar paweh
Nire nhulun china Donya

"he thinks that you will not believe [me] to be the messenger. So he gave me his ring to be the verification of my mission" (196 sarga 8)

Sita give her Cunduk and letter to Hanuman, so that Rama will know that Sita is fine

He Pawanatmaja t-anso
Tustambekwi denta duta
Cundamaninku ya teki
Wekahana ri san Rama

"Hey Pawanatmaja, tep forward! I am happy that you were ordered to come here. Give my crest-jewel to Rama"

The occurrence of the ring and cunduk portrayed the accessories that is used by ancient Javanese king and queen. Cunduk itself is the ornament or jewel that is used by Javanese woman especially noble family in their hair, in Europe cunduk probably has the same function as a diadem. The existence of this jewel gives us insight about the beautiful Javanese woman with their rolled long hair dressed up with cunduk.

Kakawin Ramayana considered as a sacred, holy and important literature in Javanese. One of aspect that caused its viewpoint is the existence of value, norms and teaching about several aspects in life. The teaching of Astabrata which contain the guide of being a good leader/king is mentioned and explained in Kakawin Ramayana. Asta means eight and brata means guide, so Astabrata teaching contains of eight guides for being a good leader/king. Astabrata composed in the episode where after Rama defeated Rahwana, he ordered Wibisana to replace Rahwana position as a king of Lenka. Rama gives Astabrata to Wibisana in order to make him a good king/leader for the new era of Lenka.

In the other side, each character in Kakawin Ramayana represent human nature and as an example of the norms and morality as Javanese culture strongly pay attention to this matter. The representation of each characters later on becomes an example and guide for readers. For an example the character of Wibisana who strongly hold on the truthfulness no matter what, he decided to disloyal to his king, his own brother and take a side in Rama because he knew and believe that Ravana done the wrong thing. Contrary with Kumbakarna another brother of Rahwana, he aware that Rahwana done the wrong thing, but he still choses to fight Rama merely for nationalism feeling. Kumbakarna fight Rama because of his county, he believes that he must defend his own country no matter what.

Further in philosophy subject, Kakawin Ramayana gives insight about Javanese culture and belief since ancient era. Indeed, these characters have different nature. Javanese culture believe that human nature has four desires and the understanding of human nature desires is important to know and to control oneself desires. The portrayal of human nature desires is elaborate in the symbols of characters representation in Kakawin Ramayana. In Kakawin Ramayana, Resi Wisrawa and Dewi Sukesu have for children Rahwana and his three siblings, they are Kumbakarna, Sarpakenaka, and Gunawan Wibisana.

Rahwana or Dasamuka represents anger or in Javanese ammarah, this desire encourages human to do evil and bad thing. Kumbakarna represents lawwamah desire, this desire encourages human to easily insult things that are exist or happen in their life, including him/herself. Sarpakenaka represents supiyah desire, this desire makes human easily tempted by worldly being. The last one Wibisana represents muthmainnah, the desire that encourage human to do the good thing and have calmly, wise character. All four desires

exist in human characters, and each person has one of dominant desire which determine their nature. Thus, can be inferred that since ancient time the author of Kakawin Ramayana has a deep thought in determining and portraying characterization of each character in order to deliver deep message.

THAILAND RAMAKIEN

After briefly discussing about Kakawin Ramayana which portrays Javanese socio-culture later on this paper will discuss Ramakien of Rama I to figured out Thai socio-culture which is depicted in Ramakien. The Rama story may have been well-known in Thailand since the 13th century if not earlier. In the Sukhothai Kingdom, mentions were made of Ram cave in King Ram Kamhaeng's Stone Inscription No. 1, of Rama as the god Narayana in the Stone Inscription No.2 from Sri Chum temple, and also the very name of King Ram Kamhaeng shows that the Rama story was well-known at that time and possibly before (Srisurang Poolthupya). There are numbers of Ramayana stories in Thailand, but the most notable one is Ramakien written under the reign of Rama I, while later on Rama II make his own version which is focusing on dramatic and expression, it is specifically used by mask performance called Khon.

Rama I, the first king of the present dynasty of Thailand, wrote and edited the Ramakian. His chief aim, no doubt, was to include within the story state ceremonies and traditions as pertaining to the royal palace, of which, for the most part, nothing in book form had survived since the devastating war with Burma. Such treatises on state ceremonies and tradition undoubtedly survived orally. These, a conjectured, were collected and verified and included in the Ramakian (Rajadon: 1998). From the explanation above, it can be inferred that Ramakien of Rama I depict Thailand's culture and tradition also contain insights of Thai life in medieval era.

Rama I merely a title for king in Thai. Every king that reign use Rama as the title. It can be inferred that Ramayana influence Thailand's kingship. Absolute monarchy in Thailand was not totally absolute. It was modified by the Buddhist concept of Dharmaraja who must rule by dharma or righteousness. A king should possess ten kingly virtues such as generosity, self-sacrifice, justice. In addition to Buddhist virtues, the king should strive to make his rule resemble Ramarajya or the ideal reign of Rama regarded as the golden age (Poolthupya: 2006). The title that is used by the Thai kings becoming reminder of the king itself during its era. The king should take Rama, a descendant of god Vishnu as an example of ideal king who ruled his country.

Before this paper go further, it will be better if we take a look on below characters table. Since there are numbers of character name are different.

Kakawin Ramayana	Ramakien of Rama I
Rama	Pra Ram
Shinta/Sita	Nang Sida
Rahwana/Dasarata	Thotsakan
Laksmmana	Phra Lak
Hanuman/Anoman	Hanuman
Wibisana	Phiphek
Indrajit	Intharachit
Kumbakarna	Kumphakan
Sugriwa	Sukhrip
Subali	Phali Thirat

Besides above main characters, there are plenty of other characters in Ramakien that doesn't occur in Kakawin Ramayana. One of them is Machanu he is son of Hanuman with mermaid that he met when Pra Ram's troop build a causeway across a strait. Thotsakan instruct his mermaid daughter to assemble all the fish to spoil the construction. Hanuman who aware beautiful woman finally won her love and then they got a child Machanu who later than become a guardian of the giant palace. Machanu is described as half monkey and half fish. From the Ramakien version about Machanu, it can be inferred that in Thailand people strongly believe about mermaid existence. Somehow the mermaid is one of Thai's mythological creatures. Later on, this creature combined and reflected in Ramakien.

As mentioned above, Hanuman in Ramakien is described as someone who cannot resist woman. Like the proverbial "ladies' man" he routinely makes love to almost every female he encounters (Mary Brockington: *Journal asiatique*). Also, some researchers argue that Ramakien has distinctively erotic side to his nature and his characterization is not found in most versions of Ramayana. Another episode that depicts love desire of Hanuman is the occurrence of Benjakai.

Benjakai is Thotsakan's daughter that ordered by his father to deceive Pra Ram. She disguises as Nag Sida and pretend to be dead in order to make Pra Ram's army troops cancelled their plan to attack Lanka. But later on, Hanuman who has a great power figured out Benjakai disguises. Hanuman reveal it but then since his character is easily attracted by woman, he seduces Benjakai and won her love. Hanuman has a half monkey – half demon children because of his relationship with Benjakai.

From the above elaboration it can be inferred that the characterization of Hanuman in Ramakien is quite different with Kakawin Ramayana. Even though Hanuman is in the form of animals, Kakawin Ramayana describe him as a symbol of loyalty, bravery, politeness, humble, strong, vigorous, and wise. Whereas in Ramakien Hanuman have the same characterization but he has one weakness, the uncontrollably sexuality desire. The culture of ancient Javanese regard sexuality matter as a taboo thing to be written in such sacred poem. As Kakawin Ramayana considered to be sacred text specially for Hindu.

Besides the characterization, Ramakien portrays Thai's belief in the prophecy. It can be seen in one of episode when Pra Ram and Nang Sida married, they have the astrologer that predict their future life. Also, the occurrence of Phipek as Thotsakan younger brother. He described as an astrologer who is trusted can predict the future. He is expelled from his country because he predicts Pra Ram will defeat Thotsakan, later on Phipek take a side on Pra Ram troops. From the notion above, it can be inferred that Thai culture is tight up and strongly believe in prophecy that is predicted by an astrologer. Usually an astrologer will use the days, months, years, constellations and dreams in order to make a prediction.

Thai culture that depict in Ramakien is the elephant. There is an episode where Intarachit as the son of Thotsakan transformed himself into the shape of Indra, riding the multiheaded elephant Erawan. That is because Intarachit ever defeated god Indra and he awarded to get Indra's Erawan. It is quite different with another version which said that after defeated god Indra Indrajit obtain weapon called Brahmasta who can kill everyone by order of the owner. Also, Indrajit got celestial chariot from god Brahma. From the explanation above, it can be inferred that Ramakien version in fact depict its culture about elephant. Thailand famous as white-elephant country since ancient time, elephant also becomes national identity of Thai until nowadays. Kings who ever ruled over Thailand believe that the more white-elephant they have, the more glorious their country.

Beside above matters, people of Thai believe that Ramakien is really taken place in Thailand. In one episode, Pra Ram returned to Ayudhya after he defeated Thotsakan. He is giving reward to Hanuman a city to be ruled. Pra Ram then shot an arrow and instruct Hanuman to follow the arrow. Finally, the arrow falls on Lop Buri that has a white soil. People believe that the white soil is caused by the heat of Pra Ram's arrow. Nowadays, Lop Buri people use the soil to make talcum powder. Another episode is where Thotsakan riding his chariot with Nag Sida. The axle of Thotsakan chariot wheel hit the mountain and create a big hole. People of Thailand believe that the hole can be seen in Saraburi mountain.

CONCLUSION

Ramayana, Indian greatest epic poem by Valmiki has spreading throughout numbers of countries. In fact, influence other writers from other countries to rewrite the same thing but in different version. The versions that written depicts and portrays social culture, beliefs, geographic in each country. Kakawin Ramayana portrays ancient Javanese culture while Ramakien portrays Thai medieval culture

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