



Ramayana, Singapore Version

by Dr Chua Soo Pong

Editor's note:

In Singapore, when Arts & Acts, a dynamic bi-lingual drama group was invited by the Ministry of Community Development to present a new play for the annual 1988 Young Peoples' Theatre Festival, its Artistic Director, Dr. Chua Soo Pong decided to present a new version of *Ramayana*. *Ramayana*, along with the other Sanskrit epic, *Mahabharata*, form the core of Hindu culture in India. Throughout Southeast Asia, they became the common source for many forms of dance drama, puppet shows, folk theatres, story tellers, and mural paintings. "But in Singapore", said Dr Chua, "Children are more familiar with Snow White, Cinderella and Mickey Mouse rather than the heroes and heroines of the Asian folktales. Such cultural orientation might lead to ignorance of the abundant literary tradition of our neighbouring countries. It was hoped that the staging of *Ramayana* for the young people

in Singapore, would help to create an awareness of the richness of the Southeast Asian literature and theatre. This will hopefully, lead to better understanding and appreciation of the arts and the cultures of the people next door in the long run"

Dr Chua's version of *Ramayana* was premiered in Singapore at the Botanic Garden with great success. That version was presented in the Indonesian *Wayang Wong* style. With exquisite costume, elegant choreography and well-arranged fighting sequences, the production was adored by children as well as critics. A year later, it was invited to perform at the Chinese University of Hong Kong and the Toyama International Theatre Festival in Japan. The performance presented in Hong Kong was an abridged version directed by Lee Yen Hoe with only four actors and one actress in the cast. The Hong Kong Standard praised its inventiveness and visually exciting staging. In Japan, *Ramayana* stunned the participants

and audience from 33 countries and won the Silver Award. Johnson Choo Yeong Heui received the Excellent Director Award while Tan Poh Lee was chosen as the Best Choreographer of the Festival.

In September 1990, Arts & Acts will present *Ramayana* in Christchurch, New Zealand, for the International Youth Theatre Festival there. Stylistically, it would be a new version, as the *Wayang Wong* elements and Javanese music would be replaced by new choreography created by Tan Poh Lee, just graduated from Nanyang Academy of Fine Arts and new music composed by Yang Pei Xian a senior member of the People's Association Chinese Orchestra. Thus, *Ramayana*, Singaporean Style!

The photos here are taken in the *Wayang Wong* style of *Ramayana*, the original version when it was premiered. At press time, photos of the new version for the New Zealand tour were not available.

Characters:

N: Narrators
R: Rama, Crown Prince of Kosala
S: Sinta, Rama's wife
D: Dasarata, Old King of Kosala
K: Kekayi, Dasarata's Youngest wife
M: Mantara, Queen Kekayi's maid
B: Barata, Queen Kekayi's son
J: Jathayu, a noble bird
G: Guard
H: Hanuman, General of Kingdom of Guakiskenda
Su: Sugriwa, King of Guakiskenda
Sb: Subali, Sugriwa's brother
Ra: Rawana, the ten-headed monster
Ma: Maricha, Rawana's brother
L: Lady-in-waiting
a: Demon a
b: Demon b

Prelude

N: Legend once had it, that there was a vast country called Kosala. Rich was the soil, and fertile were the lands. Abundance of water, and dedication of people, provided good harvest for all men. King of this prosperous land was a warrior, Dasarata. Many victorious battles he had fought, many greedy invaders he had defeated. Led he did his people, through numerous trials and tribulations, and triumphed over countless famines and disasters. For years, good was the peace and harmony, only to see Dasarata becoming frail and aged.

(R & S exit stage left; B, K & M exit stage right)

N: Dasarata has two sons, Rama and Barata. Brought up in wisdom and loving care, the two were always in perfect harmony, blazing with a desire to serve their people. Time has come for a new king to be named, this Dasarata did by proclaiming Rama the crown prince. All were joyous, except for the queen. Queen Kekayi, mother of Prince Barata.



Queen Kekayi
(Jean Ng Li Sin)



Prince Rama
(Johnson Choo Yeong Huei)



Princess
(Fong Wai See)



Golden Deer
(Debra Teng Geok Hong)



Maricha
(Iann Yean)



Rawana
(Poh Boon Nee)



Hanuman
(Phua Cheng How)



Prince Barata
(Lee Yen Hoe)



Jathayu
(Tan Seow Hwei)

(R enters from stage light; B from stage right; then both move upstage centre; D seated at upstage right; K & M enter from stage right)

Scene 1: The Wicked Tongue

M: Your Highness.

K: Do you know Mantara, that this is the end? That I have lost everything? Prince Rama has been proclaimed the crown prince, there is no more hope of my son becoming king. Death would have been sweeter for me.

M: Despair not my beloved queen. His Majesty does love Prince Barata too, and for that, your heart's desire may be fulfilled.

K: Foolish woman! Do you really believe that His Majesty can be persuaded? Do you really think he will betray his words?

M: And why not? In my life time, stranger things have happened, more incredible events have occurred. Does Your Highness not recall the time, years ago, how you had valiantly saved the king's life? Does Your Highness also not recall the promised reward, which hitherto remains unclaimed?

K: Yes! Yes indeed! Mantara, you are truly my wonderful maid, ha ha ha... The day Prince Barata ascends the throne, shall be the day I handsomely reward you.

(M exits from stage left; K moves towards D)

Scene 2: Early Morning Thunder

K: Your majesty, forgive me. Forgive me, the most unfortunate woman in this world, for intruding upon your rest at this odd hour.

D: My dear Kekayi, what worries have dawn upon you, to necessitate your visit on this cold morning?

K: Your Majesty, do you remember that.. years ago... the time when I healed your wounds at the battle field?

D: My beloved, I certainly do. How could I forget your kind act?

K: Does your majesty recall that... that there was to be a reward?

D: Yes, I do. Now, tell me, what is your heart's desire? I will grant you anything you want.

K: Your Majesty, I am overwhelmed by your kindness. But before I express my desire, promise me, promise me that you will grant me anything that I ask for.

D: That I promise, by the bones of my ancestors. Now, tell me your wishes, and as true as I am the king of Kosala, I shall grant them immediately. Tell me my dear, what are they?

K: I... I have only two requests. First, make Prince Barata the crown prince. Second, banish Prince Rama to the darkness of Dandaka forest, and that he shall not return for fourteen years.

D: What! These are your requests. You cruel, selfish and unfeeling woman, what wrong has Rama done unto you? No, no, no... I cannot grant these despicable wishes.

K: Do as you wish your Majesty. But let me remind you, that as the king of Kosala, it is your duty to be true to your words. Do you wish to break your promise and lose your subjects' respect for you? Do you wish to go down in history as the untruthful king!

D: Is that what you have to say? Wicked woman, you caught me

unprepared. Such request is sacrilege. As King of Kosala I have no choice but to grant you your treacherous demand. I will, pass my throne to Barata and banish Rama into the forest. Please, leave me alone, at once.

K: Ha...ha...ha...!

(K exits from stage right; S enters from stage left : R & B move next to D)

Scene 3: Death of the Old King

G: In the midst of the cold morning King Dasarata summoned his subjects. Wallowing in grief, he pronounced Prince Barata the new crown prince and announced the painful banishment of Prince Rama.

B: My dear brother!

R: No, Barata. Our father has made a wise decision, you are rightfully the crown prince. Rule our country with wisdom, kindness and righteousness. I shall now depart for the forest of Dandaka, and shall never return within the 14 years. Please accept my blessings, may the gods be with you.

S: Rama, please let me go with you.

R: No, my beloved. Stay in the palace and await my return. You have no idea of the dangers lurking in Dandaka. It is filled with devils and wild beasts. Your company will only increase my burden.

D: Rama, do let Sinta accompany you.

R,S: Father!

D: Do be careful, my dear children!

R: Goodbye father. Please grieve no more. This may be the will of the gods. Do let us part in peace.

D: Take care, take care?... my son!

R,S: Father!

B: My dearest brother! By my words, you shall return in safety and be proclaimed the new king. If I should be unworthy, let the wrath of heaven be upon me!

(R and S exist from stage left)

D: Rama, Rama!

(D collapses and dies)

B: Father, Father!

Scene 4: The Ten-Headed Monster

R,S: Distant Dandaka may be, dangerous the trip may seem, but defying failure has been, a feature in this scene. Swiftly did the days passed from days to months to years, with Rama and Sinta doing feats, from planting to harvesting over the years. At last descended upon them peace, and brought closer the time to returning home. Alas Sinta's singing brought not ease, but evil Rawana with his devious deeds.

(R & S move with narration and then exit stage left; a & b enter stage right Ra enters stage right)

a: Rawana is selfish, greedy and vicious king. Rawana is the ugliest monster you ever see.

b: On his ten heads are prickly needle-like hair.

a: On his ten faces are blood-shot eyes.

b: ...flat noses.

a: ... wide mouths...

b: ... stained teeth.

a,b: Rawana's heads are like ten bad durians - rotten and smelly.

b: Rawana is greedy.

a: ...vicious,

b: and selfish.

a: He wants the best things in this world,

b: ...and he will get them by all means.

a: ...mainly by force, as will be seen.

b: When he's got it, he will keep it - all for himself.

a: Rawana would like to capture Sinta.

b: ...yet he's afraid of Rama.

a: But then, he remembered his brother magician...
b:Maricha! Maricha is unlike his brother,
a: ...he loves to sleep,
b: ...when he does wake up, he will pray and meditate,
a: ...and after that, he'll go back to sleep.
a,b: And he passes his days merrily.

Scene 5: The Golden Deer

(a & b exit stage left. Ra flies round the stage and moves to upstage left, Ma is asleep on stage left)

Ra: Maricha, Maricha! Wake up! Sorry for intruding, but there are two strangers in the forest of Dandaka, a beautiful princess and an ugly prince! I want to get rid of the fool, so that I can...

Ma: Rawana, rawana, can't you stop your evil deeds? When will you turn over a new leaf? Let me tell you this, Prince Rama is the reincarnation of Vishnu. Mark my words, if you are

to antagonize him, it would spell the end for you as the Alengka King.

Ra: You coward! You are useless! If you dare to defy me again, I'll break your arm!

(Ra grabs Ma's arm)

Ma: Stop it, stop it, You are hurting me!

Ra: Are you going to help me or not?

Ma: Yes, yes yes! I will.

Ra: Ha, ha, ha... I want you to turn into a golden deer and lure Rama away, and then I will... ha, ha, ha...

(Ra exit stage left; Ma is pushed to downstage right, turns into a golden deer; golden deer enters as Ma exits)

Scene 6: Appeal of the "Old Man"

(Golden deer moves to upstage left and lures R & S in; golden deer then exits downstage right; S indicates to R that she would like to have the deer, R agrees, but before he moves off, he draws a magic circle around S to



Rama and Sinta spend their day in Dandaka Forest.

protect her and asks her to stay within, and then exits downstage right; Ra enters upstage left when the cry is heard offstage; S is worried by the scream, but stays within the magic circle; Ra cannot get into the magic circle, he decides to change into an old man to deceive S)

Ra: Water, water...

(S notices the "old man's" pleadings, and decides to step out of the magic circle to offer water to him)

S: Here...

(Rawana transforms into real self and grabs Sinta)

Ra: Ha, ha, ha... Do not fear. Let me introduce myself, I am Rawana, mighty King of Alengka. I must confess that I have been wanting to meet you, my intention for coming is to escort you to my palace.



Rama warns Sinta not to step out of the magic circle.

S: No! I will not go with you! You must surely know that I am wife of the heroic Prince Rama.

Ra: Prince Rama is but ashes now! My brother Maricha has already killed him. Did you not hear his last cries before he died? Come with me, it'll be useless waiting here. I can bestow upon you the wealth of this world, and make you the happiest queen.

(Rawana snatches Sinta and flies off stage left)

Scene 7: Rama in Despair

(Rama enters upstage left chasing golden deer; golden deer moves to downstage right, and Rama shoots golden deer at this spot; when shot, Maricha reappears; R moves toward Ma to investigate)

R: Ah! It's Maricha! I've been deceived!

(Rama moves round the stage in search of S; lightning and thunder)

N: Separation can never be for them, for the depth of their love pales even the deepest ocean. Rama braves the odds against him to search for his beloved wife.

(Rama exits stage right)

Scene 8: Sacrifice of the Noble Bird

(Ra & S fly in from stage left)

N: Merrily flew Rawana, he was anxious to fly home, to drink, dine and enjoy the company of Sinta. Poor Sinta pleaded repeatedly with Rawana, but he refused to release her. Sinta screamed for help in desperation, she screamed and yelled till she attracted the attention of Jathayu. Jathayu, queen of all birds, friend of Dasarata, flew out hastily to the call for help.



Rawana: *If you interfere, Jathayu, I shall break your neck.*

(J enters upstage left to downstage centre)

J: Who has met with danger, as to shout for help? Which demon has once again disrupted the tranquility of the clear blue skies?

(J flies clockwise on stage, and Ra & S fly anti-clockwise; both meet at centre stage)

J: Have you no shame, Rawana! You evil monster, free the princess at once!

Ra: Get lost! You foolish bird! If you interfere, I shall break your neck!

(Fighting between Ra & J, but Ra is losing)

J: Rawana, you are not my match.

(Fighting ensues and J is fatally injured; Ra & S fly off stage L; R enters stage R and discovers the injured J at downstage R)

R: Jathayu? Jathayu?

J: Grieve not my prince, Hurry, hurry to the aid of Princess Sinta. She had been captured by Rawana, and they are headed in that direction. This is Sinta's ring, go, go, make haste!

(J dies and R backs away from J to centre stage)

N: Rama blessed and prayed for Jathayu's soul. With a last farewell to the noble bird, he then headed south in search of Sinta. For seven days and nights, he travelled through jungles and swamps. Unwittingly, Rama intruded upon the territory of King Sugriwa.

(R circles the stage and meets H at centre stage)

Scene 9: King Sugriwa's New Hope

H: Who are you? How dare you intrude upon us! Speak up, or I shall send you to the darkness of hell!

N: Rama was calm and unprovoked. With great pain and patience, he revealed Rawana's devious deed.

H: Ah! It's that Rawana again, I shall have to report this to my king.

(H leads right round the stage and arrives at centre stage again; Su is seated at upstage right; H goes up to inform him of R's arrival)

N: King Sugirwa actually has enough problems of his own. He sat upon his throne, sighing and depressed. He was driven out of his kingdom by his sinister brother, Subali. For ninety-nine days, he has been down, but when he heard of Prince Rama's arrival, his face lighted up and he was overjoyed. Immediately he went to welcome his guest.

Su: Welcome my honoured guest. You've arrived at the right time. My kingdom has met with the worst of fate, for the past days, King Subali, my sinister brother, has been occupying a large portion of our land.

H: Subali is a weird being, his blood is white, and ordinary weapons have no effect on him.

Su: I have long heard of the prince's remarkable abilities.

H: Can Your Highness help us in defeating the evil Subali?

R: Barbaric invaders! They are the enemies of all mankind. I share your hatred of tyranny. I shall be most

willing to help you regain your lost land, and get rid of the devil.

H: Thank you Prince Rama! Once we have defeated Subali, we shall be at your disposal, to seek and rescue Princess Sinta.

R: Thank you!

(Lights out)

Scene 10: Sinta's Darkest Night

(Sinta dances to music at centre stage; when music stops, Sinta moves downstage)

S: Leaves are part of trees, flowers are companions of bees, Rama, oh Rama, why have we to be separated by the heartless seas. Rama, I miss you, from the break of dawn to the end of day, when can we return to the past happy days, to view the beauty of the wilderness, and to enjoy the soft caress of the moon?

(Rawana overhears Sinta and he interrupts when she ends)

Ra: The forest is full of dangers, why do you yearn for it? All the comforts are in my palace, why do you want to live in the wilderness?

S: Stay away you devil! Stop bothering me. Rama will be here soon. Take my advice and release me, before Rama decides to raze your kingdom to the ground.

Ra: The more a man pleases a woman, the happier she should be. But the more I try to be nice to you, the more you reject me! Rama is a wimp, why do you want to be with him? My dear Sinta, reject not my offer, and come straight to my chamber. *(Sinta turns away)*

Ra: Hmph! I'll give you seven days to reconsider, if you do not change your mind, I shall have to kill you and have you served at dinner. Ha, ha, ha...

(Rawana exits stage left; Sinta remains centre stage)

S: Rama, oh Rama! *(Lights out)*



Jathayu: Hurray! Hurry to the aid of Princess Sinta.

Scene 11: A Powerful Alliance

N: On the war path went the courageous warriors, brave and invincible. Onward they marched for 33 miles, and there they saw their enemy's flag. Upon seeing Subali, hatred overwhelmed all, especially Sugriwa.
Sb: Where did this group of fools come from? What fantasy torments you so? Have you gotten tired of living and want me to have you killed?

H: You creep! Return our land at once, or we'll end your worthless life!

Sb: Ha, ha, hee, hee... You cretinous idiots, I shall have to entertain you.

(Fighting ensues between H & Sp, but H is knocked down, Su takes over, but he too is defeated; R tries to shoot Sb, but both Sb & Su are wearing the same clothings, making it impossible to aim; Su was forced to withdraw, and is brought to change the colour of his clothes; Su goes back to fight Sb again, this time, R, manages to take aim at Sb and kills him)

Su: My sincere thanks to you Prince Rama. You have helped us triumph against all odds, we are now at your service, to help you defeat Rawana, and rescue Princess Sinta.

H: Your Majesty, I would like to volunteer as Prince Rama's recce, and infiltrate Alengka, to coordinate our attack on Rawana.

R: Thank you Hanuman, you are indeed a great friend.

Scene 12: Fire in the Alengka Palace

(H enters stage left and moves around the stage; final position on downstage R; four guards line up and the main enters stage right)

N: Hanuman raced against time, he was anxious to get to Alengka. He recalled Jathayu's last words, "Hurry

to the aid of Sinta,...make haste!" Hanuman flew to Alengka overcoming great obstacles and finally arrived at Rawana's palace. But the palace was full of guards, he had to be constantly on his guard.

L: Princess.

(L offers S a drink, S ignores her)

L: Your Highness, please take care.

(L leaves H enters whilst the guards are on patrol. He sneaks in)

H: Princess Sinta, Princess Sinta, please do not be alarmed. I am Hanuman, aide to Prince Rama, and he has sent me here. Alengka may be a fortress, but the days of Rawana are numbered.

(S retreats toward downstage left)

S: It must be one of the devil's tricks again, trying to deceive me.

H: Your Highness, please look at this ring. Prince Rama has asked me to return it to you. He is well and has been preparing to come and rescue you, and to deal with Rawana.

S: Ah! Thank you Hanuman! You have brought me hope by your wisdom and courage. My desire to return home is re-ignited, and my hatred for Rawana doubled. Rescue me from the clutches of wicked Rawana as Vishnu rescued the goddess earth from the underworld of the Patalas.

N: Like a restless tempest, Hanuman set about uprooting the trees with his bare hands, crushing them with his muscular thighs and trampling them with his feet.

(Discovered by guards, fighting ensues between H & four guards; H is captured and tied, but he breaks loose when they are about to burn him; H burns the palace; two guards hurriedly bring S to another room)

Scene 13: Secret Path to Safety

(S at downstage R; one guard near

downstage centre; one guard near upstage R; Ma enters stage L)

L: Your Highness!

S: Rama, oh Rama, when will we be together again!

L: Princess Sinta.

(S moves away)

L: Princess, there is still hope. Let me tell you my plan.

S: Mm?

L: This palace may be well guarded, but we can both escape through the secret tunnel, leave the demon and return home.

S: Return home?

L: Yes.

(They escape, guard A awakens due to running noises; A looks around and discovers S missing)

A: Ai ya ya ya! All's not well, all's not well! The king's beauty is gone, ringing my death's knell. Fool! You are still sleeping, hurry before we've to start weeping. Find the Princess and we'll be praised. Lose the Princess and we'll be razed!

H: Prince Rama, Prince Rama! Worry no more, I've found Princess Sinta in the dungeon, and she's well and in good health.

R: Does the palace have any secret tunnels?

H: Yes, there are nine tunnels, and nine exits, I have found out all their tricks!

R: Let's go. To the defeat of Rawana!

Scene 14: Triumphant Journey Home

N: Nothing can stop the thrust of the warriors, for destined they are to destroy the evil Rawana. A sea blocked their passage to Alengka after ninety-nine miles of travel. Hanuman pondered and thought, finally, he decided to summon all to construct a bridge across the waters. Bit by bit, piece by piece, the soldiers

threw rocks to form the bridge. At long last, stands a long and sturdy bridge. Led by Hanuman, they stormed across the bridge and entered Alengka. In no time they met Rawana and his team of warriors.

(Fighting between the two forces; R, H & Su on stage left; Ra & two devils on stage right)

H: Prince Rama, I'll handle the situation here, go look for the Princess in the dungeons.

(Rama leaves; H fights Ra; Su fights the devils, they leave by stage R: Ra has the upper hand in the fighting; when Ra is about to wallop H, R appears)

R: Call yourself a hero, abductor of Sinta. Defenceless and alone, what chance had she against brute force? Hero you think yourself, molester of women, thief and coward! You will die today, Rawana!

(Battle)

Ra: Rama, it is you who will die today! Your head will be meat for vultures, your blood the drink to jackals. As eagles devour snakes, so hyenas will crunch your bones and intestines!

(R shoots Ra who dies immediately)

H: Prince Rama! Have you found Princess Sinta?

R: No. I've searched the palace high and low, but Sinta's whereabouts is still unknown.

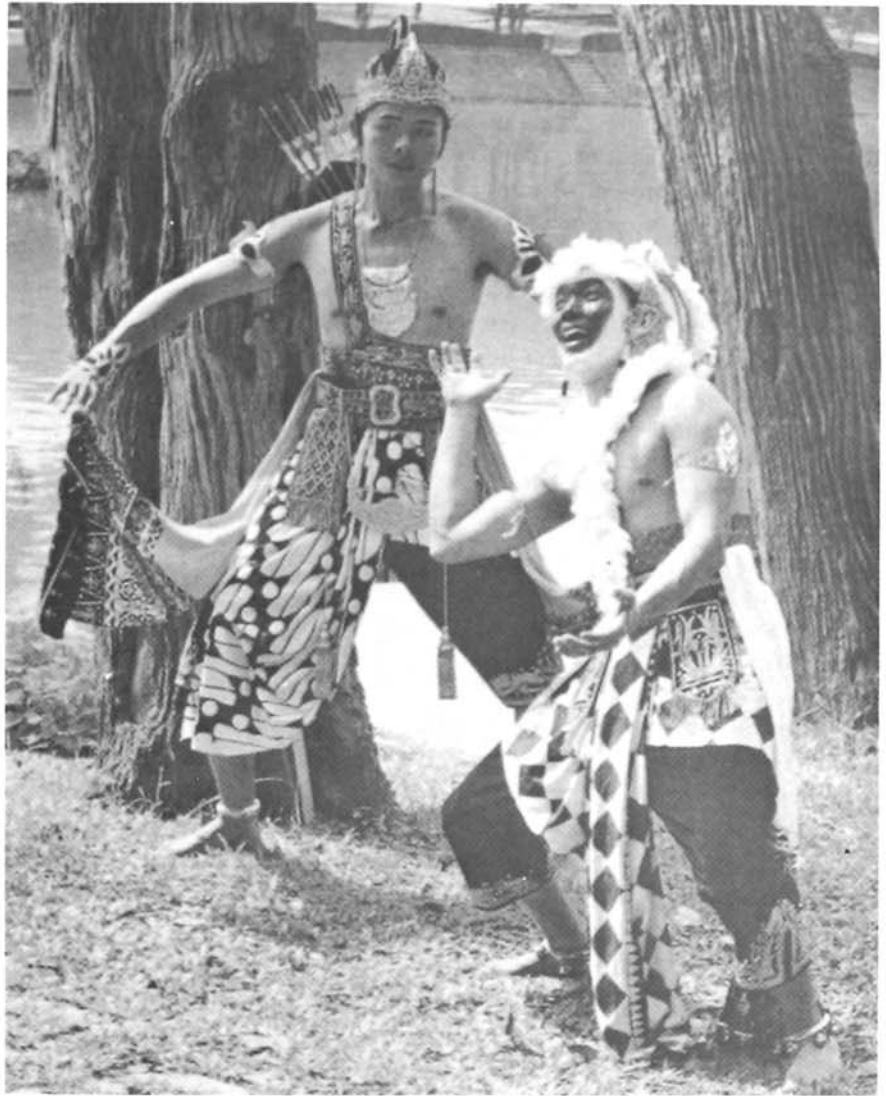
H: What should we do then?

(Sinta enters stage R)

S: Rama! Rama!

R: Sinta!

N: The fourteen years term of their banishment having just elapsed, there was no longer any obstacle to hinder Rama and Sinta from returning to their native land, where Barata delightfully fulfilled his promise to hand back the crown that he kept in trust for his long-exiled brother.



Hanuman : *What should we do then?*

(Reunion at the Palace of the Kingdom of Kosala)

N: Never had the skies in Kosala been clearer, never had the people of Kosala been happier. They are all dressed happily dancing and celebrating the return of their beloved prince.

(Dance of joy by everybody for the coronation. After one round, the audience are invited to dance with the cast as the dance is simple and allowed improvisation. Thus the production will end in a spontaneous atmosphere)

Postscript:

Although I was brought up in Singapore, my place of birth, Indonesia, has been a constant source of my artistic inspiration and strength. I still remember vividly the all night *Wayang Kulit* performance and the visually spectacular *Wayang Wong*. In my long years of directing plays, opera and choreographing, more often than not, I applied the aesthetic principle of the Indonesian art forms in my work. It has long been my desire to stage plays incorporating *Wayang Wong*'s elements.

Thus in 1984, as Guest Director of Singapore's established drama group, I-Lien Dramatic Society, I staged "Princess Jasmine", an Indonesian folk tale about betrayal of love. The creative process of introducing an alien theatrical convention proved challenging to the cast. But when the end product was unveiled, the public and practitioners were excited. The audience although unfamiliar with Javanese traditional theatre, were fascinated by the beauty of the classical dance form of the court of Surakarta and the variety of elaborate costumes from Java. On the other hand, the practitioners were surprised by the striking similarity of style of movements, concepts of space and structure of script between *Wayang Wong* and Chinese Opera. Many friends suggested that I should be more active in presenting this kind of artistic experiment and introducing the traditional and contemporary drama of Southeast Asia to the Singaporean drama circle.

In Singapore, it is fortunate that there are strong expatriate theatre

groups staging pantomimes and children plays of high quality. Thus the young audience have seen many Sleeping Beauties, Jacks and the Bean Stalks and other heroes and heroines of western fairy tales. However, it is also apparent that our children do not know much about the past and present of the literary and theatre tradition of our neighbouring countries. The staging of "Ramayana" carried with it some significant implications for the consideration of cultural orientation in Singaporean theatre. Staging the influential Hindu epic "Ramayana" thus brought Singapore into a great cultural tradition shared by its Southeast Asian and South Asian neighbours.

During the long months of rehearsal, my young actors found the experience particularly rewarding as they were pushed into unfamiliar territory. It was through demanding reading, attending dance workshops conducted by Madam Liu Chun Wai and Mr Martinus Miroto, discussions and elucidations, that they managed to grasp the concepts and styles of



Hanuman (right) and Rawana in their final battle.

Wayang Wong and found ways to blend effectively the stylistic movements and expressions in their acting.

The interesting happening was, since its premiere in 1988, my script has been tailored twice by two of my talented students Lee Yen Hoe and Johnson Choo Yeong Huei for travelling purposes. In the midst of the alteration they made changes in staging and discovered that Chinese opera's fighting sequences are as effective in the battle scene. This discovery prompted the members of Arts & Acts to rethink about a new production in a different style, with composer and choreographer from Singapore. The result remained to be seen on the stage of Christchurch when they perform for the International Youth Theatre Festival hosted by New Zealand in the near future. ■



Barata (right) hands back the crown to his long-exiled brother.