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The Journal publishes research papers in the fields of Social Sciences such as Economics, Education, Ethics, Geography, History, International Relations, Information Science, Law, Linguistics, Library Science, Media Studies, Human Rights, Philosophy, Political Science, Population Studies, Psychology, Public Administration, Sociology, Social Welfare, Literature, Performing Arts (Music, Theatre, Dance), Anthropology, Cross-cultural Studies, Demography, Development Studies, Visual Arts, Women's Studies and so on.

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Sample Of The Title Page

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Studies on Some Historical Sites in Midnapore

Author's names and affiliations

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From the Desk of the Editor

It is a matter of great pleasure that *Anudhyan: An International Journal of Social Science* never fails its continuity which is a prerequisite of publication of any standard journal. Many scholars, writers and professors of national and international repute had visited our campus during these years; and we have gifted them different issues of *Anudhyan*, and more often than not, we are proud to receive high applause for *Anudhyan* from them. The present issue has focused a fresh light on diverse new areas of Humanities and Social Science. Dr. Pal has written on the contribution of women in Indian freedom struggle. Mahasweta Devi is regarded as an activist-writer. Dr. Maity has expounded the representation of oppression in Mahasweta Devi's fiction. Dr. Pradhan has developed his paper on a very interesting subject: games and sports as a gateway of empowerment of women in India. Other papers have focused on a wide range of themes such as philosophy, religion, Indian classical music etc.

The editor is indebted to many, whose names are not mentioned always, for their assistance at different stages of the publication of the journal. Dr. Jayasree Laha, Principal of our college, always extends her able guidance which works as the goading spirit behind the publication of the journal. Thanks are due to all members of the Editorial Board and Reviewers for their meticulous scrutiny of each and every article submitted to this journal. We also gratefully thank all the authors who submitted their articles for publication.

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Games And Sports : A Gateway Of Women's Empowerment In India

Dr. Krishnendu Pradhan

ABSTRACT

“Sport has huge potential to empower women and girls” - Remarks by Lakshmi Puri; UN Assistant Secretary-General and UN Women Deputy Executive Director.

The purpose of this paper attempts to shed light the status of women's empowerment in India through games and sports and highlights the issues and challenges of women empowerment in the field of physical education and sports. Sport is an integral part of the culture of almost every nation. However, its use to promote gender equity and empower girls and women is often overlooked because sport is not universally perceived as a suitable or desirable pursuit for girls and women. Today the empowerment of women in games and sports has become one of the most important concerns of 21st century. But practically women empowerment in games and sports is still an illusion of reality. It is observe in our day to day life how women become victimized by various social evils. Women empowerment is the vital instrument to expand women's ability to have resources and to make strategic life choices. Empowerment of women in games and sports is essentially the process of upliftment of economic, social and political status of women, the traditionally underprivileged ones, in the society. Today sports and physical activity as a strategy for the empowerment of girls and women has been gaining recognition worldwide. Women could be empowered through education, sports and physical activities and by giving them equal opportunities in different walks of life.

Research on sport, gender, and development indicates that sport can benefit girls and women by: Enhancing health and well-being, fostering self-esteem and empowerment, facilitating social inclusion and integration, challenging gender norms and providing opportunities for leadership and achievement. As an remarkable example of women empowerment in the field of sports and games in West Bengal in the year of 2019; Raja Narendra Lal Khan Women's College (Autonomous) successfully organized 'Inter College State Sports and Games Championship, 2018-19" of Paschim Medinipur and Jhargram districts Under the Auspices of Education Directorate, Department of Higher Education, Govt. of West Bengal.

Key words: *Women empowerment, gender equity, well-being, self-esteem, social inclusion.*

The word ‘Empowerment refers to increasing the spiritual, political, social, educational, gender, or economic strength of individuals and communities. Today sports and physical activity as a strategy for the empowerment of girls and women has been gaining recognition worldwide. Women could be empowered through education, sports and physical activities and by giving them equal opportunities in different walks of life. A woman is both ‘Mahamaya’ and ‘Maha Shakti’ and holds the key of the world. As ‘Swami Vivekananda’ wrote that it is very difficult to understand why in this country so much difference is made between men and women, whereas the Vedanta declares that one and the same Conscious self is present in all beings. In short, woman empowerment is the breaking of personal limitations. Sports and Physical Education play important and major role in all these segments of women Empowerment. In this year one of the best educational institute in West Bengal, **Raja Narendra Lal Khan Women’s College (Autonomous)** is going to organize a mega event in the field of sports and games ‘**Inter College State Sports and Games Championship, 2018-19**’ of Paschim Medinipur and Jhargram districts **Under the Auspices of Education Directorate, Department of Higher Education, Govt. of West Bengal**. In my personal opinion this may be one of the best examples of Women’s Empowerment in India in the field of games and sports.

Community and institutional resources are often limited for girls. Sport programs can provide them with access to mentors, strong female role models and the social support of a team or group of peers. It can also give them access to public spaces, especially in societies where their mobility is restricted. Sport involves leadership roles such as captaincy, coaching and refereeing that can enhance girls’ self-confidence. Improved perception of girls’ abilities amongst the girls themselves and their families also enhances respect for one’s body, a sense of belongingness, ownership, decision-making skills as well as a sense of identity beyond the domestic realm.

“Sport is the most effective tool of empowerment,” says Suheil Tandon, who in 2013, founded Pro Sport Development (PSD), a social enterprise that uses sport for the holistic development of youth. PSD just completed a three-day workshop with 23 football-playing girls in Ajmer district. “Earlier these girls were not even allowed to leave their homes,” says Tandon. “Now they are leaders in their villages.” In sport you cannot have caste-based segregation, say the girls. As a team they have chosen to boycott practices like child marriage. In other regions, PSD organises mixed gender matches that give girls the opportunity to play and, more crucially, boys the chance to appreciate the girls as teammates.

In the last few years, the attention of people all over the world, especially in India, has been focused towards the subject of women’s empowerment. The very fact behind this hype regarding the empowerment of women is that the discussion bears testimony to the appalling condition of women all over the world but more so in India and other developing countries.

Earlier, women were always suppressed and treated like slaves. They were denied basic fundamental rights like the Right to free speech, the Right to Education, etc. There were several inequalities between men and women in any and every field, be it politics, sports, education or jobs at the corporate level. Even today, the perception of women remains negative. Women constitute more than half of the world's population and are still paid less than men. In addition to their domestic responsibilities like taking care of their children, cooking food, looking after the family, they contribute to the growth of the nation. Some have become successful entrepreneurs like Indra Nooyi, some are handling the politics of the nation like Sonia Gandhi, some are running the fashion world and some are representing the country at the international level by excelling in various sports like P.T.Usha. "Sprint Queen" P.T.Usha has won 102 national /International medals and awards throughout her illustrious career. She won 13 Gold medals in Asian Championships and a total of 33 International medals. She received the prestigious Arjuna Award and PadmaShree in 1984 for showing outstanding performance in sports. A year later in 1985, she was adjudged as the best women athlete at the Jakarta Asian Athlete meet. To add to her glory, In 1986 at the Seoul Asian Games, the Indian Olympic Association awarded her with the Adidas Golden Shoe and named her the Sports person of the century.

Women have been successful in asserting their equality with men in matters of education, employment, inheritance, marriage, politics and in the field of sports as well. The status of women all over the world and in India has risen exceptionally in the 20th century. Women, who remained inclined to stay within the four walls of their household have today found their own way to rise above. Various steps have been taken by the Indian Government to empower women of every age and every caste. Criminal laws against sati, dowry, female infanticide and feticides, eve teasing, rape, immoral trafficking and other offences relating to women have been enacted in addition to civil laws like the Dissolution of Muslim Marriages Act 1939, the Hindu Marriage Act 1955 and other Matrimonial enactments. Recently, the Rajya Sabha has also passed the Maternity Benefits (Amendment) Bill, 2016 to benefit working women. A National Commission for Women (NCW) was also constituted for protecting women's rights. The year 2001 was declared as the Year of Women's Empowerment by the Government of India. These developments in the status of women are evidence of the fact that empowering women means empowering the nation, strengthening the economy and revitalizing the society.

Social stigmas often keep women from viewing themselves as physically powerful, proficient and self-governing individuals. In recent years, sports have surfaced as a mechanism to help women work against these self-limiting opinions. With the growing participation of women in sports globally and nationally, sports is being seen as a means of empowerment for women. Their participation in sporting activities enables them to live a life of dignity. New age sportswomen like Sania Mirza in Tennis, Mary Kom in Boxing and Saina Nehwal in Badminton

and so on are some of those Indian women who never gave up on their dreams despite of coming from conservative backgrounds.

The 2016 Summer Olympics, concluded in August 2016 at Rio de Janeiro, Brazil, witnessed more than 11,000 athletes from 207 countries. India saw a participation of 117 athletes and bagged a total of two medals, one silver and bronze; both of which were won by women. Badminton player P. V. Sindhu won historic silver medal in the women's singles badminton event. With this, she became the first Indian woman to clinch a silver medal in Olympics. On the other hand, Wrestler Sakshi Malik secured a bronze in the 58 kg category to become India's first female wrestler to win an Olympic medal. Not to forget, India was able to qualify an artistic gymnast into the Olympic competition for the very first time since 1964. Dipa Karmakar became the first Indian female ever to book an Olympic spot in the apparatus events and all-round event at the Olympic Test Event. Unfortunately, she narrowly missed out on the bronze medal, finishing 4th in the finals of the event with a score of 15.066.

In the current scenario, India is developing in terms of women empowerment where females of our nation are not only opting various career options but also is making India proud. These women have not only proved their skills but also have encourages other girls to break the gender stereotypes by taking up sports profession. Recently Indian female athletes: Sakshi Malik, Dipa Karmakar, and P.V. Sindhu have created a history at the 2016 Rio Olympics and showed the girl power to the nation. Below is the list of some of finest talent that the Indian soil has produced who gave their heart, body, mind and soul to achieve their dream to become. We always are feeling proud being an Indian for these greatest Indian sportswomen.



SAKSHI MALIK (WRESTLING): Sakshi Malik is an Indian freestyle wrestler who was born on 3rd September 1992. Recently she gained fame at the 2016 Summer Olympics where she won the bronze medal in the 58 kg category and became the 1st Indian female wrestler to win a medal at the Olympics and the 4th female Olympic medalist from the country. Earlier at the 2015 Asian Wrestling Championship of Doha, she won a bronze and a silver medal at the

2014 Commonwealth Games in Glasgow. Born in the Mokhra village of Haryana, Sakshi got her motivation towards wrestling by seeing her grandfather Badhlu Ram. Even after facing opposition from the locals she continued towards her dream and marked her 1st success as a professional wrestler at the Junior World Championships 2010 by winning the bronze medal in the 58 kg freestyle event. Apart from her various successes in wrestling field she is currently

employed with Indian Railways in the commercial department of its Delhi division, in the Northern Railway zone and is a part of the JSW Sports Excellence Program. Due to her performance, she has received multiple cash prizes including a brand new BMW from former Indian Cricketer Sachin Tendulkar and is also honored with the highest sporting honor of India-Rajiv Gandhi Khel Ratna in 2016.



P.V. SINDHU (BADMINTON): Pusarla Venkata Sindhu is an Indian professional badminton player born on 5th July 1995. At the Summer Olympics of 2016, she became the 1st Indian woman to win an Olympic silver medal and is one of 2 Indian badminton players to ever win an Olympic medal other than Saina Nehwal. She has won various medals at international badminton championships like bronze at the World Championships in 2013 and 2014, Incheon Asian Games in 2014 and Asia Championship (2014)

and a gold medal at the Commonwealth Games in 2011. Daughter of Arjuna award winner was also honored with the same award in 2013 along with Rajiv Gandhi Khel Ratna (2016) and Padma Shri (2015). Since 2013, she has been employed with Bharat Petroleum as deputy sports manager in Hyderabad.



DIPA KARMAKAR (GYMNASTICS): Dipa Karmakar is an artistic gymnast who was born on 9th August 1993 in Agartala. She is the 1st Indian female gymnast to compete in Olympics in 52 years. She is also one of the 5 women who has successfully landed the Produnova that is considered the most difficult vault in gymnastics. She is also the 1st Indian female gymnast to win a medal at the 2014 Commonwealth Games in Glasgow. Since 2007 she has won 77 medals including 67 gold in the state, national and international championships. She was

honored with Khel Ratna award for her commendable performance in Rio Olympics in 2016.

SANIA MIRZA (TENNIS): Sania Mirza is an Indian professional tennis player and is currently ranked as the No. 1 in women doubles. Born on 15th November 1986, tennis sensation is one of the highest-paid and high-profile tennis player in the country. 30 years old is the 1st Indian tennis player to win women doubles Grand Slam title with Martina Hingis in Wimbledon 2015.



She is also the 2nd Indian tennis player to receive highest sports honor- Rajiv Gandhi Khel Ratna Award. Other awards include Arjuna Award (2005), WTA New Comer of the year (2005), Padma Shri (2006), Padma Bhushan (2016) and in 2014 government of Telangana appointed her as the brand ambassador of the state. She is also the 1st South Asian woman to be appointed as the UN Women Goodwill Ambassador in their history and has established a tennis academy in Hyderabad. Tennis queen began playing tennis at the age of 6 and rose to prominence

when went to the 3rd round of the Australian Open in 2005.



SAINA NEHWAL (BADMINTON): Born 17th March 1990, Saina Nehwal is the 1st and only female Indian former world no. 1 professional badminton singles player from India. She represented India 3 times in the Olympics and won the bronze medal in her 2nd appearance. She is the 1st Indian badminton player to have won an Olympic medal, the BWF World Junior Championships and is the 1st Indian female and youngest Asian to win a 4-star tournament. She is also credited for increasing the popularity of badminton

in India and was awarded highly prestigious awards like Padma Bhushan, Rajiv Gandhi Khel Ratna, and Arjuna award. Apart from being a successful badminton player, she is also a brown belt in Karate. She is one of the athletes supported by Olympic Gold Quest.

JWALA GUTTA (BADMINTON): Left-handed Indian international badminton player, Jwala



Gutta was born on 7th September 1983 in Wardha, Maharashtra and brought up in Hyderabad. Indo-Chinese descent started her training at the age of 10 under the professional training of S.M Arif. At the age of 13, she won Under-13 Mini National Championship in Kerela (1996). Till 2013, she won the National Badminton Championship for 14 times and has been consistently shining among the top 20 in the world charts. She bagged many medals for India including major events like BWF World

Championships, Commonwealth Games, Thomas & Uber Cup team, Asian Badminton Championships, Nepal International Series tournament 2008 and Yonex Dutch Open Grand Prix 2008 in the Women(s) Doubles category. She is also the 1st women to qualify for 2 events in Olympics in Indian History. She was also awarded the India(s) 2nd highest sporting honor-



Arjuna Award for her achievements as a badminton player in 2011.

MANIKA BATRA (TABLE TENNIS): Manika Batra is the top-ranked female table tennis player born on 15th June 1995 in Delhi, India. She represented India at the 2014 Commonwealth Games, Glasgow and 2014 Asian games. She won the silver medal for 2011 under-21 category of Chile Open, 3 medals at the 2015 Commonwealth Table tennis Championships and 3 Gold at the 2016 South Asian Games.



MITHALI RAJ (CRICKET): Mithali Raj is the captain of the Indian Women cricket team. All-rounder right-hand batsman was born on 3rd December 1982 in a Tamil family in Jodhpur, Rajasthan. She was picked for the Indian women cricket team at the age of 17 and made her debut ODI against Ireland in 1999 with an impressive score of 114 (and remain not out). At the age of 19, in her 3rd international test she broke the record of Karen Rolton of the world(s) highest individual test score by scoring a new high of 214 against England in August 2002 that stood for 19

months. At 2013 Women(s) World Cup, she was starred as the No.1 Cricketer in the ODI (One Day International). She is also named as the Tendulkar of Indian women(s) cricket as she is currently the all-time leading run-scorer of India in all formats (Tests, ODIs, and T20s). Indian skipper is the 1st woman to cross the 5000 runs milestone in One-Day Internationals who was awarded the Arjuna award by the Government of India in 2003 and Padma Shri in 2015.



JHULAN GOSWAMI (CRICKET): Jhulan Nishit

Goswami is an all-round cricketer of the Indian national women(s) cricket team who was born on 25th November 1982 in Nadia; West Bengal. She is India(s) fastest woman bowler who always surprises the batsman. In 2009 she was appointed to lead the team for the upcoming world cup. Right-hand batsman also won the ICC Women(s) Player of the Year in 2007. She was also honored with the Arjuna Award in 2010 and Padma Shri in 2012.



ARUNIMA SINHA (VOLLEYBALL & MOUNTAINEER):

Arunima Sinha was a national level volleyball player who was born in 1988. Her volleyball career was interrupted by a tragic train accident in 2011. In the incident, she was pushed from a running train by thieves while she was resisting them and as a result one of her legs had to be amputated below the knee. She is the world(s) 1st female amputee to climb Mount Everest. Inspired by successful cancer battle of the Indian cricketer Yuvraj Singh, she excelled in the basic mountaineering course from the Nehru

Institute of Mountaineering and climbed Everest with a prosthetic leg. She has climbed 6 peaks: Everest in Asia, Kilimanjaro in Africa, Elbrus in Europe, Kosciuszko, Australia, Aconcagua in Argentina as the world(s) five highest peaks and Carstensz Pyramid (Puncak Jaya), Indonesia with an aim to climb all the continent(s) highest peaks and put the national flag of India.

MC MARY KOM (BOXER): Mangte Chungneijang Mary Kom is an Indian boxer hailing from the Kom-Koki tribe in Manipur who was born on 1st March 1983. Magnificent Mary is a 5 time World Amateur Boxing champion and the only woman boxer to have won a medal in each one of the six world championships. She is only Indian woman boxer to have qualified for Summer Olympics of 2012 and won the bronze medal. She became the 1st Indian woman boxer to get a Gold Medal in the 2014 Asian Games in Incheon, South Korea. She is also a supporter of animal rights and has been associated with animal rights organization- PETA India. For her achievements in the sports field, she has been awarded Arjuna Award



(2003), Rajiv Gandhi Khel Ratna Award (2009), Padma Shree (2010) and Padma Bhushan (2013). On 26th April 2016, the 33-year-old was nominated as a member of the Rajya Sabha,



the upper house of the Indian Parliament, India. The struggle of her life and sports achievements were depicted in her autobiography called Unbreakable and a Bollywood movie named as Mary Kom.

ANJALI BHAGWAT (AIR RIFLE): Anjali Bhagwat is a professional Indian shooter who was born on 5th December 1969 in Mumbai. Indian shooting queen is the only Indian to win the ISSF Champion(s) Trophy in Air Rifle Men & Women mixed event in

Munich (2002). She has won 12 gold and 4 silver medals in the Commonwealth Games with a record holding position in 10m Air Rifle and Sports Rifle 3P. She has set 13 new records in international competitions with 55 Gold, 35 Silver and 16 Bronze medals in India. In 2002, she became the World No.1 in Air Rifle. She was honored with the Rajiv Gandhi Khel-Ratna in 2003 and Arjuna Award in 2000.



HEENA SIDHU (AIR PISTOL): Heena Sidhu is the 1st Indian Pistol shooter to be ranked World No. 1 by ISSF who was born on 29th August 1989 in Ludhiana, Punjab. She is the 1st Indian Pistol shooter to win a Gold in the 2013 ISSF World Cup Finals-Pistol in 10 metre Air Pistol event and also the 1st Indian shooter to appear in ISSF magazine(s) cover since the formation of National Association of India (1951). She also represented India at the 2012 Summer Olympics in London. For her international achievements, she was

honored with the Arjuna Award in 2014 by the honorable President of India.



GEETA PHOGAT (WRESTLING): Geeta Phogat is a female Indian wrestler who was born on 15th December 1988 in Balali village of Haryana. She is the 1st ever Indian woman wrestler to have qualified for the Olympics and also 1st gold medal winner in the 55 kg freestyle category of the 2010 Commonwealth Games. Her father Mahavir Singh Phogat is also a former wrestler who bravely fought criticism from the villagers for making his daughters practice wrestling. She has also won a gold medal in



the Wrestling FILA Asian Olympic Qualification Tournament 2012. Mr. Perfectionist of the Bollywood, Aamir Khan has made a movie based on her and her sister(s) lives called Dangal that is set to release in December 2016.

TANIA SACHDEV (CHESS): Tania Sachdev is an Indian chess player who was born on 20th August 1986. He holds the FIDE titles of International Master (IM) and Woman Grandmaster (WGM). She became the 8th Indian player to be awarded the Woman Grandmaster title in 2005. She was introduced to the game at the age of 6 by her mother Anju and won her 1st international title at 8. She also became the 8th player to be awarded the Woman Grandmaster title in 2005. Besides playing chess professionally she is also a chess presenter, commentator, trained classical dancer and was a member of the official commentary team for 2013 World Championship Match.

8th player to be awarded the Woman Grandmaster title in 2005. Besides playing chess professionally she is also a chess presenter, commentator, trained classical dancer and was a



KRISHNA POONIA (DISCUS THROW): Krishna Poonia is an Indian discus thrower who was born on 5th May 1976 Agroha village of Haryana. At the Delhi Commonwealth Games, she won a gold medal with a throw of 61.51 m. She set a new national record with a throw of 64.76 m on 8th May 2012 in Hawaii, US. Earlier she also became the only 6th Indian to make it to the final round of track and field events in an Olympics event. In 2011, the Government of India also awarded her the civilian honor of Padma Shri.

events in an Olympics event. In 2011, the Government of India also awarded her the civilian honor of Padma Shri.



RENU BALA CHANU (WEIGHTLIFTING) : Yumnam Renu Bala Chanu is an Indian Woman Weightlifting champion who was born on 2nd October 1986. 24-year-old Guwahati-based Northeast Frontier Railway employee won the gold medal in the Women(s) 58 KG category at the 2006 Commonwealth Games. In 2014 she was also honored with the Arjuna Award for her contribution



to Indian sports.

KARNAM MALLESWARI

(WEIGHTLIFTING): Karnam Malleswari is a retired Indian weightlifter who was born on 1st June 1975 in Srikulam, Andhra Pradesh. 1994 World Championship of Turkey is considered the 1st major success where she won 2 gold and 1 bronze medal. She also set a new record by lifting 113 kg in 54 kg of the Asian championship in Korea. In 2000 Summer

Olympics in Sydney the Iron Lady became the 1st ever Indian woman to win an Olympic



medal in weightlifting. For her achievements in sports, she was honored with the Rajiv Gandhi Khel Ratna award in 1995-96, Arjuna Award in 1994 and Padma Shri in 1999.

DEEPIKA KUMARI (ARCHERY):

Deepika Kumari is an Indian archer who was born on 13th June 1994 in Ranchi, Jharkhand. The World no. 5 archer is the winner of a gold medal at the 2010 Commonwealth games in the women(s) individual event. She started her professional training of archery training by joining

Tata Archery Academy of Jamshedpur in 2006 where she also received INR 500 as a stipend. She also became the 2nd Indian to win the title after Palton Hansda won the junior compound competition at the 2006 Archery World Cup in Mexico. After winning 2 gold medals at the



Delhi Commonwealth Games in 2010 she was honored with the Outstanding Performance (Female) Award at the Sahara Sports Awards ceremony. She was also honored with the Arjuna Award in 2012, FICCI Sportsperson of the Year Award in 2014 and Padma Shri in 2016.

ANJU BOBBY GEORGE (LONG JUMP):

Anju Bobby George is an Indian athlete who was born on 19th April 1977 in Cheeranchira village of Changanassery taluk, Kottayam, Kerala. In 2003 World Championships in Athletics of Paris she created history

by winning bronze in Long Jump and became the 1st Indian athlete ever to win a medal. At the

IAAF World Athletics Final of 2005 is considered the best performance where she won a gold medal for India. She was honored with Arjuna Award in 2002 and Rajiv Gandhi Khel Ratna in 2004. Her talent was noticed in the national school games where she won the 3rd place in 100m hurdles and 4x100m relay. The ace athlete was appointed as the president of the Kerala State Sports Council (KSSC) and resigned from the post in June 2016.



SEEMA PUNIA (DISCUS THROW): Seema Punia Antil is an Indian discus thrower who was born on 27th July 1983 in Khewda village of Haryana. Her personal best record is 62.62 m achieved at the Pat Young(s) Throwers Classic 2016 in Salinas, California,

US. She began her sporting career at the age of 11 as a hurdler and a long-jumper and later took discus throw. She earned a nickname of Millennium Child after winning a gold medal at the World Junior Championships of Santiago in 2000.



After winning a silver medal at the 2006 Commonwealth Games she was honored with the Bhim Award by the Haryana state government. She also has received a silver medal at the Commonwealth Games and a gold at the Asian Games in 2014. She is married to Ankush Punia who is a former discus thrower and also her coach.

DUTEE CHAND (SPRINTER): Dutee Chand is an Indian professional sprinter who was born on 3rd February 1996. She became a national champion in the under-18 category by finishing 100 meters in 11.8 seconds in 2012 event. In 2013 World Youth Championships she became the 1st Indian to reach the final of global athletics 100 meters final. Since 2014, she is currently working as a ticket collector in Central Railway Station.



HARWANT KAUR (SHOT PUT): Born on 5th July 1980, Harwant Kaur is an Indian discus thrower and shot putter. In 2002 Asian Championships she won the silver medal at the Asian Championships in 2002 and Commonwealth Games in 2010. 63.5 m is



her personal best throw achieved in Kiev 2004 and is coached under the guidance of Parveer Singh.

HIMA DAS (SPRINTER): She is the first Indian to win a gold in a track event at the world level. Sprinter Hima Das scripted history by becoming the first Indian woman athlete to win a gold at the world level as she clinched the top spot in the women's 400m final race in the IAAF World Under-20 Athletics Championships here. The 18 year-old Das, a pre-tournament favorite,

clocked 51.46s to win the gold, which triggered a wild celebration at the Indian camp. This was though not her personal best as she had clocked 51.13 last month in Guwahti at the National Inter State Championships. No woman before Das has won a gold medal in a World Championship at any level, be it youth, junior or senior. She is also the first Indian, men or women, to have won a gold in a track event at the world level. Running in lane number 4, Das was behind Romania's Andrea Miklos at the final bend but produced a stunning burst during the final stretch to cross the finishing line well ahead of the field. She produced her trademark burst at the final 50m. Miklos took the silver in 52.07 while Taylor Manson of USA was third in 52.28. She won a gold medal in 200 m sprint in 23.25s at Tabor Athletics Meet in Czech Republic, 2019.

Despite the fact that all these sportswomen belong from families with low income, they managed to gather all their confidence and achieve their goals. It was these women who saved the pride of the nation at the premier international sporting event. This is a clear indicator of how games and sports in India have come up to be a gateway to women's empowerment.

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Idea and Significance of 'Truth' in Indian Context

Neelanjana Chakravarty

ABSTRACT

The work of philosophy is to search the truth. The work of science is to follow the truth. And the common men also try to be morally truthful in their life. Idealist philosophers believe in constant truth. Science and Modern Philosophy keep in mind the changing reality of truth. Everybody knows the importance of truth. The idea of truth is very difficult to conceive for the common people. Even if we do not know what truth is, the pursuit of truth should never be stopped.

Keywords: Truth, Indian philosophy, Buddhism, Jainism, Existentialism

Satyameva Jayate— Truth (*Satya*) alone triumphs— is a part of the mantra from the ancient Indian scripture *Mundaka Upanishad*. Following the Independence of India, it was adopted as the National motto of India on 26 January, 1950. It is inscribed in Devnagari script at the bottom of national emblem of India.

Realisation of 'Ultimate Truth' makes us wise; it reveals to us the subjectivity and absurdity of duality of life and world. The first and the foremost task of philosophy is to search for the 'Ultimate Truth'. But the question is what the Truth is? In the *Shrimad Bhagavada Geeta*, we find:

nāsato vidyate bhāvo nābhāvo vidyate sata%

ubhayorapi d[ic]hmo 'nta stvanayos tattva-darśhibhi%. (Adhyay 2, shloka 16)

The unreal has no existence; the real never ceases to exist. The truth about the both has been realized by the seers of truth. The unreal has no being and the real has no non-being; and the truth about both has also been seen by men who know the reality (RamsukhDas 19-20).

Shankaracharya, in his philosophy of Advaita Vedanta, establishes that this entire universe which, out of one's ignorance, appears as of diverse forms is nothing else but Brahman who is absolutely free from all the limitations of human thought:

Ardhena pravakshyami yad-uktam granthakotibihñ

Brahma satyam jagan-mithya jivo brahmaiva naparahññ (Basu 312)

But Ramanuja claims that creation is a fact and the created world is as real as Brahman (Basu 327). In Vaishnava Philosophy, Shree Chaitanya also denies Shankara's doctrine "Brahman satyam jagan-mithya". If the God truly exists, then how can one doubt about the existence of God's creation? These great Indian Philosophers take truth as what is to be called existence.

Buddha's first sermon after his enlightenment is centered on the four Noble Truths which are the foundation of Buddhism. There is one way to understand the concept is to view the truth as hypotheses and Buddhism as the process of verifying those hypotheses or realizing the truth of the truths. A common, sloppy rendering of the truths tells us that life is suffering; suffering is caused by greed; suffering ends when we stop being greedy. The way to perform this rule is to follow the 'Eight-fold Path' as stated in Buddhism. In a more formal setting the truths read:

1. The truth of suffering (*Dukkha*)
2. The truth of the cause of suffering (*sumudaya*)
3. The truth of the end of suffering (*nirhodha*)
4. The truth of the path that frees us from and suffering (*magga*) (Basu 100)

As it is generally believed in Indian philosophy that to appreciate the Truth fully one have to spend years in study and meditation.

Truth or valid knowledge is called 'Prama' in Indian Philosophy. *Prama* is a definite and true cognition of some object. The Sankya analyses the process of cognition in a different way. There are three factors in all valid knowledge: the subject (Pramata), the object (Prameya) and the ground or source of knowledge (pramana). The modification of the intellect through which the self knows an object, is called *pramana*, so *prama* or valid knowledge is possible when intellect, the unconscious element, takes the form of the object of knowledge which is reflected in the conscious self. Truth is not an object of knowledge which requires various proofs to show that it exists. It itself is the God incarnate. Its real nature is actionlessness— it is absolute without any trace of activity.

Regarding truth, Descartes says that if the idea of a thing is clear and distinct, it does not mean that the thing really exists (true), but all the ideas of existent things must be clear and distinct to be existent. Our judgments should be based on this assumption, i.e. clarity and

distinctness as criterion of truth (Bhattacharya 243).

In Jaina philosophy – every Judgment is conditioned by some limitations and specific characteristics in the eyes of different persons and each and every judgment is partially true with reference to the object perceived. This partial knowledge of about someone of the innumerable aspects of an object is called by the Jaina philosophers ‘naya’. The Judgment based on the ‘naya’ is also called ‘naya’. This type of Judgment is expressed as ‘syat’ or ‘somehow’, and that is why, this theory is known as *syadvada*. The Jains hold that Reality is manifold (*anekantaka*); it is not of one nature. So, this is also described as *anekantavada* because it is unity and difference, universal and particular, permanent and changing. The Judgment is of seven forms, so this is known as ‘Saptabhanginaya’. Ordinarily, in logic there are two kinds of judgment — affirmative and negative. The Jainas distinguish seven kinds of judgment including those two. Let us explain the sevenfold judgment with two examples. Suppose a pot is in a particular room at a particular time and the pot is described as blue. This may have seven forms as perceived by different persons at different times and spaces:

First, this may be stated as: somehow (Syat) the pot is blue. Secondly, somehow (syatnastic) the pot is not blue. Thirdly, somehow, the pot is and is not blue (syat astica nastica). Fourthly, somehow the pot is indescribable (syat avyaktavyam). This is indescribable because every statement is always conditioned by contradictions. Fifthly, the pot is somehow indescribable and somehow blue (avyaktavyam astica). Sixthly, the pot is somehow indescribable (avyaktavyam) and somehow is not blue (avyaktavyam nastica). Seventhly, the pot is somehow blue and somehow is not blue and somehow is indescribable (astica, nastica, avyaktavyam). (Banerjee 109-110)

These seven forms of judgment signify that truth is relative and realistic as there are various aspects of an object viewed from different perspectives.

The Jaina doctrine of *syadvada* is sometimes compared with the view of the western pragmatic philosophy. The basic principle of pragmatism is that nothing is constant, everything is provisional. Here pragmatism echoes the thought of Heraclites, the ancient Greek thinker, who declared that we are in the midst of incessant flow and flux. For pragmatism, values have no prior existence. They are created by a process of successful experimentations and emerge as problems are solved. Truth also is viewed by a pragmatist as something which works. Truth, thus, does not exist, it happens. Truth is literally verification, truth-making. It is never perfect, immutable, and eternal but always in the making. (Banerjee 77)

Materialism and Realism are very important trends which have inaugurated the age of reason aiming at not only to know but to do, to be and to become, what is useful to us that is true. Swami Vivekananda said— stick to the truth. Beware at everything that is untrue. Stick to the truth and we shall succeed, may be slowly but surely.

Plato was the saint of truth. Truth was eternal to him. He was the critic at art because art did not reveal the truth. He said those who seek for the best kind of song and music ought not to seek for that which is pleasant but for that which is true, and the truth of imitation consists as we were saying, in rendering the thing imitated according to quantity and quality (Chakraborty 61). But Plato allowed his Philosopher king “to tell lies, deceiving both in enemies and its own citizens for the benefit of the city” (Roy and Bhattacharyya 563). If the motive is good, the action is justifiable whatever might be the means.

According to Mahatma Gandhi, by treading an immoral path of falsehood and violence it is not possible to reach the temple of truth and justice. He said, “Truth is the sovereign principle, which includes numerous other principles. This truth is not only truthfulness in word, but truthfulness in thought also, and not only the relative truth of our conception, but the Absolute Truth, the Eternal Principle that is God” (Gandhi xiii).

From the *Gita* to Gandhi, from Plato to pragmatists the Idea of truth gets various forms. But we do not get definite answer to the question that – what is the ‘truth’? We only know some features of truth; two of them are self contradictory. What we have learned about the truth may be juxtaposed as follows:

- 1) Truth means existence.
- 2) Truth is eternal and unchanged.
- 3) Truth is relative.
- 4) It is always good to be truthful.
- 5) Truth is beautiful.
- 6) Truth is dynamic.
- 7) Truth is Equal to God.

At one time the Earth was considered flat; at that time it was the truth. Now, we know that the Earth is round. And we think it is true. The moon is a lifeless, light-less, cold inert satellite—

it is truth; but in full moon night, we are fascinating about it. This is also truth. Moon takes an important role in some religion. Some people think about Moon that it is a form of the God. The fact is false, but the belief is true. Imaginary things are false, but imagination is true. Ghost does not exist. But the fear about the ghost truly exists.

There are many types of truth in our life— Philosophical truth, religious truth, scientific truth, truth of common sense, practical truth etc. We do not find any universally acceptable definition of truth, but the search for the truth will never be ended.

I think the Existentialist view of the truth is mostly acceptable. According to them, the value of truth is felt when it is realized in the depth of the heart, when it is communicating with one's own emotion (Banerjee 93). But, now we get two more classifications of truth— personal truth and universal truth. No matter the number of disagreements, the pursuit of truth is eternal.

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Role of Women in Indian Freedom Struggle (1905 – 1927)

Dr. Rina Pal

To call women the weaker sex is a libel, it is men's injustice to women. If by strength is meant moral power, then women is immeasurably man's superior. Has she not greater intuition, is she not more self sacrificing ...has she not greater powers of endurance, has she got greater courage? Without her man could not be. If non-violence is the law of our being, the future is with woman. I have nursed this thought now for years." (Mahatma Gandhi)

Whenever the history of India's freedom struggle is written, the sacrifices made by Indian Women will surely find the most prominent place in it. It was disgraceful to call women a weaker section, it was an injustice committed to them by men. If they meant moral courage, women had it many times more than men. If she had not had more inner strength, self sacrifice and tolerance than men and mankind would not have survived. If man was governed by non-violence, the future belongs to women.¹

When most of the men folk were in prison, a wonderful thing happened. Our women jumped into the arena of freedom struggle. They had always been contributing in the freedom struggle, but the wave of their unprecedented enthusiasm had surprised the British Government. The Home Secretary of the British govt. had to confess that nothing had disturbed him more than the great awakening among the Indian Women and the part played by them in Indian politics.

The consciousness of the women in the whole of India took a unique shape and the women of Bengal did not lag behind. The participation of the Bengali women in resistance movement had its origins and background in the social reforms of the 19th century. It may be recalled that during the late eighteenth and early nineteenth centuries protestant missionaries with the support of allies in India and England took the initiative in advocating a number of social reforms in Hindu Society. They drew attention to practices such as infanticide, child marriage, the deplorable conditions of widows, the exposure of the sick and dying on the banks of holy rivers, Hook-

swinging at the Hindu festivals, the practice of sati, the prevalence of caste system that dehumanized a great part of the society, bonded labour etc.

In 1820, Raja Ram Mohan Roy emerged as the first modern Hindu exponent of social reform. The first step in the direction of Women's liberation in modern India was taken by Raja Ram Mohan Roy by way of opposition to sati and its abolition through legal sanctions (Dec. 1829) has left a lasting legacy for the women's movement in India.

The issues that dominated the 19th century were sati abolition, widow remarriage, education, rising the age of marriage. It was with the efforts of Raja Ram Mohan Roy, Iswar Chandra Vidyasagar, KeshabChandra Sen, and a host of others came forward for the betterment of the women and her lot in society started improving.

Under pressure from social reformers, the Govt. of India Act of 1856 legalised the marriage of Hindu widows, child Marriage Act of 1872 banned child marriage and fixed minimum age of marriage at 14 for the girl and 18 for the boy, permitted widow remarriage and inter caste marriage and penalized polygamy among the Brahmo Samaj.

It is these reforms mainly in the provinces of Bengal that helped the women to participate actively, even as early as 1885, in the emerging nationalist movement, by freeing them from the shackles of the traditional practices and values.

From the inception of Indian National Congress (1885) its membership was open to women also. Allan Octavian Hume even went ahead asking for all shades of opinion never to forget that unless the evaluation of the female element of the nation proceeded pari passu (with an equal place) with their work, all their labour of the political enfranchisement of the country would prove vain.²

The women attended the fourth session of the Congress at Bombay in 1889. Like the males, females participated from Calcutta including Swarnakumari Devi, sister of Rabindranath Taore. She had abandoned purdah and together with her husband, edited the Bengali journal, Bharati, having thus achieved the name of being the first Indian Woman editor.

Swarnakumari began 'Sakhi Samiti' (Ladies Association) to infuse among Indian Women an active and enlightened interest in country's welfare. From Bengal also came Kadamboni Ganguli, a graduate of Kolkata University and the first woman doctor from Bengal. Swarnakumari Devi and Kadambori Ganguli attended the Congress Session as delegates in 1890. The later

had the honour of being the first woman to speak from the congress platform when she proposed a vote of thanks to the President Pheroze Shah Mehta.

Sarala Devi Chaudhurani, daughter of Swarna Kumari, who was to take an active part in the nationalist movement in the years to come, composed a song urging the people different provinces of the country to join the freedom struggle. Interestingly the same song was sung in chorus at congress session in 1901.³

The decision for the partition of Bengal, announced by the Govt. on 20th July 1905, first time galvanized the common people including women into political action. In Sept. 1905, Rabindranath Tagore announced his plan for observing Rakhi Bandhan on the partition Day i.e. 16 October. Women also took 'non-cooking day' as suggested by Ramendra Sunder Trivedi. Protest meetings were convened by women and about five hundred of them witnessed the laying of the foundation stone of the Federation Hall at Calcutta on 16 Oct. 1905. Women organized Swadeshi fairs and Saraladevi Chaudhurani opened 'Lakshmir Bhandar' selling only indigenous articles, gave up use of foreign articles and use of foreign cloth and smashed their foreign bangles.

Another eminent lady was Kumudini Mitra (daughter of Krishna Kumar Mitra, a renowned nationalist) also organised a group of educated ladies in order to make a liaison among different revolutionaries. It also propagated and preached the cause of the revolutionaries through Suprabhat, a Bengali magazine.⁴

Women helped in distributing revolutionary pamphlets and literature and in maintaining connections between different revolutionary leaders. Mrs. Ramsay McDonald, who accompanied her husband in his tour of India, visualized that the Swadeshi movement could not have succeeded without the female assistances.⁵

Swadeshi movement arose from Bengal and spread throughout the country-stormy tours of leaders, women's dharnas at foreign goods stores and bonfires of foreign goods and students giving up schools and colleges in the face of expulsions for violating Government orders became a routine matter. Women too played an important role in organizing processions, rallies and dharnas and in spreading the boycott movement and raising funds for it. Women of Bengal, Maharashtra, Punjab and the central provinces were more active.

Sushila Devi of Sialkot was spreading new awareness by delivering lectures at various

places. Hardevi, wife of a barrister of Lahore Mr. Roshan Lal was editing Hindi magazine Bharat Bhagini Pooran Devi of Hisar, a leading member of Arya Samaj, was visiting every district to spread the message of Swadeshi Agyawati and Ved Kumari of Delhi were delivering lectures to men folk more than to women. Sarla Devi of Bengal visited Punjab and served as a bridge between the two provinces.⁶

Among the freedom fighters of the Central Provinces, the most active women were Satyabhama Tilak, Yamunabai Savarkar, Avantika Bai Gokhale, Lakhmibai Khare, Janakibai Gore, Lakshmibai Datar, Lakshmibai Rahalkar, Godabai Khare etc. They set up a women's wing of Abhinav Bharat and named it Atma Night Yuvati Sabha whose members secretly assisted the revolutionaries through this institution. The women of Maharashtra organized Hindu Sahbhajam⁷ and Haldi Kumkum etc. to eradicate untouchability. Mrs. McDonald, wife of Ramsay McDonald, who visited India during those days, wrote : A storm like movement is running through the women.⁸

The year 1917 was considered a milestone in the history of women's progress in India. Mrs. Annie Besant became the first woman President of the Congress. Under Annie Besant's Presidentship a resolution was passed demanding equal voting rights for women. A women's deputation led by Smt. Sarojini Naidu met Mr. Montague, Secretary of State for India and Viceroy Lord Chelmsford. Although in the name of the social incapability of women, the British Government did not give voting right to women in the Parliament under the Mount – Ford Reforms Scheme, but the Provincial Legislature Council was given the right to think over the matter of it so desired. Women Indian Association, Mahila Sewa Sabha, Women's Home Rule League and Indian Women's University joined together to register a strong protest against it and intensified their activities. Consequently the British Government was compelled to pass on the issue to the State Legislative Councils.⁹

The entire history of the freedom movement, as we know underwent a change with the advent of Mahatma Gandhi on the political scene in 1917. With his experience of South Africa behind him, Gandhi was conscious of the female potentialities as passive resisters. As he experimented with his weapon of Satyagraha in India he felt that women could take part in it together with men. Women were drawn to Gandhi by his magnetic personality, his distinctive naturalness and transparent sincerity.

During the days of the Champaran Satyagraha in India in 1917, women had lent a helping hand to him by organizing literacy classes and doing other constructive work. Also in the Ahmadabad labour movement of Feb 1918, Anusuyaben Sarabhai fought a brave battle on behalf of the workers even against her own brother.

Mahatma Gandhi was deeply influenced by Ghokhale's views. Like him, he was a moderate, as such he favoured social reforms and cooperation with the Government for this purpose. In the issue of young India (31st Dec. 1919) he wrote " "The Reform Law and the declaration accompanying it indicate the British Government's intention to do justice to the Indians. Indians should, therefore, shed all doubts. It is not our duty to criticize the proposed reforms, we must make efforts for their success. "Gandhi, thus, co-operated with the British Government from the very beginning. But the issues of the Rowlatt Act, Jallianwala Bagh massacre and Khilafat compelled him to follow the policy of non-co-operation.

Defense of India law was to lapse six months after the end of war. Therefore, the government tried to bring in the oppressive Rowlatt Act to acquire preventive and punitive powers. Gandhi declared a country wide strike on 6th April 1919. The Hindu – Muslim unity made the strike a great success.¹⁰

A massive public meeting was organised at Jallianwala Bagh, Amritsar, on 13 April 1919. When people had assembled there, General Dyer reached Jallianwala Bagh with 100 Indian and 50 English Soldiers. Without warning the people, General Dyer fired 1650 rounds. According to the government reports, 500 persons were killed and one to two thousand persons got injured.¹¹

At General Dyer's Cruel orders, the injured were left there in pain for the night without any water or medical aid. Women were caught and molested. The wailing women had to undergo this humiliation when they came there to look for their dear ones. Some of the women, who managed to enter or were already inside, did commendable work. Most prominent of them were Mata Attar Kaur and Rattan Devi. Wailing for their dead husbands, they ran to and for throughout the night driving away dogs gnawing at the dead bodies. They looked after the injured and consoled and encouraged them till morning. A wave of resentment ran throughout the country against this massacre. Women's organizations till now working through national organizations, for women's education, social reform and the social, economic and political

rights of women had now started preparing themselves for the coming national Boycott movement. In July 1919, Sarojini Naidu went to England as a representative of the Home Rule League. At Kingsley Hall in London, she delivered a fearless speech based on facts about Jallianwala Bagh which opened the eyes of the whole world and Naidu's oratory was universally acknowledged.¹²

After the First World War, Indians expected something from the British, but they met with disappointment. And during this period of excitement and frustration, the Jallianwala Bagh incident took place. The incident lent great strength to the freedom struggle which brought the Indian struggle closer to freedom. It was an unprecedented incident. Due to the British policy against Khilafat in Turkey, Indian Muslims had turned against the English. Therefore, in 1920, Hindus and Muslims joined hands to fight against Britain on the Punjab and Khilafat issues. On 4th September 1920 at a Special Session of the Congress at Calcutta, it was decided that a non-violent Non-Co operation movement be launched.¹³

The national level programme of this movement was to boycott foreign institutions, government institutes and foreign goods and to adapt Swadeshi goods and organizations. The resolution got approval in the annual session at Nagpur in the Central province in Dec. 1920. Gandhi issued an appeal saying that non-violent Non-co-operation Movement for Swarajya could not succeed without the participation of women. He called upon women to join the Indian National Congress and to participate in this movement for Swarajya.¹⁴

He wrote in 1921, "I have great expectations from women. I want that they should make an equal contribution for the attainment of Swarajya. Their job would become much easier if women did so willingly."¹⁵ "At Gandhi's call, women joined the congress and played an important role in taking it forward and making it successful."¹⁶

In the non-cooperation movement, women in the several parts of the country joined the processions and propagated use of khadi and charkha. Some of them deserted government schools and colleges.

Bengal had come to occupy an important place in the freedom movement. Bengal had come to occupy an important place in the freedom movement. Under the leadership of Basanti Devi (wife of Chitraranjan Das), her sister Urmila Devi and the organizer of Nari Karmo Mandir Suniti Devi and several other women for the first time courted arrests by selling Khadi

and indulging in other illegal activities. They went from home to home persuading people to purchase and use Khadi. They appealed to the people to observe a complete strike on the day of prince of Wales' arrival in Calcutta. The government arrested them for showing disrespect to a VIP and for selling Khadi. It surprised even Gandhi and he remarked that along with men, women also made a great contribution in the attainment of Swarajya.

In the Central Provinces in Gujrat, Kasturba Gandhi led the movement. She toured various places and inspired the people to follow Gandhi's advice for the attainment of freedom.

In the Nagpur area of the Central provinces, Anusuya Bai Kale was in the forefront both in Congress work and in spreading awareness among women. In the Jabalpur area, well known poetess Subhadra Kumari Chauhan was busy in organizing volunteers raising funds and at the same time writing inspiring poems.¹⁹

In the Central provinces and Gujrat, Dandi Behan, Dahi Behan, Bhakti Bai, Mithu Ben, Maniben, Shiva Bai Patil, Nandu Ben, Narmoda Ben Bhatt etc. were organizing Satyagraha under Kasturba's leadership. Sarala Devi Tarabhai was busy in organizing volunteers. Her daughter Mridula Tarabhai also lent a helping hand. Women helped Gandhi in raising Tilak Swaraj Fund. They helped with cash and ornaments. Annapurna Devi was the first women in Andhra Pradesh to set an example of sacrifice by donating all her ornaments. Among the Muslim women, there was Abida Banu Begum who was known as Bai Amman was the mother of Ali brothers. She went from place to place in the Central Provinces to popularize Khadi and to promote Hindu Muslim unity.

Women members of the Nehru family were also active. Despite weak health, Kamala Nehru took part in the movement. In Delhi, the movement was going strong under the leadership of Ved Kumari, daughter of Swami Shradhanand and in Punjab under Lala Lajpat Rai's wife Radha Devi. In Orissa, Rama Devi Chaudhuri and Savitri Devi of Nepal were going from place to place to create public opinion in favour of the non-cooperation movements.

In Southern India, women like Lilabai Sangram, Muttu Lakshmi Reddy who had been till then active in the social field alone, then jumped into the freedom struggle through the boycott movement.

In Bombay, women organized several public meetings to protest against Prince of Wales' arrival and the civil reception to be given to him. Kasturba Gandhi presided over them and

visited many states to make the movement successful.²⁰

On 8 Nov., 1927 British Govt. appointed a Commission of British only, called Simon Commission. The Congress passed a resolution that it should be opposed everywhere. Women too did not lag behind. Hansa Mehta played leading role among the demonstrators. Annie Besant played an important role in opposing Simon Commission. Under her leadership a public meeting was organized at Malabar in which a large number of women participated. They held that the appointment of the Simon Commission was a negation of India's right to self determination.²²

In Punjab, Radha Devi, Pravati Devi, Lado Rani Zutshi, Atma Devi, Kartar Kaur, Rajkumari, Amrit Kaur etc. participated in the boycott of the Simon Commission. In Uttarpradesh, Swarup Rani Nehru, Begum Abdul Qadir, Suniti Devi and in the Central Provinces Anusuya Bai were in the forefront. In 1928, Amina Ghulam Rasul Qureshi, Kusum Ben, Ganga Ben, Danda Ben, Shivabhai Patel, Mani Ben Vallabhbai Patel, Madhumati etc. cooperated in the no-tax movement in Gujrat and the Central Provinces. The movement succeeded only because of the efforts of women.²³

To conclude :

Women of all the provinces and Presidencies were fully active during the Freedom struggle. Due to lack of education, initially the movement was not so strong but gradually women got enlightened about the movement and at Gandhiji's call, not only the urban but women from rural areas also came forward played a very significant role in it. They were not second to none in the respect of making contribution and taking interests in the on going freedom struggle of the country.

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Swamiji's Concept of Practical Vedanta

Prof. Gargi Medda

ABSTRACT

The Philosophy of Vivekananda owes its origin from the thoughts of Advaita, being inspired by Sri Rama Krishna, in such a way he accepts the theory, "Brahman alone is real, true all else is false. I am Brahman." Vivekananda says that reality is one absolute Brahman. He gives emphasis on monistic character of reality. Being a Neo-Vedantist, Vivekananda accepts Brahman as beyond space, time and causation. He recognized the energy of individual human as a form of divinity and built a tremendous positive psychology of human kind. His success lies in drawing social philosophy from the thoughts of Advaita Vedanta which paved the way for the social reforms in India. He encouraged the practice of Advaita Vedanta in people's daily life linked with society. He applied philosophy of Advaita Vedanta to build humanity and spirituality. It all reflected his practical Vedanta idealism.

Key Word: Vedanta.

Swami Vivekananda was an Indian Philosopher of Modern Times. He introduced Indian Philosophy of Vedanta and Yoga in the Western World. He was a major force in the reformation of Hindu religion in Indian. He began his search for God by following scientific approach, in the process of his quest, he met mystic Ramakrishna Paramhansa and became a great spiritualist of Neo-Vedanta. He encouraged the practice of Advaita Vedanta in people's daily life linked with society. According to Swamiji "Shankara left this Advaita Philosophy in the hills and forests, while of I have come to bring it out of those places and scatter it broadcast before the workaday world and society. The lion roar of Advaita must resound in every health and home, in meadows and groves, over hills and plains"⁽¹⁾ proclaims Swami Vivekananda. Swamiji's new approach of presenting Vedanta for the modern age is unique. He tried boldly to teach Advaita to everybody irrespective of caste, creed, race, religion, Swamiji said: "conceptions of the Vedanta must come out, must remain not only in the forest, not only in the cave, but they must come out to work at the bar and the bench, in the pulpit, and in the cottage of the poor man, with the fisherman that are catching fish, and with the students that are studying."⁽²⁾

According to Swami Vivekananda, practically is the only relevance to the Vedanta Philosophy.

Practicality means that it is high ideal and at the same time it is to be put into practice without any compromise. The actual should confirm to the ideal, the present life should be made to coincide with life eternal. The ideal of religion, according to Vedanta, must cover the whole field of life and must enter into all our thoughts and find expression in all our actions. It is to indicate this extreme practicality of Vedanta that many of the Upanishadic discourses are put in the mouths of ruling monarchs and not in those of priests. The great Vedantic text, the Bhagavat Gita was delivered in the field of battle by Sri Krishna to Arjuna. Therefore, the Vedanta is not only a high ideal but it can be put into practice without any compromise.

The essence of the Vedanta is the assertion of the divinity of man. The spirit in man is always pure and perfect. It is eternal. The Vedanta teaches men to have faith in themselves for the possession of the divinity. It is essential teaching according to Swami Vivekananda's words, is that "Each soul is potentially divine. The goal is to manifest this divinity within by controlling nature: external and internal. Do this either by work, or worship, or psychic control, or philosophy – by one, or more, or all of these – and be free, this is whole of religion. Doctrines, or dogmas or rituals, or books, or temples, or forms are but secondary details."⁽³⁾ The new approach not only declares that a human individual is divine, but also has daring faith in that divinity. Practical Vedanta is not just a philosophy but it is a guideline for robust living for being divine and also fully human.

The central ideal of Vedanta is oneness. According to Swamiji "There are no two in anything, no two lives. There is but one life, one world, one Existence, every thing is that one, the difference is in degree and not in kind".⁽⁴⁾ It is the same life that pulsates through all beings, from Brahma to the amoeba, the difference is only in the degree of manifestation. We must not look down with contempt on others but we should respect them. According to Swamiji "Vedanta can be carried into our everyday life, the city life, the country life, the national life, and the home life of every nation."⁽⁵⁾ A religion that cannot be put into practice, that cannot help man wherever he may be, is not of much use and value.

Religion, according to Vivekananda must provide men with strength and inspiration in all situations of life. The Vedantic teaching of faith in oneself is passed on the idea of all one's inherent divinity. This faith is the best means for generating strength and inspiration. The Upanishadic teachers also followed the practical method of teaching. The early thinkers were practical first and philosophical next. The truth was not an intellectual theory but a lesson learnt

by the heat through every aspect of nature. This is one of the most important aspects of practical Vedanta. The theme of Vedanta is to see the Lord in everything, to perceive things in their real nature.

In the Vedanta a distinction is made between heaven and salvation. All heavens are transitory. The attainment of salvation is also not possible for those who are in Bramaloka, without knowledge. The persons who have realized the impersonal. Absolute need not worry about their destinies. They need not go anywhere. They recognizing their oneness with the impersonal God and they will not care whether it goes to hell or heaven. The impersonal God is a living God. According to Vedanta, the living God is within you. The only God to worship is the human soul in the human body. This impersonal conception will destroy the narrow and limited ideas of our mind. Universal love can spring in the heart only when we see the whole universe as one being and that each one's self is involved in the selves of all. And when we realize it then we are free from limitations of Karma and the bondage of nature.

The Vedanta admits that there are no two entities – only one exists. Only one entity is experienced at a time as changeless substratum or as changing attributes. It is illustrated with the help of the analogy of rope and snake. The rope stands for spirit or changelessness and the snake for the body or change. When the snake is seen the rope would have vanished and when the rope is seen the snake would have vanished. Applying this to ourselves, when we come to realize ourselves as the spirit the body would have vanished and when we are with body consciousness we are aware of the body only. This shows that whatever exists is one and that is appearing as there various forms.

Vedanta asks us to find God in ourself and worship the God. What is more practical than this? God is not a being far off. He is the self in you. It is through the self that you know anything. According to Swamiji without knowing Him we can neither live or move. We cannot breathe or live a second. Is it not preaching a practical God? We see the God inside me, outside me, before me, behind me, a God omnipresent, in every being and in every thing. We are to worship God in all men and women, in the young and the old, in the sinner and the saint, in the Brahmin and the pariah, in the poor, the sick, the ignorant, the destitute and the down trodden. According to Vedanta, serve them, worship them and that will be serving and worshipping the living God. "He who sees Shiva in the poor, in the weak, and in the diseased, really worships Shiva, and if he sees Shiva only in the image, his worship is but preliminary."⁽⁶⁾ We are really

serve them not help them.

Another important practical side of Swamiji's Neo Vedanta is acceptance, not mere tolerance, of other forms of worship. We should see others with eyes of love, with sympathy. The Advaita of Swami Vivekananda not only tolerates but accepts and respects other religions of would as but different paths that lead to the same goal-God.

The practice of Vedanta is usually called Yoga, a general name for the practical techniques by which the theoretical knowledge of the philosophy is realized. It helps to realize the immortality of the soul. The word 'Yoga' is normally associated with two kinds of meaning. It may mean union or a kind of discipline. Vivekananda incorporated both these meanings in his sense of the word Yoga. This the path leading to realization is the path of discipline and union. The new Vedanta regards the four Yogas – the paths of Jnana (knowledge), Bhakti (devotion), Karma (selfless action) and Raja (concentration).

Raja Yoga: Raja Yoga's aim is the realization of unity with God. It teaches concentration of the mind. This concentration alone can help him to gain knowledge and mastery of anything. Vivekananda says that, this method is not for the weak because it requires an immense faith in oneself. And it also requires physical and mental strength. The faith in oneself and the psychophysical strength gradually enable the Yogi to practice complete concentration leading to the realization of unity with the Divine. It is the way to the realization of immortality.

Karma Yoga: Karma Yoga teaches man to be unattached and work for work's sake. A Karma Yogi works because it is his nature to work. He has no object beyond work. His position in this world is that of a giver. Karma Yogi never cares to receive anything in return. According to Vivekananda, continuous selfless work enables a man to rise above his self and to have a feeling of oneness with everything. Through selfless work one's mind becomes pure and he is able to identify himself with all. This is the realization of immortality.

Bhakti Yoga: The path of devotion to God for realization is called Bhakti Yoga. Bhakti Yoga is the path of systematized devotion for the attainment of union with the absolute. Bhakti Yoga requires real, genuine and ceaseless love towards God to achieve the supreme identity. This is the way of knowing God through the intensity of feeling. Strong emotions have the capacity to awaken and activate the potential powers of man.

Jnana Yoga: Jnana Yoga, the way of knowledge is based on the realization that bondage is due

to ignorance. Ignorance is the inability to distinguish between the real and the unreal. This lack of discrimination is ignorance. Therefore knowledge has to be discriminatory. Knowledge must have an awareness of the distinction between the real and the unreal. Jnana Yoga is the path for self-realization through discrimination. According to Vivekananda renunciation is a necessary stage in the practice of Jnana Yoga. Renunciation helps the Jnana Yogi to meditate upon the true nature of self. After the renunciation, concentration can be practised. In course of time, this concentration will become intenser. In this stage the individual may attain the stage of complete concentration on Samadhi. When the individual is in Samadhi, he knows no distinction between the self and Brahman and he will have the realization of oneness.

Vedanta in the hands of Vivekananda becomes as instrument for revitalizing and regulating India by the masses strong, self-reliant and great. In the Philosophy of Vivekananda, contemplation and activity, Nirvakalpa Samadhi and humanitarians work, God and the world run parallel to each other. Neither spirituality is abandoned nor social service is neglected but they are synthesized. His philosophy is vedantic based on the beliefs that God alone is real, that man is God in himself, and that this realization of divinity in oneself and others is the goal of life. Vivekananda refused to believe that Vedanta is theoretical and held that it is practical. So, we must be able to carry it out in every part of our lives.

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Similarities of thoughts of Rabindranath Tagore with some English Classical Poets

Dr. Tapati Dasgupta

Abstract

Rabindranath Tagore, who was born in the late half of the 19th century was brought up with a cultural heritage which was something novel in the Jorasanko Tagore family of Calcutta. Though Rabindranath did not go in for conventional learning because he had a tremendous dislike for it, he developed profound knowledge on both eastern and western philosophy, science, literature and music by his own initiative and endeavour. Tagore was a man who could blend the ideas of East and West in a perfect harmony. England was all along rich in her literary pursuits and her cultural stage was ornamented with some great poets who can be described as Classical poets. The reign of Queen Elizabeth I is known as the Elizabethan period (1553-1603) in England and in this period poets like William Shakespeare (1564-1616) and Milton stood at the pinnacle of fame. The Elizabethan period was followed by the Victorian period, which started with the reign of Queen Victoria and this period lasted from 1837-1901. The Victorian period was fortunate enough to produce a bunch of well-known romantic poets like Alfred Tennyson (1809-1892), P.B. Shelley (1792-1822), William Wordsworth (1770-1850), John Keats (1795-1821), Robert Browning and others. They are much well-known as Romantic poets. Those who directly fell under the Victorian period were William Wordsworth and Alfred Tennyson. Rabindranath, one of the pioneering personalities of Bengal Renaissance had an immense reading of English literature; but he reached the zenith of his fame through his own creative virtues which were purely his own. All these poets – the English poets and the Bengali poet shared some wonderful values which were really unique in their character. In this article an attempt has been made to explore some common findings among these poets which have helped to establish a glamorous bonding between the Orient and the Occident.

KEYWORDS: Elizabethan, Victorian, Romantic, Classical, agonized, aesthetic, philosophy, ecstasy.

Introduction: Rabindranath Tagore, who was a poet, philosopher, anaesthetic and social and a nationalist thinker decorated the Indian cultural platform for pretty long years and he is still

remembered in our everyday life as a carrier of cultural heritage. The Elizabethan poets like William Shakespeare and Romantic poets like P.B. Shelley, William Wordsworth, Alfred Tennyson John Keats, Browning and others expressed similar kind of aesthetic, romantic and divine thoughts like that of Rabindranath in some of their memorable poetic pieces. In this article an earnest effort has been attempted to explore this wonderful pattern of harmony among these poets.

I

Both William Shakespeare and Rabindranath Tagore have portrayed the image of a true good friend in their literature who stands by the side of poet in all moments of misery and joy in life. This friend never becomes a life partner, but this friend is the sharer of all deep thoughts of both poets. This is a kind of platonic love which is depicted both by Shakespeare and Rabindranath. In the words of Shakespeare in his poem '**Remembrance**' the message is like this:

*“When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail
My dear time’s waste;
.... But if the while I think on
Thee, dear friend
All losses are restored and sorrows end.”¹*

In the same way Rabindranath expresses his deep feelings for his dear friend in this song:

*“Tumi robe nirabehridaye mama
nibirnibhritapurnimanishithini-sama
.... Mama dukhshyabedana
Tumibharibe gourabe”²*

An aesthetic and philosophic appeal can be detected from the poetic pieces of both these poets at the backdrop of different language and different upbringing. The poetic pieces leave in

the readers' mind a sweet melody of love and friendship which is a rare specimen in this world of hard reality.

II

Some similar waves of thoughts can be discerned in the poetic rhythm, life-breadth and rays of optimism in life between Alfred Tennyson and Rabindranath Tagore. The poem '**The Brook**' by Lord Tennyson runs like this:

*"... I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles."*

Rabindranath unleashes the rhythm of life in this way in his '**NirjharerSwapnabhanga**' in '**Prabhatsangeet**':

*"Thar tharkarikapichhebhudhar.
Shilarashirashiparichhekhase,
Phuliaphuliafenilsalil
Garajiuthichhedarunroshe."*

Again Tennyson is vibrant in his call for nature and its dynamic force:

*"I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling.*

*And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel."³*

Rabindranath's voice echoes in the same mood of life-breadth when he says:

*“Ami dhalibkarunadhara
Ami bhangibpashankara,
Ami jagatplabiaberabgahia
Akulpagal para
Kesh elayiaphoolkuraiya
Ramdhanuankapakhauraiya
Rabirkiranehasicharaiyadiba re paran dhali.”*⁴

In these two poems of Tennyson and Rabindranath a tune for love for life and the dynamic force for the living world is displayed with full of vivacity.

Just on the contrary, Tennyson is in a pensive mood when he feels that life is only full of tears and this woe knows no bound when he says:

*“Tears idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes.”*⁵

Tagore is known to be an agonized poet of all times. His in-depth agony reaches a level of ecstasy when his soul murmurs:

*“Bedanaybharegiyechhepeyala
Hridaybidarihoyegelodhala, piyo he piyo.
Bhara se patra buke kareberanubahiasararatidhare,
Lou tulelouajinishibhorepriyo he priyo.”*⁶

Another song of Tagore carries almost same message:

*“O chandchokherjalerlaglojoardukherparabare
Holokanaykanaykanakaniei pare oi pare.”*⁷

The vessels of pain are full in both the poets when life offers no radiance, it becomes a vacuum, from where again one has to climb the robust path of optimism.

III

Rabindranath Tagore and P.B. Shelley are both known as romantic poets and they are also poets who could uncover the pains of life mingled with beauty. P.B. Shelley's romantic voice is mingled with beauty and love when he says:

*"I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low
And the stars are shining bright."*⁸

Rabindranath's voice resembles in the same mood when he sings:

*"Swapneamarmoneholo
Ami jaginai go....
Tumimilaleandhakare, hai
Achetan mono majhetakhanrimijhimidhwanibaje
Kapil banerchhayajhillijhankare."*⁹

The dream – lady comes in the minds of the poets in soft and elegant steps and leaves behind fragrant blossom of love.

Love is immortal, but life is mortal. The saga of love ends, when the beloved parts, probably the fragrance of memory and the tears of pain remain eternally. Shelley's pain is endless when he unravels this melody of love in his poem '**To a Skylark.**'

*"We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that
Tell of saddest thought."*¹⁰

Almost the same symphony of love's immortality and the truth of life are deciphered in the

famous poem 'Shahjahan' by Tagore in his 'Balaka.'

*“Dakshiner mantra gunjarane
Tabakunjabane
Basantermadhabimanjari
Jeikhanedeibhari
Malancherchanchalanchal
Bidaygodhuliashidhulaychharaychhinadal
Samay je nai;
Abarsisirratretainikunje
Photayetolonabakundaraji
SajaiteHemanterasrubharaanander saji.”¹¹*

The ecstasy of love is definitely boundless. The waves of love vary with the variation of nature. Still love lasts and life ends. Tagore believed in the famous philosophy that the existence of divine spirit can be visualized and felt both in God and in the beloved. That is why, he could utter the famous saying, “Devatarepriyokaripriyeredevata.” It was this love for divinity and beloved which persuaded Tagore to write such a beautiful song painted with aesthetics.

*“Amare karotomarveenalo ho go lohotule
Uthibebajitantrirajimohanangule.”¹²*

P.B. Shelley reverberated the same tune in these words:

*“Make my thy lyre as the forest is.
What if my leaves are falling like its own,
The tumult of thy mighty harmonies.”¹³*

The sacred and serene symphony of love and purity are unfolded in the messages of both the poets.

IV

William Wordsworth is famed as a poet of nature and as a poet of love. Nature and love

are blended together in many verses of William Wordsworth. A similar trend is found in many songs and poems of Rabindranath. God and love, nature and love are themes that are woven in a string of pearls in Tagore's literature. One such song, where love and nature and love and sublimity are woven together is like this, where also a platonic feeling comes into limelight.

*“Sunil Sagarershyamalkinare
Dekhechhipathejetetulanahinare*

The verses of Wordsworth run like this:

*“She was a phantom of delight
When first she gleaned upon my sight;
A lovely apparition sent
To be a moments' ornament.”*

This ornamental beauty of a moment is uncovered in Tagore in different tunes of Ragas and Raginis in the same song:

*“Chakitekhanekhanepaba je tahare
ImaneKedarayBehage Bahare.”¹⁴*

The lady of Wordsworth is a lady of angelic beauty, probably with classical touches:

*“A perfect woman nobly planned
To warm, to comfort and command;
And yet a Spirit still and bright
With something of angelic light.”¹⁵*

The description of death is something soft and serene in the romantic and tragic poet John Keats. Tagore's thoughts are akin to that of Keats; the closeness to death is felt by Keats in the famous poem '**Ode to a Nightingale**' in a ceremonious way:

*..... “And for many a time
I have been half in love with easeful Death,
Called him soft names in many a mused rhyme,*

*To take into the air my quiet breath;
Now more than ever seems it rich to die,
While thou art pouring forth thy soul abroad
In such an ecstasy.”¹⁶*

Rabindranath, in the same way regards death as his soulmate, who is even equated with Madhava or Lord Krishna in one of the famous songs of ‘**BhanuSingherPadavali.**’

*“Marnare, tuhu mama Shyamasaman
Meghabarantujha, meghajatajuta,
Raktakamalakararaktaadharaputa
Tapabimochanakarunkorataba
Mrityu amrita kare dan.”¹⁷*

To love death and to treat death with so much ease and comfort is something unique in the literature of both Keats and Rabindranath. The emotions with which death is garlanded in a high pedestal of divine spirit focused through the verses will remain immortal for all times.

Conclusion: Rabindranath Tagore was a famous Renaissance thinker of 19th century Bengal. The Tagore family itself was a well-cultured family and the scions of this family were men like Jyotirindranath Tagore, Satyendranath Tagore and others. At the head of the family stood Devendranath Tagore, the well-known Bramho thinker and a social reformer. This was the age when there was a flow of Modernist thinkers in the Bengal cultural platform, like Raja Rammohan Roy, Iswar Chandra Vidyasagar, Michel Madhusudan Dutta, Bankimchandra Chattopadhyay, Sarat Chandra Chattopadhyay and others who were well equipped with both the ideas of Orient and Occident

There was really never any perfect admixture between the two cults. Still, Tagore’s works could reach the European minds to a satisfying extent. “The awakening of Bengal incurred the awakening of the whole of India. Western poets, philosophers and scientists showed the path of a bolder intellectual dawn in the history of India. The assimilation of thoughts between the East and the West erected a new bridge of cultural affinity, which had its deep impact on the future generation.”¹⁸

Rabindranath was the right offshoot of this period and he could absorb the vast arena of literature fully and was surely enlightened with the essence of this literature, which was marked by the spirit of progressiveness on the one hand and humanism on the other.

Rabindranath read a vast proportion of Oriental literature, including Vaishnava Padavali, MangalKavyas, Aul, Baul and other assets of Bengali lyrics. He was attracted by Buddhist philosophy, at the same time he was enchanted with the ideas of Christian gospels. Tagore had an in-depth reading of Herbert Spencer, J.J. Rousseau, Bertrand Russell, Kipling and all other well-known philosophers, novelists and educationists. The poet picked up the precious gems from English Classical literature and could penetrate deep into its philosophy.

Tagore was an agonized poet of all times. Most of his poems and songs carry the essence of agony and ecstasy. In personal sphere, the poet was anguished with tears from his early life. Series of deaths and separations from his very near and dear ones did not turn him immune to life. Instead, he loved life, he tried to bring out the nectar from life and felt anguished to leave life and he found peace in the main chore of life, that is music. The poet Rabindranath played his Veena(lyre) in a dew- wet dawn of his life and his soul bloomed in a new way every day in this beautiful earth. At the end of his day, he left his lyre in a forlorn mood, but he filled his mind with every layer of beauty which he explored in this earth. That is why, it is believed he could write such poems enriched with the tune of pain and pleasure in **Balaka**:

“Eikhaneeksisirbheja prate

Melechhilempran.

EikhaneekVeenaniye hate

Sedhechhilem tan.

Etakaler se morVeenakhani

Eikhaneteiphelejajobani,

Kintu ore hiyarmadhyebhari

Nebo je tar gan.19

The humanist, romantic and the aesthetic poet Rabindranath reached his highest level of ecstasy in spite of waves of pain which he accepted in everyday life. The philosophic messages of William Shakespeare, Alfred Tennyson, P.B. Shelley, William Wordsworth and John Keats were

no less gorgeous than Rabindranath Tagore. The grandeur which the Classical English poets have left in their literature remain universal for all times.

The similar tunes of joy and tears, the similar versions of divine self, the similar conceptions of divine love and human love and the similar notes of appreciation of nature and its beauty are present in the Bengali poet Rabindranath and the English poets.. The present author has chosen a few such similarities; there are of course plenty such trends, which can be analyzed by many more researchers in present and future times.

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The Gurukula System of Indian Classical Music

Dr. Sujata Roy Manna

ABSTRACT

Ancient Gurukula system was the only effective medium to receive training or practical 'Taalim'. The system means the continuous propagation of teaching-learning process through Guru-Shishya Parampara (Master-Disciple Tradition). This is a priceless heritage and most effective education system of Indian Classical Music.

Keywords: Gurukula, Talim, Classical Music, Hindustani Music

Music has the power to arouse the heart and it has the potential to express the moral and spiritual sentiments to the highest degree. It is not only the medicine that can cure an aching heart but also it helps a spiritual aspirant to raise his soul to the Almighty. That's why the ancient sages have sometimes christened it as Nada-Yoga and God as Nada-Brahma. Music has almost always allied itself with religion and spiritual values. The Culture of a society depends on the culture of the individuals comprising it, as also the relationship they have among themselves. In fact, nowadays we are quite familiar that, Music has its immense power to make good health in body and mind of the human-being. Moreover, it has the power to motivate the animals and the trees too.

Indian Classical Music, which is established by the involvement and effects of the Ragas of various times of the day and night and the seasonal variety, is continuously spreading its calmness throughout the World. The proper renditions of the Ragas, being sung or played, are able to decrease the agony of mind and can heal up their pains of the body too. Apart from these, the Classical Music makes one to have an unconditional patience and eagerness to listen it continuously without any fatigue. Moreover, especially Classical Music enhances one's imaginative power and power of concentration which is too much helpful to Art and Culture. Even it develops discretion and discrimination of a person, so that the right decision can be taken at the right time within the limitations imposed by the circumstances. Perhaps, only Classical Music can work upon the study of Science, Philosophy and Logic at a time. One should start with greater and

more intimate association with one's own family members. This closeness can be acquired very easily with the help of Teaching-Learning process of Music through the indoor-games organised with the various aspects of Classical Music, both in Vocal and Instrumental.

The Classical Music is not just a combination of the divine in melodic terms. The essence of the Ragas must manifest in a slow unravelling a gradual disclosure that will raise the artiste to a level of sublime and thrill by the huge acceptance of the audience of their society. This is an art exquisite and the artiste is the rare figure who can attain the height and the depth of *sadhana* (the dedicated innovative non-stop practice that leads to eventual excellence) with the light and the life of the notes. The royal secret of good human-relationship with others is unselfish love and genuine consideration for the needs and feelings of others. The universality of Indian Classical Music can assure to feel one for a cultural and refined individual, making him or her easily succeeded in his or her effects, being in peace and harmony with the society.

Indian Classical Music, in any form, is always to be learnt directly from the Guru. Still now the educational system of Music is the result of the trio exclusively at the Gurugriha (home of the Guru): the Teacher, the student and the contents along with the methods. Actually, a Spiritual-Teacher is generally called 'Guru' or 'Acharya'. They were expected to be learned in the Vedas and allied scriptures. As applied to other fields of knowledge, it could mean that he should be an expert both in theory and practical. A Guru stands for a noble and wise character with earnestness to teach and a genuine love towards the students. On the other hand, a student means one who has eagerness to learn, humility, obedience to the Teacher, self-control, absence of laziness in the pursuit of knowledge and willingness to do personal service to the Teacher. These were the essential traits a student was expected to possess to qualify for admission.

The aforesaid detailing can only be described in the context of ancient Gurukula system of Indian Classical Music. If we look upon the history of Indian Music, there are Samaveda or Samagana which were taught by the sages. There were so many learners who were dedicatedly learnt their lessons under the guidance (Taalim) of their Gurus. Moreover, those disciples used to live at the house of the Gurus or the nearest to his house in order to receive the uninterrupted Taalim. Sometime, the Ustads (the Muslim Gurus) were also engaged with a very strict taalim to their disciples (Shaagirds). Actually, in the ancient and mediaeval periods, almost all the Gurus practised two-types of Taalim:

(a) Khaas-Taalim : Only the sons and son-in-laws were selected by the Gurus.

(b) Aam-Taalim : The general students were allowed to achieve this.

The special –Taalim was given by the Gurus out of their conservativeness only to their nearest family-members. Thus, the rich and detailed-Taalim is not to be received by the talented and prosperous disciples. The stream of Taalim of the Gurukula system was very tough to achieve for both the talented and general students because of the daily hard tasks as well as the rigid life-style which had to be obeyed and maintained throughout their lives. Moreover, many of them had to serve themselves as the helping-hand or as a servant for the whole family of the Gurus. All over the India, once upon a time, the Gurukula system was one and only medium from which Taalims (practical & demonstration based theoretical knowledge too) could be achieved by the learners. Beyond this, many of the students were partially or fully deprived or neglected by their Gurus. Still, this instance is not to be thought that Gurukula system was the curse of hierarchy for the talented but neglected students. A person of narrow-mentality can be a Guru only by his enormous efforts in practice. Hence, he will be, later, a Guru but can't achieve the chance to be a good and broad- minded person. As a result of it, their students had to suffer by neglecting and uninspiring Taalims from their Gurus.

To impart good effect and social education the Gurus kept their students in their houses; and when the number of students becomes larger, these houses would grow into institutions called, 'Gurukula', established by the society. The kings and the rich (being the patrons) generally endowed them with sufficient property and funds, so that they could provide quality-education, free of cost, to all the students. As a result, these Gurukulas or the academies grew to enormous dimensions—both in quality and quantity. Thus, it was fulfilling the significance of their very names: 'Guru' means 'enormous'/ 'master' and 'Kula' means 'institution'. Not only out of necessity, but also as a good practice, the senior and better qualified students were made to teach the novices and also to supervise over their life and discipline. Though punishments for the transgressions existed, they were not very severe. Incurable students were expelled to save the discipline and reputation of the institution. This was the good sign to preserve the system properly with the genuine-training for the next generations. The quality of teaching-learning aspects of this system should be kept flowing and the Classical Music by its nature should be trained and maintained with its own majestic excellence in our great musical heritage.

It is to be noted that, along with the Guru and the Acharya, Upadhyaya is another term that

is sometimes used for a teacher. He is generally described as one who charges fees for his teaching, where as the Guru and the Acharya do not. The Al-Yaman was a famous musical centre in Arabia in the 12th century A.D. by the collaboration of Indo-Muslim Culture. Similarly, a great centre of music was established in India under the inspiration of the great Musicologist named, Sharngadeva and the other musicologists and the musicians in the 12th –13th century A.D. Apart from this, Wazid Ali Shah, who after being driven away by the British rulers of India from his own capital Luckow had to live in Metiaburuj, Kolkata, was the pioneer of Indian Classical Music, especially in Thumri style and a good patron of Indian Music, Dance and Instruments in the area of Classical Zone. He trained a large number of students and talented general people from his own mansion.

The Mughal Emperors like Sultan Mahmood, Alauddin Khilji and obviously Akbar were the names who enriched and gave much support to Indian Classical Music as the patrons and the boosters to his Court-Singers and Instrumentalists. Akbar's taste for the Fine Arts was no less than his love of learning. In the domain of Music, the Hindus and the Muslims were borrowing from one another, each community enriching the other with the precious store it possessed. This process of intermixture was not new in the time of Akbar, but dated from a long time back. The Emperor Akbar was always ready to encourage our Art and Culture and rewarded the authenticity. The promotions of education found its supporters, not in the Emperor alone, but also in the private individuals belonging to the nobility or the middle class.

In the Modern period, our society has the scattered Gurukulas, not like a big one of classical era. Perhaps, the socio-economical scarcity is the cause of that. It should be mentioned that the ancient Gurus didn't charge any fees or any extra-advantage for their teaching, but from the later period, there are the institutions which have the beneficiary target to gain more and more profit, like a business, to admit the less quality students also. Exceptions are always side by side of any system, here it is too. Some quality-institutions are still working hard throughout the India including the four metropolitan-cities (Delhi, Kolkata, Mumbai and Chennai). Firstly, the essence of the excellence and the mode of Indian Classical Music are to be felt and to be realised; then it is always to be learnt directly from the Guru. There are so many private, sponsored, autonomous and individual (personal) institutions which make the students well-trained through Gurukula system, in India and abroad, though many of them have their economical-boundaries.

Moreover, our Gurus or the senior outstanding disciples of Indian Classical Music (both in Hindustani & Karnatak Music system) are continuously giving their training to the foreigners and to the NRI through Gurukula system. They give the rewards and awards by the certificates of excellence or gradation after completion of different stages of Taalim to the students. There are so many books to read and to learn about Indian Classical Music by Indian and foreign scholars, but the fact is that one has to learn from the recurring innovative practical Taalims from the Gurus with the patience, dedication, obedience and hard-working. So, no one could learn a little without the practical help and guidance (lecture-demonstration- based teaching) from one's Guru. This concept should be cleared and be followed that Music is fully a practical-based subject and Indian Classical Music is just like an Ocean with an endless amazing dynamic aesthetic richness in it. According to Indian philosophical-thought, Guru is always worshiped as the God. So, it is said:

Gururbrahma Gururvishnu Gururdevo Maheshwarah,

Gurursakshat Parambrahma tasmai Shree Gurave Namhah.

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Frankenstein's Monster: Humanity Unbound and Alive

Abhishek Chakravorty

ABSTRACT:

Mary Shelley's Frankenstein: or Modern Prometheus has always been the focal point in dealing with the shifting paradigms of humanity and monstrosity. The point at issue is - Is the 'creature' really a monster or is he essentially human? It is notable that throughout the novel the creature has been degraded by other people, mostly by his own creator Victor Frankenstein, as something which can never be a part of humanity. This sense of alienation has caused the monster to commit inhuman murders and, also, it has created, within him, an urge to sacrifice his own life after his so-called revenge or the death of his creator. The creature's rejection of his own life can be seen as a failure of the society to accept anything as 'human' which is different. At the same time, Steve Niles in his 'Frankenstein Alive, Alive'(2018) has attempted to continue the story which Mary Shelley left open-ended. In his attempt, the primary focus is on the creature's acceptance of the value of his life and, eventually, his humanity.

This paper would attempt to analyze the role of the society to victimize the creature as a monster based on the tone of 'ugliness' and the gradual understanding of the monster of his own growing humanity through inner conflicts and self-scrutinizing.

Mary Shelley gave her mad scientist the ultimate power to create life. And Victor Frankenstein wasted no time in creating the iconic monster figure, his ultimate experiment:

"I began the creation of a human being."(53)

'*Frankenstein: or Modern Prometheus*' is a novel that aimed to answer questions that were confusing to the contemporary readers of Mary Shelley. Mary Shelley herself was confused in some situations. Throughout the novel, she left no loose ends. But the ending of the novel represents something other than a symmetrically woven plot. We will discuss the topic later as it is the central point of the paper.

Frankenstein was published in 1818 and brought with it a thick smog of ideas telling the society to confront the unthinkable. Knowledge is power-it can be a godly bliss or a hellish curse. The story of the novel hangs between two spheres as there is no pure positivity and negativity in the novel. 'Frankenstein' is fuelled by the sense of alienation. From the beginning, the readers find that 'knowledge' is the poisonous wine for both Victor Frankenstein and his creation. We can say that they are the two sides of the same coin. They cannot live without each other, yet they have to live without each other.

In 1831, in her introduction to the novel, Mary explained that her intention was to, "Speak to the mysterious fears of our nature and awaken thrilling horror." *Frankenstein* as a gothic novel plays with the concepts of fear, taboo, and doom. Dr. Frankenstein violated the law of nature by experimenting with death and life. Not only did he play with the power of the Omnipotent, but also created a creature with superhuman abilities. The atmosphere was full of thunder and storms which led to the tragic tone of the novel. But, Mary Shelley was a romantic like her husband, and we find the instances throughout the novel. The descriptions of Mother Nature at her fullest beauty give the novel a romantic flavor. We can argue that the novel is a hybrid of the concept of gothic and romanticism. A part of the novel is surrounded by human emotions and compassion which are the essence of romanticism. The themes of humanity and alienation are blended together to impregnate the story with a mythical context of the modern period. The monster itself is a product of romanticism as it represents social rejection and taboo.

Now, when we have discussed romanticism and its connectivity with the novel and the presentation of humanity, we will come to the center point of the paper: Is the creature a monster or a human? To understand this we have to analyze the utter loneliness of the monster as well as his attempts to socialize himself. Victor Frankenstein created his monster out of death and nothingness:

"It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me that I might infuse a spark of being into the lifeless thing that lay at my feet."(57)

The mad scientist said that he would create a human being. But at the same time, he was saying that he had used a 'lifeless thing'. So, he used a 'thing' to create a human life. He was himself alienating his creation. His 'human being' is distinctly inhuman for him. The term 'being'

has been used by Victor and it is an 'abstract' term. But it is not human in any way possible. From every description given by Victor it is clear that the monster is an object:

"...by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open, it breathed hard, and a convulsive motion agitated its limbs."(57)

The word 'it' has been used by Victor and 'it' possesses yellow dull eyes. The image creates an eerie feeling among the readers. The movements of the creature were not lifelike, they were mechanized to some extent. We don't feel that it is a natural life. The readers, along with Victor, memorize the monster as an object:

"How can I describe my emotions at the catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavored to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great god! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriences only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun-white sockets in which they were set, his shriveled complexion and straight black lips."(57)

It can be sensed that before giving the creature life, the lifeless body was acceptable to Victor. It was 'dead', so it was okay. But when it gained life the same 'body' became the point of hatred and disgust for him. He became sick seeing his monstrous creation:

"The different accidents of life are not as changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this, I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness."(57)

So, to Victor, his creature is a failure. He attempted to create a human being. But, what he

created was a 'miserable wretch'. And Mary Shelley, from the beginning of the novel, tried to show her readers, or rather, misled her readers that the creature was 'non-human'. But the whole concept has a double meaning. Through Victor, Mary was creating an 'inhuman' image for the creature, only to destroy it and restore the humanity in the monster.

At first, the consciousness of the monster was like a blank slate-'tabula rasa'. He didn't know about his own identity. After he fled from the house of Victor Frankenstein, his experience started. He found the laws of nature intriguing and refreshing. Now, at this point, we start to see the contrast between the earlier portrayal and the current portrayal of the monster. Now, he is not evil to us anymore. So, it is a continuous process of realization. Gradually the inner layers are getting revealed. The monster was deeply moved by the natural scenes he was experiencing for the first time:

"How miraculous did this appear!the huts, the neater cottages, and stately houses engaged my admiration by turns."(106)

The mood of the monster was gay and joyous like a little child. But he was aware that the people were behaving awkwardly seeing him. They were afraid. But he didn't know why. Like Victor, the people were seeing him as a monster only. They were, totally, neglecting his 'little and developing humanity'. But, it was not the fault of the creature, but the fault was in the part of Victor Frankenstein and the other people.

At first, the monster was not aware of the situation. But his encounter with the 'cottagers' gradually opened his eyes. He was different from the rest of humanity. It awoke within him the questions about self-identity:

"My person was hideous, and my stature gigantic: What did this mean? Who was I? What was I? Whence did I come? What was destination?"(128)

Frankenstein's monster was himself, questioning his humanity. We understand that he is as human as the rest of humanity. Now, the only way to prove his humanity to the 'cottagers' or to other people, for the monster, was to learn the mode of communication. Throughout history, mankind has developed the processes of communication to express themselves more clearly. Through his experiences with the cottagers, the monster had found out that only by learning how to communicate he could express his emotions and intentions to the cottagers:

"...for I easily perceived that, although I eagerly longed to discover myself to

the cottagers, I ought not to make the attempt until I had first become master of their language; which knowledge might enable me to make them overlook the deformity of my figure.”(113)

Education or knowledge can be a way of making the monster more humanized. Maureen McLane, in her essay '*Literate Species: Populations, "Humanities", and Frankenstein*' (*English Literary History*, Vol. 63, p. 959-988)), explores the dimensions:

“Shelley’s corporeally indeterminate but decidedly literate monster asks us to consider whether literature- taken in all its bearings- was or is indeed a useful ‘line of demarcation between’ human and animal. The fate of the monster suggests that proficiency in ‘the art of language’, as he calls it, may not ensure one’s position as a member of the ‘human kingdom’. Shelley shows us how a literary education...presupposes not merely an educable subject but a human being.”

So, the monster’s failure at showing, to the cottagers, his humanity is directly related to the issue. Though Shelley was trying to express that the knowledge and language could connect the monster with the rest of humanity, she also showed that the monster was unable to cross the boundary line between monstrosity and humanity. It was not the fault of the monster, but the prejudice of humanity itself.

To the monster, the concept of family and love was being cleared up gradually. He longed for kindness and love of the cottagers. Though he was in hiding, still he became a part of the lives of his fellow beings in the cottage, of their sadness and happiness:

“I had been accustomed during the night, to steal a part of their store for my own consumption; but when I found that in doing this I inflicted pain on the cottagers, I abstained, and satisfied myself with berries, nuts, and roots, which I gathered from a neighbouring wood.”(111)

This ‘humanity’ of the monster was attacked by the cottagers when Felix used the stick to beat him mercilessly. The creature’s hopes were shattered. Not only the cottagers but also his creator had rejected his humanity. The monster’s rage and anger were not the outburst of his devilish nature. He had murdered William, Henry, and Elizabeth. Those murders were a crime indeed. But they, necessarily, did not condemn him as an ‘evil being’. Revenge and crime is a

part of the human psyche. The monster took revenge on his creator for his miserable condition. He was also aware of the fact that he was committing crimes, yet he continued to torment Victor Frankenstein (because of his emotional outburst). But in the midst of this, we also see the act of kindness done by the monster:

“I was scarcely hid, when a young girl came running towards the spot where I was concealed, laughing, as if she ran from some one in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipped, and she fell into the rapid stream. I rush from my hiding-place; and, with extreme labour from the force of the current, saved her, and dragged her to shore.”(140)

The creature was being rejected by ‘the humanity’ continuously. Yet, he was being more human only to be attacked again:

“On seeing me, he darted towards me, and tearing the girl from my arms, hastened towards the deeper parts of the wood. I followed speedily, I hardly knew why; but when the man saw me draw near, he aimed a gun, which he carried, at my body, and fired.”(141)

And yet again the monster’s humanity faced the hateful rejection of mankind. All the crimes the monster had committed can be seen as his crusade against his creator or so-called mankind. But that doesn’t make him less human. We can say that the monster fought back. And he was aware of the consequences. With the death of Victor Frankenstein, he aimed to erase his hateful existence. The monster knew that with the death of his creator the vicious circle was nearly complete. He only needed to die to make the circle whole:

“I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct. I shall ascend my funeral pile triumphantly, and exult in the agony of the torturing flames.”(223)

According to Chris Baldick, the creature “has no mechanical characteristics, and is fully a human creature;..not as a machine, a robot, a helot, or any other labour saving convenience, but as the Adam of a new race which will love and venerate its creator.” The monster was not inherently evil. His evil deeds were born out of misery and despair. He was human, fully capable of emotional interaction. With the death of Victor, the monster chose self-annihilation. But, was

it the end?

There are several digressions about what happened after the original story. The novel by Mary Shelley is open-ended and has led to many parallel alternate storylines. One of the most notable among them is '*Frankenstein Alive, Alive*' by Steve Niles and Bernie Wrightson. It is a graphic novel published in 2018. But why is it important and from what perspective? There are many critical theories and essays regarding the ending of the novel. This graphic novel can play a crucial role, among them, because it has a direct connection with the ending of the original story. It starts with the monster being a part of a circus where he had learned to accept the harsh truth that he was a monster:

“I am never what they expect...So I have also learned it is always best to give them what they expect.”(9)

The story revolves around the monster's inability to die and his inner turmoil as he was being haunted by his creator's ghost who was continually reminding him of his crimes and wretchedness:

“Frankenstein! You've come back from Hell to devil me in my final hour!”(13)

It is not actually Victor Frankenstein's ghost, but the monster's own consciousness that was tormenting him and telling him to repent for his murderous acts by self-sacrifice:

“But I did not let the specter alter my course. Death, or any semblance of it, was my destiny.”(14)

Being unable to die after attempting several times, the monster became doomed to walk on the surface of the earth with all his guilt. But we can easily understand that this sense of guilt was the example of his 'humanity'. He continually struggled because of it. It is the moral battle between him and his past crimes which makes him more human. When the monster came into contact with Dr. Simon Ingles, his first thought was that he had found a person who could overlook his deformity and look into his inner humanity. But he was shocked when he found out about Dr. Ingles' terrifying experiment to create a life by sacrificing a just born child. He was pulled towards a vicious struggle of emotions. He became more concerned about his humanity:

“I thought of the volumes I read, so many tales of human torment and death, but also of selflessness and bravery. Was this riot in my mind a reflection of the monster I was, or of the human I was becoming? And that thought terrified me

more than any other...was I becoming one of them and less the monster Victor had made?"(50)

His humanity prevailed against the continuous onslaught of the society who condemned him as the monster. And it was that humanity which had led the monster to rescue the pregnant lady from Dr. Ingles' prison. And when the baby was born, his viewpoint had totally changed:

"I had for so long been surrounded by death and now, in the swirl of a winter storm, held life in my hands."(64)

The monster became aware of his existence for the first time. And this awareness ultimately led to his desire to live. We can see this as the triumph of his humanity. The meaning of humanity is to understand and sustain life. With this understanding, the monster not only had preserved his humanity but also achieved a higher position than the rest of humanity:

"But even if not a man, I am still alive...and any creature of this world, whether born by science or sorcery, deserves to live."(67)

Why was the monster rejected by humanity? The reason is simple because he was ugly. But the term 'ugly' is not as simple as it seems. Denise Gigante, in her *'Facing the Ugly: The Case of "Frankenstein"'* (*English Literary History, Vol. 67, p. 565-587*), writes, "In fact, in Frankenstein, the term 'ugly' emerges at the precise point when the speaking subject is about to be consumed by such incoherence." She roots out the cause of the monster's monstrosity when she says, "Thus while it is couched in admittedly boyish terms, William Frankenstein's fatal encounter with the Creature- "monster! Ugly wretch! You wish to eat me, and tear me to pieces" (F, 169) -contains a fundamental insight into the nature of ugliness itself: the ugly is that which threatens to consume and disorder the subject." So, all the people including Victor feared the monster because he was different. He was tall, he was strong and he was ugly. To Victor and to other people he was just a plague ready to destroy the natural flow of life. It was not necessary for them to see past the monster's outer appearance. The monster tried, again and again, to prove that he had all the good qualities of mankind to get their approval. He begged. But the only thing he was able to get was the feeling of otherness. When the monster murdered Victor's family, Victor condemned him as evil. But in reality, the monster's thirst for revenge is also a part of human nature. But his murderous intentions were the by-products of his failure to acquire love. The monster knew that love was the source of all happiness. That is why he

asked Victor to create a female monster for him as he knew only another creature like him might accept him:

“My vices are the children of a forced solitude that I abhor; and my virtues will necessarily arise when I live in communion with an equal. I shall feel the affections of a sensitive being, and become linked to the chain of existence and events, from which I am now excluded.” (147)

Jeanne M. Britton, in her essay ‘*Novelistic Sympathy in Mary Shelley’s Frankenstein*’ (*Studies in Romanticism, Vol. 48, No. 1, p. 3-22*), has summarized that the monster only wanted a sympathetic companionship, but he was unable to find it and it can be seen as the outcome of the failure of social sympathy.

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ǎU_Z: `Wjǎ[Ný íSX@iOá'

Kj. # [ǎM@iXá [^ǎaX]

1954 ǎǎñ `íP^' Sá¼ǎZ Qǎ[ǎUǎb@iWjǎU S@iǎ^Ný [jýRǎ íS] BwǎUkj[iS, `Wjǎ[Ný íSX@iOá'— RǎiXñ `USjǎ a[yNjǎ[ǎfý[ǎiǎ] ǎR #SjWjǎ_M'1 *bǎj Bwǎñ í]A@i— ǎǎUǎQ íCǎ_ñ Bwǎjǎǎi[S@iǎ^Ný bíiNý Sá¼ǎXǎiG[SǎNjǎ¼óZǎ—

``Ubǎj bíiZ YAR íUí[ǎ], NjAR UǎGǎi[bbǎjǎbǎj *XR *ǎiǎXZ ǎfý] YAR Uǎǎiǎ] ǎ UíiZ[#ǎǎi[KǎSbǎ [íiS 10-12 ǎǎRǎ Wjǎ[Ný íSX@iOá bǎG[OǎiNjǎ''2

`*ǎi Uǎǎiǎ] ǎ ǎiǎ^ǎ [ǎiǎǎǎiǎ['3— * [#ǎǎ] GǎNý [jýRǎ[ǎiǎ #ǎǎǎRó GRǎSZNjǎ! *bǎj GRǎSZNjǎ[íǎiUǎUǎPǎNý [íiZǎiǎ]— * [ǎfý[ǎiǎ] ǎR XǎRǎUǎi #ǎiUPRñ ǎiǎbǎR[ǎi] íǎiU] WjǎU[UǎbR Xǎ¼ RZ, ǎRG XǎNjǎNý ǎXǎ] < ǎRG SǎiM ǎ³ǎiNjǎ SǎfǎR ǎiǎbǎR[#ǎǎi[Bqǎǎi[ǎǎUǎQ íCǎ_ǎfý[ǎiǎ] ǎR ǎǎ-PǎiǎA[< bǎǎ-#^ǎ [#XNý Sǎ[íiU^R ǎiǎ[íiǎRñ *|ǎi] —ǎiR[Uyǎ RZ, GǎUíR[ǎǎXBǎñ4

`Wjǎ[Ný íSX@iOá', XbǎWjǎ[íiNý[ǎǎKǎjǎjǎ íSX-ǎiǎbǎR[RU[íSǎZMñ KǎSǎǎǎR|ǎi] [XǎiHú XǎiHú RNjǎR CǎjǎRǎ ǎiǎqNý bíiZǎiǎ * Sá[ǎiǎRǎ yZǎ í]Aíǎi—

``Keeping the main purport of the story undistorted and only for providing a clearer expression to the main purport at times new incidents have been imagined.''5

Bwǎjǎjǎ `SǎfǎiR[RUǎǎi[M'óñ Uǎ] ǎ ǎǎbíiNjǎ *XR KǎPǎb[M #ǎU[]ñ YǎP< ǎiǎ[ǎ ǎiǎ[ǎ XíiNý ǎǎUǎQ íCǎi_[í^ǎjǎ íSǎX[Bqǎ Nǎj[`Wjǎ[Ný íSX@iOá' BíiWjǎ Bqǎǎi], NjOǎS *ǎiOá ǎjǎi íY, *ǎjǎ Nǎj[íSǎX[Bqǎ í]Aǎ[#Rǎǎ]R SǎiUǎ [jýRǎñ *bǎj SǎiUǎ ǎNjǎR Pǎjǎ ǎU_íiZ #Rǎǎ] R ǎiǎ[íiǎRñ íSǎX[XíiOó ǎUǎfý¼ WjǎURǎ[ǎXǎiU^ *Uǎ íSǎX[Bíiǎ[Wjǎ_ǎ < uǎbǎj] ǎRíiZ S[ǎǎiǎ-ǎR[ǎǎiǎ QǎSPǎ ǎǎbíiNjǎ íSǎX[YNýS@iǎ[íUǎfý¼ó < UMñUWjǎ íPAǎ YǎZ, í[ǎǎǎjǎǎi ǎǎbíiNjǎ Uǎ #ǎǎRǎǎi ǎǎbíiNjǎ Njǎ [^Njǎiǎ [*ǎiǎ^ < íRbǎj íSǎX[íǎbǎj *ǎǎǎǎ Sǎ[¼óXíiM[Kǎjǎ¼í^ó ǎǎUǎQ íCǎ_ XbǎWjǎ[íiNý[íSǎXǎSǎǎǎR|ǎi] íǎi ǎUyǎ [< >ǎký PǎR ǎiǎ[íiǎRñ Kǎjǎ¼^ó-XǎRǎUǎi íSǎX[yBǎZ [íS < [ǎ XbǎǎiǎU íUPUǎǎǎ [ǎiǎi] ǎiǎ íOíǎi KǎSǎiWjǎB ǎi[ǎ, #RNjǎU ǎi[ǎñ

`Wjǎ[Ný íSX@iOá' [#jǎBNý Bqǎǎi] ǎǎUǎQ íCǎi_[íXǎ]ǎi ǎǎtǎj RZñ `XbǎWjǎ[íiNý[XíiOó Wjǎ[íiNý[#ǎi S@iOá ǎǎGíiǎfǎR ǎNjǎR'7ñ XbǎWjǎ[íiNý[KǎjǎǎiYǎBó ǎiǎbǎR[Njǎ]ǎiZ XñPSǎ] <]ǎSNjǎ, ǎUU[M < NjSNjǎ, íPU^Xǎ < [ǎǎfý, Uǎ[ǎG < ǎBǎ[ǎi, #ǎNý[O < ǎSSj] ǎ [ǎiǎbǎR íRbǎj *íiP[ǎiǎR Sǎ<Zǎ YǎZ XbǎWjǎ[íiNý[#íiSǎǎǎǎNý KǎjǎSǎǎiNý yǎiR—

“... there are many other such tales in the Mahabharat which have not achieved popularity among the people. In these little-publicised stories, too, the mystery, variety and nobility of love appears in distinct, special forms. The twenty tales of Bharat Premkatha are merely the remade or newly made forms of twenty such Mahabharat love stories.”⁸

Wj[Ny íSX@iOá’-[Bq|úá] áUíí%íM[SñUP íPíA íR<Zá Yáá, XbáWj[íNj[í@úRá SíU[, í@úRá #QúáZ K]SáAáR|úá] [Xá Sá[íjZ K]q%ANj #áííj—

K]SáAáR	SUP	#QúáZ-aÚAá
1) S[ááúNj < aí^áWjRá	URSUP	192
2) aXA < úMíí@ú^á	K]íPíáBSUP	102, 103
3) #Byj < í] áSáXPá	URSUP	96, 97, 98, 99
4) #áNj[O < áSSj] á	^ááNjSUP	174
5) XmPSá] <] áSNjá	#áPSUP	229, 230, 231, 232, 233, 234
6) K]NjOó < íjáíÚZá	#Rá^áaRSUP	154
7) aÚU[M < NjSNjá	#áPSUP	171, 172, 173
8) Wjyí[< SQá	URSUP	304, 305, 306, 307
9) #áá... < yáá	URSUP	223, 224
10) Ua[áG < áBá[úá	#áPSUP	63
11) Bá]U < XáQUá	K]íPíáBSUP	113, 114, 115, 116, 117, 118, 119, 120
12) [é[é < SXK[á	#áPSUP	8, 9
13) #R] < WjyNjá	aWjSUP	30
14) Wj ú < Sí] áXá	#áPSUP	5, 6, 7
15) íjUR < a@úRá	URSUP	122, 123
16) G[Óúá[é < #áyáúá	#áPSUP	13, 14, 15
17) GR@í < aá Wjá	^ááNjSUP	321
18) íPU^Xá < [áííj	#Rá^áaRSUP	40, 41
19) #tjU%ó < aSWjá	#Rá^áaRSUP	19, 20, 21
20) b]á < ^áUáUNjá	^]áSUP	49

íU^á[WjB íáúí% #áááí[, U%jírUó < Rájy@áZNjZ aíUáQ íCáí_[`Wj[Ny íSX@iOá’ [K]SáAáR|úá] ,

XbaWya[irNy] @aabar #isua S@ei < RUArn *AR @aabar[ua] aUir%M @'ir[iPaá Yaei, Bqeiua[aáUáQ íCá íeáOáZ, @iNyááR #áQáRei b'irZ KjiJirjirñ

S[aauný < aif^allýRá :

XbaWya[irNy Sabij- [áGá < [áGSZirP[Wp] irZ íSifX[#áWYRZ @i[á *Uú GáURíeú KíSírWáB @i[á- *bji áfy] aif^allýRá[] suón *bji @iG @i[irNy @i[irNy ía *@iPa [áGá S[aauiOíeú Nyá[á^@iá[ábiráitU íUirfy áRiZáfy] ñ *Uú YOá áRZirX [áGáíeú SNyá[Ny @i'ir[íSifX[#áWYRZ íair[aif^allýRá YAR Sá] irZ *], [áGá NYAR X-áeúNYRZá aif^allýRá[KíS] áU[°o bíZ abyj X-áeú GáNýíeú áURá^ @i[irNy KíPóný bRñ yGáNý áURá^ #á^U@iáZ X-áeú[áG Njé[@iRáíeú áRiZ *íra áRiGbi] [áGá S[aauiO-* [aifjy áUuab íPRñ

aáUáQ íCá_ #áQáRei XR áRiZ [jýRá @i[ir] R í[áXányeú íSX-XRyir°j Bqt`S[aauiO < aif^allýRá'ñ @aabar #ú^ SáZ *@ubjñ aáXáRó @eifj Sá[UNýR [irZirjñ íYXR XbaWya[irNy aif^allýRá[áSNyá[WpX@iá aá%óZñ @iRáíeú [áGá[báirNy PaR @i'ir[Nyá[S[áRiGbi] #áUá[aif%áQ-áfyir°y #áWYaxSáNy áPíZirjirñ—

``#ir[Pú^áir]! Njéj íYXR áURá @iáíim #irReáíReú Wp-SáNýíeú Uá°Ný @iá[Záfyja, íabj] #S[áíQ íNyá[#SNyóBM Uáí MabNyáQíR S[á^A bbjUñ''9

aáUáQ íCá_ @eujwí áSNyá[WpX@iáíeú íRSíOó í[íAíirjñ íeáR #áWY^áíS[SaSj< íRbji Nyéj @aabaríirNýñ aáUáQ íCáí_[#áa]] suú U{ýjé[Má Rá[á aif^allýRá[ýjé[¼, ýjé[ir¼[Páji áPeú TábjiZ íNyá] áñ *@iáPíeú aif^allýRá[#áQáReúNyá, #RáPíeú Nyá[XáRa-Sá[UNýRñ aif^allýRá[#áQáReúNý Sáirjy SXORáO áU^á Uir] irjirñ—

``...aif^allýRá[íjýirZ #áQ@eúNy[XKjéM KjiZáXáR íNyá Uá]á aábíirNjé íPaA Rábjñ í^ir_[@iáUNyá[íeájy, áaáa, á]áa[P] < `í^_ Síir! [@iX] Nyáa[@eáífy áRtSWjñ XKjéM KjiZáXáR[ýjé[ir¼ `Sáá^R' UyáNy[#WjáU; NyááíP[bíPíZ Sáá^R Rábjñ báUWjáU Nyáa[ýjy] Ráíjéú Xá¼ #áíirjñ íabj GRó Nyáa[á #abó; #á[Sáá^R-* [NyáKíO Sáýjéú] Ny aif^allýRá KíjéSír-ú[RáZ XQááó Wjýir[[RáZ, <]]jy UáNjéúá[RáZ Púabñ''10

#RáPíeú aif^allýRá[XáRa-Sá[UNýR Círly CjýRá[#áWYXñ íaAáíR íPaA U{ýjé[Má aif^allýRá Nyá[ýjy] RáXZá a°jáiéú íHúíKý íTúí] *@iBááXRá XáNjirNý, UQ@Uir^ [áGá S[aauiO-* [@eáífy íYirNý íjýirZirjirñ—

``#áG #áXá[GáUíR í^_ #áWYááí[[]d...*íra áBíZirjy aáURáNýñ aáGíZ Pa< @iáUeú[á, ... aáURáNyá áUáýNý bíZ Sf...@úí[- áeú íUir^ aáGáU? aif^allýRá- UQ@Uir^ñ''11

U{ýjé[Má Rá[á[*bji XRYjý NyOá XáRáeú Sá[UNýR Bíqt *XR *@i Uáylj [íS áRiZirjy, #áQáReú Sályíeú[@eáífy Yá[#áíUPR ÁU BWp[ñ Rá[áirNý] SeqNý Sá[ýjyZ íY *@iBááXNyáZ, Rá[á GáUíR[Sá[SBNýá íY ýjy] RáXZá íSáX@iá [íirS RZ, UQ@íirS- aáUáQ íCáí_[atj aif^allýRá ýjé[¼ Nyá[bji SXáM íPZñ

aXA < |úMí@í^á

SáNj@ ÆXM@áí[b]ú áá[áO XáNj@] Nj@ [@iR@á |úMí@í^á[GíR@ RáB[áG Sá aXAí@ @RU@íNj @úí[Rñ *áPí@ú
aXAíA[XNj# #áaí n áUZáUáBR Bg] aXAíA[áSNj@ áí@í[í@ú bNj@ @íí[íííí *Uá[Nj@ []úú aXAíN Nj@XáNj@ []
Sj]U aXAíA[áSNj@Xb RáB[áG #áY@ú #áRmP áíííí BbM @íííNj Sá[íí] R Ráñ #Nj@S[b]úáá[áO XáNj@] Nj@
Wj@Uá GáXáNj@í@ú yBí[áí@ú áRíZ *íí]R *Uú íPU[áG b]ú[@ííí íOí@ú aXAíA[GR@ PáC]S[XáZá] áNj @íí[íí]R—

``#Rj]í[íPU[áG SIB [áGí@ú #XNj SPáR Rá @ú[Zá S[XáZá SPáR @ú[íí] Rñ aXA U[] áíWj
SalXA bb]Zá XáNj@ [@iR@á[SáMBbMS@U@ú BbáWjXáA BXR @ú[íí] Rñ''¹²

—*b] b] íPU@áíá[@úááRñ

áíUáO íCá_ Nj@ [Bírqt íPAáí]R íY, B[áíKj[báNj íOí@ú aXAí@ú [úú @úí[íííí XáNj@] -@iR@á |úMí@í^á-
|úMí@í^á[íSXñ *b] íSX Wj@URá[aÚíYáGííR Nj@á íSX-^á°j[XábXá S@áí^b] áíUáO íCáí_[Bqt #áOáR@ú
Xá%á] áNj @úí[íííí B[éKj YAR aXAí@ú RA[CáíNj bNj@ @íííNj *], NjAR |úMí@í^á aXAí@ú Uíúú[#á] SjR
#áKj@ @úí[[á]ñ UúO] XíRá[O B[éKj áUPáz áR]ñ

áíUáO íCá_ íPAáíRá[íííí@ @íí[íí]R, XíNj@[íSX, yíBí[#XNj #íSúú #XNjXZñ Nj@] áíUáO íCáí_[
#XNj@ú@úúú aXA b]úSP°j yíBí[#XNj #íSúú |úMí@í^á[íSXí@úúú #XNj@úúú #XNj ábíáííU BbM @úí[íííí—

``|úMí@í^á- #X[S[áíNj *íá< #XNj íSí] Ráñ
ááBí@ |úMí@í^á[báNj Oí[aXA Uí]- íSíZáíííí
|úMí@í^á- íSíZíííí? áSNj@ NjíU *ííRííííR #XNj?
aXA- íNj@Xá[áSNj@ #áXá@ú áPíZííííR #XNjñ
|úMí@í^á- í@úOáz íab] #XNj?
aXA- *b] íNj@ #áXá[axááñ
|úMí@í^á- á@í?
aXA- Nj@Xñ''¹³

#X[S[á[ííííZ< aNj@ bííZíííí XáNj@ [S@OUá- áíUáO íCáí_[Bírqt íY S@OUáíNj #XNj íRb]á]j@úúú NjíU XáRá_[
íSX #áíííí íY íSáX[íGáí[XáRá_ XNj@í@ú< WjZ SáZ Ráñ XNj@[XáA PáKjíz íCá_Má @úí[íSáX[#X[Nj—

``SáKj@ áPííNj RPá bá] Wj@íDú YáP,
áííí...Sáí[[@ííííí,
XNj@[XáA PáKjíz GáRU
Nj@X #áíí #áX #áíííí''¹⁴

#Byj < í]áSáPá :

WjBUáR #Byj Nj@ [S@S[é_ííP[R[@í Yw]Má íOí@ú Xá°j @PííNj *@úúúú @j]ííR[GíS @PííNj íj@Rñ U{ áííííí Wj@URá

ei'ir[, aivjR] irW[#a^az Pqib NySaaZ SUpy aUPW[aGir'ei, #ai SarOpaRaXNy *ei euiRaa SPaR ei[ir] R #Byjn
fabj iXizbji i] aSaXPi an aXaaG'ei Sa[ifjiz *bj i] aSaXPi aUPW[arG[euiRaa bir] < ia aeivj WYBUaR #Birjy[
euaXRa[QRn Nyabj aSNja-XaNja #XNy air'ok i] aSaXPi #Byjri'ebj SaNy[irS U[M ei] n #Birjy[aUaar[
*ira i] aSaXPi [i aly[M *UO Nja[#aWj] a_Nj PUo-aXPZ euaXRa ei] n NjriUbj ia yXa'ei aX] irR[axSNy
iPirUn #Byj aU PaUa SdM eui[Rn i] aSaXPi GaRaZ axSNy—

``ib WYBURa #aSaR #aXa[#aWj] a_Nj PUo-aXPZ #ab[M eua[ZarjyR; *euiM #aXa[BirWj
SWaj-UaYbaXSI...#SNjo KJOsaPR ei[arN''15

Wja[Ny iSX'euiOa'irNy Bq'ua[Kjisir[a'jo euaabaR[SaZ {U{ #RUjyR eui[irjyRn i'eiU] i^_a]^ *eivj SQ'ein
*Aair iPaA #Byj aRirGbj Nja[Wj_MaSZa Si a. aUPW[aG'eiRaa i] aSaXPi'ei aivj' ei[a[GRo Sfy[[i aly[M
aUBb eui[afjir] Rn aeivj i] aSaXPi >a_ [aUaar[*ira yM] Ueuar[[#aRNjoNy #RjyU eui[irjyR Nja iPirA yXa
#Byjbj aUaySNy birZirjyR—

``-eubj iNjaXa[[i aly[M?
-Sikj #airfy iNjaXa[SM'ebj'ar[[kar[n
-i'eiR
-#aX [i iSaXeua Rbj >a_n

... #aXa[<]ySajy[aySNybaao iPAUa[GRo iY >a_ [biPZ #aG U'aa] birZ KjiJyryf, #aX Nja[bj
iSaXeua ... fabj biPZbj bir] a >a_UOa i] aSa[GaJirR[*euiXa/ #] Ueua[n''16

#aa'jo-Kji'ra[Ny *bj i] aSaXPi airUaQ iCar_[iXa] eui WjaURa[Tia] n Wja[Ny iSX'euiOa' [*bj #aQa'ei
i] aSaXPi[euiarfy [i...UKj RZ, UKj b] iSX-irSaXeui yXa[iSXn Ya SeqNy yj[euaXo, Ya afj[lyR Ra[a] euaXo-
Njabj i'jyZirjy i] aSaXPi an XbaWja[irNy[NySayRa i] aSaXPi[XirOo *ei afj[lyR Ra[aXaNj NyOa #aQa'ei Ra[a] iSax[
[iS #yirR aao'ei birZirjyR Bq'ua[airUaQ iCa_—

``Njaba[(i] aSaXPi) fja[ir] < iY #a[< *eivj aP'ei #airfy airUaQ UaUa Njaba iPAabZarjyRn
ia afj[lyR Ra[an ... yXa YAR U{Uaa'uiNy #] Ueua[[aa^ Njaba[SarZ[euiarfy #aaRZa
ySa'eiNy-eua[], NyAR fabj[ua] [aPir'ei aTua[Za< fjaab] Ra'n afj[lyR RaXZa[* i'eiXR
afj[lyR fj] Ra'n *0] a] a'j'ea Ra[a- fja[ir] #airfy Ua] Zabj iUaQ eua[XaRr_[aUaar[Ra[a]
iSX airP[< aab *ei [ba'n''17

#aly[O < aSS] a :

XbaWja[irNy Sabj- aSS] a RairX *ei iU^aa aUir'eiNy yjir aRG aSZNyX euiNjeui Ua^Ny birZ AUbj PUA SaZn fabj
U^Ra[i'cy] iOir'eubj Nja[Xir *ei ^ajUakj < Ny^raR KjsayNy b] n iPUU < GI Sny[AM SMoTuir] ia i'eiU]
euaX^a'jo RZ aXy' aU_Z UaaRa Sa[Nyab eui'ir[aGirNjaUZNy] aly[ei] n

Uá[áSRá áSSj] á[*b] pPáNjPú @uábáRí@úú aáUáQ íCá_ Uá[S] jé[ífjyBíqí Sá[MNy @ú[í] Rñ yWáUNjólj SáZ aUyábjl aáUáQ íCáí_ [@úqRáSáNjñ *@újy SáNjNj [bNj^á *Uú Nj^ aRNy UáaRá Xá^j @uábáR@úú[í@ú *@újy SábZNj ífjyBqí á] AíNj SáfMáPNj @ú[ífjy XbáMj[NjZ Bírql S]WjXíNj PáKjíz Bq@úú[aáUáQ íCá_ íU^ @újy WáURá < @uábáR [íSáNj CájíZíRíRñ XbáMj[íNj áSSj] á[WáX@úú SÁj^úú Uá aá^áZ RZñ * @uábáR #Sír [[XíR U] áñ aáUáQ íCá_ áSSj] áí@ú aá^áZ WáX@úúZ *íRíRíRñ #U^ó K]WjZ jé[í^á[b] Xá] @úú *@úbj—

``PááNj[á Yabá @úARbj Sá[Njáb @ú[íNj Sáí[Rá, XRá_óGáMj bblj] < Yabá GáMj bblj] Rírb *Uú Yabá@úú SáfMáPNj [í[áB Uá] Zá áUíUfjRá @ú[íNj bZ, íab] áU_Z NjZ-áí@ú áYáR Sá[Njáb @ú[íNj Sáí[R, áNjRbj] YÓáOj aÁáñ''¹⁸

XbáMj[íNj] áSSj] á *Uú WjéNj íSX@úOá' [áSSj] á— K]WjZ jé[í^á[b] K]Sír[í^j SírO `YÓáOj aÁá' bíZíRíRñ aáUáQ íCá_ #áUá[áSSj] á[áUS[áíNj *@ú [áGá (#áNj[O] jé[í^á[Sá[úqRá @ú[íRíRñ *b] [áGábj S@íX Uá[áSRá áSSj] á[SyáíU [áGá bRáRñ *@ú Ufj[Sír [*b] [áGábj #áUá[#RNjÁ áfjy^j áSSj] á[áUí@úNj @ú³ K]SRáNj bRñ Uá[áSRá áSSj] á[Sá[UíNj NjSáYRá áSSj] áí@ú íPíA [áGá XíR[< Sá[UNjR bZñ áNjR UáRSy] #U] xR @ú[íRñ aáUáQ íCáí_ [@uábáRíNj Pájy SÁj^áAáíR [áfjy íS] áXñ RáZí@ú [(#áNj[O] SÁj^áAáR RáZ@úú@ú (áSSj] á) NjSáYRáíNj Sá[MNy @ú[íRñ #áUá[RáZ@úú SÁj^áAáR RáZ@úú@ú UáRSíy] SáfMáPNj @ú[íRíRñ

áU_Z NjZ-áí@ú Sá[Njáb @ú[íR [YÓáOj aÁá bíZ <Jjé[P]fjy #áX[á Uá^jXaábíRj^< Sáb] íBáUMj] á] í@ú U] íNj j@úR—

``#áX ^áNj SábZáíRñ áU_íZ #áXá[@úG Ráb] ...WjBUÓ-SáPSí^á XRÚy]SR áWj...^áNj Sáb]Uá[#á[K]SáZ Ráb] *AR áNjRbj #áXá[axSá^j- áNjRbj #áXá[ÁX[-ÁX[áQ@ú ÁX[í^''¹⁹

XrPSá] <]áSNj :

[áGá XrPSá] áRÚájyR #Uy]Z yíBj BXR @ú[íRñ @újy áNjR #Sá@úú b<ZáZ yB] áNj íOí@ú Uá^Nj bí] Rñ Sá [áíWjYáZ Gá[Nj@úú áUúab @ú[íR jé[á]y] ájyíR [áSNj bí] Rñ ájyR jé[á]y] #-úXQíy] O@úú #Uy]íNjólj XrPSá], Gá[Nj@úú ífjyKj #áUá[] áSNj@úú áUúab @ú[íR] Rñ íaAáíR @úfj@úú @úá]íZ #áUá[] áSNj [#@ú_Mí@ú NjYfj @ú[íR [áTúí[YáR Sáb] yj < SáíP [@úáíRñ áUúab] @úRíZ [áGá Síf^ íOí@ú Síf^áNj [Sy]R @ú[íR] Rñ

Xbá_b @jZ-áíK]SáZR UúáíR [SáfUáPj @uábáR aáUáQ íCá_í@ú R[-Rá[á íSáX[RNjR UúáAáXá] @ú Bqí á] AíNj íSá[Nj @ú[íRíRñ aáUáQ íCá_ íPáAíZíRíR, SáfUNj yj@úú Sá[Njáb @ú[íR [íWjB@úú@ú Sáf_ RNjR íSáX@úú[a]áíR ífjy]ñ á@újy íaAáíR SeqNj NjÁ áX]íR] á Ráñ SeqNj NjÁ Sá<Zá[GíRó #áUá[SáfUNj yj < SáíP [@úáíR] @úáíR] áTúí [íYíNj b]ñ RNjR íSáX@úú (]áSNj) < íSáX[YÓáOj ááOjNj #RNjU @ú[íR] áñ SÁj^áZ íOí@ú íOí@ú í^í_]áSNj íB] íab] Gá[Nj [áUááí[í y@úú @ú[íR] áR] Nj [S[áGZ—

``jé[á]y] á^]í@ú-í@ú aíryíB SáfSXá] @úZ í^áWjNj @ú[íR [áPíZ]áSNj Uí]— bá [íXíRáíy]

YáirP[@iárfj, NyáirP[bj]B]áz Xá]á áPíZ íB]áXñ aAá b< >á_ XmpSá], aAá b< Gá[Njñ''²⁰

*bj] Gá[Nj]á [áTuí[#aaá < S[áGZ ykúá[#U^ájy XbáVj]áíNy íRbjñ aáUáQ íCáí_[íXá]@ú aúíYáGRñ Pbj] RáZ@ú #á[*@ú RáZ@úí@ú áRíZ Bqéúá[í@úáíRá S]j]Ny áVáí@úM íSáX[Bqí TláíPR áRñ #Ró *@ú #áQáR@ú GáUR aáíNy] P]j]y y]SR @úí[írfjRñ]áSNj] S[áGíZ[XQó áPíZ Bqéúá[íPAáí]R, SáS-Tú]-áUbáR U@ú YNy aáP[bj] íbá@ú Nj] #ááO@úñ

KjNyOó < j]j]úZá :

Rá[á Uá Siá. #Sb[M, [áXáZM-XbáVj]áíNy[#áNy Sá[á]Ny SaSjñ `KjNyOó < j]j]úZá' Kj]SáAáíR íabj] Siá-b[ííM[@úábáR #árfjñ WjBUáR j]j]ú[aáP[á @úRá j]j]úZáñ #íR@ú #RáI]áíR[S[KjNyOó[báíNy @úRáí@ú Nj]í] íPR j]j]úñ @új]j]@úábáR Gá]j]Ny]áZ [íS íRZñ áUúáíB[S]b] íOí@úbj] U[áM-íPíU[#áWj]á_ á]j] j]j]úZáí@ú BbM @ú[á]ñ íabj] bj]j] S]M @ú[í]R U[áMíPU KjNyOó-Siáí@ú #Sb[M @ú[í]ñ Sá[í]í_ KjNyOó SáNyí^áQ abíYáíB #áSR Siáí@ú áTuá[íZ #áíRRñ

Kj]Sí[á]j] Siá. #Sb[ííM[@úábáRí@ú áRíZ Uáj]U R[-Rá[á] íS]X@úábáR NyOá PáXSNj] íS]X @úábáR [j]j]Rá @ú[í]R aáUáQ íCá_ñ aáUáQ íCáí_[[íSá]j]j]Ny @úábáRííNy Sábj] KjNyOó-Siá. íyffj]Z U[áM-Bj]b Uáa @úí[írfjñ #U^ó * [GRó PáZá KjNyOó, j]j]úZá RZñ @úá[M, KjNyOó, j]j]úZáí@ú áUúáb @úí[írfj] áRZX [íúá[AáNj]í], @úNj]j]ó [íúá[Nj]áBíPñ * áUúáíB Nj]j] [í@úáR XáRáa@ú j]j]R Uá #Rá]B á]j] Ráñ Nj]bj] KjNyOó Uí]írfjR—

``#áXáí@ú SáNy[ííS]áWj] @ú[Uá[GRó Nj]X NySáúá @úí[á]j]í], íNyXá[ía NySáúá aTú] bíZírfjñ ... #áXá[@úNj]j]ó aXáÁ bíZírfjñ ... SMZ GíRá]j]Ny í@úáR íXáb #áXá[#j]j] yS^b @ú[ííNy Sáí[Ráñ''²¹

áUúáíB[#Rá]j]R í^_ bííNybj] *bj] U'íí] áUPáZ áRíZá]j]í]R KjNyOóñ Nj]Sí[í]bj] U[áMíPU *íá #Sb[M @úí[R j]j]úZáíPUáí@úñ Uá^Nyj]ó, áUTú] NySáúá[«á]áz @úáNy[á, íS]XáSSáaRá j]j]úZá, íSáX@ú U[áMíPíU[#áVáíR *@ú S^á]j]j] RU yB] AáG SáZñ Nj]bj]—

``áUPáírc]áá[XNy y]úá[Ny]áíáó j]j]ó^á] Ny bííZ <ííj] #á^X]j]j]á[Má bj]Pí]Aá[NyRñ G]á]Q]SáNy U[áíM[aNj]x Pááj]j] Uá{ [#á] S]j]R #áíSáXSM @úí[j]j]úZáñ''²²

SeqNy yáXá[@úNj]j]ó Sá]R Rá @ú[á[GRó *bj] Wj]áUbj] Xáa] áPííNy bíZírfj] KjNyOóí@úñ Nj]bj] Sá[í]í_ áRíGbj] aÚBáX @ú[í] [Siáí@ú áTuá[íZ #áíRRñ áRíG[Wj] U]HúíNy íSí[y]j] [í]Ny P^áí@ú #ááX íúXá[í]j]j]A íPíARñ RU GáBá[Ny íSáX@ú a]j] áPíZ y]j]í@ú `áSZá' aáíXáQíR Wj]_Nj] @úí[R—

``y]j]á@úNy @új]j] RUáR P]b] [X^ [á Sá[í]Z áPíZ áy]Nj]báíáó #áVáR @úí[R KjNyOó - áSZá j]j]úZá!''²³

áUúáb í@úU[#á]Ráí]j], áRZXáí]j] Uá aáXáG@ú y]j]j]áNy PáíR[UúáSá[Xá] RZñ áUúáíB[XííQó]á@úíZ [íZírfj]

aáUəiWjəiU UbR əi[á[*əi WjəURān íabjWjəURá íY əiNj BWjə[, əiNj UúSəi— Njə #áí] əfjə KfSəAəáíR íPáííZíríjR Bqəúá[ń WjəURānj íYXR #áQəRəi, íNyXəR UəyJəRíj < YíBəSírYəBāñ

aúU[M < NySNj :

XbāWjə[ííNj Səb] əíPííU[əiRúá NySNjəi əUúab əií[R [áGá aúU[M, əiáíXáí Sój bííZń əUúab əi'íí [#XáííNjə bííNj [áíGó[PááZNj íPííZ áBā[á^Aíí[NySNjəXZ GáUR #áNjUábNj əi[ííNj OáíəiR aúU[Mń PáCəUá[Ufj[íəiíNj YáZń [áíGó #RəUəí, AəPááWjəU, XKjəi bNjəáP íPÁá YáZń SĠáíP[P[áUy] íPííA >á_ Uá^íj [áGá < [áMáíəi áTúá[ííZ #áíRR [áíGón [áGá < [áMá[SPáSím[aííSj aííSj aUəíjə yMwəUəi bííZ <ííjń

XbāWjə[ííNj[Kfjə əiááBáR[#əjNjXáíí^ íY aXáá < aXáQáíR[SaSj yjR íSírZíríj, Njəb] aííUáQ íCáí_[Bííq[KfSĠáUón *AáíR íPáA WjəUáR #áPNjə, əiRúá NySNjə *Uú #áPNjə-á^_ó aúU[M-áNjR ĠííR[bj] GáUííR[Xá UNj aXáGəi] əáMń aəi[b] aXPá^Njə[RáNjííNj áUrāáñ əiíNj NySNjə < aúU[ííM[aXPá^Njə aUááí[[< SMZáíUííB[kíímkf áRəáúA b'íí] əəi [íS Qá[M əií[— aííUáQ íCá_ Njə[Səb UúáAá PáíR[ífjə əií[ííjRń

XbāWjə[ííNj[NySNjə- [íSáíy əiáXáNjə aúU[M, aííUáQ íCáí_[əiááBáííNj SəííX áUúáííB [áGá SYjy bZáRń əiá[M Njə[aXáG-əi] əáíM [əiáíG UúáCáNj CjírUń í^íí_ |ú[ē #áPííNjə Uáíəú XNj íPR áUúáííBń íUúááəi GáUííR [áGá] əfjə/4 axSəb áUS[áNjń áUúáííBəy] GáUííR [áGá Njə[aXáRó [áG əiNjəUjəəi əi'ííNj Wjə] YáRń #ááí] NySNjə < aúU[ííM[aXPá^Njə[Xé] aNjə #áWj- Njə[, aUúáá[əi S[áúá[UəyJə áWjəy əfj] Rāñ Njəb] NjəíP[PáííR[bj] aXPá^Njə[WjəU áUí] áS íS], PáXSNjə GáUííR[SəX áUáííNjə Njə[S[#ííRəi #áCáNj, NySáá < PáUáU[ííM[XQó áPííZ Qáí[Qáí[NjəíP[íXab íəiíNjəííj NjəAR Njə[á aXPá^Njə[YQáO Páá_ó UáííNj íSír[ííjRń

[áGá YáP Njə[[áGóSá]R Uá SĠáSá]R áUySjy b'ííZ #áSRá[aA-ííWjəííB XííRáííU^ əií[, NyíU Njə[[áGQXp íYXR [əúá SáZ Rá, íNyXəR XáRU QXp Uá Uúá^yQXk- əáí ...bZń [UáCáRáO Njə[` [áGá < [áMá' Uá `NySNjə' Rájííəi < *b] SaSjəúəi b] yjR áPííZíríjRń XbāWjə[ííNj *b] SaííSj] b]SNjəXá/4 #áííj, áUy]Nj Uá UúáAá íRb] [UáCáRáO Rájííəi #U^ó aXáááNj BWjə[SííU^ əi[á[#áíZáGR #áííjń #á[aííUáQ íCáí_[Bííq[Njə[Səb [íS íS] áXń Njəb] Wjə[Nj íSəiOá'-ííNj NySNjə }úQá aúU[ííM[yj RR, áNjəR SĠáíP[XáNjəń íNyXəR [áGá aúU[M]úQá NySNjə[yXá RR, áNjəR SĠáíP[áSNjə<ń UNjəR aXáG SjyWjəXííNj R[-Rá[á] áUfj[Mííəú/4 #á[yb] Sá[áíí[aáXáUk] íRb] áUí^_ əi'íí[Rá[áíəi #á[Njə[Sí á[ííS aáXáUk] Oáíí] f]j] ííU Rāñ * əiáí] S[ē < Rá[á] a^x[Mííəú/4 aXUúáSəiń *b] Nyjəúəi b] SəbSj GáURP^ííR[[ííS KfjəSNj əi[íí]R Bqəúá[ń *b] #áQəRəiəi[ííM[UúáAá SaííSj aXáí] əfjə SXORáO áU^á á]íííííííí—

`b]á XKjəMə #áb]KjZá < XKjəMə aXááń aííUáUáUá[XRá_á[SXáM *b] íY, Xá əiááBáííNj #á[< Síííjə aCúáURá Oáíá aíí^ə- YíBəSírYəBá aCúáURáííjəi BəM əiá[Záíííííííí, ... íab] aCúáURáííjəi bíPZYs^ú əiááBáííNj Sá[MNj əiá[Záíííííííí''²⁴

Wjyfl < SQa :

`Wjyfl < SQa' íablj' @iMþ-@iMþ' [@iábáR, íablj' íUPRáUky @iXá[á XáNjá[¼imPR, Yá aUMíB[-aUíPí^ [ñ @iAíRá í[áXáR @iáU <áWjRP (Ovidius Publius Naso) @iáRáíá (Canace) Wj_áZ—

``My son, Poor pledge of love, alas unblest
This day your first, this day shall be your last
Wild beasts are tearing what my body fore.''²⁵

@iAíRá [UáÚRáíO[@iMþ[áU]áS UáRíNj íablj' íUPRá íSíZííjy Wj_á—

``... YíU XíA íNjá[
*@iájy TííjyR UáMá, NyAR @iíJjé[
#S[áQ @iá[Zájy-UÓa, íablj' XíA
íUíXá @i[@i-XáNjZñ íablj' íUíXá Uí@i
WjÓbRá[ííjyZ íNjyG «á] @i #R]—
SáSPdý @ií[íXáí[@i[@i áRX] ñ''²⁶

aíUáQ íCá_ U[] S[íj]Nj *bj' @iMþ-@iábáR }iáRíZííjyR `Wjyfl < SQa' KíSáAáíRñ Bq[éúá[XbáMj[Njy@iúbj
#Rá[M @ií[ííjyRñ RNjR NyÓSYþ *íNj #qbj' #áíjyñ #U^ó aíUáQ íCáí_[Bq[U] á[WjSjájy #áQaR@iú #Rjþ
@iRáá[BWQá[M aUíPí^, aUMíBbj]^a á[áU_Zñ Njáj] #íUQ ajiRí@i Sá[Njáb @i[á íjyKj #áUáábNjá XáNjá[
#á[í@iáR KíSáZ Óáí@i Ráñ NjyU #abáZ aífPáGáNj ajiRí@i áR[áí^í^ Sá[Njáb @i[á[XííQó íY íUPRá #áíjy,
íablj' íUPRábj' Wjyfl < SQa' Bírql[Xá axSpñ #á[íablj' íUPRá[#áNj aíUáQ íCá_ Njþ[#RR@i[MaZ Wj_áZ
Uó^j @ií[ííjyR—

``íPíAájy, *bj' S[íOUá[í@iáR Bírql[SaaáP á@iUá @iMþ[, *@i Rá[á[í@iáí] Sá[íjyZbáR *@i
á^]ú[í@iáX] @iíMj[@i] yí[XáNjáiáXQR UáRNj bíZ íjyí] ííjyñ ía XáNjá á@iMþ #áX Rbjh''²⁷

#áá...< yíbá :

aíUáQ íCáí_[#áí] áíjy Bírql[@iábáRájy #áíjy XbáMj[ííNj[URSíUñ #áá[@i-yWjyU b] Njþ[S[Pá[SaaNjñ
áNyáR aÁá_þ-SíáíP[@iáXáR @ií[Rñ áUS[áíNj íablj' #ááí.PUí@i @iáXáR @ií[P@i[áG- aNjy yíbáñ á@iMþ yíbá[
SáNj #áá[í@iáíRá #á@i_M íRbjñ Uóþ-XííRá[O yíbá aÁá_þ-SíáíP[[íSQá[M @i'í[#áá[aífSj áXá]Nj bZñ
íjyZáPííR íj'GR >á_ Síá[[íS Qá[M @ií[(#[áNjy UáíP)ñ SáNySP áNyOíNj yíbá íablj' #ááí.[Njy @iá^*R@iÁy
íj'Uá[áRíí@iS @ií[ñ íaAáR íOí@i *@i Uá[ajiR KíJÓSI...bZ, Yá[RáX yíPñ

aíUáQ íCá_ KíPj @iábáR[XííQó íUPRá[aU[áB áíjy @ií[ííjyRñ UájyU axáNj PáíMjySjNj #áQaR@i R[-Rá[á[
íSX @iábáR áRXííM[XQó áPííZñ íY #ááí.PU *@iáPR P@i@iRá yíbá[*@iáR]j, #áíjy[@i íSX SypíUí@i aBííUþ
SáNyáAáR @i'í[íjyí] áBíZájyí]R, íablj' #áá[.bj' áU]áS UáRíNj Bírql[Sá[aXáÁ áRXM @ií[ííjyR Bq[éúá[ñ

XbáWá[íiNý[@iáabáRíiNý *b] áU] áíS[ífjZá íRb] íRb] í@iáRá #Rá^áíRá (#ád.)ñ *b] áUíYáGíR[WáURáíNý
[íZíííí #áQáR@iNýñ #ád.[ífjZá[O @iáRíR[@iSý] #áWjáá[, SÁNýáúá[NýSáá *Uú #R]á^A Uííúú[#áBb-
aU @iíííí >á_ Si á[íáSRá yáá @i] ýá] Á @i'í[áPíZíííí íab] @i] ííý[íUáHá áRíZ S[áGNý íSáX@i-RáZ@i
*AR yááí@i] íSíNý fjZ UQáííS—

``yáá! yáá! #áXá[#á^X-ííBááRá [ííS *ań #áXá[BábSírNý] *@iXá/4 á^Aá[ííS *ań
*a áSZá yááń''²⁸

áUS[áíNý yáá[PáííNý #áíiPU *AR— #áWý^áS, #}úáí, báRíSò[é, íSXbáR Sá[Pá[@iñ Nýá]yáá, #áíiPíU[
Kýí@i ááKý Rá áPíZ, #áí] á-fjZá[[bíáó[XíQó #Pé'ó bíZ YáZñ UóO-ííSáXí@i[#abáZ, íUPRáNý @i-íy[
í@iU] b] URXZ SáNý UáRný bíNý Oáí@i— yáá! yáá!

Ua[áG < áBá[@iá :

Ua[áG < áBá[@iá[@iáabáR #áííy XbáWá[íiNý[#áP SíUñ *AáíR *b] @iáabáR[XíQó íY f]á[¼]úá[[RáX
íP<Zá bíZíííí íá[úá] RPá < SUíNý[RáíXñ XbáWá[íiNý * Páííy áU[] RZñ áíUáQ íCá_ GáRíZííííR—

``The names of the heroes and heroines of Mahabharatan stories are the names
of hundreds of Bharat's hills, mountains, rivers, streams and lakes.''²⁹

Yáá]bá@i, XbáWá[íiNý #áí] áíy Bíq[@iáabáR-K]SáPáR YÓááXáRóñ @iáabáRá] SÁNý@iñ RPá < SUíNý[áUí[áQñ
)úá'óXNý' RPá[S]áá í[áQ @i'í[PáKýíZíííí `í@iá] áb]' SUNýñ Ua[áíG[[áGáRá[áR@iííy *b] RPáñ í@iá] áb]
RáX@i SUNý] Rá@i @iáXá] b'íZ íyNýNý }úá'óXNý[Uííúú HlíS íPZñ Ua[áG, }úá'óXNý[áUSP íPíA, Nýí@i
K]k]@i[@iíq[í@iá] áb] SUíNý[á'í[áíPí^ SPáCáNý @i[í] Rñ [áGá[SáPSbáí[SUNý áUPá] b] n íUBUNý RPá
íab] Sbá[XáB] k[á[á UábBNý b'íNý]áB]ñ *U RPá[BíWý í@iá] áb] [*@i S/4 < *@i @iRá K]ÓSI...b]ñ RPá
SáNý XíR íab] S/4-@iRáí@i [áGá[báíNý aXSM @i[í]ñ Ua[áG íab] S/4í@i íáRóSíp *Uú @iRáí@i Si á[ííS
U[M @i'í[áR]ñ

RPá-SUíNý[*b] SÁNý@i @iáabáRíí@i áíUáQ íCá_ *@iá]y S]áZNýR íSáX[Bíq[[íS íPRñ áNýR U]í]R,
)úá'óXNý RáíX *@i Sá[MNý íYáURá @iXá[á yáRáWý] áí_ Ný]Rá[áR@iííy *ííá PáKýíZáíí]ñ á]y@i NýARb] í@iá] áb]
RáíX *@i]á] ááX] @iáXá] y U] S]á] íab] @iXá[á NýR[íYáUR áúQáNý r]Síp[XíNý K]SírWáB @i[áíí]ñ *@i
Rá[á[áííOúá[]úíR Ný[áM ífjPSáNý Ua[áG íab] áUSíáí@i K]k]@i [@ií[R, ^á'ó^á]á `Uá{ [*@i #áCáíNý
#Nýá]á[á[SáMí@i áííy] @i'í[ñ á@i]Yá b<Zá[bíZ áBíZíííí }úá'óXNý, *U Q_íM[Túí] #]y]a'ó bíUR
#R]yU @i[í] Rñ *b] @i] ýXZ #Uy]Z áUSí. Rá[á Ua[áíG[@iáííy Ný[WáUá áy]íR[XY]PáS]á #áQúá[PáUá
@ií[Rñ [áGá #axSáNý GáRáZñ

*[Sí[b] Bq]á[Bíq[XíQó *@i áR[ííSúú #áQáR@i PáííNýS] [Sá[íyZ Ný] Qí[Rñ [áGá[PáííNý *U
#ííUQ áy]R *@i SáíS[Tú]ñ á@i] #á]á[á Ufj[Sí[b]á] *@i YáUNýí@i íPíA [áGá áRíG] @iáXáNý bíZ

Njāi GāUR āāSRā @i[ā] SyjU iPRñ Sā[ŷjZ āRiZ GāRā iB] *bjiRā[ā iabji #iUO ayyjR, Yā[XāNj }uā°jXNj,
iY ayyjRiēi [āGā iāāPR āāXāGēi XYiPā PāiR #axNj biZāfji] Rñ

Bqēiāi [U°jUō, XāRā[SāSGāNj ayyjR [iPīb < XīR iēiāiRā SāS Oāiēi Rāñ āUUābNj R[-Rā[ā
āUāQaxNj āX] iR [Tūi] iY ayyjR GiI S, Njā[aiSj #iUO ayyjR [SējāNjBNj Uā XāRāāēi iēiāiRā SāOēiū iRbji
*bji XāRāUēi SāNjUāP Njā] Oī [iifjR Bqēiā [#āi] āfj Bīcñ Njāji }uā°jXNj [ēiRāā iēiāiRā #iObū CūMā [iYāBō
RZñ iabji [āGā[aiSj] #āUā [}uā°jXNj-ēiRāā [āUāb āPī] R Bqēiā [#ājāi [ā Ufj] Si [ñ]ūOā Njāji RZ,
iŷjP[āiG [Xā ūāZiR *bji āBā[ēiā—

``NjāX aēi ^X]ā, āāRXj āñ NjāX #RU[āMā, #RUBāNjāñ ... *bji āRāAi [aēi] SāiM [āSNjā āYāR, Njā[bji #āNj] āi [aēi] NjāXñ''³⁰

[āGā[*bji [iSāj] NjOā XāRāUēi āU] āiS ēiāGā RG [ē] bji] āiX [āāXōUāPā WjāURā iYR UāRNj b'iZ Kji Jjiŷj—
iēi iNjāXāZ Uī] Uā[āSRā Xā,

iēi iPZ ONj <-BāiZ?

bZNj iNjāXāZ yRō āPZāiŷj

āāNjā-āX āNjā XāiZñ''³¹

Bā]U < XāQUā :

XbāNjā[iNj Bā] Uīēi *ēi SāNj-āUkji ēiājiā [SāM >ā [iis #ēiā biZiŷjñ XāQUā b] Xbā[āG YYāNj [ēiRāāñ
YYāNj [XīOō #āP^PāNj [[iS iYwāiU SāNjēi ēi[ā YāZ, iyb-SūM āSNj [Uō°jNj iāWjāiU iPāā YāZ Rāñ
ēiā[M, PāNj [iis AāāNj] āNj ēi[iNj < yB] āiWj [#ā^āZ YYāNj, ēiRāā XāQUāiēi PāR ēiā [iifjR >ā Bā] iU [ēiāiŷjñ āSNjā YYāNj GāRiNjR, Kjiŷj >ā XāQUāiēi āU%ōZ ēi'i [iabji #iOb #āj ^Nj }ūE ^āiXēiēiM #r† %ōZ
ēi[iUñ #S [Siēi Bā] iU [XīOō < XāQUā [GRō iēiāiRā Sēiā [iSX Uā Pū] Njā iPāā YāZāRñ YYāNj [ēiāiŷj iOīēi
XāQUāiēi Sā<Zā [S [Bā] iU [XīR *ēiāiXā% āG-āāā, ēiā [bāiNj *bji XāQUāiēi Njā] āPī] Njā [#āSR XīRā[O
(#tj^Nj ^āiXēiēiM #r† Sāā) Sāb biRūñ Njā[S [āāNjōbji *ēiāPR Bā] iU [XīRā[O Sāb bZ āNjRGR [āGā
< |ū[ē āUrāXī% ēiāiŷj XāQUāiēi *ēi Ufj [ēi'i [aXSāiM [Xōō āPīZñ] ēiMāZ āU_Z, ŷj [GR [āGāiēi āPīZ
ŷj [āj Sā KjiSāPR ēi[iNj *Uū Pā^ ēiā [iCāKj āUāRXZ ābiāiU āRiNj XāQUā Uā Bā] U ēiāi [ā[bji XīR iēiāiRā
āUēiā [GāiBāRñ #āSR XīRā[O Sāb ēi'i [XāQUāiēi Njā [āSNjā YYāNj [ēiāiŷj āTūā[iZ āPīZ Bā] U UīR ŷj [iBī] Rñ XāQUāiēi āTūi [iSīZ YYāNj, XāQUā [GRō yZx [aWjā [#āiZāGR ēi[i] Rñ āUāēiēiēi KjiSēiā ēi'i [XāQUā NjSāyRā GāUR }ū[ē ēi []ñ * [S [YYāNj [S [i] ēiBXR-yBā%ā-yBjāNj < SMūyBSāāñ

āiUāQ iCā_ XbāNjā[iNj [Kjiŷj #XāGNj ēiābāRiēi PāCp i_ā] Sji UōSā *ēiāj i [āXājēi iSX-ēiābāR [[iS āPīNj iŷjēi ēiā [iifjRñ Rā[āēi #r† %ōiZ [XāQX ābiāiU Rā iPīA Uā SMō ābiāiU āUīUfjRā Rā ēi'i [āNjāR iPāi] R, YYāNj ēiRāā XāQUā >ā Bā] iU [SāNj iSXā°jāñ * iSX iēiU] *ēi Sāēiēi RZñ Bīc [i^ āi^ Bā] U < XāQUā axSiēi Uī] iŷj—

``íá íY #áXá[b]j PáZNj!''

KjNjZ[SaNj KjNjZ[*b] PáZ Nj aáUáQ íCáí_[Bírqt[Xá áU_Zñ

Xá BqNjNj íY #XáGNj #^á] áRNj #áíj, Nj[KjDa áUíUjRá @ú[í] íPAá YáZ— #áYb aWjNj *@jNj áUí^_ SYíZ *íá RaRa PRáNj < P[áíj[[S@áíS SííKjNj YAR @úRá-áU%óZ NjOá Ra[á-áU%óZ aXáíG[íjNjA BábNj @úG U'í] XíR @ú[á bNj Rañ *XRá@ú [áGá[á < [áG@úRá áU%óZ @ú[íNj #axSáRNj íUáQ @ú[íNjR Rañ Njáb] XáQUáí@ú SMó-ábííáíU WjUíNj [áGá YYáNj[í@áíRá @úí] bZ áRñ #á[Bá] íU[XíNjNj Nj[áM >á_ < XáQUáí@ú SMó-ábííáíU UóUba[@ú' ííNj @-jáíUáQ @úí[áRñ aUííS@ú áUjSírZ[@úOá, XáQUá[< * UóáSáí[í@áíRá #áSá'j íRb] U[0 aXOR #áíjNj

aáUáQ íCá_ íYR Ra[á axSír@ *b] áUí^_ P@íjNjSj[SaNjUáP@úíqt Nj[BqNj [j]Rá @úí[ííjRñ Njáb] Nj[Bírqt íPáA—

(@) YYáNj[SyjUí@ (áúRáí@ú SMó ábííáíU UóUba[) XáQUá Ra[íU bí] < SaNjUáP @úí[ííj]—

``á@úíá[GRó, @ú[@úííj *Uú @úí axííj #áXáí@ú PaR @ú[ííjR áSNj? Sf...@ú[ííNj áBíZ @úXá[á XáQUá[íjNj UátSááZNj bíZ <ííjNj ... XáOá íb]j @úí[XáQUáñ UátSááZNj íjNj #áUá[}jNj bíZ <ííjNj #á[í@úR Sf...@ú[á[b]íj bZ Rañ''³²

(A) YYáNj[yBjNj< Cííííj *@b] @ú[ííMñ #Oá @úRáí@ú SMó-ábííáíU UóUba[@ú[á[XNj BábNj @úíXí GRóñ

(B) |ú[éPá@úMá SPáR @ú'í[Bá]U áUíí[í^]j -áRá Uó@jNj Sá[MNj bíZííjNj @újNj Nj[*b] |ú[éPá@úMá < XáRáU@ú SííO bZ áRñ XáQUáí@ú SMó-ábííáíU UóUba[@ú'í[|ú[éPá@úMá[aU@úqt [áú @úí[ííjNj Njáb] Nj[< í^_ GáUR íUPRáXZ—

``-áRá Bá]íU[a@ú] XáR < SMó Nj[GáUíR[#áWj^áS bíZííj, [áGá YYáNj ... íjNj Rá XáR, íjNj Rá SMó, #áG #áX *@ú íSáX@úá Ra[á[U[Xá]ó]áMj @ú'í[QRó bíNj íjNj''³³

*b] Ra[á íab] XáQUáíNj íY, >á_ Bá]Uí@ú Uá[Uá[#Rá[áQ @úí[áíj] — íá SMó[ííS UóUbiNj bíNj íjNj Rá, íjNj Bá]íU[íSáX@úá bíNjNj

XáQUá[XííO *@újNj #áQáR@ú Ra[á Uó@jNj < #áQáR@ú Ra[á biPZ í[áSR @ú[á[b]íjNj áíj] BqNj[aáUáQ íCáí_[ñ @újNj *b] @úG #NjNj P[íbn íY aXáíG[axYj XáRá- áSNj, PáZNj *Uú Ra[á áRíG < áRíGí@ú SMó Xá¼ XíR @úí[, íab] aXáíG[SyjWjX@úZ í[áXáNj@ú íSáíX[Bqt UZR @ú[á #NjNj @úájRñ Njáb] XáQUá[SaNjUáP, SaNjUáPá Ra[á Uó@jNj Sá[Sáí [íS SáZáR aáUáQ íCáí_[Bírqt NjUá< Ra[áí@ú `SMó-Xá¼' P@íjNjSj íOí@ú Nj[*ííR íSáX@úá XáNjNj [íSPáíR, Ra[á[SeqNj axSáRGR@ú #áaR SPáíR *Uú C@MNj S@á[áU[áíky XáRáU@ú SaNjUáP yjSír `Bá]U < XáQUá' KíSáAúR BqNj[aáUáQ íCáí_[#RRó @úáNjNj

[é[è < SXk[á :

* @uabáR XbáWj[irNy[#áP SUP íOí@í íR<Záñ ` [é[è-íj@ [Ny' RáíX *@uájy @uabáR áUUNy #árfyñ BlyUíG
áUráUa[<[íra #Á[á íXR@iá BírWj SXk[á[GÍŠñ yj]í@í^ [#á^íX SXk[áí@í íPíA [é[è @iáXáNy[á b'íZ
<ííjñ aŠkáiNy SXk[á[XNj bZñ YX[áíG[@qSaZ [é[è [ííj@ #áZá abííYáíB SXk[á SáM SáZñ Ny[S[
}úWj] íd...áUAbñ

`Wj[Ny íSX@íOá'-ííNy íY ` [é[è < SXk[á' @uabáR Sábj Nyá XbáWj[irNy[` [é[è-íj@ [Ny' #ííSúú #ííR@iáíí^
SQ@iñ aífUáQ íCá_ íPAáí]R, SXk[á[SáNy [é[è [ííM Xá Ny íPab@í *Uú Ny @iáM@iñ áUS[áíNy SXk[á<
[é[è SáNy #íííR SXk[á[íY SáB[áíB[PáC[áí]y[áíUáQ íCáí_ Bírqi #árfy Nyá XbáWj[irNy *íí@Uáí[b] íRbñ
#áUá Bq@iá[íPáAííZíííí SXk[á[íSX [é[è áj@í áUS[áNy #OíO [é[è íSX íPbBNy #ííM bíí] < SXk[á[
íSX BWj, yjZá < íPbáNyíñ PíGííR [íSX-P@íWjSj] *bíí SáO@íí@í Bq@iá[íPáAííZíííí *bíí WjáiU—

SXk[áí@í [é[è Uíí]íííí—

`íNyá[*í #RSX #Sj bíiq[SáR @í[Ua[GRó SXáNyRííZ [*bíí #á] S]R-aXóá@í Pájy
Uá{ UáaRáZ áUv} bííZ KííJíííí *a, *bíí }úWj@íííí @íí SMííZ[XííbaÓáííU GáUR QRó
@íí' '34

*bíí SypíU SXk[á[SáNyáZá—

`#áNyáP @íí [áSjííR aíf [YaZ SXk[á, íYR *@í áU_Oíí [[B]XZ áRúíííí [UaZá Nyá
#ííSj *ííá í]íííííí' '35

* [SáNyí^áQ íRUá[GRó [é[è, SXk[áí@í UaBP@j[UúÓíR íUúííííííí @ííy [é[è XííR #Ró_KjYwí íá áj@í
@íí]íííí áUÚáíB [áíííííí SXk[á[íYúUR KííSííWj@í @íí[íá íj]í YáíU Nyáí@í NyáB @íí [á b]_KjYwí @ííííí
Sá[MNy bUá [#áíííí SXk[áí@í @ííZ@áSá PÚ^R @íí] í *bíí Cj]íííí [é[è XííR #áXá Sá[UUNyR áRííZ *]í
SáNyí^áQ ySpá, _KjYwí- aUbj Xíííí íB]í íPbG, @iáM@í áX] R@íí@íííí BWj[íSéX [íS áR]í XNj UaBP@j[
íPííí SáMa^áíí [GRó [é[è Nyá S[XáZ [#íí@íí PáR @íí] Nyáíííí SM[é@ áUNy SXk[á #á [[é[è áX] R
áá@íí b]í [áííííí b] íSéX [#úúZ yBñ

aSPU^ííR SXk[á[XNj, [é[è [íí@íí S[XáZá PáR— SWj@Ny aUbj XbáWj[irNy #árfyñ @iáM@í íPbG íXab,
BWj[#áí ŠNyáííB[XQó áPííZ íY BWj[íSéX [[íS Sá[Bb @íí]í— *bíí áUÚáP XbáWj[irNy íRbñ *jy[áííUáQ
íCáí_ íXá] @í WjáURáñ XbáWj[irNy [@uabáR]úá [RU[íS áPííNy áBííZ áUíí^ *@í #áP^ííUáQ @iáG @íí]íííí
Bq@íííí [XííRñ íáí] b] XáRáU@í #áP^ííUáQ Uá RáíNyííUáQñ íY #áP^ííUáííQ @iáíííí U{íj]á [Má áíí^áííííRá
Sá[íííí_ *@íGR Sáíí_ XííQó #áSR íSéX [áá@ííííííí ÁííG íSííííííí ('S[á@íííí < áíí^áíííí)íí 'í@íá] @b]'
RáX@í [á] ááXj @iáXá í- * [U] áO@íííí [}ú@jXNj[BírWj íY áBá[@iá [GÍŠ b] íá Síííí S¾Tí] y[íS ('Ua[íG
< áBá[@iá]íí)íí yíííí [#XNj #ííSúú U{Xá] áUáR b] Xíííí [XáRU-XáRUá[Ríí [íSX ('áXá < [úííííííí)íí

#R] < WjyNjā :

XábtSNjā [áGó[[áG@Rúá WjyNjā@i #R] Uá #ád., Uáí M @áXáí[[jfjírUíí^ áUÚáírb[SáU@j BbM @úí[YíOffj áUá@ @úí[áfyí] Rñ #ád.[*bj #áUBNj #áfyííM ááÁy b'ííZ XábtSNjā [áGá Rá] [áG Njāí@i ^áaR @úí[Rñ *ííNj #áclíPU ¼áky bííZ XábtSNjā [áGó Uáa @úíííNj KÍP@Nj bRñ Rá] [áG UáOó bííZ Njā [@úíRúá aUííB #ád.[áUÚá@ íPRñ #ád...Njā bííZ Rá] [áGíí@i U] íí] R—

``Xbá[áG! U[SáORá @úí[íí [áGá *bj[íS #áWjābNj bbZá #áSRá[< íaRó-aaXííw] #WjZ SáORá @úá[íí] Rñ''³⁶

—#R] SáORá X³[@úí[íí] Rñ *bj @úá[ííM S°x Sá-úU abííPU áPáclGííZ *íía XábtSNjā RBíí[SííU^ @úí[ííNj áBííZ #ád.[ká[á UáOáSáÁ bíí] Rñ

XbáWjā[ííNj[KÍPj @úááRíí@i aáUáQ íCá_ #ííS@úá@Nj Gáíj] [íS áPííZííííRñ aáUáQ íCáí_ [Bííqí [áG@Rúá WjyNjā, jfjírUíí^ Uáí M @áXá[íí@i bíPZ PaR @úí[íííí, Yá[RáX abjfyj, #ád...Uá #R] RZñ #ád.[*j jfjírUíí^@úí@j [áG@Rúá BbM @úí[íííí, SeqNj #áclí@i RZñ *XR @úí, #ád...YAR #áSRá[Sá[yíZ áPíí] R, NjAR< [áG@Rúá Uíí] íííí, ía íabj Uáí M @áXá[íí@úí@j Wjāí] áUáírañ }úOá Njā@j RZ, #Ríí[[áRáUKj #á] SjíR[XííOú< [áG@Rúá WjyNjā *j Uáí M @áXáí [[-bj] yS^#RwU @úí[íí SeqNjSíí@úí, Bq@úáí [[U°jUó b], Rá[á-Sáé_ KÍWjírZbjNjāíP[Sá[ySá[@úí Uá@j@ííNj] #ú^ áUíí^_íí@i Wjāí] áUáíra *Uú #ú^ áUíí^_íí@i Wjāí] áUáíra Ráñ WjyNjā, #R]— Uá@j@ííNj] [íSáX@i [íSjāí@úí@j Wjāí] áUííraíííí, #ád.[[pú <á] áXZá a°j@i RZñ Njā@j Njā [íSáX@i [ííS[(abjfyj) KÍíííí^@úí@j WjyNjā XR #á[#Ríí[[GRó í@iU] bj íPb—

``#áSRá[@úáXRá[<á] á áfy[@úá] Rá[ííU abú @úí[ííU WjyNjā [íPb, á@úííí WjyNjā [XR áfy[@úá] Njā [yhjfyj[á íSáX@i abjfyj[Uíí@i] ájyíZ Oá@úííUñ''³⁷

Wj|ú < Sū] áXá :

Si.á. Síí] áXáí@i BWjUyíZ [ííA Xbáí Šá Wj|ú yáíR[GRó #Ró¼ BXR @úí[íí] íabj aáYáííB Síí] áXá RáíX[*@i [á@úá, Wj|ú-Síí@i #Sb[M @úí[ííNj #áírañ *bj [á@úíra [aUííB Rá@i SáU@ íBáSííR áUÚá@ bííZáfy] Wj|ú-Síí] á[ñ á@úííí @úíRúá [áSNjā íabj áUÚá@ Rá [XííR SM[áz Wj|ú[báííNj Síí] áXáí@i axSPaR @úí[Rñ [á@úá *bj aáYáííB SáNjāí^Q áRííNj jfjZñ Bqíí [ká[[áúá {Njā^ííR[axŠáNjííNj [á@úá Síí] áXá, Wj|ú-Síí@i #Sb[M @úí[íí [áRííZ Yáííí] ñ *XáR aXííZ BWjUjNjā Wj|ú-Síí. jfjUR RáX@i *@i S¼ SaU @úí[íí aáYíí[XííNjā íNjGyá íabj á^] úíí@i íPAá Xá¼ Wj|ú-Síí@i Sá[NjāB S@úííí WjyŠWjāNj bííZ íB] [á@úá Síí] áXáíí

aáUáQ íCá_ *bj Bííqí[aáí¼ íY áG-áaa[KÍPj[AííGííííR Njā íbá]— [íSáíX[PáUá UííKjā, Rá aáXáG@i áUÚáírb[PáUá UííKjāí [íSáXáR áUÚá@ *Uú áUÚáírbá@y] S[@úáZ íSá- í@úííííí@j íY SMííSj RZ, Njā [SxáM áNjāR [ííAííííR, *bj Bííqí[RNjāR KÍSyíSRáZñ Xbá_ Wj|ú Síí] áXáí@i BbM @úí[áfyí] R S¼-KÍO SáPííR[KÍSáZ abííáííUñ #á[áUS[áííNj #RáYí Síí] áXá Wj|ú-Síí@i jfjZ }úOáXá¼ [íSáX@i [ííS—

``#äX >ä_ Rb|j #äYp Rb|j NjSyä< Rb|j #äX }üÖä íSäXëüñ #äX SÄäíÖp íNjXáíëü ýjáb|j
Rä Sír] äXä, íNjXá[b|j GRö íNjXáíëü ýjáb|j''³⁸

#U^ö XbáWjé[íirNy[@üäbáRíirNy Pájy aÇüäURá äýj] ñ íY aÇüäURá Pájy aírUäÖ íCá_ @üäíG] äBíZ Nyáíëü #äÖäRëü
[íSaUZU íPUá[íýjé|j @üä[íirNyñ ía aÇüäURá Pájy íbá]—

(ëü) Sír] äXä [äüä SëÜp Sír] äXáíëü (Wj|ü-Si ä) WjYñNy [íirS U[M @üä[äýj] ñ #äRä ýäRëü äUUäb #íSäüä íáb|j
XíR XíR äUUäb äRNyñy @üX Xä äUäR RZñ

(A) Wj|ü-Si äíëü #Sb[M @üä[íirNy *ír] Bb[äüä {Nj^áíR[axSáNy SPäRñ *b|j axSáNy[Tüí] b|j [äüä Sír] äXä[
#Sb[M @üäYp axSI...bíZíirNyñ

#áí] äýj Bírç| Bçëüäí [[#äÖäRëü WjURá íbá] , }üÖä íSäXëü-íSäXëüä[WjXëüäZ R[-Rá[ä] axSëÜp í^_ bZ Ráñ
#äJá[`SÄäíÖp ä¼äZíirNy WjYñ - *ýjé< #äP^p íUUäbëü axSëÜp RZñ íUQ äUUäb, íSX-SMþ PáxSNjü GáUR *UÜ
äýjR] äWj- * aU äüýj[XíÖöb|j XáRU GáJírR[Sä[SMþ aírNyö [b|jSNy PáR @üä[íirNy Bçëüä[ñ Njáb|j Bírç|[
RäZëüä Sír] äXä[GáJírR #ää SÖäR Pájy PáJä (íSñX[GRö íSX < SÄ KJÖSaPíR[GRö äUUäb)— íëüäPájy[
Síräüü|j [äZ íPRäR Bçëüä[ñ Bçëüäí [[Xä U°jüÖ NjÖä XNy Sëüä^Ny bíZíirNy #Sb|Njü Si äíëü äTüí[Sä<Zä[
S[Xbáí Sä Wj|ü[í^äýjRäXZ aÜ] äíS—

``... }üÖä Wj|ü-UÖä bíZ RZ, Wj|ü-äSZä bíZ NjX #äXä[GáJírR RNjR íBö[U *íir Pá<;
... #äG #äX }üÖä SÄäíÖp RZ, íNjXá[< GRö íNjXáíëü ýjáb|j Sír] äXáñ''³⁹

ýjüUR < äëüRöä :

Xbá_p Wj|ü[SÄ ýjüUR *ëü aír[äU[Nyáí[NySaüä[Nyñ ^YñNy-ëüRöä äëüRöä Sä[ÄXM @üäí] *Ü ^äMëüäZ ÖüäRyñ
ýjüUíR[ÖüäíR[UüäCáNy ääýj @ü[] ñ ¼äky ýjüUíR[#äWj^áíS [äGä ^YñNy[íaRüíP[@üäJyR Säkü KJöSáyNy b] ñ
[äGä #äSR @üRüäíëü >ä_ ýjüUíR[báíNy aXSM @üíí[#äWj^áíS Xäýj b] ñ *äPíëü #äJá[ýjüUR-Si ä. äëüRöä[
SáNy #ää°j bíZ KJüy] #är-RäëüXä[kZñ Uky ýjüURíëü íYÜR PáR @ü[ä[Sír] äWjR íPáAíZ *ëüýj äíYäB íS]
*Ü ÄäNkZñ *ëüýjáb|j ^Nþ ýjüURíëü íYÜR PáíR[S[äNyR YäJíëü (ýjüUR < #är-RäëüXä[kZ) äPíëü NyäëüíZ
äëüRöä[Yáíëü SýjP bíU Nyáíëü #äJá[RNjR @üä[U[M @üä[íirNy bííUñ ýjüUR-äëüRöä PíGíRb|j *Ü ^íirNy [äGáñ
äëüRöä Nyä[yäXáíëüü|j U[M @üä[äR] ñ

XbáWjé[íirNy[*b|j @üäbáR[@üäJáíXä SÄZ *ëüü|j í[íirÄíirNy `Wjé[Ny íSXëüÖä' [í] Äëüñ NyíU SÖäR Pájy ýjé[íir¼[
äUëüä^ < äUUñYR Yä XbáWjé[íirNy íRb|j Njü *íiríirNy aírUäÖ íCá_ñ aírUäÖ íCáí_[@üäbáRíirNy íPáA, äëüRüäíëü
äUUäb @üä[< ýjüUR Njü[yjé[SáNy Saí...bíirNy Sáí[R äRñ @üä[M, íYÜR BäUNjü äëüRöä, äUUäírb[SëÜp Uky
NySyä ýjüUíR[íSX SýjüUíëü CMä < #Uírb] äZ äNy[yjé[@üä[äýj] ñ *AR íáb|j íXíZb|j ýjé[äbíäííU Q[ä äPí] <
Nyä[SáNy *ëü Rá[U SáNyí^äÖ äRíZ ýjé[íirNy >ä_ ýjüURñ Njáb|j NyáíP[PáxSNjü GáUR íSX SMþ *UÜ íYÜR XZ
bíZ <íirjRñ ýjüUR äRíG *ëü íPUäUBñb Sä[MNy bíZíirNy #ä[RUÜÖä äíP[ä äëüRüäíëü UäRíZíirNy KJöSäaëüäñ

á@yví *b] f]jURb] #árRá@Xá[káZ[aabáYó íYUR SáÁ bí] N] [SáNj%áZá—

‘‘í%áQ«á)á RZ, #Uírb]á RZ, #bU@á[RZ, P]ab UoOáZ áU_!... bíZ [íZírfy a@P[NyRá
>á_Y]á f]jUíR[f]j@án íYR *@ú bNj^ < #abaZ[P]t]n''⁴⁰

íYUR SáÁ f]jUíR[*b] #abaZ P]t]n]y Seú^ íSírZírfy *@úPí@ú íYUR-K]SírW]áB[#@ú@úúú #RóPí@ú
íYURUNj Si á@ú bá[áRá[W]Zñ f]jUíR[XíR[*b] #Uy]j] NjOá Sá[UN]R Yá N] [@ú[m RZíR Uo%ó, Nj
íUPUáá[Xb@úáUó íRb]ñ

a@úRóá f]j[í%[áUUN]R]y< f]j[í%á]í@ú #áQá@ú Rá[á f]j[í% Uá RáZ@ú f]j[í% ábíáíU SáN]j] áPíZírfjñ
XbáW]á[íN] a@úRóá Uqj >á_ f]jURí@ú SáN]ííS íSírZ SáN] bíZírfjñ áSN]ak]jñ XíN] f]jURí@ú yáXá ábíáíU
íSírZb] N]í@ú íPUN]j #ááíR UááíZírfjñ áUS[áíN] `W]á[N] íSX@úOá'[a@úRóá f]jUíR[íSX Sy]Uí@ú C]Má-
#Uírb]á-#SXáíR ÁáRá ÁáRá @ú[áPíZírfj—

‘‘a@úRóá- @úOáO *b] N]z@án ... #áSRá[SáN]N] y]@ú[@ú'í[íYUáRN] GáUíR[#SXáR
abó @ú[Uá[P]W]Bó U[M @ú[íN] f]j]Ráñ ... C]Mó #áSRá[Sy]Uíñ ... G[á@ú C]Má Uí[
XíR Rá @ú[Sáí[Rá íYURñ''⁴¹

Sá[í'í_ áSN]j #á]j@ú #Rá[áíQ, áSN]j K]k]j @úíq]j * áUUáíb axáN] áPíZírfy a@úRóáñ #á]á[XbáW]á[íN]
íPá, #árRá@Xá[káZ[íSX-Sy]Uí@ú NjO%úMáO a[áá[UáOá áPíZírfy f]jUR-Si á.a@úRóáñ á@yví `W]á[N] íSX@úOá'Z
íSáX@ú Y]@ú í[Uírfj] (#árRá@Xá[) íSX Sy]Uí@ú a@úRóá SáN]áAá @ú[í] < íab] íSáX@ú Sá[áí_ SáN] *@ú
áUX]j-á]j] a@úRóá@ú #áX[á Sab]—

‘‘মুফ্ফভাবে রেবস্তের মুখের দিকে তাকিয়ে বিচলিত স্বরে সুকন্যা বলে- আপনি সুন্দর, আপনার
#ááR< a@P[...ñ''⁴²

UQ@a@úRóá[#Ró Y]í@ú[SáN] *b]áUX]jN]j] á]j]á XbáW]á[N]j@ú[#]R @ú[í[RáRñ * [íSá]j] #áQá@ú Bq]áá[í[íñ
#áQá@ú íSX XRY]í] *@ú]j] áP@ú K]P]C]j]R @ú[írfj] Bq]áá[íñ `áUS]]áíá]á] ááZN] íY a@úRóá[NyRá
`íYURáíN] URW]áX[í^áW]á'í@ú N]írfy @ú[íY Rá[á SX%ó íYUR, `P[á]N] j@ú@úRíP[[°yáN] j@úáX]N]j áPíZ
áRáXN] Yá[SPN]j, N]j XR í@úXR @ú'í[^áM]áZ Uqj >á_ f]jUíR[áU]j]SáZ íYUR-#ááíS] N]jÁ bíU?
N]j] #árRá@Xá[í[Uírfj] #ááR UáRíN] íá XQá[N]j y]P < yS^b #R]W]U @ú[írfjñ * íPá_ a@úRóá[RZ,
N]j[íá@P]j áSSáá XíR[íñ

G[Ö@ú[é < #á]j]ú :

`SááíO] á%áZíN] W]áY]— *b] N]í]j] áW]á%íN] Yá[á áUUab @ú[í, N]j]P[#RóN]X bí]R G[Ö@ú[é XáRñ *b]j
XáR[Sá[j]Z áPíN] áBíZ XbáW]á[N]j@ú[GáRíZírfjR—

‘‘N]íSáOR #á]j]@ú[áSN]j G[Ö@ú[é XáR ááúúÖSGáSáN]jP] Uí f]j[á, &k]j[N]j < S[X

OaXleu afjri] Rn aNyAR aUPa UNyARa yar, KIBANySaia < #aba[-aUYirX *euyNy NYOS[OaeuirNyRn''43

*b]G[Oeua[e aSNyS[ar[_ #Rir[arQ UO^[ua[aRaXoy aUUb eu[irNy [aGa bir] Rn *euyab] ^Np aNyAR airCuaBarOp RZ, SWS[e_irP] abNy euirqb] aUUb eu[irURn #RiaPir[e RaB[aG Uaaaei RaBUU^ [uaeuirqt afjnyNy birZ G[Oeua[e[bairNyb] WjBRa #ayyeuar[e aXSM eu[ir] Rn #ayyeua[BirWj GI\$ ar] #ayyeu RirX *eui Sa4n aSNy >M iOir[e Xp] bir] R G[Oeua[en

*b] iY iSXbaR aUUb, *yja Si.a. #ayyeua[GaJirR euiNyja iUPRaPaZeui Ua aR]y[[irS SaNyWjNy birZafy] — Nyab] airUaQ iCar[_ `G[Oeua[e < #ayyeua' Birqt[KJSGaJin airUaQ iCa_ *b] Birqt aUUb < R[Ra[a[axSir[e[#aQaR[eui UaaAaa PaR euir[irfy]Rn aUUb aaOeui bZ R[Ra[a NyOa yXa-yj] iSifXn iYAairR iab] iSX #RSayNy, iaAairR aUUArb[XI SZ Xa] o aeufj] Oair[eu Rañ G[Oeua[e[airSy #ayyeua[aUUb Nyab] XI SZ Xa] airUarQ[aPei iOir[eui UoOn yXa-yj] GaJirR iYAairR iSX #RSayNy, iaAairR iPabeui euaXRa *eui Seuar[[yj] Rab] PaxSNy-GaJirR[SO aRirP^ euir[n iSX Rab] Oaeui, S[ySir[[SaNy iPabeui #aei_My]eui Oaeui- iSXbaR yXa G[Oeua[e[euarfy *b]eui SaNy^a afy] #ayyeua[n aeuy] G[Oeua[e[XirR iSX Ua euaXRa iuarRajyab] PaRa UirQaRn eui] [ua[#aBb yfjKj G[Oeua[e[XirR #a[iuarRa #aBb iRb]n ieiU] b] ySpabaR airCuaB, euaXRabaR aX] Rn *XR Sa[MaNy birU iGir< #ayyeua *b] aUUArb XNy aPirZirfy, AadNy] [ua[GRon ia GaRNy *euaPR Ra *euaPR Ny] yXa[euaXRabaR iS[ar[_ #Uaar CjyirUn aeuy] Ny b] Rañ *y]ab] #ayyeua[y]uarGaKyn iSXbaR, euaXRabaR PaxSNy GaJirR[PUAWj #ayyeua[GaJirR[eui #aWj^A euir[irfy] Birqt[i^i_ iPaa #UaI...iPbWj[aRirZ #ayyeua YAR Ny] PaxSNy GaJirR[Xa] aZR eui[irNy Uira, NyAR ieiU] b] iPaRiNy SaZ—

... yXabaR *eui aUaar[[aRir[euiNyR #aGaUR ^MoNy[XirQo PkKjZ #arfy Ny] GaURn ... }iQa #SXaR, }iQa UoONy < #iB[Un''44

y]uaG[eui-^MoNy[iUPaXie] PkKjZ #ayyeua yj] 1/4afy #aQaR[eui Ra[a yj] 1/4 [*eui K]E] NyX Pafjny birZ K]irjyiryn iY Pafjny] [iSeua[airUaQ iCa_n

GR[eui < a] Wj :

`GR[eui < a] Wj' [euaBaR #irSaeuqNy PaCt < Ny]euiOaz Sa[SaMh iYaBaORaZ Xa]o #airU iuarRa SirO- *b] b] Birqt[aU_ZUyh ^ayySirU[#y]BNy *b] euaBaRirNy Sab] aNy Yib aXaO]a RBir[OXpUG RirX GR[euiUO^aCnNy al uaa QXNy] *eui akj R[San] afjri] Rn aNyAR Nj] b]UZ aXbireui U^aWjNy eui'ir[S]OUa ^aar euir[afjri] Rn *UaXZ a] Wj RirX [*eui al uaaRa S]OUa Sa[EXM eui[irNy eui[irNy [aGa OXpUirG[euarfy *ir] Rn K]ir 1/2^o, [aGa euiNyAaR iXaeui QXNU] xa Ny S[aeua eui[an S[aeua[i^i_ iPaa iB] iXaeui-aaQra[aRGy] XarB] a] Wj YNyAaR #Ba[birZirfyR, aXaO]aaQSaNy NyNy] #Ba[bR aRn [aGa Nj] S[aGZ Ra[iRU y]eua[eui'ir[iXaRWjU #U] xR eui[ir] Rn

iXaeui] aW]euaeua [aGa GR[eui < a] Wj] Ny]eui OX]euiOair[eui #U] xR eui'ir [#aW]RU iSX K]SaAaR aRXM

ei[ir]R aãUáQ íCá_n `Wjé[Ny íSX@iOá'irNy< aã Wjé NySáyRáñ NjírU *AáR aã Wjé[NySáyRá GáUR íXááü] áRWy[Kjír½^ó RZñ Uá[Uá[áNyR Uá[aZx[aWjé[XáQúíX < KíSYFjé Sá¼ Rá íSírZ áSNjé[#Rá[áíQ aã Wjé Uá jéYp GáUR }ü[é @úí[írfjñ #ááí] aã Wjé < Njé[áSNjé áUíPb[áG GR@úí@úí KíSYFjé Sá¼ ábíáíU áRUbífjR @úí[árfj] ñ á@úíW[áRjéX, íXááüUNjé < áU_Z-@úíXRá[ábNy [áGá GR@úí íáblj aZx[aWjéZ KíSáyNjé bR áRñ Nyáblj UóO[íSáX@úí aã Wjé[PáC[P^ Ufjír[[NySáyRá GáURñ

á@úíW[#áQáR@úí Bqéúá[SXáM @úí[ir]R, íYúUíR íYáBRá [íS Qá[M @úí[ir] Uá QXb-@úíX[í Sáfjír[íPáB@úí @úíXRá-UááRáí@úí íUúQ [áAá YáZ Ráñ Nyáblj PáC[P^ Ufjír[Sí[< NySáyRá aã Wjé *@úíPR a[áá[GR@úí-SáááP SífU^ @úí[ir] [íSX SýjU GáRáZ GR@úí [áGáí@úíñ aáXáZ@úí UáQá áPíí] < á@úíFjéUíM Sí[blj [áGá[XíR[< PU] Nyá S@úíá^ SáZñ áX]íR bífjéúí [áGáñ UáQá íPZ aã Wjéñ áX]R áUbáR UíjírNjé[axSíí@úí #áUkjé bR PáGíRñ

Bírq[#ájnyX aãUáQ íCá_ XáRU XíR[*@úí árfj[íjyR aNy P^Ríí@úí T@úíjírZ Njír]írfjRñ [áGá < aã Wjé PáGíRblj yá@úí @úí[írfjR íY, Uá jéYp GáUR, íYúUR @úí[ir] [S@úíNy SO RZñ *blj aNy aã Wjé[aU] áíS Q[á SííKírfjé—

``Wjé] íWjírSj íB] #áSRá[, Wjé] íWjírSj áBííZírfjé #áXá[ñ PáGíR[GáUR[S[X #íí!Ma
পথে শুষ্ক ধুলির আড়ালে একটি মায়াজীরা বাসনার কাঁটা লুকিয়েছিল, সেই কাঁটা আজ ভেঙ্গে
íB], RSáNy GR@úíñ''⁴⁵

íPU^Xb < [éárfj :

íPU^Xb Uáí íRM[yj [éárfjñ *blj [éárfj #áUá[íPU[áG bííU[SáNy #áá'j@úíñ íPU[áG < [éárfj[aUáB[@úíXRáZ Uá@úí]ñ *blj íBáSR íSáX[aUáP GáíRR íPU^Xb yZU Nyáblj @úíYUóSííPíí^ Uáblj[YáUá[#áíB Njé[áSZ á^_ó áUSá]í@úí PááZNy áPííZ íBíí]R, YáíNy Njé[#RSáyNyíNy íPU[áG < [éárfj áXá]Ny bííNy Rá Sáí[ñ áUSá], |ú[eUá@úí SáNySá]íR[GRó íYáBSWjéíU |ú[eSí á^ [áí[SífU^ @úí[ir] íPU[áG < [éárfj[áX]R SáNyí[áQ @úí]ñ íPU^Xb áTúí[*ííá íPáíí]R áUSá] |ú[e Uá@úí áR]jé[aífjé Sá]R @úí[írfjñ SáNy XíR |ú[e—

``... Njéáí@úí #áUáO aáQúáP SPáR < #á] SRSáblj @úíáBíí]R, `Uóá!-#áX U[SPáR @úí[írfjé', QííX[íNyáXá[áy]Uááky bbjUñ''⁴⁶

@úíáBáR[@úíáííXá UGáZ [íííA aáXáRó á@úíFjé [íSáWjé[CáyííZírfjéR aãUáQ íCá_n *AáíR Sáblj á^_ó áUSá] |ú[eSí á. [éárfj < bííU[#ííUO áX]Ríí@úí SáNyí[áQ @úí[á[GRó [éárfj[aífjé íSáíX[#áWjéRZ @úí[írfjñ |ú[eSí á. *blj #áWjéRZíí@úí aNyó U'íí] Q'íí[áRííZ áUSá] [SáNy #áá'jé bííZírfjéRñ U[Síí[áUSá] [jé] Rá Q[ííNy íSír[[éárfj[íXáBwSjé bííZírfjéñ #Rá^áííRáZ < #áí S@úíRííNy yáQáRjéúá[Má, yáXá áUííKá_Má, íYúURBáUNjé [éárfj Sá[íí'íí_ yáXá[@úíáííjé] áTúí[áBííZírfjéRñ #áSR #S@úíX[GRó [éárfj #áG yáXá[jé]ííM @úíXáSáORáñ áUSá] [íSáíX[#áWjéRííZ J'íí@úí [éárfj #áG UáíHúííííR, S@úíNy íSX yáXá[íSXñ íY íSáíX jé] Rá íRblj #áíííí #ááX @úíXá[S[^ñ Nyáblj Njé[#ájnyX @úíáXRá—

``jéáblj Rá Xá'j@úíñ ... jéáblj íNyáXá[UííR, jéáblj íNyáXá[íP<Zá ^ááy, jéáblj íNyáXá[UáQá, jéáblj

íNjXá[^áaRñ''⁴⁷

aíUáQ íCá_ * Bírqt[XáQúíX SXáM @í[í]R, Kjí ŠBBáXá íSX *@iGáNjZ íy]Rá Uá íXabñ Nj #aNj%áQ @í[í]b] aNj@iá[íSX GíZ, Yá íUQ Uá áUáábNj yáXá y] XíQó Oá@iá] *@iXá% aÇúUñ

#tjU%ó < aSWj :
* @iábaR[K]Óa XbáWj[íNj] #RáaR SíUñ @iábaR[Xá @iá]Xá *@i bí] < aílUáQ íCáí_[U%óUó *Uú Bírqt[B]YR axSMb S]@éíñ XbáWj[íNj] aSWj[í@íáRá WjX@iá íRb]ñ #Oíy aílUáQ íCáí_[Bírqt aSWj *Uú #tjUí%ó[WjX@iá SáZ aXáR aXáRñ #á[#tjUí%ó[@iábaR XbáWj[íNj] íYXR #áíy, Nj@iá l]@iá íSX-@iábaR U]á YáíU Ráñ #áa%ó-GáNj íSX aNj@iá[íSX @iáRá, * áU_íZ aSWj[áSNj UPáRó >á_[XíR aínPb áy]ñ Nj@iá RáRá S[áúá[XQó áPíZ áNjAR GáXáNj *@iáBNj@iá S[áúá @í[í]yRñ #tjU%ó K]P]áM b]ZííyR UPáRó a]y] b]Z #tjUí%ó[báíNj Nj@iá @iáRá@iá Nj] íPRñ

Nj]U axSMb #áa%óUáBáR íSX íY íSX RZ, *b] Nj%ó aílUáQ íCáí_[áRGyñ XbáWj[íNj]@iá[XáOáZ *j]á áy] Ráñ *j]á #íS@iá@iáNj #áQáR@iá YáB[Wj]UáRñ íñWj]áR@iá]áWj Uá áR]áX íSáX[íY Nj%ó *@iáXZ Sá]j]ó-Sás]áNj P]b] íPí^[áábNj-á^qí@iá XábXáí Nj @í[í]áy], #áQáR@iá XRY]áUPá < Uá]UáUPá[á Nj@iá UáNj] @í[í] áPíZííyRñ Nj]P[XííNj áR]áX íSX `íáaRá[SáO[Uá]Nj] Nj]ón Uá]U SáOUáíNj Nj@iá aNjNj @iá]í íRb]ñ Xbá_ íUPUáa *b] Nj]@iá @iá GáRííNj Ráñ Nj@iá Wj]Uá GáXáNj `S[Pa[áR[Nj] @iáRá, *b] abG a[S]á]y] K]P] GáRUá[GíRó áNjAR Nj]@iá *@iá@iá y]í] áí@i[a]áíB] áRíí]S @í[í]Rñ

aílUáQ íCá_ @iá] *AáíRb] OáíXRáRñ XbáWj[íNj] Bq]á]@iá áNjAR SáZ ák]úR #@iá[áPíZííyRñ #á[íáb] a]@iá] áNjAR íPAáíRá[íy]t] @í[í]yR, S@iá Nj íSX #áa%óY]@iá Nj@iá aXy] S[áúáZ K]P]áM b<Zá[Sí[< #tjUí%ó[báíNj YAR aSWj@iá Nj] áPííNj axSNj bí]R Xbá_ UPáRó, NjAR áNjAR #áa%óUáBáR PáXSNj Gá]íR[#áQ@iá[á b'ííNj U]í]R #tjU%ó@iá @iá] #tjU%ó Uá aSWj í@iá] íXíR íRZáRñ #áa%óUáBáR PáXSNj GáUR Bq]á] [UMRáZ—

`íBáQá] bá[áíU #áWj? #@iá^ bá[áíU Rá] Xá, SáS bá[áíU íá]Wj, aX]Pú bá[áíU Nj[Šj íYáUR bá[áíU #áa%ó? ... ía áX]R áX]Rb] RZ, ía GáUR GáURb] RZñ ... Nj@iá íy]íZ XNj] í^Zñ''⁴⁸

Bq]á] Nj@iá Bírqt[#á]y]X Xbá_ UPáíRó[a]á] áíSb] S@iá^ @í[í]yR XííNj@iá áy][aNj UáMá—

`y]@iá[@iá[aSWj, íNjXáíP[a]P[#áa%ó] aNj@iá y]@iá[@iá[#tjU%ó, #áa%ó] *b] XííNj@iá XáRU < XáRUá[áXá]Nj Gá]íR[Xá] @iá, S@iá Uí]íR[S]X Baw]''⁴⁹

Nj]@iá #áQáR@iá K]R^ ^Nj]@iá íBáK] @í[í] í[áXá]y] @iáU John Keats Nj] `Lamia' @iáUó *b] Nj]@iá S]j] @í[í]yRñ íY aXy] -áRá, Pá^R@iá < XáR->á_[á áR[áa%ó] Nj]@iá S]j] @í[í]R #ááí] Nj]@iá Á]y] SíO[SáO@i— *@iá] `Lamia' @iáUó S]j]@iá Nj] #áa%ó áUáBáR GBÓ a]áá[íY S@iá Síí]á, aU]y]@iá íRM #RáWj]SáNj

Nj@ Keats- * [@úáU@b] Sabj—

“... Do not all charms fly
at the mere touch of cold philosophy.”⁵⁰

*bjl `Cold Philosophy'-[aSír@ú @fjír]R Wj@íirNj[>á_ Xbá_íáñ íXábXjB[Uá #áá@úáU@báRNj@[íjéjé íY
*@úáU@ E@vj GáURP^R íj@k] #á[@úáU@b] RZ— *bjl aNj@ S@Sj@Nj@ íP^ íOír@ú #áXáíP[íPí^< SXááMNj bííZíríjRñ
áíUá@ íCá_ `#tj@U%ó < aS@Wj@' Bííqt íab] aNj@í@ú@b] S@Nj]j@ @PííZíríjRñ

bjl < ^@UáUNj@ :

XírNj@ *@ú Rá[á yííBí[íPUNj@ b]lúí@ú @úáXRá @úí[á]fj]— *bjl b] `bjl < ^@UáUNj@' @úááR[áU_ZUyñ
XbáWj@íirNj[^]@SírU@ * @úááR S@<Zá YáZñ @úááRá]j Sáz #íí] @ú@ú@ Xbá_íWj[káíG[#ááXáR@ [íS] @UM@UNj@
í@úáXá[-U@ íj@á[Má @úíR@á ^@UáUNj@ íPU[áíG[S íá.b<Zá[#áWj] áí_ *@ú^Nj U@á[@ú] NjSá@á @úí[R ^@UáUNj@
NjSá@á S@Nj bííZ íPU[áG, Xbá_í Uá^íí] [íS Qá[M @ú'íí[^@UáUNj@ #á^X #áíáRñ Nj@S[*@ú @úá]R
S[á@úá[axááR @úí[R ^@UáUNj@í@ú@ ^@UáUNj@ íab] S[á@úáZ K]Pj@b b'ííNj íPU[áG U[íPR—

“Íb U@ íj@á[áM! #ááX íNj@Xá[Wj@ú, NjíSáRá]jR < áRZX-P^ííR S[X S@Nj]j@ bb]Zá]fj];
íNj@Xá[#áWj]á_ S@S@b bb]íUñ”⁵¹

*bjl #íí] @ú@ú@ @úááRííNj ááXáR@ @úá] #áQáR@ú Xá/á íYáB @úí[ííjR `Wj@Nj íSX@úOá' [í] A@ú@ XírNj@
XáRá_ [X[ííM@ú] yB@úáXRá, y@úáU@ú@ íYXR y@úáU@ú@ íPUNj@í@ú @SNj@ííS íj@<Zá[UááRá í@úáíRá Rá[á[ñ
@ú@ú@ XírNj@ XáRUá bííZ yííBí[íPUNj@í@ú PáZNj @úíííNj íj@<Zá- áUyííZ [@úOáñ `Wj@Nj íSX@úOá' [RááZ@ú ^@UáUNj@
@ú@ú@ UááUí@ú íSírNj yííBí íYííNj íj@R Ráñ yB@úá< Nj@ @úáX@ RZñ @Nj@R Nj@ *@úáR]j íSíX[#ááíR UááUí@ú
XírNj@ RááXííZ #áRííNj íj@R—

“XírNj@ Uíí@ú í^_ áRÚr@á áííS íPUá[#áíB]íQá Uíí] YáU, íj@b] Rá yB] yB]Qá^íí@ú<
íj@b] Rá, #ááX #áXá[XírNj@ URUá@úá[UááUí@ú Wj@ Uáááñ”⁵²

* yB] íab] Xáá]y[yB] íY Xáá]y[Uíí@ú @RNj@ íj]ííj] ááQá[M R[-Rá[á[@úá á-báá[íA]áñ SááNj íSíX[S@M@
U@QííR #áX[á ááQá[M XáRá_ [P] S[yS[áXá]Nj bííZ *bjl Xáá]y[yB] áRX@M @ú'íí[Oá@ú@ `Wj@Nj íSX@úOá' [RááZ@ú
^@UáUNj@ Nj@ [íSXáYSPí@ú yííBí[#íí] @ú@ú@ S@ííU^ íOír@ú RááXííZ *ííR #á[*@ú Xáá]y[yB]í@ú íSXZ
@ú'íí[Nj]ííNj íjéíZíríjRñ * @úáXRá í@úU] ^@UáUNj@ RZ, #áXáíP[a@úí[]ñ *bjl ááU@ú #áíUPR `bjl <
^@UáUNj@' Bííqt *@ú RNj@R Xá/á *ííRííjRñ

*bjl@úU Bq@úá[áííUá@ íCá_ XbáWj@íirNj[íSX@úááR U@á@á @úíííNj @BííZ RNj@R S@íí S@áNj@ áU_Z K]S@y]Nj
@úí[ííjRñ K]S@y]Nj @úíííNj @BííZ áUyíí[[áííSj y@QáRNj@ [íX] UííR C@y]íZíríjR—

“ááO@ú á^qt áá]í[X@ P@]j yííNj@U[á]y ^á@ú[á/óZá #áU^@ú, j@áKj^R < T@áKjX, áUy]@

< y[OaRNjān `Wjā[Ny íSX@iOa' [Bq|uā] irNy y[OaRNjā < aUyāi[[#āNy #SābāX] R bbZāifj,
#ā[íabj GRōbj *bj íSX@iOa|uā] #āNy KīfāiSj[ā^qt aētf bbZā KījZāifjān''⁵³

#ā[*bj íX] UíjR[Tūi] bj Sāāyly YīBāSīYāBā bīZīfjān SāsējāNy íPī^ jCāāi[RU [iSāZR]ū[ē bīZīfjā
#íR@i @iā] #āiBñ U]ā íYīNy Sāi[āXqjR[#āX] íOīeūn Njā< U{ #āiB Bāeū Rājūeūi[[ā íbāXāi[[`Iiad', `Odyssey'-[@iābāR[RNjR UāAāā āPīZ `Oedipus the King', `Oedipus at Colonus', `Antigone', `Iphigenia'-SWjāNy Rājūeū í] irARñ íbāXā[- * [\$āKySāiā[KīSāāāR RU[iS íSīZīfjā Sophocles- * [bāiNjān bjTūiBāRZā[RNjR UāAāā āPī] R Euripides.

#āXāiP[íPī^< RNjR Sāiā jCāāi[[a Sā[irU^R #ā[Cū bīZīfjā @iā] Pāa-WjūWjāNy[#āX] íOīeūn
`āWjā-āR ^@jv] Xā Uā `KjPj[[āXjā[irNy' XbāWjā[Ny-[āXāZīM[@iābāR Rājūeūi[RNjR NjāOSīYā KījSjāSNjā
Uā]ā āābīrNjā * [Sēyāā Xābj[ēi] XOāER Pōjā Njā [íXCRāP UQ' Uā `Uā[āSPā' * [í^j KīPāb[Mñ
S[UNjāi[[UāURāO `āUPāZ #āWjā'S', `@iMējv] aUūāP', `Bājā[ā #āiUPR' SWjāNy [jyRāZ Classic-* [Modern Uā Romantic [iS PāR @i[Rñ

āiUāO íCā_ * āU_īZ XOāER Pōjā, [UāURāO jCāāi[[āiOēi SPājy[ān íSX @iābāR UMRāZ í] Aēi íY
āāXtj, āUyāNjāā[ā, NjāOāX^oP āXkī XbāeūāUēi Wjā_ā Uā Style UōUā[@i[irjR, Njā[Njā] Rā [UāURāOj
āābīrNjā Pā] Wjān íU^ā[WjāB íāi[ā] Wjā[Ny íSX@iOa' [Wjā_ā QāSPā ^oP āCūāi[āā^o Ny bīZ Romantic #āiUPR
aētf @i[irjān āXāi] ājēi SXORāO āU^ā *bj Bwj Sāly @i[ir[íPīAīfjāR—

`Wjā_āZ XPSj UāGīrNjāfjān *XR UMBjō, [iSājō, UāRāiP[Wjā_ā Uā]ā Wjā_ā[bj *ēi RājR
Sā[íyZ *Uū āUSā] KīOēi_ī[āCūURāXZ SOājy íPāābZā āPīrNjāfjān XbāWjā[Njā Sā[irU^ [jyRā
* Wjā_ā[āNy jfāKjā #āCūUñ''⁵⁴

NjāOāX Uā #āWjāQāiRēi ^oP āPīZ BājNy Uāiēi Bqēiā[ā[āZāSP < aURāiX `jā]Ny' [āNy UōUā[@i[irjāRñ
*bj ā[āZāSP < aURāiX[UōUā[YāP āiOBīPō b'Ny, Njābīr[[jyRā|uā] āUPāāBīr[[^@jv] ā' Uā `āāNjā[
URUāiā' [āXUZāā bīZ SKjīNjān íā |uā] íY *bj ^NjāPā[Sīfjā[P^iēi[[jyRā bīrNy íSī[irjā, íājā]ūOā
íSīX[#āQāRēi UāAāāZ RZ, #āQāRēi Wjā_āWjāSj < [jyRāi^] ā[|ūiMñ `Wjā[Ny íSX@iOa' [^[ā] QāSPā, UāAāā
Uā NjāOSYā #āQāRēi ^Ny ^Ny Uāōj < UāōjirNjā[íY āU @iābāR XbāWjā[irNy āUUNjā bīZīfjā Njā[XīQō *bj
āUū^ ^NjāPā[íYīeūiRā XāRā Njā[āRīG[GāUīR[< āXāāā [#OUā #āBīb[[iS AīG SāRñ Njābj XbāWjā[irNy[
SjyWjāXīrNy í] Aā `Wjā[Ny íSX@iOa' #āG< SāāSjēi *Uū GRāSZñ #āGīeū[#āQāRēi XāRā< `Wjā[Ny íSX@iOa' [PŠīM NjāiP[XīR[RāRāR #Uyāiēi AīG SāZñ *AāiRbj Wjā[Ny íSX@iOa' [ājy[irNjān yjā āiUāO íCā_
ājy[ēi] āRñ GāURāi[Aō ā] AīR[*XR]ūājyāSNjā [XōNjā, ājyāiM[*XR bjLQRā[āUājyāNjā, āUēi] ir[*XR
^ā] āRNjā #āQāRēi Uā]ā āābīrNjā āāNjābj Pā] Wjān''⁵⁵

NjOóS³á

1. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ #áRmP/ *@úUú^ XPM- #árR 1398ñ
2. #áXNjWj ífúQ[á- `aíUáQ íCá_ Éjy[íM_á/ Bw- `Wj[á O@ú/ aílUáQ íCá_ yNj aúaP/ S@X S@ú^ - #árR- 1398/ Sç 4-5ñ
3. `... *@ú UáDú] á @úí^á[@úA@újy[.Yá[#áDú] NjAR @új@új Sár°× U@y, íY #áDú] S[UN@úáí] á] íAííy Wj[Nj íSX@iOáñ - KíPjX íCá_/ `aílUáQ íCá_ : UKj áUjS GáíB'/ #áRmP SáUá] ^áaP S@X aúy[M- GáRZá[á, 1994/ Sç 18ñ
4. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ S@U@Pjñ
5. Subodh Ghosh- `For I shall find a new'/ Introduction- `Bharat Premkatha'/ Translated by : Pradip Bhattacharya / Rupa & Co./
6. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ S@U@Pjñ
7. aílUáQ @úXá[íCá_ `íY URYáNj[RáX'/ `Bw- Wj[á O@ú/ S@U@Pj/ Sç 100ñ
8. Subodh Ghosh- `For I shall find a new'/ Introduction- `Bharat Premkatha'/ Translated by : Pradip Bhattacharya / Rupa & Co./
9. @ú] áSal... áaúB #RáPNj- `XbáWj[Nj/ 1X A-ú/ [áG aúy[M- Nj] -@ú] X/ S@X aúy[M- GR- 1987/ URSU@ #QúáZ- 192/ Sç 498-499ñ
10. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ S@U@Pjñ
11. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 32ñ
12. @ú] áSal... áaúB #RáPNj- `XbáWj[Nj/ 1X A-ú/ S@U@Pj/ KíPíPíáBSU@ #QúáZ- 103/ Sç 786ñ
13. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 42ñ
14. [UáÚRáO Jj@ú[- `BáNj@UNjR'/ áU- Wj[Nj/ íGó]j- 1394/ Sç 291ñ
15. @ú] áSal... áaúB #RáPNj- `XbáWj[Nj/ 1X A-ú/ S@U@Pj/ URSU@ #QúáZ- 99/ Sç 405ñ
16. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 51ñ
17. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ S@U@Pjñ
18. @ú] áSal... áaúB #RáPNj- `XbáWj[Nj/ 1X A-ú/ S@U@Pj/ ^áNjS@U@ #QúáZ- 174/ Sç 661ñ
19. UáíYXjYú ífjYjSáQúáZ- `@jz-@úííy[KíB]] / UáíYX [íYRáU] á- 1X A-ú/ áaúB Nj@ aúaP/ ¼íZáP^ S@ú^ - #árR- 1396/ Sç 554ñ
20. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 73ñ
21. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 77-78ñ
22. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 80ñ
23. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 84ñ
24. SXORáO áU^á- `WjX@ú- `Wj[Nj íSX@iOá/ S@U@Pjñ
25. Ovidius Publius Naso- `Heroides'/ J. N. Dent & Sons/ 1972 / P. 92.
26. [UáÚRáO Jj@ú[- `a°áZNjá/ áU- Wj[Nj/ P^X aúy[M/ íU^áA- 1389/ Sç 401ñ
27. aílUáQ íCá_ - `Wj[Nj íSX@iOá/ S@U@Pj/ Sç 100ñ

28. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 109ñ
29. Subodh Ghosh- `For I shall find a new'/ Introduction- `Bharat Premkatha'/ Translated by : Pradip Bhattacharya / Rupa & Co./
30. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 116ñ
31. @iāGā RG[e] b[ā] āX- `aā°×Njā'/ aāXoUāPa- Uā[iāSRā/ āKj. *X.] abīU[ā/ &RS°×i^Ō alyf[M- íSā_- 1404/ Sç 77ñ
32. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 121ñ
33. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 131ñ
34. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 134ñ
35. NjīPUñ
36. @iā]āSal...āāŪb #RāPNj- `XbāWj[Nj'/ 1X A-ii/ SīUāPjñ/ aWjāSŪ- #QāāZ- 30/ Sç 257ñ
37. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 151ñ
38. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 153ñ
39. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 158ñ
40. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 168ñ
41. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 163ñ
42. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 165ñ
43. @iā]āSal...āāŪb #RāPNj- `XbāWj[Nj'/ 1X A-ii/ SīUāPjñ/ #āPSŪ- #QāāZ- 13/ Sç 28ñ
44. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 176ñ
45. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 185ñ
46. @iā]āSal...āāŪb #RāPNj- `XbāWj[Nj'/ 2Z A-ii/ SīUāPjñ/ #RāāāRSŪ- #QāāZ- 41/ Sç 922ñ
47. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 194ñ
48. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 213-214ñ
49. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 214ñ
50. `A Keats Selection'/ Lamia- Part-II/ Edited by : Norman Howlings / Macmillan/ London- 1966/ P. 143.
51. @iā]āSal...āāŪb #RāPNj- `XbāWj[Nj'/ 2Z A-ii/ SīUāPjñ/ ^]iSŪ- #QāāZ- 49/ Sç 426ñ
52. aīUāQ íCá_- `Wj[Nj íSX@iOá'/ SīUāPjñ/ Sç 225ñ
53. SXORāO āŪ^ā- `WjāX@iā'- `Wj[Nj íSX@iOá'/ SīUāPjñ
54. NjīPUñ
55. Ē bī[āq× XīAāSiQāZ/ *@iā]j S¼- XbāWj[īNj[XāQ/āMā/ WjāX@iā- `Wj[Nj íSX@iOá'/ SīUāPjñ

#aR] CKjib]Z[ífj]Bqt : Sašy Pá] Ný aXáG[Wjá_á

íaA aáW[íbáíAR

Uá] á aábíNý `Pá] Ný' ^oPá] #UáRñ 1930 aá] ábmPá < Xá[á]Ný `Uá°xNý í^Má' (Depressed Class) #íOP `Pá] Ný' ^oPá] UóUá[íPAá YáZñ Yá[íSfj]R [íZíí] b]í[áG `Subaltern' ^oPá] áU^ ^Nýí@i Sásfj]Ný[aábNý #áíM] íR `Post Colonial Studies' - * [XíOú *b] ^oPá] U{ } f]Ný bZñ íaAáR íOí@i]ábmPá < Xá[á] #Rá]P `Pá] Ný' ^oPá] #áBXRñ 1930 aá] Sír íOí@i `Pá] Ný Uí] RáX *@i] Sá]@i S@i^Ný bNý, Yá Uá°xNý í^AM GRBíM[XAS¼ [íiS Sá[á]Ný á] n * [S[yNý]áU `Pá] Ný' ^oPá] SírZá bZ 1958 aá] íUá]Ný #Rá]Ný aUWjá[NýZ Pá] Ný aábNý aWjáZñ *f]K< 1972 aá] *@i] RUó Xá[á] í] A@i< aábNý #áíM] íR[aá]@i @iXá `Pá] Ný S@i] RáX *@i] aUB]R BírKj íNý]R, Yá #áXá[@iR `Black Panthers' [S]áU S]á]

`Pá] Ný' U] íNý Xá] Ný *@i] #áOáXáG@i < aá]Ný UBR@i b]S]Ný @i[á bZñ P] áOáNý áRtSI... *b] `Pá] Ný' ^oPá] #áW]OáR@i #O]b] - Aá-íNý, UáGNý, #á]@i, SPáNý, #ábNý, áRSáK]Ný, UáONý b]NýáPñ Nýá]Pá] Ný ^oPá] íY *@i] GRíBá] í] áRSáK]Ný #Uy]@i aá]Ný @i[Ný U] áUá[] óñ @i] * í@iR GRíBá] í] Uá Pá] Ný @i[á? * [K]P] A]GíNý bí] #áXáP[b]NýbáíA[#á^Z áRíNý bíUñ

aábíNý Pá] Ný GáUR < aXáG[K]íq] aá]Ný aábíNý[YíB< á] n @i] íPAá YáU, áUGZá #áY]á°] aXáG[*b] íaU@i í^AM (YáíP[Ný[á] á] @i[í]f]R) í@i N]áP[[f]Rá < Oá[Má[í@i] U [áíAR áRñ XíR [AííNý bíU, S@i-#áY] íY GRíBá] í] Wjá]íNý #áBNý #áY]á[#Rá-#áY] Uí] á]bóNý @i[á]f]R] R Ný[Pá] ySt] í^AM íNý[bíZ áBíZá] 3—

1. #áY]P[@i]f] S[á]y < U^UUP í^AMñ Yí[á K]P]@i] }úP] RáX á]bóNý bí]Rñ
2. S[á]y @i] Uí]Páá `#Rá-#áY] axSPáZñ Yí[á Uí]R G]š] áUNýK]Ný bí]R < áUGZá #áY]P[K]á[á #áá, íPNý PáRU Uí] K]q]Ný bRñ S@X YíB *íP[áíš] áUGZá #áY]P[áUí[áQ < aUCáNý S]áíM[íPUáá k]ímk] @i]áBáRíNý GáZBá íSíZí]f]ñ

Yá[á #áY]P[@i]f] S[á]y < U^UUP bíZ íB] #O]O ^P]á Ný[á] S[UNý@i] `Pá] Ný' Uí] á]bóNý b] n *íP[GáUR]áZ #íR@i y]áUá á] n Yá K]íYí ^AM (Upper Class) XáR_ [Wjá_á < NýáP[U] á[< í^ARá[#áQ@i[á]f] Ráñ #áX[á aá]Ný aábíNý @i] PáíA[Rá]í@i íPíAá] QáU[Uí] íY f]á[á]í@i íSíZá]f] Ný[Wjá_á aá]Ný RZñ S@q]Ný áRxUíB] S[é_ < aUí]B] Xáb]áP[XáA *b]S@q]Ný aU]áíS[UóUá[íPAá YáZñ *AáíR *@i] S] í@K] Ný] íNý SáíR— áRxUíB] S[é_ < Rá[á[í@i] S@q]Ný[UóUá[íPAá YáZ *]á Rá bZ XáR]á @i] aá]Ný Rá]í@i >_ @i]Rá Uá [áG[Rá[á aá]Ný Uí]R @i] í@iR? Ný[GUáU *]á U] í] b]YíO]f] bíU íY #áY]S[é_ aXáG Rá[áí@i #áP] K]íY]Pá íPR áRñ Rá[áí@i Ný[á S]ú[aá]O Ný] Rá @i[íNýRñ⁴ Ný]K] #áY]áXáG[S@X SírUáUáGNý #R-#áY] íBá] í] Rá[á[á] B]áNý bíZá]f] n Túr], NýáP[XáA aá]Ný Uá #áY] Wjá_á[K]í]M áU@iNý bNý]

Yabjibaeu, #ax[á íPA] ax aúyNy aabirNy Pa] Ny í^am[Xarü_[á Wjä_á abirairU SaenNjreui UoUba[eui[irfjrn íY Wjä_á Kijfjri^am[ka[á #Uirba] Njn Neglectedn }iQaaúyNy aabirNy RZ, Uá] á aabirNy< *bj]aúyNy aabaNy@uirP[XirQo íPAá Yázñ Nj[á NjirP[aabirNy Pa] Ny fj[á[í%á XáA[Wjä_á abirairU í] aenZNy Wjä_á@uibj] UoUba[eui[irfjrn Uá] á aabirNy *bj]SZáa YirP[XirQo SØX] cu eui[á Yáz Nj[á bir]R ^[Öfjç, áUWjNYWj M, XáR@eui < Nj[á^%j[ñ Uá] á aabirNy *bj]Qá[áz airfjNYR á^qairP[XirQo #airfjR #irkNy XqWXM, #áXZWj M XGáPa, Sãicq%áz, XbairNy íPUá SXAn

*bj]Qá[á[í] A@uirP[Pajy í^amirNy áUWjNy eui[íPAá íYirNy Sã[ñ SØX í^amirNy #airfjR axáirG[Kijfjri eui[í] íOíreui #áBNy í] A@uir ákNjZ í^amirNy #airfjR Pa] Ny axáirG[í] A@ui axSPázñ *bj]Qá[áz #áXáirP[#áir] áfjy í] A@ui #áR] CKjibj] (1947 – 2014)ñ

^[Öfjç, áUWjNYWj M, XáR@eui Uá Nj[á^%j[*XR@eui [UáURáO< YAR Pa] Ny GáUirR[UMRá áPirNy áBirZ NjirP[aú] áS UoUba[eui[R íabj] aU aú] áS í] aenZNy GáUirR[, Sányjeui GRirBá]j[Xarü_[XáA[Wjä_á Flavour O@eui] < a[áaá[NjirP[Wjä_á UoUba[eui[irNy Nj[á á UoObirZirfjrn áUS[áirNy #irkNy XqWXM Uá #áR] CKjibj] á YAR Sányjeui Pa] irNy[GáUirR[fj]U #áir@eui íayj] íWjNy[íOíreui íPAá áfjy%áñ áRGyç] Áy #áWj-Nj[á Wjä_á [íSñ áRirG #nyjG axáirG[Xarü_ Uir] bj] *bj] íPAá íWjNy[íOíreui #áR] áRirG[GáUR axSír@eui U] irNy áBirZ í] irAR :

``í] Aá íYirbNj *euiGR axáGirUatjNy Xarü_ #Ny*U Nj[íSfjir< *euij] bj]Nybaa] aenZ Oáreui Yá Nj[Sá[Uá[eui, Yá Nj[axSáááRGyñ Nj[UáányGáUirR[XirQo íY Cj]Rá[Tá] |üa] Kij]euiHáeui Xáir, *euiáirny Njreui WjäZ— ía|üa] bj] *euiáPR Bq]birZ #áíS@eui^ eui[GRaxír@uir ... aq]fj[Kij] áPRáreui YáP *euij] UbXáR SabáKj] RPá[aáRO Nj] Rá eui[á Yáz— Nj]bir] axáA báGá[axaáa[SáO[íj]í] ía *áBirZ Yáz aáB[aSj]Xñ í] Aíreui[eui] X íaAáirR áfj] á áSfj] áRá Nj[Rá, U{ cuXNy axSI ...áXaáb] ñ

#áX NyAR ífj]y, Wj] eui[ífj]Zá[Uíra SírKj]fj] áX Uir] báNy Qir[ífj]Zá[íOíreui Kij]j]íZ áPirZá]fj]í R *eui BbyáXá, Nj[XA #áX *AírRá áUyNy bbj]R...

#áXáirP[axáirG #áO@eui XáRPí-ii Xarü_[áUj]j[eui[á bZ, *bj] #áO@áXáG@eui Sá[íirUir^ aUabj] íeuiR Rá íeuiRWáirU #SXáRNy birfj]R #] ir@uirñ ... ífj]y ífj]y #SXáRirUáQ íOíreui bj] íY cuNy[GíS bZ, Nj[íOíreui abirG áR]áNj] í] A@ui íeuiRáPR SáZ Rá, *euiXá% í] Aabj] íaAáirR Xány[Xirbè_Qñ

#áXá[í] Aáir] áA[XirQo #WjäU #Rj]R, Pá[Pi PáUáirUáQ #á[BáX GáUR Cír[áTuir[#áira; euiAírRá #áKj] íOíreui #áXá[XáYj]c íaAáirR #abáZ áUUMB *eui fj]Zá íTuir] ñ''5

#áRir[[Birq[Wj]ir áWj]y eui[#áirfj] íabj]U Xarü_, YáirP[#áGíS euiáirfj] íOíreui íPirAír]fj]R #áR] ñ bááKj, íKj]X, Huáq]Pá, áPRXGá, áHü, fj]eui[, fj]_áUáKj], íUat]X, íGír], UáBáP, Aá] áa, euij] í] áBá, #áPUááa, R[Rá[á, XáRZá, fj]X@eui, á^Kj], aRá], <Hü, eui@euiKj] á^eui[á, Sáq]Uá@eui, fj]eui, Uáira[Aá] áaá, Qá%á, eui@euiXá[á, á[Eá]j] eui[íeuiXR

aU RaX NjáiP[X<Rá (XZRá), UPRá, bá|úá[, XáfjZá, @úá] á @úáS] á, íBáU[á, aSáKj, |úZá[áX, áj] á, íSj]á@ú, RRá
aaXáP, SáNjR UPáR, UMB< axSPáZ #á] áPa #á] áPa bíi] < NjáiP[#OíRaNj@ú í^áM #UyjRBNy *@új]yá yStjñ *b]áU
R[Rá[á *íraírfj NjáiP[#WjáU,] @úRá, í^á_R < #SXáR áRíZñ *íraírfj NjáiP[í] áWj] á] aa, íR^á WjáU, [áB, á[[Uaa
áRíZñ NjáiP[YáSNj GáUíR[aúy] áUra, RáNj < PRáNj áRíZñ *íraírfj ^[á[á Wjá_á[íUQ < #íUQ PaUá Pa<Zá
áRíZñ SáZ í@úR aUí^áQR < Sá[XaGR jfjKj] #áR] NjáiP[Njái] #áíRR Nj] aábíNjñ #áXáP[#áí] áfjRáZ
Nj] Bírqt[Wjá_áí^] á[áP@új]á] #áí] áfjñ

Pa] Nj GáUíR@ú Njái] Q[íNj áBíZ #áR] UóUba[@úí[írfjR *@új]y áUa^tj [j]Ráí^] áñ Yá Xá] Nj í] @úáZNjñ BáX
UáU] á[Xáá] Ua] RR G] bá<Zá < íWjGá BírI j Wj[á *@úí áRGy!Wjá_áñ S@úRNj Yá [@új]y] j]á PáKjZ #áírfj íXáPRáSír [[
Pa@úMá^x] — [áXRB[, Uá] Cabj] *B[á *] @úá[áRáPíUá @úWjáSj] <S[ñ @úAíRá áUba[, j]y]áQ[Sá] #^áí] [UáNj
< #áPUaa áXáRG[^@PUí j áXá^íZ íNj] @úí[írfjR @úOá aábíNj] áRGy! *@új]y UáfjRñ * @úáG * @úá RR áNjRñ
*b]j SírO XáR@ú, Nj]á^á]y[, #íKjNj Xq]áXM, aNjRáO WjáPj] Uá #áXZWj] M XGáPáí [[K]Pj[aaQ@úí áNjRñ Nj] *b]j
UáfjR[aírSj Yá] bíZírfj á^q] #áRíi] [GáUíR@ú #Uí] @úíR[áRGy! < áUíR^Má Páíñ *@úí aUíUPR^á] @úáUXR
< K]SXá aq]t]@úá[á á^q] yWjáUñ Yá áRZNj Sá[^Xá < aPa aír]NjRñ

2

Wjá_á[#áí] áfjRáZ UáR[áUí^_ |ú[áNj #áírfjñ UáR[áURáa íUá]y]áQ íYXR í] Aír@ú[áUí^_Nj]@úí S@úá^ @úí[,
íNjXáR UáRXZNj] Uá]Ry] [áUí^_ áUí^_ Sá[á]Nj< ^Rá] @úí[ñ #Uyj] áUí^í_ @úí y]í [[< Sá[UjNjR C]j]íNj íPAá
YáZñ í^] á[#áí] áfjRá S@úRNj á] áANj [j]Ráí@úí áRíZñ á] áANj UZáíR[Xí]Q@ú í] A@ú UáR[áURáa RaRaR íUá]y]áQ
#áíRRñ UáR[SR[á]j] URáí] S@úSáB @úí[UáR[áURáa Nj[S]XZNj] #áRá bZñ #áRíi] [Bírqt UáR[áURáa
áUí^_Nj] @úí @ú[á Rá íBí] < #á^á] @úí K]SWj]á[S@úZáB [í@úí] UáR[íUá]y]áQ PáíñBá] bZñ

#áRíi] [Bírqt#áQ UáR[áUí^_ UóUba[íPAá YáZñ #á^á] @úí K]SWj]á[UóUbaí [#áQ UáR[UóUba[íPAíNj
Sáb]ñ `í' #áQ UáR[áUí^_ UóUba[Bírqt[aU]áS #Uí^ íPAíNj Sáb]ñ #áQ UáR[UóUba[Uáí@ú a]XZNj] íYáB
@úí[ñ * [K]Sá]Nj Uá #RSá]Nj í@úáíRá]Nj] Uáí@ú [#í]Oí] Sá[UjNjR bZ Ráñ #áRíi] [Bírqt#áQ UáR UóUbaí [[
@úí] áRP^R íP<Zá b]ñ

- ⇒ íUj]á í[, b]ZáP [áAa @úOá]ñ (áWj]á]y]í [[UáUá[K]á]j, `@úáXá[á' Bq)
- ⇒ íTú] Rá í[, j]áZá]á aír [íB]ñ Yá[XáA #á]úR áP]áX íab]XáRá]j]á UKj Wjái] á ífj] á í[! ('BóáXáR'
Bírqt[@úáNj]@úí [K]á]j)

*b]j #áQ UáR[UóUbaí [#áXZWj]íM[aáO@úí K]Pj[aa] áNjRñ

#áRíi] [Bírqt#á^á] @úí ^í]P[UóUbaí [^í]P[í^í_ `@úí' SÁ]NjZ [UóUba[íPAá YáZñ #á^á] @úí ^í]P[UóUbaí [^í]P[í^í_ `@úí' SÁ]NjZ [#áBXR Cí]j]írfj *XR @úí]y ^í]P[Nj] @úí @ú[á b] —

@úí]y] > @úí]y]@úí, Báb]@úí > Báb]y]@úí, bífU > bífU@úí, @úib] > @úib]@úí, bZíNj] > bZíNj]@úí, íUá]y]á<Zá >

íUáññáZáú, í] áú > í] áúú, U[> Uí[áúú

áVáZá[UóUáí[< NýkñY SÁñZ `ú' íYáB úí[áVáZáSP áRXM ú[á bZñ íYXR—

í^áíRú (í^áíRá), Sáfí] ú (áG—áá ú[)], Q[í] ú (Q[)], íBb] ú (íB), Ub]aú (Ua)], úib] ú (U)], b]ú áPí] ú (íKýíú áP)], íPíAú (íPA)ñ

#áJá[UáfíR WáSýXáZ áUíP^á ^íroP[< SñZáB CññíZííñRñ áSáfíZ SKñ GRíBá] XáRá_íP[GáUíR #áOáRú aWñNj] #RúU^ Nj]P[GáURYááúíú íYXR SÁñUNY úí[áfí] íNýXáR SÁñUNY úí[áfí] Nj]P[Wj] á UóUá[íúúúúúúú Sáfí] bñ] áG < #RúRó Wj]_á[^úP< y]R íSírNý }ú[é úí[áfí] Nj]P[^úPWj]—úí[ñ áúúúNj] K]é]M áfí] áWí Nj]ñ ^úP]ú] á[íf]bá[á YáZ Sáfí] Ráfí] Nj] *úúú Nj] úú íP<Zá[íf]t] ú[á b]—

d]a > íB] áa, y]b]á > y]b]á], y]c]a > áú] áa, UK] > UK]_, íñ] > íSír]R, TúX] > TúX, n]b > íS] áB, í[áKý > *áKý, y]b]W > y]b]á]W, áAú_áR > áAsé]R, Tíú > Tú[ú, íáí]á]ú > íáí]ú], n]RÚ > íñ]RÚ, b]_] úúúúúúúú > b]_] úúúúúúúú, áKý]ú > áKý]ú], íBáú > íBáú, Sáb]Ká > Sáb]Ká], yS] > b]y]S], á[áTúK]G > b]_]áG, y]_] > b]_]_, Sá] > Sá]_, áá]GR > áf]í]GR, ááÉ] > áf]é]í]

#áRí] [í] Aá[WáSý *úúú] ááPáXáñ áúú] íPAá[íf]á, Yá K]SÁ áRXM úí[, Nj] *úúú] #áOáRú *Éí[Yíí] XíNjñ ^á^ú < áRáUá], Nj] Pá *úúú] P]ññ :

1. #áRí] [íf]A *úúú] XáP }úíZáí [UMRá : `íSír] y]á]PíR] #á[íSír] úú[XáOá[XíNj] áSSj] yRUññ]úSáR]áíBñ' (Xáí] [B])
2. `A[áíNý Q[á]úúZ aSá[ñ' (A[á)
3. `Nj]Nj]K] Sá^ áPíZ Xáú[XNý a[é [á]ñ' (S[áYáR)
4. `a]SáK] íYR íRáRá Gí] [Uá] BKñ' (Uá] BKñ)
5. `í]K]Z[XáOáZ B]G] RR íTúRáñ *íúú] QSOíS úú^Tá] ááPñ á]úú *íúú] a]SáK] b]áa[XíNjñ' (Uá] BKñ)
6. `#áSj]]ú] á]úú] íNj] á[XíNj] y]SáíRáñ Uí^UíR[XíNj] úSáfí] á íUNý áf]Sáfí]S XáRá_í] (] á^ Aá] áa)

#á^á] ú #áCáM Yá] #áRí] [K]SÁáGR axSír] á^q] S]M]Pá S]á GáRíZá] R :

Nj] í^áq] aNj]Nj] [Sáfí] *úú] úOá Rá U] á [íZ íBí] *AíRáñ Nj] íbá] á #áRí] [K]SÁ UóUáí[[úúNjñ #á[Nj]b] áíSý y]R úú] [áRáP] axíZ [úúRá[f]_]áP[axNj] S]úNj]]áXá] Z Sá[UNj]R[S]WáX [f]Ráñ''^6

K]Sír[á] Xññ] Yóá] íY #á^á] ú Uá]Nj] aNj] íS K]P] áNj]R áRXd., K]SÁ UóUáí[áúUá S]úNj UMRáZ íab]Uá]Nj] íOíúú] #áR] áÚBú úí[áRíZííñ YáUNj] K]Sú[M, Sá[MáX Nj] #ú[Xá] á áíPbáNj] [í]S aNj] < GáUj]úí[Nj] íf] Uá]U [A-í SáNj]á] ú] íúú] #á[*AáíRb] #áRí] [Bq]b]Z K]í]í] ááOúñ Wj]_á- Wj]Sá b]Z K]í]í] GáUj]ñ

aá < y@úáRíPá :

1. bñí[áGííNý The Subaltarn has become a standarised way to designated the Colonial subject that has been constructed by European discourse, 'Subaltarn' is a British word for some one of inferior rank, and combines the latin terms for 'under' (sub) and other (alter). M.H. Abraham, A Glossary of Literary Terms, Indian Edn, 8th edn. P. 246.
2. bá[íy[M UííPáSáOáZ, USjZ ^nPí@ú_, SØX A-ü, 2001, áRKj áPq% aábNj@ *@áíKjX, Sç 1089ñ
3.]áíZ@ú #áá] á aábííNj@ Pá] Ný aXáG < #áR] CKj@bl * [BqSUI ý, aXáG áG-áaá, 2016, Sç 159ñ
4. aáXá[á WjyáíYíE `Sáíj@R aábííNj@ Rá[á' SáJy PíjUón
5. `áííA[UáBáíR ^áíNý[[áNý, í] Aíí@ú[#áí \$@úOR, í@ú[úú, ^á[PaúAáá, 1397ñ
6. SámHáSá[á[`Aí] YáííY KíPíí[[GáRá] á' SUI ý íOíí@ú íR<Zá bíZííYñ #áR] CKj@bl aúAáá, axSá: áj/áNý GáRá < aRá] XááG, íP'G SáUá] á^ú, 2004ñ

UóáOíNý [< áR [áí ^ [Bqéúá : XbáíR-Nýá íPUá

Ky. aGZ@íXá [XabjNý

#RáíjvR : aUWjá [NýZ aábNýSáJéúíP [@íáíjyXbáíR-Nýá íPUá *@íáíjySá [áíjNýRáXñ Njé [SbbNýjéúáí] [*@íáQ@í@íOáaábNý@í
aXáG-UáyJNý [íjéUí@í aábíNý [#áSRáZ áRíZ *íáííjyR áJéúíjéúáí @íjvXbáíR-Nýá íPUáNjé [aítjé [aáXáZ *@íáQáí [GBÖ <
GáUíR [U {Xáá@í íjéU áíjyáZNý @í [á [aáiO aáiO áUáWj...í^Má-Sá [íjéíZ Sá [áíjNý XáRá_ [GáURíUáQ, GáURáíjM,
aUyáNýWjáURá SWjáNý [íjéU Njéí] Qíí [ííjyRñ aáiUáSá, áNýáR UóáONý < áR [á^áSbbGRGáUíR [SáíM [@íáíjy áBííZ NýáíP [
#íjé [áí Sá [@íáQáí@í aábíNý baaG [@íí [ííjyRñ #áX [áNjé [íjéjéBííq [#áí] áí@í *bjeU_Zájí@í Njéí] Q [ííUáñ

ájéúí^oP : UóáOíNý [, yRPáZRa, WjáXPáá, Pá] á [@íú [M, S [^XGáUáXáRá, Sbb@íáíjy, GáNýQáR, #áRúíí^_ @íáQá, UáNýGR,
áRGííBáíá, báyyá@, @íXNýUáR, #ííjvJáá, #R@íxSá, bkaZá,] @íUóáíB, bKíSán

aUWjá [NýZ ábíPZ aábNýSáJéúíP [@íáíjyXbáíR-Nýá íPUá (14 GáRZá [á, 1926-28 Gá] áb] 2016) *@íáíjySá [áíjNý
RáXñ ^ [ÓíjyU íjéíjéSáQáZ, áUX] áX¼, #á^áSbb íPUá SXáA [aábíNý [WjáUR aUWjá [NýZ aábNýSáSááíP [Sá [áíjNý,
@íjvXbáíR-Nýá íPUá [Sá [áíjNý [@íú [M *@íjéyNýwñ *ííP [íOí@í XbáíR-Nýá íPUá [[íjéRá [GBÖ Uóá #Uí^@íWj...yáíP [ñ
*bjeNýWjá BííKjKííJííjy Njé [@íOáaábNý@í@í #U] xR @íí [ñ #áXáíP [#áí] áíjéRá [í @í¼ aáXáUkíO@íU Njé [íjéjéBííq [[
XííQón *@íáQá Uíí] [áá Wjáí] á íY, PáCpGáUíR [aáXáí [AáZ áNýáR GáUR < GBÖí@í U {Xáá@í PáíjéúáM íOí@í íYXR
íPííAííjyR, íNýáR áUáíjy í^Má-Sá [íjéíZ Sá [áíjNý XáRá_ [GáURíUáQ, GáURáíjM, aUyáNý-WjáURá SWjáNýNjé [XáRáí] @íú@í
áRXM @íí [áPííZájí] ñ XáRá_ [aáiSjáRáUKj íR@ííjéOá@í, aáiO aáiO Sá [^Xá #QóUaáZ < GáURáRá] ííR [GáBáNý áíjvNý
Njéí@í GáUíR [RáRá RóáZííUáQ < @í] @íMáPíí^ [@íPíí@í áRííZ áBííZájí] ñ UÚ^áRááX@í WjáíU Sá <Zá aábíNý [[aáiUáQ <
Sá [Uáí [[XáRá GííR [aábNýjéjé] #áUb < Njé [aábNý [íjéRá [íS [MAP^@íííR #ííR@íAááR aááUóZ WjáX@íá Sá] R @íí [ííjéñ
aáiUáSá, RáRá GR@í] @íMXAá@íXk Njéí@í áRííZ íBííjyUóáONý < áR [á^áSbbGRGáUíR [@íáíjy íYAáíR íjéjéU-Kj, #áí \$-S [
aXyíXáRá_ [#íjé [áí Sá Njé [SáMáí SáZ Sá [MNýbííZ íBííjyñ #á [*ííNýbNýáR bííZ KííJííjyR aáXáG@í UáyJNý [aáO@í á^qí-
[íS@íá [ñ

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1939 aá] íOí@í 1941 aá] SYíjvXbáíR-Nýá íPUá íU] áNý] áUá] @íááUPá] ííZ SKjé]íRá @íí [Rñ *bjeXZbjeabSáíjéRá
S [UNýjéúáí] @íáU [áG] í á íPUá [aáiSjáNýáR báíNý í] Aá Sá¼@íá 'íjéíPíjéKjé' (1939) S@íá^ @íí [áíjéí] Rñ AííBúRáO íaR
axSááPNý [ÚX^á] ' Sá¼@íáZ 1939 aái] [UááRáíO [ííjéí] ííU] á' UbjéjéáRííZ XáPNý í] Aájéjy XbáíR-Nýá íPUá [SÖX [íjéRáñ
Njé [SÖX S@íááNý Bwíí Húúá [[áMá' (1956)ñ *ájy bjeNýbáíá [Ubjé Wjá [ííNý [SÖX yáQáRNý Yáíky [(1857) *@í íR¼á
]] áUá\$— Njé [GáUR@íOá *UÚ Njéí@í áCíí [BííKj <Jjé í] @íáZNý@íOá [úá] [a] jéR áNýáR #á [Çú @íí [áíjéí] R 1952 aá]
íOí@í@í@í *ájyá] ííAáíjéí] R UááMgó RB [á@í] @íáNýZ Uííá RZ, UáííP] Aíí-ú áBííZñ *bjeBwííS@íáí^ [S [áNýáR aábNý [íjéRáí@í
GáUíR [aáQá [aá [áOáá [Uíí] BbM @íí [Rñ * [#qéúá] Síí [S@íááNýb] Njé [XáPNýSÖX KííSRóá 'Rjéá' (1957)ñ *bje

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@iábRá[Wy[í@íú [íZííy íSXñ 1980 aa] íOí@í`UáN]eá' RáíX[*@iá]yXáa@í Síí¼[axSáPRááN]áR @í[ííN]Rñ K]SRóáí a[Sá^áSá^ áN]áR [í]Rá @íí [íí]R áUáí]¼ #á]Pá RáRá [@ííX[íí]y]Bqñ N]á [á]íNy RáRáUQ Bq]aU@í] íR[*@iá]y N]á] @iá áRííx.N]íí] Q[á b']—

- 1) á@í Uáíí]y]á@í ^ [ííNy (S@X S@íá^N]y Bq]aU@í] R) (1959) – 9 á]y Bq]: (1) Y^U]y]í, (2) aN]á [áM [C]í]y, (3) Sá]Rá, (4)]úQáSíí]y]á] Aá, (5) Gíí [í]K]áP< Rá, (6) í]xSá, (7) S[X #áí SáZ, (8) á]í]y]í, (9) í]áZá]í]áUíí
- 2) aÁSMá(1960) – 7 á]y Bq]: (1) N]z-á, (2) íááRá] X]í]y, (3) Páb, (4) íUK]í], (5) í]íK]í] á]í]y], (6) [S]k-Zá] á, (7) #á]í] K]á]Páí [[UááK]íí]
- 3) íááRáRZ [áíSáRZ (1962) – 2á]y Bq]: (1) íááRáRZ [áíSáRZ, (2) í^Uá]] N]áíí
- 4) a]í]yBá Uá]y] (1968) – 2 á]y Bq]: (1) íP<ZáRá Ab]K]á] á <]]á@í [Uíí]y] [@iábRá, (2) í [áX]Dáíí
- 5) `#RU[N]y' [#áU]í]áí (1972) – 11 á]y Bq]: `#RU[N]yUáB]í]á' - [11 á]y a[a Bq]í Bq]í] á] [S]Q@í RáX íRb]íí *@í]í] S@íá^R á]í]y] íOí@í` #áU]í]áí' RáíX Ub]í]y] SRX]P]N]y bZ 1999 áAó ñ
- 6) #ádBW] (1978) – 4 á]y Bq]: (1) #Sáí [^R? Uaáb]í]K]í], (2) íP]SPá, (3) G], (4) *X.K]U] á URáX] áAmPñ
- 7) íU{] á (1979) – 5 á]y Bq]: (1)]ú[é, (2) GáN]QáR, (3) #á]y], (4) G], (5) íU{] áíí
- 8) XáN] (1979) – 2 á]y Bq]: (1) XáN], (2) íXábRSíí [[íS@í]Oáíí
- 9) íR>]ííNy íXC (1979) – 8 á]y Bq]: (1) GBííXábííR [XN]í, (2) á^@iá], (3) á^ }ú, (4) RR, (5) áU]í]R, (6) íQ]í] á, (7) [éPá] á, (8) K]á]í]Rñ
- 10) y]RPáZRá < #RóáRó Bq]í– 17 á]y Bq]: (1) GB]í]áí]O [[0, (2) Yíí^áXN]á, (3) UáR, (4) a]íí]P^, (5) Uáí]ZR, (6) a]íí]í-a@í]áí [Xá, (7) W]áí]í] [áSSáá, (8) áU^á] á]í]á] C [, (9) bá[éR aáí] ííX [Xáá, (10) íR^á, (11) YXRáUN]á [Xá, (12) #áGá], (13) XáPá [b]í]Á]Zá, (14) *b]í]y. *Tú. 37 : á[íí]Sá]í]G, (15) áRbN]y < XN]y, (16) y]RPáZRá, (17) #R]y]y]Á]í]Zá : *b]í]y. *X.ñ
- 11) bá [[áX Xábáí]N]á (1982) – 2 á]y Bq]: (1) bá [[áX Xábáí]N]á, (2) aáí]BáZáRáíí
- 12) b]í]y] [Síí [b]í]y (1982) – 4 á]y Bq]: (1) *Gábá], (2) ^áR]í]y]á, (3) [áGá]ááá [[íS@í]Oá, (4) b]í]y] [Síí [b]í]yíí
- 13) Xáí]Z [XáN] (1982) – 8 á]y Bq]: (1) Xáí]Z [XáN], (2) Gáb]UáXá, (3) a]íí]í-a@í]áí [Xá, (4) YXRáUN]á [Xá, (5) XáPá [b]í]Á]Zá, (6) Yíí^áXN]á, (7) UáR, (8) @iáRáb]í]íU [áBá [Xáíí
- 14) ^á] áB [K]áí]@í (1982) – 3 á]y Bq]: (1) ^á] áB [K]áí]@í, (2) íS]í]N]á]OáU, (3) {] Xábá [Xáíí
- 15) S]í]@iá] (1983) – 2 á]y Bq]: (1) í]y [MPááá, (2) S]í]@iá] íí
- 16) BáX Uá]] á 1 (1984) – 3 á]y Bq]: (1) BáX Uá]] á, (2) aáX]í]y, (3) # í]@í]áí [[a]y]í]N]íí
- 17) BáX Uá]] á 2 (1984) – 4 á]y Bq]: (1) [áGá, (2) y]í]Píí^ [Qá], (3)] áb]í]í]á], (4) íN]ySá]y] [áíí

- 18) XbáirNjô íPUá[í^íy Bqt(1984) – 15 ájly Bqt: (1) fyxSá, (2) S[X #áí ŠZ, (3) áfjyñ, (4) fñZáUáG, (5) íaRáá] Xáfj, (6) íP<ZáRáAbjKá] á < Jjéú[Uirjly[@uábáR, (7) ^[á[, (8) QáU[, (9) áSÁPaR, (10) G], (11) [ÚRáxá[, (12) KjúP^á < GáR, (13) UáíZR, (14) #áGá[, (15) yRPáZRáñ
- 19) íPò] áNy (1985) – 3 ájly Bqt: (1) íPò] áNy, (2) Sá] áfXò, (3) íBá{XáMñ
- 20) #á^Z < aNjô- #aNjô (1985) – 2ájly Bqt: (1) #á^Z, (2) aNjô-#aNjôñ
- 21) áaQáúáRá[Kjár@ú (1995) – 2 ájly Bqt: 2 ájly @uábáR[SØXájyá^íí[áRaXbáR, `[] Xába' RáíX`YBáñjyí[' XáPNy bZñ ákNjôZ @uábRá[á^íí[áRaX`Cmýá UáíG`ñ
- 22) áRUáíNy aú@ú] R / XbáirNjô íPUá`UáNjéúá' XbáirNjô íPUá aUíí^_ aÚAóá, 1985- íNy aÚ@ú] Ny 17 ájly BqtSQ@ú Bw@úáí [*búRáíX S@úá^Ny (1986) : (1) G], (2) Ny[áa, (3) WjáNjZá, (4) áSNjôSá, (5) *búfj. *Tü 37 : á[íSáMýG, (6) aXáGUáP UUZá, (7) fyxjéú, (8) Wjá_M Yííky[S[, (9) GáNjOáR, (10) áBá[Uá] á, (11) WjáNy, (12) fyxjéú, (13) UKjX XáíZ[OáíR, (14) WjáaMýáa, (15) XáRNj, (16) @áíKjáR[íUjyá, (17) #GRñ
- 23) CálNy@ú (1987) – 2 ájly Bqt: (1) CálNy@ú, (2) XÁñ
- 24) Sáá[Uáá[@ú (1989) – 3 ájly Bqt: (1) áSNjô, (2) Sá, (3) yññ
- 25) XbáirNjô íPUá[ífjyly Bqt(1990) – 8 ájly Bqt: (1) @úá] Páíra[íbLZáá], (2) Kjú], (3) aÚ[@úM, (4) Wjá[NjU[_b (5) [áX [ábííX[@úOá, (6) WjáXPá¼á, (7) yñPíí^ [Qá], (8) XNjô[@úá[Mñ
- 26) # -áNy Sá[fyxZ (1991) – 2 ájly Bqt: (1) # -áNy Sá[fyxZ, (2) aXáGáUíí[áQá[Xáñ
- 27) ááxSáNjéú (1991) – 2 ájly Bqt: (1) áR[áí½^ Yá¼á, (2) PCñRáñ
- 28) Njô] @ú < #RóáRó Bqt(1991) – 17 ájly Bqt: (1) Njô] @ú, (2) #á^Z, (3) @úáBá UBá BáñNy@ú, (4) S[Uáaá, (5) SáO@úO, (6) Wjá] Uáaá, (7) @úáUSi á, (8) XZRá [áZ, (9) Gí ŠNjôO, (10) PjUoXá ó, (11) íbíí] RXáa @úá@ú, (12) áU^á] á@úá[C[, (13) Gí ŠPR, (14) [á@úa, (15) WjáNy, (16) áRííG[GRó, (17) NjôOí^íí_ a] ján
- 29) [éPá] á (1993) – 3 ájly Bqt: (1) [éPá] á, (2) jñ@úKj, (3) íBá{XáRñ
- 30) yáRUáíNy í^íy Bqt(1993) – 13 ájly Bqt: (1) áfjyñ, (2) íP<ZáRáAbjKá] á < Jjéú[Uirjly[@uábáR, (3) G], (4) KjúP^á < GáR, (5) yRPáZRá, (6) áUfjR, (7) #áGá[, (8) UáíZR, (9) á^}ú, (10) *Gáá[, (11) RR, (12) aÚ[@úM, (13) Wjá[NjU_ñ
- 31) XbáirNjô íPUá[ífjyly BqtáY] R (1993) – 9 ájly Bqt: (1) UáR, (2) áUfjR, (3) íPóSPá, (4) [ÚRáxá[, (5) á^@úá[, (6) aá-hi-a@úáí[[Xá, (7) UáíZR, (8) íU{] á, (9) íXò] #áQ@úá[< áWjAáá[PáaPñ
- 32) XÁ (1993) – 2 ájly Bqt: (1) XÁ, (2) í@úZá[ífjyly@úá[ñ
- 33) @jz-áKáP^á (1994) – 3 ájly Bqt: (1) @jz-áKáP^á, (2) íYúUR, (3) jñQáá@úUPáñjy?

- 34) á^@iá[SUP(1994) – 4 ãjy Bqt: (1) á^@iá[SUb, (2) XbaS[é_, (3) Pãjy #ábñR[#aaáX, (4) íSR^Rá[ñ
- 35) YáU^ áUR (1999) – 3 ãjy Bqt: (1) fýí[YáZ, (2) áTü[] Rá, (3) áTüí[#áíañ
- 36) áR[áR Uób] * [Bqt(2000) – 3 ãjy Bqt: (1) í^_ ^áXáRR, (2) @ñjy < áR_áPá, (3) Hicf.Hicf.Hi@i Hi@i #á áB] á Bákñ
- 37) G[Ö@iXá[á < #RáRó Bqt(2006) – 14 ãjy Bqt: (1) X@i[^U[, (2) Tú]@i WyDúá[Bqt (3) SMó, (4) á¼Uwñuá, (5) K]á] Uá] [XáíZ[íGURíU°ñjy, (6) G[Ö@iXá[á, (7) S°@iRóá, (8) RáX íRb]áJ@iáRá íRb] (9) Rá] Rá[K]SáAáR, (10) á^U J]@ií [[áUíZ, (11) íáU] á, (12) báSá Xáa, (13) RáX íRb] (14) íW]@iñj]áRá < Rá[áíZñ
- 38) GBíRXábñR[XNj] < #á[< Bqt(2007) – (5ãjy Bqt) : (1) SUNj, (2) RR, (3) áR^áNj XááHu[Wj]áRYáá, (4) GBíRXábñR[XNj], (5) áU[áUíMñ
- 39) íU{] á[Uá[Xáaá (2007) – (10 ãjy Bqt) : (1) GBI áíO[[0, (2) W]áNj, (3) *b]jy. *Tü 37 : á[íR Sá]áG, (4) íU{] á, (5) BS]á[yB] (6) GabóUá[Xá°j, (7) XZRá aNj#OUá *@iáñj # í] á@i@i @iááRá, (8) G[Ö@iXá[á, (9) á^U J]@ií [áUíZ, (10) báS-Xáa
- 40) íXíZ[RáX íTúá] (2009) – (5ãjy Bqt) : (1)] á] BífKj[Xá, (2) @i] áíUá, (3) íRZ Rá, (4) íXíZ[RáX íTúá] , (5) f]Z Rx[Góá]ñ

3

í]j]Bírcq[áU_Z-#á^Z' BífWj[í] áA@iá axSáRáZá aáXNj] f]áUUNj]XbáñR]á íPUá[í] A@iGáURí@i Pãjy SííUáUWj]@i @ií [í]j]Rñ Sáíjy[P^í@i[XQ@W]áB íOí@i aáíNj[P^í@i[XQ@W]áB SYñjy *@iáñj SYáZ; XQ@-a°y[íOí@i #á[Çi @ií [SZáM-SUáXZ SYñj]áKñjZ SUá] [á]j]Njñ í]j]Bq]@iá[ábíáíU XbáñR]á íPUá[#áUW]áU S@áRñjy *b]áKñjZ SííUób]ñ #áX[áNj] [í]j]Bírcq[S@áR S@áR á^q]S-UMNj]á [íUá^t]j]á] aá@iáí [Nj]í] Q[ííUá—

- (1) XbáñR]á íPUáNj]á #O@iá^ í]j]Bírcq]áRííG [#áWj-Nj]á Uá]j]U aNj]Nj]á@i]b]j]YÓááÇiU á^írcq[íS áPííZí]j]Rñ GáURíUáQ < aXZí]j]Nj]á íYR Nj]á [í]j]Bírcq[XííQ@i aS]ñj]áQ@i aííNj] [XííNj]á K]Sá]Nj]á bííZí]j]ñ
- (2) #áPUáá, #ñj]G, áRSááKñj, W]áXPáa S]W]áNj XáRá]á] [P]áP]áM]GáUR axSíí@i #áWj-Nj]á #GíR áNj]áR aí]j]t]é] bííZá]f]í [R_áí]j] [P^í@i [í^_ áP@i íOí@i]b]ñ *b]áGRó Nj]í@i SáíZ íb]j]y C] [íUK]áíNj] bííZí]j]áUá [*UÓ Uá]]á [Pá [P]#áPUáá #Oá_Nj]y]R]á] ñ *XRá@i Nj]áíP [aíS]PáC]áPR Oí [UaUá @ií [í]j]Rñ *b]áU #Uírbá] Nj]XáRá]á] @iáNj]áíU K]f]yUííM]é [í^_M <]á] aá[á^@iá [bííZí]j]y, íab]j]á@i [@M íUPRá [#áWj-Nj]á Nj]á [#ñj]áí Sáí@i UíOábNj]@i [Nj]í] á]j]]ñ Nj]ó]Nj]á [í]j]Bq]bííZí]j]y íab]j]áU í] áQá-^U [ííP [GáUR [Uá]j]U #O]y XXíW]áPá á]j]áñ Nj]á [í]j]Bírcq[Wj]íí@i [ííZí]j]y *b]áU áU°]báR #ñj]G í^Má [#ñj]áR P]áA, Yw]Má < #Nj]á]j]á [á áU°]UáR K]f]y-UííM]é XáRá_ [@iOáñ
- (3) í]j]Rá-#í]j]Rá XáRá_ [XÁ, [°]á°]j, QáR #á[Xá]j]y XÁ, k]k]t < áUíí_í] XÁ— aUá [K]Síí [#S[áíGZ

XaRü_ [XA, * [eUX bāGā[XāA [āXāfy] bīZīrfy XbāirNjā iPUā[ífjālyBqñ āāQR @uāimPāā [, Pā] R, B³ē
āR^āNy Xāāhi, WjGÖ XbāirNjā, āNyAāā [PāāP, GKjR] Qā, KjrfyU RabjZā, BMSāNy í@uāāā] , jfyURāO íU^ [ā, āU^ā]
WjālyZā, Rī [R XĀy] , āPBā^U [, [CU [Cī [āZā [, # I Uā] ā í@uāāā] , BSjā í@uāāā] , í@uāāā^U [, XāBR āā-Njā] ,
@uā] āSP āī [R, SāNyāx [íbXUā, ^ā] @ūP XāāS Uī [M WjāKā] ā, XāAR bāāPā- Njā ífjāKjā # ārfyS³XāM, SPRā,
BāiSjā — *XR #īR@ū SPāUbaR íXīZñ *īYRāUWjāN Wjē.īM [`#ā [M@ū' K]SRāāa [WjāX@ūZ íP<Zā@uOāāā—
“@ūNyQ [íR [XāRā íPāAZāāfy] āXñ ” — *b]@ūOā [āīSjāUūīr^ āXīr^ YāZñ

(4) GāUīR [RāWjXā] íOī@ū K]jy *īīā XbāirNjāiPUā [ífjālyBqñ Njā #āXāiP [í@ū Sā [āfjāNy #WjāyGāUR #ā [
WjāURā íOī@ū āXāē] K]SīKjāRīrZ YāZ *@ū GāUīR [PbiR [í@ūīUñ āR [āSP YāāSNy GāUR #ā [abG āīA [
Sā] āWjāR [Uāb] [āBīrZ GāUīR [íY [@PīXāA [Sā [íyZ #āX [āāQā [MNy íPāīNy ífjālyRāñ XbāirNjā íPUā [
ífjālyBqñāāāR SāNyUāiP [NyGRā Njā] ífjāñ *@ū Sū] í%āQ #ā [SāNyUāP íāāāīR āUā^tēbīZ K]īīJjīfjāñ Njāb]y
Njā [ífjālyBīrqtPāMjXāRā_ [āUāBā #āX [āUā [Uā] @ū@ūā [ñ Wjā_ābāR Xēū XāRü_ [@ūārfyNyāb]āNyāR PāZUKy
ā^qāñ

(5) ā^īrqt [GRó ā^qtRZ, aNyāī@ū Njā] Q [Uā [GRó, SāNyUāP í [írA Yā<Zā [GRób] íYR XbāirNjā [āābNjā-
āāQRāñ í^y Bīrqt [WjāX@ūZ āNyāR Uī] ífjāR
“ #āUjāā [< í^ā_īrM [āU [āīk] SāNyUāP GāRāUā [GRó< YōāOPā]] āū [Mí@ūb]íYāBōNyX XāOīX XīR @ūī [āfjāñ ”

Xā NyUāy]īr@ūb]Wjā^y@ūī [XbāirNjāiPUā @ūOāāābīrNjāRīrG [GāZBā BīrKjīfjāñ ífjālyBqñUā K]SRāāa āNyāR
Q [írNy ífjāZīrfyR āXāiG [@ūNyāy] [uā] , āRīrG [íP^@ūāī] [YōāOPUāy]Ujāī@ū bāāG [@ū [ā [K]īr^zīr^āñ
Bqt] uā] [Sā [írSā@ūNyāxāī yā] írāīrfyR, `Bqt] uā] [#īR@ū [uā] [b]īr@ū-ā@ū-īr@ūR-@ūīU-īr@ūOāZ Uī] íP<Zā
YāZ' (WjāX@ūā, XbāirNjā íPUā [ífjālyBqt SāNyāiM), Uā <b] *@ūb]WjāX@ūāīNy *# < GāRāR, `#āā íY @ūāāRā
ā] írāāīfy, Njā [XīrQó #ā [Yā Yā@ū, Yā CīryāR Njā íRb]ñ' *b]WjāīUāb]XbāirNjā [Bqt]bīZīrfyGāUīR [YōāOāNyāñ

(6) S^āāīR [āRāyZNjā < S@ūSāNyNjā, āSāfjāZ SKjā XāRü_ [#ā^ābāR Njā, āRxUjBāZ XāRā_ [XīrQó@ūā [íGāU@ū <
K]P [SāNy [RāRā SZāā, Sā [^XGāUā XāRā_ [<S [S [^XGāUā XāRā_ [í^ā_M, @ūOāNy XāRā_ [#āī S@ū
#āāNy < bāā@ūā [S WjāNyāU_Z XbāirNjā [BīrqtNyāOSYSāāU_Z bīrZ íPāā āPīrZīrfjāñ

(7) XbāirNjā íPUā [āRāXNyRā [ājā [ír% [āīfSjāSāstjāīNjā [Rā [āUāPā #āīrPā] íR [í@ūāR āūīYāB íRb]ñ #OjyNjā [
[jyRāZ Uā]] y Wjā_āZ Rā [āīP [PūA-Yw]Mā-U^°Rā Xāāly bīrZ K]īrJjīfjāñ āR [@ū [Nyā-GāRNy #ābāZNy íXīrZ [
#jyīr [@ūāNyāīU UāKjāNy ^ā [ā [@ū < XāRāā@ū Yw]Mā íNy [ā @ūī [írfy, @ūāNyāīU Njā [ā `āWjā' UōUāāZā [SāGīrNy
Sā [MNy bīrZ Yāīffy, — Nyāī@ū XbāirNjā Njā [Bīrqt [XīrQó SāNyāUāxNy @ūī [Njā] ífjāRñ * [Xāē] #ārfy Njā [
yīP^ - #āWjā-Njā < GāUR - #āWjā-Njā [āRāUKjāNyāñ

(8) XbāirNjā íPUā Njā [ífjālyBīrqt #āPUāāīP [āUāWyl...īBā] jā [Sā [ySā [@ū āxSīr@ū [āRāUKjāNjā [āP@ūāāy íYXR
Njā] Qī [írfyR, íNyXāR NjāīP [āRīGīrP [XīrQó@ūā [@ūāly] [, K]āb]R-SQā, íBā] jā [OX] u [āīP [SāNy #NyāQ@ū

áUrtá, XPúaa°jò SWñNyáP@ú | úá] < Nñ [ífjñBírcqñáU_Z - #Rá_SjybíZ Kñíryñfjñ

- (9) #áPUáaa aXáGí@ú UñíNy ífjñZ NñíP [#Nyñy@úábRá< bñNyóaaí@ú XbáíRñjé íPUáNñ [Bírcqñí] Qí [írfjñRñ NñíP [#NyñyáUrtá, #NyñíNy[RáRá@úábRá UNjXáRí@ú @úáWjáíU áRZwñM @ú [írfjñ, # [Mó, áRWñ] #áPUáaa[á @úáWjáíU Uírcú [aífSj* @úáí SíUáQ #RWñU @ú [bñNyáP *bñU áU_Zí@ú í] áA@ú#áPUáaa bñNyóaa [íS@úSíryñ Nñí] Qí [írfjñRñ

#áí] áfjRá[ááUQáíOb#áX[á XbáíRñjé íPUá [ífjñBqñúú] í@ú @úíZ@úáñy WjáíB áURóaa @ú [ííNy Sááñ

(@) # íáWñU < @úááU_Z@úBqñú XbáíRñjé íPUá Nñ [ífjñBírcqñáírfjñNyWjáíU UáNy-Pá] Ny XáRí_ [GáUR-Ufjññ@úbñ SaQaRó áPíZírfjñRñ NyóáNyáR áR [I..XáRá_íP [GáUíR [íUírfjñO@úá [aXá@úáñy@ú< KñíS@úá @ú [ííNy Sáí [RáRñ Nñ] *@úáQ@ú Bírcqñ [í@úáZ áU_Z bíZírfjñ # íáWñU, @úá < WjáíNy [áAííPñ *bñSáíSjñí] Q[á YáZ Nñ [`WjáNy', `áñHúa@úáí] [Xá', `GáñQáR' Bqñúú] í@úíñ

`WjáNy' Bqñúú [S@X S@úá^ `XááRííTúíxS' ífjñOúí_ [Xáñ_ *áS] aUÁaZ 1982 áAóñ Síí [2004 áAú `XbáíRñjé íPUá [í^_jy Bqñ aU@ú] ííR yñR SáZñ *@ú axSI..aUáa [#á [*@ú áfj [áR [I..XáRá_ #Uñí aUáCáíNy [Bqñ Sá [Uáí [[@úNñ [@úáRaa [ñ áNyáR Xñj^YúáZñ áfj@úOáá #á [Nyáwñ@ú [íbáX Pñbñjñí] ífjñ UKj aUáa [#ííR@ú @úáGñ UááKj [Sá [fjñ@úá UáaRá aabaY@úá [áábííáíU áRííZ #áía baWjáíNyKñííU RabjZáí@úíñ UKj] áí@ú [UááKñíNy íOí@ú #áía [@úXáá [fjñ] ñ ba WjáíNy KñíííU [ífjñA < @úáíR #áCáNy @úí [áUáWñ [fjñ] [RXXá] áñ í] áA@úá [UMRá — `áHúíDú] á] fjñ [WjáNy áR [áX_ Kj] Ny [@úá [[aífSñ [áX^á] fjñ] [WjáíNy [Xáírfjñ aífSñ UKjUáá@úíR@úSáR fjñ] fjñKñ ÁáR Rá, íXG #á [ífjñ [GRó Uáí [áXáía S%Gáá] fjñ] [ábZñ UáXR-fjñ@ú [áHúíP [GRó íXáñj aáSñjñ] 'ñ @úO@úí] @úáírfjñ [abñ@ú [á [S [KñííU íYííNy Sáí [ñ @úwñ Nyáwñ@úá Uáí M áUQáR íPR, Y-ñ fjñ] @úá] áR í@úKñííAííNy Sá [ííU Ráñ PáC#ííS@úáZ KñíííU [@úá NñíSj<ííjñ SííGá í^_ bUá [áj@ú XbñNy UááKj [@úNñ [Xñj Cíííñ Nyáwñ@ú áUQáR Gáá [@úí [R— #íí^íírfjñ [UááKñíNy Yá@úírfjñ [á [@ú [á AaUá [íTúí] áPííNy bííUñ KñííU *Uá [UñííNy Sáí [aU WjáNy íTúí] íP<Zá bííUñ íXáñj fjñ] [WjáíNy [UKj íKj@úáíP@ú [íTú] á [ía PááZñj íRZñ #íí^íírfjñ [WjáNy Nyáí@ú íAííNy UáaRá áRíí_Q @ú [íí] < KñííU íPñíKj SáZ *@ú áRÚ-áía íúy^ííR áBííZ *@ú GáZBáZ Uíía : AáU] AáU] WjáNyAáZ'ñ bñKñ [áWñy [baNyñ@úííZ WjáíNy [ySíí^bía yñbaA #RWñU @úí [ñ WjáNyAáUá [#áRííP ía Xñy ífjñ] íXííZ, UKj@ú WjáNy Aá<ZáíNy Oáí@ú *Uú #áRñP SáZñ Bqñúú [XbáíRñjé @úáNñ KñíííU [íabñSá [NñÁ Nyóá @úá áRU@ú [UMRá áPííZíírfjñR:

" #áí [á WjáNy íAííZ áRñ fjñ [á í [! Nj@ú- Aá, fjñ [á Xá Aá<, ífjñy íA@úá Aá, #áXá [XííQó Uííá íNyá [á< Aá! #á [! *Uá [G] Aabñ G] ñ Ny [S] #áí [á WjáNyñ íWjáí [[ííííR ífjñ@úíS Uííá íaaGá@úáRÚ Yáííñ WjáNy íSííyñ SííKñííy *AR @úáRáíy í@ú @úáRÚ bííZ íPíí^ Cíí [íYííNy bííUñ KñííU bñKññy GáSííyñ @úáRáZ XáOá ífjñZ CáXííZ SííKñíí "

@úwñKñíííU [*bñ#áRñP íUá^@úM Oáí@úáRñ íSNñí] [íKj@úáíy fjñ [[#S [áííQ CñyñKñíí Uíí@ú a@úáí] í] @úíGR Xá [ííNy

] aBāZ, ^āR< @ūr [n G] Q [^U [` #āXā [GāNj [@iOā' rNy GāRārfjR—` #āX [ā G I S] d.iOir@ubjCMo XāRUñ aXāiG [aU
Rārfj rY yj [@ū] āM #ārfjNj [aUrfj rZ āRfj yj [[XāRā #āX [ān #āūā [XāRā bīr] < XāRā_ [XNjR UoUba [@ūā [ā @ūārfj
rS] āX Rān UāNjGīr [< UāNjGR #āX [ān¹¹ UāNj XāRUirP [āPīZ | ūĀyāX [ābāGāR @ūā [rZ Sā] ^- S^āR TūāZPā rNjāi] ñ
SēqāNjBNjWjāiU #āKjā [bāR, ^ānj *bjiBāi j [XāRā irP [UāQ @ū [ā bZ ābūyjbīZ KijirNj rBāSāUqWj #āKjā [bāR, ^ānj *bji
rBāi j [XāRā irP [UāQ @ū [ā bZ ābūyjbīZ KijirNj rBāSāUqWj] ā] āāUirP< ^U [rBāi j [Xā ūā^tj [ūā] Njāi] Qir [rjYr ū

` r] @ūā] Z rOir@i Pā [* [ā UaUāa @ū [rNj Wjāi] āUāiāñ RPāRā] ā, URGSj] , *XRā@i *@ū
āRGIR Sā [rUir^ UaUāa @ū [ā *irP [SfjnPXNj yjRñ āRGIR SāqāNj@i Sā [rU^ #ā [āRGīrBāi j [XāRā
fjāKjā #ā [@ūā [< aūyU < * [ā [āAīrNj fjāZ Rāñ¹²

*bji^ānjSZ āRGRNjāU] āā XāRā irP [XirQo rY @ūāU < #ārfjNjāiNj #ā [#āsfjYā@i? Uāū] ā āābīrNj [#āP āRP^R
fjYiSīrP rNj @ūāU ^U [SXāM @ūr [rjYrRñ āābīrNj NjāiP [PāR @ūNj PXā ōñ XMāū | ūĀ ` #āUjXāR Uāū] ā @ūāUNjā' SōX SUP
axSāPRā [@ūāiG fjāBāNj rOir@i \$r [| ūĀ SYjy@ūāUirP [@ūāUNjā āāGāiNjāBīZ SōirXbjiY @ūāU RāX ^k j [āiSjā] rAīrfjR
Njā [RāX— ^U [ñ

` @ūrKjāR [rUyā' Bīrqt@ūrKjāR [yāXā r] āfjRī@i #īrBn@i rjā [āiīPīrb āSānj rZ rXīr [rTū] ā bZñ Njā [S [XNjāiPbūjā<
SāZ Rā @ūrKjāRñ *bji r] āfjR āRīrG [GāNj@i GāRīrNj fjābīNjā, āRīrG [GāNj [āāP [āP@ū | ūā] āRīrZ Bū@ū [rNjā, āRīrG [rBāi j [aUā [XirQo a°ā [Nj @ū [rNj fjābīNjā fābū Būñ r] āQā GāNj [KjōSā°y [@iOā fā r^āRāNj a@ū] r@ūñ r] āQā b]
URfj-ūā [ānjRñ] rū r@ūānjUfj [#āiB iP^āGīrKj#Sā [# [rMō r] āQā GāNj [#āP S [ē_ āfj] @ūā] r@ūNj < Njā [UKj Tāqāāñ
*@ūāPR URfj-ūā @ūā] r@ūNj [bāiNj Sā Gā rSīrNj fjāR, Rā] Bī j [āG Tā] r@ūKj#āRīrNjSāi [āR, @ūā] r@ūNjNjāāUbb @ūr [āPī] <
Njā āPīZ Sā Gā bZ Rāñ @ūā [M fā UāQñ Sīr [URfj-ūā @ūā] r@ūNj@i Uir] R ` NjāX UāQ RB [Uā<, #āXā [XānP [@ūr [āñ . . .
@ūā] r@ūNj [@ūā [rM #āG <] Qāñ' fābū@ūā] r@ūNj [āGō bā [rZ r] āQāiP [r [rīA YāZ URfj-ūā [UirR [#āfj] ñ ā@ūnj*AR # [Mō
] ā, # [MōUāāāUSI ñ G S j] āBīrZ Njā [ā BāiKj [] ājYāāZ, r] āQā UKj-@ūāj rUfj rNjāBīrZ Xā [AāZ, r] āQā Cīr [[rjYr] Uāū
rjYr] [bāiNj Xā [AāZñ] āāO-] ājY-PāiZ [r@ūS-OāRā [| ūiNjā- rGīr] [Sba [*bjiS°xUo³ rRbūfjYr] NjāiP [#ābā [ñ āU
AāPō] ūQāUāiP [GRōñ *bjiBīrqt r] āQāGāNj [KjōSā°y, UNjXāR < WjāU_ōO - *bjiNjRājy @ūā] r@ū rX] āiNj rjYr Z rjYr r] A@ūñ
r] āQāiP [yjZā UāyāiR UāQā bīZ Kijirfj Uāb [āBNj # [Mō āROR@ūā [ā XāRā_ [āñ #OjY Njā [ābū r] āQāiP [` #S [āQSUM'
#āAāZ Wjā_ Nj@ū [rjYrāRīrGīrP [#S [āQ yjā@ūā iP<Zā [GRōñ

r] āQā X [rī] yMjāU@ūāG-@ūX#UābNjOāi@ūñ r] āfjRī@i āSānj rZ rXīr [rTū] ā [S [< r@ūāiRā r@ūā bZ Rāñ rY āSānj rZ
Xā [ā [Sā-ūā Njā [bjiCīr [r] āQā [āāP [ā UKj@i WjāNjZā [āAā [GRō r] āWjā rjYrA Pk jZ Uāūñ #ā [Njā [bji rjYr] r@ū āRīrG [r
UāKj rNjUāBāā] [@ūāiG Uba] @ūr [ñ @ūrKjāR r] āQāiP [Sīr rYā aSjNjRZ fā [@ūX yth...] ā] R @ūr [XīrRñ fā fjāZ Njā [rjYr]
@ūKj r] AāSKjā ā^rīA #īrR@i UirKjā fā@ūñ r] āQā rXīrZ bīZ< r] āfjR [XNjā [S [r@ūāiRā -āNjāi@i fā āUirZ @ūr [Rāñ GSj]
#ābāZWjāiU Cā [rNj Cā [rNj Njā [Rāi@i #āiā Rā] Bī j [āG Tāi] [fā [Wjā Uāūā] r] āWjā rjYrA Rā rPāā [WjāR @ūr [Oāi@i
āāPīrR [#ā^āZñ fā GāiR UāUāNjāi@i āXOā WjZ rPāi rZ Njā [Cīr [@ūāiG [āAīrNj fjāZ āRīrG [rWjāiB [#ā@ūā rYāZñ fā GāiR
Njā [UāKj rPRā [PāiZ Uāūā bāiNjUāQā rRbñ NjUāiā r@ūāiRā SāNjUāP @ūr [Rāñ] ūQā rjYr] r@ū āRāUīC yjā] SKjā] ūRā [GRō

U@urZ áPírNjYéZ íaÑ GkÿrR [GRó bóa[íí@ur í@urá[y]rñ.SZaáGXázñ #@úá[ííM UáUá[aírSjHuáirX] áZ ía íYíirNjYéZ Ráñ íBá] áS #U^ó Njé[*b]aábz@NjéZ á@jy] ðüÁy bíZ GáRáz:

“UáUá[aírSj#áUá[QX#áY[M á@ur [? ía íNjé QX#áUá[Ráðñ UáC íPAíí] @úáYR Bá< #á[ááS íPAíí] SÁáX @ur [á, UáC íNjéXáz Wjé] UááíU, Rá ááS íNjéXáz #áP[@ú[ííU?”

NjUá^@ñj@y]y@urKjéR |úÁXáMíirNj SíGá íPZ, bóa[íí@ur í@urRñ Rá] BÍj[áíG [Bír|yX^ |ú] bíZ BáíX áTúir [b]AU [SáZ Njé[íy]íí] íí@ur íXíí [ííy]XbaSáUáUáñ íy]íí] X[MáS íñ]ú[é bZ SáNjUáP < SáNjír [áQñ Bq@úá[GáRáR, #-áR íy]íí] íí@ur í@urá] áRííZ @urKjéR `PírUáOó báíra`ñ *NjéPR Njé[XÁ íPííA íUáHuá íYNjRá Njé[[áb, Njé[íáúáNj, Njé[CMáñ KjéYáá] *íra YAR GáRáR Njé[íy]íí] U@j]ííU NjéR `@urKjéR... Qá[áí] á báíra`ñ * [S [Njé[#S [Yá/á]ú[éñ Njé[Qá[*Uá[Seúá^ñ íab] Qá[áRííZ *NjéPR íy]ííS [áAá aáNjé] íá] ^/áé XííA y]ííKjé Y]ííKjé Xáí [ñ `@urKjéR NjéUóNjé=ú áY]O@urá[Uíí], GkÿrR [UáS #áKjéBíí ^á]y]éúá íS] #áX GáR Rá? aRáNjRíí@ur íúOabñ ía Uíí] UáUá #áXá[RáíX UBá í[@úKjé] áZñ #áX @úBííG UBáñ NjéGkÿrR [Xáñ #áPUáá] Qá[UáYíííNjé UáUááRííNj Sáí [Ráñ NjéPR #áPUáá #áXá[RáX áPírNj Sáí [ñ íY íUjy] ía GáR] Rá, íY @ur] ía GáR] Rá, GáR] *úá UáUáñ NjéBíí] UííHu íPííAán` UáUáSj]b]ííy]Cíí [y]íí] Yázñ UáUá[íP<Zá B [é] BákjéNj GkÿrRíí@ur báa SáNjír] áRííZ íYííNj bóa[íí@ur RáY] Sáí ^ [áíA @urKjéRñ *b]bóá [íí@ur B]ííPírU #á^á < #áí] áñ abYá/áWj [Nj [á Uíí] `áY] *íí] #áX [á íj]íí] Njé] íPUñ [áY] #ííR@ur KjéRííNj, NjéB]RZ?^ @urY]NjéB]Kjé] íb@ur Njé[áá]y]éú *áBííZ YáíUñ í] áY]ííR [S [áGZ GkÿrR [WjéU_ó y]ííñ.RNjéR Xá/á SáZñ NjéB]Rá] BÍj[áíG [BÍj #áUá[@urKjéRíí@ur GáBNj@ur [ñ *b]Túir @úá] íí@ur NjéURjy-úá [@újy] íOíí@ur [áGNjé] Síz áY] í] NjéPR < ááPR @ur áXáBNj? B [é] Bákjé *áBííZ j]íí] ñ Njé [#á[í@ur WjZ íRb]ñ UáY]ííU #áPUááá aY]ííR [Sá [MáNjé í] A@ur íPííAíííNj Xáúá aY]ííR S [ííM [XáQúííXñ #ííy] #ááQá [M Uáky áRííZ S [M Uáíra [[Kjé Qíí [Híí] íOíí@ur XííA XííA aU #áYáXá] íZ íPZñ NjéUáNjé [SKjé]úRá[ááíYáB íRb]ñ NjéB]#ííR@ur S]ííR [XáííHu #abaZWjéííU KjéP] báNjéKjéííNjOáíí@ur í] A@ur—`#áXáP [íy]íí] [á YáííU b]b] [áG XáQúííX á^AííNjéHu@uríí@ur y]íí] #á[#áSjy]b #ííy]íí] XáNjé áRííZ S [M j]ííU [ííU áUáUbaj]ñ Njé[S [G S]íí] [SO Qíí [ííííy]íí] YáííU SabáíKjé < #á[#áX P]b]Wjé [Njéíí] b @urNjéPR íOíí@ur áY]íí UááííU ..bííZ? @urNjéúá]?^4 íab]KjéP] [íUáQbZ áNjéR aXáQáííR íX] áííNjé Sáí [R GkÿrR [GRó WjéU_ó #á^áZñ íab]y]íínb]@urKjéR Rá] BÍj[áíG Túíí] [Bír|yáUííWjé[bíZ Oáíí@urñ

`#Í. # [Mó, #Í. # [Mó...` Bííq] # [Mó áRWjé] XáRá[SáNjír [áíQ [@úáB Rá #áWjéRU Uó^3 Ráz á^áqúáZ Njéñ Bííq] j]é [/á] úá [RáX< NjéO SY]S M]ñ #Í Uá] á, # [Moj]ííM, #Í PáSaaPñ í] áQá Sá [Uáí [áRNjé #Í. áU@urííNj, NjéB]NjéPR [Cíí [íXííZ [RáX #Í Uá] áñ #á[íY Uáb [áBNjé XáRá_ UóUáá[GRó # [Mó Uúííra X^y]Njé UááKjé [íy]íí] [RáX # [Moj]ííM Uá GUá] ñ íY #Í Pá[á@ur] íí@ur #Í. íP<Zá [@urOá ía aUá [#Í. íXíí [áRííG [axSá^y] UáKjéííNj X^y]ñ *b]Bííq]ííXbáííR NjéPR Uá y]WjéU -# [Mó y]íí] aXáG-# [ííMó [@urá/áXNjé < ábÚy]Njé [áP@uráY]ííNj #áí] á íTúíí] íííííRñ aXáG-# [Mó b]Kjéúáá] S]j]á XááY] <á] íZ íPZñ í] Qá íBá]jé [#Í.Rt]íí@ur [ñ @urá [M^á], áSZá], #GíR, X{], GáX, UbKjé, #áX] @ur, S] á^, á^Xá] íOíí@ur NjéPR [#Í. áUj]ííR bíííNjéñ PáC]@urNjé b]Kjéúáá] S]j]á }úQáXáOá RáííKjéñ íHúáS G]S]í] Rá Oá@uríí] #áKjé] < Oáíí@ur Ráñ í] áQá aXáG #áKjé] íA]ííGñ G]S]í] íRb]ñ b]Kjéúáá] S]j]áíra [SáY]íí] íYR NjéPR [íí@ur #RáUNjé@uríí] íPZñ ` * aXáG-# [ííMó ááXáG@ur áWjé-Uj]Uó Báf]íí] UááííP [b]j]XííNjéñ #Í íí@ur áR [Í. @ur [ííNjé <ííP [á@uríí]]^ á áUíí@uráY]íí bZáRñ Uy]Njé, Uááá] Túíí [ííUj]íí [b]Kjéúáá] S]j]á Báf]íí] úá] #Ró á@ur] Báf]íí] XííNjéB]j]éY]íí=úáX, Uáky]XáR < ^á^@uráXáñ` *@uráPíí@ur aXáG-# [Mó #Í Uá] áíí@ur áR [Í. @ur [Í. #RóPíí@ur

#irI [aUaRxiZ UaUBi b # [MoFy[M # I Ua] ai@i iWyaB@uir [n *b]b] NyarP [Sa [MaNjn * -b]b] aWyaNy [#BBXir [YOaO
y [iS! Sa [Sthb jukj # I Ua] aRUir ^ _ biZ # [irMo [b]Xir Qo fjiNy # afa # *b]Biqir] A@i XaRa _ [i fjiZ i Ua ^ aUir U@UaR XiR
@uir [irfyr b]K]uua] S]ya BaFy [u]a] ir@in *b] > G]BaFy [u]a] yWya # [Mo K]i fjiP [GRo iYR aRiGirP [aUir Uir@i [@uirfj # S [aQa
XirNy P]aK]iZ Oair@in Ny [a < f]aZ # a]PX XaRa _ [abGaNy Wyar] aUaa

[MoGaUa XaRa _ [airSjaaxaG@i axS@h y]Sir Ny [a # aBba # *b] # a]PX XaRa _ [aGSy] U]fjiZ UoUba [@i [irNy@n
URaUWyaB GSy] i] aSajy @uir [Tur [u]y UaRaZn aUirfjiZ aR]j [Ny b] i] aQairP [aPirZb]BaFy @u]yar Ra bZn NyarP [aPirZb]b
[Mo axSP BaK]y@uir [UaGair [f]a] aR bZn @ua [M Ny [a f]a [i UairHu Ra, J]@uirNy < Gair Ra

* b]Biqir] aA@ia SeqaNy [SaNyir ^ airQ [RU - [iSaZM C]jirZirfyrn SeqaNy SaNyir ^ aQ aRiZirfye]aXNy < # y]WyaU@iNy [aU
aU [airk]n yWya - # [Mo SRUSaNy] iNy biZirfyr, a@i]ny]Wya - XaRiU [a baa [irZirfyr NyarP [y]WyaU@iNy f]a [a]y]y] [* b] [iSajy [iPa
AirZirfyr XbaRiNy S@XNy, # a [MoFy [Mn # [irMo [aSNy aP@iSa] @i [# [Mo U]a @uir [S]r]a [RaX [airAR # [Mo#n
K]y@iRaX G]a] n YoO]b]Ny [# a]y [irM G]a] W]aU S@i]j] Ya # [Mo - XaRa irP [XirQo iRb]h # [Mo a [SaNyK]iNy < # y]WyaU@i
G]aUir # i@i]j] # I Ua] ai@i J]@uirRa [Sa [MarX Ny [y]WyaU@iNy URt]f]bZ, fa bZ S [e_N]baRn aSNy aP@iSa] yWya - # [Mo
irfyr @uir [@]a]X Tur [u]y iNy [[W]aBaPa [n Ny [b]Sa [MarX iYR S]r]a [S [e_N]irfyr @uir [# I Ua] an y]WyaU@iNy aURa [^
SaNyTu] # y]WyaU@iNy

akNyZNy, # I PaSaP @iZa] n fa aSNy [XNy] S [# Pa] NyXa [TuO aSNyS] air _ [SPaU Sairq]y biZ YaZ # I Pa iBa] Pa [aZn
aSNyS] air _ [Sa [j]y]Z aRiGir@i K]i I SaF]Ny@i [irNy fa # aRf]@i # I Pa - [S]r]a [a # aUa [* b]Sa [Ua]Ny SPaU S]f]P @uir [Ra
Ran Nyab]S]iNy@i aRiG [aRiG [S]f]P XirNy i@iK]i]uQa]Ba] Pa [, i@iK]i]uQa] aZ, i@iK]i]uQa] Ba] Pa - [aZ SPaUirNy yty]i = uir]a
SaNy] iNy bZn i@iK]i]aSNy [UoUaairNy iYaB iPZ Ra # I Pa Ny [aSNy [# aP]# XaRo @uir [akNyZUa [aUirZ @uir [n # O]O fa
]aO^ aSNyS] air _ [f]aZa iOir@i air [aBiZ aRGyNy@i SaNy] iNy@i [irNy # a@i] biZ < i]j] }uQa]ab] [[aPir@i RZ, aW]Ny [aW]Ny [< Ny [# a@i]
Ny Nyar@i y]y]iPZ Ra # * Aair < [aPir [i^ir_ Ra]ZU i@i]yar] [airS]yBq]@i [irNy Ua aUX] air [ir [@uirfj UaC Xa [a [@i]aBa
R] iRiNy aQ YaZn * < * @i UGBXir] UoaSa [n < irP [a [irZ i fjiK]i]f] iNy aP@iSa] @i [# a [# I Pa iBa] Pa [n # O]y
< irP [GRob] < [XirQo Uira iab] # I Pa @uirP, iY * @iPa UaCaGSy] W]aBoar I i]M * iraa]y] n y]WyaU Sa] ^ < [a]y] Ra, iRb]k]n *
b]y]Wya - # y]WyaU [XirQob]Ny [aPRYaSRn * ARURUaa XaRa iGirBifj, * @i]a bi]fj, aXa]j] @i [irfyr * b]jURUaa [ab] * NyPR Ny [QRaxSa
y] Saba [a aPirZirfyr UR baa Sa b < ZairNy Ny [a # a [iRb]h Nyab]Ny [SaM @uirPn Ny [aRiG [aW]Ny [aRiG [y]WyaU aTur [iYirNy
b]f]f]bZn * Ny # RoaZ < # RoarZ [ab@ua [a # I Pa Nyab]i] ab]i]PuirPUNy [[airNy [S [K]i] SaP biZ YaZn

NyNyZNy, aUy] # aTuaa [K]OS] faR [aZn fa @uirR @uiray] i]nZair [abanP BaR }uRiNy }uRiNy URSiO b]i]y]n f]p]ua [[AaaNy
[b]K]eua] S]y]ra [| u]Me]a]R @uir [n fa Gair b]K]eua] S]ya RaX@i # Uay] UoaSa [y]a aRiZb]Ny@i aPRXaR @u]yar Ny biRUn Ny [S]b]Ny
aTuaa [* @uir ^ a UCa # a]P GSy] @u]yar Ny [aPirZ aC]i [i [irA YaRn K]OS] UaUafab]GSy] [aPir@i Ny@iZ SaM]y] [r]a - S]ra
iRRn aPir [S [aPR W]a < Ny [XirQo @u]yar Ny bZ Uir] b]i]PUa [airNy # [Mo y]Ray] [fa K]i] SaP biZ YaZn K]i]EairNy
XirNy iPaK]i]Ny Oair@i Xa]o] # a^ aZn < aK]i]a [f]axS]ZairNy U]y]U@i aC]i [iY aQaXaRa a]y]i@i BaR @i [irNy

Sáir] , #Ró[éiX Cír [Uáa @úir [, Sóanly Síir [, ylypáRiiz íCáir [, í [áKý< í^áirR, Sáaly@úir [ñ @úyvíraSablj áX *aU @úyvíraZ Rá, ía a [@úir [[@úiríyNyá #áirB[URályáTúir [íSíirNyíyáZñ Nyabjía # [Mó-#áWpXáAR bZñ Nyá[UKjNyáí@ú PR Uir] áfy] — `UíirR YáirU íNyáUíirR [Nyá] áí^ Yá<'ñ áaNyó *@úPR ía UíirR [Nyá] áí^ íUá[íirZ SíirKjñ Yá<Zá[aXZ RáNyáRí@ú Uir] YáZ— `Cír [íYíirZ U] áU UR YáP Sá] áirNy Sáir [, #áX< URí@ú Q[íirNy íYíirNy Sá[ñ... íPblyá #áXá[Uáa Sfyá bírZ íB] ñ UíirR [íBáirKj XáalyRá XáAíir] íPb }úkybíirU Rábjñ'

*@úPí@ú áUSI .báNj, #RóáPí@ú #abaZ íaSablj áX #á_ály [GSj] XííAáXáA bír] BG [áG íaSablj @ú SPPá] Ny@úir [aXáGáWp@ú UirR ylypá aU Báfj <SKjñNy Oáí@úñ #á[UR [@úáí@ú Njir] #áfjírKj íXíí [SáNyí^áQ íRZñ

* [S< Bqt*íirBáZñ UíirSj] íyáU@ú áRiiz í] A@ú Bírqt [í^íir_ áRá] íÁWjáirU @úNy@ú íúá] NyOá GáRáRñ *bj[CjlyRá[S[a [@úá [< S^áAR UóybyíirZ <íirJy, íaáXRá [@úRTúáí [ííÁ íXíirNy <íirJyñ KjírKjñ GabáíG KjírKj #áía # [Mó áU^á [Pñ Nyá [á Uir] Sá [íirU^ Ríí bírffj, Sá [XáMáU@ú áUíirPá^ ^á^p... #á [< aU UKj UKj @ú Oáñ Nyá [á SyyjU íPZ báNjlyjír@ú íXíí [Nyá [XáOá íSáulyXíirlyX @ú [íir] bjíríUáHuá YáirU # [Mó SáMáirP [Xáyjy í@ú @úáWjáirU aU^ááXNy bírffjñ báNy íY AáP Rá íSíirZbj *WjáirU íRíirX #ááíryj #ááPUááíirP [XíirNy, *bjábG aNyó Nyá [á #RQáUR @ú [íirNy Sáir [Ráñ *aUbjáU [bírZ YáZ ¼áX^ñ GáRá YáZ #á_ály [GSj] a [@úá [SYjyRíir@úU bírUñ GáRá YáZ *@úaly báNj áRbNy bírZíirjñ GáRá YáZ áRbNy UR [@úá [Sá [Uá [SáirU Sfyá^ báGá [ylypáñ @úyvíraSablj áíX [Sá [Uá [@úyvíSáZ Ráñ #ááPUáá [XNy] í@úáíRá @úáNyáRZñ íaSablj [áStjXNyjPb Pab @ú [á [aXZ Nyá [S4 [áá^Kjír [<íirJy< íUáUá bírZ YáZñ Nyá [á íPíA— `áfjyíir@ú SKjñ #á@úíirBá] íir@ú [@úáíX [áZ #áMáU@ú íryj] *@ú SáíR # [íirMó [íyáUñ íY # [Mó íRblyNyá íaSabljíirPA] í@úXR @úir [?^ *AáíRbjBqtí^_ñ íY íyáíA íaSablj@úíirPlyStj íPÁirNyá Rá, aUbjáX [] áBíirNyá Nyá [, íabjíríyáíAblyía #áa] íyáU Qíir [í [íirAáfy] ñ Sá [UáNyjyáXáG < # [Mó ía íPÁirNyíyáZáR Uir] bjírNyá [@úá@úíirNy #ylypáNy # [Móíir@úbj]Qíir [í [íirAíirfyáRíirG [XíirQáñ a [@úá [YAR aU [@úíirM [GRó áWjy áWjy .SO #íir! íirM UóyjNyAR *@úXá¼ íaSablj [íyáíirAblyYOáYOWjáirU # [Mó aU [@úíirM aÇúirU bZñ í] áQá-^U [íirP [áRiiz í] Aá *bjáNyRály Bírqt # [MóGáUá XáRá_ íúá] [[íSányj [, [íSányj [í @úáNy< #Ráá *Uú áUSI Nyá [íS íSíiríryj í] áA@úá [#ály [@úySíir^ñ

` [áAPá] ' Bírqt í@úNy ^Uíir [[@úíirUUPjy bírZ Yá<Zá [@úááRá í^áRáíNy Uíra í] A@ú ^U [íirP [axSíir@ú Sfyá] Ny áUáfy¼ @úíirUUPjy íúá] ááXíir #áíirRñ *@úáXZ YAR GRSP SO @úíirPlyíir] RáNyAR # [Mó áfy] NyáirP [SáMñ NyAR áfy] ^U [YB, [áGá áfy] R G [á ^U [ñ Nyá [Síir [G [á ^U [YAR Xáaly ÁíirKj áNyRbáNy] xá URPBá [XáNy SáZ NyAR< áfy] }úOby# [Móñ URPBá [ayyjR íabj^U [íirP [YAR bjír [G [á Uíir] ` #S [áQ S@M GááNy' NyAR Nyá [á ábíráU íX] áirNy Sáir [Ráñ í@úNy ^U [íir [[áSNyá WjáX ^Uíir [[aXZbj#CjlyR Círyjñ Uíir@úP [áBá [áXíirOó yíirñ. [@úíirOá Uíir] URPBáíir@ú áRiiz YáR áBá [#áUáírañ URPBá *Uá [Rá@ú á¼RZRáRáX áRiiz íaAáíRbj]Oá@úíirUñ íabjírOíir@ú *íGáZBá [RáX< bírZ YáZ á¼RZRáñ íPUá [^U [-Bb NyáíirB [CjlyRáZ WjáX í@úáíRá SáNyáP @úir [Rá, @úíirXíirXíirXáíirbZ BWjá [í @úáNyñ ía yáQáRNyá [] KjóblyZ íYáBPáR @úir [íGíir] YáZñ íG] íOíir@ú áTúir [íPíA # [Mó í] áSály *Uú íyíir] íryj GáX í@úíirá-íirUGá [UóUááñ WjáX [á #íirRíir@úbj]BáX NyáB @úir [íyíir] YáZñ @úíirWjáíX [íyíir] í@úNy Xáaly íyíirKj RíirKjRáñ # [Mó Rá Oá@ú, ía SáMwýj [íyíir [-Kj@úáNy- [áBáGááR @úir [íyíir] ñ Sá] ^íir@ú báNy @úir [íRZñ ía Gáíir ^Uíir [[áá^@úá [GááNybíir] < Nyá [íyíirZ < UKj@ú^@úá [á Nyá [á, Yá [áNyáíirP [GáUR áUSI .@úir [íirjñ íabj]UKj á^@úá [á [á Sá] ^ S^áíirZNyá a [@úá [aU @úíirPlyá^@úá [@úir [í [íirAíirjñ NyabljPQb paabíra í@úNy aUá@úíir] -ílyy-ú @úir [íyíir] ñ Nyá [S [*@úáPR áakjnyjírZ ía áB [Uá [íyá@úá- ÁáXáR- OUR < áNyRbRá *bj]Sfyály BáíX [ORá Uáí M-XabáíNyá-XÁy] íirP [

&RR UbljXaRā Bpbār bZñ 1986 aār] < *eigr #āra, íabjUfj[< fja U^ C[KjrjY íYínNyUāQó bZ eizā UūQSeuīq[Híkj NjTūārRñ #āeNjā[eā XāR bñ] Zāaīeī rP<Zā aāuāOēuāī [XbāīrNjā rPUā Uir] írfjR— `*eāPrīeī Njā[ā āRWyāeī, X[írNy WyZ SáZ Rā, NjāīP[<S[#Njāfjāī [[< íeāīRā í^_ íRbñ *eī fjāeī GāX íRbñ eīAīrRā Uir] *fjā Tūī [írUy] GāX, KjrjY Yā<, eīAīrRā Uir] *fjā RPā[QāīR[bñ[íB^írR[GāX, KjrjY Yā<...n° P^āRR YAR SUNy ^U[íeī UāHūīZāfj] íY `* SāOUārNy *XR íeāīRā GāZBāOeāīNy Sāī [íb P^āRR! íYAāR íOīeī ^U[KjrjRfjP bīrURā? ^Uir [[GāJR XāīRbñNjā āR[íjyj] KJōAāNy #ā[... SO fjy] ā #ā[SO fjy] āñ'

BīrU_īrē[ā `āíra AāñīZ AāñīZ YAR ^U[īrP[AāJā[aūyā], AāPūāMjāā GārīNjyJāZ NjAR SUNy Aū āUSI .íUāQ eūī[ñ Njā[Xīr bZ UāUā[ā NjāīP[aU íSā^eī Aī] āRīfjñ #Ojy UāUā[ā āG—āāeūī [Rā íeūR Njā[ā #āG< SáZ Kj] SjyīrZ SāNjā[Cīī [bñUāā eī[írNy UāQó bZ! *eāPrīeī BīrU_Mā #RāPīeī KJōAāNy * PāīZ āUSYy bīrNy bīrNy SUNy aāMpdj bīrZ <īJy *Uū āWj Nj[SāNjā[āQ BīrKj íNjāī] *eīeī SāfjāZñ eūā[M ^U[írjy] ā[ía P] SāNy, ía āSNyān SUNy b] fjy] XāR #āKjñ/40Sñ `SāOUā[íSjy *Uū Uābñj [*eīPa WyZ yj] CāKāR #ā |īR āfj] ñ PāCēuā] SāOUā í^āāīQ, Yā aēfj[<īī [[NjāKjā «ī] ñ #Njūs [JāYā bīrNy Oārēīñ SāOUā[[āB SKjā[āXīZ íSjy TāīKj *aU SāO [KjrjY XāOā íNjāī] ñ' SUNy ^U[< í^āāīQ «ī], Njā[S [Jā-ūā bīrZ āRīfG [U{y] ā GāJRājy UirZ íUKjñ SāNjāy jñ [GīīX Oārēī íeūāNy, Cāā < YwMāñ BāZ 1/4ā fjy/40UNjā āySWy eūīeī āāuāOēuāī [í] Aēī Uir] írfjR— `< íP [ír°j *Ny íQYb íYR SēāNy [íy]ñ #āPUāāīP [XīQó aU #āífy, SābāīKj [íQYb RPā[^āñjñ SāNy #āPUāāā íYR *eī XbāīP^ñ¹⁰ *bñXbāīP^īrēī íUāHūā āB G RZñ SUNy P^āRRíeī KJīSbā [íPZ eāKjñ Z #āRāyāēī A-īñ `U{S] Yāpō ífjāy ífjāy SāO [eāññ āR [íjyj] íPīA fjy] íi] < eīAīrRā Gārā YāZ RāeīNjāāē āē S] #āífyñ' SāO [íNjāeīOā Uir] Rāñ¹¹ *XRbñRstjS āē SāNjāīP Njā[ā S [āGNjēī[írNyJāZ Uāb [āBNjīP [ñ P^āRR Uīra Uīra `XbāīSī' ^īrP [UāāOā bāNjāyñ #āPUāā Uir_#āPUāāāīeī āRīfGīeībñāRīfG [[eīeī bīrNy bZñ RPāUīrēī āNyRājy XNjīPb ^āZNy Oārēī— 1976, 1986, #ā[1993 AqñāīP [āNyRājy XNjīPbñ

Bq[í] eī[írNy fjā[1/4 íā] [SāNjUāP fjāKjñ< UMRā [XāīHū XāīHū í] Aīeī [SāNjUāPā eīmñyā[í^āRā YāZñ *bñ SāNjā[āQ U{y] íā, eūā[M í^ā_M-U^xRā< U{y] āZñ *eāPrīeī S^āRa, #RāPīeī #Oī[ā] S QRā XāRā íā], *fjāKjñ< #āífy āKjāB-īī] ā] S bīPZāUāBā BīrU_eī[āñ # [Mō-āñjñRīP [íy]ñ< āābzāNjā[āī YāB āRīfZ āUāWj .āPēī íOīeī í^ā_M fjā] āīNy āābāā bīrZ <īJñ íYXR # íPāSāāP eūāSēuājāZ GBI āīO [UāKjñNy SōX Xā[āB AāZ *Uū eūāPR Sīr [bñNjā [-āRfjy eī [Kjñ Sā] R bīr] íā āRāstjNjy bZ íY, í] āQā āī<Njā] -Xābāā] -XāYā-íeūāKjñ * [āUābñXā[āBñ # íPā' [*Uū GBI āīO [íSīrjy Yā<Zā GīRōbñ íNjā[bīrZ #āífy (# í., # [Mō, # í., # [Mō... BīrQ]ñ *bñ BīrQbñ] *eāPrīeī bāā [a #RāPīeī āRXK UōīSj] íX] UI jR Cāñjñ Z āRā] íāWjāīU í] Aēī UMRā eūī[R—`*WjāīUblj# íPāeūāSēuājā Xīr°x íjyāīeī, YAR yūQārNjā [eūāfj UZā, XābñfjāīKjñRñ... GāXPā [#āQBbM bīrU *eīOā Njōēūā] āR a[eūā[āīfyīb a[eūāī [[íSā_ōSā GāXPā[írP [#āīBwāīB GāRīfZ íPZ YAR, NjāR íOīeī GŠj] eūājā, GāX āUā/4ō fjy] írNy Oārēīñ' #OUā #āSāNjWjāīU āR[āb Uāeūā āāCīfZ í] SīrOū Uīra í] āAēūā XGā íPāīrNjā OārēīR YAR eūāSēuājā TūāKj[Pāī [āBā *a.āKj.āS. < íeī aāUyñ [CjyRāñjy GāRīfZ āābāYō SāORā eūī[Rñ Gār [āBā í] írAR— `# íPā íBā] Pā[Uā] írNyífy bñKjēūā] Sñjāā Bāīfy [ā^RōSīrO #āZā KjēūāNy eūā [Zāñjñ Uēūīb]Pāā, *XNy íeāīRā āSāāīKjā Oāeūī [GāRābñURñ `bāā' GāRīf] Uēūī aēī[íeīeī írfjR kā[ā Uā íNjā eūā [Uā[íUUYñ eūā[Uñ' āKjāBēā[ā *Uū āKjāBīr] āMjāRNjōUPā< BīrU_eūīP [KJīSbāā < Cāā [Xā] āPīrZ U[M eūī [R í] Aēūīñ í] eūīGāJR āRīfZ BīrU_Mā eūī[írNy íY

#ájv[@uNj SñZaGR Nj *íP[íRbñ * [áR Ubj^Nj] ^ í@uNjUá áUPá < P^ ^NjUá áTüÉ <Záí@i áUrkañ

^U[íP[áRíZ *bjaU XaRá_íP[#áPíAóNj íPíA íPíA í] áA@iá *NjyábjáU[°j *Uú XXbNj íY [áPá['BíqíXá CjYRáZ SñU^ @í[á #áíB íNjRíGáPá SáZ *@iAáR U°jNjyábjáPíZy íTúí] ííYRñ aáNjyábjíY áNjR * áU_íZ aáBáNjy@i aá] Wj XaRá@i PáNjNj@ [@í[íNj Sáí [R áR, YááNjR áRíGbjíY@iá [@í[[R, Nj íUáHáYáZ *bjBqíY []ú[áíNj] ^U[íP[bñNjyáá á] íA RñY°áUP, BírU_@i Uá TúáRíKjY *íGááñ Njyá]Nj@ [á í@uNjUáRWj[ñ í] @i@i @iUUPjy] uá] #á] áANj íOí@i YáZ íaGRóbjñ *íP[í@uNjUá #áBbí@i] [áGó < í@iU a [@iá [Aú PáX íPZñ

í] A@i *bjaU XaRá_íP[aírSj] #áíYRñ Nj [KIS] áÁy *í@iUáí [bñWjY Nj] — ^U[íP[aírSjYáí^ #áX íNj Sñyó íYíNj [Gír] yáR @iá [ñ íYíNj [Gír] yáR @i [á #áRmP *@iYíRñ... #áX RdNj, PúA Pá [Pü U°xá, Xabñ] [S [Xabñ] bñj — * [XíQó SíKj #áíY' (#áANj [é^ XáR bñ] Zááí@i íP < Zá aáí@i@i) ñ *WjYU bñjYíNj bñjYíNj áNjR íY aáBáNjy áíTj #áXáíP[aáXíR í [íAííYR Nj@ #SáíPáÁ #áXáíP[í@i #áí] @iNj@i [íNj] ñ

(B) #íYjUáá GáUR-áRWj BqíU XbáíR Nj íPUá [ííYjBíqí [*@iá] áU^á] #U^ GáíKj [íZííY #íYjUáá XaRá GRñ *bj í^Má [XaRá_ [aírSj]NjR *@iáí Sñj #RWjU @í [ííYRñ áNjR #OíRáNj@i íU_íXó [á^@iá [#áPUáá aXáíG [aU@iYj Pá @i [á [í@i ¼ *@iGR @iXáí] A@i áíYí] Rñ *í@i ¼ áNjR GáURí@i íPíAííYR bñNjyáá [íS@iSííYíR #íYjUáá XaRá [úí] á aXáíG SñjU áUy]@i [á XaRá_ [íOí@i aáXáG@i, #áO@i, [áGíRáNj@i < OXáZ #áQ@i [íOí@i Uá°Njñ #á [í] áA@iá NjYíP[í@i] < NjYíP[GáURYááí@i *@iáQ@i Bírqí [XíQó Nj] Qí [ííYRñ *bjí í^Má [XíQó #RóNjX Bqíb] `áU^á] áí [á [C [, `bá [@R aáí] íX [Xáa' , `áS-íPáR' , `G] , `XáPá [bñÁYá' , `UáíC [OáUá' SñjNjñ

`XbáíR Nj áU^á] áí [á [C [' (1970) Bírqí [@i Ra [á [C [íSírZ < C [bá [íZ íTü] á [@iáBáí@i Nj] Qí [ííYRñ áSñj-áNj@ [*@iXá ¼ GáUNj@iRá áíYR áU^á] áí` áñ áSñj S [áMjy-ú SáÁY Nj GáXPa [ñ GáXPa [b < Zá [SñUNj@ [SñSá [é_ áíY] áR XNj] á [GáNjWjY° XaRá_ñ í@iáR *@i aX S [áMjy-ú [SñSá [é_ aXáíG áR XNj] á [íOí@i KííY Nj] á [GáNjWjY° bZñ áU^á] áí [á [UáUá < Góá] *@iáXZ ^áNj] á Xámp [SáNj] y@i [ñ BírqíXbáíR Nj íPUá áU^á] í [á [aUy]WjYUá [@iáBáUáYj] axSñjWjYU Nj] Qí [ííYRñ

`bá [@R aáí] íX [Xáa' (1971) Bírqí [SñjWjX *@i #G SáKjBñ íaAáR@iá [áRjYíNj] á [XaRá_íP[áRíZ BqíY í^_ bZñ Bírqí #áíY XáNjNjSá [SñBíBú [Uá [XíNj B [áZáá Rá [á, bá [á [XíNj GáKjUáKjYáXSI ..# RáO Xá] XáR Uá] @i, áRUá [íRM [XíNj yáOS [#SPáOáYjR íY Xáí@i íPíA Ráñ *íYáKj #áíY@iáUy] [, GáNjSáíNj [íUKjGá] ñ `bá [@R aáí] íX [Xáa' Bírqí XbáíR Nj Xáb < Zá [«á] á YwMá [íYU #YjR @i [Rñ íBú [Uáí@i áNjR GáNjSáíNj [&íí UáíY [íYR GRRá [ííS áRXM @i [ííYRñ

R@i^á] #áíMá] íR [SñjWjX@iZ BírKj KííYíYíY `áS-íPáR' (1973) Bqí #áíMá] íR [#íY XQáU°YáUíí^_Nj, UáDíá] XQáU°Y GáURí@i íY [íS í@i ¼ áUíí^_ íY] @iá [@i [ííY íab] [íS #OíRáNj@i Páíí@iM íOí@i *í@iUáí [áRííY [Nj] á [XaRá_ [GáUR Yááí@i < áUSá] WjYU RáKj áPíZííYíR R@i^á] #áíMá] íR [#áDXZ KíYáS aXáíG [aXyíí^áM [XaRá_ [XíR #qáUy] [áUGáNjZ #RWjNjY áíTj @i [ñ

`áS-íPáR' Bírqí aXáíG [áRjYíNj] á [XaRá_ [@iOá Nj] Q [á bííZííY Yá [@iXáSá¼Zá #áXáíP [XíR UáMjOá [ííá [

a°x[@ur[*UO #aNyfyfKpZñ *b]BiqP^ [O f]j[¼]ny[@iG bir] á S@ [íOí@i XáRí_ [@iY] íN] á *UO áRáPñ bái [@iá^R áRíZ XbaGR Sá] UáUí@i íP<Zán P^ [O N] UáUá[XN] [S [áS-iPaR @ur [áfy] ñ N] #á^á, S] [áX< #R[íSWáíU áS-iPaR @i [íUñ R@i^á] #áimPá] íR[SfyÁy íYKñZ [áX #íR@iPR áR [áí½^ñ Sá] UáUíP [@iáfyP^ [O [áíX[íA]G íRZñ Sá] UáUáXOá #áíífa P^ [Oí@i ^ány@ur [ñ Uí] N] [ífyí] W] ab] #áífyñ [áX íY áRbNy bíZífy *b]biPZ áUPá [M@iá [á C]yRá Sá] UáUáYíi ...*áKjZ íBíífyñ *@iPR C]yRáíí/40 G [íOí@i @iY] N] ííNy áBíZ P^ [O *@i áRANy @iY] SáZñ @iY] [B] áZ [ííSá] SP@i íPíA ía UáUíNy Sáí [*b]@iY] N] S] [áX] áí [[ñ N]U#áN]RáíP^ [O áRííGí@i áfy] .áW] ... @ur [ñ aX@i] áR @i] @iN] < ^b [á°x] í@i XbáíR N] íY W]áU @iábRáí@i áURóy@ur [íífyR N] Sá]@i XRí@i B]W] [W]áU ááK] íPZñ

'G' (1974) XbáíR N] 'G' < #Sáí [^R U@iá] ' *@ib] #°xí [[*@ib] XáRá íP [aXaá áRíZ á] áANyñ ááUáP@iN] [yííDú í] Áá Bqñ Bírqt [áU_Z, U@iá] BáiX W]B]f]_áíP [GáUíR ááX]y]S]W]] í M ááX]y] < a [@iá [Ny [ííTú Sá] ^ S^ááíR [Xáí [[@iOáñ W]B]f]_íP [GáUíR] í M ááX]y] XííN] S]W] [á #áNy^áS bíZ í] íB #áífyñ

'XaPa [b]ÁyZá' (1975) Bírqt XbáíR N] íP Uá aXáGí@i #Rá íR @ur [íífyR BírU_í@i [#Rá íRá Páíí@iM íOí@iñ áN]R áXáíG [íab]U yí [[aXaá Uá C]yRá [ax]AáR @ur [R Yá #áXáíP [@iáífy abííG PáííBáí] bZ Ráñ *b]Bíqt #áX [á *@i T]y]SáNy UááRá [@i [M áfy]] @i @iá [ñ

'UáíC [OáUá' (1977) Bírqt BáXUá] á [XbáGR í^Má [í^_Mí@i k]O]báR W]_áZ Uo°y @ur [íífyR XbáíR N] íí@iNyXG [aXaá, BMXáQúX < PáP^íR [W]X@i Bírqt [áU_ZUyí@i #á [< GáU]y]@ur [íífyñ íNyN]áq% Ufy [UZáá aN]RáO *b]Bíqt [Xá] f]j [¼ñ 'UáíC [OáUá' Bírqt UáíC [OáUá íYR XbáGR íBá] @i áN] [á [#Ny]áí [[[íS@i bíZ S@i^ íSíZíífyñ a [@iá [áRZíX f]j_íYáBó GáX [SáÁ Túáí] [#íO]@i SáíU f]j_ [áñ Uá]y]U N] bííNy Ráñ #ííy]Jáá XáRá íP [K]S [@iá]y] , # í]U]rta @iW]áíU GB½] SáOí [[XííN] íííS Oáí@i N] < *b]Bíqt S@i^ íSíZíífyñ ábly]UáíC [OáUá íOí@i aN]RáíO [SáM áTúí [*íí] < XbáGR íBá] í@i [ábly]N] íOí@i Xá°y íRb]N] [ñ

'á^]ú' (1978) Bírqt [y]R í] ábá [ñ í] ábá [y]RáííNy W]BííW] W]_M N]Sñ *K]B]N]S íYR @iá [< í [á_, U°xRá [SáNyW]ñ #áPUáá #Qá_Ny *b] *] @iá [a [@iá [á [á] Tú #áTúáí [[aUá@i í@iXR #Uá@i] áíBñ *b] #°xí [[áU. áKj. < . á [á] Tú #áTúáá [í@i ááUQáR @ur [áPíZíífyR á [á] Tú f]j [[UáSáí [ñ á [á] Tú íífy] Uáíí [á f]j [@ur [áRíZ f]j] YáZ Uí] áU. áKj. < Uí] íífyRñ [áí¼ á [á] Tú #áTúáá [á [á] ííTú [Xá] S¼ íYAáíR #áífy íaAáíR }úíZ SííK]Rñ SP^ííP N] C]K W]áUí] íPííAR, íífy] íífy] íífy] á [@iá [á íYR Xab]] á < f]j [[Uy] áRíZ f]j] Yáíífyñ á@iS-BáN]íNy Qá<Zá @ur [á [á] Tú #áTúáá [< íP [@iáífy íS]íífyYáRñ b]j]O áN]R] @i @ur [R * [áRd.. *íP [XáOá [f]j] ááPáUK]UK], Rá [áíP [yR]@ur [Rá] xáñ @i] * [á íN]á^]ú RZñ *b]Rd.S]áí_ [áNyí@i NyíP []@ur [Rá, íHú] á S]é_áS]ííPáíífy *UO Rá [á [á íPáíífy NyíP [yRñ *b]UáNy]Oa P]ó á [á] Tú #áTúáá [í@i áRU@i @ur [íPZñ *b]UáXííR N] [á^]ú #á@iNy [U]j á [á] Tú #áTúáá [í@i Uí] , íAííNy Rá íSíZ N]ííP [íP]@ur [Z Aáííy bíZ íBíífyñ N] [áNyíP [S]é_áS]ííPáíífy íYR SXáM @ur [ííNy f]jZ, N] [á S]W]Zy]f]XáRá_ñ aXáíG [í^_M < U°xRá [á^@iáí [#áG N] [á] ÁSáZñ

] ðUáZ íY, *bjaU Bqñ| úá] íiNy XbáñrNy íPUáá^qñ| íS áPñZíñfjR #íñjUáá XáRá_íP[GáUR YáSR, NyáP[UáBb, Uq'ý, OXíSÓá, áUr-áa-áUyþ[-í] áuáþjé; í^_M-SákñrNy NyáP[áUíPába a'ýé[GáB[Mñ *éúáíraíU *|úá] bííZ KñíJñfj #Uírbá] Ny, KñíSáúNy #áPUááíP[GáURáí] Aóñ Yá[XííQó S'úá^ íSííZíñfj XbáñrNy #íñjUáá XáRá_ [GRó #éjé%X Wjáí] áUáá<ñ

(C) aXZ < bñNyáa [íSáúNyáRWy] BqñU XbáñrNy íPUáUí] íñfjR, `aábNyúéú jüQáWá_á, í^] á, #áSjéúáRá[íA áUyþé] éú[á[XáRP-úáñWj] ñ aábNyú áUyþé] bñNyááííSáúííNy b<ZáP[éú[á[ñ í] Aííéú[í] Aá[aXZ < bñNyáa [íSáúNyá XáOáZ Rá [áAí] íéúáR í] A'úéúéubjXá] ááZR éú[á YáZ Ráñ' (WáX'éú', í^ñfj Bqñ, `SXá')

XbáñrNy íPUá yZÜ áfjñ] R #ááXáRó bñNyááaUP; `Húáa [[áMá' Nyá S'XáMñ 1967 aáñ] [Kñíj[UííSj] R'úéú^] UááKj BáX íOíéú] jü[é bííZáfj] R'úéú^] UááKj #áíMá] Rñ Ny #Nyáþjé [NyáSáñfjZ SKñ XáRá_ |úá] íéúáPñZáfj] SáNyUáP, SáNyj[árQ ^á'ýöñ #áUá[* [áU[áíky úüXNyáUáííP[, #R'óáíZ [íSá_ éú S^ááííR[áRXX #Nyáþjé] aqñt'éú [áfj] bñNyááñ XbáñrNy [íYáU Bííq't *bñNyáá GáUjñ bííZ #áííñ NyáP[*éúáñy íPúSPá'ñ áá<Nyá] íXííZ íPúSPá íXííHu bííZ KñíJñfj] Púú R'úéú^] éúXáñ áéúñwí^_SYñjNyáéú Oí [íTúí] íaRáUááBáñ y'kéúáí [á'ýó #áPáíZ [GRó PábaNy, PáSá AííñyáZ íUíUQ áá[á [áNy Nyáéú Q_M éúí [íaRá[á; #U^óþj#áQRáZíéú[áRííPñ ^ñ

a'éúáí] Nyáéú íaRáRáZíéú [éúáíñfj áRííZ Yá<Zá [#áíB éúáSKj < S'áúá] ííR[GRó Gíí] [Cájñ íP<Zá bZñ íPúSPá éúáSKjPñNyáPñZ áfñKj íTúí] ñ Cájñ[G] XáññNy íTúí] íPZñ Nyá[S [úüNyáUúúNy [°ýXZ Rd..^] [ár[XáOáKñj] éúí [ía *íía PñKjZ íaRáRáZíéú [ááXííRñ íaRáRáZíéú [áaPáUá^áññfjñKj íPZ [°ýXáAá ONñ] áR[éSáíZ [KñíS [S^ááííR [#Nyáþjé] [Wjé[eNy KñíCájñNy bZ Nyá] #áéúá^ñfj[á íCá_MáZ— "íBÓá íéú< S[é_ RabjñíY] áG éú[U, éúáSKj íXáí [S[áíNy áPU Ráñ"

#áUá [^á'ýXáR KñíéUííMí] #Nyáþjé [abó éúí [Yá<Zá [Qá[áUáábéú bñNyáá Kñí I SáñfjNy bííZíñfj] íQó] á' Bííqñ UMí ^ñfj Uáí M áXÉ] á] íSáX [fñ] RáZ íWjéB éúí [áfj] íQó] á [íPbñ íQó] á aU íGííR< UáOá íPííNy Sáí [áRñ í^_SYñjNyáéú BbM éú [ííNy bííZáfj] SáNyNyáUq'ón `áUyþR' #á [`íU[] á' BqñPájñNy áRYáNyñNy [SáNyUáP NyáUó bííZ KñíJñfjñ SÓX Bqññy [CñjRáñ] áUba[ñ *ÁáíR KñíéUííMí QRá] fñXáR áaU áfj[éú] í^_M éúí [*ííáííñ Pá] R B'áíP [XííNy XáRá_ |úá] íéúáñ áííUáPZ éúXáP [WjéPáR #áíMá] R'úéúáí] AóáNy Sá<Zá [GRó ía Pá] Rííéú PáR éúí [*éúAAy #Rúú] GáXñ *bñGáX [GRó a [éúáí [[éúáíñ íOíéú Pá] R #áPáZ éúí [QáíR [UáG `áUyþR' #á [íBá[é íéúRá] y'jéúáñ áUyþR íOíéú ía ááS[Uáí [jé] UááRííZ ÁáZñ y'jéúá [*éúbñjPáBáNy bZñ * íYR R'óáZbáR S^ááííR [áU[áíkyNyá] áUíPááñ

*áPííéú PáCáRSáKñr [áU[áíky %úíX PáRá íUíUQ <ííjYáUííPááñ] fñXR áaU S^ááííR [abáZNyáZ *ííéú *ííéú AR éúí [áUíPába éú[M, Uá] áéú, #áa [áTú, báGáX, íXáb [, X{UR, Sá[^íéúñ [áíNy] # íjéúáí [NyáP [ía Pá] ííR [GáXííNy SñíNy íPZñ Pá] Rííéú #á-á íPZ Sába[á íP<Zá[ñ Túí] Pá] R <bñSáNy GáXííNy Xáñjé íUíUQ [áNy éúáíñNy Oáíéúñ Pá] ííR [íñfj] QáNyZá BáR UáííQ *bñ#Nyáþjé [áRííZñ %úíX ía< bííZ <ííjYáUííPááñ #á [Nyáíéú<] á^ bííZ íYííNy bZñ áSNyá [GáXííNy SñíNy íTú] á bZ Nyá [] á^ñ

*Uá[] fñXR \$_Ö WjéNy bZñ éúá [MPá] R Sá] ^íéú áPííZ áPííNy Sáí [íSááONy íPb |úá] [báPáñ Nyáþjé *éú [áíNy íCáñyZ

fyjRkUmpæu bairNj ía axSaAR bZ Paj iR[n Kijr 1/2^o UaHuirZ íP<Zá QaNVZá[XNjirNyNyö[íeuar PaZ íRbñ SaO[fyjRkU, SaOir[XaOa ífyjRyPaj R AR æu[] fyXRiræin AairP íTuir[aPirZ Nyö[íPb SaOir[fyjSa íPZñ íCakjñ NyöKjirZ íPZ Pñ[n Sir[UuaSa[yjñ GáRiGáR bir[<] fyXRir[-æNjirPNyö[airmPb-Uir^ QNy bZñ Paj R *Ua[íabjGáXirNyæu[QairR[fyj_ñ^ abirP[íPbXáiría[aair[KJOSI..bZ aSajQairñ *bjQair ía `áUfyR' abirairU áUá] iRZ íPZ SaNjirU^airP[n íYR ía fyjZ áUirPab íOirX OæuU Rañ UaG íOiræi KJOSI..QairR[XirNyöjNyá^oX^ SajbirZ KjijrUn NyöjBqir^ir_ Paj iR[XNy Sal ... `QaNVZá—U] iRNyaBirZ Paj iR[B] á íeúirS íB] ñ QaNVZá íNyairP[bX áUfyR UR áPZán'

SasfjairNyö[Ra[áUaPa #airmPa] iR[aifSjirYáB íRbñXbairNyö[aqtfjRa[airP[n >GáUá] íyWjñ_áz íXirZirP[aA-PáU, í^á_M, U^oRaXáNybirZirfyNyö[[fyRáZñ íXirZirP[fyj[ir 1/4[PjñNyá, Sæ] #ai SXYPáirUaQ #á[aUBairX[^á^o]o< Xá NybirZirfy Nyö[Birqñ íXirZ[áNjñ[[fyRáZ axirZ[#U^, UáyUj SaOUá[^á[æin Ra[á[*bjUa] íyáUBairX[íS [irZirfy [Pá] á Birqñ yáXá, awjR, íS0/4 æu] íæi báa[irZirfy Birqñ[RáZæuá ^áRfy[æn í^ir_ ía axSI..Sa[Uair[XaRá_ [XNjirNyæuá ááUá^o æu[íUirfy Oæuá[SO íUirfyáRirZirfy æuá[M *bjáU QRá Sa[Uair[[æuNjñ Xá[á íBir] aUabj^*fybyjBNyæu[irNyUoyjZñ í^áæu[axZ Oairæi RaNyairP[n Nyö[áWjKjñæu[íæuá á[í] æu[íPá] á^ñ íY YNy íUá^ [Pá] á íGáBakjñæu[íGXæuá] áæuá á[#áirZáGR æu[, NyNyöjNyö[AóáNyfyjKjirZ SirKjñ

`*Gaba[' Birqñ[XaáaxR PaáPa[XirOó aPirZ< XbairNyá *íæuifjR Ra[á[SaNyUaPa [íSajyrñ KjirfyUirMæ] #NyöjNyö[Ra[irU abo æu[Ra íañ Páir[áBairæi Uir] BairX[æu] íXirZ bíZááRirZ íCair[*AR " ... Xá] æu í] æu bjñ NyáRirNy #áairU Xá[Kjñ] æn íXirZirP[OáRáZ *irR *Gaba[íR<Zá[#Ob ía *AairR GáirRñ "Q[XRá^ æu[U] <áNy æu[á[RaX bjGaba[íR<Zá. ... " NyöjUir] ía fyjZ Raæuá[< #RæuxSan Nyáæuá abáZNyö[GRó #áBNy aXáGæuXáNyjiræi áTua[irZ íPZ *bj Uir] — " í[áÁy bu Ra íNyáXairP[æu[] ZáR áX^irR YáU Rañ #áXá[#Ró æuáG #áirfyñ bíZááNy íæuáX[íOiræi áRirZ < báNy Uá] áZñ" * íYR Ra[á[#wyGáB[irM[#WjæUNy á^q[íSñ

(Dii) á^}ü-æu[íP[GRó [áNyBqitU XbairNyá íPUá á^}ü æu[íP[GRó íU^ æuifj Bqit[fyjRaæu[íryjRñ *bj í^Ma[Bqit[á] birZirfy SáZ ábjáNyáWjæu[æin íYXR, `Birqñ[íBá[éRóarPá^`ñ Bqitjy[RóarPá^ íeuar æuáqRæi GáU RZñ XbairNyá íPUairP[Ub[XSá[[UáKjirNyáNyöb[áfy] < [æuX *æuájy] áBUáarB ífyjba[á fyjáNy[áR fyjá[JyáDü #á[ábUyáPettj[íBá[æñ Nyö[AaPó áfy] Ubj AaNyá, GáXæuáSKjñ, Xáfy XáLañ KJOS[nyfyj] ááikjyaPirZ fyjairP <Jjé[æuXNyáñ Bqitjy birZirfyáRirWjGá] báa[Bqit < aASá]y< Uirjyrñ

í] áAæuá[íeuar íeuar Birqñ[irZirfy æuqRá[#UaQ áUfy[Mñ `WjNyáRmP æu[] áR' Nyö[SæuNy Pæjnyñ #RU[Ny UáBjñ RáirX[íSajyrRá^ [áir[[#áG[íáU BqitUaRáirRá[<yP XaRá ájy[æu< XbairNyá Nyö[ífyjairP[GRó [áNy Birqñ^irRirfyRñ NjirU Nyö[BirqñCRáPa[XirNyá áU—áR-NyOó UóUbiNybZáRñ íyáRPá[XirNyá áU}úkyXGáæu[á[GRóbjXbairNyáfyj[1/4 aqtfjæu[íryjRñ #RU[Ny íYáBUir] Uá[Píir^ [*Wjair[iruyjy KjirJirfyR, aairbu[á Sfyjæ[æu[áR Uir] íæuKjñ GáRirNy Sáir[áRñ Nyö[á^UáG[íCakjñ fyjKjñ áRirZ BirKjñ KjirJirfy `á^UáG[íCakjñ Bqitjyrñ *fyjKjñ XbairNyö[`UáUá RZ', `Wjair[Sjñ[WjNy', `#á[XaRá fyjSa[Báfy' SWjNy birZirfy ífyjairP[GRó [áNy #áQa[M Bqñ *bj í^Ma[Birqñ XbairNyá XRirR[fyjbjñ Ny XXNyá[WjBbj aXáQæu[*AairR áNyáR íYR ífyjairP[XirR[yj[íRirX *írairfyR, birZirfyR NyáirP[bj]æiGRñ

œiir [áBiiZiirfjrn #aar < #aa [#U^o iUa^aPR `iRNjG GaUNy áeui X-Ny' íœufjái] OáíœiáRñ Njé[á
* AR XáíœiáUáPá < XNj áSNjáiœi UGLZáUir] ñ "

*iirPir^ [#âPUáa #Qia_NyBáirX [*Uú aáQá[M BáirX [#Uyj GáUjybáirZ KírJyirfjy *búUPiS ^âRNyUáfjRWjSjirNjrn
XáirHü XáirHü Bírqi[SñZáGíir XbáirNjé[Wjé_áz *iiráirfjy œiáUóXZNjé— " PíGíirBjUáfjSáNy íPírañ Njé[á íYAáir Uíra Oáíœi,
Njé[aáXíir #RaNyPá [XbáU[_á [áDua Gíi] íTuaR] íœiáfjy] " ñ (BMSáNy íœiáfjy)'

aú] áirS [Wjé_áz í] Aœi fja [%áfjy [áRGyNjé UGáZ [AírNjéjéR #OjéNjé aáQá[M á^áœuiNy UáDua] [œiáirfjy PíUíQó bíirZ
KjírU— *jé< Njé [œiáXó RZñ NjéjéNjéR Uá] áNjé_áíœi Xá-úNyœiir [R #á°xá] œiNjéZñ SaSNj íP<Zá b] œiirZœiáfjy KjírPab [M
:

(1) PáœuM 24-S[BRá[aáQáíirM[XáA[Wjé_á :

" #áXáirP [œiáGáirfjy RcñœiáGñ í] áKjéBPa [íHü œiá [íirMbáirbáœi #áXáí [íHü œiá fjirçf.íPA] ñ íHü áPíir
*œi Ujy [b] , ía U]] , NjéX Uáfjy íNjéXá [XíirNjé œiáfjy íXíirZ íR *íraañ *bú [œiX íB [yjWjéU bíirU,
PZáXáZáOáœiirUñ "

(2) SœiUá] á [KjírUáfjy [aú] áS :

" Cíir [[Uíar íNyGa íNjé íPANjéjéirNjé jéjéir [íirR [Cíir [< íjé [SírKjéRá , #áXá [Cíir [< Rá #áB íNjéC [Uá
jé [XáRá_áUjy [ñ UáRáZ < œiáNjéir [[Áíjéñ #áX œiáX SabjéRáñ "

(3) ^Uíir [[Wjé_á : " G] áPíirfjy Uíirfjyœi #áœiá^ ! *XR Gíir] ó YáúUó Uá œiáOáœi?] PáirNjéBkjéSá Kjéíœiú? "

(4) ábáPWjé_áGSjy] -#áTuaáir [[Kjé°jé :

" œiáfjyœiáfjy Túir [a Rá búaZñ *œi aáíBáZáR ANjéX , *œi #áPáX ANjéXñ œiá^áá , |úRáNy? "

(5) Sá] írXó- * [UáRRZá [Kjé°jé :

" œiUíirBa íœiá XPNy áPíirZáfjy , YAR íY a [œiá [jé] áZ Njéíœi XPNy Rá áPíir] #áXá [XíirNjé Bâ [U íBíirZá
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Music in Education System: A story of transformation from performing phenomenon to a subject of academic discipline

Dr. Susanta Kumar Samanta

ABSTRACT

In spite of so many changes in education system and approach we see only quantitative growth, qualitative improvement in human behavior is still out of reach. Professional ability along with moral uprightness should be acquired through education. Education is really meaningless if material progress is not accompanied by moral progress. Music as a subject of academic discipline can do a lot. Music having ameliorative force has a multidimensional effect and remarkable role on culture, art and human life. An academic subject in nature involves a lot of reading, studying etc. rather than it's practical or technical skill. But since music is a performing phenomenon or pure fine art subject it primarily emerged to create beauty and pleasure. It has aesthetic value, intellectual value and thematic value. Not only that it has ethnic and social impact on human being. Due to transformation of performing phenomenon into a subject of academic discipline and to make the subject completely educative it requires adequate theorization, analysis, modification and expository works. As an educator, it is our duty to organize the musical knowledge and skill into element of academic discipline for education purpose. For this music is to be appreciated, reviewed reassessed, critically estimated rather rebuilt and standardised in the perspective of wide range of education without diluting the standard.

Keywords: *ameliorative, phenomenon, aesthetic, intellectual, thematic, up-to-dateness, all-inclusive, exploration, upheavals, fundamental, multidisciplinary, structure, phrases, experiential, effective, dynamic, vibrant, instill, facets, aspects, paradigm.*

Present scenario of Education System

Role of education in enlightening human society or to the development of human resource is endless. That's why there is no limitation of thoughts to make the education system full-prof, flawless, perfect and effective. Importance and stress are given time to time towards many

principles, plans, experiments, measures etc for modernization of Education Policy and System. But inspite of so many changes in Education System and Approach meaningful education remains unattained, ideal education system remains intangible, rather out of reach till today. We see only quantitative growth, not such qualitative improvement in human behavior. Even, there is dearth of rational outlook and humanistic approach to life. Technological and scientific advancement has provided us huge speed and physical comforts in life but it has destroyed our emotional life along with the moral values of life. We have to face dramatic changes at the level of thought culture, action and attitude. Students have developed sense of alienation as they are found lacking natural curiosity and impulses. Immorality, brutality, political narrowness and dishonesty as well as uneven competitiveness in every sphere has been increasing day by day in a cumulative rate. In this perspective, education system seems to be frustrating, lifeless, joyless, mechanical & artificial tending towards extreme identity crisis of culture, sense of values—an overall crisis.

Indispensableness of Music in academic field

Such a 'crisis of civilization' was well apprehended by Rabindranath Tagore many a long past. As a result, he rightly presumed – 'We boast of the up-to-dateness of our education; we forget that the mission of all education is to lead us beyond present date'.¹ He realized that education is meaningless if material progress is not accompanied by moral progress. He always pursued for all- inclusive education i.e. intellectual, physical, mental, cultural development in all respect through education. According to Rabindranath, professional ability as well as moral uprightness should be acquired by education. In this context, he had suggested that mind should be changed and mind should be trained firstly and fore mostly to get rid of tension, conflicts of any situation; life should be given priority, not the life-style. As we know, education is not confined to acquisition of knowledge only, Rather, it is extended towards utilization of the same for the betterment of each and every individual of the society i.e. social and economic growth of the society as a whole. Education gives the strength to promote the process of self-activity by constructing and reconstructing the experiences of everyday life attaining liberal thoughts and spirit to work. That's why education should never be job oriented only i.e. restricted or limited to it's market value, product value, utility value only, but it is also to be oriented to inculcate humanistic values i.e. the development of mind, emotions etc. Rabindranath had a lot of experience of monotonous, unpleasant education system since his boyhood. It has led him to

think and create inspiring atmosphere for education by providing full scope for ‘intellectual exploration and creativity’ to stimulate mind and to increase gradual interest of the learners in all things. For this, he introduced various congenial subjects like play-acting, music, craftworks etc. in addition to subject like literature, science, philosophy in class teaching. He never thought of making educational institution into mechanical organization or factories for selling and distributing educational degrees or diplomas. Instead of supplying or distributing information how to live a life gracefully is actually the purpose of education to Rabindranath. He always emphasized on providing freedom—freedom of heart, freedom of will, freedom of mind, freedom in every respect. He believed that ‘education should be in full touch with our complete life, economical, intellectual aesthetic, social and spiritual’. ² It is also observed that so far natural education is concerned there is no unanimity regarding priority and perspective of different subjects. Again it is true that education is the process or system through which individuals get the scope to take their role in the society by improving rudimentary skill, power of knowledge, interpretation of the universe and the human being ultimately. In coping up with the situation, great educator, Rabindranath gave Fine Arts subjects specially Music principal place or top priority in the program of teaching –learning process to enhance mental ability along with development of intellectual interests in continuation of the study of science technology commerce etc. This collaboration actually helps us to broaden our outlook, increase our intellectual power, enlighten our mind and heart, sharpen our moral responsibilities and growth and development of the society as a whole. As it is experienced, we know, Fine arts like Music has the highest communicative value by bringing all people together. It stimulates imagination and quickens our emotion. It has the ability to create or enhance our mood or atmosphere. Not only that if we refer opinion of George Eliot we see, ‘Art is mode of amplifying experience and extending our contact with our fellow men beyond the bounds of personal lot’. It is similarly true in case of music also. Music deals with creative urges and impulses. Again, music having ameliorative force has a multidimensional effect and remarkable role on culture, art and human life. Let us have a reference from Rabindranath Tagore in this discourse to be familiar with the potentiality of music -

‘Music is the purest form of art, and therefore the most direct expression of beauty, with a form and spirit which is one and simple, and least encumbered with anything extraneous. We seem to feel that the manifestation of the infinite in the finite forms of creation is music itself,

silent and visibleIn music the heart reveals itself immediately; it suffers not from any barrier of alien material.

Therefore, though music has to wait for its completeness like any other art, yet at every step it gives out the beauty of the whole. As the material of expression even words are barriers, for their meaning has to be construed by thought. But music never has to depend upon any obvious meaning; it expresses what no words can ever express'.³

We have witnessed co-existence of music with the evolution of mankind and growth of humanity fulfilling the physical and metaphysical needs of the people irrespective of their caste and creed. Music is found in different contexts like social, devotional, political, economic sphere, where it is used for ritual, festive, sacred, daily work, entertainment, protest and function purposes. Pythagorus, the great mathematician as well as great philosopher considered music as a key to understand the universe. According to him, musical tones helps to explain mathematics and certain scientific principles, not only that certain combination of notes are thought to have profound effects on the emotions. He is the first person to prescribe music as medicine by using musical sounds and harmonic frequencies. From 'Pythagorean Intervals' and 'Pythagorean tuning' it is known that all our Rules should be borrowed from the great musicians for excellency and completeness. Music is the ultimate expression of consciousness, measure of fulfilment of human beings. Actually, deep-felt emotions, hopes, aspirations are reflected through music. It is such an unique medium of communication that our thoughts and feelings are expressed properly and effectively through it. Music construe a balanced relationship of the components within it as well as a good relationship with all concerned outside of it. Thus, it plays a vital role to improve quality education. Explanation of sangitacharya Ashok Da, Ranade, musicologist, voice culturist and ethnomusicologist of now-a-days is very relevant here to know the way music functions –

“Music travels from the ear to the mind. What stages does this journey consists of ?

Sound is the basic raw material of music. The first phase is to place the three properties of pitch, volume and timbre in the dimension of duration in order to reach the level of expression. This may generate a psychological state known as mood. To create disturbance in the prevailing state of mind is perhaps the most distinguishing feature of any mood.

When this expression receives contexts of a particular culture it generates pro/contra

attitudes and this is feeling. We become aware of what is known as import at this stage. (Import is often loosely called content.)

Further, when the expression is received within the perspective, contexts offered by specific correspondences with suppositions, events, etc., in a particular society, minds get disturbed and mental upheavals are felt. These are emotions. Usually it is experienced that language becomes an inevitable component at this stage of musical expression. At this juncture we begin to grapple with the concept of 'meanings'.

Thus in music, because of progressive narrowing down from the fundamental human level of reception it becomes possible to convey information, knowledge, thoughts, ideas and other intellectual content".⁴

Initiative by the First Prime Minister to introduce music as a subject of academic discipline

On the whole, our First Prime Minister Pandit Jawaharlal Nehru substantiated the significant thoughts of Rabindranath Tagore. In the pursuit of sustainable development of education he paid sufficient attention timely on study of fine Arts subject specially 'Music' and took initiative to introduce music as a subject in the curriculum and course of studies from primary-level to Doctorate-level of the university. The twenty first century has brought us face to face with the complex issues and challenges of Higher Education. Proper mind set in this crucial transitory period is becoming very much difficult, some times, it becomes impossible. The situation demands for a multidimensional thought process, patience as well as critically estimation or review of the academic subjects along with their potentialities. By this time Choice Based Credit System has been introduced to take the education program multidisciplinary in nature where students have the opportunity to take courses from a diverse range of disciplines. New situation calls for quality education, all round and well-round education, world-class education by providing students / learners exposition of multiple facets of any issue of education, developing their spirit of enquiry, integrating, analyzing and thinking power of them, optimizing their verbal and communication skill to motivate and inspire them (specially the new generation) by achieving confidence on respective subjects and let them go beyond their confidence.

Critical appraisal of Music – from past to present

Although, music has emerged primarily to create beauty and pleasure, it has aesthetic

value, intellectual value as well as thematic value and meaningfulness. Actually it is identified or acquainted for its own genre. It is also no longer an extra-curricular activity or a mere cultural matter only. Now it is an integral part of mainstream education. It has been accepted as an academic subject. But certain limitation of it are not ruled out since its excogitation. It is not identified or understood till today unless it is properly presented through actual performance and style. Exquisite mode of presentation and expressiveness of music have a all pervading characteristics with subtle and profound impact on human being. Initially, music was tune-based, tunes are very much worthy and attractive. But problem also lies there that tune changes faster than words in oral erudition of song and loses its actual form and identity simultaneously. Hopefully, in course of time, with the progress of civilization, language which is connotative and evocative has not only got priority as element of music but it has taken controlling space. Tonal quality has been combined and synchronized with lyrical quality to make music effective, expressive and powerful. Now, music is considered along with prosody and poetry at the same time. Again, music has been treated as 'Gurumukhi Vidya' since a long past. Teacher-student relationship i.e. 'GURU-SHISHYA PARAMPARA' is followed even today also. Through this communion of minds the essence of tradition is transferred from one generation to other. Conservative method of teaching-learning is still going on. Substances of music are taught orally verbally and personally. Demonstrations are supposed to come out from the Guru (Teacher) and the disciples (students) are used to imitate them or learn them by heart. Even, the influence of adult generation is exerted on the learners who are not ready to learn music. The most disgraceful matter is that all things of music are happening systematically as governed by definite norms and rules but they are not known in totality due to absence of well organized guiding principles, meaningful illustrations, cogent and uniform presentation, extensive background with lucid clear authentic and adequate text and literature. Even the interpretation, treatise on basic aspects of music are not properly written, rather unwritten, untold or unexplained in most of the cases. From the history, it is also known that notable theoretical deliberations are age old and written in Sanskrit language and lacking of knowledge in Sanskrit language has created confusion in extending ideas there in. Because of that there is no reason to think that theory of music has not developed at all. Actually, they are developing but are not sufficient enough. As a result, origin of music, fundamental of music, wisdom of music remain untraced and unfold. Variety, significance, sophistication, standard, quality along with actual form still remains mysterious due to lack of concrete evidences like recorded dialecticals and informations. It is

also to be remembered that the actual form of music of past time was inherited by so called uneducated professional musicians. They were such self-oriented that they considered music as their patrimony and they were averse to part with the knowledge of music. They had no desire or intention to leave them for posterity. Even they were not eager to bequeath those thoughtful ideas to their nearest or dearest descendants also. Besides, personal experiences and impressions are limited and they are to change in its own way time to time. As a result, with the end of the legendary generation, the actual performance along with its form, style, grace, elegance, beauty, charm etc is turned into a missing phenomenon. Since most of the structures, concepts, keynotes of music were oral or verbal, they were not written or described, recorded and preserved accordingly, even legendary works are not described as usual for promotion or discussion in future, inheritance of such glorious subject has also lost its vital link for future exploration and evaluation or to avoid conflicts of ideas in comparing and communicating transition of music from the past to present. The realization of eminent musicologist professor Mriganka Sekhar Chakraborty may be referred in this context – ‘Music is a performing art which requires a high degree of musical training culture and creativity. Music training is ardent practice of some essential factors of music together with theoretical knowledge of some musical facts what a musician should know. Every practical training whatever technological it may be must have theoretical base of its own. Both theory and practice have complementary relationship with each other’.⁵ Music is still confined to its performance oriented tradition due to its old structural and experiential features and for which there is ample possibility of conflicts and confusions regarding concepts, ideas, structures and multiple identities of music. We are dependent on a few great music artists of present day also as such some of the main ideas or principles are only known by them. Again there is dearth of number of such books with complete narration, analysis, discussion, interpretation illustration including psychology of music, aesthetic of music, acoustics of music along with clear, lucid, correct and scientific base. In this connection, it would be suppression of fact, if it is not mentioned that music is claimed as highest of education but it is not acknowledged out of ignorance till today.

Wider scope and range of an academic subject –a review

We know when a subject is treated as an academic subject in nature, it involves a lot of reading, studying of the relevant subject rather than its practical or technical skill. It also includes

teaching research and consultancy with appropriate analysis and comprehension. Since, music has been included in the academic domain it is considered as an important subject of academic discipline, the academic activity of music goes beyond its performing activity. In this context scholastic ideals of music may guide, govern and control musical performance through its theoretical, grammatical, codification and expository works. It should be remembered that music has now been transformed into subject of academic discipline instead of mere performing phenomenon. So, limitation of any type from any corner in this respect is to be wiped out and overcome. It requires a great deal of exploration of music from various angles to make the subject dynamic, vibrant, more comprehensive and update in the context of scholarly annotations, ambience for studying and achieving knowledge about the relevant subject, changes of perspective and revaluation with modern-thought. Audience or listeners of music or music-lovers may not require all these things. But the learners, practitioners, appraisers, researchers, critics, artists, accompanists, dramatists etc. who are related with musical activities directly or indirectly should have good and adequate knowledge and experience in making music, creating music and singing songs properly and spontaneously. It urges to provide adequate and sensible focus, discussions etc with reference to historical background on all the relevant items, matters, elements, articles and other concerning music related activities in teaching learning process to facilitate an easy understanding, realization, explanation, meaning, derivation of the terminology, ideas, theories etc. It should always be remembered that music is such a fine art subject which is specifically structured along with thoughtful ideas. Ideal learning of this subject involves a rational balance of both structure and creativity. Education through music thus needs to cover a vast and diverse area. It should not only be limited to mere transmission of informative knowledge and skill etc. it should be engaged to transmit insights which are the product of creation, purposeful explanation of concerned perceptions and ideas and perceptual imagery in music. Academic discipline of music needs to provide a clear vision to the students maintaining high standard of teaching option and research by triggering the inquisitiveness and provoking thinking capacity through access of its artistic accomplishment as well as every critical aspect of it in details. Distinct elaboration is must for attending subjectivity and the objectivity of music. To instill the difference between subjective and objective character of music there lies importance of redefining the keywords of music, their clear interpretation, distinct elaboration and relevant analysis etc. which finally offers elementary knowledge, helps to improve and enhance ability of communicative competence, divergent thinking power, general awareness

and musical aptitude as a whole. (with emphasis on correctness, particularity, sensuousness of the form of musical knowledge, technique and style etc.). A viable model of music-education is no longer be denied to cope up with the challenging situation of multicultural societies like India so that it should attract more serious thinking which is at the same time elucidatory and emancipatory, (not contented with only patently musical accomplishment)

No other way than to organize knowledge and skill of Music and its circulation

Music is no more cogs in education system. It is integral part of education. It has got not only an all pervasive identity of its own, it is an important field of study and has a tremendous value as an academic discipline. Even, it contributes towards understanding of some of the vital interdisciplinary subjects like Literature, History, Mathematics, Physiology, Botany, Zoology etc. Thus, all the ancient tradition along with its sophistication and refinement are not adequate to meet the needs of the time. In the changing scenario it encourages for intimate, intensive and systematic study to make music completely educative subject and to maintain highest caliber of music education; now, the subject is to be appreciated, reviewed, reassessed rather rebuild in the perspective of wide range of education without diluting the standard. Distortion of facts and principles is to be ignored every time and the truth is to be revealed by ensuring viability of the traditional form through elevation of different styles and approaches as per their real worth and developing untrained ears to clear their perceptions by providing original or actual substance of music (along with various facets and aspects) to them through theoretical interpretation i.e. literary text of music or documentary evidences. But it is lamentable that serious syllabus oriented books are not available till today. Although, they are most dependable tool for gratification of inquisitiveness, intensive enquiry into the variety of nature, beliefs, structures, phrases of music and to foster consensual deduction by rejecting unacceptable impulses of overdetermined presentation, rigid performing bias, passionate mental incitement after proper verification and justification. It will boost up to make the subject interesting as well as challenging by framing out essential norms, rules in this regard for universal acceptance of the subject. Fundamental and relevant topics, aspects, terminology etc. i.e. substances of music will get the opportunity so that they will be expressed as it were with clear meaning and they may be eked out by nuances to protect, preserve genuinity as well as glory of the subject. We should remember that in circulation of all the ideas, thoughts, beliefs, principles, sayings, comments, statements etc. in regard to musical paradigm they are required to be pithily expressed and

written to avoid unclear and ambiguous conceptions as well as to motivate the learners and the interested people simultaneously. It will promote unity in minds to make unanimous consensus about theory, principles, methods, techniques etc. for overall enrichment of music as a subject of academic discipline.

We have to organize musical knowledge and skill into subject of musical discipline at any cost. As an educator or as a teacher it is our responsibility to see that adequate perspective is available to enhance skill of performance as well as to make them know 'the all evading features of music'. Enough scope is to be given to extend learning in both way to improve affective and intellectual side of music i.e. emotional compulsion and intellectual challenges are taken into account in the cultivation and exploration of music. We can never forget that theoretical interpretation plays a dominant role in the transformation and dissemination of knowledge & technique of music. And all these are to be substantiated by making specific syllabus along with confirming availability of text books, digitized devices, by preparing effective programmes to that effect, by providing trained, knowledgeable as well as socialized faculty members and adequate infrastructure facilities etc. i.e. by accommodating ideal structure of knowledge in music with due consideration of ethnic and social implication of music.

Music education – a hope for better tomorrow

Quality impact of music on life is inexpressible. Scientist like Albert Einstein that's why wanted to see his life through music. Rabindranath Tagore's view was to see the universe through music (song)-viz, 'gaaner bhitari diye jakhan dekhi bhubankhaani'. To make education successful I solicit for the pertinent role of music as an academic discipline. In this process attending to music has no alternative. Comments of eminent author Ashok Da Ranade is very relevant in this perspective – 'In other words, rulers, thinkers, activists, etc. i.e. those interested in ameliorative action, social reforms and sustenance of society would be able to achieve more and better if they attend to music rather than merely hear it or at the most listen to it'.⁶

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