Religious Thinking in the Organization of Artistic Space and Time in the Epic Ramayana of India

Le Thi Bich Thuy

Institute for Culture and Development, Ho Chi Minh National Academy of Politics, 135 Nguyen Phong Sac Street, Cau Giay District, Hanoi, Vietnam

Corresponding author Email: Lebichthuyhcma@gmail.com

Abstract

Due to the centrality of religious ideals, religiosity is of paramount importance in India. It is also essential to arrange artistic space and time in the Ramayana. Consequently, the purpose of this study is to investigate religious thought's role in organizing creative space and time in the Indian epic Ramayana. This investigation is based on a review of previous research papers, books, websites, and other credible sources of information. It is evident from prior research that religion influences numerous factors, including thoughts, actions, psychology, emotions, philosophical perspectives, arts, customs, and rituals. The epic Ramayana encapsulates Hinduism's tenets and the people's yearning for a virtuous monarch, an ideal warrior with power, talent, courage, and virtue. To undertake ethical deeds under obligation and duty and to practice Dharma - the moral underpinning of Indian culture, the hero is placed in various relationships with characters in various conflicts and situations. To present a comprehensive view of Indian religious ideas and their social, cultural, and theological meanings, as well as the Ramayana's philosophy in Indian tradition, this article studies religious thought in the structuring of creative space and time in the epic Ramayana.

Keywords: Religious thinking, space, time, epic Ramayana, India.

1. Introduction

India is noted for its religious diversity (Choi et al., 2022; Niemi, 2018; Pandey et al., 2022). Religion dominates every aspect of an Indian's life, including their ideas, actions, psychology, emotions, philosophical beliefs, literature, arts, rituals, and customs. According to their beliefs, Indians constantly give their devotion to the gods. According to them, the gods rule in the eternal heaven and always urge people on earth to strive to ascend forever. This is also the primary source of inspiration for poetry

weaving in Indian epic compositions. "Few places have such rich and varied epic treasures as India" (Schneider, 1987). "Space art/artistic space" (sometimes "astronomical art") refers to a type of contemporary art that seeks to depict the wonders of the cosmos. Figure 1 illustrates space art's different sides, including realism, impressionism, hardware art, sculpture, abstract images, and even zoological art.

Figure 1. Artistic Space

The Indian epics portrayed the ideological life of the people via the violent struggles between the races residing on Indian territory and the kingdoms. At the same time, they are songs commemorating the heroic deeds and impeccable morality that the Indians revere and worship. For the vast majority of Indians, Hindu Dharma teachings have become the norm, the ethical standard of society. Among the numerous folk epics, the Indian epic Ramayana Rachmawati (2020); Rahman (2021); Sen and Sarabhai (2020), recreated by Vamiki in Sanskrit, is a sacred pride, one of the works imbued with the spirit of Dharma teachings, under the thoughts, aspirations, psychology, and personality of the Indian nation. The epic Ramayana has stirred profound emotions in the hearts of listeners and readers worldwide, not only in India, for thousands of years. I am unaware of any other set of works that have had such a consistent and pervasive

effect on the collective consciousness as these two epics (Phan et al., 2020).

In Socio - Ramayana, Ramashraya Sharma, affirming the relationship between art and the Hindu ethical ideas of the Indians, stressed the ideal ethics in the perfect social life required by Hinduism as the aspect that contributes to the narrative structure and artistic worth of the work. As a result, studying this relationship in the epic Ramayana is especially intriguing, as the ethical ideal was the impetus for its construction (Kumar, 1990). In his book The Talking Tree, Richard Lannoy referred to the epic Ramayana as a vital element of Indian culture and society. The author discussed his profound views about the Indian religion (Holdrege, 1991). Chitaman Vinayak Vaidya's book Epic India, or India as Described in the Mahabharata and the Ramayana, which covered the entire spiritual and material life of the Indian people, affirmed the issues of grade, ethical and religious conception, and contributed to the unique artistic values of the epic Ramayana (Rajagopalan, 2014).

These works have not addressed religious thought in structuring creative space and time (Karpaha et al., 2020; Rahman, 2021; Samuel et al., 2020; Sen & Sarabhai, 2020). The significance of religious thought and the epic Ramayana has been overlooked by prior research. Therefore, this work addressed an important gap in the literature and added to it. The second component of the study is based on a literature review. The third section describes the methods employed in the present investigation. The fourth portion describes the study's findings, while the final section focuses on the study's conclusion. Implications, constraints, and future directions are discussed following the conclusion.

2. Literature Review

The epic Ramayana is a detailed depiction of the life of the ancient Indians, complete with ethical ideals, profound human philosophies, and religious concepts, written in the heroic tradition of the past. With the attitude and affection of the descendants for the "absolute past," the narrator has an omniscient, unchanging point of view and artistically depicts heroic people to give epic works new expressive strength. The Ramayana continues to capture and redeem people as long as the rivers

are not dry and the cliffs are not eroded.

On the cusp of ancient Sanskrit literature, the epic Ramayana is regarded as the earliest literary masterpiece in India. The artistic elements imbued with religious hues in this epic have contributed to the creation of exemplary artistic images with superior ethical qualities to convey the moral and human lessons of the great sage who wholeheartedly respects spiritual and ethical beauty to readers and listeners during the process of historical development. The article examines religious thought in the organization of artistic space and time in the epic Ramayana to comprehend theoretical thought, aesthetics, philosophy, and Eastern culture. Furthermore, it provides a comprehensive view of Indian religious beliefs and the social, cultural, religious, and philosophical significance of the epic in Indian tradition. Several of India's most significant authors have retold the story of Rama in both Sanskrit and regional languages due to the epic's literary stature and beautiful story. The Ramayana is an ancient Indian epic written in the fifth century BCE about Rama's exile and subsequent homecoming, prince of Ayodhya. As depicted in Figure 2, Rama is the ideal son and king, Sita is the ideal bride, Hanuman is the ideal devotee, and Lakshman and Bharat are the ideal brothers.
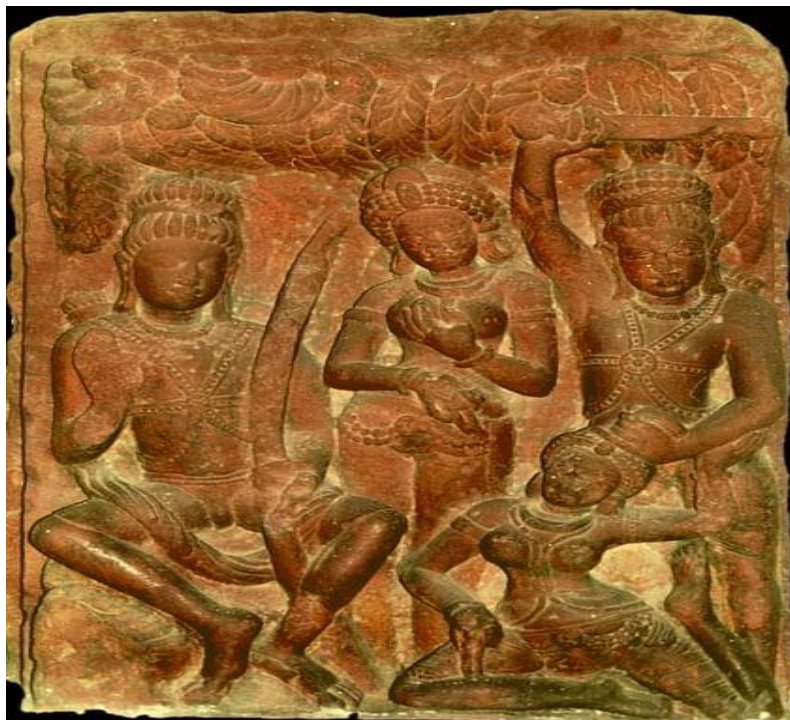

Figure 2. Rama, Lakshmana & Surpanakha

Source: Dr. BenjamÃn Preciado (CC BY-SA)

In Essence of Ramayana, Shivananda Swami affirms that the beauty of the epic Ramayana is the harmonic union of morality and poetry. He explains that the combination of beautiful poetry and ethical principles in ancient Indian civilization gave the work a profound moral tone (Strauss, 2002). When discussing Some Aspects of Asian History and Culture at the beginning of his essay, Thakur Upenda stressed the significant impact of Indian culture on all aspects of culture - society in numerous ancient Southeast Asian regions. Characters are the reason for the extensive effect of the epic Ramayana on Southeast Asian literature, according to the author. Because these individuals represent the culmination of the Indian tradition's noble traits and are exemplary from the past to the future Acri et al. (2010), in his book Forty Centuries of Indian Literature, I.S. Rabinovic also praises the ideal hero of the epic Ramayana. According to him, the characters in the epic Ramayana are gifted, courageous, and "soul-rich." As a result of performing their tasks and commitments, these characters have evolved into artistic representations that develop people's faith and encourage them to be good (Atran & Norenzayan, 2004).

In the introduction to Indian Folk Tales, Nguyen Tan Dac addressed the characters of the Ramayana and highlighted their exemplary characteristics. According to him, Rama was based on a historical figure, a prince of the ancient kingdom of Ayodhya, who later became a national hero and a god, and epic figures invariably adhere to the Dharma code of ethics (Chakravorty, 2021). Doan Trieu Long, when researching the influences of religion in Indian epics through the article Influence of religion, identified the typical actions and personality traits of Indian epic heroes as a result of the religious doctrines of "patience, avoidance of war, and inner turmoil" (Van & Long, 2021). And the author also emphasized that the role of nature in the epic "has truly incarnated into the lives of the Indian epic characters, and is an indivisible component of mankind" Reddy (2003). The connection stems from the religious concept of Indian culture in general and the epic Ramayana in particular. In the epic Ramayana, the comparison describes the nature of things with the object being compared. In his Ph.D. dissertation titled Aesthetic sensibility in the epic Ramayana, Pham Phuong Chi identified the use of comparison in the epic Ramayana as a "support tool for the description" Chatterji (2021) when discussing the

expression of the principle of Provocation - Dhvani.

3. Methodology

This study is based on secondary data acquired from earlier research. There are a variety of approaches accessible for conducting a research study, including the quantitative research method, the qualitative research method, and the mixed-method approach. All methods are encouraged while conducting social science research. However, the current analysis only used secondary data from India because most variables are novel and lack measurements. This study is based on a review of prior research, and data is collected from several reliable sources. Various factors, such as religious thought, artistic space, and time in the Indian epic Ramayana, are examined concerning previous research, websites, books, and other sources. Therefore, the results of the study are primarily based on a review of past studies and existing data on religious organizations in India's cultural sphere.

4. Results

4.1 Some theoretical issues about artistic space and time in literary works

Artistic space-time is a component of a work's structure that serves as a fundamental method for generalizing art. The organization of space and time in a literary work adds to disclosing the ideological theme, developing and presenting the plot, arranging the author's narrative point of view, and establishing cohesion. Exploring creative time and space involves comprehending the conceptual form "about the world and people, as a means of occupying reality, a means of expressing emotions and generalizing aesthetic notions to explain the capacity to reflect reality" (Bakst, 1962). This idea, determined by life and worldview, condenses into the view, perception of the world, philosophical, theological conceptions, ways of thought, and aesthetic sensibility of a nation and an age.

4.1.1 Theoretical issues about artistic space

Artistic space is the art world's form of existence. No image exists outside the

artistic realm, and no character acts without a specific context or surroundings. In narrative works and lyric poetry, the narrators and lyric poets look at things from a distance, from a certain point of view (point of view). Due to the subject's perspective, the space can be eternally shrunk or expanded. It is the living place that people experience and their spiritual space.

Artistic space is the output of an artist's creativity in expressing people and a particular perspective of existence. Therefore, it is impossible to reduce the aesthetic space of a literary work to a specific type of space. The artistic environment reflects the global order and aesthetic preferences of individuals. Based on the properties of space in each literary genre, people can divide space into several categories: mythical space, epic space, fairy space, classical space, actual space, and space in epic novels.

Based on its spatial qualities, people divide space into three categories: point space (place), linear space, and planar space, also known as cubic space. The point space is defined by its boundaries, attributes, functions, and antonyms. The orientation of linear and planar space can be either vertical or horizontal. Planar space is related to width, while linear space has length.

High - low, closed - open, distant - near, wide - narrow, this side - that side are spatially correlated pairings that can be used in literature to create a picture of the world based on the location of objects in space. Each space has its regularity.

Additionally, artistic space can be separated into psychological, inner, and outward. These spaces have the qualities of constantly changing, transitory, and random. Meanwhile, psychological space and inner space are timeless and do not change until destroyed by an external force.

Artistic space in literary works is dense with meaning and concept. Space can be divided into pairs based on aesthetic characteristics, such as clean and dirty spaces, noble and lowly spaces, and bright and dark spaces.

Depending on the character's working environment, space can be divided into numerous unique categories: rural - city, lowland - mountainous region, high society - low society, social space - universe, earth - dream-land.

The worldview of the works is expressed through the formation and connection of spatial elements according to various conceptions and modes, which are

transformed into creative languages. "The artistic space reveals not only the internal structure of literary works and symbolic languages but also the author's or literary period's vision of the world and the depth of his or her perception" Ley (2003). The purpose of creative space research is to establish suitable conditions for studying various sorts of characters in literary works and a deeper comprehension of the writer's human perspective and ethical philosophy.

Each genre has distinct spatial representational characteristics. In epic literature, space is rigorously determined by the plot. Traits like: can characterize the artistic space

In epic works, public space, also known as monumental social space, is the opposite of the confined private space found in non-epic works. This is the primary space of epic characters, as their natural habitat is outside of society. The gigantic setting affords the optimal hero conditions for acting and demonstrating his beauty, talent, and strength. The hero's heroic nature prohibits him from occupying a tight and narrow location. Contrariwise, the space must expand proportionally to the hero's movements. Due to its emphasis on the hero's great deeds and the epic characters' ongoing expansion of space, linear space is seen as a sort of space appropriate for epic works. The epic authors desired to employ this type of enormous social space to accommodate a people's whole, variegated existence during significant points in the nation's history. Because "truly original epics present us with a picture of the national spirit as it manifests in the morality of family life, in war and peace, in necessities, in arts, in customs, and interests" (Santino, 2016). Consequently, the monumental space in the epic must be a place with excellent generalizability, a detailed description of reality, and the capacity to accommodate various space types.

In epic works, the typical type of space is the battlefield. This area reinforces the protagonists' heroic traits and evokes the conflict's ferocity. This type of space is expressed in various ways, including point space and linear space, among others.

In the epic, natural space is one of the components of "contextual space." The natural environment reveals the character's disposition, the work's theme, and the author's skill. Traditional epics depict a poetic, dreamlike existence in which people live together, unite, and love one another in a society. There are heroes with godlike talent

and might who everybody loves. These classic epics are what Belinsky refers to as "perfect poetry." By depicting the idyllic natural setting, the epic authors have revealed the character's inner life and the poem's theme. Thus, in the epic work, the vast space with the public space is seen as an artistic approach to conveying the hero's immense stature. The battlefield arena is where the hero demonstrates his abilities and strength, while the natural space represents his inner life and the thought behind the work. These three sorts of space and time, plot, and people have contributed to the epic genre's unique qualities. In addition, the prior research on artistic space is listed in Table 1.

Table 1. Studies of Artistic Space

Sr. Number	Author and Year	Title	Journal
1	Huang (2022).	Research on the Healing Characteristics of Artistic Space.	World Scientific Research Journal,
2	Montagner and Favotto (2021).	Artistic Space: Painting and the making of space.	The Metamorphosis of Cultural and Creative Organizations (pp. 109-123). Routledge.
3	Buadze (2021).	The relationship between Artistic Time and Space in Natalie Sarott's "Golden Fruit."	Language and culture,
4	Salem (2019).	Specific selective media inspiring ideas of visual expression in the artistic space: an applied study in the field of painting for the interphone and transient exhibition "the medium survival and the surface is a visual passion."	International Journal of Multidisciplinary Studies in Art and Technology
5	Lentsner (2019).	Due north: ēriks ešenvalds and aurora borealis as a claimed artistic space.	Musicology & Cultural Science

6	Watabe and Abe (2016).	Pixiv is a contested online artistic space in-between gift and commercial economy in an age of participatory culture.	Electronic journal of contemporary Japanese studies.

Source: Developed by the current study

4.1.2 Theoretical problems of artistic time

Literature is distinguished by the category of artistic time. Artistic time is "the inherent shape of the artistic image exhibiting its absolute totality... Artistic time depicts how humans perceive themselves in the environment. Artistic time shows a sensitivity to the passage of time in each historical era and developmental stage and reveals the author's unique vision of the human condition in the world (Chakravorty, 2021; Huang, 2022).

Academician D.X. Likhachev conveyed his view of the artistic era in his classic Russian Poets. This can be viewed as a valuable perspective that contributes to the study of literature: The artistic network is affected by artistic time. It strains the syntactic and philosophical conceptions of time to serve its aesthetic purposes. In To Huu Poetry, researcher Tran Dinh Su states, "The artistic time in a literary work is not merely the author's perspective on time; it is also a vivid, evocative image, as a conscious sense of time employed as an art form to represent reality and arrange the work... However, the time has an aesthetic quality, as it is the time of the act of story-telling and the time of the text (Hyvärinen, 2008). The relationship between artistic time and the internal organization of the artistic picture is established. When the artist follows the progression of events, time passes rapidly, but when he pauses to describe specifics, time slows down. In traditional writing, time is frequently linear. However, in contemporary literature, time has escaped the bonds of event time. The following aspects can be generalized about the artistic time in epic works:

In epic works, time is a vivid historical event time, complete with conflict and social transformation. It is precisely historical and event time that gives the epic plot its characteristics.

In epic works, there are usually conflicts between heroes and foes, as well as events and details that test the heroes' will, endurance, talent, courage, and morality.

The epic authors employed separation-based obstacles to illustrate character traits. The longer the period of difficulty, with its many obstacles and trials that force the hero to act, the more the hero's genius and moral characteristics are revealed and illuminated. In epic works, separation-based time simultaneously challenges women's fidelity, deepens love, and praises the hero's worth.

Thus, artistic time is a component of literary works' artistic network. It creatively conveys the author's subjective psychological picture of time and how to feel and act toward life according to their perspective and aims. In an epic, time functions as an objective shape for plot development. Therefore, linear time, which occurs in a natural progression from the past to the present based on the evolution of events and acts of the hero character in response to life's trials and tribulations, significantly contributes to the artistic expression. Table 2 lists the past studies on artistic time.

Table 2. Studies of Artistic Time

Sr. Number	Author and Year	Title	Journal
	Ivygina and Frolova (2022).	Markers of artistic time in the memoir-autobiographical text "Notes of a cavalry girl" by NA Durova.	*Journal of Language and Linguistic Studies.*
1	Surís et al. .	It's Time for Artistic Correspondence in Music and Video.	In Proceedings of the IEEE/CVF Conference on Computer Vision and Pattern Recognition (pp. 10564-10574).
2	Ibadova (2020).	The artistic time of the Moscow text by Yuri Polyakov.	RUDN Journal of Studies in Literature and Journalism.
3	Stevović (2010).	Historical and artistic time in the architecture of medieval Serbia: 12th century.	Architektura Vizantii i Drevnej Rusi IX-XII vekov: materialy mezdunarodnogo seminara, 17-21 nojabrja 2009 goda, 146-161.

4	Bal (2018).	Activating Temporalities: The Political Power of Artistic Time.	Open Cultural Studies
5	Kormine (1998).	The Ontology of Artistic Time and the Phenomenology of Husserl.	In Phenomenology of Life and the Human Creative Condition.

Source: Developed by the current study

4.2 Religious thinking in artistic space and time organization in the epic *Ramayana*

The creative space and time are both a method of existence and expression of the art world and a re-creation of life through art. Space and time in the arts are usually intertwined with human emotions and connotations. "It is both a container for what can occur and a repository for what has occurred; hence, it is a representation of the world and the universal spirit" (Chakravorty, 2021).

In Western thought, the link between man and space and time is one of what is contained and what is contained. In eastern philosophy, the relationship between man and space and time is "monistic: space and time are also the human's cosmic energy" (Gueldenberg & Helting, 2007). According to Hinduism, there is a uniform and unchangeable essence between the whole — that is, the multifaceted, constantly-changing world — and the individuals — that is, specific, singular entities, such as man. This essence is Brahman, "that from which all things are born, flourish, and enter at death" (Arion, 2015). Hindu sages believe that "man is joined by the perishable physical body portion as an imperishable second part, born of Brahman, which returns to Brahman upon the death of the body that contains it" (Raju, 1985; Strauss, 2002). The epic Ramayana spans many times and places and is a captivating love narrative. To become a hero, the epic character must overcome the clan-isolation tribes and work in a vast world. This expansive setting provides ample room for the epic character to exhibit his skills and perfect personality and traits.

The epic Ramayana develops the framework of space and time, characterized by spiritual space and time, as an expression of human artistic creativity influenced by religious ideas. This conception of the multilayered nature of the world and the form of space and time does not exist in reality but only in human awareness and symbolic conceptions. Therefore, spiritual space and time also embody aspects of the ancient Indians' thought, conception, and dreams. Prior research on the Epic Ramayana is listed in Table 3.

Table 3. Studies of Epic Ramayana

Sr. Number	Author and Year	Title	Journal
1	Thiruchelvam (2021).	Expressions of the Ramayana Epic in Malaysian Arts.	The Multivalence of an Epic: Retelling the Ramayana in South India and Southeast Asia
2	Sen and Sarabhai (2020).	Celestial nymphs as sexual objects: a study of the Indian epic Ramayana.	PalArch's Journal of Archaeology of Egypt/Egyptology
3	Thi Bich Thuy (2019)	The similarity in the conceptions of the heroic character of India's epic Ramayana and Vietnamese's epic Damsan.	Cogent Arts & Humanities,
4	(Karpaha et al., 2020).	A Comparative Study of the Death of Vali from the Epic Ramayana and the Death of Julius Caesar from Shakespeare's Julius Caesar.	Strength for Today and Bright Hope for Tomorrow

5	Chaubey et al. (2015).	The genetic affinity of the Bhil, Kol, and Gond is mentioned in the epic Ramayana.	Plos one

Source: Developed by the current study

4.2.1 Spiritual space

According to human conception, the globe is composed of three distinct strata of space: Heaven, earth, and hell. The heavenly realm is the highest stratum, where the gods reside, as "the ultimate perfection in both physical body and mind, comprehension, intelligence, honesty, nobility, and so forth" (Huang, 2022). The core layer is the lower world, inhabited by humans and where nature is privately owned. Hell is the lowest stratum, inhabited by demons, monsters, and those with a violent disposition. Humans reside in the central space, the lower world; hence, they always seek to do good to be emancipated from the earth and enter heaven after death. Hell is the retribution for individuals who consistently act evilly. According to Hinduism, the spiritual degree of mortal individuals varies, and as a result, the route to enlightenment differs for each individual. Hinduism holds that there are three paths to liberation "based on a general principle that so long as the individual soul awakens and realizes its identification with the universal soul, leaves the Maya (illusion) of a Pseudo, taking the centered "ego" consciousness, then it will extinguish the impulses that drive the wheel of Karma - Samsara to rotate, causing it to stop" (Choi et al., 2022; Lentsner, 2019). The three emancipation routes include:

The road of knowledge (Jnana Marga) urges humans to renounce all material temptations, devote their minds to discipline, spirit, and ascetic practice, and "look inward, observe the everlasting nature, and appreciate its peace." Samadhi - a mental state that transcends normal behaviors and the "ego" and has a finite existence. Using various techniques, yogis attempt to subdue the physical body so that it no longer acts according to its inclination but somewhat under the authority of the enlightened mind. In other words, destroying the Pseudo is to separate the pure spirit (purusha) from the world's material nature (prakriti). Samadhi is the victory of purasha,

liberation from all prakriti influences, and the union with the eternal purusha inner essence. Only a few individuals with a strong spirit can traverse this treacherous path and escape the commonplace world.

The road of action (Karma Marga) needs continuous physical and mental activity. In whatever condition of action, it is not for personal consciousness or personal interests but the Great Self and the common good of the society. Only then would humans no longer need to create karmas and be reborn eternally to repay them. Otherwise, one will not be bound by Karma - Samsara and can attain Moksa, or emancipation.

The road of devotion is accessible to anyone, regardless of gender, caste, level of education, etc. This way asks that people "believe, love, and revere the Supreme Being sincerely and commit their spirit to serve the Supreme Being" (Wang, 2011).

In Indian epics, the hero always acts to fulfill his responsibilities and duties with the goal of "attaining the perfection of becoming one with the gods" (Wilkins, 1882). The epic Ramayana emphasizes how humans can be liberated to enter the higher world - heaven - by renunciation of all selfish desires and being willing to devote their lives to fulfilling their tasks. For Brahmin monks, the journey to heaven begins with the renunciation of Artha, Kama, and earthly pleasures. This is both their perspective and how they reach paradise. The second method is that humans must act, fight with a sense of responsibility, and be willing to sacrifice themselves valiantly on the battlefield; this is the perspective of the Kshatriya warrior caste. With the belief that heaven is perfect, humanity continually seeks to go there; similarly, the Taoists in the epic Ramayana always endeavor to engage in austere agricultural labor. When Rama and Lakmana arrived at the home of the Taoist Sarabhanga, they observed Indra and the gods conversing with the Taoist. Sarabhanga, a Taoist, informed Rama that the gods had come to invite him to the heavenly kingdom because, "by arduous and reflective repentance, I have attained Brahmaloka. Indra has arrived to invite me to ascend this realm. Through my religious charity activity, I will acquire access to various spheres (Dore, 2016). In the epic Ramayana, the protagonist always turns his thoughts to heaven and behaves in accordance with Dharma. The hero Rama, whose philosophy is "I wish to attain the blessed realm through my virtue" (Makhan'kov et al., 1992), always acts responsibly. He

is willing to sacrifice riches and prestige (Artha) to fulfill his son's Dharma obligation. To fulfill his responsibilities and duties as a husband, Rama overcame numerous obstacles to save Sita. With the responsibility and duty of a king with a clear vision, he is willing to sacrifice his happiness to force Sita to pass the fire and demonstrate her love and virtue. He then rules the land, providing happiness and peace to all people. The hero Rama has unlocked the gates of paradise via his consistent observance of Dharmic duty and responsibility. According to the epic Ramayana, man's afterlife destination is heaven or hell. Consequently, hell is a destination for individuals who fail to fulfill their specified tasks and duties. Heaven is a noble compensation for those who always repent of their past transgressions and are liberated from the mortal world by a heroic individual. Or humans must act to fulfill their obligations and responsibilities. According to Hinduism, when people do their Dharma responsibilities and duties correctly, they also step toward heaven. Therefore, humans are willing to act at the cost of their lives to fulfill their obligations. In Indian epics, the hero always wants to go to paradise after death; hence, they detest death on the battlefield and are willing to carry out the responsibilities and duties of a Kshatrya warrior. The hero of the epic Ramayana defends the obligation and duty of a Kshatrya warrior, which is to fight courageously on the battlefield and not retreat from the adversary. Only then may one ascend to paradise after death. As the destination of the heroes, heaven is the abode of the gods. Therefore, whenever the hero accomplishes a feat, the gods do not appear to join in the combat or provide strength immediately but rather cheer and laud the hero when "humans ascend each rung of spiritual progression" (Maciver, 2017). During the battle between Lakshmana and Indrajit, the son of the demon king Ravana, "the gods and other gods, commanded by Indra, began to protect Lakshmana" (Diskul, 1992). When Lakshmana triumphed over Indrajit, "the gods, Risi, Ganhacva, and the fairies in heaven cheered, then cheered, cheered" (Diskul, 1992). After slaying the demon king Ravana, Rama also got the gods' congratulations: "From heaven, lovely music descended. A soft breeze disperses incense. On Rama's chariot were scattered rare flowers. The gods began to shout Rama's praises. They rejoiced over the death of Ravana, the terror of three worlds (Sreenivasan & Bhavan, 1977). In Indian epics, when the hero defeats the foe and wins the praise of the gods, he is also one step closer to the heavenly ladder. However, all three realms anticipate

catastrophic failure and death and believe that the villains will have to be sent to hell's lowest level. Contrary to foreign readers' expectations, after the hero's defeat, some villains continue to the heavenly and blissful regions. As soon as they live their mortal life, they have fulfilled their responsibilities and obligations under "a discriminating and contrasting attitude towards religious duties: Dharma and non-Dharma... rather than a moral polarization" (Valpey, 2020). Contrary to the reader's conception and anticipation, the epic Ramayana portrays the demise of several villains. Ravana, the demon king, is "the horror of all three kingdoms," and all three realms anticipate his demise. The gods do not celebrate Ravana's death, but in the thoughts of other characters, his soul is liberated and soars to the region of happiness. Ravana fought bravely on the battlefield under the responsibilities and duties of a Kshatrya, and his death at the hands of Rama was a way for him to choose to be released from his previous life as a demon. In Viphisana's lament to Ravana, she says, "The protector of the upright, the embodiment of honor, and the defender of the valiant has now vanished. You have attained the realm of happiness reserved for heroes, leaving us in sadness and pity. And in Rama's words of consolation to Viphisana following the loss of his older brother, "The Kshatrya who seek honor and are willing to sacrifice on the battlefield are never unhappy" (Nair, 2017). Even in the queen Mandodari's lament to her husband, "He has gone to heaven, bringing with him both victories and failures, he is not to blame..." he is not to blame. Cyzewski (2014) further demonstrates these characters' conviction that Ravana was released and reached paradise after his death. The gate of paradise is accessible to all, regardless of gender, caste, wealth, or poverty, so long as humans believe in love sincerely, honor the Supreme Being, and "practice acting under such a spiritual ideal when doing a social obligation with great charity" (Holdrege, 1991). To enter heaven and reach the heavenly realm, humans must always follow their allotted tasks and duties. The epic Ramayana also discusses the various routes men take after death to attain paradise. Similarly, as the son must serve and be loyal to his parents, the woman must serve her husband. In each of these ways, when the physical body dies, the soul will reach the heavenly realm, the abode of the gods. Due to his devoted dedication to his parents, the son of the blind monk Anha was killed by King Dasharatha's carelessness and ascended to paradise. In Rama's advice to Sita, when she insisted on accompanying him into the forest of exile, it was

clearly stated that when a son fulfills his responsibility and duty, his soul will reach heaven and other blessed realms upon his death: "Those who obey their parents will be led to heaven and other blessed realms. Therefore, obeying the dictates of your honorable father is your religious responsibility". Rama lectured Queen Kausalya regarding a wife's responsibilities and obligations to her husband: "A woman who does not serve her husband, even during fasts or other rites, will spend a wretched life in the next world, but if she serves her husband, she will go to heaven" (Bynum, 1985). Thus, a woman can likewise ascend to heaven and attain the happy realm by fulfilling her husband's wifely duties.

Heaven and hell are not too far away in the epic Ramayana, but they depend on each individual's sense of action and responsibility. Humans do not escape the mundane world and always act to fulfill their tasks and obligations, which have been given to direct their hope toward the eventual freedom, which is regarded as spiritual perfection. Taking actions based on responsibility and duty may not be accomplished in the mortal life of the present, but humans hope it will be in the afterlife. In the epic Ramayana, human attention is always directed toward the spiritual realm of heaven. Tabular 4 contains studies on spiritual space.

Table 4. Latest Studies of Spiritual Space

Sr. Number	Author and Year	Title	Journal
1	Yuhas (2022).	Festivals as Experiential Spiritual Ritual Space for Millennials and Gen Z.	*The Emerging Church, Millennials, and Religion:*
2	Mukhopadhyay (2020)	Mohini: A Case Study of a Transnational Spiritual Space in the History of the Theosophical Society.	*Numen*

3	Soetomo, S., & Setioko, B	Comparison Study of Spiritual Space in the Tomb of King Demak and the Tomb of Wali Sunan Kalijaga.	*The Journal of Social Sciences Research*
4	Soetomo and Setioko (2019).	On zen, Taoism and the" Poetic Spiritual Space" of Twenty-four Poetic Styles.	*Journal of Hunan Industry Polytechnic.*
5	Schoonmaker (2009)	Only those who see take off their shoes: Seeing the classroom as a spiritual space.	*Teachers College Record,*

Source: Developed by the current study

4.2.2 Fateful time

The doctrine of reincarnation - karma - is related to the predetermined order of fateful times. Based on this perspective, which "is the one of need," one could argue that epic poetry, and not theatrical poetry as is usually assumed, is the domain of fate. External forces determine the character's fate, and Fatum (Fate) is the only force capable of giving his actions a unique shape and determining their end (Huang, 2022).

In Western epics, human destiny is determined by divine will. And the events that occur are dictated by the gods' will, and the characters are guided by destiny. In Indian epics, which are primarily the two epics Mahabharata and Ramayana, fate governs human destiny, and no one dares to reject its importance in each individual's life. In which time is used to operate the predefined order for each individual.

The epic Ramayana also describes fate's influence over a person's fate from birth to death. Fate accompanies every individual, and "Fate is the strongest" (Makhan, 1988a, p.138). But fate is frequently not fully determined by the gods, and not even the gods can defeat it: "Who dares to stand against the fate that we only know by its aftermath, without which no one would know? Fate is the source of happiness, suffering, fear, rage, loss, gain, reliance, and emancipation (Bal, 2018). The hero Rama claims that fate is the outcome of our past actions and that time is the causal order's driving force: Time works in conjunction with fate. "Time is everlasting; it favors no

one; by itself, it produces no cause or power; neither friendship nor comrade can stop it; it is utterly beyond the control of anyone" (Dore, 2016).

Fate inevitably follows the actions of each individual. All activities, including what humans today enjoy or endure, are the product of our past actions. And humanity will reap the consequences of their current actions in the future. Fate also explains why Rama had to return the crown to Bharata and go into exile in the wilderness at the urging of his second wife, Kaikeyi: "Fate is accountable for the loss of his kingdom and exile"(Keshavadas, 1988). Rama further emphasized that Kaikeyi's actions were the outcome of fate: "Kaikeyi had prejudiced (harmed) him because of fate... Kaikeyi's change of mind and loss of the kingdom resulted from a sad twist of fate. King Dasharatha was also acutely aware of reincarnation - the role of karma in the destinies of all humans. And the king's death was a consequence of his past actions. As a young prince, he killed the son of the monk Anha in the wilderness after mistaking it for an elephant drinking from the river. Before jumping into the flames to ascend to heaven, the blind monk, who was grieving the death of his son, cursed Dasharatha "to die of sadness for his son. This occurrence explained the king's nostalgia and anguish when he was forced to be separated from his beloved son, and the king's death was predetermined. The demon king Ravana's demise was a consequence of his past actions. The discussion of the gods regarding the fate of the demon king Ravana begins with a song that foreshadows his destruction. When the gods convened and complained to Brahma about the disobedience and oppression of all three Rakshasa kingdoms and requested Brahma to teach them the ways of destruction, Brahma informed them that only humanity could destroy Ravana. Therefore, the gods requested Vishnu to slay Ravana. Vishnu aided them by reincarnating as the son of King Dasharatha: "Not worry, for your sake I will annihilate that terrible Ravana and all his bloodlines. I will rule the globe for a millennium and a hundred years. The conflict on the island of Lanka was also a consequence of the demon king Ravana's abducting Sita, an act that Ravana committed to creating bad karma for himself. Maricha, Ravana's uncle, also forewarned him of the implications of continuing this unethical behavior: "A sinful and disorderly king like you would soon perish with the kingdom, friends, and

family" (Hume, 1830). Ravana, however, disregarded all counsel and warnings. Even in the ancient elf Trigiata's dream, Ravana's death and the destruction of Lanka were foretold. In addition to their cries of agony, Ravana's wives criticized him for his actions and the repercussions he had brought upon the people of the island of Lanka. This death is his fate to endure. There were also criticisms of Ravana's acts in the heartrending wail of the queen Mandodara herself since she believed in the law of cause and effect. Ravana, the demon king, was slain by the hero Rama, but this was also fate, the outcome of Ravana's wrongdoing and violation of his Dharma moral responsibility. The hero in the epic embodies time and is responsible for enforcing the moral law of cause and consequence. Immersed in Hindu human and life philosophy with the idea of Karma - Samsara, the epic Ramayana describes the origin of human activity that generates karma. And the underlying problem is that actions motivated by human goals have valuable implications for themselves. Simultaneously, it asserts that each person's fate in the present is the outcome of their acts in their prior incarnation. Time is the operating force of the moral law of cause and effect, and today's actions will be the results of tomorrow. Humans do good deeds for their future lives based on their morality today. And now is the fateful time, the endless cycle of rebirth (Samsara), for each character in the epic. Previous research on the disastrous time is listed in Table 5.

Table 5. Latest Studies of Fateful Time

Sr. Number	Author and Year	Title	Journal
1	Saragoza (2021).	7. A Fateful Time: The Monterrey Elite and the Mexican State, 1929-1931.	In The Monterrey Elite and the Mexican State, University of Texas Press.
2	Wilson (2002).	A Fateful Time: The Background and Legislative History of the Indian Reorganization Act.	By Elmer R. Rusco. (Reno: University of Nevada Press, 2000. xviii, 363 pp. $44.95, ISBN 0-87417-345-0.).

3	Rusco (2000)	A fateful time: the background and legislative history of the Indian Reorganization Act	University of Nevada Press.

Source: Developed by the current study

5. Conclusion

In the guise of a heroic narrative from the past, the Ramayana is a comprehensive depiction of the life of the ancient Indians, containing moral ideas, profound human and life philosophies, and religious concepts. The epic Ramayana embodies the Hindu tenets and the hopes of the populace for a righteous monarch. The epic Ramayana has created the image of a hero, an ideal king with a clear vision, strength, talent, bravery, and righteousness. The hero is placed in various interactions with characters during conflicts and events to carry out morally responsible deeds. Each action, word, and thought of the hero Rama concerning the characters, objects, and natural phenomena form segments of artistic time and space in the entire vast time and space, reaching to the cosmic scale, connecting the world of mortals with the spiritual world and the eternal world to practice Dharma - the moral and ethical foundation of Indian society. They eventually accept all the values that a person's life must attain. The character's existence is merely an eternal rotation of the wheel of samsara. In addition, the Ramayana introduced cosmic time or fated time with the pair of categories Karma and Samsara (Reincarnation - Karma). Time has an intimate relationship with the heroic figures, contributing to their majesty, fantasy, and divine essence. The formation of earthly time, wartime, and fated time contribute to the majesty, realism, and mythologization of the Ramayana, which is infused with the lofty religious-philosophical identity of ancient India.

6. Implications of the Study

The new study is founded on an original concept that has not been highlighted in earlier research. Although there is earlier research on various religious aspects of India, the current study is the first to address the concept being examined. This study considered the

most significant literature gap and conducted the investigation accordingly. The present study highlighted the religious beliefs of Indians concerning the particular structure of artistic space. Earlier research has not emphasized the relationship between religious thought and artistic space. Notably, the epic Ramayana is not recognized in literature, even though several studies have discovered numerous religious and artistic elements of significance. Therefore, this study's contribution to the body of knowledge is significant. This study's contribution has several practical ramifications. The study demonstrated the importance of the study's findings on religious considerations in the layout of artistic space.

7. Limitations and Future Plans

This study examined the significant aspects of the literature that were not addressed in prior research. Despite the substantial contribution to this study, there are a few limitations that could be used to guide future research. The current study examined the role of religious thought on the arrangement of artistic space and time, albeit with secondary data. The study's findings are based solely on a review of existing research, including data obtained from published studies and reputable websites and books. Nonetheless, the study's outcomes can be confirmed through quantitative or qualitative research. Mainly, qualitative research should be conducted, and results based on these interviews, which can contribute significantly, should be driven. Interviews can be utilized to analyze the phenomena of the present investigation in this manner. Moreover, a questionnaire survey can yield superior results when conducting quantitative research. Consequently, future research should study religious thought through artistic space and time using questionnaires and interviews.

Acknowledgments

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Author Le Thi Bich Thuy is a lecturer at the Institute of Culture and Development, Ho Chi Minh National Academy of Politics in Vietnam. Study of theoretical and practical concerns in culture, as well as establishing and growing Vietnamese culture and people in the current period, are my main research directions; Study, identification, analysis, and evaluation of the human values and resources of indigenous knowledge, regional cultural characteristics associated with the development potential and advantages of each locality, area or region around the country; The study of the culture and literature of various countries in the region and around the world allows us to see the distinctive elements in the cultural picture of each nation.