

Panorama of Science & Technology in the Ram Charit Manas



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It's a spiritual panorama of God Rama's virtues in the poetic diction sung by the different Devotees from the different geographical regions of India, and overseas, labelled with different names of their devotional choice exhibiting the beautiful bouquets of chanting divine flowers for the wellness of the humanity. The 'Panorama of Science & Technology in the Ram Charit Manas' is a quadrant of panoramas of virtues of God Rama, an incarnation of Lord Vishnu as per the Hindu mythology. 'Ram Charit Manas' is summation of three words Ram + Charit (Good Deeds)+ Manas (Lake), adorned with the God Rama Spectrum of 7 Colours representing Solar -Family ('Surya-Vansh') ,comprising Seven colours viz. 'Balkand ('Kand' means Chapter), Ayodhyakand, Aranyakand, Kishkinda kand, Sundara kand, Lanka kand and Uttara kand', painted in 'Chaupais', 'Doha', 'Chhand'(verses) format, by Awadhi Poet Tulsidas Goswami during (1511–1623), narrating life journey of God Rama('Ramayana') in the form of human incarnation (Manas). 'Ramayana' is also, God Rama Spectrum of 7 Colours composed in 'Sanskrit Shlokas by Sage Valmiki, who was a contemporary of Lord Rama in 'Treta-Yuga'. The word Ramayana is made of two words — 'Ram' and 'Aayanam' (Story), thus the meaning of Ramayana is Ram's story. As represented in my Heavenly abode friend Dr. PVN Murthy's 'Raamaayanha Rahasya'- his first book in the series titled 'Original Secrets', Raama is a God, a human, and stunningly a scientific phenomenon! As per his assertion the 'Valmeekie- Raamaayanah' is a pure work of astronomy which has been endeavoured to be proved in the last quadrant of Panoramas of the 'Ram Charit Manas' acronym "Panorama of Science & Technology in the Ram Charit Manas" by a humble God Rama's devotee – Dr Virendra Goswami.

1. Introduction

In the Indian parenthood, it's most of the parent's desire that their wards become like Lord Rama, Mother Sita, brotherly like Lakshmana, Bharata, Shatrughna, and devotee like Hanuman, enriched with their virtues and traits of personality. Right from their childhood they are inculcated with these ethical values by reading, reciting the 'Ram Charit Manas'/ 'Ramayana' composed by sages, poets, and devotees from all over the Globe. Similarly, it's the desire of most the Rulers and the Citizens to establish 'Ram-Rajya' (Rama-Kingdom) in their respective geographical territories to provide an environment of Peace and harmony, free of any kind of miseries, full of Happiness for their citizens of the present and future generations.

“ॐ सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः । सर्वे भद्राणि पश्यन्तु मा कश्चिद्दुःखभाग्भवेत् । ॐ शान्तिः शान्तिः शान्तिः ॥”

"Sarve Bhavantu Sukhinah Sarve Santu Niramaya, Sarve Bhadrani pashyantu ma kaschid Dukh Bhavet, Om Shanti, Shanti, Shanti"

"Let there be Happiness everywhere, everywhere be piousness, righteous persons and be no grief and misery at all. Om Peace, Om Peace, Om Peace."

This dictum of the Vedas has been very well illustrated in 'Ram Charit Manas', composed by Awadhi Poet Tulsidas Goswami as:

दैहिक दैविक भौतिक तापा॥ राम राज नहिं काहुहि ब्यापा॥

सब नर करहिं परस्पर प्रीती॥ चलहिं स्वधर्म निरत श्रुति नीती॥१॥

भावार्थ: 'रामराज्य' में दैहिक, दैविक और भौतिक ताप किसी को नहीं व्यापते। सब मनुष्य परस्पर प्रेम करते हैं और वेदों में बताई हुई नीति (मर्यादा) में तत्पर रहकर अपने-अपने धर्म का पालन करते हैं॥१॥

Gist: In 'Ram Rajya', somatic, divine and physical heat does not spread to anyone. All human beings love each other and follow their own religion by being prompt in the policy('Maryada') stated in the Vedas.

'Ram Charit Manas' is summation of three words Ram + Charit (Good Deeds) + Manas (Lake), adorned with the God Rama Spectrum of seven (7) Colours representing Solar -Family ('Surya-Vansh'). The Seven colours viz. 'Balkand ('Kand' means Chapter), Ayodhyakand, Aranyakand, Kishkinda kand, Sundara kand, Lanka kand and Uttara kand', painted in 'Chaupais', 'Doha', 'Chhand'(verses) format, by Awadhi Poet Tulsidas Goswami during (1511–1623), narrating life journey of God

Rama('Ramayana') in the form of human incarnation (Manas), as an icon of 'मर्यादा पुरुषोत्तम' 'Maryada Purushottam' (Most dignified Man).

In my view, 'राम चरित मानस'/'रामायण' 'Ram Charit Manas'/'Ramayana' is a poetic narration of the Rama's Character as 'व्यक्ति', 'Vyakti (Man), and Path (Highway) of the 'most revered person Raam' ('मर्यादा पुरुषोत्तम') 'Maryada Purushottam') amalgamated with the seven different colored milestones narrating, scanning, picturizing, the conduct of Rama during his entire journey of life; right from the birth, childhood (infant to teenager), as an obedient Son, a disciplined disciple/pupil/student of revered 'ऋषि', 'महर्षि' 'Rishis', 'Maharishis' (Professors, Emeritus Professors), at their respective 'गुरुकुल', 'Gurukuls' (residential Schools), an ethical Professional, an ideal Husband, an efficient and most popular crowned Prince or King of Ayodhya, followed by his life in forest, in Kishkindhā township of 'Vanars', exchanging Pleasantries, and planning war strategies with his dedicated devotees 'Hanuman', 'Vanar-Sena' (Vanar-Army) Commander 'Shugriva' and the soldiers of the Army of 'Vanars', to win the Battle of Lankā with 'Ravanasur', and his 'Ásur-Sena' (Demon Army). Later life after victory of Lanka-Battle and handing over the entire victory kingdom of Lanka to Ravana's brother 'Vibhishna' as the crown King of Lanka after having got killed 'Ravana', and his Army in the battle of Lanka, and finally return to Ayodhya Kingdom, and celebration of 'राज्य अभिषेक', 'Raajya Abhishek' (State consecration) ceremony was performed, in order to resume of the role of the King Ayodhya from his beloved brother 'Bharta', who had governed the entire Ayodhya-kingdom with the 'Kharhaun' (Wooden Sleepers) of God Rama, adorned on the throne of Ayodhya, during the 14 years of period of exile of his elderly brother Rama, Lakshmana and revered sister-in-law ('Bhabhi') Sita after the shocking death of their father Dashrath, Emperor of Ayodhya Kingdom. Finally, vivid descriptions of Rama-Sita Children 'Lava' & 'Kusha' in the 'Áshram' of Valmiki.

The entire episode of Rama's life has been depicted in both of the 'राम चरित मानस'/'रामायण' 'Ram Charit Manas'/'Ramayana', respectively by poets Tulsidas and Valmiki, acronym 'Balkand', Ayodhyakand, Aranyakand, Kishkinda kand, Sundara kand, Lanka kand and Uttara kand respectively, with an exception of the word 'Kand' getting replaced by 'Kandam', in the 'Ramayana'. 'Kānds'/'Kandams', literally means "books" or "episodes" or "chapters".

As per one of historical fact, Valmiki initially composed the first six episodes (Kandam) of 'Ramayana', and later the 7th episode 'Útrakandam' was composed by Maharshi Valmiki to answer some of the apprehension and clear the doubts by narrating the complete story of Rama from the birth till the death of Rama.

There are several versions of 'Ramayana'/'Ram Charit Manas', are prevalent, as proved by the inscriptions: in the different part of the World e. g. Jaava (Indonesia), Central Asia etc., with different linguistic nomenclature. Initially, sometimes during 5th century AD, the important scenes, events in the story of Rama, began to be portrayed in the form of sculptures in the primitive temples of Lord Vishnu and Shiva, and at this time from these sculptures, the poet Kaalhidhaasa (Kalidas), composed 'Raghuvamsa' ('Raghuvansh') Kavya (Poetry), by incorporating the events of 'Ramayana' from the sculptures, and perhaps from the 'Valmiki's Ramayana'. Later, the poet Bhavbhuthi composed 'Uttara Raamacharitha' (Uttara Ram Charit). It was somewhere, 1800AD, that the manuscript of 'Ramayna' in 'Sanskrit' language got available, and prior to 1020 AD, no manuscript is found on record. At that time, and even the several hundreds of years ago, when printing and fast reproduction techniques were not devised, the Palm leaf manuscripts of 'Ramayna'/'Raamaayanha', could be found in Indian homes. The original Palm leaf manuscripts is believed to be composed by Aadi Kavi Valmiki in the 'Treta-Yuga'.

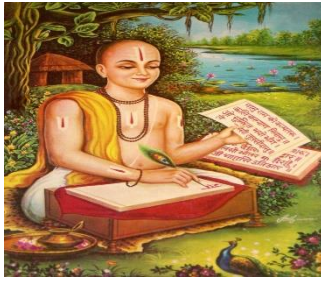
*As revealed from the ancient sculptures, and Palm leaf manuscripts of 'Ramayna'/'Raamaayanha', in several form, existed before and after Valmiki. For example, 'Rishis' like Agasthiya, Lomash, Sharbhanga, Athri, Suthikshna, Naardha, Vashistha, and many unknown authors had composed / written their own stories of 'Raamaayanha' ('Ramayana'), after and several thousand years before Maharishi Valmiki. The few examples of these Palm-leaf writings/compositions are 'Raamopanishad', Seethopanishad, Vichitra Ramaayanhas, Vaedhaantha Raamaayna, Shastramukha Ravna Charitha, Puurnha Raamaayanha, etc. (*c.f. Dr. PVN Murthy's 'Raamaayanha Rahasya', Published in 2004)*.

The ancient 'Muslim Ramayna' was authored by Faizi, and 'Christian Ramayana' was authored by overseas authors from the countries viz. Bali Islands, Borneo, Java (Indonesia), Sumatra, etc., in their own way and in their languages. Also, during 16th and 17th centuries, countries like Portugal, Holland, France, Holland (The Netherlands), Rome, Malaysia came out with the different versions of the 'Ramayna'/'Ram Charit Manas'.

2. Tulsidas Goswami & Maharishi Valmiki

'Ramayana' is also, God Rama Spectrum of seven (7) Colours composed in 'Sanskrit Shlokas' by Sage Valmiki, who was a contemporary of Lord Rama in 'Treta-Yuga'. The word Ramayana is made of two words — 'Ram' and 'Aayanam' (Story), thus the meaning of Ramayana is Ram's story.

The Poet and Devotee of God Rama, Tulsidas Goswami has acknowledged Sage Valmiki, author of the Ramayana ('Sanskrit'). 'Ram Charit Manas' is the retelling of Ram's story in vernacular 'Avadhi' language. A vernacular language is non-codified, a type of speech variety (informally spoken rather than written), generally refer to a local, native language or dialect, distinct from standard language.



Tulsidas Goswami



Maharishi Valmiki,

As stated in one of the poem of 'Ram Charit Manas', Goswami Tulsidas began composing the holy epic 'Ram Charit Manas' in Ayodhya (Uttar Pradesh, India) in Vikram Samvat 1631 (1574 CE), on ninth day of the month of Chaitra, which happens to be the birthday of Rama, 'Rama Navami'. Goswami Tulsidas was a contemporary of William Shakespeare. The core work of 'Ram Charit Manas' is a poetic retelling of the events of the Sanskrit epic Ramayana by Sage Valmiki.

Though, the Valmiki Ramayana is a narrative of Rama, prince of Ajodhya, the scion of the family tree of king Raghu of the Sun Dynasty, and seventh Avatar of Vishnu as per the Hindu mythology but, by no way the 'Rama Charit Manas' is a word-to-word copy of the Valmiki Ramayana nor an abridged re-telling of the latter. It has excerpts from many other 'Ramayana' composed much before in Sanskrit and other Indian dialects comprising the stories from Puranas. Goswami Tulsidas narrates the holy epic 'Rama Charit Manas' as the story of Rama, that was stored in the mind ('Mānasa') of Lord Shiva before He narrated the same to His wife Parvati. Goswami Tulsidas inherits the story of God Rama from his guru, Narharidas. As a matter of fact, it has been stated that Tulsidas Goswami was a naive (Acheta) child, and the story was stored in his mind ('Mānasa') for long before he writes it down as 'Rama Charit Manas'.

The holy epic 'Rama Charit Manas' is, therefore, also referred to 'Tulsikrit Ramayana' (literally, The Ramayana composed by Tulsidas, who belonged the clan of high class 'Brahmins'), along with other books written by him viz. "Dohavali, Kavitaavali, Gitavali, Vinay Patrika, Sunderkand, Hanuman Chalisa, Ram- Istuti" etc. The credit of reconciling and compiling of the different stories of Rama and to bring the story within the reach of the common man goes to Goswami Tulsidas.

Valmiki (/vɑ:l'mi:ki; Sanskrit: वाल्मीकि [va:lmi:ki], Vālmīki): Maharishi Valmiki is celebrated harbinger-poet of Sanskrit literature, and revered as Ādi Kavi, the first poet, author of the first epic poem, 'Ramayana'. The holy epic 'Ramayana' dated variously from the 5th century BCE to first century BCE. The Ramayana, consists of 24,000 'Shlokas'(Verses) and seven Chapters/ Cantos (Kaṇḍas), and has been composed of about 480,002 words, being a quarter of the length of the full text of the 'Mahabharata' or about four times the length of the Iliad. It narrates the life story of a God Rama in the incarnation of a man, as a crowned Prince-Rama of the city of Ajodhya in the Kingdom of Kosala, during 'Treta-Yuga'. British satirist Aubrey Mennen recognizes, Maharishi Valmiki as a "literary genius," and also quoted as being the contemporary of Rama. Mennen claims Valmiki is "the first author in all history to bring himself into his own composition." In the classical language of India Sanskrit, the 'श्लोक', Shloka or śloka means 'Song'; from the root śru, literally, 'hear'.

As mentioned in an epic 'Skanda Purana'; Valmiki was born with the name of Agni Sharma to a Brahmin named 'Pracheta' (also known as 'Sumali'). There exist some legends about Valmiki having been a thief before turning into a Rishi. Another legend narrates that he met the great sage Narada to know from him as regards the mission/duties of his life. Inspired by Narada's words, Agni Sharma began to perform penance and chanted the word "Mara, Mara, Mara...." which meant "die, die, die....". As he performed his penance for several years, the word "Mara" got reversed as "Rama", the name of Lord Vishnu. The huge anthills were formed around Agni Sharma to rechristened him 'Valmiki'. Valmiki, learnt the scriptures from Narada and became the foremost of ascetics, revered by everyone.



Another epic named 'Vishnudharmottara Purana' stated that Valmiki was born as a form of Brahma in the Treta Yuga, and later reincarnated as Tulsidas in the 'Kal Yuga. In the last episode of 'Ramayana', Valmiki played an important role when Rama send Sita to forest, then he gave her refuge with fatherly patronage in his 'Ashram' (hermitage), wherein, Sita gives birth to twin boys Lava and Kusha and the two Lava and Kusha were Valmiki's first disciples to whom he taught the Ramayana. The Balmiki sect of Hinduism reveres Valmiki, as a patron saint by name of 'Beg or Bala Shah', with 1300 years old temple in Chennai.

Temple: Rama with Sita on the throne, their children Lava and Kusha on their laps. Behind the throne, Lakshmana, Bharata and Shatrughna stand. Hanuman bows to Rama before the throne. Valmiki to the left.

‘Aadi Kavi’ Valmiki was the first Poet-Sage to compose the first ‘Shaloka’(Verse) of Sanskrit literature, followed by the composition of the holy epic ‘Ramayana’. The first ‘Shaloka’ got Emerged spontaneously from Valmiki’s rage and grief, when in the forest he witnessed a male bird getting hit by an arrow, and killed by a hunter and his lips opened and he cried out, “मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम्॥”

mā niṣāda pratiṣṭhā tvamagamaḥ śāśvatīḥ samāḥ
yat krauñcamithunādekam avadhīḥ kāmamohitam[19]

You will find no rest for the long years of Eternity. For you killed a bird in love and unsuspecting.

3. ‘Rama’, ‘Ram Charit Manas’ & ‘Ramayana’

Nowhere, in the entire epic of ‘Ram Charit Manas’/ ‘Ramayana’, ‘Rama’ has been worshipped as a GOD, except being distinguished as ‘सबसे प्रतिष्ठित व्यक्ति ‘राम’ Sabase Pratishtith Vyakti Raam’ (‘The most revered person Raam’). ‘राम चरित मानस’/‘रामायण’ ‘Ram Charit Manas’/‘Ramayana’ are poetic step by step guide to spiritual way of life to live in righteous way by following the ideals, ethics, values and steps of the great Character of ‘व्यक्ति’, ‘Vyakti (Man) of the most revered order, like God Rama, who came to the Earth in the incarnation of Rama’s Character as ‘व्यक्ति’, ‘Vyakti (Man), (‘मर्यादा पुरुषोत्तम’) ‘Maryada Purushottam’ i.e the ‘most revered person- Raam’ and had life of struggle and renunciation amalgamated with an exemplary performance of all the duties of the ‘most revered person’ in different roles ,facets, phases of life viz, Child, Son, Brother, Disciple, Husband, Crowned Prince of Ajodhya, Warrior, King of Ajodhya after an exile in forest for 14 years with his wife Sita and younger brother Lakshmana, and father of two children ‘Lava’ & ‘Kush’. (‘मर्यादा पुरुषोत्तम’) ‘Maryada Purushottam’ Rama’s dawn of daily routine begins with the salutation to his parents (father Dashrath, mother Kaushalya, goddess mothers Sumitra, Kaikei) and teacher (Guru Vashistha), as beautifully recited by Goswami Tulsidas in the first episode ‘BaalKand’ of ‘राम चरित मानस’/‘रामायण’ ‘Ram Charit Manas’.

“प्रातः काल उठकर रघुनाथा, मात, पिता गुरु नावहिं माथा”

“pratim kaal uthake raghunaath, maat, peet guru navahin maatha”

“Rama wakes up in the morning and pays salutations by bowing down the head on the feet of his mother, father and teacher.” Valmiki’s Ramayana, states that Rama’s father King Dasharatha had over 350 wives out of which three were principal wives Kausalya, Kaikeyi, and Sumitra, while Goswami Tulsidas in ‘Ram Charit Manas’ recites about the principal wives Kausalya, Kaikeyi, and Sumitra of King Dasharatha with the detailed narration of unprecedented behaviour of Kaikeyi on the announcement of the eldest son Rama’s ‘Rajya Abhishek’(State consecration) ceremony by the king Dasharatha as per the tradition of the ‘Surya-Vans’ (Solar -Family) .

Next, it would be appropriate to accept the Ramayana’s narration that Lord Hanuman was a human and belonged to ‘Vanar’ tribe, since the Sage Valmiki was contemporary to Rama’s period of ‘Treta Yuga’ and ‘Valmiki’s Ramayana’ is sort of eye witnessed composition of (‘मर्यादा पुरुषोत्तम’) ‘Maryada Purushottam’ Rama’s life as viewed by the then living ‘Maharishi Valmiki’ in whose ‘Ashram’ (hermitage) Mother Sita got refuge with her two children ‘Lava & Kush’, under the fatherly patronage of Sage Valmiki during the unprecedentedly forced exile; with grieved heart awarded by King of Ajodhya Rama to his beloved wife under the prevailing tenets of ‘Raj-Dharma’(constitutional obligations), on the baseless hearsay apprehensions of a ‘Dhobi’(washerwoman) as regards Mother Sita’s stay at Ravenna’s ‘Ashok Vatika’ (Ashok Garden hutment) in Lanka (presently known Sri Lanka) ,after having got abducted by Ravana in the disguise of a hermit begging for the food from her in the form of ‘Bhiksha’ (Begging); asking her to step-out of the ‘Panchvati’ (pentagon-shaped hutment), even crossing the ‘Lashmana-Rekha’ (Lakshman- threshold), drawn by her younger brother-in-law (‘Devar’) Lahshmana , for her safety before leaving her alone in the forest hutment (Panchvati) to follow his elder brother Rama, who had gone in hunt of the ‘Swarana Mrig’ (golden deer), named ‘Marichi’; a disguised demon, sent by Ravana (the then Demon king of Lanka) for the deception to facilitate abduction of mother Sita from the ‘Panchvati’ (a sort of pentagon shaped hutment) in the forest ,during the 14 years exile of the triad (Rama-Sita-Lakshmana), awarded by their own father King Dasharatha with highly grieved heart under the great compulsion of his given ‘Vardana’(committed award), awarded for Kekai’s heroic role in one of the battle fought along with King Dasharatha in the past, and the misgiving of his beloved youngest wife Kekai inculcated by her mistress ‘Manthra’, as stated in the second episode of ‘Ajodhya Kand’ of ‘Tulsikrit Ram-Charit-Manas’(‘Ram-Charit Manas’ authored by Goswami Tulsidas) along with the fact that King Dasharatha was so much depressed, grieved , and shocked that he could not survive after the proclamation of the said exile in forest for the period of 14 years, to his three beloved ones.

4. Panorama of Science & Technology in the ‘Ram Charit Manas’/ ‘Ramayana’

Scientifically, ‘Ram Charit Manas’/ ‘Ramayana’ is a treasure of Scientific and Technological innovations, hidden in ‘Shlokas’ (verses), need to be decoded more logically, and to be understood analytically with scientific bend of mind and be interpreted

in the right spirit and not only with religious empathy. 'Ram Charit Manas/ 'Ramayana' are enriched with Astronomical facts, Military Science, Ecology, Environmental sciences, human psychological, Diplomacy, Governance day to day discipline, human conduct, Medicinal values, Surgery, Cologne Technology, Aeronautics, Rockets, Archery Missiles e.g. Arrow Missiles (Surface to Air & Air to Air), Chemical and Weather Warfare, Artillery (Ace-Ace Guns e.g. in 'Ram Charit Manas', Lord Hanuman accidentally was hit by Prince of Ajodhya "Bharat" by using sort of Ace-Ace Gun, while Hanuman was flying over Ajodhya's Air-Space, carrying 'Sumer-Mountain', comprising life-saving drug in form of medicinal plant, named 'Sanjivni', to get administered urgently on their own wounded brother Lakshmana at the Battle of Lanka. Also, Laser guided precision weapons were used in 'Rama- Ravana Battle of Lanka' (6th Episode Lanka-Kand /Battle-Episode of 'Ramayana'/'Ram Charit Manas'). The advanced Communication and Surveillance systems were installed on the periphery of Lankan's Fort.

Next, the architectural design and Construction amalgamated with advanced Civil Engineering were used in construction of buildings, culverts, and bridges over the defensive deep and wide trenches, and these were so marvelous that Lankan Kingdom was known as 'Swarnim'(Golden) Lanka'; as witnessed by Lord Hanuman in his first aerial reconnaissance sortie in the garb of a monkey, flying over the enemy territory, ruled by enemy king demon Ravana before landing at 'Ashoka-Vatika'(palatial-garden), wherein, Mother Sita was being kept under the tight women security-Guards secretly after having got her abducted by Ravana in the disguise of a 'Bhikshuk Sadhu'(Hermit-Beggar) from an isolated temporary refuge shelter/hermitage known 'Panchvati'(pentagonal hut) in the forest, while Rama-Lakshman were out in search the "Golden Deer" (Marich). This aerial survey done by Hanuman was a strategic mission before using the Precision-Laser-Guided Missiles in destroying Lanka by an aerial offensive, highly comparable techniques of the modern Air-Warfare.

There are n-numbers of scientific and technical innovations, described in the devotional style as hidden mysteries of the advanced Science and Technology by our great Maharishi/Rishi' (Spiritual-Distinguished Scientists/ Scientists) Valmiki/Tulsidas in their respective holy scientific epics of 'Ramayana'/'Ram Charit Manas'. Well, it's matter of digging out, interpreting and understanding in the right sense, the Scientific mysteries adumbrated in these great epics and in the most ancient ones 'Vedas'; with an eye of an innovator embedded with devotion (Ástha') in the capacity of a Spiritual -Innovator and an Inventor. It reminds me the famous 'Doha'(Stanza) of Sant-pet Kabir of medieval period stating:

"Jin Khoza Tin Payian, Gahre Pani-peeth,
Main Bouri Dhundhan chali, rahi kinare baith."

This means, 'Whosoever, toiled to search pearls of Truth, by going into deep Sea-water, they got the same, and the mad-maiden like me went in search of same pearls, could not pick up even one as I just remained sitting outside the deep Sea-waters at the corner of the Sea- beach, without exerting myself'.

Science is a systematic knowledge proven by experimental data, while the Spirituality is a Science of Conscious, based on mere religious beliefs without the experimental proofs. Twice Nobel Laureate Winner Madam Curie said:

"As a matter of fact, both Scientists and Spiritualists or religionists are engaged in search for the ultimate meaning of life and the universe. The difference is that a Scientist tries to explain the nature of reality within rationality, whereas the Spiritualists does so within and beyond rationality with a common factor of "faith."

To elaborate further, Scientist always plans an experiment, first in his mind with all the pros and cons of the methods are to be employed and selects the best one wherein; he has got faith to prove the theoretical facts/ides/hypothesis through practical and tackle the problem before him. On the other hand, Spiritualists would correspond to the faith that such an idea or vision has come to mind by the grace of God.

Next, the Sanskrit meaning of 'Raa' is 'Heat', Speed or Sun (Coincidentally, in Egypt, Sub God is addressed as 'Raa'), 'Maa' means 'Measurement'. Áyana'; means 'Lateral Motion', as indicated by the words Útthra-ayana'and 'Dahkshinha-auna'. On Summation of 'Raa' and Áyana', we get 'Raamaayana', means 'Measurements of Sun's Lateral Motion.

Mathematically,

$$< \text{'Raa' + Áyana'} = \text{'Raamaayana'} > \dots \text{Eqn.(1)}$$

This may be acronym 'Goswami-Murthy Equation of Ramayana'

'Vanar' is made of two words — Van (forest) and Nar (man). The tribes living in the forest were referred as 'Vanar' in 'Ramayana' as 'Vanar'. Though 'राम चरित मानस' 'Ram Charit Manas' has also depicted Lord Hanuman as a 'Vanar' i.e. 'Vanar Hanuman', since his first meeting with Lord Rama as one of the designated Commander of the 'Vanar-Sena' (Vanar Army) at 'Kiskindha' township, the then ruled by 'Vanar'-King 'Bali, later 'Sugriva', in the disguise of a monkey Hanuman, having a tail like beacon; resembling with monkey animal found in the forests. In my view, the historians have misinterpreted the depiction of human Hanuman, considered to be a brave, intelligent and tactful Commander and most learned Brahmachari (Chaste) devotee of God Rama, an incarnation of God Vishnu as per Hindu legends, personified as ('मर्यादा पुरुषोत्तम') 'Maryada Purushottam' (the most revered man)-Rama, by both the saintly authors of 'Ramayana' & 'Ram Charit Manas'. As a matter of fact, this very depiction of human Lord Hanuman as monkey ('Vanar') by Tulsidas Goswami in his authored 'Ram Charit Manas', in Vikram Samvat 1631 (1574 CE), thousand and thousand years later to the 'Valmiki Ramayana' ('Treta Yuga', contemporary to the 'Rama-Rajya') was simply a part of Camouflage-Concealment techniques, generally adopted during the Wars (Ancient & Modern warfare) to cheat the enemy forces to get mixed up with the enemy troops, to seek intelligence as

well apply offensives in the battle field adopted with secrecy and advanced technology. These very Camouflage-Concealment techniques, are quite evident from the narration given in the 6th episode ('Lanka Kand') of 'Ram Charit Manas', and 'Yudha Kanda' (Battle Episode) of 'Ramayana', and perhaps it was utmost necessity for Lord Hanuman, to get entry into the enemy territory of the demon King 'Ravana' of Lanka to find out the whereabouts of Mother Sita by getting into the 'Ashoka-Van' as well as to assess enemy's War-Potential amalgamated with reconnaissance of the entire enemy country.

Some of the few additional examples to the 'Pavilions of Panorama of Science & Technology in the 'Ram Charit Manas/ 'Ramayana' are being illustrated below, with my modest scientific knowledge, picked up in the form of the few drops of knowledge from the ocean of knowledge.

4.(a) Pavilion of Aerodynamics & Precision Laser Guided Missiles: Not only that the depiction of the tail to Hanuman is mere aerodynamics requirement of any flying machine to fly in the air as it sometimes acts as tail- rotor of a Helicopter to take vertical take-off and vertical landing as well as STOL (Short take-off and Landings) in case of other Aircrafts, especially in Naval Air Operations of Naval Forces over the Seas and from an Aircraft Carrier). These scientific and technological manoeuvres are very well depicted, when Lord Hanuman flies over the Indian Ocean from border town across the sea in the vicinity of the Kiskindha town to land at 'Ashok Vatika' in Lanka; in search of mother Sita, followed by firing the Guided Laser- Missiles over Lankan Kingdom of 'Ravana', (the abductor of mother Sita), so precisely that the most of its architectural structure got destroyed without harming an ordinary inhabitant of Lanka and leaving fully intact the palace of Lord Rama's devotee Vibhahans (the youngest brother of Ravana). This reminds us the recent 2019 Surgical Air Strike over the terrorist camps of Balkot in Pakistan, by the Indian Air Force. Thus, laying the foundation of Air to- Surface- 'Precision Laser Guided Missiles', as well illustrated in the spiritual cum scientific mode by both the Spiritual Scientists viz. Maharshi Valmiki and the Sage Tulsidas Goswami in their respective holy epics 'Valmiki Ramayana' & 'Tulsikrit Ram Charit Manas' in the 6th episode entitled 'Yudhakand'/'Lankakand' (Battle Episode) in their own adorned style and perception.

4.(b) Pavilion of Clone-Technology: Next, the birth of modern Clone-Technology is evident from the narrations of 'Ramayana & Ram Charit Manas', e.g. 'in the' 6th episode 'Yudha Kand' (Battle Episode), and last episode 'Utra Kanda' of 'Valmiki's Ramayana' states that the abduction and sufferings of Sita were real and she was kidnapped by Ravana, by forcefully dragging her to his chariot. Later, Sita is asked by Rama, after rescuing her from Lanka at the end to victorious Battle of Lanka, just for the sake of 'Raj-Dharma' (Royal Duties i.e. the prevailing societal King's Constitutional duties of the Kingdom); to prove her purity to the world by taking 'Agni Pariksha' (Acid Test). Contrary to this 'Ram Charit Manas' believes that real Sita was never kidnapped, and with his foresightedness Rama foresee the abduction of Sita and creates the clone of Sita and send the real Sita to 'Agni Deva' (Fire God). Hence, the 'Agni Pariksha' was just a way to exchange clone of Sita with real Sita and the birth of modern Clone-Technology.

4.(c) Pavilion of Passive Défense System of Lanka AWACS, Surface-to-Surface Missiles, Surface-to Air-Missiles etc.: Maharshi Valmiki & Sage Tulsidas Goswami in the 6th Episode 'Yudha Kand' (Battle Episode, Verses 14-18) / 'Lanka Kand' of their holy epics 'Ramayana' / 'Ram Charit Manas', have discussed the complete structural design Fort and Trenches surrounding the fort-walls of the Lankan Fort with very strong stone cum RCC structure, which cannot be destroyed by ordinary weaponry comprising Bombs, Missiles etc, and these are further protected with the front Défense line of very deep trenches inhabited with poisonous and attacking ferocious marine creatures e. g Snakes (Pythons, Cobra), Whales, and chilled cold water with icebergs, difficult for any enemy to cross over to carry any sort of offensive land operations, marine operations in particular as a part of Naval -Warfare. Next, there are huge wooden bridges on the four Gateway erected in all the meridional directions covering the 360 degree with sophisticated surveillance equipment like RADARS, Doppler RADAR, AWACS, Surface-to-Surface Missiles, Surface-to-Air Missiles Artillery, etc. followed in behind of these, there are other establishments and living amenities of the people, protected so well that any kind of Enemy's offensive can be repulsed promptly and drastically. The Lankan's Army Cantonment is so strong that cannot be destroyed any kind of Warfare (Land, Sea, Air).

4.(d) 'Pavilion of Medicinal Plants ('Sanjeevni') & Medical Sciences: Another pavilion of Panorama of Science & Technology in the 'Ram Charit Manas/ 'Ramayana' is evident as acronym 'Pavilion of Medicinal Plants ('Sanjeevni'), well-illustrated with the diagnostic details and medicinal value narration by Maharshi Valmiki in his 6th episode 'Yudha Kand' (Battle Episode), Verses 28-35, ordering Hanuman 'by the Medical Specialist Sushen, to get urgently the lifesaving drug 'Sanjeevni in order to review wounded younger brother Lakshmana of Lord Rama, wounded and unconscious in the battlefield of Battle of Lanka, by narrating the identification techniques of life saving drug 'Sanjeevni' out of so many other medicinal drugs manufactured out of other medicinal plants in form of 'Mritsanjivni', 'Vishalyakarni', 'Suvarkarni and Sandhani etc. found in the high Himalayan mountainous region, in the vicinity of the highest peak Mount Everest ('Kailash Parvat' - residence of Lord Shiva as per Hindu mythology) over the 'Sumer' Mountain.

4.(e) 'Pavilion of Precision Weaponry (Weather, Land, Air), Warfare Strategies & Military Sciences: Further, 6th episode 'Yudha Kand' (Battle Episode), 'Ashita Sarga, Verses 22-28, and 62-65 of 'Ramayana', and subsequently in 'Ram Charit Manas' narrate the warfare strategies of creating Smoke Curtains, Fog-Curtains, Occurrences of the severe Weather Phenomena

e.g. Thunder Storms, Lightning, Dust Storms, Tornadoes, Squalls, reducing the Visibility to Zero and inhibiting any kind of Offensive Land & Air Operation by the enemy. Also, attacking the enemy's troops, advancing columns and paralysing the enemy's offensives by making use batteries of Noiseless Artillery, noiseless missiles, rockets, Guns, Tanks, Mechanised armoured Vehicles lashed with lethal weapon system and gallery of piercing Arrows of different devastating capability of producing Fire-Rain, Heavy Rains, high speed Winds of more than 200 Knots or So (hot and biting cold), Chemical warfare with admixture of even Nuclear and biological warfare as last resort.

4.(f) 'Pavilion of Textiles (Divine Clothing), Space-voyage, Satellites, Internet, Webinars & Holographic Tele-Presences:

Further, 6th episode 'Yudah Kand' (Battle Episode), 'Ashitam Sarga, Verses 77-80 of 'Ramayna', and subsequently in 'Ram Charit Manas' narrate about such a Textile fabric which never becomes dirty, remains ever clean, wrinkle free and never worn-out type i. e Divine Clothing, presented by Lord Rama to his beloved Sita.

Based on my association with Space Science and Engineering Centre (NASA), University of Wisconsin, USA, I think this acronym 'Divine Clothing Technology' (DCT) of the 'Ramayana'-era is the bases of manufacturing of the modern Space-Voyage Suits or simply, Space-Suits used by Astronauts/Cosmonauts during the NASA, ISRO, and SOVIET Space Missions. 'Ramayana's 4th Episode 61,7-16 verses, wherein, the two ace Astronauts named 'Sampati' & 'Jataau', flying at very high altitudes in the Space are explaining through Satellites; the Space voyage experience with impact on human health, beauty and appearances of Glaciers, Himalayan mountain ranges, Rivers, Forests, Terrain, Topography, Earth's Infrastructures from the Space, stating that the Rivers look like zig-zag-lines of cotton threads, Mountains like small-small stones (Pebbles), Forests like grass (meadows), and the Ground structures like crushed concrete Stones. Further, these two Astronauts 'Sampati' & 'Jataau' explain to Saint 'Nishakar' that while in the Space, they were sweating badly, under fatigue and totally White-out type experiences of being getting mentally lost and unable to assess the meridional directions (East, West, North, South) gyroscopically.

Again, 'Ramayna' & 'Ram Charit Manas' 6th episode 'Yudah Kand' (Battle Episode), there is a narration of the Chios being created in the fighting troops of 'Rama's Vanar-Army' by the Enemy's forces ('Ravana-Demon-Army), by bringing lifelike, interactive holographic display content of n- number of Rama's in order to create confusion and protect their own killing by 'Rama's Vanar-Army' in the Battle of Lanka, since no troops would kill their own Commander. In my view, from here only the idea of today's Wi-Fi (Internet), Webinars (Video Conferences), and Holographic Tele Presences; got emerged. Holographic Tele Presence is a solution from ARHT Media that brings lifelike, interactive holographic display content to your event, room or computer screen. It creates a unique and highly engaging experience like no other.

After having analytically scanned more than once the complete episodes of both the 'Ramayna' & 'Ram Charit Manas' with God's gifted 'ज्ञान-चक्षु' 'Gyan Chakshu' (Wisdom-Eye), I got enriched in Wisdom and pondering whether Maharshi Valmiki, Contemporary of God 'Rama, in the 'Treta-Yuga' was present at each and every place, at the same time of occurrences of events, composed by him as a visual narration in all the Episodes (1-7) of 'Valmiki's Ramayana'? Well, I got a partial answer that no human being and even any of the incarnation of God in form of a human (Like Lord 'Rama' in 'Treta', Lord 'Krishna' in 'Dwapar', The Christ 'Prophet Mohammad' in 'Kal' Yuga) on this very Earth-Planet is empowered to do so, because neither a human being is perfect like God nor has got power of being Omnipresence, and Omnipotent. Therefore, there is a possibility that the great Spiritual Scientist Maharshi Valmiki might have applied the then prevailing, lately emerged technologies of Holographic Tele Presences, Video- Conferencing, Wi-Fi, Webinars etc, in composing the great and unique Epic-'Ramayana' which later Composed by Goswami Tulsidas in the language of locals during his era continuing presently, in the form of 'Ram Charit Manas'.

Next, astronomical calculations have been cited by late Dr PVN Murthy in his unpublished book 'Secret of Gods' co-authored by Virendra Goswami in 2019.

4.(g) 'Pavilion of Rules of Naming, Astronomy, Astrology, Tantra-Shastra'(System-ology, Mystique Science, Behavioural Sciences & Binary Series:

If one sees by microscopic eyes and go deep into the hidden mysteries of Science in 'Ram Charit Manas/ 'Ramayana', would come out with the striking facts that even names of all the four Sons of the King Ajodhya-Dashrath were named by Guru Vasishta, on their birth, based on modern Rules of Naming (i.e."Metthihavan naamam vidhippa mathitthaan" means "only true sage respects the rule of naming), and if collaborated with Horoscope, Astronomical Calculation, one can reach to the Latitude and Longitudes of the birth place of all the four Sons (Rama, Lakshmana, Bharat, Shatryghana), on the basis of the then existing astrological Stars, 'Raasi, and other planetary combinations.

In the 2nd episode of 'Ramayna' – 'Ajodhya Kand' (4/18), one can observe the evidences of Astrological prediction of forthcoming future events, auspicious date and time for commencing journeys, Celebration (Weddings, Birthday and even prediction of good- omens ,approximate time of one's birth, Awards, Promotions, Defeats, bad- Omens- and even death),Start-ups, War-Planning, based on the Astronomical calculations of the movement of Stars, Planets and it's correlations with one's horoscopic parameters ,like 'Raasi' (Star-Signs). For example, the destruction of Lanka by Hanuman was dreamt by demon maid security Guard, named "Trizita' for Mother Sita while she was in the captivity of demon King Ravana at his Áshok Vatika'(King's Garden),Lanka ('Ramayna', 'LankaKand',16th Verse)

Similarly, in 'Ramayna', ÁjodhyaKand'4,18), it's cited that King Dasaratha had predicted his own death, and date of Battle of Lanka by astrological congregation of 9 planets at the time of start of his children Rama, Lakshmana and Sita's journey to

forestry regions on exile for 14 years. So is the case of Ravna's death prediction was made based on astrological calculations in relation with planet's movement ('Ramayna', 'LankaKand', 102,32-34 Verse). Not only that, but there is also a mention of ultra-violet and infra-red regions of acronym by this author as seven (7) Coloured Spectra of the 'Ramayna'/'Ram Charit Manas', contemporary to the Solar-Spectrum, in the form of other Social Sciences e. g. Political Sciences, Administration, Management, Kingdom Governance and its Constitutional obligations, Economics, Human Psychology, Child Psychology, 'तंत्रशास्त्र' 'Tantric- Vidya' (System-ology), and 'रहस्यवादी विज्ञान' 'Rahasyavadi Vigyan'(Mystique Sciences). For example ('Ramayna', 'LankaKand', 73,24-28) Verse), Demon-king 'Ravna' and his brother 'Meghnatha' have been named as great 'Tantric'(System-ologists), and Mystique Sciences Experts).

'In Ramayna's 4th Episode-'Kiskindha', 18,14-31 Verses, one can visualise ample examples of Behavioural Sciences.

As a Co-author with Dr. PVN Murthy to our unpublished book entitled 'Secrets of Gods' authored during the summer of 2019 at his 'VEDSRI- Ashram' , Chandrapani (beach town), Tamilnadu-Puducherry border, India we had discussed in detail the scientific facts hidden in Vedas'' ,'' Upnishad' , 'Ramayna' and other holy epics. During our 'Ramayna' -Discussions, we endeavoured to correlate Rule of Naming and Binary Number Series of numbers, as regards the names of the four brothers Rama, Bharat, Lakshmana and Shatrughan of 'Ramayana'/'Ram Charit Manas'.

Let us assume that all the four brothers Rama, Bharata, Lakshman, and Shatrughana, respectively as per their age -seniority are represented by Binary series of numbers 1,2,4,8. The sum of numbers of Rama and Lakshmana is 5 and those for Bharata and Shatrughana make 10. These two numbers 5 & 10 form a binary series again resulting the two couples (say 1 & 2) as ('Rama-Lakshmana)1 & (Bharat-Shatrughana)2, made us to feel and interpret that these two couplets (1,2) comprising alternate sons of Ajodhya-king 'Dsrath' resemble with the modern Binary Number series (1,2) in Computer Language, and lead to the reasoning of asking Sage Vishwamitra these two sons of King Dashrath to accompany him to his hermitage (Ashram') in thick forest during the 14 years of exile awarded by their own father king Dashrath with shock and grief under his past erroneous emotional Vow ('Vardaan') to his Queen Kaikeii ,when she had fought a war along with her husband Dashrath in the past as cited in the episodes of these great Holy- Science epics entitled 'Ramayana'/'Ram Charit Manas'.

5. Conclusion

Well, there are n-numbers of Pavilions (Spectrum of 7 Colours) of 'Panorama of Science and Technology of 'Ramayana'/'Ram Charit Manas', proving the fact that not only these two are holy epics but, are also the treaties of Science and Technology lest these are understood and interpreted well by diving into deep oceans of knowledge with God's gifted capacity of untiring hard work and unswerving application of mind. 'Jai Sri Ram' & God Bless All.

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