

Inaugural Address...

## Post-Independence Indian Literature

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Honourable participants and friends,

It gives me great pleasure to declare open this august seminar on “Post-Independence Indian Literature” attended, no doubt, by the cream of academicians, scholarly critics, writers and students of Indian literature from all over the country. As for myself, I am happy that the hosts, K.G. Joshi College of Arts and N.G. Bedekar College of Commerce have called me here, in keeping with the touching Indian tradition of inviting for inauguration a person who is completely ignorant of the subject-matter of the event to be launched. I would humbly claim that I fit the bill perfectly. I am just a writer, a fiction writer, and some of you might know how when a novel is being born, the poor writer has to leave the outside world behind and sit at the desk alone with a bent head scrawling (or pressing the computer keyboard) pages after pages day after day till his back aches. A writer doesn't read. He writes.

And a typical Indian language writer has to write and write and write to make two ends meet. He/she is not always successful in that last obligation. And so he/she is obliged to write again breathlessly, not as much for creative nirvana, as for some reprehensible commercial purpose that might lessen the material miseries of the family. That is the lot of the Indian language writer and by Indian language writer one means exactly that and not the Indo-Anglian writer though English is also one of the Indian languages. So let's call him a *desi* writer. Some might think the term demeaning. But one does not mean that as one does write in a *desi* language. Please do not for a moment entertain the thought that I belong to that superior class of Marathi writers who have made a cult of '*desiism*' and woe betide those who do not follow their whip. Some times one believes that one is among those inferior creatures that are the object of their disdain. That gives one freedom to look at the world with absolutely open mind.

Another point is I am deeply suspicious of the creativity of fiction writers who write straight, logical, analytical theses or deliver scholarly lectures on serious themes with citations, quotations, footnotes and bibliographies. A writer is supposed to create something new which has no proof, which may not exist in mortal reality and which is still there. He/she is supposed to unravel intuitively the mysteries of the world, of the mankind, of the human mind, of the society. Unless he/she flies in a tangent, thinks with a warped mind, fantasizes, occasionally buries logic and material reality, disassembles and re-assembles the universe and dreams unfettered, he/she cannot create. A genuine creative writer can hardly be an objective literary critic. I like speaking extempore. One can ruminate, evoke dreams, light new sparks within oneself, be profoundly illogical or speak with scintillating incoherence, be sparkingly interesting or excruciatingly boring in an extempore dialogue. A written text is bland, bereft of any fun, hypocritical even if it is occasionally enlightening. I must also warn you that not being a student of literature, I am completely blank of the lexicon used for literary criticism. In spite of all these failings, if I am inflicting this speech on you, blame the organizers.

From the observations I have made so far, my audience must have guessed very intelligently that I am trying to justify my poor reading habits. I admit my guilt. Well, India is so complex and its wonderful linguistic plurality is so mind-boggling... *The People of India*, edited by Anthropological Survey of India's Dr. K.S. Singh, records more than 4,500 endogamous communities in India with about 325 languages and dialects in 12 distinct language families. There are 22 official languages with well developed literature and many of them with separate scripts. There are 24 distinct scripts still in use in India. How much can one read? How can one be audacious to claim to speak on Indian

literature as a whole? One knows of the post- 1947 literature in one's own language a little bit, has faint idea of what is happening in Hindi; one has read short stories and novels in Kannada, Bangla, Tamil and Telugu and some in Oriya in Marathi translation; And some overall impressions from the prisms of student critics of Indian literature. And yet, on the basis of this sparse capital, one is expected to speak before an audience that is far better equipped to do so. Well, I will do my duty with a heavy heart.

Having made the premises clear, I now turn to that grand exercise which most VIP specialists in the art of inaugural speeches resort to; and that is making "broad" observations on the subject of confabulations here. While doing so, I must not ignore the remarks made by the great Salman Rushdie, the God incarnate for many Indian readers, that only those Indian writers writing in English are fit to be called 'writers' (or I think he has used the phrased fit to be canonized?) and that Indo-Anglian literature represents the most valuable contribution that India has made to the world literature. In sum, he implies that all that has been written over the centuries in the native Indian languages is bereft of any literary value. Few will agree with this presumptuous observation. Even so, while speaking of 'post-Independence Indian literature', one should at least give priority to the discussion of post-Independence Indo-Anglian literature. That is because its size is not very large, it is discussed widely in English language journals easily available and as Rushdie claims it is the only body of Indian literature known to Western critics and readers.

Indian writers of English literature can truly fall in two categories convenient for this discussion. All writings by people like Raja Rao, R.K.Narayan, Mulkraj Anand and others of their generation, not to mention G.V.Desani, can be pushed, by Rushdie's exalted standards into the darkness of pre-Independent literature which has a stink of 'desi' barrenness. This shall include their writings even upto 1980-82. Perhaps, the Rushdie school, despite some anachronism, might be inclined to resurrect Desani from the dark pit to the shining body of post-independence literature of his school.

Before going into the content and quality of the

Indo-Anglian literature (Post-independence), it must be candidly acknowledged that broadly speaking it does show the capacity to reflect the over-arching pan-Indian ethos in terms of geography and partly of history. Perhaps, barring Hindi and Urdu and that too with limited extent, few desi languages have attempted in that direction. One is tempted to include Bengali in that category citing the writings of Rabindranath Tagore, Bankim Chandra Chatterjee and others. But most of them do not fall in the purview of our discussion. One shall not ask the question at this moment whether regional language literature manifests that Indian ethos or that over-arching pan-Indianness. Does Bhojpuri song reflect that phenomenon? When Kumar Gandharva sings monsoon songs of Malwa, is he appealing to the specific sensitivities of the narrow Malwa region? Does not S.D.Burman's boatman's song echo through the hearts of Indians across the sub-continent? I do not mean the tunes, the lilt or the composition; but the words. Forgive me for digression; but I am not digressing. I am just raising a question. I am sure, you academicians must have given a lot of thought to what it means being Indian, whether all that is written in regional Indian languages is not fit to be called Indian because it does not span India's geography.

Whether the Indo-Anglian writing of the day authentically cuts across the culture specific sensitivities and nuances and presents a composite Indian sensitivity is a question of subjective judgment. There can be two ways to look at this problem. Firstly, if at all there is one composite sensitivity, it is a bland one manufactured by several pan-Indian institutions including the bureaucracies of the Government and the Corporate sector. If at all this superior sensitivity has any flavour, that is of wealthy elitism. Secondly, not a few Indo-Anglian writers, feigning total submergence in that imagined composite Indian identity, betray in their writings the mark of unshakeable roots of their regions, the dust of the soil of their village or town and the stink or fragrance of their native air. Be it Rushdie, Roy or Ghosh, they cannot escape this fate howsoever they deny. The 'pan-Indianness' of their writings and their characters manifest in mere geography. Even their historical appendages often betray their regional roots. Perhaps Vikram Seth and Arvind Adiga escape this trap.

But why feel inferior if you smell of your village, language or your school? There are groups in the West that study 'Goan' literature as an entity in itself. Now, this Goan literature is all written in English. Let us not forget that India is a huge and complex federation of regional cultures, languages, histories, castes, creeds and religions. Each caste of each region is a sovereign country in itself with its satraps in the sub-castes. So is each language with its songs and tales and its sub-regional dialects. The Indian soul is made up of all these influences right from Mahabharata to Bollywood to A.R.Rehman's compositions. If only our modern Indo-Anglian writers accept this reality, they will be that much more in tune with the confederational Indian sensitivity. Perhaps, Raja Raos, Anands and Narayans - and of course Jawaharlal Nehru - of the dark era were frankly aware of this phenomenon and that made their writings touchingly Indian like an innocent Indian villager with earthly wisdom.

Now there are several common distinctive characteristics of post-Independence Indo-Anglian writers with respect to their personal background, upbringing and the content of their writings. Barring very few exceptions, they belong to the elite class not having ever tasted the bitter truth of poverty. They were schooled in elite institutions, insulated from the dirt and cacophony of India. And if they had no stint in St. Stephan's College or St. Xaviers, they were groomed in Oxford or Cambridge. From their early youth, they have moved in the highest echelons of power and culture and had at their command the resources and facilities which an average Indian youth can hardly ever dream of. There are some exceptions. But that this is the general sketch cannot be denied. Rushdie claims only the Indo-Anglian writing reflects the true soul of India. One wonders. There is no disrespect to his creativity and scintillating language.

Another common thread is the kind of questionable Indian ambience as reflected in post-Independence Indian writing. The British colonizers of the 20<sup>th</sup> century had developed certain peculiar perception of India and Indians. That perception is authentically reflected in the writings of Rudyard Kipling, E.M.Foster and Paul Scott. India is an exotic place for them. Here tigers roar from across the rivers, cows

and buffaloes chew grass and ruminates philosophically sitting leisurely in the midst of Mumbai streets. It is a country of snakes and elephants and Maharajas and their nautch girls; of cunning Brahmins and cheating banyas; of people dying of starvation in every corner of streets... It is a world of magic and poverty and dirt. Sex is rampant and no white woman is safe here. Most British writers of that era including Foster and Scott have at least one episode of a white woman being raped by an Indian male in mysterious circumstances. That is the ambience of India as they saw. Let us call it Foster-Kipling syndrome in literature.

The Indo-Anglian writers, certainly the most famous ones, unwittingly fall prey to this syndrome. They are intelligent, they are proud to be Indians and they are patriotic too. But in their writing they conform to the image of India as Western readers and publishers want to see it. It is the India-Exotica which they subtly present to cater to the tastes of Western readers. Of course, without tigers and rope tricks and raped white women. Raja Rao and Malgaonkar have averred publicly how the Western publishers demand the exotica, poverty, dirt, cows and possessed women. Yours truly, a poor Indian language writer, too has experienced this syndrome first hand. *The Hungry Tide, Shame, God of Small Things, Midnight's Children*... the most applauded novels of the Indo-Anglian writers, all have ample ingredients of exotic India which the Westerners like to read about. Again, I shall prefer to make exceptions of Seth and Adiga. There could be others. Things are changing and Rushdie's generation is getting older. The younger ones hopefully have no influence of Foster-Kipling syndrome.

At the outset I had promised to make some broad observations. How the change in post-independence India is taken for granted in the Indo-Anglian writing and how that extremely complex and utterly incomprehensible process of change is detailed with minute observations providing a profound insight into the mind of India in Indian *desi* language writing, is the matter I would like to leave for the erudition of the scholars gathered here. There is no denying the fact that post-independence development of awareness of their rights among different segments of backward people of India, their fierce struggles to assert those

rights, their economic, social and cultural ascendance , their confrontation with socio-cultural establishments of each region and a dramatic transformation of India that this phenomenal turbulence has brought about is portrayed more strikingly and sensitively in the native Indian language literature.

India is witnessing a new surge of the people from the bottom who were either suppressed or thrown into second class human categories for centuries. The most striking phenomenon of Post-Independence Indian literature has been the articulation of these people through literature. My generation has witnessed this literary turbulence in Indian languages and its steady growth from close quarters. There may not be any parallels to this phenomenon in the world literature. Not even the black literature of the Americas. It is up to the academics and critics to judge the quality and sensitivity of this body of literature. To my mind this surge has contributed phenomenally to enrichment of the native Indian languages. It has not only provided a

new vocabulary to the languages, it has also lent a wholesomeness to the literature of these languages monopolized till recently, in terms of mode of expression, cultural sensitivities, linguistic nuances and worldly experiences, by the elite classes of each region. From the eyes of the people at large, the elitist unidimensional literature in each of the Indian native language, could be faulted for the same trait of sad alienation from the people and from the true ethos of the country which manifests in the Indo-Anglian literature. It is now possible to experience India – or at least one segment of India- in its grand multi-dimensional, multicultural beauty in writings, in poetry and in novels in the native Indian language literature. This seminal development is bound to have momentous repercussions on socio-political, economic and cultural future of India.

Thank you.

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# ñdnVŠ` nõna gñH\$V grñhÈ` nV à{Vq~{-V AnY{ZH\$VndnK - (Jm\_JrVm\_V\_À` m AnYnað)

àm nñH\$Om dnK\_mo



gñH\$V^mfM hr XaldnUr Anho Vr AE`Š` ànMrZ Anho {dceVrb EH\$AE`Š` agmì An(U n{anyU^mfmgñH\$VM Anhocho {dYmZ gd^mY` Anho gñH\$VMoAE`Š` g\_Đ Agod{XH\$ An(U bnñH\$H\$ grñhÈ` nrñhè` nca AmM` ^dnOè` r{edmi anhv Znrhr. gñH\$V grñhÈ` nA` m{denbVo\_wi oAn(U i` mnH\$Vo\_wi od{XH\$ An(U bnñH\$H\$ AemXmZ I \$nñ\_U` oÈ` nMr {d^mUr Hòbor Anho

{dídnr/b gd^Y\_nñH\$ d{XH\$Y\_M AgmEH\$Y\_@Anho Ono {díd~Š`ñdnMr {eH\$du Xb/mo È` nMa\_mJo gd^Y\_mVm AnXaXd rb Vno H\$avno Aem^ndZzo AnV/-ànb/ grñhÈ` nMo AZnerbZ AnO gJi rH\$SaAenVZoi` mnbè` mAn(U H\$ohnjU^ dnVndaUnV AE`Š` Cn` ŠV hnbŠ.

VgM bnñH\$H\$ gñH\$V grñhÈ` Xd rb AE`Š` i` mnH\$ An(U AnZŠXmì r Anho ^maVr` gñH\$VrA` m {dMmaYnaMo à{Vq~-- Annè` nbm gñU^gñH\$V grñhÈ` nV nhmì bm\_{i Vo H\$nbVbr anis^Annè` mgñH\$VrbmAn(U \_mZdr \_jè` nñm{dgè\$Z {Ody anhy eH\$V Znrhr. gñH\$VrMr An(U \_mZdr \_jè` nñMr OnmngZm H\$av Annè` manis^bom I è` mAWnzo{Ody RalÈ` nMoAnp{H\$ni` gñH\$V grñhÈ` nZoHòbor AnhoAn(U àhUjM

`Wmn` nVbòŠar àgv/mgV/mgmmUm\_Š`EdhV/y &

VWd JrdnègVme{n ^y nV^ZdrZ gmañdVdr{M^yVo &&

AW^\_Á` nà\_mJo Xdnñm A\_aEd àXmZ H\$eÈ` nA` m hVZyo g\_ĐnA` mbnOŠ YZ A\_Š` {Z\_nè PnbŠ{XèVM ZdrZ gmañdVrbm OrdXmZ Xè` nA` mhVZohogñH\$V^mfne\$nr A\_Š` {Z\_nè PnbŠ

`m àe{gnèV\$H\$Š` nrñhè` mg, gd^mfñMr nrñfUr Agbè` m` mgñH\$V ^mfMr {Z\_Šr I anil aM ZdrZ grñhÈ` nbm OrdXmZ Xè` mgnRšM PnbR AgoáhOè` mg A{Ve` nòVr RaUma Znrhr.

gñH\$V grñhÈ` ho^CnOri` grñhÈ` ' Anho `mgñhÈ` nca AnYn{aV AZbŠ JŠV daldò` m ^mfñŠ YZ {Z\_nè PnbŠ hr dnVnVWVr Agbr Var gñH\$V grñhÈ` hoànMrZ Anho Jbor {H\$È` bŠ eVHò gñH\$VnV ZdrZ grñhÈ` {Z\_Šr hnb/ Znrhr AgmEH\$ \Šna

\_nrñ Anj m gñH\$V grñhÈ` nca K/bm OnVno naŠwAgmAnj m K/bnè` nA` mŠnau` nV AĐZ KnbUmar EH\$KQZm\_mrb \_{hY` nV KSòr. {X.18 {Sg]-a 2008 anDr AE`Š` \_mZnMm g\_Obm OnUmar 42 dn "knZnrR> nrñH\$na gñH\$V/MoAnKaUr` {dXènz nX^ Ir \_..ŠñgÈ` dV emór` nñm\_{i nbm gñH\$V^mfA` m dnL^` {Z\_Šr gnRš hmnñH\$na {i UŠmŠñgÈ` dV emót~ano aM gñH\$V ^mfMm gY\_mZ Va AnhM naŠw gñH\$VnVrb AnY{ZH\$ dnL^` {Z\_Šr darb Anj mnbmhoMnd aÈ` ũna Anho ŠñgÈ` dV emótMr JŠVgñXmhr ñdnVŠ` nõna H\$ni nVrbM {Z\_Šr Anho

- 1) Ir~nYgIdM[aV\_2(1960)
- 2) Essays on Indology (1963)
- 3) Ir JieŠJndYXqghM[aV\_2(1967)
- 4) BŠXamñYrM[aV\_2(1976)
- 5) I ram\_H\$V^hñH\$ni`\_2(1990)
- 6) nĪH\$ni`\_2(1994)
- 7) gññfVgnhòr (1998)

An(U BVahr AZbŠ JŠVnMr È` nñr aMzm Hòbr Anho È` nM~ano-a "{ŠñH\$har AnŠ BŠS> n` m JŠVnA` m gnV I \$ŠMo àH\$neZ {X.19 Znh]-a 2005 anDr PnbŠ AnY{ZH\$ H\$ni nV \_hñH\$ni` , I \$Šni` An(U nĪH\$ni` nMr {Z\_Šr H\$UmarŠñgÈ` dV emór hoEH\$\_dnfUVr` Anhv.

ñdnVŠ` nõna H\$ni nV Á` mAZbŠ gñH\$V H\$dtZr Aà{V\_ Aem JŠVamZm Hòè` m È` m\_Ü` o àm\_Š` nZo Ir.\_mYdand ŠñDŠ, Ir.JŠ~mni gnbò bñH\$Zm H\$ Ir.AUo Ir. abJmñH\$Š, Ir. knZoea gmYy Ir. am\_emór edmi H\$Š, Ir. edŠo An(U àkm^maVr Šñ Ir.^m dUH\$Š` m gdmMo Znd AE`Š` AnXmZo K/bm OnVno ~hpbno An(U ~hpdY dnL^` rZ An(U gnñH\$VH\$ H\$ni` nñRš Šñ Ir.^m dUH\$Š` m AZbŠ nrñH\$na Xd rb ànà PnbV. grñhÈ` AH\$ñX\_r nrñH\$na (1974), gñ^maVr~H\$Rn^aU (1977), ^maVnĪ (1983), H\$ñ{bXng nrñH\$na (1983), anis^Vr nrñH\$na (1989), àkm^maVr (1989), \_hñani`Jnpd (1990) B. AZbŠ nrñH\$nanZr È` nñm JnpdÈ` nV Anbòbo Anho "{edanÁ` nK`\_2 ho È` nñJo\_hñH\$ni` , "{edanÁ` n^fbŠ\_2 hognV AŠŠ ZnoH\$Š, "{dZm H\$



dP`y' , "Odnha Va\$JUr' B. ghm I \$H\$m` , n\O>H\$m` g\$kh  
AnU VrZ AZdnKH\$m` hr E` n`m ~hpdY JgVnH\$ H\$hr  
anV{Z{YH\$CXnhaUo I r. dUH\$anVlogr{hE` ahUOo{dnVW/ Ago  
dnL` {dceM Anho g\$H\$V ^mfMAnU g\$H\$V^ m gmf{hE` nMr  
hr MjV` \_` r {dMnaYnamdV`nZ` w nV Xd rb XfXB` \_nZ H\$aE` nMo  
V\$na \_nReAbnH\$H\$ H\$m` S\$ dUH\$anVr H\$boAnhoE` nV gE`  
Znhr.

dXZr` amig\$y Vm\$S\$Dr \_hmanOnZr aMblor "Jm\_JrVnI  
^naVm/M ZihoVa g\$P{dceM/rb Ve\$Ungm, ZdrZ g\_nOnA` m  
{Z`\_PrMr B\$N\$ H\$aUnE` nZm, {dYm H\$ H\$m` H\$aUnE` nZm,  
E` nMa\_nUogr{hE` rH\$ZmaeUmAnU n`Vvu àXnZ H\$aUnamAnU`  
JgV Anho g\$P{naVm/rb g\$y gmf{hE` nV Jm\_JrVnIAnVnZ A`yng`  
Anho `m5,700 Am` nMm gEdnE` Agbbm, 41 AU` m  
AnU 1869 íbnH\$Zr` SV Agm "Jm\_JrVm`\_2` hm AZdnK  
A`\_VdnUr g\$H\$V ^mfV H\$aE` nMo\_hmZ H\$m` S\$ I r. ^m dUH\$a  
`nZr H\$boAnho

Jm\_JrVMm hm AZdnK H\$aV AgVnZm, BVa ^mfM` m  
AZdnKXV gmf{hE` m` oOgoE` m E` m ^mfMm gmf{hE` {dnVma  
H\$aE` nMoH\$m` H\$boAnhoVgM` m AZdnKXZoXd rb g\$H\$V  
gmf{hE` nMm{dnVma H\$aE` nMo\_nVbH\$H\$m` H\$boAnho` m AZdnKXMo  
gJù` nV\_hIdnMod{ei>` ahUOohmeaXe: AZdnK ZgZ` \S\$V  
E` nVrb gEdnE`M Kvbblom Anho E` m` oamig\$y n` m \_j  
{dMnanVrb Ane` A~nYV RDSZ, E` nA` mAnVnanZoEH\$ndV\$  
g\$H\$V Jm\_JrVndnZr Aer aMZmAgò` mJgVnMoñde\$` Anho  
amig\$y Vm\$S\$Dr \_hmanOnA` m{dMnanVmg\$H\$V ^mfMmAnU`gnO  
MT{de` m` oS\$ dUH\$anVr hr "Jm\_JrVnI A{^Zd ~Zbr Anho  
`m\_Ü` ogd`Y`\_nMmg`\_Yd` , {dIdenVrMmCnm` , bnH\$gVnaUm,  
AnE`\_nVr d Jm\_nVr gnU` H\$eZ` aE` b\$ Jnd d ZmJ{aH\$  
ñdnob\$`r, ñd` fmgV d ñd` g\$P{Z{dE` nMoemI` , b`/4, \_E` y  
B. MoVIdknZ, EH\$UM \_nZdr OrdZ` m` mH\$er g`\$o hnd`O Ago  
gd`gH\$` VIdknZ` ^abboAnho

\_j Jm\_JrVMo`\_` d{ei>` ahUOo{VManU` hog\_Om` bm  
AE` y` gmoAnhoAnU aMZm AE` y` AnH\$F\$ Anho gm\_nI`  
\_nUgnA` mnMzr nSadoAgohVIdknZ AgZ amig\$y nZr XZ\$XZ  
OrdZnVboXmI` boXè` m` ogdnZmAndSb AgM hoh\$` Anho  
S\$ dUH\$anVr Xd rb AE` y` gnU` m AnU XZ\$XZ dmanVè` m  
g\$H\$V e\$XnM dma H\$eZ` nMm AZdnK H\$obm Agè` m` o  
hm AZdnKhr gd`\_nI` nZmg\_Ob, nOb AnU e\$Mbo AgnM  
Anho hogd`H\$aV AgVnZm\_j Ane` \_mI` A~nYV an{hè` m` o

S\$ dUH\$anV` maMzmH\$pe` nMm H\$ dI` ðEdnMdnM\$H\$omàE`  
Anè` r{edm` anV Znhr. E` m` M "Jm\_JrVm`\_2` `mE` n` m  
JgVnZog\$H\$V gmf{hE` nV ñdV\$ AgonVnZ {Z`\_nE` H\$boAnho

^naVm/rb 80% OZVm I ðeM/rb anVVo E` m` o`\_JnVrZr  
Xd rb "I ðeM\$S\$MbnI` Agm g\$E` {XbmnMm H\$aU XenMr  
gdI`rU àJvr gmYm Mr Agb Va I ðe`nd` g\$P{g\$hm` bnhdV  
AnU Jm\_rU OZVmr àJvr Pnè` r{edm` XenMm{dH\$ng AeS`  
Anho ho^naV` bnH\$enhrModnVd Anho V\$na` anMrZ H\$ni` nV  
B.g.np`Vgè` meVH\$V anOZrVrdar EH\$ g\$H\$V JgV {Z`\_nE`  
PnbmVnähUOo`H\$Qob` AWenI` . `mJgVnV H\$QoE` nZXd rb  
AnKe`AnU ñd` g\$P{ ðeM/rb aMzm H\$or Ondr AgoahObo  
Anho amig\$y Vm\$S\$Dr \_hmanOnZmXd rb ho\_nI` hnd`H\$, I ðeM  
AnKe`Z{dboVaM Xe AnKe`ZUma AnhahU`ZM E` nZr AE` y`  
\_mJ`eP\$ Aem Jm\_JrVmr aMzm H\$or. ahU`ZM Jm\_JrVo`\_o  
Jm\_nZmH\$Q-Xy\_nZboAnho nU BVahr AZb\$AnV {ZH\$VndnKmer  
g\$dnK gmYUnè` m{df` nMmE` nV D\$hmnb H\$obm Anho

gdnV` àW` {dceY`\_` mAU` m` nV S\$ dUH\$a H\$m` ahUVnV  
VnnhUo{MV Rab. S\$ dUH\$anV` nM ^mfV g\$gnI` MoPnè` ng-

Xe`p\$V\$ qH\$dmamI` ZDm` m^ndZMm^naVr` g\_nOnV` gdVnM  
A^nd hnm` Xe`^SVrnami U B\$JOnA` m g\$H\$Zo qH\$dm B\$JOr  
gmf{hE` nA` m g\$H\$anZM E` m ^ndZMm g\$ma` ^naVr` g\_nOnV`  
Pnbm. VVn{n amii>`p\$V qH\$dm Xe`^SVr EVX`er` nA` m  
AIV:H\$aUnV H\$Yr A\$H\$aV Pnbm ZihVr AgogagH\$O`dYnZ  
\_mI` {ZandnKUnU` \_nZVm` V Znhr. anMrZ g\$H\$V gmf{hE` nV  
`manV/rb n{dI` ZUm, ndV, VrW`\_dE` r{XH\$df` r nanH\$O`Mr  
^SVr i` SV Pnbm {XgZ` `B` E` m\_Ü` oI` SV Pnbè` mCXnM  
^ndZm OJnVrb H\$H\$E` nhr amia` m gmf{hE` nV i` SV Pnbè` m  
ghgm AmI` Uma ZnhrV. "\_nV m ^f` : nI` no Ah\$ n`W`i` m `<  
`ngna`»` m dXdmZnVZ qH\$dm "OZZr OY` ^f`\_IM ñdJn{n Jar` gr'  
`ngna`»` mOÜ` g`r`fVnVZ ^naVr` nMr amia` SVr CIm` ah\$naoI` SV\$  
Pnbm Anho (nZ Z\$335 AdnMrZ g\$H\$V gmf{hE` ).

E` nM~amo`a "dgndY` H\$Qo`~H\$`\_2` hr g\$H\$enZnXd rb  
^naVr` nZm Zdr Znhr. gU` m g\$P{OJmV` A` m EH\$M {df` nMr  
MMnVnoAnhoVnähUOo`XheVdnK ! \_B`eA A{Vab\$ hëe` nA` m  
nme`\_y`rda nI`hmEH\$M{dId`~\$`dnA` mH\$enZzoOm YabmAnho  
`ngX`^nV Jm\_JrVo`\_o XheVdnK~Ob AE` y` naI` S\$Uo  
S\$ dUH\$a ahUVnV.

{dcbmH\$e\$Um\_jI`r ào` - g`nK`\_` d{Y`r &

adKXmeIwmeI nI shghmHq ad(VZr &  
gS`m-bSI dV`\_ \$ VSY`\_ @bS-V &  
naY`\_ {dKn/vnW`Y`\_ dIrfZ M(H&oe&

(ucnbt\$ 25-26, AU` mi 28 dm, Jm\_JrVm`\_ )

`n/rb I mbMr Ani AE`Y`\_ rF`\_ P\$ AnhoH\$ Xige` nA` m  
Y`\_ nMKnV H\$E` mgrR`Y`\_ @KX H&or OnV Anhv. ghuJ`@Jrbm  
^GsgndUie` mXheVdrXnMo`\_ j` nVM AnhoAgo(Xgz`\_ V`o

E` n&arb Cnm hr nIrbJMM gnJ`JVbmAnho  
`ndX`EH\$E`\_ VmVIdSZ` n(V NT>`\_ `pVm`\_ &  
bnbt&fVndX`{dUf: {Z`\_ @mZ` ^{dI` V &

(ucnbt\$ 39, AU` mi 28 dm, Jm\_JrVm`\_ )

EH\$E`\_ VMr ^ndZm, [dce`\_ \$ fIdnMr ^ndZmdmT`sbm bmlUo  
AE`Y`\_ AndI` H\$ AnhoE` n(edm`\_ `mg`\_ n` m gU`Jna ZnhrV ho  
Z`\_ \$ AnhoAnU`E` nM`-ano` a gdrZmAqhgMo`\_ hId Xd` rb nOelZ  
Um` bmnrfhOoH\$naU` AqhgmmM na`\_ Y`\_ @Anho

Aqhgma`\_ noY`\_ @gE`- Zr(V-g`\_ pIdVm &  
AY`\_ @na`\_ noqgmEbnndmgna`\_ aXrf` H\$: &

(ucnbt\$ H\$.28, AU` mi 28, Jm\_JrVm`\_ )

ghuJ`@JrbmAnO` n(dMmanMr JaO Anho AqhgMo`\_ hId  
OohmOJrbmnOb` VohmM ghuJ`@JnV {dId`\_ \$ fIdnMr ghuJ`@JnZm  
dmT`sbm bmlUo AnU` XheVdrXnmgna`\_ `m AdKS>g`\_ n` nMo  
{ZanH\$U` hnd\$eH&ob. E` m`\_ v` o(dIdY`\_ @grU` UraoE` nMo(dMna ho  
AE`Y`\_ Cn`\_ \$V Anhv AgoahUVm`\_ B&.

^naV hoY`\_ @Zanj`\_ ani`\_ Anho {d(dY`\_ Y`\_ nMo nVnMo OnVrMo  
bnbt\$ hoAE`Y`\_ gU` nZoEH\$I` anhvM. naVnH\$YrH\$Yr Cgi`\_ Uie`\_ m  
OnVr`\_ X\$JbtZr`\_ Z`\_ gU` hnoV H\$hr Y`\_ nM`\_ bnbt\$ Aer AenV`\_ m  
ngadVnV`\_ E` mgdrZnM Jm\_JrVm`\_ gU`\_ V`e

Jm`\_ eJm`\_ ogdY`\_ @`\_ g`\_ ^ndno`\_ Xnk`\_ ^`\_ dV`\_ &  
VXm`\_ {h`\_ ndJ`\_ @bnbt\$`\_ @gm`\_ ^`\_ bnbt\$`\_ @dVa`\_ ^`\_ Ynd`\_ &  
(ucnbt\$ 40, AU` mi 28, Jm\_JrVm`\_ )

gU`\_ nA`\_ mH\$ni`\_ nV`\_ `m`\_ nE`\_ dnZ`\_ {dMmanMonizadbnbt\$Z`\_ hnoV  
JaOMoAnho VaM`\_ ^naVnV`\_ Y`\_ @Zanj`\_ Vm`\_ i`\_ H\$O`\_ hnb&.

`nzYa`\_ gdnV`\_ \_hIdnMm`\_ E`\_ nM`\_ {dMna`\_ dnO`\_ Vno`\_ Vm`\_ ahUOo  
{o`\_ nfg`\_ \$`\_ rMm`\_ !`\_ " \_{hbnb`\_ {V:`\_ `m`\_ EH\$`\_ n`\_ ghuJ`@AU`\_ mi`\_ nV`  
{o`\_ nfd`\_ rMm`\_ E`\_ nZr`\_ H&ob`\_ m`\_ {dMna`\_ hm`\_ oX`\_ nneu`\_ Anho

ndnV`\_ \$`\_ noma`\_ H\$ni`\_ nV`\_ Va`\_ gdrZr`\_ A\$`\_ bnV`\_ AnUndm`\_ Agm`\_ hm`\_ {dMna`  
Anho`\_ o`\_ r`\_ AnU`\_ nE`\_ \$`\_ hr`\_ EH\$naVnMr`\_ Xnz`\_ MnH\$`\_ Anhv`\_ Ag\$`\_ AnnU`  
ahUVno`\_ nU`\_ Onm`\_ `V`\_ XenVrb`\_ gd`\_ {o`\_ mg`\_ {ej`\_ V`\_ hnv`\_ ZnhrV`\_ Vm`\_ `V`  
XenMr`\_ gdrJrU`\_ aJvr`\_ AeS`\_ Anho`\_ AnO`\_ Annbm`\_ ^naV`\_ \_hng`\_ Jnm`  
hno`\_ nA`\_ `m`\_ \_m`\_ JnEa`\_ Anho`\_ Ago`\_ AgVnZm`\_ XenVrb`\_ A`\_ {ej`\_ V`\_ {o`\_ nM`\_ r`  
AnH\$`\_ S&mar`\_ hr`\_ Y`\_ \$`\_ nXm`\_ H\$`\_ Anho`\_ AOZhr`\_ 100%`\_ {o`\_ mg`\_ {ej`\_ V`  
Prbe`\_ m`\_ ZnhrV`\_ Jm\_JrVm`\_ ahUVo`-

`WnV`\_ @nd`\_ dOmZ`\_ {`\_ ^`\_ Xe`-H\$rb`-n`\_ {apriV`\_ {V`\_ &  
`Wm`\_ nI`\_ g`\_ ^`\_ Vm`\_ nI`\_ r`\_ ghuH\$V`\_ P`\_ mg`\_ {ej`\_ U;`\_ &

(ucnbt\$ 33, AU` mi 20, Jm\_JrVm`\_ )

S&`\_ dUJ`\_ \$nZr`\_ AE`Y`\_ gU`\_ m`\_ ^`\_ nfv`\_ H&ob`\_ hr`\_ aMZm`\_ AE`Y`\_ \$`  
\_m`\_ J`\_ e`\_ P\$`\_ AerM`\_ AnhoV`\_ nI`\_ a`\_ h`\_ UVnV`\_ -

{UMH\$`\_ `aWn`\_ `d`\_ g`\_ \_nO`\_ `adV`\_ &  
U`\_ nE`\_ ^`\_ d`\_ {V`\_ Vie`\_ `Edo`\_ {o`\_ iM`\_ nE`\_ \$`\_ n`\_ `M`\_ &

(ucnbt\$ 38, AU` mi 20, Jm\_JrVm`\_ )

nE`\_ \$`\_ nU`\_ m`\_ ^`\_ Bd`\_ o`\_ r`\_ Un\$`\_ gdrJrU`\_ mg`\_ \_p`\_ {V`\_ &  
`\_ i`\_ n`\_ nV`\_ V`\_ I`\_ ,`\_ ani`\_ \$`\_ {h`\_ ndJ`\_ @`\_ andV`\_ {ai`\_ `V`\_ &

(ucnbt\$ 36, AU` mi 20, Jm\_JrVm`\_ )

nE`\_ \$`\_ n`\_ \$`\_ \_ano`\_ aM`\_ \_{hbnb`\_ Mr`\_ CPVr`\_ Prbr`\_ VaM`\_ E`\_ man`\_ \$`\_ V`\_ ndJ`  
AdValo`\_ hm`\_ {dMna`\_ AE`Y`\_ \_hIdnMm`\_ Anho`\_ hm`\_ AnY`\_ {ZHS`\_ {dMna`  
gdrZmao`\_ UnXm`\_ r`\_ Anho

Jm\_JrV`\_ A`\_ m`\_ aM`\_ Z`\_ b`\_ m`\_ ~`\_ aniM`\_ H\$rbndYr`\_ bnbt\$`\_ m`\_ Agbm`\_ Var`  
E`\_ nVrb`\_ {dMna`\_ \_mI`\_ AE`Y`\_ AnY`\_ {ZHS`\_ Anhv. JndnMo`\_ Ananib`\_ H\$go`  
Agndo`\_ mg`\_ ^`\_ nP`\_ r`\_ EH\$`\_ {dMna`\_ AnOH\$rbA`\_ m`\_ Ves`\_ Un\$`\_ nR`\_ AE`Y`\_ \$`  
\_m`\_ J`\_ e`\_ P\$`\_ Anho`\_ YH\$`\_ nYH\$A`\_ `m`\_ OrdZnV`\_ AnU`\_ n`\_ nY`\_ A`\_ `m`\_ `w`\_ nV`  
\_nUgnMr`\_ OrdZepr`\_ ~Xbbr`\_ {XdnMr`\_ ani`\_ AnU`\_ ani`\_ rMm`\_ {Xdg`  
AnU`\_ " \_\$`\_ nO`\_ >`\_ \$`\_ >`\_ MogoZ`\_ Agm`\_ {XZH\$`\_ \_Ag`\_ Uie`\_ `nZm`\_ Vogn`\_ VnV`-

Cnhna`- Jhoe`\_ \$`\_ V\$`\_ `nV`\_ `m`\_ \$`\_ M`\_ ^`\_ j`\_ U`\_ &  
aXrK`\_ @`\_ {ZEm`\_ {Xdg`\_ oamI`\_ n`\_ Om`\_ aU\$`\_ ^`\_ @`\_ &  
YnV`\_ w`\_ a`\_ H\$`\_ n`\_ Z`\_ \$`\_ Xbo`\_ OrdZ`\_ \$`\_ Z`\_ `m`\_ @`\_ VJ`\_ &  
{Xnz`\_ \$`\_ gd`\_ @`\_ nU`\_ m`\_ ^`\_ Am`\_ `w`\_ X`\_ {Ze`\_ \$`\_ nV`\_ &

(ucnbt\$ 10, 11, AU` mi 14, Jm\_JrVm`\_ )

E`\_ nM`\_ ~`\_ ano`\_ a`\_ Jm`\_ nMo`\_ Ananib`\_ H\$go`\_ Agndo`\_ mg`\_ ^`\_ nP`\_ r`\_ E`\_ nZr`  
g`\_ {dI`\_ Va`\_ \_m`\_ J`\_ e`\_ P\$`\_ H&ob`\_ Anho`\_ "Jm`\_ aj`\_ U`\_ ^`\_ AnU`\_ "Jm`\_ nanib`\_ ^`\_ `m`  
AU`\_ mi`\_ nVrb`\_ E`\_ nMo`\_ {dMna`\_ AE`Y`\_ H\$rbog`\_ \$`\_ nXr`\_ Anhv. gU`\_ nA`\_ m`  
Jm`\_ gd`\_ H\$Zr`\_ Oa`\_ Aem`\_ nX`\_ Y`\_ VrZ`\_ oH\$`\_ n`\_ H&ob`\_ Va`\_ I`\_ a`\_ \$`\_ M`\_ EH\$`\_ "AnK`\_ @

Jm\_ ' Z\_nEi hnbE `nV eH\$M Znhr. A`mXenVrb OZVmAE` V n[al \_ H\$VoE` nM XenMr àJVr hnb/hogV AgVnZmE` nZr "I\_à{VòH` mAU` m nV I\_nMo\_hId nOdy {XboAnho-

I\_à{VòH\$gVnB` mi` dhmoOZOZ& Jm\_wm\_ogVnMm` nE\_ {ZòH\$XZO{XZO& (ücnb\$ 26, AU` m` 18, Jm\_JrVm\_ V\_ )

AE` V AnH\$F\$ AnU gh0 g\_Ob AemaMZMoH\$pe` S\$ dUH\$anZm gnVboAnho` nVZ` E` nA` m H\$dI ðEdnMr à{MVR `Vo nVrôVahUVnV -

`I gd)gVgHpm gd)gâ H\$gje{j Vm & gd)gdH)X` nngj m Jm\_ AnKe`Ed g: & (ücnb\$ 39, AU` m` 18, Jm\_JrVm\_ V\_ )

Agm"AnKe`Jm\_ ' Z\_nEi PrbmVa H\$UJVhr gH\$O>Xenda AmboVar E` nMmXenA` m àJVrA` m dolnda` {EH\$MVhr n[aUm hnUna Znhr. AgM OUYE` nZm` nVZ` gM/dm MoAgndo

E` nZVa AE` V\_hIdnMm{dMna Vo"X{bVgdm` mAU` m nV\_n\$VnV. AnnUM Annè` m\_nUgnbmAnH` àhUVnhoqZXZr` Anho-

AnH` mB{V Mne`n` n{^: VAnEdZ {VanH\$V/m & (ücnb\$ 30, AU` m` 29, Jm\_JrVm\_ V\_ ) "AnH` Vnt hoghndo\_hmnM/H\$AnhoAgOdi rb VahUVnV. Z OnVwH\$ohSH` nZ`{dY\_u` a?AH\$naU` & VVnE` - OnV - nj nUnZ H` nZ`XnFXeZ` & (ücnb\$ 48, AU` m` 29, Jm\_JrVm\_ V\_ )

AgoAnMaU` àE` b\$ZiZelbom{hOo gdnZr Oa darb {dMna A\$ bM/ AnUm MmRa{dbmVa I è` mAWnZoAnnU EH\$\_ b\$M/ AnKa H\$e\$eH\$.

ani`gVngna»` m Wna` i` SVsA` m {dMnanJa A\$b Prbm AgVmVa, gdnZrM VmAsrH\$abmAgVmVa H\$Xn{MV nIdnV\$` nOna H\$ni nVhr "I abnOr hE` nH\$S> KSbM ZgVo

X{bV gogmaI oAZb\$ AnOÀ` m H\$ni nVhr Cn` VV Ago {dMna OgoH\$, à` ÈZà`nd:, OrdZ-H\$bm, {ZYZ-gYZEd`?, Jnd\$gVna:, gKOZe{SV:, gdnngm\_i`? AnMna-àm-e`? Jm\_{Z\_nEiH\$bm, gVJg^nd: B. AnM{ZH\$ H\$ni nV ~hM{M` {df` nJa` Wn{MV\_nV`XeZ` darb AU` m` nVZ` E` nZr H\$boAnho

JaO AnhoVr \S\$V Jm\_JrVrb hmAnV{ZH\$VndnX A\$JH\$naE` nMr. AgoH\$E` ng ZSH\$M "ndJV` ' Agmhm`naV Xe hnbE` nV eH\$M Znhr.

g\_nO-aMZm`y` nV^2g\_nV - g\_VnEpdVm& n` nV^2nd` H\$VnMm\_wH\$M` - dgZnE{XfV& {dbr` emfU\$X` \$Xn{aD` \$nm-nM/H\$` & ^OIVngH\$bmJm\_mani`epn`Z`ndJV` Vm` & (ücnb\$ 37, 38, AU` m` 41, Jm\_JrVm\_ V\_ )

AnM{ZH\$ H\$ni nVhr` m{dMnanJoAnM` AgZ H\$ni nA` m nbrH\$S&AgUram hm enneV {dMna Anho AZb\$ {dMnad\$ngM A{^`àV, \_n` AgnM hm {dMna Anho Annè` m XenMm gnV` A{^`nZ AgUre` m àE` b\$`naVr` nZo{dMnanV KD\$Z` E` nngZ` àaUmKD\$Z` OrdZnV dnO/nb H\$br Va I and aM`naV hm`p{H\$ hnbE` nV eH\$M Znhr.

`m JgVnA` m CngH\$manV S\$ dUH\$anZr Jm\_JrVm H\$er AnM{ZH\$ AnhoVogn{JVboAnho

I ðH\$gH\$V`nfm`gn`naVn` gZnVZr & Vn` m`AZXVnàðH\$Jm\_JrVm`VnVZr & (ücnb\$ H\$.5 CngH\$na, Jm\_JrVm\_ V\_ )

Jm\_JrVm\_ V\_`hm AE` V\_Yn An{U gIb` AgmAZndX àhUOogH\$VnVrb AdnH\$Z gr{hE` nV`\_bnMm XJSM Rabm Anho` nVrb EH\$EH\$ nU hoAE` V AWnU`AgZ` m{dMnanJa gI nb Aà`ng H\$E` nMr AE` V JaO AnhoE` nZ` M` ànVW {df`nda`ard An{U`\_pJm\_r g`nVZ` hnbJoJaOMoAnhoAgo`\_bmdnOVo

\*\*\*

gX`^gVgMr :

- 1) àkm`naVr`\_2- S\$ I r. ^m dUH\$a.
- 2) Jm\_JrVm- ani`gV I r. VnH\$SOr`\_hnanO.
- 3) AdnH\$Z gH\$V gr{hE` - S\$ I r. ^m dUH\$a.
- 4) gH\$V gr{hE` H\$M{deX B{Vhng - S\$ nInmJam
- 5) gH\$V gr{hE` H\$M{Vhng - S\$ E. ~r. H\$W.
- 6) gH\$V gr{hE` H\$M{Vhng - àno hganO AJdnb.
- 7) gH\$V dnl`\_ H\$me {OUVr` I ÈS} - S\$ I r. ^m dUH\$a
- 8) gH\$VnWi -www.satyvrat\_shastri.net

•••

# \_anR̄ H\$ dVrb \_hmZJar` g\$KZerbVm...EH\$ {OnU

## Sr̄ dgV nmbUH\$



\_hmZJar` \_anR̄ H\$ dVrb {dgm̄ m eVH\$A` mnmMi` m-ghm̄ m XeH\$mgY H\$hr H\$dt\_Ü` oEH\$ dol\_Ü` m àH\$naMr g\$KZerbVmàH\$Pnrbor {XgVo hr g\$KZerbVm\_hmZJar` OrdZner {ZJ{SV hmVr. {hbnM` \_hmZJar` g\$KZerbVnt àhUOb OnVo {VÀ` m\_ü o \_anR̄ H\$ dVrbm EH\$ dol i oē\$ñ àmā Pnrbō` m Zi` mg\$KZerbVmr nmi o\_ü oH\$naMr, \_anR̄ H\$ dVrbm` m g\$KZerbVo\_ü oH\$naMr Zdr n[a\_nUobm`br, {VÀ` m\_ü o \_anR̄ H\$ dVrb H\$naMrVoāiZ {Z\_nU Pnrbō` mg\$YrMr H\$hr {Zarj Uo` m {OnUmV WnS` nV \_nSV Anho

àna\$ rM hogm̄ m bmdH\$ grhē` nÀ` mg\$^nV` nDbr OnUmar "\_hmZJar` g\$KZerbVnt hr EH\$Ame` nE` H\$naMr Anho {VÀ` m grhē` nZō {d{ei>grhē` H\$VrVrb Ame` mMo Ame` gY nMōndē\$ H\$naMr m àH\$naMrAnho Voñni>H\$boOnVo àhUOM {VÀ` nUao` m grhē` nH\$VrVrb Ame` d Ame` gY o {d{ei>g\$KZerbVmmAnr dīH\$na H\$naMr, Ago gr̄JVboOnVo hr H\$naMr nUoUodUñE` H\$ndē\$nmMr Anho hr \_pē` \_mZnE` H\$ H\$naMr Ziho {VÀ` mgñhē` nZō {d{ei>grhē` H\$VrVrb Ame` dm Ame` gY o` nM m nS bē d nBōUm {ZpīMV H\$Vm` V Znr. "\_hmZJar` g\$KZerbVō à\_nUm "Jm\_rU g\$KZerbVnt, "X{bV g\$KZerbVnt AemH\$hr H\$naMr \_anR̄ grhē` g\_rj V AprVEdnV Anhv. `nhr H\$naMr dUñE` H\$ndē\$nmÀ` m Anhv.

\_hmZJar` EH\$ AmV {ZH\$K{OV Anho` mnmÀ` mg\$^nV` ~nōm MoPnrbōVa \_hmZJar` EH\$naMr Ugm̄ meVH\$A` mA I arg, I aoVa {dgm̄ m eVH\$A` m àna\$ rÀ` m XeH\$naMr AprVEdnV Anbr. hr \_hmZJar` nS bāYmZ AnUñUH\$ i` dīWer g\$YrV Anhv, AnU {VÀ` m JaOVZM Vr hi jñi yAprVEdnV Anbr Anhv. `nm\_Yrb ARam̄ meVH\$mgY gr̄ Pnrbō` mAnUñUH\$ H\$naMr n[annH\$Anhv. Amē` nH\$naMrEH\$naMr Ugm̄ meVH\$A` m A I arg \_hmZJar` Z\_nU hñE` nMr à{H\$ mgē` Pnrbor Agbr, Var Á` nZm I and arM \_hmZJar` àhUUm` Vrb, Aer ehao AprVEdnV` m bmdgm̄ meVH\$naMr nMōndē\$ghndē\$VH\$COnSōbo Anho` nM g\$^nV` AnU I r EH\$ hñE` nMr Jñi>bj nV` i` m bmd hr H\$` nm\_Yrb grhē` , H\$bm` m j d nV {Z\_nU Pnrbōm

AmV {ZH\$K{OV \_hmZJar` m OY\_H\$ni mer g\$YV Anho \_anR̄ grhē` nVhr AmV {ZH\$K{OV MonSgnK {dgm̄ meVH\$A` mnmMi` m XeH\$naMr C\_OybmJboAnhv, hogm̄` bj Ur` Anho

\_hmZJar`rb {d{ei>n[apnVr\_ü o` WoxK{H\$ni dñVi` H\$naMr m\_nUgnMr \_mZ{gH\$ KSJ -XbVo` m {d{ei>\_mZ{gH\$ KSJrbnM AmU \_hmZJar` g\$KZerbVmàhUUm CXnaUnV, \_hmZJar`rb \_nUgō B\_maVr, XnVzō dñZBē` nKr Jñi>A` mJXUVZ EH\$naMr nUñMr ^ndZm, i` {°Edbom Pñē` nMr OnUrd {Z\_nU hñV o` mJXU\_ü o` àXfUm\_ü o` WoxK{H\$ni \_nH\$ni mUm, AdH\$ne ZgVno` Wox AmnH\$, Anbrdm {Z\_nU hñV ZgVno Va VñH\$naMr, g\$KKey` Vm, I{OVmAnU agSr A\_nZrVmnnd` mg {i Vo \_hmZJar`rb ~hVñe Jñi>` nH\$Vier {ZJ{SV Agē` m\_ü o` nH\$Vm, A\_nZdrH\$U, A\_nZrVnUm, nanE` Vm` mJñi>MmAZr d` Wox` nM qH\$dm \_hmZJar`rb J{V\_mZVm, VVrb KSēmī mā` m H\$naMr am-a MnbUnē` m d d d nZ OrdZm\_ü ogVVMmVnU, i` JVm, AnñVWmOnUdV anhv gñe, \_hmZJar` g\$KZerbVMDR̄ H\$ {def gr̄} MōVa Vogm̄ naUnUñE` bā` nUoAnhv ...EH\$naMr nUñMr, AWēj` Vm, nM H\$naMr, A\_nZdrH\$U, A\_nZrVnUm, ~YranUm, i` {°Edbom, nanE` ^nd, AgS\_ÖVm, g\$KKey` Vm, I{OVm, VñH\$naMr, gVVMr i` JVm, AnñVWm, VnU Bē` nKr Bē` nKr. hr Ame` gY o` »` EdoAmV {ZH\$K{OV Nī`rer g\$YrV Anhv. ho` Wox Z\_X H\$naMr` mg hdo

\_hmZJar` OJUnē` m gdM bd H\$naMr hm n[aUm\_gna>> nM nÖVrZoAnU\_gna>> nM à\_nUmV nSVnō AgoahUUm` Wna Znr. na\$w \_hmZJar` dñVi` H\$naMr mAZb\$ bd H\$naMr-H\$drda \_hmZJar` n` nUoAnMmH\$ rA{YH\$g\$H\$naMr hñVno` mg\$^nV` EH\$ Jñi>bj nV` i` nd` mg hdr H\$ \_hmZJar` dñVd H\$naMr m gdM H\$dtÀ` m H\$ dVō\_YZ \_hmZJar` g\$KZerbVm Anr dīH\$naMr Pnrbor Znr. CXnaUnV, nw {e. aolq enV m eō Hō, \_jē nñS JndH\$naMr, dgV` ~mō>à` Vr H\$ dH\$ d{` Ir. `md AemAZb\$ H\$dtÀ` m H\$ dVrb AZb\$Xm \_hmZJar` AWRQH\$ nñnd` mg {i VnV, na\$w` m\_ü o` nVr H\$ dVrb \_hmZJar` g\$KZerbVmm Anr dīH\$naMr H\$naMrVōAgoahUUm` Wna Znr. \_hmZJar` g\$KZ àhUOo

H\$cdVw \_hmZJar` Vnerb `ljo È` n\$mo`amMw`AgUoZiho ho Vnerb `s\$agZ` Vnhr g\$KZ \_hmZJar` AgyeH\$Vo XigaoAgo H\$, \_hmZar` g\$KZerbVMM An(dIH\$ma hm gm`n` V... AmY(zH\$dnKr qH\$dmAmY(zH\$dnKmA` m`a`ndml ntorb H\$dt\_ù` o A{YH\$`à`nUmV {XgVno \_hmZJar` g\$KZerbVmh`r`am`nzo AmY(zH\$dnKr N`i`ser {ZJS`V Agè`m`u` oAgoKSJondm`{dH\$ Anho AWnF, H\$hr d`o`mano`fOHS`d`nzd`dnKr H\$dt`dahr`hm`a`nd nS`b`om {XgVno È`ngs`YrMr MMm`AmU AI erg H\$aUma AnhnV.

\_hmZJar` g\$KZerbVMr hr è\$ndoj nV KvbH\$ nÇa`-mngndMlr` \_B`B`lr` bndUr` ZJar`df`r`A` mpnV`\_VVM`AZW`d`i` °\$ H\$aVo \_hmZJar` g\$KZerbVMM Zihò` ho`bj`nV` Kùlo` Andr`i` H\$`Anho` EH\$`Ugm``m`eVH\$`A``m`ama`\$`r` \_B`B`ho`N`d`go` ZJa`hm`Vo`Vo`H\$`U`È``nhr`AWn`Z`o`\_hmZJa`ZihVo`AnYr`à`h`O`bo`È``nà`nUo`\_anR`e`gr`h`È``nV`{Obm`\_hmZJar``à`hUVm``B`B`Aem`g\$KZerbVMM An(dIH\$ma {dgm``m`eVH\$`A``m`nmM`i``m`XeH\$`mngZ``\_`V...`H\$`dVw`Z`AnU`H\$`hr`à`nUmV`H\$`Vn\$`Yz`AnU`ghm``mXeH\$`mngZ`H\$`hr`à`nUmV`H\$`K\$`è``n\$`Yz`Prb`om`Anho`H\$`dV`ù``ohr`g\$KZerbVmaW`\_V...`T`H\$`n`m`H\$`dVw`Z`An(dIH\$V`Prb`or`{XgVo`

AmY(zH\$`\_anR`e`H\$`dVw`\_hmZJar` g\$KZerbVMM An(dIH\$ma`d`d`d`ù``m`à`H\$`n`o`d`d`d`ù``m`è`\$`nV`Prb`om`Anho`{`^P`à`H\$`VY`\_m`m`H\$`d`tda`\_hmZJar` g\$KZerbVMM`n`{aUm`d`d`d`ù``m`à`H\$`n`o`h`m`U`ndm`n`{dH\$`Anho`H\$`dt`A``m`\_hmZJar``dmnV`dm`Prb`e``m`à`{V`{H\$``n`l`o`gm`Yna`Uo`VrZ`J0>`AnhV.``n`Yr`b`n`{hè``m`J0>`Vr`b`\_hmZJar``dmnV`dm`Prb`or`à`{V`{H\$``m`hr`A`ndr`i`VMM`Anho``W`o``m`\_hmZJar``dmnV`dm`~X`b`U`nè``m`\_mZ`dr`OJÈ``m`-ò`b`Mr`qMvM,`VS`\$`S`>`AnH\$`V`\_`n`R`e`m`à`nUmV`Anho`Xigè``m`J0>`Vr`b`à`{V`{H\$``m`hr``mn`{apnV`Vr`M`{d`S`>`Z`H\$a`U`nar`Anho``W`o`AZ`h`\$`m`Anè``{d`S`>`Z`hr`n`h`nd``ng`{`i`Vo`{Vgar`à`{V`{H\$``m`hr``mn`{apnV`Vr`~ò`b`AnH\$`V`i``S`V`H\$a`V`Z`nhr,`qH\$`dm``mn`{apnV`Vr`M`{d`S`>`Z`hr`H\$a`V`Z`nhr.`Vr`\_hmZJar``dmnV`dm`i`o`\_mZ`dr`OrdZnV`h`n`U`nè``m`~X`b`n`M`m`È``n`Vr`b`d`d`d`ù``m`Adr`i`V`M`d`Y`K`Vo`hr`A`{YH\$`i``{`\$`ou``r`ndè`\$`n`Mr`à`{V`{H\$``m`Anho`AWnF,``m`{V`Yr`à`{V`{H\$``m`à`h`U`O`oh`dm`&`H\$`n`o`Z`ih`V,`ho`n`i`M`Anho`EH\$`M`H\$`dr`È``n`Mr`ga`\_`gi`hr`Prb`or`n`h`nd``ng`{`i`Vo`\_hmZJar``dmnV`dm`H\$`dt`A``m`Prb`e``m`m`VrZ`à`{V`{H\$``m`AnhV,`\_hmZJar``g\$KZerbV`m`am`nzo`m`VrZ`à`H\$`n`o`An(dIH\$V`Prb`or`Anho`EdT`M``W`o`A`{`à`V`Anho`

\_hmZJar` dmVdm(df`rMr n{hbr à{V{H\$` m hr \_T`H\$`n`m`H\$`dVw`R`ærdnUo`i`°\$`Prb`or`Anho`hr`n`{hè``m`OBB`n`d`ar`b`à`{V`{H\$``m`Anho``m`OBB`n`d`a`\_`\_`V...`nUgn`A``m``\$`dV,`A`\_mZ`dr,`ZJÈ``h`nV`OnU`nè``m`OrdZm`-ò`b`Mr`A`ndr`i`VMM`Anho`CX`n`h`a`U`nV,`°`g`H\$`n`i`r`CR`æ`Z`r`,`\_`r`EH\$`\_`U`r,`hm`EH\$`\_`U`r`,`{H\$`Vr`Var`{Xdgn`V`BÈ``n`Kr`H\$`dVn\$`Yz`hr`OnUrd`~è``nM`n`n`i`a`Uoi`°\$`Prb`or`Anho`\_T`H\$`H\$`hr`d`o`m``\$`\_`W`y``h`n`V,`"`\$`\_`W`n`Vr`b`ZdZÈ``È``n`Z`m`AnH\$`F`V`H\$a`Vo`\_hmZJanMoagP`XeZhr`È``n`Z`m`H\$`hr`d`o`m`K\$`V`o`n`a`Y`h`m`\_T`H\$`r`H\$`dV`M`m`n`V`m`r`^`nd`Z`ih`o`Cb0>``m`\_`I`Q`V`OrdZnV`"gbJ`O`\_Z`m`EH\$`^`nd`Zn`m`qH\$`dm,`"O`W`o`OnV`no`V`W`ù`\_`r`\_`m`P`m`g`n`M`r`'`Ag`m`g`n`K`e`Y`V`M`m`AZ`W`d``V`no`"H\$`n`ù``m`~`\$`m`i`A`Y`nar`,`"n`\$`M`abr`O`{a`am`{X`i``n`Z`r`,`{O`W`o`\_`m`V`d`H\$`K`dn`S`>`A`em`H\$`dVn\$`Yz`\_hmZJanVr`b`{dè\$`n,`~H\$`r`b`OrdZnMm,`d`d`d`ù``m`^`r`V`i`Mm,`H\$`n`i`n`d`m`M`a`È````V`an`h`V`no``m`gd`°`nZ`dr`Adr`i`Vn\$`-ò`b`Mr`{"Od`Y`VJ`\_J`È``n`m`H\$`dVw`{XgVo`qdXm`H\$a`X`r`H\$a`n`m`m`H\$`dV`o`Yz`hr``n`\$`I`H\$`V`M`r,`n`anè`\_V`M`r`OnUrd`i`°\$`h`nV`an`h`Vo`^`r`V`r`Mr`OnUrd`hr``m`H\$`dVw`\_h`I`dn`Mr`Anho`AmY(zH\$,`\_hmZJar`\_nUgn`A``m`d`d`d`ù``m`Adr`i`Wm`n`h`Z`H\$`dr`A`ndr`i`W`h`nV`no`X`r`S`i`Z`OnV`no``nM`à`H\$`n`Mr`A`ndr`i`VMM,`h`V`nè`V`m`dg`Y`Am`n`O`r`S`h`n`H\$,`dg`Y`X`I`m`i`ò`J0>`P`a`^`Vr`n`i`r`b`H\$`dr`\_ù``an`h`nd``ng`{`i`Vo`h`gd`M`H\$`dr`{Z`I`i`n`Uo`AmY(zH\$`dnKr`Z`nhrV.``m`OnU`dm`i`°\$`H\$a`Vn`Z`m`hr`H\$`dV`m`AZ`h`\$`m`{d`Z`n`K`n`Mm,`C`n`an`V`n`M`m`Am`l``K`W`o`V`W`o`X`m`ar`à`{V`{H\$``m`Ag`Vo`È``n`Yr`b`EH\$`à`h`U`O`o`\_hmZJanVr`b`{d`{d`Y`K`{O`V`n\$`Yz`Am`è``m`{d`{d`Y`\_mZ`{gH\$`Adr`i`Wm`i`°\$`H\$a`U`o`

\_hmZJanV`\_nUgn`A``m`dnO`e`ntom``U`nè``m`{d`{e`i`>`n`{apnV`Vr`M`{d`S`>`Z`H\$a`U`nar`Xig`ar`à`{V`{H\$``m`hr`H\$`r`b`N`i`O`e`m`\_T`H\$`a`-`H\$a`X`r`H\$a`n`m`n`i`r`b`OBB`n`d`ar`b`Anho`hr`à`{V`{H\$``m`\_`\_`È`d`o`A`e`\$`U`H\$`n`o`O`H\$a,`g`X`n`Z`X`a`o`l`o``n`m`H\$`dVw`\_`n`R`e`m`à`nUmV`n`h`nd``ng`{`i`Vo`H\$`n`o`O`H\$a`n`m`h`n`p`n`n`O`b`A``m`H\$`dVn\$`Yz``mn`{apnV`Vr`Mm`X`n`h`H\$`Ag`m`a`È```V`no``Vr`b`nè`O`b`m`Z`nd`-`J`nd`A`er`H\$`n`U`Vr`M`An`i`I`Z`nhr.`È``n`Mr`An`i`I``\$`\$`A`m`EM`n`n`{P`{O`h`A`er`Anho`H\$`n`o`O`H\$a`n`m`H\$`dVw`\_hmZJar``OJ`U`o`AZ`h`\$`{Z`O`ud`n`a`Y`w`An`H\$`\_H\$`à`g`S`r`q`h`ò`d`n`V`Z`r`d`d`Y`O`h`S`o`b`o`Anho`n`{hè``m`OBB`n`d`ar`b``n`\$`I`H\$`H\$a`U,`EH\$`n`H\$`n`U,`g\$`m`K`e`Y`V`m,`\_I`Q`V`m,`A`ndr`i`V`m`hr`A`nè``g`l`o``W`o`\$`n`æ`r`à`^`nd`r`Z`nhrV.`V`g`M`V`Vr`b`h`V`m`en`U`m`Mr,`q`M`V`M`r`OnUrd`hr``W`o`Z`nhr.``m`C`b`Q>``W`o`i``{`°`E`db`om,`A`\_mZ`dr`H\$a`U,`I`f`r`H\$a`U,`d`n`V`d`V`m,`n`anè`\_V`m`hr`A`nè``g`l`o`A`{YH\$`à`^`nd`r`AnhV.``W`o`H\$`hr`à`nUmV`{g`Z`H\$`o`d`f`n`r`Y`na`U`H\$`e`Z`AnU`H\$`hr`d`o`m`{V`a`H\$`g`{d`Z`n`K`n`M`m`Am`l``K`D`S`Z`\_hmZJanVr`b`{d`X`n`a`H\$`\_mZ`dr`p`n`V`Vr`d`a`à`H\$`nè`O`h`H\$`È``nV`An`om`



H\$dvW \_hmZJar` AZr`dnVZ nbrH\$SøOnE`nMr Or j \_Vm  
{XgVo Vr `WVoOdi nmg {XgV Znhr. AYz\_Yz H\$hr H\$dtMm  
AnU H\$hr H\$dVnMAndnK dJi Vmhr H\$dVmàm`...\_hmZJar`  
Vn{ebn\$`Ü` M JvZ nSè`nMmäE` `` Vno

n{hè`m Q\$B`mda {Z\_m@ Pmbobr \_hmZJar`  
g\$XZerbVMr H\$dVmhr \_anR\$H\$`na\$iaV dol i r AnU à^ndr  
Agè`m\_wi chr H\$dVMr \_Ü` dVu YnamRaVo`mH\$dVW H\$dVbom  
Zdr n[a\_mJo ànã H\$e\$Z XUmãr à`nolerbVm A{YH\$ à\_mJnV  
Agè`m\_wi o{Vbm hoñWmZ ànã Pmba Agmco `m H\$dVbom  
H\$DñWmZr AnUÉ`ngnR\$H\$hr hVmpP\$à`EZ H\$obJbchmVø Ago  
{MÎ {XgV Znhr. gE`H\$Wm {Z`VH\$m{bH\$ AnU  
A{Z`VH\$m{bH\$Mr Mi di `nZr ñd\$ nUodmg\$ P\$ñUo`m{XeZø  
H\$hr à`EZ H\$è`nMonnhnd`ng {i V Znhr. {ZXmZ CKSñUoVar

AgdKSè`nMoXgV Znhr. hq{MÎ 1950 nmgZ Odi nmg 1980  
n`V nnhnd`ng {i Vo Z\$VaA`mXnZbH\$XeH\$S`Ü` chq{MÎ ~XbVnZm  
{XgV hmvø \_hmZJar` g\$XZerbVMr H\$dVmhr H\$DñWmZr AnU  
BVa H\$dVmn[aKnA`mAngnmg hq{MÎ nmgboOnV hmvø na\$yWJè`m  
nMIXhmdfñV nñhmEH\$Xm\_hmZJar` H\$dVmH\$DñWmZr AnUÉ`nMo  
à`EZ hVmpP\$H\$boOnV Anhv. hoZnKdUoAndi`H\$ Anho

(`m à{V{H\$ nMr \_n\$Jr AY`Î H\$or Anho nñhm ...  
ñdmV\$`mãna \_anR\$ H\$dVm ... 1945-60 `WVo \_hmZJar`  
g\$XZerbVÀ`m g\$^n\$ E`nMr \_n\$Jr H\$\_rA{YH\$ dol`m  
ñdè\$ñmV H\$AV Anho)

...

# ñdmV\$` nãna \_anR\$ X{bV H\$ dVm

## Saf \_Znha OmYd



= 1 =

"ñdmV\$` nãna \_anR\$ X{bV H\$ dVm Agm{df` \_bmXê` nV AnbmAnho I a\$Va {Xbê` meāX\_` nRv` m{Z-ŸnMr \_n\$}r ghOnUo H\$aVm` ê` ngma I r Znhr. à-Ÿbd ZnMm {df` {Z-ŸngnR\$ {ZdSjU\$hoA{Vi` má Anho `m{df` nÀ` mAZrŸnZo H\$hr ày` \_nÀ` ng\_no {Z\_nŸ Pnbro EH\$ Va hmAY@VH\$Mm H\$ni Anho `mH\$ni nVrb X{bV H\$ dVgŸŸr {ddMZ H\$aVnZm XnZ YnH\$ g\$` dVnV. EH\$ Va ho{ddMZ dUŸnê` H\$ hnd\$ eHô ZnhrVa AmT\$` nÀ` mndeshnV hnd\$ eHô, VgoHê` nZo{df` ngaQ-hnê` nMr e\$` VmAnho {Zarj UoZnKdbr Va È` nV A{^` àV gŸj` {dücfZ` BŸM Agbr Znhr. Var` ngX`^nŸ` \Ÿ\$H\$hr` Ÿo g\_no RêVno

= 2 =

1970 ZŸa X{bV H\$ dVZôAnbmRgmc\_Ÿelbm Anbo dol i ŸU ZnKdbo Zm\_Xol Tgmi , `edŸ \_Znha, X` mndna, Hôed`\_d\_m` Aer {H\$VrVar Zndo`m gX`^nŸ` KVm`\_Vrb. hr ZndnŸr` nXr I yn dntêVn` BŸ. \_J A\_ŸH\$EH\$mH\$drMoZnd H\$m Znhr, Agnhr àiZ g\_no` BŸ. naŸvZndnê` m` nXng m` mH\$ni nV Or H\$ dVm{b{hbr Jbr {VMr \_jv: àH\$Vr H\$noVr hnr ArU È` nMr H\$aUoH\$ni Agndr, hm {dMna H\$aUoJaOMoAnho `m H\$ dVÀ`\_m\_j` mer OmOrdZnZr`d hnr/m, Vno\_bm`hîdnMndnŸVno A^ndJêV, An\_mZnñX OrdZ dnoŸntomAnbohoH\$dr hnr/Ÿ EH\$m AWnZoVo g\_noi` dnWmo`~i r hnr/Ÿ ArU Anê` ŸŸ/H\$ gŸj`ZerbVo`ir oVoAnđnW Pnbrohnr/Ÿo bd ZnMr È` nŸr naŸam ZihVr, \_mì` VoÈ` nê` m nŸVrZoA{^i` Ÿ\$ hnd\$ nhrV hnr/Ÿ `m A{^i` Ÿ\$ \_Ÿ` ognMbmUnVŸ` ~nha n\$È` nMr YS\$S>hnr. AmU H\$emàH\$raoA{^i` Ÿ\$ ihndohmàiz ZihVmVa A{^i` Ÿ\$ hnrJohr JaO hnr. È` m`\_i` oA` mOrdZeprVŸ, ^mngŸH\$hrnVŸ hoH\$dr AnbohnŸ/Ÿ Vr gJi r d{eiŸoè` nê` m H\$ dVWŸ` àH\$Ÿ Pnbro. H\$hr H\$ni I i`~i` CS\$br, Ÿ\$H\$ŸŸnUr Pnbro \_mì` ZŸa hr H\$ dVm{rŸWa Pnbro. \_nŸ` Vmndbr. {VZnđV:Modol i o di U \_anR\$ gr{hê` nV ZnKdbo àñWnŸnV H\$ dVMr MnH\$Ÿ>

\_nê}r. MnH\$Ÿ>\_nêÈ` ngnR\$ hr H\$ dVm{b{hbr Jbr Znhr, hoBWo Ÿ` nZnV`\_i` mdo A{^i` Ÿ\$` mAn{ahm` ŸaOMŸ hr {Z\_Ÿr Pnbro Anho È` m`\_i` dè` mda Hôdi {ZgŸVo`^m` H\$aUohnŸgŸRaUma Znhr Va È` mH\$ dVÀ`\_mAdVr`dVrVmgm`\_ŸOH\$ - gnŸH\$VH\$AdH\$ne nma I Ÿ` KVmnmŸhŸo

= 3 =

X{bV gr{hê` nMr àaUmSaf`~m-ngnhe` AnŸ`ŸH\$SanŸM{dMna AnŸU Mi di Anho hoAnVnZi` nZognŸÈ` nMr JaO Znhr. Saf` AnŸ`ŸH\$SanŸ` m{dMnanZoAnê`\_enV`\_i` m` bndŸmPnbroÈ` mH\$ŸndŸŸ \_Ÿj` tZr Annè` m^ndZMm` {dMnanŸMAnŸdîH\$na Hôbom{XgVno {dMnanŸr`ñi`\_Vmhm`~m-ngnhe` AnŸ`ŸH\$SanŸ` m{dMnaYnâVmEH\$ nŸy Anho `m nŸj`/Ÿo àH\$Ÿ\$H\$aU`\_anR\$ X{bV H\$ dVW`\_Ÿna agaerVnUo g\_no`\_Ÿo`\_ànaŸ`rÀ` m H\$ni nVrb qH\$dm AJXr A{bH\$SÀ` m H\$ni nVrb H\$ dVngŸj`KŸMr erfŸŸ Oar AmU ZOad nbr KŸVbr Var Annè` m bj nV`\_BŸ H\$`\_m gd`H\$ni`\_i` dhmam`\_Ÿo`{Z{üV`\_Ÿ`\_H\$m Anho AnŸU`\_m`\_Ÿ`\_HôV` EH\$ àm`\_Ÿ{UH\$ŸUmAnho`\_mZdr`\_Ÿ`\_nŸr`nRaml`\_U, Anê`\_gŸ`\_nZnVm AnŸk X{bV H\$ dVZô g\_no` Rêbom. Annè` m AnŸdîH\$hrnV`\_à`\_nlerbVmAgm`\_bmhdr`\_AgoH\$hr`\_mH\$dtZr`\_nŸbboZnhr. WŸ>\_i` Ÿ\$ hnr/Ÿo AnŸU Annè` m nŸVrZo`\_Ÿ\$ hnr/Ÿohr`\_m H\$dtMr JaO hnr/Ÿ ArU Vr Ver H\$ dVWŸ`\_i` Ÿ\$ Pnbro Anho

gX`f`ArU {dŸnñ` hm X{bV H\$ dVMm`nWm`r`^nd` Anho H\$aU X{bV H\$dr hm Hôdi` H\$dr Znhr Va VnoEH\$ H\$ni ŸŸVnŸr Anho OJÈ` nÀ` m anDÀ` m bT`BŸ Vno AnŸ`\_bm`\_Jbom`\_Anho OmUrdnŸŸŸ Vno n[adVZnÀ` m Mi di rer OmŸ`\_bm`\_Jbom`\_Anho i` dnWm`~Xb` È` nŸomA{^`\_àV`\_Anho`\_gd`\_H\$aMoenŸU`\_Vno`{Z{fŸ`\_mZVno`\_enŸU`\_mŸo`\_Jnadr`\_H\$aU`\_H\$arV`\_Znhr. enŸU`\_Ÿ`\_g`\_nOmMoOo`\_ñdBZ`\_~m-ngnhe`\_nŸr`\_nŸhbo`\_È`\_nMmVno`\_ebXna`\_Anho`\_OmV,`\_dJ,`\_Y,`\_ŸqoJ,`\_nŸV`\_B. Jñi`\_Ÿ`\_i`\_o`^naVr`\_OrdZnV`\_Or`\_enŸU`\_dH\$ŸVr`\_Z\_nŸ`\_Pnbro`\_{VÀ`\_n{dêŸ`\_Ÿ`\_H\$Ÿn`\_KŸJram`\_hm`\_H\$dr`\_Anho



= 4 =

àma\$`mngyZ` VoAnVmn` V X{bV H\$`dVMr nrhUr Hôbr Va  
 Ago(XgVoH\$, àma\$`r AdrbomVhr {dDnhr AnU ZH\$`anMr`n\$`Ur  
 H\$aUmar hr H\$`dVm`i` dnWm - enV`m-ano-a AnE`\_{ducU`UnH\$`Sø  
 àdFmhnd\$`bomVbr. {df`\_g`\_mO`i` dnWola h,,mhogY} \_m`i` H\$`n` \_  
 an{hbo Varhr Amè``n\$` Mi di rVrb AnU OJÈ``nVrb  
 AV{dAnV {VZoXobg V HôbomZnhr. X{bV H\$`dVmr AnH\$`nVni r,  
 D\$a~Sàr AnU H\$`n``\_jè` Zgbor H\$`dVmAnhoAer OqH\$`n`m  
 H\$`dVola Zb\_rM hnb/ Anbor Anho AnH\$`nVni mUm AnU  
 AnH\$`\_H\$`nUm, pñWVrerbVm AnU n{adVZø AnH\$`ne AnU  
 {dDnhr`nVrb \aH\$` AnnU bj nV KVbomVa darb OqH\$`ngY} nMo  
 {ducU`U`H\$aVm`\_D\$`eHôb ZihOAZb\$`Aä`ngH\$`Zr VoHôboAnho  
 OJÈ``nVrb àiZ AnU È``nm àiZnMmaOq`Ogm dntV` JbomVgm  
 X{bV H\$`dVMMnini>naY`W`C`M`bmg`\_na``V` Jbom 1970 Vo  
 1980, 1980 Vo2000 AnU È``nzY`a``mH\$`ni nVrb Rà H\$`  
 AnU à{VZYrH\$d H\$`dtÀ`mH\$`dVnVZ`g`\_H\$`nrbZ`à`iZnM`r`YJ  
 àH\$`>Pnrb. hog`\_H\$`nrbZ`à`iZ`AZb\$`nXar AnU`-h`p``nrr`hnb`  
 È``mÈ``mH\$`drÀ``m`àH\$`Vr`d{e`i`O`em`\_i`oA`{`i``o`\$`V`{Zami`mU  
 OmUdV`AgbV`ar`\_mZdr`\_jè``nM`r`à`{V`ö`n`Zm`ho`{dMmagY}  
 ZOa`AnS>PnrbOZnhr. AJXr`Tegmi``,`\_Znha``n\$``mngyZ`^`D\$`  
 \_d`\_m`,`à`km`ndna`,`Aè\$`U`H\$`ni`o`b`n`b\$`ZnW``edV`,`\_h`p``^`daq  
 e{eH\$`nV`q`h`Jn`b`h\$a`,`A`{d`Z`ne`J`m`H\$`dnS>`n\$``m`n`V`hogY} H\$`n` \_  
 {XgVo`AZn`d`ñ`dr`H\$`nE``nMm`,`q`MV`ZnM`AnU`È``ncla``^`m`  
 H\$aÈ``nMm`àÈ``b\$`H\$`drMm`{Zami`mqnS>`Anho`OnVri``dnW`Mo`-Xb`Vo  
 ñ`dè`\$`n`Agnodm`OmU`{VH\$`H\$a`UnZ`o`Z`\_n`Pnrb`bo`à`iZ`Agno`ho  
 H\$`dr`A\$`J`Mnè`Z`C`^`o`an{hbo`ZnhrV`,`anhj`eH\$`V`ZnhrV.  
 g`\_m`Odn`V`dnrbom`{`SÈ``nM`r`EH\$`An{jahm`\_O`rd`Z`e`p`r`dnO`em`bom  
 Anbr`ho`Oar`EH\$`H\$`na`U`Agbo`Var`È``m`g`~`\$`n`{a`a`u``nV`  
 OmUrdnV`P\$`^`\_H\$`n`K`U`o`ho``m`H\$`dt`Mod`{e`i`O`e`an{h`b`bo`Anho  
 \_mZdr`Ord`Zn`r`b`Hô`\$`n`Vm`AnU`AnH\$`nV`X{bV`H\$`dVZ`o  
 AYnô`I`V`Hô`bom`È``m`\_i`o`hr`Hô`di`X{bV`H\$`dVman{h`br`Znhr  
 Va`I`è``m`AWnZ`o`Vo`\_anR`e`H\$`dVZ`o`EH\$`d{e`i`O`e`n`U`ô`i`U`KV`b`bo  
 Anho

= 5 =

X{bV H\$`dVMEH\$`n`AndVnV`gmnS`br`Anho`Aer`hnh\$`nO`  
 AYZ`\_YZ`H\$`nZnda``Vo`g`h`U`AY`@`VH\$`nVrb`hr`H\$`dVmn`r`h`br  
 Va`AZb\$`H\$`dtÀ``m`Ord`Zn`Zr`dnVrb`gna``à`h`U`O`o`AndV`Z`ih`o`ho  
 bj`nV`KV`o`Ja`O`M`o`Anho`Arre``-`An{di`H\$`nam`\_Yrb`H\$`n\$`e`AnU  
 Zr{dÈ``nMm`A`^`nd``m`\_i`o`AndV`Z`\_n`Pnrb`o`AgodnO`V`Agbo  
 Var``m`H\$`n\$`e`bom`\_`n\$`È``nM`o`H\$`n`\_X{bV`H\$`dt`ZrM`gnV`È``nZ`o`Hô`bo  
 Anho`h`br`ZOa`AnS>`H\$a`Vm``U`na`Znhr. "Jnbo`{`n`R`e`f`Vo``\_r`\_m`bo  
 gY`n\$``ma`Wn`Mog`nV`K`n`b`q`H\$`dm`"an`H\$`Jn`S`Z`"Vo`"b`om`-b`M`\$`Jn`d`H`g`'  
 Aer`hr`nrh`Ur`Annè``n`bom`H\$a`Vm``È``ng`na`I`r`Anho`E`I`n`U`m`R`à`H\$`  
 H\$`drÀ``m`H\$`n`i``à`d`n`gn`Mm`An`b`d`\_Ogm`VnngV`m``D\$`e`H\$`V`no  
 à`h`U`O`o`\_Znha`-`\_d`n\$`mngyZ`b`n`b\$`ZnW``edV`n``V`M`r`H\$`dV`m  
 Vnngbr`Var`\_Yè``m`SPZ`-XrS>SPZ`H\$`dtÀ``mg`X`^`ng`h`{Zarj`Uo  
 ZnKdZ`{Zi`H\$`f`P`H\$`nV`m`\_V`nV`Zm`nV`a`An`k`n`b`Z`Vol`ab`n`Dr`\_Yrb  
 hÈ``n`H\$`n\$`>`Aem`A`ñ`d`n`W`AnU`X`nh`H\$`gm`n`O`H\$`K`O`Zn`Z`m``m  
 H\$`dVZ`o`Hô`di``ñ`ne`Hô`bom`Znhr`Va`È``m`-m`-V`OmU`è`\$`H\$`V`M`r`AnU  
 R`ng`{Z`F`V`Z`H\$`n`M`r`H\$`U`I`a`^`\_H\$`n`K`V`br`Anho``m`AWnZ`o`hr  
 H\$`dV`m`gnV`È``nZ`on`{adV`Z`gY`\_i`an{h`br`Anho`AnU`ho`m`H\$`dV`Mo  
 ~b`ñ`W`nZ`Anho

= 6 =

O`n`b`\$`X`na`^`m`f`m`AnU`AWn`U`o`a`V`ngY`e`hr`gd`M`R`à`H\$`  
 H\$`dtÀ``m`H\$`dV`V`àÈ``ng``Vo`AJXr`Tegmi`n\$`ngyZ`-`H\$`ni`m`V`  
 hob>>I`n`U`o`Z`O`ag`n`S`Vo`^`m`f`H\$`A`{`Z`d`e`AnU`Z`O`d`m`Um`m  
 H\$`dt`Zr`OmUrdnV`P\$`A`i`h`ab`m`Anho`H\$`n``à`h`Um`Mo`q`H\$`dm  
 g`M`dm`Mo`Anho`ho``m`H\$`dt`Zr`ZrO>g`\_OZ`KV`bo`Anho`È``m`\_i`o  
 dnL`Z`~`m`o`b`m`n`H\$`S`o`ho`H\$`dr`YrO`n`U`on`nhj`e`H\$`V`nV`.`n`n`n`H\$`na`,`  
 gY`\_nZ`ho`AZn`f`\$`JH\$`AgY`Vo`H\$`Y`r`hr`U``ò`gnU``Agye`H\$`V`Znhr`,`  
 hr`ñ`d`À`n>`OmUrdhr`È``n\$``n`H\$`S`o`Anho`à`h`U`Z`M`"Jnbo`{`n`R`e`f`Vo`  
 "b`om`-b`M`\$`Jn`d`H`g`'Ed`T`n`X`d`Um`Xr`K`n`,`m`m`H\$`dVZ`o`AYnô`I`V`  
 Hô`bom`Anho

...

### {hYXr X{bV gr{hE` H0 ganb{Sna {(def gX^@: ZB^nrt; H\$ X{bV H\$hm(Z` m)

Saf ~Oa\$ {-hmar



X{bV gr{hE` H\$ nhMmZ CgH0 ganb{Sna}go-Zr, H\$bmJV  
 d{e{0e; H\$m\_gbm` hma`\_u Zht ahn{X{bV gr{hE` H\$mH\$Dr`  
 gr{hE` h{df\_Vm}Ug\_nO i` dnWmAnp Bg ganb{Sna goCX^y/  
 CgH\$m\_H\$gX h{g\_Vm\_jbH\$ emfU{d{hZ OZVn}H\$ g\_nO  
 i` dnWmH\$m nWmZn{X{bV gr{hE` H\$md/Mr{aH\$ AmYna \Ob-  
 Aa~S{H\$ H0\_g\_nO - XeZ go{Z{V h{CgH\$ g{H\$ Vm{OZ  
 BanK{H0\_gmV h{CZ}\_~m=Udn{H\$g\_jb {dZme, \_mZdr` J[a\_m  
 H\$ a{V0m, AnW{P\$, Ym{P\$, anOZr{VH\$... g^r Vah H0 emfU  
 - CEnrSZ H\$m I nE\_m\_> h{h{ h{hE`\_m\Obod Saf Aa~S{H\$ go  
 aaUm bWohE X{bV gr{hE` \_mZVm h{H\$ gm\_r{OH\$ OSVmH\$m  
 g~go~S{H\$maU h{Y\_@H\$ OH\$S>Xr{Bg OH\$S>Xr na dh ha  
 {XemgoAnKmV H\$aZmMnhVm h{Y\_@CgH0 {bE Anp H0N>Zht,  
 ~m=Uenhr H\$mr XgamZm h{Bg ~m=Uenhr \_{CgonX X{bV  
 {H\$ mJ` m, nJ - nJ na `nVZrE\$Xr JB? \_y>{V ~ZrE aI ZoH0  
 {bE AZV VarH0 B0mK {H\$E JE{ ~m=Uenhr H0 a{V AJmY  
 KUmAnp Agr\_H0mV Bgr{bE X{bV gr{hE` \_{XI nB^SvM  
 h{AntbnMH\$ H\$B^na Bg AmYna^y/ H\$maU na U`nZ Z Xb{S  
 Anann bJmXVch{H\$X{bV gr{hE` ~m=U - \_m{ H0 {I brn{h{  
 OrV - i` dnWmH0 Zht{ dh ~m=Uenhr H\$og\_nE H\$a AnZm  
 dM{d nWmV H\$aZmMnhVm h{OrV g{MZmH\$mVnSzo\_CgH\$  
 H\$B^e\$M Zht h{h{hS>Sf H0 {eH\$na H0N>X{bV bd H\$Bg Anann  
 H\$mar{H\$aZoH0g~y/ ^r \_m{e` mH\$amXVch{Egobd H\$~h{ymEH\$  
 \_Zdn{ go{ZOnV n{ZoH0 a`ng \_{Xgao" \_Zdn{ H\$og\_WZ XZo  
 bJVch{ b{H\$Z, X{bV MVZmH\$ \_jb qMVmg^r Vah H0 \_Zdn{K  
 goN{H\$amh{Anp gfr g\_VmH\$ ha g\$`d nWmZm h{

Bg \_>` ganb{Sna H0 Abm{dm X{bV gr{hE` H0 AY`  
 ganb{SnaH\$H0N>Bg H0 \_{aI mOmgH\$Vm h{;

H\$) AnV{aH\$ Or{Vdn{ H\$m a{Z (X{YXr X{bV gr{hE` \_{a`\_u Vm  
 goC^am h{AnV{aH\$ Or{Vdn{ H\$m AW^h{X{bV Or{V` n{H0  
 \_U` \_nDy D\$M-ZrM H\$ ^m{dn{ AnV{aH\$ Or{Vdn{ na  
 i` dpr{WV ~hg An\_ aH\$re dne\_r{H\$H\$ H\$hmZr "ed` ml ml  
 H0 aH\$reZ goe{h{B` "ed` ml ml H\$hmZr H\$m H\$si` \_m{  
 BVH\$mh{H\$ dne\_r{H\$ Or{V H0 a{V On{el g\_ik{ H\$ZO[a`m

Ja~am-ar H\$m h{Bg H\$hmZr na {hYXr X{bV gr{hE` \_{I V  
 a{V{H\$ nE\$H\$B` H0N>b{m}n{ZoBgoOrV - i` dnWmH\$VnSzo  
 \_{ghm VmH\$aZdnbr aMZm\_nZmVn{H0N>X{bV bd H\$H\$H\$m  
 H\$ZmWm{H\$ AnV{aH\$ Or{Vdn{ H\$ma{Z CR{H\$a An\_ aH\$re  
 dne\_r{H\$ X{bV EH\$Vm \_{Xana S{b ahoh{ ` h gmar ~hg  
 g{Ornb M{h{Z H0 AnE`\_H\$WZ "Va{H\$V" \_{XO^h{ g{Ornb  
 M{h{Z XgaoEgoX{bV bd H\$ h{Ornb AnV{aH\$ Or{V g\_n` m  
 H\$maZr aMZmAnp \_{CR{Vahoh{ AnV{aH\$ Or{Vdn{ H\$m  
 gdnb A^r ^r Adb{y {d{dn{ H\$m{-YXw~Zmh{Am h{

I) {nV{gIm H\$ngdnb ^r X{bV gr{hE` H0 C,,d Zr` ganb{Sna  
 \_{JZmOnZobJmh{e{e\$ \_{Bg \_{Ona am : M{hr ah{em X  
 `h \_mZmJ` mh{H\$ or emfU H\$m \_{mCR{ZgoOrV H\$m \_{m  
 H\$\_Ona nS>OrEJn{ Agb \_{, or - CEnrSZ H0 \_{gbona  
 X{bV - bd Z \_{OmJ{e\$H\$VmV~ AnB^~ nd` S{X{bV {o` n{  
 ZoAnZo{VhaoemfU H\$ma{Z CR{ n{X{bV bd n{H0 EH\$Ego  
 dJ{H\$X{bV {o` n{Zo{M{hZV {H\$ mOrnb H\$moCgr {ZJnh  
 goXd Vh{Og {ZJnh goEH\$gdU{ne{f{dn{Xr{OZ aMZn{H\$am  
 ZoX{bV or H\$m gdnb CR{ m CZ\_}aOZr {VbH\$, {d\_b  
 WnanV, H\$re` m~g{r, gwerbm Or{H\$^nao A{ZVm ^naVr,  
 an{b{m, CnmgZmJnV\_ H0 Zm {def e\$na go{bE OmgH\$Vo  
 h{

J) \_nSg{m{ H0 g\$-y \_{X{bV - bd Z H\$mad{ mH\$gm hmo` h  
 ~hg ^r {hYXr X{bV gr{hE` \_{CR{EH\$ nj ZoX{bVdn{  
 H\$mo\_nSg{m{ H\$ AJbr H\$Sf H0 e\$na \_{Xd m Vm XgaoZo  
 \_nSg{m{ goX{bV - bd Z H0 {H\$gr ^r Vah H0 gH\$maE`\_H\$  
 g\$-y goBZH\$na {H\$ n{BZ XnZn{nj n{goAbJ EH\$Vrgamj  
 ^r h{On\_ nSg{m{ H\$m g\$y{bV {d{b{fU H\$aVm h{CgH\$  
 {ZJnh \_{nSg{m{ EH\$XeZ H0 e\$na \_{X{bV gr{hE` H0 {bE  
 aaUn{m r hmo gH\$Vm h{ b{H\$Z ^naVr` \_nSg{m{X` n{ H\$mo  
 AnE`nbnMZ H\$aZoH\$ ~h{V Oe\$aV h{h{ hmaH0 \_nSg{m{X` n{  
 H\$ H\$VZr H\$aZr \_{Om^X nm mOrn{mh{Cgonn{e{~Zm\_nSg{m{X  
 H\$ ndr{H\$m Omg\$X{y ah{r{ "X{bV gr{hE` H\$mg{X` e{m{`

Zm\_H\$ nMvH\$ \_|\_Ano\_àH\$ne dne\_r{H\$ {bI Vohc: ""X{bV  
gr{hÈ` Z\_n\$g@nX H\$m{damVr h; Z OZdnX H\$nh X{bV  
aMznH\$na Cg Xnbar \_mZ{gH\$VmH\$m{damVr h; Ono~nha go  
\_n\$g@nXr, gna` dnXr Anp ^rVa go\\$(gnOq)H\$ nj Ka h&  
enfU{dhrZ g\_nO H\$ n[aH\$enZmH\$ngnH\$na H\$aZoH\$ {bE  
\_n\$g@nXr {dMnaH\$ "dJ^H\$ gmV "dU^H\$noAnZr b\$nb^  
H\$nbu` ~ZnZo\_|Tib\_lob S`nh? ^naVr` g\_nO \_|dU^EH\$  
gfNB^h; {OgZog{X` n goBg Xe H\$ OZ\_nZg H\$no{g\^  
OvH\$na\_|hr Zht ~nq, CZH\$ \_mZdr` ganb\$nanH\$no^r {Np -  
{^P {H\$ mh& ^naVr` \_n\$g@nXr, à{VdnXr, OZdnXr Bg  
gfNB^goH\$- VHS\_ \_n\$bahU^''

K) {nNboH\$N>dfrjgoX{bV - bd Z \_|EH\$Z`mganb\$na Anp  
Ov\$mh& dh h; d{drH\$aU, CXnarH\$aU VWm{ZOrH\$aU H\$nh  
X{bV gr{hÈ` H\$na Am\_Vna na Egm\_nZVohc{H\$ d{drH\$aU  
H\$ Ona{H\$ mAnVr H\$ Vah BZ {XZnMb ahr h; dh X{bV  
V~H\$H\$ {hV \_|Zht h& n{OrdnX VWmZdgm\_nA` dnX A\$V:  
nqr \_Zw` VmH\$ e`Iuh& CZ gobd Z VWmAnknbZ H\$ O[aE  
gKf^H\$aZmAndi` H\$ h&

II O~ ^r X{bV - bd Z H\$ ~nV H\$ OnVr h; Vmog-go  
A` nXmMMm^AnE`\_H\$VZnH\$ hmv h& H\$B^ma Egm bJVmh; {H\$  
X{bV aMznH\$nanH\$ EHS\_m {dYmAnE`\_H\$VZ hr h& AnE`\_H\$Vm  
bd Z H\$noS` n{H\$ AngnZ`\_nZ {b`mJ` mh; Bg{bE A\$ga BZ  
MMnAnH\$ H\$ nrNaeEgm ^nd Nnam hmv mh; \_mZnoX{bV bd H\$  
aMznE`\_H\$ AnE`\_gKf^go gDZ H\$ g{rbi>à{H\$ m\_|CVaZogo  
~MZm MnhVohcAnp grYm - gab anVm Ap>V` na H\$aVoh&  
O~{H\$ dmv{dH\$Vm` h h; {H\$ X{bV H\$so\_H\$nanH\$ A{^i` {^  
gdn^YH\$ H\$gdVm \_|Anp {h\$ H\$nmZr \_|h^h& H\$S` Anp {een  
XnZnhr nVanha Z` mnZ hnzogox{bV H\$gdVmAnp X{bV H\$nmZr  
H\$ {d{ei>nhMnZ ~Zr h; Anp nra{[aH\$ H\$gdVm, H\$nmZr go{^P  
KanVb na, {^P à{V\_nZn|gobgH\$no\_`\_n\$SZ Anj V h&

{hYXr H\$ X{bV H\$nmZrH\$nanH\$ d[aö>nrt\$ \_|\_Ano  
àH\$ne dne\_r{H\$, \_n\$ZXng Z`\_eam, gqOnnb MnhnZ, O`  
àH\$ne H\$X^, ~DeaU "h&g', H\$gw\_ Kdnb... H\$ Zm {def  
C,, d Zr` hcVnoZB^nrT\$ \_|nqZgh, A{ZVm ^naVr, aOVanZr  
"\_rZy, aOZr {XgnX` m, gU` Im\_banb, Oq\$M\$X, \_vgr\sa ~Rq  
\_mte \_mZg, gqO ~SÈ` m, anO dne\_r{H\$ VWmerb~nqY... H\$  
Zm {bE OmgH\$Voh& BZ XnZn|nr{> n H\$ ~rM ^r EHS nrT\$  
g{H\$ h&Bg A{V g\$ j á {O\$Ur \_|h\_nar \_wnX` wVa nrT\$Unam  
a{MV Anp hnb \_|àH\$re{eV H\$N>H\$nmZ` n H\$ MMm^H\$ O[aE

{hYXr X{bV - bd Z H\$ dV^mZ n[aNí` H\$ng\_PZoH\$ H\$ne  
H\$aZmh&

X{bV H\$nmZrH\$nanH\$ ZB^nrT\$ goh\_ S` mCa\_rX H\$aVo  
h? Bg àiZ goanVW MMm^H\$ e\$A^AnV H\$aZmem X ~bVa hnb  
b{H\$Z, nd` \$Bg àiZ \_|H\$B^M h& àiZ \_|Am`m`h`\_ H\$Z h;  
gm\_ni` `m Omé\$H\$ (Ja X{bV) {hYXr nrRH\$? H\$Vm -  
AnbnMH\$? X{bV ~{OOrd? OnV {damVr H\$ P\$Vn^ X{bV  
nrRH\$ Anp AnknbZH\$u? BZ\_|goha EHS H\$ Ca\_rX, H\$gn^  
Anp AnH\$bZ AbJ - AbJ hnb {h\$, Egm àiZ H\$aH\$ S` m  
ZE H\$nmZrH\$nanha ~OmX~nd Zht ~Zm mOmam? OnoH\$nmZ` n\$  
{bI r Omahr hcZH\$nd{d{b^fU hnzMm^hE AWdmAnZr e\$M  
H\$ AZe\$H\$ H\$nmZr H\$ \_n\$? Anp `h ^r {H\$, ha H\$nmZrH\$na H\$  
AnZr N{>h; ganb\$na h& CZ g~H\$noEH\$ hr H\$gn^ na H\$gZm  
S` maMZm - H\$ \_H\$ {d{ei>VmH\$ gmV ZnBgm^\$ Zht?...

AnZr Anj mH\$noH\$nmZr H\$ VHSZrH\$ H\$ gK^\_ |nj  
{H\$ mOnE Vmog\$ dV: {ddnX go~MmOmgH\$Vm h& X{bV H\$nmZr  
AnZr A{^i` {^\$, H\$S` Anp epr \_|OhnVH\$ AmVnH\$ h; Z` m  
X{bV H\$nmZrH\$na CgoA{^Zd Am\_m Xp {d^ dnV {Man[a{MV  
hmvohE ^r dh AnZr aMznE`\_H\$Vm\_|CZ Adbnb\$Z q~XnAnH\$  
Vbne H\$aOOhn\$gogM H\$ gdVn ZE nhby{XI nB^X& nq^Vn  
H\$nmZrH\$nanH\$Unam Ono\_n\_ OmBOnX {H\$ mJ` mh; H\$Vm bd Z H\$nm  
OnoAngnZ TqMmI Sna{H\$ mJ` mh; CgH\$ gr\_mAnH\$nmhMnZm  
~hV Oe\$ar h& gr\_mAnH\$nmhMnZzoH\$ ~nX hr CgoVn\$>gH\$Z  
H\$, naoOnZoH\$ J^DnBe ~ZVr h& `h g\_PZmAndi` H\$ h; {H\$  
H\$nb^r H\$S` AnZo- Am à^nderb Zht hmoOmVn& H\$S` H\$no  
ànVW H\$aZoH\$nm VarH\$nm Bg\_|ZUm^H\$ ^y\_H\$nm AXm H\$aVm h&  
BgH\$ "VarH\$ H\$nmhr g{dYmH\$ {bE epr H\$nmOmVmh& epr H\$  
à{V CXngrZVm` mAe\$M H\$nm ^nd H\$Vm - bd H\$ H\$ {bE (RH\$  
Zht& gm\_n{OH\$ AnknbZn goOv\$bnw A\$ga Egr CXngrZVm  
àX{e^ H\$aVo\_b OnVoh& X{bV AnknbZ bd H\$ Anp H\$nm P\$Vn^  
H\$ ~rM {H\$gr {d^ndH\$ ad mH\$noZ`\_nZzoH\$nmAnVkr h& Agb \_|  
\_hman^H\$nd` nZ \_|aI mOnE VmBg AnVn H\$nm` nchm[aH\$ AnVna  
g\_PmOmgH\$Vm h& X{bV nVnVa H\$ bJ^J g^r H\$nm P\$Vn^aMznH\$na  
W& BZ\_|goH\$N>- EHS ~nX \_|Cf H\$no>H\$ H\$gd H\$ e\$ \_|  
à{V{öV h& "Jnb{nRat (Zm\_Xd Tgnb H\$nm{M^P H\$nm` g\$kh)  
EH\$ AnknbZH\$u H\$ hr Jnqj A{^i` {^\$ h& H\$N>Egm hr  
H\$Zn^H\$ H\$ X{bV - gKf^\_ g\_{V H\$ gK^\_ |XI nB^nsVmh;  
Ohmbd H\$ Anp H\$nm P\$Vn^H\$ ^y\_H\$ne\$EHS hr i` {^\$ {Z^mVmh&  
bd H\$ Anp H\$nm P\$Vn^H\$ \H\$H\$noAdi` \$ndr Z`\_nZzoH\$ ~ndOx

Bg àgşj |BVZmAdí` OnšmOmghšv/mh;{Hš eēš`|^bohr EH\$ i` {°\$ Xnēn^j`\_HšEš{Z^m/mhmonašw~nK`\_Jam : Hšm PšVnř AnZr anh nHššv/mh;Anp aMznHšna AnZrř

"AnZr' A{^i` {°\$ (Hš ēšn~š) Hš I nD Hš ~Mzr ZE HšmZrHšnanp`\_Jam : {XI nBZht Xvřř&Hší` Hš X{Zēna ZdrZVm`\_AJmř {dídmg BgHšm HšnaU hmgHšVm hř& bēHšZ, aOZr {XgnřX` m Hš HšmZr "EH\$ Jā grřhpē` Hš Sšā ar' ("Anj mř, Aāp - Ož 2001) nřVohřē bJm{Hš X{bV HšmZrHšnanp`Hš EH\$ Xgar HšmQ>^r ~ZnB`OmghšVr hř& aOZr {XgnřX` m{ēēn - gOJ HšmZrHšna Hš ēšn`\_C^aVr Xd r OmghšVr hř& CZHš {ēēn - gOJVmAY` {ēēn - gOJ (nāmZr d ZBřrřHš X{bV, Jā X{bV) HšmZrHšnanp`go{^P hř& CZHš` hšg{ēēn Hší` Hš gh`nōr` m Hší` JV d{ēi0ē; Hš A{Zdm`ēnaHš Hš ēšn`\_hř& {ēēn gnū` Zht, \_nū` \_ hř& bēHšZ, BggcGhšm`hīd Hš` Zht hmoOnř&\_nū` \_ Hš àV ~madnhr hmoVnHšVm- dnřVnHšmAZnř nñZ A{V n[a{MV Tā}na MbVm hřAm AZXd mhr ah OmghšVm hř& aOZr Bg AmēřšmHšm>>` nřo aI Vohřē A{^i` {°\$ Hš ~ZndO>Hšm àřZ CRřVr hř& JmVb~ h;{Hš` h àřZ CZHš {Hšgr d°\$` ` m HšmZr na {bI obd`\_Zht CRř mJ` mhř& "EH\$ Jā grřhpē` Hš Sšā ar' Hš ~ZndO>\_hr` h gdnřo JmVmhřAmhř& AZř d go~Zm hřAmHší` Anp nāřam` memó goA{Oř Hší` EH\$ - gmZht hmoMē Bg "EH\$ - gó Z hñzohšog`\_PmHšgoOnē? bēI HšmHš HšmJ goXd |Vnř CgHš A{^i` {°\$ {Hšg Vah hñř "EH\$ Jā grřhpē` Hš Sšā ar' BZ {OkngmAnřHšmAmYna ~ZnHš MbVr hř& dh aMzm - à{Hš` m Hšm{ddV HšZm, Cgog`\_Pzm MnhVr hř& BgHš {bE`\_ř°\$-nřV ZbG {d{Z~š`\_JamZm- à{Hš` mHš` i` m>>` m Hš hř& aOZr Bg i` m>>` m HšmAnZr Anj mAnř HšmQ>` nř na aI Hš Xd Vr hř&\_ř°\$-nřV Hš {bE aMzm- à{Hš` mHšmOm`\_Vb~ h; aMzm - {Z`nē Hš OmMaU hčdoEH\$ X{bV aMznHšna na ^r dgohr bnřJhñJř aOZr BgHšmCīma VbmeVr hř&\_ř°\$-nřV Hš AZēna "HšbmHšmnhbm j U h; OrdZ HšmCēHšO>Vrd<AZř d j U`& aOZr Bg i` m>>` mgogh`\_V hř& Agh`\_V BgHš ~nK eēš hñVr hř& HšbmHš Xgaoj U Hšmñni>HšVohřē\_ř°\$-nřV HšVohc- ""Xgam j U Bg AZř d Hšm AnZoHšgHšVoXm Vohřē`\_jpnř go nřVHš hmoOnřmAnp Egr \ř°Ogr Hšmēšn YnaU Hš bōzm`\_mZnoch \ř°gr AnZr Anř nōHš gm`\_Zohr I Sř hř& ..."VrgamAnp AšV`\_ j U hř& \ř°gr Hš eāX-Ō hñzohš à{Hš` mHšmAmāš` Anp Cg à{Hš` mHš` nřJmēñVmhVHš Hš J{V`\_mZVnř eāX-Ō hñzohš à{Hš` m HšmOmādnř ~hvMahVm h; dh g`\_ñV i` {°\$ d Anp OrdZ Hšm

ādnh hñv/mhř& ādnř`\_dh \ř°gr...` ( \_ř°\$-nřV Hš` og^r HšmZ aOZr Hš ngnřOV HšmZr goh) aMzmHš Omā{Hš` m{ZVnř i` {°\$ JV AZř dnř goeēš hř& dh (aOZr Hš {ZJnř`\_d) ~nK`\_|"OšZrHšb`\_m`\_bmř ~Z OnřV hř& EH\$ X{bV aMznHšna AnZoXm I nřJ AZř d Hš`\_jō gonřVHš hmgHšVr h;? AnZoHšgHšVoAZř d Hšm \ř°gr ~Zm mř`\_mZmOmghšVm h;? X{bV Anp Jā X{bV aMznHšna Hšm` h ~řZ` nřV \ř°Hš h; {OgoaOZr {XgnřX` m āñV HšmZr`\_jad nřHšV HšZmMnhVr hř& bēHšZ Agb HšmZr aMzm - à{Hš` mna ~hg Zht hř& HšmZr Hš VrZ AY` Kanř/b hř& \_š` Yanř/b h; {dřd{dUmb` Hš {ej Hšm / {ej HšmAnř Hš Amgr [ařVē OmřV - ~nř` hñř`\_hřV gř`\_ñVa na g{Hš` hř& āno {Ūdnř HšmZr Hš à`\_nř nñř hř& {dMmanř`\_|"ā{Verb', ^ndZmAnř`\_Hš-ra Hš gmV Anp i` dhna`\_jnā I bōgř& do~nřV - ~nřV`\_AnZo~m- U hñzohšm hdnřomXvohVohř& Bggc{Hšgr AY` HšmS` mAmn{řmhmgHšVr h;? bēHšZ Amn{řmhř& Egoāgšm`\_HšmZr bēI HšmAnZr gšřZnē`\_Hš pnřV Hšmñni>HšVr hř& HšVr h; - ""{Og i` dnřVmZōCřh`\_m- U ~Zm mCgr Zo`\_ř°m`\_na ~Zm nř& CZHš EgrmHšZō`\_m`\_mZZogonř i` dnřVm \ř°Hšna Hš OmJ CRřVr hř&'

VrgaoYanřV na HšmZr bēI HšmHš n{adna (ggamb d`\_m` Hšm Xnēn) Hšm eāX - {Mī āñV HšVr hř& OmřV` hñř`^r àĀNř ēšn`\_j{Hš` hř& BZ g~Hš gmV HšmZr Hšm EH\$ MnřVm YanřVb`^r hř&`\_hñřOmřV - dMřd AwdmOmřV AnřVřaV CēnřSZnř HšmEH\$ HšmōnD hř& Bg HšmōnD Hš Zm` - ēšn` {dnřZ nñř Hšht "nššVOr` Hš g`\_nanř`\_jnřš` BřVona`\_~řohcAnp Hšht`\_nšŪnam gHš Omahr anřO>` nř na`\_Z hr`\_Z AnZmZm` {bI ahohř& EH\$ X{bV HšmgM BVZmgšř i` b i> BVZm~hřpšmJr` , BVZmAW`hřp hmo ghšVm h; "EH\$ Jāgrřh{ē` Hš Sšā ar' Bgo~I y-r Xenřř hř& Bg HšmZr Hš ~hřAm`\_m\_r I nřg`\_V HšmRřHš gog`\_P Z gHšZōHš HšnaU "Anj mř Hš gšmK Hš VŌ qgh Cg na` h Anamñ MñnřšHšVo hč- ""aOZr {XgnřX` mHš "EH\$ Jā - grřhpē` Hš Sšā ar' \_ř°\$-nřV Hš Vah AnZr gšMzm Anp {df` dnřV Hš āñV V`\_j CVZr hr O{Ō} Anp ~nřŌHš hř& aMzmCgr g`\_ O{Ō} Anp ~nřŌHš hñVr h; O~ CgHšm bd Hš {dMnaYnanē`\_Hš`\_ñVa na AšV{dnřV nř Hš ~rM Jš`ra AšVŪř goJŌa ahmñv/mh; Anp ñni>V` mHšm`\_řZU` bZō`\_ AnZoAmHšmAg`\_Wřm/mhř&' ("Anj mř, gšmK Hš` , Aāp - Ož 2007, Aā~šHšādnř HšmZr {dēřnřš} nVmZht {HšZ VHš} goaOZr {XgnřX` mHšmVŌ {gř EH\$ Xgao`\_`\_mHšVmHšna` goOnē> Xvohř& A~, CZHš ZOa`\_j EH\$ Jā grřhpē` Hš Sšā ar goA`\_nřm "gnřVř` HšmZr erb~nřV Hš`"~g! h`\_jA~ bSzm h; bJVr hř&



{dídgdZr` VmCÉH\$>H\$hmZr H\$ JmaQ> Zht XogH\$Vr&` hr "I ñgr'  
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O&H\$M& H\$ "CVaZ' ("AZ^; gn&M, ' A&pb - OZ  
 2007) H\$hmZr ^r ~hV \_p` dnZ bJVr h& EH\$ X{bV ór H\$  
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## Glimpses of Tamil Dalit Literature with Special Emphasis on Bama's Novels

Prof. Raji Ramesh Iyer



The Dalit movement came to prominence in Marathi literature with the founding of the Dalit Panthers in 1972 [ Second Wave of Marathi Dalit Movement]. In Tamilnadu the term 'Dalit' had been used intermittently along with *taazhappattor* [ those who have been put down] or *odukkappattor* [the oppressed] during the eighties, but it is only since the nineties that it has been used widely, not only by Tamil Dalit writers and ideologues in order to identify themselves, but also by mainstream critics. It is really inspiring to observe that critical writing has gone side by side with new writings by self styled Dalit writers such as Abhimani, Idayavenden, Bama, etc. Even mainstream critics have begun to appreciate and acknowledge this writing as radically new and different. The movement expresses its solidarity with- '*All Scheduled Castes and Scheduled Tribes, Nav-Buddhists, labourers, landless and destitute peasants, women and all those who have been exploited politically and economically and in the name of religion.*' In his introduction to Dalit writing in the India Today Annual of 1995, eminent Dalit ideologue Ras Gauthaman brings to forefront the very universal aspect of Dalit writing. He feels that Dalit literature has enabled a non-Dalit to deconstruct a traditional mindset which made them pitiful victims, it has also put forward a new and subversive ethic which awakens not only the conscience of non-Dalits but also fills Dalits themselves with confidence and pride. Overall, it shares its aims with other marginalized and subaltern groups worldwide. It is a Tamil and Indian reflection of the global literature of the oppressed whose politics must be an active one that fights, for human rights, social justice and equality' [ Gauthaman also opines that there is no role model for Dalit writing. He feels that language is designed in Dalit writing to disrupt and to '*expose and discredit the existing upper caste language, its grammar, refinements, and its falsifying order as symbols of dominance*'.

According to critics such as a Yax, Ravikumar, Gauthaman and Unjairajan Dalit literature is a proud reflection of 'Dalit culture' just as Gauthaman makes a forceful plea for retaining and reinforcing a special Dalit Tamil usage, the playwright and critic Gunasekaran makes a strong plea for retaining all Dalit art forms. He distinguishes between *sevviyal* [classical arts] and *naattupuraiyal* [folklore]. Folklore needs to be properly divided into Dalit and non-Dalit art forms. They basically depended on local gods and heroes, and are closely linked to the performer's mode of employment. Dalit writers have to reclaim and develop these art forms, retaining sharply and without compromising to mainstream tastes, particular Dalit features of spectacle, mask, gesture and language. This concept of Dalit culture sets up an alternate classicism for Dalit on oral traditions.

Finally as Raj Gauthaman points out, there are no role models for Dalit writing. Sequence, chronology perceptions of time, form and language must all be reconstructed in Dalit writing.

Representation of Dalit in the writing of mainstream Tamil writers, of seventies and eighties was also limited to a mere class identity. The Dalit was basically presented as a worker and his oppression in an unequal social strata was portrayed within the realms of capitalist oppression of the working class. Few novelists discussed the discrimination, isolation and social injustice meted out towards the Dalits. But these also lacked the vitality of the radical Dalit writings of 1990's Surely the writing of Poomani in eighties and Daniel [ Srilankan Tamil writer ] brought to the forefront the issues pertaining to Dalits to some extent. Poomani's novels foregrounded Dalit lifestyle in rural society polarized by caste and social hierarchy. But, Dalits in this novel lacked the radical thought and solidarity envisioned by Ambedkar. Daniel's novels basically dealt with the persecution and oppression of Tamil Dalits in

Srilanka. He regarded class- strife as the main source of social discrimination. Though, Dalits in his novels appears to offer an organized protest against their persecutors, they do it only under the leadership of upper caste, Marxist comrades who are determined to fight for their upliftment Dalit literature appeared to carve a Niche for itself only in the nineties, when Dalit themselves started presenting their experiences through different modes in Tamil literature. During this period many writers like Sivakami, Vrajai Rajan, Bama, Abimani, Gunasekaran, Edayyavedan and many others came to prominence and through their writings Dalit voice could be heard and their presence felt by the world.

The first Dalit novel in Tamil was written by a women Dalit Writer, Sivakami in 1989. Her novel, *Pazhiyana Kazhidalum [ The grip of change]* deals with the problems related to Dalit leadership and pinpoints the drawback of the model followed by Dalits wherein the Dalit leaders simply follow the corrupt manipulative politics of the upper caste empowered politicians. She envisages highly educated, empowered Dalit youth, who can stand united and work with sincerity and commitment. She feels that only such organized youth could curb intra- Dalit strife and novel also brings to the forefront Dalits. The novel also brings to the forefront the violent treatment of Dalit women by Dalit men at home. Through her novel Sivakami also sows the seeds of Dalit patriarchy which is an important issue in Dalit literature. Within the patriarchal set up Dalit women are at a double whammy They are constantly vulnerable to sexual harassment and abuse at home by Dalit men, husband, fathers, brothers-in-law, fathers-in-law, in addition to subjugation outside their homes at the hands of upper caste men and even the police. Sivakami's second novel, *Aanandayee* [1992] dwells on the violent treatment of woman's body and shows how the family itself as an institution within the patriarchal system is oppressive and completely unjust to women Dalit women's sexuality is totally suppressed and violently exploited. Through her novels Sivakami brings to the forefront the dual oppression meted out to Dalit women, in the name of gender and caste, by Dalit men as well as upper caste men.

Tamil Dalit writers have employed a variety of

genres for their self expression. The short story has been effectively used by them to foreground the oppression of the Dalits and their struggle against their oppressors. The self reflexive interrogative nature of the Dalit discourses give them more contemporary relevance. Apart from Sivakami who published three collections of short stories, the other who came to prominence are Bama with two collections :-*Kisumbukaaran* [1996] Abhimani has two collections:-*Nokkadu* [1993] *Tettam* [2001] *Imaiyam-MannBaram* [2004] and so on.

Many Dalit writers foreground the gender caste intersection in the lives of Dalits in their works. Representation of Dalit women is an important aspect of Tamil literature with respect to the voice and space granted to Dalit women characters. Dalit women are portrayed as lively courageous, hardworking individuals with tremendous inner strength to face any kind of crises and work tirelessly at home and outside. Their talent is also showcased through their dance and songs. An important aspect of the plays is that Dalit women characters outnumber Dalit males in the plays. Gunasekaran's popular play *Bali Aadugal* [1999] foregrounds the interlocking of gender and caste concerns of priests and upper caste to offer a human sacrifice to appease the village deity. The proposed sacrifice is halted as the man who was about to be sacrificed manages to escape. The elders soon decide to offer a Dalit man, Vduman to the deity. He in turn pleads with the village elders to free him and in turn offers his wife for sacrifice. His proposal is accepted and the Dalit woman without even a name for herself, who is just known as Vduman's wife is sacrificed. The play throws light on the working of patriarchy in case of a woman Dalit men treat their wives more violently, unjustly and cruelly than they themselves are treated by the upper caste. Through the portrayal of Vduman's wife, lacking even a name for herself Gunasekaran pinpoints how Dalit women lack an individual identity and are constantly considered as daughters, wives and mothers.

Sexual exploitation of Dalit women workers at their workplace and sexual violence at the hands of husbands at home from Dalit short stories. Abimani's short stories show caste hegemony over women at large. In one of the stories, Abimani depicts a Dalit male's



appropriation of an upper caste women's body on the basis of his gender though he is restrained by his lower caste status in matters other than sexual. Dalit writers thus offer thought provoking subtexts to the gender caste collusion in Dalit lives. Abimani highlights how upper caste women are oppressed just like Dalit women in the patriarchal society while Dalit women are oppressed by caste hegemony as well as patriarchy. He observes that women in general should join hands to fight the patriarchal and other oppressive social structures.

Matters pertaining to reservation benefits to Dalits and animosity of the upper caste towards the Dalits on account of reservation are discussed in Anbadavan's poems. He advocates that Dalits need to organize themselves for empowerment and also avail of their constitutional right. He even observes that Dalits cannot absolve themselves from using weapons to counter upper caste biases and traditional forms of discrimination heaped on them continuously over the years '*If one takes up weapons, respect follows suit*', he feels in one of the poems [Kavichi 2003]. Dalit poets use confessional, satirical, realistic modes of writing and employ conversational colloquial vocabulary.

An issue that is of great concern to most of the Dalit writers is the Dalit women's sexuality. They express their anxiety at the suppression of women's sexuality throughout their life by their own family and also the caste. Dalit women are not allowed to attend school after attaining puberty, are subjected to sexual assaults by much older husbands, are sexually harassed or raped by fathers-in-law, brothers-in-law if they are widowed subjected to regular beatings by alcoholic husbands and are burdened with heavy labour at home and also in the fields apart from nurturing their numerous children and the aged. This is the typical path taken by a Dalit women in her life. Writers express their concern at the intersection of caste hegemony and patriarchal society which completely control Dalit women's sexual life.

Another writer who problematizes the issue of gendering through his novels is Imaiya. His novels portray the sexual harassment of Dalit women by their male superiors at their work place. Further, Dalit

women like washerwomen are raped by the upper caste patrons and are silenced so that they don't lose their livelihood. [eg. Mary in Koveru Kazhudaigal, 1994]. Many women are also forced into prostitution to ward off poverty and sustain a livelihood. In his novel, *Arumugam*, he shows the struggle of commercial sex workers to make the ends meet, Their maternal instincts remain unfulfilled and often as in the case of Chinnponu, meet a cruel, violent death at the hands of their clients over a petty argument about their professional fees. He portrays women as highly energetic, lively and very loving towards their husbands. But, his bourgeois attitude towards the sexual assault on the Dalit women is questionable. He feels that the women themselves are responsible for their sad plight. No onus is put on the casteist, patriarchal system. Women in his novels appear to crave for male protection, even that of a five year old son. Imaiya moves a step forward by implicating a particular Dalit caste paraiyars for the sexual offence on Dalit women. This has led to a series of debates among the critics. An issue that is raised is whether regressive ideological position adopted by a Dalit writer makes him suitable to work for the upliftment of Dalits.

A writer who stands out amongst these Dalit writers is definitely Bama in 1992 she published the first Dalit autobiography, *Karukku* (1992) in Tamil. The Dalit women were compelled to voice their misery doubled up due to caste and gender discrimination. The result was the rise of Dalit Feminism. As its exponent Bama has found in *Karukku* the right space to articulate the sufferings and travails of Dalit women. It also enjoys the unique recognition of being one of the first radical feminist discourses by a Tamil Dalit woman.

*Karukku* means palmyra leaf and Bama observes many similarities between her trouble filled life and the saw edged karukku. As she observes in the preface of the book :

The *driving forces that shaped* this book are *many, cutting me like Karukku and making me bleed*, unjust social *structures that plunged me into ignorance and left me trapped and suffocating, my own desperate urge* to break, *throw away and destroy* these bonds *and when the chains were shattered into fragment, the blood that was split* then all *these taken together* 5

*Karukku*, an autobiographical novel, shows how difficult it is to be a Dalit and a woman. A Dalit woman is a Dalit amongst the Dalit. Bama's existence is more difficult, since she is a Dalit Christian. *Karukku* bring to the forefront, the three forces that affect her life, that is caste, gender and religion.

*Karukku* flouts the established convention of an autobiography. It is a painful journey that is open ended leaving many questions unanswered. The novel is a reflection of a variety of themes like religion, recreation, education etc. Though these factors, Bama reveals how the caste oppression is meted out to the Dalit Christians not only by the upper caste society but also within the Catholic church itself. Bama, driven by an inner urge to alleviate the sufferings of the oppressed, becomes a man. *Karukku* is about Bama's inner quest for self discovery and the ultimate courage, which makes her to move away from the life of a man and live as a Dalit woman. *Though Karukku* Bama pinpoints how the church advocates subservience, obedience and docility to the followers, while repressing the radical the radical liberative teachings of Jesus. She urges the Dalits to acquire education and in depth knowledge of Bible and know Jesus as the real defender of the oppressed.

*Karukku* exemplifies inner strength and vitality of Dalit women. It is really noteworthy that centuries of oppression have vitality and the inner strength of the Dalits. Dalit women, have enormous strength and vigour to bounce back against all odds. If *Karukku* burst with the realistic depiction of the subservient existence of the Dalits, *Sangati* her second novel celebrates with pride the resilience and the dauntless spirit of the Dalit women. While *Karukku* depicts the sufferings of a Dalit women, *Sangati* moves away from the individual to community. It is a statement of pride underling the inherent liveliness and indomitable spirit of Dalit women against oppression. As Bama herself writes in the Preface to the book.

*In Sangati many strong Dalit women who had the courage to break the shackles of authority to propel themselves upwards, to roar (their defiance) change their difficulty, problems filled lives of those women who dared to make fun of the class in power that oppressed them. And*

*through this, they found the courage to revolt.*

*Sangati* means news and the book is full of interconnected events- the everyday happenings in the Dalit community. Similar to *Karukku* that flouted the conventions of autobiography, *Sangati* goes against the notions of the traditional novel. It has no plot in the normal sense, but is a series of anecdotes.

The book could be considered as an autobiography of a community for it describes Dalit women from different generations. Vellaiyamma Kizhavi, the narrator's patti (grandmother) had got married at the age of fourteen and is deserted by her husband Govindan, at a very young age. After several years of futile wait, her Patti darlingly takes away her *mangalsutra* signifying the mental courage of the Dalit women to parent her children single handed.

It seems *patti* wanted and waited for Govindan to return, and at last, when there was a terrible famine, she took off her *tail* and sold it. After that she never wore a *tail* ever again. She told herself she had become a corpse without a husband and struggled single-handedly to care for her two children (Bama 2005:5).

The book dwells at length on the gender basis faced by Dalit women right from the childhood. Elizabeth Fox Genovese (1990) while discussing gender basis in Afro- American community writes.

*For, in stable societies gender, in the sense of society's prescriptions for how to grow up as a man or as a women, is indicated in tandem with and indissolubly bound to the child's growing sense of "who I am" To be an "I" at all, to be a self, is to belong to a gender.(p.187)*

Similarly the inferiority of the Dalit girl is emphasized right from her childhood. Girl babies are always considered inferior and are taken less care of. "If a baby boy cries, he is instantly picked up and given milk. It is not so with girl. A boy is breast-fed longer. With girls, they wean them quickly, making them forget the breast." (Bama 2005:7) We also learn that Dalit girls are made to do all the household chores like "cleaning vessels, drawing water, sweeping the house gathering firewood, washing clothes, and so on" (Bama2005:7)

In *Karukku Bama* has dealt at length with the caste consciousness prevailing in the Catholic Church. In Sangati we find that the Catholic priests were also gender-biased and treated the converted Dalit women as inferior.

*The church rules, such as the one against divorce, militate against women and keep them under control: parish priests are not sympathetic towards women's individual choice of life partner. They are given the meanest jobs in the church with the promise of a 'reward' in heaven. (Holmstrom2005:xviii)*

Bama observes that there is a striking difference between the life of Dalit man and a woman. As Linda Brent (1973) writes in *The Incidents in the Life of a Slave Girl* "Slavery is terrible for men: but it is far more terrible for women. Superadded to the burden common to all, they have wrongs, and sufferings, and mortifications peculiarly their own". (p.79)

Sangati does not stop with just an analysis of the suffering of the Dalit women. The book takes us to the inner premises of Dalit culture asserting its richness and tradition substantiating Francois Gros' (2004), following observation.

*Dalit communities do indeed have a very rich and deep culture heritage, a folk tradition of tales, songs and performing arts, an amazing variety of practices and usages in their daily life, and craftsmanship, etc. and a wonderful world of gods, goddesses and devils, all elements contributing to the creation of an original, imaginary world which is in no way less important nor less fascinating than classical mythology or orthodox manner and customs. (p-14)*

The language of the Dalit women is rich and resourceful giving way to proverbs, folklore and folksongs. The women have an innate talent to give appropriate nicknames to others. Seyarani is called *maikanni* because she has ensnaring eyes. Sanmuga Kizhvzi is called *maikuzh kizhvzi* because she takes only ragi kuzh. Gnaanambal is called *dammatta maadu* because she goes round like a young bullock dragged and dazed without knowing what is going on. The Dalit

women also possess an inborn talent to spontaneously sing songs befitting any occasion.

*I really don't know how they could make up song like that, in an instant, quick as anything... They used to sing, lullabies, roratti songs to the babies in their cradles... if any one died, the women sang opparis and wept loudly. Thinking about, from birth to death, there are special songs and dances. And it's the women who perform them. Rarraatu to oppari it is the women who sing them (Bama2005:77-78)*

Thus through Sangati, Bama has pioneered a Dalit Penniyam, a Dalit feminist perspective in Tamil. It is criticism of the patriarchal, caste-ridden society. They are also reflective of the changing attitudes of Dalit women. In *Karukku* and the first half of *Sangati* we find the narrator merely lamenting the suppression and sufferings faced by Dalit women. But the later part of *Sangati* moves away from the state of depression and frustration. Instead it renders a positive identity to Dalit women highlighting their inner strength and vigour. It celebrates the grit and determination of the Dalit women to stamp their existence in a male dominated, caste structured society. "The ideals Bama admires and applauds in Dalit women are not the traditional Tamil 'feminine' ideals of acham (fear), naanam (shyness), madam (simplicity, innocence), payituppu (modesty) but rather courage, fearlessness, independence and self-esteem" rightly observes Holmstrom. Like her first novel *Karukku*, in *Sangati*, Bama thus, celebrates her admiration of Dalit women with pride and dignity. Her third novel, *Vanman* (2002) She argues for the need of betted solidarity among Dalit groups, in order to avoid intra – Dalit strife. She fears that lack of unity amongst the Dalits will indirectly benefit the upper caste.

An area required to be seriously debated is Dalit criticism critical studies in Tamil Dalit literature is basically concerned with Dalit identity, their self expression and re-readings of classes. There is also the question regarding who is a Dalit writer? Eminent critic Roy Crauthanam feels that apart from one who is born as a Dalit who has that birthright, to write about Dalits. Anyone who works for the empowerment of Dalits, definitely can write about them. All writers foreground that Dalits and women need to work together against oppression.

Writers like Bama and SivaRami strongly feel that feminism itself should reinvent itself to bring together the perspectives of women and Dalit women .According to Dalit feminist critic, Sharmila Rege:

“The Dalit Feminist standpoint is about historically locating how all our identities are not equally powerful, and about reviewing how in different historical practices similarities between women have been ignored in an effort to underline Caste-Class identities, or at other times differences ignored for the feminist cause.”

Dalit studies have gained great momentum with the advent of Dalit publishing houses involved in translations of Dalit literature into English and also other Indian languages, apart from publishing Dalit writings. This has also helped to forge a great cultural and political unity amongst Dalits. Further, a well organized critical corpus needs to be developed in Tamil Dalit literature, so that the works could be read and appreciated worldwide.

●●●

# ñdnV\$` nâna ^naVr` X{cV grñhE`

## Saif gy` 2mmi U aUgrô



X{cV grñhE` H\$m{dn\ \$no-ñdV\$ VmH\$ H\$ar~ 25 dfrñ~nX gZ 1970 H\$ Amg-nng \_anR\$ \_| h|Ani& \_anR\$ àXæ \_\$Bg grñhE` H\$ OY\_ H\$ \_c \_|{ZâZ{c{I V à\_w H\$naU ahñ&

1) \_hnami> h Saif ~m-mgnho- Am-ŞH\$a Or H\$ OY\_ ^y Vm H\$ \_e\_ ahr& g\_Vm, ~\$Wm Amp ñdV\$ VmH\$ {cE dogZ 1925-30 gogk f&V W& AZbt\$ à` EZ H\$ H\$naU dU^VWmOmV ì` dnVWmUmamZH\$nam J` mg\_nO Yrae Yrao\$` n|Z hñ? gm\_r(OH\$ g\_Vmhv|ygs|{Rv hmaahmVn&

2) \_hnami>H\$non[adVZdnXr {dMnanH\$ EH\$ c\$-r n\$>y ahr h|Bg Ñ{>go\_hnE`\_mÁ` nV~m\cVWmanO{f^enhj\_hnanO H\$mH\$mî`\_C,, d Zr` hmoBZ XnZñH\$ H\$naU ~h|DZ AnZoA{YH\$nanH\$ H\$ à{V OmV hmaahmVn&

3) ñdV\$ VmH\$ ~nX {Og g\$cdYnZ H\$nocmly{H\$ mJ` m Vno CgH\$ncd Z Saif ~m-mgnho- An\$-ŞH\$a Or Zo{H\$ mVn& g\$|YnZH\$ ì` dnVWmH\$ H\$naU X{cV dJ^H\$no{eúmmH\$ g{cdYnE± àmâ hñzo cJr& 1950 \_|X{cVnH\$ OnonrT\$ C{f{eúmmH\$ j` d \_oMcr J` r Wr dh 1970 VH\$ AnV-AnV^C{f{eúmmn|YH\$a ahr Wr& `h nrT\$ grñhE` , {dknZ VmknZ H\$ j` d n|H\$no gâ^ncVeahr& Cg| `h VrdV/m go\_hgy hmaahm Vm {H\$ CZH\$ ì` WmAnH\$ {MÎU grñhE` \_|Zhr H\$ ~am-a h|& grñhE` H\$ j` d \_|^r doAnñr` Amp Aj y|ch|& CZH\$ AZñV V ^r Aj y|r h|n[aUm\_V: nmañm[aH\$ \_anR\$ grñhE` Cg\_|AYgmcJn&

4) {ej mH\$ H\$naU doAnZr Aprñ\_VmH\$ à{V goJ hmoJ` & AnZr ì` WnH\$VnH\$ncdòì` °\$H\$aZdH\$ BANmî` °\$H\$aZocJ& CZ\_| Onng\$XZerc WodoAnZr VrdV\_ ^AZñV H\$ ~nP go\_ñ\$ hñzo h|v|cI ZocJ&

Cn` P\$H\$naUn|goX{cV grñhE` H\$m{dn\ \$no-X{cV grñhE` \_|h|Ani& EH\$ EgoV-H\$ UmamOm~ñâna g\_nO Umamny|P: Cnó j V Wn& ñdn^rdH\$ én goBg grñhE` \_|{dDnñ Amp ZH\$na H\$ñVa à~c Wm Amp AnO ^r h|& Ana\$^H\$ Xnp H\$ Bg grñhE` H\$ {ZâZ{c{I V {defVnE±Vr|:-

1) BZ\_|ì` °\$ AZñV H\$m{díd EH\$X\_ Z` m^ñVH\$ Amp `nVZnAn|go^amh|AmWn& AnO VH\$H\$ grñhE` \_|\_e^a cnoñH\$ OrdZ H\$m hr {MÎU {H\$ m OnV/m Wn& Cg grñhE` \_| Cnó j V ì` {WVn| I \_|H\$ñ emfH\$ñ X{cVn H\$ OrdZ H\$m {MÎU ZhrSH\$ ~am-a Wn& X{cV grñhE` \_|AZñV H\$ EH\$ Z` o{díd H\$nañVW {H\$ m&

2) Bg\_|ì` °\$ dXZmH\$ñdnén ì` {°\$JV Zht gm\_r(OH\$ ^r AWñP X{cV grñhE` gm\_r(OH\$XñVmdO H\$ (Socil document) én \_|ànVW h|Ani&

3) dU^Amp OmV H\$mXñ ì` {°\$H\$ gmW-grW gñj|OñV H\$no^y|VZmnS^m h|& Bg H\$naU {MÎU ^cohr ì` {°\$H\$m {H\$ m OnV/mhmoVno^r ì` {°\$H\$ñdV\$ AprñVEd` hñZht H\$ ~am-a hñv/m h|& ì` {°\$EH\$ {d{ei>g\_h H\$na{V{Z{YEd H\$aVmh|&

4) X{cV grñhE` H\$ñnhcm{dn\ \$no-H\$ñ` {dYm \_|h|Ani& `h ñdm^rdH\$ ^r Wn& I r Zm\_Xol\_hnanO H\$ H\$dVmd&Zm {dXnñ Amp ZH\$na H\$nocb|sa ì` °\$hñv/r h|& H\$dVmdH\$ ~nX AnE`\_H\$WmBg {dYm \_|X{cV AnZoi` WmH\$noì` °\$H\$aVoh|& I r à.B^gnZ H\$ñ-co Vm I r X` mndna Or {H\$ AnE`\_H\$Wm (AnRdUtMonj rY- `nXñH\$ n\$& Amp ~cW ANW) BgH\$ à\_nU h|&

5) Ana\$^H\$ X{cV grñhE` Zo\_nZH\$ \_anR\$ H\$noZH\$nam h|& ^mf m H\$no doAnZoVarH\$ goJT^oWoAWdm` oH\$ñ| {H\$ doAnZr anO \_anR\$ ^mf m H\$ñCn` no H\$aVoVn& \_|{°\$-nV H\$ eāXno \_|H\$noVno doCZ g^r nmañm[aH\$ JS^ñ H\$no \_ñ` VmAnH\$no VnS^oWo Ono A{^ì` {°\$ H\$ {cE ASMzonXm H\$aVr Wr& A{^ì` {°\$ H\$ gmao I Van|H\$ncdCR&Vn&

6) Ana\$^H\$ Xnp H\$ X{cV grñhE` \_|ZH\$na H\$ñda AnZo à~c én h|& d{dH\$ñ Zht Xn& {dDnñ H\$ na nhcr AdñWmhñv h|Bg grñhE` \_|I W H\$ Vcne h|& nañamH\$ Vcne h|& AnZñd H\$ à{V OmJeh\$Vmh|; Amp \_mZdr` A{YH\$na {Og g\_nO \_|\_Y\_° Zo ì` dnVWmZoZH\$namh|; CgH\$ à{V O~aOñV AnH\$ne h|&

**gZ 1990 Hô -nK H\$m X{cV gr{hE` :-**

gZ 1970 go 1990 Hô -rM \_anRê X{cV gr{hE` \_J H\$çdVmAnp AnE`\_H\$VnBYht Xn{dYmAnp\_ogr{hE` aMmJ` nê Bg ~rM I r ~m-~nd ~m~c OgoAndnXnE`\_H\$à{V^mgjP H\$mZrH\$na ^r hê; {OYhnZdH\$mZr {dYmHô \_nû` \_ goX{cV-OrdZ Hô {d{dY Am m\_nH\$no CXKrfQV H\$ZdH\$mà` ÈZ {H\$ nê 1990 Hô -nK Hô X{cV gr{hE` H\$ {Zà{c{I V {defVnE±Xd r OmGH\$Vr hÿ-

1) H\$çdVnE±Anp AnE`\_H\$VnE±Bg Xnp \_J^r {cI r Omahr Wrê H\$çdVmH\$ VncZm \_JAnE`\_H\$Vm \_J{d{dÜ` VmAYH\$hi; {d{^P V~H\$ \_J{eúnmH\$nnVna-àgna hmoOmZôHô H\$naU BZ V~H\$noHô `ndH\$ZôAnZr OmV H\$ i` WAnH\$màñVW H\$ZdH\$mà` ÈZ {H\$ nê `h XwI {d{ei>OmV \_JOY` cZôHô H\$naU hr àmā hJAmh; OmV Anp dU^9` dnVmhR BgHô \_c \_Jh; BgodoAàÈ` j én goñri> H\$Vohê Sñ eaUH`\_na qc~mcoH\$ "A\_ \$a \_mer' ZoAd;Y X{cV g\$Z Hô XwI H\$na Vr I onZ Hô gnV àñVW {H\$ nê VmI r cú\_U Jm H\$çdn>Or H\$ AnE`\_H\$Vm "CRaB\$ra' Zo Yw\_ \$S>OmV` nHô XXH\$nañVW {H\$ nê Bg H\$nc \_J{ó` mē`r AnZr H\$VmH\$ncb\$ àñVW hnb/r hê -e-r H\$ç-cOOr H\$ " \_mĀ` mOrdZnMr {MĪna H\$VnI gocb\$ C{ \_Emndna H\$ "Am Xnz' VH\$ \_hEdn; \_AnE`\_H\$VmAnp Zoà`\_m{UV {H\$ m {H\$ dU^VWm OmV i` dnVmh Hô H\$naU i` {°\$ VWmg\_nD H\$ni {H\$ZmZm\$gnZ hJAmhê AZr^V H\$ni` h {danD> {d{d BZ g~H\$noAnE`\_n{aj U Hô {cE`\_O~p H\$Vmhê

2) Bg Xnp \_JAv` {dYmAnp \_J^r X{cV {ZdKZm i` °\$ hñzo cJr & I r ~m-~nd ~m~c Or ZoH\$mZr {dYmHô \_nû` \_ goBZH\$ eiednV H\$ Wrê I r `ndranD dnK\_ naO I r A{ \_Vm` , I reaUH`\_na qc~mc, dm\_Z Anmrc, Hôed`\_d m\_ , ^r\_gZ XRê A{dZne Sni g AnX H\$mZrH\$naZôAnZr ge°\$ H\$mZ` n{Umam` h gr{~V {H\$ m {H\$ X{cV g\$ZmHôdc H\$çdVm, AnE`\_H\$Vm VHS gr{ \_V hê;` hñā{V^mgjP H\$mZrH\$na ^r hê

3) RêH\$ Bgr Vah X{cV a\$J \_m H\$ nVnmZmH\$ JB^Anp X{cV a\$J \_m na d{U^ g\$ZmH\$no` nVZmH\$noZnD;én \_JàñVW {H\$ mOmZocJnê gdēr XĪnm^JV, am\_ZnV MĪhñU, O\_{d.ndna Cēcd Zr` ZnD;H\$na hê; ZnD;Hô Hô AcndmEH\$ñf\$ {dYm \_J^r X{cV `nVZm i` °\$ hñzo cJrê Z Hôdc ZnD;H\$na A{nVw ZnD;g\_rj H\$VWmZnD; {X^eP\$^r Bg AnKncZ Zov; na {H\$Eê Sñ H\$Um {H\$dcOgoZnD;g\_rj H\$ ^aV Hô ZnD;emó H\$no ZH\$naVohê `h à`m{UV H\$Voh; {H\$ ^aV Hô H\$nc gohr EH\$

g\_n/a a\$J \_m Bg Xê \_JWnê {def én go~nD H\$nc I \$>\_J` h a\$J \_m AE`\_V g\_`D hVAnê

4) Bg H\$nc \_JX{cV g\$ZmH\$no` mH\$AW^X` mJ` mOno OY`\_goX{cV h; CZH\$ hr i` WmX{cV g\$ZmZht h; A{nVwOno I { \_H\$ hi; enrfV hcdog~ X{bV hê; àñVnV g\_nD ŪnamZH\$nao JE {OVZo^r dJ^h; V~Hô h\$ OmV` mē; dog~ X{cV hê; I r ~m-~nd ~m~c ZoX{cV eāX H\$naA{^d°\$ {H\$ nê I r XĪnm^JV Zo BgHô ^r AmJoOmH\$na` h H\$m{H\$ "OmV goZ`\_XwI hr X{cV XwI hê;` AJa {H\$gr ~mU H\$no~mUoH\$` h CnOmV Ono \_aUmamV H\$ P\$H\$H\$Vr h; ~mUnp \_Jcnôj V hnb/hê; CZH\$ i` Wm H\$no` {H\$ad\$` ZnD;H\$ \_JEH\$ X{cV ZnD;H\$na Zohr àñVW {H\$ nê

X{cV eāX H\$noBVZoi` mH\$AW^JkU {H\$ mOnE AWdm Zht Bg na \_V^k hê; {hYr \_JX{cV eāX H\$no~hV g\$ZmV AW^JkU {H\$ mOmVmhê \_anRê \_JOnoAmXdmgr h; OZOmV Hô h; Ono {nNSoh; AY` {nNSo (Ano-rgr) h\$çZ g~H\$noX{cV Hô A\$J^ñdrH\$nam OmVmhê; 1980 Hô nD;VWm~nK \_J^r X{cV eāX ~hV gr{ \_V AW^Jā` P\$ {H\$ mOmVmhê na\$VWA~ Cg \_JH\$ni\$ i` mH\$Vm H\$na Xr JB^hê

5) gZ 1990 Hô -nK Hô X{cV gr{hE` H\$ gdmPYH\$ \_hĪdn; \_JdefVm` h h; {H\$ A~ X{cV g\$ZmHôdc {dDn Anp ZH\$na H\$ ~mV Zht H\$Vr BgHô Acndm A~ dh X{cV OrdZ H\$ Am n{Jen goVôñV hnb\$ CgH\$ {dgs{V` nH\$no CgH\$ nml \$> dñr H\$noCmJa H\$ ahr hê; g\$ZmZH\$ gr{J VmVWmAmaj U Hô H\$ni Xocb\$ X{cVn; \_JOnoJ^ñVnV hJAmh; CgHô Mñfā H\$ni CgH\$ nml \$> dñr H\$nnXnE`e H\$ ahr hê; Sñ eaUH`\_na qc~mco ZoBg dJ^H\$X{cV ~mU H\$nmhê; CZH\$EH\$ H\$mZr g\$Zm Bgr erfP\$ H\$ncb\$ AnVmhê; \_J^°\$~nV Hô eāXn\_og\_H\$ncrZ X{cV gr{hE` ngr VQñVWmgol k H\$noVame H\$na Xd ahmh; I k H\$noN;c H\$na Xd ahmhê; {defV: 1980 Hô -nK OY`\_r X{cV nrT\$ {nNer nrT\$ Hô nml \$> Z H\$noAnZr H\$çdVmAnp H\$nr{ZAnp\_oCmJa H\$na ahr hê; EH\$Am, XwI Anp` nVZmHô Z` e Z` oAm nV CXKrfQV hmo ahohê; (H\$çdVm, H\$mZr, AnE`\_H\$Vm\_) VmXogar Ana I k H\$ Ana hê; VQñVWmgol Xd ZôH\$ dñr ^r ~T>ahr hê

6) 1990 Hô -nK X{cV gr{hE` Zo~nD gr{hE` H\$no ~D Hô OrdZ H\$naaUmHô én \_JkU {H\$ mhê; ~nD à^md Xd mOm gH\$Vm hê; BZ Z` oāVrH\$ni q~~mCn\_mAnp H\$m EH\$ Z` m g\$na BZ gr{hE` H\$naZoi Sñ {H\$ mhê; Bg H\$naU \_anRê ^mAmA{YH\$ g\$Z hnb/Omahr hê

7) X{cV grhē` na EH\$ Anam ` h cJm̄ mOnVmahm(H\$ Cg\_ā` ml Y{V̄mZht h} CgHō {eēn \_|ZdrZVmZht h} ^nfm Anp AZV̄V H\$noAJa NāS>XoVnoef nWmZn̄na Bg\_ |H\$B`ā` ml Y{V̄mZhrSh} Bg Anam H\$noJcV KnfV {H\$ mh} à{V^mgjP H\$nrZrH\$na Sāf Hō na A{Zc ZoAnZoH\$nrZr gS}k "neob{Vc' nrfamC\$Xa (BgH\$nhYr AZndk {eKchr Amahmh} Bg\_|go A{YH\$ne H\$nrZ` nX{cV Cf \_ū` \_dJu` OrdZ gog\$-YV h} à{VH\$ne H\$ erfP\$UamBg Cf \_ū` \_dJu` X{cV OrdZ H\$ nXnr̄ne ngr VOāVWm Anp H\$cnē` H\$Vm Hō gnV Sāf AZrg Zo {H\$ mh} gū` \_i` \$ H\$nrVa āna\$ H\$nrZr \_|h} X{cV H\$nrZr H\$no EH\$Z` mVola XZdH\$ H\$nee Hō na ZoH\$ h} ~nOadnk, dīdrH\$U OQVoOrdZ \_ē` , gū` AWdm AX` ēn \_|i` nV dUZdnr \_nz{gH\$Vm AnX H\$ Aē` \$ à{VH\$ne H\$ {M̄U BZ H\$nrZ` n̄ H\$ {defVm h} ~nō XeZ, ~nō {WH\$ H\$VnE±, à{VH\$, ēnH\$ AnX H\$ā` ml BZ H\$nrZ` n̄ H\$ {defVnE±h}

RēH\$Bgr àH\$na H\$ à` ml Y\_uVm I r X̄Im̄^JV Hō "Aí` H\$ ZnōH\$ \_|X̄I cnB`XVr h} {d{Xembg ~nō H\$nrZr ZJar H\$ng` nō> Am\_ AnX\_r H\$nr̄ndZoAnH\$F̄ Xbā\$ CZH\$menfU {H\$g àH\$na H\$Vm Wm, BgH\$ā` ^ndn̄p{M̄U Bg ZnōH\$ H\$ {defVm h} g\_H\$nrZr ^naVr` anOZr{V H\$ nō>f \_|Bg ZnōH\$H\$nr̄nOnE VnoBg\_ {Nār dKZmVH\$h\_ ghOVmgonh} gH\$Voh}

8) 20 dr eVr Hō A\$V\_ \_|Xm̄ à{V^mgjP H\$ d` n̄ Zo \_anRē X{cV-H\$ dVm H\$noOm̄` n̄ H\$ēd {X` m, Omogū` Vm nXnz H\$ Cggo` h ~nV n̄ni> hmoJB`H\$ à{V^mOnV` mdU`gog\$-YV Zht hnr̄I r AeU H\$ncō VWm I r ^D\$ \_d m\_ H\$ H\$ dVnE±H\$ Z` oVola Hō {ZH\$O>AnVr h} BZ Xnz̄n̄H\$ H\$ dVmAnp\_|Am\_ AnX\_r Anp \_nzdr` \_ē` n̄ H\$ OnoAdZ{V hmahr h, CgH\$ā{V {M̄Ym i` °\$ H\$ JB`h} gZ 1993 \_|AeU H\$ncōH\$nr̄hcmH\$nr̄` gS}k anH\$JnSē Nān̄ gZ 1997 \_|"gm̄ QZMr eha' VWm 2006 \_|"Zyā AmccocnH\$ Zol r AeU H\$ncōH\$ {d{ei>nhMnz ~ZmXr̄ BZH\$ H\$ dVmAnp\_|Hōdc X{cV i` WmH\$ hr A{^i` {°\$ ZhrSh} h} A{nVr̄y \$erH\$U, ~XcVr hP`AW`i` dnWm, ^i` nVna VWm AY` \_Zū` {danVr VnH\$nr̄Hō H\$naU Am\_ AnX\_r H\$ VnoVr̄ hmahr h, CgH\$ ~S` Vr I r i` \$nē` H\$ Anp gū` A{^i` {°\$ hP` h} ~H\$nc adtD` qH\$-hizog\$XZercVmHō gnV OrZm{XZ ~ {XZ {H\$VZmAg\$ d gmh̄mOmahmh}, Bg i` dnVmgqMVRV Aghr̄e nantOV ZnJah\$ hr AeU H\$ncōH\$ H\$ dVm H\$nr̄ H\$ h} I r ^D\$ \_d m\_ H\$ H\$ dVmAnp\_|AnXdmgr OZOmV` n̄ H\$ Agm̄Vm H\$nr̄M̄U hAmh} AWn̄P CZH\$ H\$ dVm{d{ei>OZg` n̄ gog\$-YV

Zht h} I r AeU H\$ncōH\$ H\$ dVmH\$ Vah dh ^r Bg Xē Hō I {H\$, i` {WV, X{cV, enfV i` {°\$ gohr g\$-YrV h} I wr AW`P dnWmVWm^y \$erH\$U Hō H\$naU Bg Xē H\$ngm` n̄` \_Zū` {H\$g àH\$na Agm̄ h̄m̄mOmahmh}, BgH\$nr̄M̄U BZH\$ H\$ dVmAnp \_dn̄Amh}

I r Zm\_Xol agnc H\$noAna\$ d{U`-H\$ dVm AeU H\$ncōVWm ^D\$ \_d m\_ VH\$nr̄h̄m̄Vn̄h̄m̄Vn̄J\$ra Anp i` mH\$ ēn YnaU H\$āZo cJvr h} BZ Xnz̄n̄H\$ H\$ dVnE±H\$P` grhē` ādn̄ \_|^r AnZm {d{ei>\_hēd {gō H\$Vr h}

**{hYr X{cV grhē` -**

1) \_anRē H\$ VncZm\_|{hYr X{cV grhē` H\$ nāna\$ H\$ar~ Sā>XeH\$-nX 1984-85 \_|hnr̄m h} AWn̄P X{cV gS}kZmH\$ A{^i` {°\$ dh̄Bg\_|H\$nr̄ n̄p` goahr Wr̄k` h̄m̄Bg ~nV H\$nr̄ni> H\$āZmOéar h̄y{H\$ X{cV grhē` H\$ AdYnaUm\_|` h ~nV {Zp̄MV h} {H\$ Sāf ~m-ngr̄hē- An\$-Gh\$ā Ūamnr̄VW {dMnaYnamAnp XeZ {Og grhē` H\$ Ztd \_|h, OnoBg {dMnaYnam goā{V h} Xngao eāXn̄ \_|{deD` \_nzdr` Vm, g\_Vm, ~YVm Anp Y` m̄ , à l a dkr̄ZH\$Vm, ^n̄VH\$Vm AnX \_ē` n̄ H\$noOmogrhē` ndr̄H\$naVm h} dhr grhē` X{cV grhē` H\$nc̄ZdH\$naA{YH\$nr̄ h} h̄ p̄n̄Vr go {hYr \_|1980 H\$ ~nX X{cV grhē` H\$ eēdn̄V hnr̄ h} Egm {ZiH\$F`ZH\$ncmOmogH\$Vm h} \_anRē \_|Oéa` h̄nē` X{cV grhē` H\$noY` "Anē` H\$Vn̄ Bg {dYm\_|hnr̄mh} I r Anō àH\$ne dnē` r{H\$ H\$ Anē` H\$Vm "ORZ' {hYr H\$ nhcr X{cV Anē` H\$Vm h} Anp {hYr X{cV grhē` H\$ nhcr aMZm h} I r Anō àH\$neOr H\$ d ^r h} CZHō H\$nr̄` gS}k \_|X{cV gS}kZmH\$ geS̄V A{^i` {°\$ hP` h} {g{X` n̄ H\$ng\$nm, ~g ~hV hnoMh\$nr̄} I r Anō nkr̄neOr Hō ~nX Bg j d \_|OnZr\_nZr à{V^nE±AnZr aMZmAnp H\$nc̄bā\$ āñVW hnr̄o h} gdPr \_n̄n̄Xng Z\_ēam (AnZo AnZo{n̄Dad) Sāf O` àH\$ne H\$X\_ (N\$na) \_Yn̄\$ā qgh (12 goA{YH\$ Cn̄` ng) ḡpOnmc M̄n̄mZ (VānH\$V) i` n̄n̄Oqgh ~M̄Z (H̄m̄ h̄y` H\$Vn̄m gS}k) g{ecm̄OāH\$^n̄p (n̄dn̄V--~X- gmao-n̄Vr-H\$VngS}k) AnX.

2) `h ghr h̄y {H\$ qhXr \_|X{cV-grhē` gonūV AZbH\$ H\$nr̄` gS}k àH\$nr̄eV hP` BZ H\$ dVmAnp\_|AnH\$ne Anp ZH\$na H\$nr̄ n̄da à l a h̄y nāYw` dH\$ dVnE±A{^Ynē` H\$ A{YH\$ h} h̄m̄nāgham H\$ XZ h} Bg \_ZD {danVr i` dn̄WmHō à{V Anp BgH\$ng\_WZ H\$āZmcoY` Hō à{V M̄r̄>h; & VncZnē` H\$ N̄{i>goXd |Vno` h H\$ dVmZ gū` h; Z ūdY` nē` H\$ I r Zm\_Xol Tgnc X{cV H\$ dVm H\$noCgHō Ana\$^H\$ H\$nc {Og C̄M̄n̄B`na coOnVoh; CgH\$nr̄ h̄nē`

A^nd h| AWn| {hYXr H| grhE` adnh H| am\$ \_|{Og aH\$na H\$ H\$dVn{cI r OmVr h|, dgr H\$dVmh|

3) \_anR\$ X{cV grhE` H| OY\_ H| \_c \_|n|advZdnXr AnKncZ H\$naU ahmh| {defV: X{cV nW|a H\$AnKncZ X{cV grhE` H\$ n|>f\_ \_|h| \_anR\$ \_|X{cV cd H\$ nd` sgm\_n(OH\$ n|advZdnXr AnKncZno \_|en\_c ^r ah| X{cV nW|a H| g^r g|WmH\$ gXn` a{V^mg|P H\$d ^r h| gdPr Zm\_Xd Tgnc, AO S|c| co dm\_Z qZ~mi H\$a AnX|n|advZdnXr AnKncZno\_o {eaH\$V H\$aZoH\$ H\$naU VWmBg h|w|Am\_ AnX\_r H| ~rM {ZaYa g{H\$` hnz|H\$ H\$naU g\_nO H\$ BVZr g\_P ~S\$ Jhar h| H\$Zm hndm{H\$Bg nk\$na H| AnKncZno\_|g{H\$` ganb\$na dhraa AZW` dnl ZoH\$ CZH\$ g|XZercVmA{YH\$ OrdV Anp nd a--Z JB|; AV` ^naVr` ^mfAn| \_|X{cV grhE` H\$Om|Ma e|e h|Amh| CgH| \_c \_|Bg aH\$na H| AnKncZ ahoh\$` mg^r I nO O|ear h| AWn| {H\$gr ^r grhE` aH\$na H| OY\_ H| {cE AnKncZn| H\$ hnz| AWdm Cg\_| aMznH\$na H\$na H\$ni P\$Vmfhmz` h H\$O|ear {Z` \_Zhr h| AZW` V H\$nd|Mn|aH\$V|Anp A{^i` {°\$H\$ N|aOshO> BZH\$ h|Id gdn|ja h|w|mh| a{V^mBZ g~ ~n|n|gonachn|v h| Bg aH\$na H| a{V^mg|P aMznH\$na qhXr \_|A~ {XI cnB\$ZocJo h|

4) {hYXr \_|grhE` H\$ AV` {dYmAn| ^r X{cV-cd Z Am ahm h| AnE` H\$Wm VWm H\$dVn H| Acndm Cn|` ng Anp H\$nmZ` m^r {cI r Omahr h| I r Am aH\$ne dne\_r{H\$H|H\$nmZr g|k gcm\_ Kgn{REY, aH\$neV h|E h|

Ac~InnX{cV g|XZmH| n|>ZnO H\$ Zhr\$|cI oMahoh| ndXe XrnH\$ H\$ "H\$O` me' Bg N|i>goC|cd Zr` ZnO H\$ h| naYv{hYXr H| X{cV ZnO H\$na VWmg\_rj H\$Egr {H\$gr ^r aMzm H\$naX{cV-grhE` H\$ aMzmH| en \_|drH\$naZmZht Mn|V|OgH\$na cd H\$ OY\_ goX{cV Z h| AWn| gdUn|UmamX{cV g|XZmgo `P\$ grOe H\$ndoX{cV-grhE` H| A\$J|V Zhr\$V| H\$dVnH| j d \_|Bg aH\$na H\$na An|k R\$H\$ Zht cJVn| qhXr \_|{e|` \_|V|P\$ c\$-r H\$dVnE\$X{cV-g|XZmgon|R-h| {hYXr \_|X{cV-|r ^r cd Z H| j d \_|Am M|S h| H\$pe` m~g\$ r H\$ AnE` H\$Wm "Xn|amA{^em' VWmgwercmOaH\$^na H| H\$ni` -g|k "ndrV~| Anp I nao\_n|v' BgH\$na\_n|U h|

5) X{cV M|ZmH| {dH\$ng \_|\_h|dn|p` n|Xnz Xzdnmco gnc h X{cV H\$nmZrH\$na H\$ E H\$ g|S|CZ "g\_H\$ncrZ X{cV H\$nh{Z` n|e erfP\$ g|S| gw\_Z {Z` n|v H| g|kXZ \_|aH\$neV h|Am

h| Bg g|k H\$ g^r H\$nmZ` n| H\$ E H\$ {defV m` h h| {H\$ `o H\$nmZ` m|Ja^naVr` g\_nO H\$ {dg|V n|H\$naA\$|a {dan|v n|H\$na COmJa H\$aVr h| VmXgar An X{cVn| \_|AnE` ga\_mZ goOrZoH\$ bnbgm^r n|XmH\$aVr h| Bg N|i>go\_n|ZXng Z|\_eam` H\$ \_hme| H\$nmZr \_|h|dn|p` An aH\$ne dne\_r{H\$ H\$ H\$nmZr " h A\$ Zhr' \_|n\$|m V H\$ Y` m` i` dnWmna a|Z{M|Vh cJm mJ` mh| Bg H\$nmZr \_|Jm\_rU n|aga \_|OrZdnr Anp gV AV` m` H\$na{eH\$na hnz|dnr X{cV |r \_|a{VenV H\$ M|ZmH\$gon|Xm hndmahr h|, BgH\$na~S\$ WnW|MIU {H\$ mJ` mh|

6) qhXr \_|X{cV grhE` H\$naH\$neV H\$aZdnr n{|H\$E± BYa H\$na\$ g\$` m\_|{ZH\$ ahr h| \_anR\$ \_|Anp Vn|ke°Z|X{cV grhE` H| {dH\$ng \_|Om^f H\$naZ` n|B|dhr ^f H\$na` on{|H\$E± {Z^mahr h| Anj m {S\$ V|Ogh} g|WZm {S\$ \_hrng} h| (I r anO|` n|kd) `|aV Am AnX\_r {a\_{UH\$na} An\$-H\$a BZ B\$S>m(X` n|ZnW {ZJ\_) ~` n|Z (\_n|ZXng Z|\_eam) AnOrdZ {dOZ {B|H|na J\$|Z` n| Vrgamnj {X|e Mn|Yar} X{cV O|a (\_|hnc qh) X{cV dnrfP\$ (O` aH\$ne H\$) An\$-H\$a \_|eZ n{|H\$na (~|deaU h|) BZ n{|H\$na n|og|ZnE` H\$ X{cV grhE` VWm X{cV OrdZ g\$-Yr dMn|aH\$ cd aH\$neV hndmahr BZ n{|H\$na n|H|H\$naU X{cV grhE` H| {dH\$ng \_|J{V Am r h|

**AV` ^naVr` ^mfAn| \_|X{cV grhE` :-**

\_c`nc\_, V{c, H\$P\$> VWmVcJw grhE` H\$ BZ Mna ^mfAn|\_oX{cV grhE` H\$na{dn|>gZ`1980 H| ~n| h|w|mh| naYvBZ Mnan|a` n|\_|dU VWmOnV i` dnWmH| {dan|v \_|g|k fP\$ E H\$ Va\$ c\$-r na\$am h| Z H|dc BZ Mna ^mfAn|\_oA{nVug^r ^naVr` ^mfAn|\_pOnocn|s grhE` h| grhE` H\$ Ono\_n|I H\$ na\$am h| Cg\_oX{cV- g|XZmH\$, X{cV XwI n|H\$ a^ndn|p` A{^i` {°\$h|P` \_c`nc\_ H| AU` WmVWmqhXr \_c`nc\_ a\$|\_M na g{H\$` S\$ AfVZ Zo\_bnmc \_|Onocn|s na\$am h|, Cg\_S A{^i` H\$V X{cV-g|XZmH\$na{dn|V| AU` Z {H\$ mh| \_b`nc` \_|g^r {dYmAn|\_X{cV g|XZmH\$na A{^i` [°\$e|e h|P` X|J Ur ^mfAn|H| A{YH\$ne grhE` g\_rj H\$ Bg ~n|V H\$na ndrH\$naVoh| {H\$ X{cV-g|XZmH\$ A{^i` °\$ H\$ ~S\$ an|MrZ na\$am dhm^r ^mfAn|\_ahr h|` h na\$am ^{°\$ grhE` \_|Amcdm g|Vn\_c \_|~gd|da H| dMzn|\_h| Bg A{^i` {°\$H\$ \_c \_|AU` nE` h| gm\_n(OH\$ Y` m` VWm i` dnWm-n|advZ H\$ \_n| Zhr h| AWdm dU` dnWmH| n|V: ZH\$naZoH\$ ~n| ^r Zhr h| (Andn| \_| dg|da H| dMZ) S\$ ~m-n|gnh~ An\$-H\$a {dMnan|H\$naH| \_o aI H\$a AWn| g\_Vm ~\$Wm VWm ndV| Vm H| \_p` n| H\$na An|k



H\$VohE {Og grhE` H\$m OY` hAm dh \_anR\$ H\$ AZolnXV  
aMZmAnIgoaUmcbI\$ hRk\$ SaeUHQ` ma qc~mcH\$ VrZ aMZmAnI  
H\$ AZolnX` c` mc` \_ghE` "A` \$a` mer" H\$m H\$P\$S>Anp VcJw  
\_J AZolnX hAmk` AnO BZ MmanI ^mfmanI\_oX{cV grhE` H\$  
A{^i` {o\$ hmoahr hIe CZ H\$ H\$V` nI H\$ qhXr AZolnX Yrae Yrao  
S` mZ hmoCncāY ^r hmoahohIe

Cīma H\$ ^mfmanI\_nk` en gohXr AnVr hIe CgH\$ X{cV  
grhE` ādnH H\$m Om Omh\_ZI{c` mhIe C{S> m Ag\_r, ~\$mcr  
Anp nOm-r \_J X{cV grhE` H\$ eēdmV hmoMhI\$ hIe C{S> m\_g  
BgH\$ gd`raIamdhmH\$ grhE` \_Jānā hIe BYa {d{^P {dYmAno  
\_J X{cV g\$IKZm i` mā hmoahr hIe nOm-r ~\$mcr Anp Ag\_r H\$  
g\$-Y` \_p` Poi` {o\$ JV en goH\$B` OnZ\$nar Zht hIe

^maVr` X{cV grhE` H\$ Bg grhE` {ddmZ H\$ ~nX Xmo  
\_ōmoH\$ Anm Ū` nZ AnH\$O>H\$Zm \_J Oēar g\_PVmhIe 1) X{cV  
grhE` H\$ g\_rj mór {d\_e`H\$ g`^o` \_J cZohH\$ H\$nee X{cV  
{dXyf` mah\$ ahr hIe \_anR\$ H\$ ā{gO X{cV H\$ d` Ir Anp g\_rj H\$  
I\_r\_Vr A` nVr cI`Odma AnZr EH\$ āXrK`Q`OnUr \_J H\$Vr hIe H\$  
\_anR\$ X{cV grhE` \_J ór H\$m {MīU ZhrH\$ ~am-a hIe Bg  
grhE` \_J Ono^r ór AnVr hIe \_m` ~hZ AWdmnēZr H\$ en \_J  
CgH\$m Aē` {YH\$ CXmīrH\$U {H\$ mJ` m hIe nīr H\$ Anm X{cV  
nēf Cgr Nī{>goXd VmhI; OgogdU`nēf Xd VmhIe Bg ór H\$  
^rVar Nōp`OahO>H\$` ocd H\$ nH\$S>Zhr nE hIe` onēf ór H\$  
Anm EH\$ \_Zī` H\$ en \_J Xd VoZhrIe CZH\$ mór {df` H\$ Nī{>H\$Z  
Anp CgH\$ aMZmAnI \_J BgH\$ ānV`V EH\$ AnVmī` nj nV nI  
VWm JmadrH\$U go^am ahm hIe g\$ dV: X{cV ór H\$ hr A~  
AnZr i` Wm i` o\$ H\$Zr hmoR doH\$Vr hIe H\$ BYa \_anR\$ \_J {OZ  
X{cV {ō` nI ZoAnZr Anē` H\$WmE` cI r hIe H\$ dVm H\$ nZr {cI o  
hIe Cg` g` nēf H\$ āV Bg āH\$na H\$ nI nV nI X`i H\$ nZr {ō` mē  
Zhr\$al VrIe donar VO`VWm H\$ gmV nēf H\$ ānV`V H\$ Vr hIe &  
Sae A` nVr cI`Odma H\$m` h Anam H\$ A{YH\$ \_mī m \_J ^naV H\$  
{d{^P ^mfmanI`\_ge hIe X{cV grhE` \_J nēf nīr H\$ g\$-Y` \_J  
cmJyhm/m hIe AV: X{cV nēf H\$ \_nZ{gH\$Vm ^r Bgr i` dīWm  
H\$ XZ hIe nēf MnhogdU`mo X{cV nīr H\$ Anm dh ^m H\$ X`i>  
goXd VmhI`AWdmXdr H\$ en \_J CZH\$ Bg \_mZgrH\$Vm \_J adV`  
H\$ Cā` rX hIe

2) dmīVd \_J ^maVr` X{cV grhE` H\$ A^r eēdmV hIe  
100 H\$ān>cnI\$g\$` m H\$ Bg Xē \_J X{cV nI H\$ g\$` m 25 H\$ān>  
H\$ Angnng hIe Bg` AJa AY` {nN\$no H\$ g\$` m (OBC)  
{\_cmX|Vno` h g\$` m 50 H\$ān>Mcr OnVr hIe C`FV` Y` mī mc` Zo

hr H\$mhIe {H\$ AmānI 50% goA{YH\$Z hmoAnO gaH\$na ^r dh  
nīrH\$na H\$ MhI\$ hIe {H\$ X{cV, AnXdmgr, Ku` \$S>OZ OnV` mē  
VWmAY` {nN\$no H\$ g\$` m 50 H\$ān>H\$ Angnng hIe Bg` gI` {H\$  
enI`VnI H\$ g\$` m {\_cmX|Vno 100 H\$ān> \_J go 75 H\$ān> X{cV  
H\$ nO` H\$ Am OnVohIe Anp` h 75 H\$ān> H\$ H\$Vmī` Wm h`\_mao  
H\$Vnng` grhE` grhE` goZmaX hIe nīdV` Vm H\$ 60 dfn` nX BZ 75  
H\$ān> \_J AZhI` OnV` maCn OnV` mahIe I` o`Vm-H\$Z {o`Vm H\$ H\$m\_Zm  
gog`^r nr {S`V hIe 75 H\$ān> \_J go` rI H\$ c go5-6 H\$ān> H\$ H\$Vm  
i` Wm X{cV grhE` Ūmam i` o\$ hmoahr hIe eI` 60-65 H\$ān>  
anOr-anO` H\$ {cE OnogK`F`I\$ aho hIe CgH\$m AVm-nVm {H\$gr  
H\$moZht hIe` h dJ` AnZr AnI` Vm H\$ {cE OnogK`F`I\$ ahr hIe  
CZH\$ ^r A^r VH\$ eāX-ō Zhr {H\$ mJ` m hIe BZ 75 H\$ān> na  
8-10 H\$ān> H\$ g\$` m \_J OnoānVnI` nV dJ` nI, OnogI`P dJ` nI,  
CgH\$ gīnm~Z ahr hIe BZ 10 H\$ān> cno` nI H\$ XmoāV {Z{Y gaH\$na  
~ZVr hIe gīnm, gI` nI BZH\$ Anm hr hIe ZnI` Saenhr BZH\$ Benaona  
hmoG\$Vr hIe AnV`P Anp gm` nI OH\$ Nī{>go OnoCnōj V hI; do  
g\$ {RV` Z hmoBgH\$ ā` ng {Za`Va hmo` oahohIe ^{dī` \_J Vmo Anp ^r  
VOr gohmo` oahohIe` o 75 H\$ān> g\$ {RV` hmo` hmo` oahohIe O~ gīnm hI` W` m  
cI`o V^r BZH\$, pīW`V \_J Am`yc nI adV` H\$ g\$` nI Zm hIe X{cV-  
grhE` H\$ H\$ \_J` hr 75 H\$ān> hIe na`y`W BZ 75 H\$ān> H\$  
g` pI` dV ūdZ A^r ^maVr` grhE` \_J gI` nI Zht hIe AnIe AJa` h  
H\$ {H\$ AnO H\$m ^maVr` X{cV grhE` X{cV nI H\$m Ono  
Aēng\$` mī H\$ hē CZH\$ hr hIe Vmo H\$ nO` A{Ve` nI o\$ Zht hmoR  
A^r g` nO H\$ AZhI`V~H\$ nI H\$ AZ` nI V grhE` \_J O`Vr hIe Bgr  
H\$ naU X{cV grhE` H\$ nng gI` ham` ^{dī` hIe OZV` I H\$ i` dīWm  
\_J hr X{cV OZ g\$ {RV` hmo AnZoAm` A{YH\$ nI H\$ {cE gK`F`I\$  
gH\$VohIe Bg Cnōj V \_Zī` H\$ nō nār e{ o\$ H\$ gmV I SaH\$ ZoH\$m  
Xrī` Ed X{cV grhE` H\$ nO` Z` ^mZm hIe Bg \_Zī` H\$m H\$ e` mU hr  
X{cV grhE` H\$ nānWmZ q~Xv hIe Anp dhr CgH\$ m cū` ^r hIe

**AnVr JW-**

- 1) ^maVr` X{cV grhE` : Sae VO` nīr H\$ā` \_Zr
- 2) qhXr X{cV H\$Vm: g\$ Sae gO` Zdco
- 3) \_anR\$ X{cV H\$ nI Z` mē: g\$ Sae gO` Zdco
- 4) X{cV grhE` : g\$ I` Zm Anp nīdēn- Sae gI` Zmam U aUg` o



**\_anR᳚ {¼ñVr gr᳚hĒ` nMo \_anR᳚ gr᳚hĒ` mcm` n᳚XnZ**

**S᳚ {g(g(c` m H᳚nhmEm**



EH᳚H᳚S᳚ ᳚H᳚renMmgU ᳚hU᳚ gr᳚DamH᳚ccmZnVri An᳚U X᳚gar H᳚S᳚Y\_n᳚/ana` m ᳚āiZndaM \_n᳚OccmJXnani Ē` n᳚M 26 Zn᳚h-a 2008 an᳚Or \_᳚Bda P᳚ccm XheVdn᳚r h,, m` m n᳚m᳚d᳚y\_rda \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚OnA` m \_anR᳚ gr᳚hĒ` n᳚Vrc `n᳚XnZn᳚(df` r {dMna \_n᳚S᳚ MoAn᳚hV. ^mf᳚m ᳚hU᳚O᳚g᳚H᳚VrM AgVo EH᳚H᳚S᳚{¼ñVr Y\_᳚mnp᳚h᳚, naH᳚S` XenH᳚S᳚ An᳚ccm Ē` mAZ᳚f᳚n᳚ZoAn᳚ccr g᳚H᳚Vr An᳚U X᳚garH᳚S᳚ \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚O d Ē` n᳚r A᳚JH᳚n᳚ccm dm {n᳚T᳚On᳚Vn᳚UoAn᳚ccr \_anR᳚ g᳚H᳚Vr `n᳚M g᳚ā` \_i {¼ñVr g\_n᳚OnV g᳚YcmJccm An᳚ho An᳚U hM n᳚hcod \_n᳚R᳚ `n᳚XnZ \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚OnMo \_anR᳚ gr᳚hĒ` mcmAn᳚ho ^mf᳚o Y᳚ Ē` mg\_n᳚On᳚M᳚ g᳚H᳚VrM S᳚h᳚ndV AgVoAn᳚U gr᳚hĒ` Va `m᳚gr\_n᳚mf᳚m᳚y᳚ On᳚H᳚V AgVod \_n᳚U᳚ ᳚hU᳚, i`᳚S᳚ ᳚hU᳚ Ē` n᳚mĒ` n᳚M᳚r An᳚ I H᳚Z X᳚ AgVo

n᳚dn᳚V᳚ n᳚ma H᳚ni n᳚Vrc \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚Or` gr᳚hĒ` n᳚(df` r An᳚U ~n᳚C᳚Vn᳚An᳚h᳚V `n᳚Mo ^n᳚Z hdo ~XcĒ` m g\_n᳚On᳚M᳚r n᳚X᳚M᳚hĒ` n᳚V C\_᳚O᳚ccr An᳚hV. \_anR᳚ gr᳚hĒ` h᳚d᳚d᳚Y ᳚dn᳚h᳚r d {d᳚d᳚Y Mi di t᳚r An᳚n᳚ m᳚d᳚H᳚n᳚m᳚O᳚᳚no\_n᳚S᳚ Ē` m ᳚i o g\_᳚O P᳚ccmAn᳚ho g\_n᳚On᳚V C᳚S᳚dc᳚oc᳚g᳚f`An᳚U {d᳚᳚n᳚ `n᳚Mo n᳚Vq~` m᳚gr᳚hĒ` n᳚V C\_᳚O᳚ccmAn᳚ho n᳚[ad᳚V᳚n᳚Mo᳚ i mi Ē` n᳚V E᳚h᳚S᳚ `n᳚V.

\_U` ᳚᳚rZ H᳚ni n᳚V, g᳚/᳚mā` m H᳚ni n᳚V, "An᳚U` ᳚pĒ` H᳚ c᳚n᳚᳚᳚en᳚r' {Z\_n᳚O P᳚i᳚` n᳚Mog᳚᳚n᳚VH᳚S᳚ d Aā` n᳚gH᳚S᳚ J᳚~m᳚gaXna `n᳚r ᳚h᳚O᳚ccmAn᳚ho H᳚naU `mH᳚ni n᳚V {d᳚d᳚Y n᳚Vn᳚Mo On᳚Vr~n᳚VrMo c᳚n᳚᳚Vg᳚M ᳚r~n᳚f {ch᳚j᳚c᳚᳚c᳚oh᳚n᳚oĒ` mAW᳚n᳚oVr g᳚᳚H᳚V᳚H᳚S᳚ c᳚n᳚᳚᳚en᳚r᳚r h᳚n᳚V. An᳚O ZD᳚᳚e᳚d᳚f᳚n᳚S᳚a AerM g᳚᳚H᳚V᳚H᳚S᳚ c᳚n᳚᳚᳚en᳚r {Z\_n᳚O P᳚ccr An᳚ho EH᳚H᳚S᳚āĒ` ᳚S᳚ Y\_᳚n᳚Vn᳚Vrc \_᳚c᳚VĒ᳚dn᳚K d᳚n᳚᳚᳚ccmAn᳚ho.. Vg᳚M Ē` mĒ` mg\_n᳚On᳚Vrc Y\_n᳚᳚m i` m᳚H᳚S᳚AW᳚c᳚ndĒ`mĒ` m i` q᳚S᳚r An᳚U H᳚c᳚nd᳚Vn᳚r An᳚c᳚ā{V\_m Xe᳚᳚KS᳚ā᳚ {d᳚d᳚Y gr᳚hĒ` H᳚VrV᳚ On᳚AnĒ` {d᳚᳚H᳚na H᳚cm Ē` m Ē` m i` {᳚S᳚r "c᳚n᳚᳚᳚en᳚r' M᳚r Xe᳚᳚KS᳚{d᳚c᳚oAn᳚ho

g᳚/᳚mā` m H᳚ni n᳚V ^mf᳚da h᳚n᳚᳚ar An᳚H᳚\_᳚S᳚ Ē` n᳚V᳚ \_anR᳚ ^mf᳚m On᳚` m᳚Mo ā` ĒZ An᳚ho VerM n[ap᳚n᳚V᳚Vr, B᳚᳚OrĀ` m An᳚H᳚\_᳚m᳚V᳚ \_anR᳚ dn᳚M᳚Ē` m-m-V An᳚O An᳚ho Ē` m ᳚i o{¼ñVr

᳚hU᳚O᳚B᳚᳚Or ~n᳚C᳚U᳚namAg᳚māM{c᳚V J᳚g\_᳚O, \_anR᳚ ^mfH᳚{¼ñVr cd H᳚S᳚r \᳚n᳚c Ra{d᳚cmAn᳚hoAn᳚U \_anR᳚ ^mf᳚cm\_n᳚R᳚ ā{V᳚᳚ā᳚ H᳚Z {X᳚ccr An᳚ho

"\_anR᳚ {¼ñVr gr᳚hĒ` ' dm "{¼ñVr \_anR᳚ gr᳚hĒ` ' Ago ᳚hU᳚Vn᳚m Ē` mcm An᳚V᳚P᳚S᳚ gr᳚hĒ` n᳚Mm J᳚S᳚ `Vn᳚ ᳚hU᳚ZM \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚On᳚Mo/ g\_n᳚On᳚Vrc gr᳚hĒ` Agoā᳚hU᳚O{M᳚V RaVo {ed᳚n᳚ hog᳚᳚hĒ` H᳚di "gr᳚hĒ` ' `m {ZH᳚S᳚f᳚nda Vn᳚g᳚V᳚m `n᳚doAg᳚᳚r dn᳚᳚Vo I ad᳚Va gr᳚hĒ` hog᳚᳚hĒ` M AgVo On᳚Vr-Y\_᳚n᳚V `n᳚Z᳚᳚ma Ē` n᳚V ^X H᳚S᳚V᳚m`᳚D᳚S᳚Z`᳚. "gĒ` -{ed-g᳚Ka᳚V᳚m `m A{d᳚᳚H᳚na gr᳚hĒ` n᳚V P᳚ccmAg᳚V᳚n᳚ J VoH᳚S᳚UĒ` n᳚r Y\_n᳚᳚᳚r, Wan᳚Vrc gr᳚hĒ` Ag᳚no J᳚n᳚rU, X{c᳚V, An᳚X᳚dn᳚gr gr᳚hĒ` ᳚h᳚O᳚c᳚o H᳚S᳚, {d᳚ei>g\_n᳚On᳚Mog᳚᳚hĒ` g\_n᳚m `Vn᳚o {¼ñVr, \_᳚᳚c\_, ~n᳚O, O᳚, \_hm᳚n᳚nd᳚ g᳚᳚S᳚ gr᳚hĒ` ᳚h᳚O᳚c᳚oH᳚S᳚, Ē` mcm Y\_᳚An᳚U n᳚V `n᳚M᳚m c᳚n᳚C᳚ccm {X᳚g᳚V᳚no ho eāX Y\_᳚᳚᳚M᳚S᳚ An᳚hV. "{¼ñVr gr᳚hĒ` ' Ago Vo᳚hm ᳚h᳚O᳚c᳚o On᳚VoVo᳚hm, {¼ñVr(df` H᳚, {¼ñVr Y\_᳚(df` H᳚ dm {¼ñVr Y\_᳚ā᳚Mna-ā᳚᳚᳚n᳚Mog᳚᳚hĒ` Ag᳚m Ē` n᳚M᳚m AW᳚᳚n᳚n᳚o\_m᳚ \_anR᳚ ^mfH᳚{¼ñVr g\_n᳚Or` cd H᳚S᳚Mog᳚᳚hĒ` Agoā᳚h᳚O᳚c᳚oVa {¼ñVr Y\_n᳚᳚᳚᳚᳚H᳚na d \_anR᳚ g\_n᳚On᳚Mod g᳚᳚H᳚VrMo g᳚᳚H᳚na `n᳚V᳚ g᳚᳚H᳚n᳚aV d g᳚᳚S᳚aV P᳚cc᳚oc᳚gr᳚hĒ` , "gr᳚hĒ` `m {ZH᳚S᳚f᳚cm᳚n᳚m᳚ RaU᳚n᳚dn᳚D᳚S᳚eH᳚S᳚o O᳚g᳚M᳚i H᳚c᳚cm, An᳚U \_᳚᳚c\_ {M᳚iH᳚cm, {¼ñVr, `h᳚r, {h᳚y᳚M᳚iH᳚cmAg᳚ā᳚hU᳚V Zn᳚rV. {eēn, ZĒ` , {H᳚S᳚m g᳚S᳚rV `n᳚Z᳚mOer An᳚U Y\_n᳚᳚᳚oZ᳚nd᳚X᳚V Zn᳚rV, V᳚o gr᳚hĒ` H᳚c᳚cn᳚r X᳚D᳚S᳚Z`᳚, Y\_n᳚᳚᳚oZ᳚nd {Xē` m ᳚i oEH᳚S᳚{d᳚ei> Y\_n᳚᳚` m H᳚S᳚n᳚V᳚M {᳚S᳚aV an᳚h᳚c᳚oAg᳚Vo Ē` m ᳚i o gr᳚hĒ` mcm An᳚m᳚OV \_᳚c^᳚V Zn᳚Vq {g᳚O᳚n᳚V, c᳚᳚{H᳚S᳚S᳚-n᳚mac᳚᳚{H᳚S᳚S᳚ OrdZ᳚᳚᳚S᳚YrĀ` mY᳚n᳚Um` n᳚r Y᳚᳚P᳚S᳚ gr᳚hĒ` ~᳚X᳚n᳚V P᳚ccmAg᳚Vo

An᳚S᳚rĀ` m H᳚ni n᳚Vrc {¼ñVr Y\_᳚M᳚maH᳚n᳚Mo cd Z, {¼ñVr(df` H᳚, {¼ñVr Y\_᳚(df` H᳚h᳚n᳚o Ē` n᳚M~an᳚o-a i` n᳚H᳚aU H᳚ne {dkn᳚ {df` H᳚ hr cd Z H᳚c᳚ona᳚V᳚Ē` mcm {I n᳚Vr i` n᳚H᳚aUem᳚o, {¼ñVr {dkn᳚ {¼ñVr H᳚ne Ag᳚m᳚c᳚n᳚c᳚mZn᳚r. ᳚d᳚᳚᳚\_u` n᳚Mo eara em᳚ Ordem᳚ hi M AgVo ᳚hU᳚OM em᳚o` , Y᳚᳚P᳚S᳚ gr᳚hĒ` n᳚M᳚r ~R᳚S᳚d᳚o᳚ i r AgVo V᳚o^᳚᳚᳚m᳚o` n᳚H᳚aU᳚r EH᳚M AgVo {¼ñVr, \_᳚᳚c\_, O᳚, ~n᳚O Y\_᳚n᳚M᳚S᳚ \_anR᳚ ^mf᳚m ᳚hU᳚ Ē` n᳚Mo



Acniz AJVnQ>am - AS> a\_e gmi mi H\$

HUUnVd HUUrVar- `enkm nnsJndH\$, {1/4nVr \_hma-  
~mi ngnhe- Jm H\$dnS>

Y\_nV/a VoEdnarA\_m- BgnKng ^SH

Pmco\_nbtSi oAnH\$ne

AenH\$gY Qer Aem{d(Y g\_nOnVrc AnE\_M[aI`m\_wi o  
cu\_r-nB@Qz H\$ngyZ gE Pmccm AnE\_M[aI nMm adnH  
A{YH\$YH\$ nE EZ hnoMmcccmAnho

~mcdnlz: O`YHU\_na {I^vZ, \_p\$Qz H\$, Ongd\$,  
VnH\$zn nZr `m{d^mJnZo^ard ndennM\$cd Z H\$cc\$Anho

d{krfZH\$: `m^mJnV Ongd\$, VnH\$zn O`YHU\_na {I^vZ

g\_rj m `m{d^mJnV gZrc AnTadm`mgEnVH\$M\$Znd  
\_hIdnM Anho

E{Vhm{gH\$: Srf. aOrZ {S\$gEdm An(U \ \$nKa  
VnYgrgH\$na`m`nZr \_mcmM\$H\$`m{d^mJnV H\$cc\$Anho

cnbt\$grfH\$: \ \$nKa H\$na`m`nZr gm\_dXr ~mcrM\$An(U  
{g{g{c`mH\$nhmEno`nM\$dnSeli r ~mcr{df`H\$ H\$cc\$cd nV  
\_anR>cnbt\$grfH` {df`H\$cd ZnV ^a KncUraoRacoAnho

gEnVZnE\_H\$: \ \$nKa àenV Amcncb\$V, \ \$nKa {1/4nVn\$  
ebH\$S\$ \ \$nKa H\$aXnK DmJno Srf g\_Vm ~nXdsH\$, {dUmJnr  
{Qz H\$, Srf gmf nno`c, Srf X{d{ccmSrf\$S\$ \ \$nKa Ecm g  
anfS\$D, Srf AZm\_mCOJm Srf {g{g{c`mH\$nhmEno, Srf QnZr  
OnD\$Srf ZnPaV {nH\$Qm`nM\$`m{d^mJnVrc H\$`AE`Y  
\_mcmM\$Anho

e{m{UH\$: \ \$nKa \_m H\$cor, O`YHU\_na {I^vZ `nZr  
nmR>nVH\$ngX^m H\$cc\$H\$`g\_nOnV \_m`VmncccoAnho

YnF\_P\$AnU`nE\_H\$:

AZndnK B. "-m`-c' {df` {dnic à\_nJnV cd Z \ \$nKa  
{Xgar \ \$nF\$g d \ \$nKa àgnK naam`nZr H\$cc\$Anho

{1/4nVr g\_nOnVrc X{cV hm EH\$ \_hIdnMm nVa Anho  
Y\_nV/amAmYrMoX{cV An(U Y\_nV/amZ\$yaMoX{cV Agm XnZ  
nmVi rdaMm gKf^ nV XS&er Anho {1/4nVr g\_nOnZoCf d  
ZrM dJu` Agm^X^nd H\$cmOnV Znhr; hol aoAnho na\$w`naVr`  
g\_nO-i` dnVMr CVa\$>gd{dhrVM Anho Y\_nV[aV {1/4nVr

OZnH\$SannhE`nMm{1/4nVr g\_nOnMmd AV` g\_nOnMnhr N{iH\$z  
AOZ {dH\$gV ihm cmhdm H\$naU hmH\$di Y\_nMmàrZ Znhr;  
Va gm\_n(OH\$àrZ Anho E`m\_wi ohmàrZ grfH` nV` UoAn{ahm`  
d AnrI` H\$Anho

EH\$UM X{cV grfH`nA`mMi di rVZ OodmLz` AmcQ  
dE`m\_wi oDer I i ~i grfH`nV CS&er; Ver{1/4nVr g\_nOnVrc  
grfH`nZoCS&er {XgV Znhr. {1/4nVr X{cVnZr AgogrfH` H\$g  
{chndo AgoahUV {1/4nVr g\_nOnZM ^v`mC\$Mndcè`mAnhV.  
gE`dnZ Zm\_Xd gW Qer`nA`mAnE\_H\$VnZzo "AJ OoH\$enco  
Znhr' `mnmVH\$MocnKi CR&ohno na\$w`{1/4nVr \_hma`m  
~mi ngnhe- Jm H\$dnS> nA`mAnE\_H\$VnZzo g\_nOnVZ Onohkam  
~gcm VmhS&Z OaH\$E`nMmà`EZ Pmcm Y`An(U g\_nO`nA`m  
XS&Um\_wi o-mi ngnhe- Jm H\$dnS> nZmnVhmY\_nV/a H\$andocmJco  
E`nZr nZrI` {h\$Y`ndrH\$ncm`mgKf^E`nMm BVH\$X\_NaH\$  
Pmcr; H\$E`nV`AÇMmi rg dfu` VèUnMm`E`yPmcm BgnKng  
^SH`nZr "-nàrA\_mVoY\_nV/a`mnmVH\$Moc{1/4nVr H\$O`nV OY`  
Pmccè`mBgnKng ^SH`nZr ~nO`Yà\_nMmndrH\$na H\$am`VMm  
ndnMmModU`H\$cc\$Anho

âb{d`mA%g`nA`m"H\$Vm-VuMr -\_nPr: CÔdiV OrdZ  
C^naE`nMm' `mAnE\_H\$VnZV H\$Qf`H\$ {hgnMma An(U MM&er  
^y\_H\$g`nMoXeZ KS&dcoAnho `enkm nnsJndH\$`nA`m  
"HUUnVd HUUrVar' An(U C^manR&S> nA`m" {gO>AnK\$ \_n\$dr'  
`mAnE\_M[aI`nV AV` g\_nOnVrc (AZnH\$ \_o-nO`U An(U ~Dnam)  
nEfer c3/4 H\$è`nda Xd rc Y\_nV/a H\$aE`nMmàrZ CØdcmZnhr  
AgmEH\$ {dH\$ngmMmO&nm{XgZ`Vno

cnbt\$grfH` {df`H\$cd ZnV \_anRÀ`m àM{cV ~mcr  
gm\_dXr An(U dnSeli r `nM\$gna`XeZ \ \$nKa H\$na`m An(U  
{g{g{c`m`nZr KS&c\$Anho

EH\$UM AnOM\$ \_anR> ^mfH\$ {I nVr g\_nOnVrc grfH`  
YnF\_P\$VA`mà^ndmVZ`p\$hdZ dnVdnH\$S&Amcc\$Anho grfH`  
`m{ZH\$ng nMl Pmcc\$AnhoAn(U \_anR> grfH`nZoVoAnnè`nV  
gm\_ndZV KVcc\$Anho hr à{VIR&R An(U gY`mZnMr Jm>Anho

...

# न्युनना H० ग्रहें H०m\_hEd ...OZOmVr` gYX^©\_]

## सर् a\_{UH०m Jm



\_ar g\_P \_]CnanP\$ {df` H०mAW०; न्युनना H० OZOmVr`  
ग्रहें H०m\_hEd! b{H०Z \_hId {H०gH० {bE? Bg \_hEd H०na  
naI ZdH० H०g०>S` mhnr Arp BgoXe H० \_> YnamH० ग्रहें  
H० gX^©\_]An०mOnE `mOZOmVr` Am-nXr VH\$ hr Bgogr{ \_V  
aI mOnE?

Bgogr{hें H० {dH०g `m{dnVna H० \_mXES-na naI m  
OnE AWdm gm\_०OH\$-amOZr{VH\$ d gnH०VH\$ H०g०> nI na  
H०gmOnE&

XaAgb Onogr{hें XX०H० [aIVoH० H०g०> nI na I am  
CVaVmhi; dh ndV...g^r H०g०> nI na I amhnm/hj& gdnb `h hi  
{H० न्युनना H० OZOmVr` ग्रहें H०m^naVr` ग्रहें goXX०H०m  
[aIVmhi;`mZht? hiVm{H०VZmh? Zht hiVmS` nI Zht hi? H०z Xnr  
hi? [aIVmH०m \_ H०Zmh; Vm{H०gonhb H०Zr hnr?

gdnb `h ^r hi {H० OZOmVr` ग्रहें VVnH०VW  
\_> YnamH० ग्रहें goga~Y ~ZnZo `mOZ\_mZg H०\_mZ{gH०Vm  
~XbZo Arp hrb \_]{dH०{gV hnaoAbJnd-{-bJnd H०nnoO>  
H०a naIna ggnK Mbzo \_]H०goArp {H०VZr Xa VH\$ gj \_ `m  
H०m `m- hmgH०Vmhi?

^mfmH० nVa na `h ग्रहें \_> YnamH० ^mfmAnf  
{deH० {hYXr \_]S` mBOn०mH०a gH०Vmhi; Arp BZgoI K H०na  
g\_० H०a gH०Vmhi?

Bgr Vah {dMnaYnamH० nVa na {hYXr `mXe H० AY`  
^mfmAnfH०m ग्रहें, Bg ग्रहें go{H०VZr Xa VH\$ a^m{dV hno  
gH०Vmhi;`mS` m{Xemd gH०na JkU H०a gH०Vmhi?

`h ग्रहें AZr^d AnYraV `WnV०; OnoàH०V go  
ghOrdZ H०m gā~Y aI Vmhi; `h ग्रहें H०db H०enZm na  
Zht~peH०Rng OrdZ H० AZr^d gnMmOmVmhi; Bg{bE `h Vm  
{ZpMV hi {H० {hYXr `mXe H० AY` ^mfmAnfH० gānH० \_]AnZo  
na Cŷh|XZoH० {bE BgH० nmg Z`o{dMna, Z`oeāX, \_hndaq  
{H०dXV` nI {b{OpV` nI { \_VH०, g{r>gDZ H० bnbH० H०VmAnf  
H० ZE Am\_m, a\_ d eni ०H० JmVnE\$ {dDnm VVmB{Vhng H०

n\_V` nI {nN`bomnI hOna dfn)H०m^nmh)AmgM hi, B{Vhng  
hi, OnoCZH० AZr^d nI \_]J` md gZm mOmVmhi; CZH० nmg  
gnhg Arp àH०V H० gnV gh^m{JVmgoOrZoH०mT\$ hi; g\_mZVm,  
^nBfVnam, AnOnXr, gm\_०OH\$ d ànH०VH०V` m CZH०nd^md hi;  
gm\_०H० OrdZ~epr, AZengZ Arp OrdZ~ AZr^d nI H०`WnV`  
na AnYraV \_> --nV CZH० {damaV hf~eV}Xe H० \_> Ynam  
H० ^mfmE\$ I mgH०a {hYXr AnZoMa I nI H० CZH०ndmJV H०aZo  
H०naV; na hnb `h A^r VH\$ VmZht hnm m hI; `h V^r gS`d hi  
O~ {hYXr Arp AY` ^naVr` ^mfmAnfH० ग्रहें H० ~rM AZbS  
~nI~ ^mfmAnf \_]aMoOmahoOZOmVr` ग्रहें H०mXX०H०m [aIVm  
~Z& BgH० {-Zm\_mZ{gH०Vm \_]~Xbnd H०RZ hi&

{hYXr dnboCnXeH०-gVnaH० I ०>i` {°\$ ~Z H०a, BZH०  
OrdZepr \_]hnVj m H०aZo BZ na dMnd H०m \_ H०aZo AnZm\_V  
`mAnZogr{hें, ^mfmArp Y\_०H०m {g\_०mO\_mzoAnVoahoh  
O~{H० I K Cŷh|hr BZgoHn>grI ZoH०a XaH०na hi BZH० \_> nI  
OrdZepr Arp gm\_०H०VmH० naInam H०naAnE\_gmV H०aZoH०a  
peSaV hi; doBŷh|gnVr g\_P|, Xng Zht, Vn{H० Xnzr)EH\$-Xygaogo  
grI H०a g\_० hnr&

`h gdnb {H० m Om gH०Vm hi {H० न्युनना Vno nd` \$  
AnVfSdnK H० {JaāV \_]hi, ^bm`h Xe H० \_> YnamH०S`m  
Xolm? na H०^r gnVmhi;h\_Zo{H०`h AnVfSdnK {H०gH० Xz hi? `h  
ghgm{H०gH० H०aV hi? \_> YnamZoBŷh|eVnaX` nI goga` Vm-  
~nha aI mWm? H०nB`gnP-Sf>gnr gnb nhboO~ npiM \_ goAmi o  
{\_eZ[a` nI UnamXr JB`b{ n BZH० hnr bJr, VnoCŷh|A{^i` {°\$  
H० VnH०V { \_b JB` ^bo{b{ n Xzodm nI ZoCŷh|AnZondmV`e hr  
{b{ n W\_nB`Vr{ {H०Vn` ^naVr` nI ZoVnCYh|gX` nI goZ {g\`Jm  
~ZnE aI mWm, ~peH० CZH० knZnOZ na nm-YXr ^r bJmXr Wr&  
A{^i` {°\$ H० VnH०V { \_bZona CZH० \_Z Arp {X\_m] \_] {dMna nI  
H०mgnVm \J>nS& AZr^d H०mVno^ana ^ESna Wmhr CZH० nmg,  
dn{MH० ग्रहें H० EH\$ g\_० naInamEH\$ Yanba H० eIn \_]nrTf-  
Xa~nrTf CZH० gnV Mbr hr Amahr Wr ~g { \sa S` mWm

Vra-Vbdma, OnSjR- ^nBmH० ~XboCZH० hnrVnI ZoH०b\_



YaVr go~bnEHSna H6 {I bmk\$ddH\$nk\$ Xw.I r W6& BgH\$ {I bmk\$V  
H\$aVohE SA \$>I a\_mAnmbn\$ H\$Hvohj -

"Jnb` nH6Cnhma, I z gZmngmAnp YZ go

nhboA\$Qn\$ Umam CZH\$ YaVr na H\$aOmH\$a {b` m J` m  
Anp {V\$a \_Xnzr j d nigoMmanVa \$ goXgr ~{hamJV-

"ngrZogoVa--Va \_Xnzrjgo/ha Nna goAnE'

Anp {ebn\$ } ^S\$CR\$ qngm {OggCgH6\_Z H\$no^rVa  
VH\$PH\$Pna {X` nk d(ebn\$) H\$ X\$JmV J{b` nH\$~` nZ H\$aVo  
hE \_Xnzrj\_{-I ar AZanbomenH\$noXd H\$a H\$ CRVohc-

"XnoOX{J` re M\$S- \_anb\$

nS\$ hca`\$ H6 \_Xnzr }

nam mAnH\$ne ^r Zht an mCZna'

gE` Vno` h hj {H\$h\_ZoCZ na AnV\$SchnK Wno {X` nk h\_  
CZH6 nmg ngmbb\$ na h\$MoAnp h{W` na ^r& bnR>re^ndr Anp  
Jnb` reXmVt& h\_ H\$WOr` nDZmbb\$ J` q KnfUnE+H\$, na CZ  
VH\$nhMmH6N-Zht, nh\$MoVndH6db h\_maoJw mVcCZH\$ O\_rZnna  
H\$aOmH\$aZoH6 {bE-h\_mao{gnhr {o` nigo~bnEHSna H\$aZoH6  
{bE, CZH6nhMnz H6 AnVXmbZ H\$manKZoH6 {bE& Bg{bE Ag\_  
H6 H\$cd ~O6D H6 na ~e- H\$Hv|hC-

"BVa OnV` nH6 an\$M Zo{H\$ mVahj

O\$bnj\_{NnaZoH\$no\_0~p

Vw b0~{hamVnH6 hmvn

AnZr hr O\_rZ na ~Z J` onaXgr

Anp naXgr ~Z JE \_rf{bH\$&'

doAmnH6` hreAnE VnoAmnZonjNre-S` mAmn ~\_u h? O~  
h\_ZoZmH\$no {OmH\$no~\_u` mVrZr H\$H\$a nH\$amVnoC\$hgYXn  
hmvobJm- ""h\_ H\$z h?" do I k gogdnb H\$aZobJk h\_  
{hYXmVnzr hCvno` obno h\_nhMnzVcS` nZht? doAnZr OS\$H\$  
I nD \_j{ZH\$b nS& -ZnH\$-ZSe ^r AbJ hch\_mao VnoS` mh\_  
AbJ h?" gdnb CRZobJm& AnZmZ I E\_ hmvobJm& AnZmZ  
Zht {XI m mh\_ZoAnp doAbJ hmvobJm&

""h\_ na engZ H\$aVohcAnp h\_nhMnzVo^r Zht? {V\$a  
S` mhH\$hjB\$H|h\_ na engZ H\$aZoH\$?"

{hYXr dnbnhMe dbZH\$ H\$WmAnp\_jam\_H\$WmVnoAdi`

I nDZobJo {hYXnd H\$na^nd ^r {gO H\$aZobJo \_Ja C\$hnZo  
H\$^r gngnV` Umam{b{I V Cg J\$W H\$nzht I nDm {Og\_|I rf` n  
\_g\$amV{VhmgH\$ H\$nb goMbr Amahr bnH\$VnV\$H\$ aUmbr H\$  
B{Vhmg H\$cdVm\_|{bI mh&

B\$hnZoCZH\$ g\$e-H\$ gDZ H\$WmZht I nDr OnoAnX\_  
H\$nb goMbr Amahr h-H\$ht-H\$ht Vno` o{ WH\$ d bnH\$H\$VnE\$  
"~-J -j' H6 a` nndH\$ Mí\_XrX Jdnh-gr bJvr hc VnoH\$H\$H\$dr  
H6 {Z\_nE H\$ H\$Wm, Sna{dZ H\$ \_Zw` H6 {dH\$ng H\$Wm-gr\_mby\_  
nSvr h& ~D6\_Z E{edZ ZoBZH\$ bnH\$H\$VnE\$g\$H\$bv H\$-h\_Zo  
Zht& AnI a S` nP

BZH6 {WH\$ AX^w hcAnp H\$enZm\_|-On6>hC& BZH\$  
bnH\$H\$VnE\$H\_nao{hVnmXe go^r AnuMbr OmVr h& BZH\$ ao\_  
H\$VnE±^r hc OmZ H6db or-nef H\$ H\$VnE\$hc~peH\$ n{j` n  
Anp nevAnH6 ao H6 a{V ^r g\$XZerb h& nE\$ S` nJ0a-J\$  
H\$aVr hj, Xno` wmn{j` nH\$ ao -H\$Wm hj, OnoXnoAbJ-AbJ  
H\$-rboH6hc VnoombnH\$ H\$H\$Wm{haUr \_n\$Wm{haUr endH\$H6  
AZmJ Anp nZn H\$ H\$Wmh& AnZo- f dH\$ g\$ j mH6 {bE {MpvV  
\_reH\$ ~Mzr nR\$H\$no~Mz H\$a Xbr h&

g\$e>H6 {Z\_nE Anp Anf\$ H\$ anfa VwmNna~hZ H6  
\_hEd na BZH\$ EH\$ AX^w H\$Wmh& EH\$ \_reH\$noVrZ ~Q> reVt&  
\_aZogonhbdh ~Q> nigoH\$H\$Vr h-ono\_ao V\$H\$eara H\$no~eH6  
hr g\_má H\$a Xbr dhr \_ar C\$manYH\$nar hmv& ~S\$ ~Q> ZhdcmH\$  
Am nZ {H\$ nk I y- Ono gohdmMbr, \_Ja \_reH6 eara H\$noH\$no  
j {V Zht nh\$M& \_n\$H\$neara Og-H\$no-Vg ahm&

Xgar ~hZ ZonmZr H\$na Am nZ {H\$ nk C\_>Kw S>H\$a  
H\$no~nkbnj ZoYaVr H\$noKa {b` nk BVZmnmZr ~agm{H\$ O\$jb  
CI S>JE, nhn6>Y\$g JE, na \_reH\$neara dgm-H\$no-dgmahm&

Vrgar ~Q> Onog~goNnaWr, ZoA\$ H\$noM\$nam& Yy-Yy  
H\$aVr Am H\$ bnO}YaVr H\$naKaZobJr& g- H6N>ObZobJm&  
~agnAnu ObVr ah& O~ AmJ ~Pr Vno\_reH\$neara Zht Wnk` o  
{ WH\$h\_|Xno-VrZ {XemAnp\_|boOm/m~e-n\$>\_|{-J~O h\$AmVno  
Egr hr pnVvr Wr, n\$dr na g\_` H6 A\$antb\_|` h g-H6N>H\$no-y  
\_|AmJ` nk Anp n\$dr na OrdZ A\$H\$av hmvobJm& Xgar {Xem  
H\$enZmH\$no` h \_n6>Xbr hj {H\$ Nna~Q>, {OgZo\_reH\$ eV\$gr  
H\$, dh \_mV\$JnmMbnZodnrb aW\_ or ~Zr, V- go\_nH\$ gnr  
g\$ {ImNna~Q> H\$noXr OnZr bJr&

H\$no-u H\$ EH\$ Anp AX^w H\$Wmhj Onon\$dr Ed\$ \_Zw`





Znî H\$H\$hmhî-

"emî X H\$bo \_P go~hVa gîbîH\$ {H\$ mOnEJnîk  
`hr \_ar H\$m\_Zm, AnemAnp ànVZmhîk'

emîV H\$ {H\$VZr Ang Anp bbH\$ hj ZmîrbfS>H\$ BZ  
AnfXdngîr `wH\$î\_`- h gZmH\$ ~b na dMîd H\$mî \_H\$Zodnrb  
gaH\$mî|Zht g\_P nîEîrîk H\$bo ~hVa gîbîH\$ H\$ Anemdh {H\$Zgo  
H\$Vmîhî;Anî~ a h\_go. . . ?

nyîmîna H\$ grîhîE` H\$na ^r AnVîSîdnîk goCVZmhr XwJ r  
hç{OVZm~nîH\$ Xæ, na H\$\_r hîgîdnîk H\$îk

\_ {Unî H\$mîH\$îd ÝJZJno AnVîSîdnîk goAnî{OP AnîH\$a  
{bI nî/mhî-

"EH\$eîVîZr `î {N\$>J` mhî;  
h\_nîr YaVr na  
~ÿ gobWnW AZnî{aV eara  
YgrîH\$a boOnE Omahohç  
h\_nîoVîZ H\$ I Vîgîb'

bJVmîhî` h Anî nîXdî mdUîZ hî;Anp H\$ht Ang-nng h\_nîo  
hr I Vîî\_|brî|nîS`hç Jnîb` nîMb ahr hçAnp h\_ -e-g hîk

ÝJZJno ~na--na AnZo-MnZ H\$ {XZnî\_|brîVîmhî;Anp  
CZ {XZnîH\$ B{Vhng, ^ÿnîb H\$no`nîk H\$aVmîhî, OmîH\$^r AkîZr  
hîVîohîE ^r ñdJîH\$îngî XwîVîWîk dh `î N\$ZmVîhîVîmhî;CZ  
MrOnîH\$ {I brîk\$, {OÿhîZondîVîH\$ emîV H\$noVîb>{X` mhî-

"AnAnoh\_N\$î`î \_ngî\_MrOnîH\$ {I brîk\$  
àH\$V H\$ gîVîZnîgîe AnZr YaVr H\$ brîbîgî  
Nîo SÊSîAnp nîEîWa bîbîSî!  
Bg Nîoî^ÿî \$>\_|{Ogo^îbîm{X` mB{Vhng Zo  
AbJ H\$a {X` mZîndîVî- I îU` nîZo  
dh H\$JbîBîH\$ ~gmîhî;AkîZrVîH\$î ñdJî^\_|  
OmîWîH\$^r CÊH\$î;>  
^ÿ -{hVîH\$îr Anp nîpîrî{UH\$  
A~ ASSîH\$îbîm~nîOnî{a` nîH\$m  
ñdJî^îngî~ZîZodnîbîH\$m  
OhmîEîH\$îVr Zht {H\$gr H\$ YSîH\$Z

MîhîAnî [aîdV X],

ÿ` mî ~nîOîZîH\$î YîYîmî (AnîB`Eîo gîbîr Oÿgr nîEîOî BZ  
MîO)"

AnîZîCZîH\$ B{Vhng H\$no Xæ H\$ {dH\$îng \_|CZîH\$` nîXîZ  
H\$noXOZht {H\$ mî, CgoZîH\$îmîk

gM ~nîV Vîo` h hî{H\$ eîf ^nîV H\$ bîmîbîH\$îVîoCZîH\$î  
B{Vhng ^r Zht \_nîbîk {hîYîr dîrbîZîAnîH\$îB{Vhng H\$no^îXO`  
Zht {H\$ nîk AnîOnîr H\$ H\$B`dîf`nîk {-agmî\_îSîmîH\$mîZmî {b`m  
OmîZîbîJîk CZîH\$` hîS{VanîVî qg hç gîSî\_mîhçAnp \îSîgr na Pîb  
OmîZîbîoî {H\$ nîS>Zî- nîhîkîH\$mî\îZî ZîSîbîOgr ~hîkîWî drîngîZî  
hîkî\_{Omî \_|anîZî eîSî{b` nîZî hîkî 1857 H\$ bîSîB`go~hîVî nîhîbî  
1774 \_|hr OpîVî manîOmîH\$î gîVî AîSîOîH\$îno`î bîSZmîSîmîVîk  
1822 \_|JîmîOpîVî` mîna h\_boeîe hîE Vîo 1826 \_|OpîVî` mî  
gaXîmîZîAîSîOîH\$îno~nîha {ZîH\$îbîZîH\$` nîOZîm~Zîmîr Anp anîOm  
{VanîVî qg Zo`î NîS>X` mî, OmîH\$B`dîf`Mîbîkîna {hîYîr dîrbîZîBîg  
XOZht {H\$ nîk S`î nî? Ag\_ \_|AîJîOîH\$î {dîeîO`î bîSîmîJ` nîk  
eîSîVîZ \îSîbîmîC`îgîmîVîZ {X\_nîgmîB{Vhng H\$ Bîg Jîpîdîrbî  
AîU`î mî H\$ nîUîVîWîoAnp ZîmîrbîS>\_|ZîmîbîmîbîZîVîo 19 {XZ  
VîH\$ AîSîOîH\$înoanîbî a I mîAnp {îSî Jîîa, m`î MîbîVîmîhîna dî  
PîH\$îZîhîE \_{Unî H\$î anîZî ^r AîSîOîH\$î {I brîk\$`î \_|H\$î nîSîk

S`î nî` h g~ B{Vhng h\_|{hîYîr \_|Zht nîTîmî mîOmîmî?  
AnîH\$î emî SîmîVîEîSî AnîH\$î{dîdîbî, Xæ H\$î gîjî mîH\$î{bîE AnîH\$î  
`nîXîZî hîkî{hîYîr ^nîfîr {dîUîZî AnîZîjî dî`mîeîf ^nîV \_|BZ JîVîAnî  
H\$îS`î nîZht bîJîEîk S`î mîBZîH\$î emî SîmîVîEîSîpîoXæ H\$î emî SîmîVîEîSî  
Zht hî?

h\_ZîAnîZîVî na AnîZî gîWîmîH\$î\_nîU` \_gîngîmîna H\$î  
AnîXdîngîr ^nîfîmîAnîH\$î grîhîE` H\$î{hîYîr \_|AZîdnîk H\$aîH\$îeîV  
{H\$î mhî; I ngîH\$a nîpîmîna H\$î grîhîE` H\$îkî h\_ZîCZîH\$î H\$îmîZ`î  
H\$îdîVîEî± gîU`\_aU, `mîm-gîU`\_aU, CnîY`îngî-AîE, ZîOîH\$î,  
{bî{OpîVî`î nîS`î, bîbîSîH\$îVîEîSî bîbîSîJîrVî dî Anî\_îH\$î`î nîH\$îno  
AZîdnîk H\$aîdîmî H\$aî Nîamî hîkî AnîH\$îno\_nîbîyî hîmîbîJ`î 600  
AnîXdîngîr ^nîfîEî±~nîbî`î nîhç {OZ\_|gîo90 \_|grîhîE` aîMîOm  
ahîmîkîh\_ZîH\$îbî 27 ^nîfîmîAnî- nîbîo`î nîH\$î{hîYîr \_|AZîdnîk H\$aîdîmî  
hî; {Og\_|nîpîmîna H\$î AnîRîjîanîA`î nîH\$î 15 ^nîfîEî±hç bîH\$îZ h\_nîo  
gîmîYîZ gr\_Vî hîkî` hîmîpîmîna \_|{hîYîr ^nîfîr ~î{Oîr{d`î nîZoîgîo  
H\$îUZîmî U nîgîrîk " \_mîY", \_{Unî H\$î XîdîanîO Or, \_îKînanîO H\$î  
I îVî nîSîVîWîmîH\$î^îV`î Zîo`î hîmîH\$î ~nîbîr~^nîfîEîSîgrî H\$aî H\$mî  
{H\$î mhî-Çîhî|bîmî `hîS`î bîOîZîVîohîna eîf ^nîVî gîH\$aîdîmîohîSî

YnamgdBZH\$S`m{Jbmh? OamCZH0 \_h gog(ZE  
VnonVmMbVmh&

AnZr nhMnZ ~ZnZ0 OS|I nOZOAnp AnZr g@H\$V,  
^mfmd OrdZepr ~MmZoH0 {bE ~M/z h& BZH\$ ^ndZmAnpH\$  
H\$dVmZxr ~Z H\$a dh {ZH\$or h& BZH0 eãX {H\$Zmae {H\$ZmadMb  
ahdhH\$hmZr ~ZH\$a-BZH0 {Z~YnH\$ Yna Vp0 gov0Va hmahr h&  
Oe\$aV h;h\_ AnZr A0mR |BVZr CXnaVm, BVZm{dñVna ^a X|  
{H\$ BZH\$ gr{hE` -YnamH\$mh\_ AnM\_Z H\$ Vah ndrH\$na H\$a  
\_nVona bJm gH\$ VnH\$-empV H\$ gu\$Y Vp OnE hdmAnp \_&  
g\$|X e& hnoOnE \_nzg go \_nzg H\$& \_nzr go \_nzr H\$&  
AnfXdngr g0Ja-AnfXdngr H\$m, "h\_" Anp "d0 H\$&

BZH\$ \_O~ja` nH\$OnZOH\$mà` ng H\$a|Bg Cng mjãV  
g\_nO H\$mAH0omZ \_hgg|, {Og0H0b XX@H\$m{aVmh \_hgg  
H\$a gH\$Vmhi, I 0VmH\$mX\$, gImH\$ e{°\$ Zht& XX@H\$m{aV  
H\$m \_ H\$aZ0H0{bE Oe\$a h;\_à0, ñZn, nañna {dídng, CXnaVm,  
\\sam~ {Xbr, j \_mH\$ e°\$ Anp Z\_vmH\$& {hYXr ^mfMjYr H\$  
{hYXmVnZr ~Z H\$a` hnsAnE, Cg Am @mfmgH\$V H\$ I 0Vm  
H\$mX\$ b0H\$a Zht, {Oggo{h0ba ^r à^mf0V Wn& {h0ba Zht  
~0 ~Z H\$a AnE&

ngñna H0 AnfXdngr g\_nO Zoh\_ emAnZr \_mV^mfM  
AnZr ~n0r H\$ndOZ XZ0Anp Cg\_|nTZe{bI Z0H\$nr H\$ n&  
h\_ qhXrdm0qHr H\$mXX@Vn0g\_PVohç \_Ja AnZoXX@H\$mAY`  
^mfMAnp Anp ~n0b` nH0 XX@goZht On0V0 O~{H\$gM` h h; {H\$  
qhXr ^mfM ~n0b` n;gohr g\_0 h0h& \_mV^mfM H0 gdnb na  
Ag\_ H\$m{ZVnB@mXwI r hnmVhi, O~ CgH0 AnZobm Ag\_r  
Z ~n0H\$a XganH\$ ^mfM, {Ogodo"bo\_m H\$Vohç...

""bo\_m~n0Z0H0à` ng\_|  
Vw\_Z0I n0Xr AnZr Ow-nZ-AnZr ~n0r  
h\_nar Ow-nZ ^r H\$ Zht {H\$gr gof\_R0g \_&'"

EgoVno\_nm^mfM\_|nT@B@H\$m\_0mng0^naV H\$m\_gbm  
h; Mlnodh OZOnVr` j ð hno`mJa-OZOnVr` &S`mASJ0r H0  
\_H\$m-b0hYXr H\$m^r` hr XXZht h;? am^mfMhno^r dh Xe\_|  
XgaoZã~a na h& ASJ0r H0 {I b0p.\$ ngñna H\$mH\$d ^r {bI Vm  
h; O~{H\$~na~na ngñna H\$npIM\_r à^nd H0VhV ASJ0r H\$m  
nmfH\$ H\$m OnVm h& S& \$>I a\_mAn0brL>^r XwI r h; AnZo  
ASJ0r knZ H0X\$ g&

""\_aoASJ0r-knZ H\$m~n0 "Y\_ \$naVm h;\_P0  
gdmb H\$aVmhi-  
`h knZ Ono~Z J` mh;\_H\$-am  
~KnaVmhi ed r  
H\$aVmhi{Za\$A AA&ng&'"

^naVr` g@H\$V\_|^X^nd, OnVr` ñn^ Vm-Añn^ Vm,  
dMfdmX, I 0VmH\$mX\$ Anp AI 0VmH\$mj n0` ñã h& CgH0  
{I b0p.\$ \_Ynam\_|{d0nb hmahr h& Ono~n0DZ {hYXyg@H\$V\_|  
g\_m n0OV h&, CZH0 à(V ~n0ng\_nO\_|H\$& anf h; M@H\$ {hYXy  
Y\_@AnZnZona {hYXy\_nO H0 b0l B0h|N00: OnV H\$m \_nzH\$a  
BZgoAbJnd hr Zht aI VolV0 ~p0H\$N0/-N0 ^r H\$aV0W& n0ñna  
\_|^r ~{00r{d` n; Anp gr{hE` H\$nanp Zog@H\$V na h& h\_b0pH\$m  
^nar {danV {H\$ m h& H\$d I n; mX[a`m ZoAnZoJrV g@b0Z-  
"-n0nZr {JXw\_|Ego{hYXy~n0DZn; {0Vh0do"A{YH\$nar' H\$V0V0  
na H\$0mj H\$aVoh& {bI mh;...

"Ano"A{YH\$nar', b0D Zht AnVr Vãhç  
S`m^0 JE hnoVw

Anp ^0 Mh\$mh;em X Vãhnam^b\_ \$S>\_Z  
Vw\_nasZodn0r {ZJnhn\_|^ar Z\$aV -  
S`mBg Z\$aV H\$mH\$aVohno\_hgg?  
b0l ^mJVohç SaH\$a Vw\_g0Xp  
Nz0^a gohr VãhnaodhnoOnE\$0An{dI  
Vw\_EH\$VãN>h0 dnVw

`nX h;Vãh|  
nmZr {NSH\$mh;AmAnZm~jZ0H\$mV>Vm?  
dh H\$nbm~aVZ  
{Og\_|{nbm`mOnVmhiVãh|nmZr?  
\_hggVohmZ Bg Ow0BgmH\$0?  
S`me\_@goZht {g\_0OnV0Vw\_-  
O~nagmOnVmhi^n0DZ gSH\$ {H\$Zna&'"

gnãAXr H\$e{°\$ n;Z0`h ^\_ \_YnamH0 b0l n;\_|\$0m`m  
h; {H\$ ngñna n;IM\_goA`nXmà^mf0V h& VnoAJa [aVmH\$m \_  
H\$aH0 AnngXnar H\$m{dnVna H\$aZmh;Bg {\_WH\$ H\$0Vn0Zm Oe\$a  
h& ^naV H0 ~nH\$ ^mJnH0 b0l S`mnpIM\_n0\_|r Zht h? donT>

{bI H\$a {dXæ Zht OnZmMnhVohc` hme^r VmnhZndm{dXæer hno  
J`mh; Ka H\$s gnO-g, nm{dXæer h; O~{H\$ nplnna \_|VnoC`Yh|  
{e|j V hr {H\$ mnpM\_ HôbndnZkBgHô~ndOY dCZ {dXæe` n|  
Hô{deSô bSVahohc`\_Xnz \_|^r, grfhE` \_|^r, gmM \_|^r|

S`m \_` YnamgoH\$ht H\$\_ hi BZH\$gngrfhE`? H\$hræh;  
npM\_ H\$s Nnm? M\$H\$ B`Yh|am\_Z {b{h Hô gnV nTzm-{bI Zm  
{gI m`mJ`m B`Yh|am\_Z|erf\_b H\$a {b`mJ`m VnoS`mBZ na  
npM\_ H\$na^nd hnoJ`m? C`YhZô^bohr B`Yh|am\_Z`AnZm{b`m  
hno\_Ja AnZr g\$H\$V ~aH\$ana a l r h;|

{X,,r, \_i~B`m~Sæhanf-H\$~n|Hôbnd Vno~ZmB`Yh|  
~ZoA\_arH\$Z ~Z JE hi; VnoBg j d \_|VnoB`Yh|\_Zw` H\$XOm`r  
C`Yht bndnZô{X`m-Bg V|` H\$oh\_gE` S`n|Zht\_nZmMnhVohc`  
S`mnpM\_r grfhE` g\$H\$Zmej` hi? grfhE` h\_|g\$H\$Zerb  
~Zm/mh; dh\_Zw` ~Zm/mh; XdVmZht|

AnO Xæ ^a \_|grfhE` H\$na, ^i`mna H\$nobt\$ qM{VV  
h; doqM{VV h; AnZr OSn|goH\$ZôH\$ adfV H\$nobt\$ b;H\$Z  
CZgo^r A{YH\$ qM{VV hi nplnna H\$na An{Xdngr g\_nO AnZr  
OSn|goH\$ZôH\$ H\$naU, AnZr g\$H\$V Hô{dH\$V hnzôOmZôH\$naU|

nrb qbJXnb H\$s `h H\$dVm AnZr hr `wm nrT` Hô  
{dMbZ H\$s OmXna AnbnMzmH\$Vr h; AnO VH\$ AnZr g\$H\$V  
H\$s {dH\$V` n|Anp {dMbZ na Egr OmXna H\$dVm\_aou` nZ \_|  
Zht AnB`|

""{-H\$B`|  
AnZr g\_Mr gånXmgobXr-|Xr YaVr Hô gnV  
`h AnE`ndh`\_V, I \$SV Xæ,  
h\_nar \_j` dnZ I {ZO gånXm dZnf{Y` n;Anp  
Xib`~JrMo  
Anp Xa»V Anp \_Xnz Anp Obre`  
`og~ Anp g~ HôV|  
{~H\$D\$h;  
h\_nar `wm-{ddnh` n; bSfH\$ n;  
Bg Xæ Ogr hr I y-gpV,  
h\_nar dar` Vm..\_Xnzr BbnH\$Hô\_X`  
`m~eH\$g\_Xa-nma Hô/`-ng WnSavXæsnV . . .  
{~H\$D\$h;

h\_namndn{^\_nZ, h\_nar\_nf` VnE±. .h\_nar gm\_fhH\$MvZm  
A{V{a°`~nZg...`ognar MrO|bôZôHô^nd CnbāY h;|  
{def...gånH\$Hô{bE Oor\_nZ Z\$-a H\$s Oe\$V Zht  
h\_naoEOD`ha H\$ht h;|

J{b`n|\_|, gSH\$na P\$>Hô P\$>doXd oOmgH\$Voh|

nrb qbJXnb H\$s `h H\$dVm nT`h\$ bJVmh; {H\$`h\_Knb`  
H\$s hr Zht ngo^naV H\$s H\$dVm h; ~pEh\$gE` Vno`h hi {H\$ dh  
{díd \_|ha Cg d\$MV g\_nO H\$s H\$dVm hi {OgoVWnH\$VW  
{dH\$grerb Xæ`mbnd ~nOra \_|^Omahohc`h H\$dVm^naV Hô  
{H\$gr H\$Zô\_nT`OnEJr Vno^naV H\$s AnE`mH\$s Andnd H\$s Vah  
J`Oor-bJomXæ H\$s AnE`mMr`ahr hf`amahr hf`Jmgo\_|h;`h  
hiXX`H\$na|Vnt

O~\_{Unw Hô{ebn|\_|OY`mH\$d anfdZ Eg. YJZJm  
H\$Vmh;

"gZmh;AnOnXr

Cg OJh hr AnVr hi

Ohrsdh Mb gHô

geò OdnZnHô gnE`|&' (hno bS>AnB`om|)

VnoS`m nplnna \_|hr Egr pñVWVr hi? S`m{-hna, {X,,r`m  
`ynr. \_|`h Zht hmahm, Ohm~f`n|H\$na{XZXhnsAnhaU H\$na  
{SnpVr\_n|Omr h; Z {bZona hE`mVH\$H\$a Xr OmVr h;`m  
Xæ H\$s anOYnZr {X,,r H\$s ZnH\$Hô VboOhnsanOZVm~YXh\$Hô  
gnE`\_|MbVohc`. . .`h hiXX`Ogo^naV H\$`\_`Ynamnplnna go  
gnPm H\$a gH\$Vr hi Anp B`Yh|AnZm~Zm H\$a HôV`^nB`Yh|am~T`  
gH\$Vr h; Hôdb i`mna ~T`Zô`mAnZr ^nfm-g\$H\$V WmZôHô  
{bE hr bndn`\_V`\_V a{hE|E`M\$H\$`hnbnd B`Yh|amZôHô~ndOY  
AnZr g\$H\$V H\$na`a l ohE`h; doZmVohc` JmVohc`\_nVg`Im  
H\$na`\_hi\_Knb`\_|&{díd H\$ng~gonamZmOZV`^r\_Knb`\_|  
hr WnE`\_naHôMjehôHôBX`{JX`R`H\$a bSfH\$`naAnZo\_Z g{ddnh  
H\$a gH\$Vr h;{dYdm{ddnh hmgH\$Vmh; VbnH\$`^r hmgH\$Vohc`  
`X n{V R`H\$Z hnb AnpVn|H\$na`h AnOnXr {bZmS`mnpM\_r  
gä`Vmhi? S`mh\_nag\$YnZ`\_|BZ g~Hô{bE adnYnZ Zht {HE  
JE h?`h àJ{V hi, npM\_ H\$naX~X~mZht|AJa npM\_go^r  
H\$na`A`An{dMna Am`mh;VnoCgobZmI ô nH\$a\_nZmOnZmMnhE|  
^naV Hô Xgao{hngn|\_|^r X{bV, {nN\$`OmV`n|\_|VbnH\$H\$s  
Np`nhbogohr àM{bV h; Hôdb {h`YyA{^OmV`g\$H\$V BgH\$s  
BOnOV Zht XbVr|{H\$VZôXZ T`E`S|oh`\_ZmH\$na`nplnna \_|\_ZwZht

h& dh&AmpV|Z H\$^r gVr hnbVr Wr Amp Z hr ~nb- (ddnh hnb/o  
 W& `hm&AmpV ^r hb OnbVr h& `oVnoh\_maeef ^naV H& bml hc  
 {OYh|BZgoAnH\$a {OYXJr OrZoH\$mgbH\$mgrI ZoH\$a XaH\$a h&  
 nplnma H&Ka-Ka \_|H\$aKohc AmpV|ndndb&-r hc bml H\$mS&I &  
 ~v H\$a nhZVohcAmp h\_maoH\$mS&(dX&enH& Z hnlVnoh\_nar à(V&am  
 \_|H\$\_r AmOmVr h&

`oh\_nam Y\_©Amp h\_mar Vah OmV-nmV, NuAnN&V  
 AWdm ^&^nd H\$m Zht \_mZV& CgoAnZmZm ^r Zht MnhV&  
 {dS&-Zm` h h;{H\$h\_ZoBZ na g&dYmZ \_|^r "OZOmV" e&X  
 Wnm {X`mO~{H\$BZH\$ H\$mB©OmV hr Zht h& `oAmH& Y\_©H\$m  
 Zht OnzVoVmS`mh|Am? Ono(hYXyZht h;S`mdh npiM\_H\$mh?  
 h\_maoOgoZ Z&e ZhrshcBZH&nng, VnoS`mBg(bE `oO|br  
 Amp Agâ`\_mZoOnES|o S`m`h C{MV h;? h\_mar OmV-nmV d  
 ^&^nd ^ar g&H&V AnZmZogoVnoA&N&h; bmlnH\$m Agâ`  
 ahZm, O|br ahZn&H\$\_-goH\$\_ dh&-am-ar Vnoh&

nplnma H& {g{,\_ \$ H\$mH&(d X& H\$a gr\_m&na H\$a a|  
 ^& H\$a XhbrO|bn& H\$a nh|M OmVmh; \_Zû` H& CXZ \_nWb  
 A\&H\$m\_, Oh&nhbm\_Zû` OY\_mVm-

""hr&\_cg\_@nH\$mNa&H\$a AmJ`mhj

VihmaoZJnSagvZo

AnK\_H&n&nH&{ZenZ VbmeZo

Mb ahoOmog\_` H&{j {VO na A{\&H\$mH&N&nna&`

`h gr(hE` h\_|\_Zû` H& CXZ \_goOn&Vm h& Amp EH\$  
 N&n& \_|na H\$a OmVmh; bml n|df& "H\$m\_m`Zr" \_|O`e&H\$a  
 àgnK Zo&b` H\$a H\$mV{bI H\$a EH\$b&-r ~hg MbrB&Vr\_Zû`  
 H&n&...{dH&ng H\$a, b&S Z {g{,\_ \$ H\$m`h H&(d b&ml r h\_|Cggo  
 ^r nrN&nhbo\_Zû` H\$a OY\_nWbr na boOmVmh;CgH\$a`m|mH&  
 {ZenZ I n&Z&

An~ a nplnma H& bml dhr MnhVohcOno-nH\$a ^naV H&  
 H\$a& Jar~ bml MnhVoh& Bgr(bE ~nVam` X&d\_m&nVohc  
 hnZo&nV ge

"S`mMbhE`\_ao&nV?"

CÎna {bVm h;-

"h\_MnhVohcH&ebVm

AnZr, AnZn[adna H\$a

AnZr @\_rZ H\$a & . . .

h\_MnhVohcEH\$ gnV {\_bH\$a OrZm-

EH\$H\$a Xnoh\_|Amp h\_maoH\$-rbnH&

dofeH\$m V H\$aVohc-

"\_Zo\_n&JoWo-bVa {XZ, \_|P&MbhE Wm^ndZ

na ~Xbo\_|\_|Po|\_br Jn(b`n& . . .'

nplnma H& An(Xdngr qhgmZht MnhVo qhgmVnoCZ na bnXr  
 JB&Bg(bE {ÎnamH\$a EH\$a&ng&`H\$\_n& OZOmV H\$a à(V{ZYr  
 H&d{`Îr {Zame Zht hnbVr& qhgm, àXfU, `& Ed&d&d&g H&g&S&  
 H& ~ndO& dh H\$hVr h-

"h[a`n&or H\$mh[aha hngl&

\\$hanVahVm

gâ`VmH\$a A-X\_Zr` nVnH&

Amp H&d{`Îr {ZUm&H\$a ^mf&\_|gdnb H\$aVr h-

"S`mMbZoX|`&hr ~an&S&

~\_Amp ~n&X H\$m`h X&ngh{gH\$ I b? . . .'

Amp dh \\$gbrZw.mg|Pnd X&Vr h-

"g\_`AmJ`mh;{H\$N&EH\$Z`r O|&

Amp dh Ar&mH\$aVr h-

"AnK\_r H\$mMbhE I oOZmEH\$ daXn& r JJZ&

Amp A&\_|dh H\$hVr h-

"~XbZr hnb& à(VanV H\$ ^mf&

S`mBZH\$mXX©naV H\$aAY` ^m|\_|XX&H\$mgnPrXna Zht  
 ~Z gH\$m? H\$\_r h\_|h; OnoBZH&XX&H\$m BZH&hH\$a H\$mnam& m  
 g\_PH\$a ZoA&nO H\$aVoh& Bg(bE qhXr AJa BZH\$a ^mf&Anp  
 H\$mAZ&nK H\$a AnZr X(Z`m\_|boOnE Vno&n~S&bm` V&V hml-  
 qhXr dml\_` H\$m{Z\_n& hml&Amp Xygar ~nV {H\$N&{i&H& ~Xb&ml  
 Amp h\_namplnma H& gr(hÎna goXX&H\$m[a&Vm~Zo&

Oh&VH\$ nplnma H& An(Xdngr gr(hE` H& gdnb h-Vno  
 AJbm`w`mH&H\$a`w`hr(e`dH&nna H\$a O\_nVnH&mh; {Og\_|  
 An(Xdng, X{bV, \_{hbm, A&ng&`H\$Amp dog^r d&MV O\_nV|

hç {OYh|VWnH\$VWV \_w` Ynam-Onnid` \$hr Aëng\$` H\$hç ZonrNë  
 YH@b aI mhj` m{OgZoBZ O\_nVn|na AnZmdMfîd H\$mî \_ H\$a  
 aI m h& BZ\_| I ngH\$a An(Xdmggr grf(hE` , dh ^r nyclm|na H\$m  
 An(Xdmggr grf(hE` I mg \_m ZoAnp \_hÎd aI Vmh& BgH@\_hÎd  
 H@H\$B\$P\$naU h& nyclm|na H@ An(Xdmggr` n|Anp CZH\$ H\$B`mfmAn|  
 H\$m ^naV H@ ~nH\$ dnpeXn|goànMrZV\_ hmZm ^r AnZo\_|EH\$  
 \_hÎdn|U\$naU h& `obn| AnZr ^mfmAn|H@ grnV Amî n|go^r  
 nhboAnE Anp BZH\$ ^mfmAn|H\$m \_p ón|V ^naV \_|~n|br OmZo  
 dn|ot Amî @mfmAn|go(^P h&

nyclm|na H\$ ^mfmAn|H\$ {d{dYVm ^r BZH@ grf(hE` H@  
 \_hÎd H\$no~Tn|Vr h& H@db ^mfmî r {d{dYVmhr Zht ~pëH\$ CZH\$  
 ^n|Jn|bH\$, gm\_n|OH\$, grn|H\$VH\$ OrdZepr ^r BVZr {d{dY d  
 BVa h|{H\$ \_XnZr BbnH\$nC|Yh| ^n|V \_\$nhn|b|sa {dprn\_V-gmXëVmah  
 On|Vmh& CZH\$m \_jè` ~n|V ^r A^r VH\$ grn|j V h& nyclm|na H\$m  
 grf(hE` H@db AnZoAVrV H\$ nrS\$ m|Jn|d H\$m grf(hE` hr Zht  
 h|dh AnZodV@nZ go^r OP ahmh|; Mnhodh gaH\$nar qhgmhno`m  
 An|V\$|sdnX H\$m h\_bn| CZH\$m grf(hE` , bn|n|H\$ \_nZ{gH\$VmAnp  
 EH\$-Xgadh@à{V nyclm|na Jn|V N|p|OH\$naU ~XbZo\_|H\$naJa hmogH\$Vm  
 h& Bg grf(hE` H\$no`X h\_ e| ^naV \_|boOnE\$VnoEH\$ AX^w

g\$|nX H\$mî \_ hmogH\$Vm h|; Onn|h\_ ' Anp "dó H\$ X|fa` n\$gn|gH\$Vm  
 h& BZH@ grf(hE` \_|gm\_f|H\$Vm g\_nZVm ^n|B|Vnam AnOn|Xr, àH\$V  
 goJhZ b|Jnd d à\_ h|Anp h|\_Zw` H\$ Apn\_Vm- I mgH\$a ór-  
 Apn\_VmH@à{V {def An|Ka& h\_ BZg@H@N>gr| gH\$Vdh& BZH\$  
 Bg {d{dYVmH\$ AZR\$ N@Q\$An|H@ grnV CZH@ \_jè` ~n|V H\$no` {X  
 h\_ An|\_grnV H\$a b|VnoXë \_|\_jè` n|\_|AnB`AdZ{V \_|H@N>H\$\_r  
 hmogH\$Vr h&

Bg grf(hE` H\$m ^{d|` g|ZhamhmZOH\$mH\$naU CZ\_|V@  
 J{V go{ej mH\$màgrna h& \_mî gm\_d|g|g|f`nhboàná {b{n go  
 hr BZH\$m{b{I V grf(hE` Anaá^ h|Am|b|H\$Z {nN|bonn| hOna  
 d|f|H\$mng\$ n|OV dn|MH\$ grf(hE` , {\_VH\$, {b{Op|D` n|Ed\$AZn`d  
 d OrdZ-epr gog\_@ BZH\$m dn|Z` A~ ^naVr` dn|Z` H@  
 g\_H\$| AnZoH\$ hnb>\_|^r en|\_b hmZOH\$ Ana ~T\$ahm h&

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## Feminism in Post Independence Sanskrit Literature

Dr. Lalita Namjoshi



### Introduction

The topic itself raises eyebrows as Sanskrit being an ancient classical language the general readers and even the scholars of modern Indian literature are not aware that Sanskrit is still used by creative writers to produce traditional forms such as Mahākāvya, Campūkāvya- a combination of prose and poetry and devotional poetry. There are experiments like short stories, biographies and plays that deal with contemporary themes. There are journals and periodicals catering to Sanskrit readers. In spite of such a wide range of Sanskrit Post Independence Literature it is very difficult to trace the literary trends that are very prominent in Modern Indian Languages.

Feminism is itself a very recently developed ideology. There are many forms and shades of feminism with cultural, historical, geographical and political background. Feminism is often defined as “An awareness of Women’s oppression and exploitation in society, at work and within the family, and conscious action by women and men to change this situation.”

Present day feminism is a struggle for the achievement of women’s equality, dignity and freedom of choice to control lives and bodies of women within and outside the home.

Traditionally Sanskrit literature reflects the patriarchal attitude towards women. Women are depicted either in a romantic pattern or as main obstacles in the spiritual progress of men. In medieval India women were totally deprived of formal education and kept away from learning Sanskrit. Modern Sanskrit literature more or less follows the same path and social issues in general and feminist issues in particular find little room in the diaspora it covers. However there are a few examples that shine out because of their feminist treatment of the theme. The paper is an attempt to introduce representative examples and discuss the

reasons for the very low profile of feminism in Post Independence Sanskrit Literature.

### The Writings of Pandita Kshama Rao

The plight of women was depicted in a simple, lucid narrative by Pandita Kshama Rao in her short stories. Kathāmuktāvali a collection of fifteen short stories was published in 1954.. Almost all stories have woman as the central character. At present the Kathāmuktāvali is not easily available and one has to depend on the secondary sources about the content of her stories. However one of the stories titled Vidhavodváhasaṅkaṅam can be discussed to bring out the salient features of Pandita Kshama Rao, s delineation of the burning social issues related to the Indian women in her days.

Vidhavodváhasaṅkaṅam is a story that tells us about the pitiable life of a young child widow who is heaped with atrocities typical of an orthodox family. Facing deprivation of all sorts, without any idea of retaliating the oppression by the in laws, the heroine of the story Párvatè accepts her fate, finds solace with feeding a stray dog and showering affection on her young nephew. However, her dull and empty life takes an unusual turn when a young traveler is enchanted by her beauty. He silently follows her every day to the well from where Párvatè fetches water, builds friendship with her and offers help whenever possible. Though initially apprehensive of his charms and afraid of social censure, soon Párvatè is won over by the sincerity of the young man’s feelings and love develops between the two. As there is no chance that place where she stays and the community to which she belongs would accept such an alliance they take a bold decision to go to Pune, supposedly the most progressive city. One fine day she manages to elope with her lover but both of them are shocked to find that no priest is willing to marry them as their castes are different. Theirs effort to have a legal

court marriage are also foiled. In spite of revolting against the social system, Párvatè has a staunch belief in her Dharma and would not accept the idea of changing Dharma for convenience to facilitate marriage. The proposal by her lover of living together without marriage in some remote place where no one would recognize them is unimaginable for Párvatè. Her heart pines for love, happiness and a family. But Párvatè cannot discard the norms of morality and Dharma so far valued by her and keep an illicit relationship with her lover. Interestingly, the lover who had entered into the darkened life of Párvatè as a ray of hope is genuine and stands by her in these trying times. Now with all hopes shattered Párvatè decides to go back to her in laws place. There is no need to say what is in store for her. A widow running away with a stranger !She is denied entry in the house, even the child whom she loved and tended like her own is pulled away from her, she doesn't have even a glimpse of that child. She is now a stigma, a blot on the family name. Completely devastated she has no where to go, no one to turn to. Her lover had known what would happen when she goes back. Without her knowledge he follows her and when she is thrown out of her house he extends a helping hand. Once again Párvatè leaves the small, backward town and reaches Pune; not to seek help to solemnize her relation with her lover, but to find her own identity, to get education, to become self sufficient, of course with the support from her lover.

The story of Párvatè is designed with the technique of a short story, there are twists and turns in the brief plot. Though one expects it end with a conventional happy union of the couple, it ends on a very different note as the bond between the lovers remains strong, they maintain a respectable distance. Neither union nor separation, the story offers a third, a rather novel option at the ending that can be seen as a feminist ending. The author has etched the character of Párvatè very sympathetically. Her beauty and charm have been brought out vividly. The reader is carried away by the turn of events and wishes that the sañkaûa - the difficulties that pose hindrance in the udvâha of a vidhavâ – marriage of a widow should cease and the heroine should get what she deserves.

During last 60 years after the story has been written, a lot of has changed regarding the issue of

widow remarriage. However even in the wake of awareness, spread of education widowhood is still seen as great misfortune and it may still require some amount of courage for a widow to find love and to take decisions about her personal life. The plight of widows in many parts of India still remains one of the issues that the feminists are concerned about. If we take into consideration this, the significance of what Pandita Kshama Rao wrote is immense.

The next case of Feminism in Modern Sanskrit literature can be seen in plays written by Pandit Prabhakar Bhatkhande. His themes are based on contemporary issues. These plays cover a wide range including a thriller, a science fiction, a comedy and so on. He has experimented with technique and form. Almost all the plays have been enacted and have won awards for the presentation. The most striking of these for our purpose is a one act play entitled Lalanâkhyânâ which has all female characters.

It presents all prototypes of modern Indian woman— a senior lady named Yamunâ who is a mother and a mother-in-law, a young selfish woman Mohinè who has deserted her husband, Vâsantè , a widow of a soldier, the heroine of the play and Tejaswinè, a young firebrand soldier.

The play opens with a nândè and a prayer offered to Mother Goddess invoking her to bestow strength and valour. Vâsantè has gone to attend a programme in which her dead husband is being honored posthumously for his bravery. Her mother in law and sister in law both do not approve the way Vâsantè carries herself, She has continued to wear those ornaments that she used to wear when her husband was alive. She is friendly with a friend of her deceased husband. She refuses to pay her obeisance to Jagadambâ. Yamunâ and Mohinè push Vâsantè into a bitter altercation. Her belongings, even the medal and the cheque given in honour of her husband's martyrdom is taken away from her. The lure of money she has makes Mohinè to plot remarriage of Vâsantè with her second brother. Vâsantè is outraged at this thought and about to leave the house. She is not worried about her livelihood as she herself says that she is well educated and she can support herself by getting some job. However she is in a delicate stage of life as she is in

early stages of pregnancy. Then enters Tejaswinè, a messenger from armed forces with the happy news that Vijay, Vásantè's husband is alive, and is under going treatment in the military hospital. Yamuná and Mohinè change their colour like a chameleon. She reprimands them for their unsympathetic behaviour. She says, "My mother in law, a widow herself hurt me by calling me misfortunate. A woman becomes wife, mother, daughter or sister due to the relations she has but her individuality as a person should be never forgotten. Women turn enemies of other women and snatch away their rights. Indeed some men do treat women like an inanimate object, but is it necessary that women also do the same?" "Yamuná a has change of heart and Mohinè's eyes are opened by the example of Vásantè. Everybody realizes that women should treat other women with respect to put an end to the story of injustice to which women are often subjected. The Bharatavákya, the concluding prayer is offered," "May the women become self sufficient, empowered. They may protect themselves and respected by people. May they have love for each other. Love and compassion are their weapons, may they prevail the world with their power."

No doubt this is a very mild, a conservative brand of feminism. However, in view of the confines and limitations of modern Sanskrit literature, even this version of feminism is noteworthy as it has a wider influence being presented through a performing art. This kind of feminism is popular amongst majority of women as it is rooted in the value system of Indian society.

Some observations

The main fact why feminism is not very prominently apparent in Post Independence Sanskrit Literature can

be understood if we take into account the purpose and motives of modern Sanskrit literature. Almost all writers are committed to refute the charge that Sanskrit is a dead language. With the rise of regional languages and the advent of the foreign languages, mainly of English the glory of Sanskrit faded out. The modern Sanskrit writers had to struggle for survival and revival of the language so probably they could not experiment much with the form and the content of their compositions. They resorted to the trodden track of composing Mahákávyas based on the Ramayana, the Mahabharata or the sectarian theistic themes. The tradition of hero worship is also maintained by them. They tried to associate Sanskrit with the spirit of nationalism.

These motives have resulted in limitations of modern Sanskrit literature. Till date, there is neither a single novel nor a biography in Modern Sanskrit literature. These are the main forms of literature that have the potential of expressing a thought powerfully.

In the history of feminism, it is the women authors who first raised their pen against the women's subordination, exploitation, oppression, within the home and at the work place and society at large. In case of Sanskrit, women were not given access to the language and hence the number of women authors is very less. Majority of the male writers prefer the traditional role model of a devoted, sacrificing mother figure remaining in background for their depiction of women. The women in their writings are divinized and not individuals in flesh and blood. Now the things are gradually changing, and many women authors are writing in Sanskrit, but they have yet to make their mark to compete with women authors of other languages.

•••



# \_anR: Zn0:gr:Vrb 0r-à{V\_m

## S: n:nbVm anOmne-Vmg



{d{dY ^mfr` ^maVr` aS^y\_rbmEH\$a(XK@d g\_0 naJam Anho {VÀ` mg\_0VW \_anR:aS^y\_rZo\_nbnMr` ^a Km/bbr Anho H\$R:W`ù` nA` ml` o` mngy` ànaS^V Prtobm\_anR:aS^y\_rZo` Annè` m {d{dYVZoAnO` gñP` Prtobm Anho g\_nOrg` qMVZng` àd`fm H\$aUo` WH\$è` m` ^mjbè` nMoaOZ` H\$aUo` g\_nOrg` g`ndVrbÀ` m K{OvngmR` A\$`\_P` ihm` bmbndUo` n`gma»` mAZH\$a` nOZnZr` à{aV` hndSZ` \_anR` aS^y\_rZo\_nbnMoH\$m` H\$bo Anho {def` \_hIdnMr` Jni`>àhUOo{dUyAZy` ^ndo` nZr` Á` mZn0:H\$Zo`\_anR` Zn0:H\$Mr` \_mY`\_T`>andbr` VoZn0:H\$` grVÀ` mnd` glamer` {ZJ{Sv` hnbV` "grVnd` glantMm`\_j` onw` am`\_m` U` ho`\_hnh\$ni`` AWdm` bnbH\$`\_nZgnVrb` grVnd` glah\$Vm` AgoH\$nbVbr` AgboVar` \_anR` aS^y\_rdarb` mn{hè` mZn0:H\$Zo`\_nI`r` nml`nbmH\$DnVnZr` Raly` Zn0:H\$` J\$`\_bo` m` Zn0:H\$ZoH\$ni`` JV` / H\$VnVJ` 0rnm`nÀ` m` OrdZnVrb` {d{e`i`n`Zn`dntomZn0:è\$nmV` grKa` H\$bo` È` nM`~ano` a` n`d` gl`a`\_S`amV`am`nÀ` mXeZnZdVÀ` m` ZnV`È` nÀ` n{df` r` {Z`\_nE` Prtobr` A{`bnf`m` AnU` andUnÀ` m` H\$è` nZr` {Z`\_nE` Prtobr` ^rVr` nMoaEH\$`AZnM` oXeZ` m` Zn0:H\$ZoK\$`\_dBo` BWo`\_hIdnMm` \_0m`AgmH\$`\_anR` aS^y\_rZdH\$ni` nÀ` mdodJù` m`0B\$` n\$ta` H\$Yr` "0r` nml`nbm` H\$XnVnZr` Raly` AWdm` H\$Yr` H\$Dm`\_nha` Raly` 0r{df` H\$` OrdZgK`^nZm` Zn0:è\$`n` {Xbo` Anho` ` m` àH\$naVm` Zn0:è`adng` H\$hr` Zn0:H\$H\$manZr` OntJrdnYp\$` H\$0m` Va` H\$hr` Zn0:H\$H\$manA` m` hnbV` ZH\$`i` V` H\$hr` Jni`>` KSè` m` {dUyAZy` ^ndo` nZr` n{hbo0rH\$Dn` Zn0:H\$` grKa` H\$bo`AgboVar` È` nÀ` m` Anl` nZoÈ` nZm`g`\_H\$nbZnZr` dMn{aH\$`nnVi` rda` H\$hr` gbnK` gnYm` Mm` Anho` Ago`OntUdV` Znhr`. AgM` "g\$`rV` gr`^D`", "\_nZm`\_nZ`" AnXr` Zn0:H\$`df` r` àhUVm` B0. "g\$`rV` gr`^D`" ho` Zn0:H\$` gr`^DÀ` m` b`n{df` r` Agbo` Var` Zn0:è`JV` "brbml` H\$U`nÀ` m` àhUOo`nè`fnml`nÀ` m` ^ndVr` J\$`\_boè` m` Anhv`. Á` m` g\$`rV` aS^y\_rZo`\_anR` a{gH\$` àj` H\$MoaOZ` H\$boÈ` m` aS^y\_rZo` OntUdÀ` mnnVi` rda` AWdmZ{UdÀ` mnnVi` rdahr` 0r`-(df` H\$` àIz` grXarH\$a`UngnR` {ZdS`\_bo`{XgV` ZnhrV`. (A\$`V` : AndnX` "g\$`rV` eraXm` ` mZn0:H\$Mm`H\$am` bmbdm`)

\_no` J. an\$`Ubt\$anA` m` "H\$0dYy` ` mZn0:H\$Zo`aW`\_M` 0rMo`

H\$hr` VEH\$nrZ` àIz` \_nS`È` nMm` à` ÈZ` H\$0m` EH\$nbUgm` m` eVH\$A` m` 0rgV`naU`n{df` H\$`Mi` di` rÀ` m`nm`d`^y`rMm`{dMna` H\$aVm`{gZo`\_nV` H\$0A` `mj` d`nV` Zi` nZM` H\$m` H\$è\$` bmbJbr` 0r` AnU` {VMo`àIz` ho` "H\$0dYy` ` mZn0:H\$Mo`\_»` gJ` Agb0bo` {XgVo` H\$0: An{W\$P\$` ASMUrV` AgVnZnM` ^nZw`Vr` An{W\$P\$` JaOmno` {gZo`\_ngna`»` mH\$0nj` d`nV` n{hbo`nD\$0` QaH\$Vo` Ont` V` {Vbm`{`i` Unamn`Jna` hm`{VÀ` mZdè` nng` mH\$`r` AgVn` Vn` V` È` mXnK`nA` mZnV`g\$`\_S`\_m`\_U` oXm`Jk` d` ^nd{ZH\$`Xamdm`{Z`\_nE` hnbV` Znhr`. na\$w` ^nZw`Vr` Znndrè\$`nrtom` `D\$` bmbVq` {VMr` An{W\$P\$` {`i` H\$V` dntY`bmbVq` qH\$`-hZ`m`EH\$M`0B\$` nca` {VMo`An{W\$P\$` CÈnB` hrM` KanMr` {`i` H\$V` hnbV`Vohm` {VÀ` mZdè` nModVZ` ~XbVo` È` nÀ` m`dVZnVrb` ~Xbm`\_i` M` ^nZw`VrÀ` m`\_nZ`{gH\$` priVaVobm` VS`m`OntV` d{`dntH\$`S`adnO`Vnrb` H\$a`U`nè` m`{VÀ` m`H\$0n`ad`ngn`bom` XwI` nMr` Pi` nbnbml`y`bmbVq`

"H\$0ndY` 0r` AnU` {d{e`i`n`[apriVvr`\_i` od`nè`fnÀ` m`{d{e`i`>`\_nZ`{gH\$Vo`\_i` o`{Z`\_nE` Prtobè` m` àIz`nZr` 0rMm` gKf` hm` m` Zn0:H\$Mm` Jm`^m` Agbm`AnU` ho`Zn0:H\$` 0rH\$Dn` AgboVar` ` m` Zn0:H\$Vrb` 0r` -` à{V`\_m`Á` m`\_jè` nMm` Á` m` OrdZY`\_nE`m` d`dVZY`\_nE`m`n`n`H\$na` H\$a`VoVr`\_jè` q` Vno`OrdZY`\_d` VndVZY`\_0`ho` gnaonY`U`Unna\$`[aH\$`ndè\$`nMm` Anho` AnnU` {gZo`\_nVrb` H\$0ndY` Agbm`Var` AnnU` nVrÀ` md` gnga` m`\_S`\_i` tÀ` mAU` nE`M`ZnV` anhm` bmbV` na` Anhv` hrM` {VMr` Zn0:è`JV` AnI` I` \_Znda` RgVo` H\$naU` Zdamd` gnga` nZm`\_ndZ` H\$hr` {`i` dndohr` ^nZw`Vr` ` m` 0r` nml`nMr` \_nZ`{gH\$Vm` Znhr`. ànVW` Zn0:H\$Vr` 0r` -` nml`nMr` \_nZ`{gH\$Vm`AemàH\$naMr` H\$penè` m`\_i` M` d0` àg\$`r` Zdè` nMoka` gn0Z` ~nha` nS`\_b0br` ^nZw`Vr` \_nZ`{gH\$V`i`0`è`m`Xw`-i` r` dntVq` ` m` Cb0>Xnè\$`S`è`m` Zdè` nÀ` m`nml`mmer` nJ`0`Anho`Ago`àh`U`Unar` qgYyn`{VdV`nY`\_nE`H\$`WV` "Agm`naU`" \_jè` ndrH\$narV` Agbr` Zdè` nÀ` m`Xnè\$`S`am`UnMr` Pi` {VÀ` m`g`gnantom`nbnbml`V` Agbr` Var` {VMo`\_Z` Xw`-i` oZnhr`. àhUz`M` n{VdV`nY`\_nE`rb` AÈ`\_y` nU` nna\$`[aH\$`\_jè` mn` V` Vr` àdng` H\$a`Vo` {def` àhUOo`{VMhm`adng` Vgm`EH\$H\$hr` AgVno` V`{i` am`\_À` m`Am`kml` nVa` gV`nH\$a` {VMo`\_nha` Vn0Z` QaH\$Vn`AgmgK`^Zn0:H\$V` Anho` I` a\$Va` qgY`Mm`Ont`

ñd^ndY\_©ZnOH\$^a Annè` nbm OnUdVno Vno nnhVm qgYzO  
 AmUhZ Vmg\$Y VnSbnM AgVmH\$naU È` nVM {VÀ` mn{VdVm  
 AgÈ` nM\$VØ COI z {ZKUna hnbVo {VMm hm àdngM {VÀ` m  
 nVrbm{VÀ` mOJÈ` nVZ "CUØ H\$eSZ QrH\$Vno n{VdVmY` nØm  
 AmhZ d ZH\$na XÈ` nVM VnoH\$ni ZihVm àhUz Zde` nMoKa  
 gnS` bm ^mj nSbbr JrVm hr n{VdVmY` ©gn\$mi Vo AnU  
 qgYbmÈ` ngnR\$ \_XVhr H\$Vo `mXnKrhr n{apnWVreaU Agzhr  
 ñdV:M\$EH\$H\$ dol i mUm d {ó` nzm nañnanf`df` r dnØUam  
 ghmZw`nd Onz OJVmV, ho\_Øm ZnKdm bmdo

{ó` nZr \_ZnV d dVZnV nañnanf`df` r ghmZw`nd,  
 ^mfJZr^nd -ni Jm bmd nmi m bmdmAgOAmY{ZH\$H\$ni nV  
 àhØboOnVo È` m{dMmanMmàÈ` ` "g\$JrV EH\$M B` nbnf` \_Yrb  
 {g\$yd JrVm` mXnZ ór-nmì n\$` mdVZnVZ` V` anhvno \_mì órVo  
 {def` àiz \_n\$Jnè` m "HØdYy gna»` m ZnOH\$Vrb ^nzVr  
 AnnbogaogId d ñdÈd Annè` menfH\$gnR\$M J`ndynhVo ho  
 AgoKSVoH\$naU ZnOH\$H\$nanZo ZnOH\$gnR\$ {ZdS`bom {df`  
 VÈH\$brZ ór àizmer g\$Y am Unam Anho na\$wVnoH\$bnf`  
 órMm HØØ` JV gKf`EdT`gnmVnM \_`n\$XV anhvno am J.  
 JSH\$` n\$` mgyZyVa d {defV: JrVnZyVa \_no J. an\$UbsnMr  
 Anbbr ^nzVr, H\$rb~mø \_jè` oH\$UJr? ñdrH\$ni` ©\_jè` o  
 H\$UJr? Aem àiznzm gny`m ñnefr H\$arV Znhr. AgoKSVo  
 H\$naU È` mJrb ZnOH\$H\$nanMr \_jè` Ñi\$, \_jè` `P\$namom\_r Anho  
 AgdnØV Znhr.

\_no J. an\$UbsnMr "HØdYy Oer Zde` nÀ` mKanVZ` ~nha  
 nSVo Ver AnMm 'A'ò` nMr "Kam-nha' \_Yrb {Z\_ØmKa gnS`Z  
 ~nha nSVo Zde` nMm ~ndi QrUm AnU gngè` nMm gè` r d  
 hØØ`ñd^nd` m\_w` dVbmKa gnS`ndomVo A'` n\$` m "Kam-nha'  
 \_Yrb {Z\_ØmM dZdng àhUØo OUyam`m UnVrb grVÀ` m  
 dZdngnMr nZ:àVrVr Anho ^nzVr AnU {Z\_Ømhr órnmì o  
 Ka gnS`Z` ~nha nSV Agbr Var hr órnmì onlhmKar naVnV.  
 I adVa È` mKa gnS`Z` ~nha nSVnZmÈ` n\$` mHØØ` nMr Or n{apnWVr  
 hnbVr, È` mn{apnWVrV d HØØ` JV \_nUgn\$` m\_nZ{gH\$VW` \S\$agm  
 ~Xb PnbomZihVm CXm ^nzVrÀ` mZde` nMo{dMnan{adVZ`  
 PnbboZgVo AWdm{Z\_ØmÀ` mgngè` nMm, Zde` nMmd {XanMm  
 \_j ñd^ndY`\_d dVZY`\_©\_XbÈ` nMr eS` VmZgVo \_J` m  
 XnKr \_mØH\$` VnV?` mH\$` aEZm`lorngnR\$ naV` VoAgmg\$`^  
 ZnOH\$V` Vno ^nzVrOdì \_nKmar` È` ngnR\$ AgoH\$UJhr  
 g~i H\$naU Znhr. `mXnKr àrà n{apnWVrH\$Sadi VnV. H\$naU  
 `mXnKr {ddn{hV {ó` m Anhv. È` m Kam-nha nSè` nZoHØØ`

ì` dnWMOH\$ni hnbØ Agm àiz È` n\$` mOY` XnÈ` nzm ^SgndV  
 ZgloM AgoZnhr. "CÙmMmg\$na' \_U` oKa gdnWZn` nS`H\$`i rbm  
 Anbè` mH\$e\$Urbm A'ò` AnÈ` hÈ` mH\$am` bmbndVnV hnr`\_Øm  
 `Wobj nV` ;` m bmdm` m{VYhr ór-nmì n\$`loenFU H\$rb~mø  
 \_jè` ì` dnWm d ór^ndVr {Z` nØ HØØbo^ndZrH\$` db` `n\$`w` o  
 hnbVo hobj nV` ;` m bmdo {Z\_ØmÀ` mH\$naUngnR\$ Kar naV` Vo  
 VoH\$naU AnDhr YJYJrV {Od\$` AnhoHo I aoAnho` nMm AW`  
 Agm H\$am` BØ H\$, A'ò` VÈH\$brZ g`nØpñWVrMo eàXè\$`n  
 {MÌU H\$arV hnbVo nU È` nzmÈ` m{MÌU mnbH\$S`oND\$Z {Z\_ØmÀ` m  
 OJÈ` nVrb gKf`MÌ` ì` °\$ H\$am AnboZnhr. AgoH\$È` m`mlo  
 ZnOH\$H\$nammer {d{ei>OrdZÑi` Agndr AgdnØV Znhr. àhUØo  
 AgoH\$` ZnØ` JV nml`onanÈ`\_ OrdZ OJV Agbr Var ZnOH\$H\$nanbom  
 È` n\$` mnanÈ` VMo^nz AgVo` mCbØ`Jno ~. XobnZr A'` n\$` nhr  
 AnVrÀ` mH\$ni nV {def` n{a{ñWVrV` ~nè` nca MT`è` menaXMo  
 b¾` bnr` àhVnè` mer (^Ø\$ZnV) bndboZnhr, Va emaxbom  
 AZe\$`n Aem VéUmer (H\$K\$) {VMm {ddnH` KSdZ` AnUbm  
 È` ngnR\$ È` nZr emaxMob¾` PnbH\$` Znhr` nMr "VnfdH\$` MMm`  
 ZnOH\$V` KSdZ` AnUbr. È` mMMÀ` mAnVnaoVÈH\$brZ gm`nOH\$`  
 àiznzm VnfdH\$` ~R\$hr àrà H\$eSZ {Xbr. È` mH\$ni r ZnOH\$`  
 nnhm` bm Anbom` àj H\$ hm OUyÈ` m VnfdH\$` MM)bm {danV`  
 H\$Unam AWdmnMr> mXUamg`\_nOKØ\$M hnbVr XobnZr emaxM  
 VÈH\$brZ bnr` d` ^i>gm`nOH\$` ì` dnWm` ~i` r` RaV hnbVr.  
 na\$wZnOH\$H\$na ZnOH\$V` VgoKS`XV Znhr. H\$naU È` nbm HØØ`  
 ñdH\$brZ gm`nOH\$` pñWVrJVrMoXeZ` g`H\$brZn\$gnR\$` d  
 nñ\$`bnf`gnR\$` KS`dm` Mo Znhr, Va ñdH\$brZnzm dV`nZ`H\$brZ  
 àiznzmS`S`ni gnUnnhm` bmd A\$`\_P` ihm` bm`mj nns`ni Mo  
 Agndo "ZnØ`JV dnVdVnV BVH\$` gnaoH\$e\$` nnhUnè` mXobnZr  
 emaxMob¾` gJnì {ddnH` H\$e\$` Z` o` mH\$naUngnR\$` \_nS`boAgo  
 Xml` dndlo` nMoAmM` 'ØnØVo' Varhr Z\$yA` mH\$ni nVrb` ^nzVr,  
 H\$e\$`Um` {Z\_Øm` m` ór-nmì n\$` m AnU È` n\$` m` ^ndVnØA` m  
 gdf`Var` pñW{VJVrnj` mXobnZr emaxM d È` nVrb gm`nOH\$`  
 ñVa XrK\$`ni Annè` mñ`\_aUnV` anhyeH\$`bm AnhoAgo`hUm`dgo  
 dnØVo

\_m`m`claaH\$`n\$` m`^y`\_H\$` m`grVnì` m`ZnOH\$V` "grVnì`  
 "C{`Øm` AnU "Xngr` hr VrZ` ór-nmì o`h`dnM` nml` o`Anhv. `m  
 {VKtnH\$` grVmd` Xngr` dn\$`Vr` n\$` mMn{a'` n`df` r` àiz` {Z` nØ  
 PnbboAnhv` AnU È` n`df` r` È` nzm`engZhr` H\$È` nV` Anbbo  
 Anho` grVbm` H\$UÈ` m` àH\$naMo`engZ` H\$È` mV` `Una` AnhoVo  
 C{` ØnZogrVbm`gn\$`JVbboAnho` na\$wgrVmÈ` n`df` r` CKS`Uo  
 VH\$na` H\$arV` Znhr. hnbUraengZ` ñdrH\$`nandoAgoVr`\_nzVo` H\$naU

È`m\_wi M {VMo{ZiH\$B\$H\$Sd {gÖ hmb. AÝ`Wmnršb {nTçm  
 Annè`mM Mnfal`rfdf`r gš` ì`°\$H\$Vrb Ago{VbmdnOVo  
 C{`Bnbnm\_mì hogmanOv Znrh. H\$UÈ`nhr AÝ`mì rfdèSÖ dè rM  
 ^f`H\$m KwVbr Znrh Va H\$bnVanzOAY`mì gmgUM`nè`dnOy  
 bmlVo È`m\_wi oì`°\$ AnnbòdÈd hadž`~gVo`màH\$naMr {VMr  
 ^f`H\$m AgVo Va Xngr H\$UÈ`nhr nH\$A`m AÝ`mì rfdèSÖ  
 ^f`H\$m KwVbr nrfhOoAgo\_mZVo \_m\_mdaaH\$A`m ZnO\$H\$Vrb  
 `m ór - à{V`nH\$ grVm EH\$H\$S\$ndH\$brZ`\_jè`ì`driWbm  
 \_hTd XVoAnfU È`nMdò r Annbòdò i mU {gÖ H\$Vo C{`Bm  
 honmì H\$ni mnrH\$SòOndSž`{dMna H\$S\$ nnhVo \_m\_m daaH\$A  
 `nMr`nšg@nkr {dMnagaUr C{`Bm`mórnmì`nà`m\_nì`\_nVž  
 àm`m`mZognH\$abr Anho`nMmAW@grVm`mgoè`m{dMnanžr  
 à`rfdV AnhoAgo\_mì Znrh. àhUžM`mór - à{V`m`anR`  
 ZnOç{dídV A{dn\_aUr`RaVnV.

B. g. 1950 Vo1960`mXeH\$A`mAmJo\_mJod`\_Ü`nda  
 AZH\$ ZnO\$H\$na`\_anR`aš`^y\_rda H\$ni`erb Pnbo {d. dm.  
 {eadnS\$H\$a, dgV H\$ZOH\$a, ~mì H\$nehO\$H\$a, O`dV Xi dr,  
 {dO`VŠbH\$a, aÈZnH\$a`\_VH\$ar B. à`v`tMr ZnO\$H\$ aš`^y\_rda  
 `D\$bmJbr. `mZnO\$H\$naMr AZH\$`o`"ZOg`mò>,"\_bmH\$hr  
 gš`mì MŠ',"{XdmOì yXognar anV',"dnhVnohr XznMr Oš`>'  
 "néf',"n`m'',"enVml H\$ni`mbyAnhò,"H\$`bml,"A{Xì`  
 `m JnObè`m ZnO\$H\$ Yrb ór-à{V`nMm AnnU {dMna H\$S\$  
 bmlbnoH\$, È`nVž OogX`^OmUdybmlVnV, È`nMmBWo{dMna  
 H\$V`m`B.

{eadnS\$H\$naMo`ZOg`mò> hoAnbnmgno`~bodbH\$na`ndVr  
 Jš`SoboznO\$H\$ AgboVar È`nVrb H\$ndar, enaXmAnfU Zbyhr  
 ór-nmì`òdd{eiOç`nžr Annè`mbj nV anhnVnV. hr {VYhr ór-  
 nmì{o`^P - {^P`nd`ndnMr Anhv. È`nMr`nd`nd{^P`nM  
 Anbnmgno`nà`m dVZY`nBmdòdò i on[a\_nU àmà H\$S\$Z XVo  
 H\$ndar\_wi o(nÈZr) È`nMoOJUog`\_Ö hnbVa enaXmd Zby(gž`d  
 \_bJr)`nà`m\_wi oÈ`nà`mOJÈ`nbnAprìWaVm d dUdU`\_Vo  
 `m àH\$naMr È`nMr`nd`nd{^P`Vm`\_`nmì`nMoOJUoH\$hrgo  
 XwI H\$naH\$H\$Vo nU`mVrZhr ór-nmì`nM`\_j`\_ZnV`\_EH\$M  
 Anho Vno`ZnV`\_ghUOn{VdV`mY`\_Pno. È`m{VKtdahr nnaš`[aH\$  
 gš`H\$VrMmd nnaš`[aH\$OJÈ`nà`mnÖVrMmà`nd Anho`À`nà`nUo  
 H\$ndar`ì`dgm`nZoZO>Agbè`m Annè`m nVrMm OrdZY`\_©  
 OnUvQ È`nà`mCÈH\$frìgnR`{-ZVH\$na`gnè`mhnbAnò`š`AnfVf\$  
 MT&Vna`gmgVQ AgogmgÈ`nMr Pi`nVrbmAWdm`\_bnž`m`bmlj  
 Xv Znrh È`nà`nUM OJÈ`nMm AÀ`šnng enaXmd ZbyMm Anho

È`nV XnkTmbr nVr I r`\_V Anhv. hr Mmahr nmì o(\_bJr, gž`d  
 È`nMnVr)~XbÈ`mH\$ni`nVrb Anhv. nU`ór-nìdnVš` , órMr  
 ndÈd OnUÈ`nMr AnfU gnH\$naÈ`nMr YS\$S>`m AnV{ZH\$  
 OnfUder È`nMmgš`\_Y Znrh. AnV{ZH\$ H\$ni`nVrb n{V-nÈZr d  
 AnÈ`AemMnH\$nr H\$ni`nMr H\$enZmÈ`nžr`ndrH\$na`bbr Anho  
 È`m\_wi oÈ`m XnkTÀ`m gm`nì`d gd@nVnaU`\_Vnž`m È`nà`m  
 H\$ni`nV`\_hTd`\_Vo I aoVa`m XnkRhr H\$ndarà`\_mJo (AZH\$`o  
 gmgjd AnB`\_ndÈdèj` OrdZ OJVnV. Zdè`nbnmà`\_mèZ`\_i`nco  
 àhUž È`nà`m`ano`a`nnoç`nžm OnUmar, È`nà`mgnho`nMr AnfU  
 È`nà`m nÈZrMr`\_Ou`aml`Unar AnfU È`mgnR`\_YS\$S`Unar {Zby  
 hoór-nmì`órÀ`mndÈdèj` VMnM`àÈ``XVo`m`nmìd`y\_rda  
 {VMr Yndni,`\_bnž`m Annè`mngž`Xp`RatUohogmao{ZaVf\$M  
 dnOVo da`àhOè`nà`\_mJo {VMo OrdZÜ`\_ò {VÀ`m AnB`\_m  
 OrdZÜ`\_ò merM ZnVognUmar Anho`hbj nV KwVboVa gž`d  
 \_bJr`nà`mgš`^nH\$ndarZodò`ndò r KwVbè`m`^f`H\$m{VÀ`m  
 ndÈdèj` VMnM`àÈ``XVnV. {VMmn{VdV`mY`\_g`UH\$ro COi`ž`  
 {ZKV AgbmVar Vmà`ndr RaV Znrh. H\$naU È`mXnkR (enaXm  
 d {Zb) nd`ndnZò`na`emgš`KZerb CXna, H\$Zdni`yAemZgè`m  
 Var {VÀ`mgna`»`m n{VdV`m AgVnV/M. `mMm AW@Agm,  
 {eadnS\$H\$naMr Annè`m ZnO\$H\$VrZ`ór-à{V`m aš`{dè`mnU  
 È`m {VKhr ndÈdèj``Agbè`m Xml`dè`m Anhv. À`m  
 ^{Zr`ndnMm`àÈ``JŠ\$ar {gš`yd JrVm`m ór-nmì`nà`m  
 \_nì`\_nVž`XD\$eH\$boVnaÈ``"ZOg`mò>`\_Yrb`ór-nmì`nà`m  
 \_nì`\_nVž`\_V`Znrh. BVH\$M Znrh Va`"H\$odYy`\_Yrb`~ZVnB`r  
 hi`jri`y~XbVo AnfU Vr Annè`m`nV`bom`\_Vn{adVžng`adVf`m  
 H\$S\$`nhrnVo`ór-nmì`nM`Agm`adng`ZyA`m ZnO\$H\$`\_Ü`\_oAgy  
 Z`\_q`hr I`XnMrM`Jni`>AnhoAgo`àhUm`bmhdo

BWoCXnaUnXml`b H\$ZOH\$naMo`\_bmH\$hr gš`mì MŠ`!  
 `m ZnO\$H\$H\$Sed`i`bnV`Va`hoZnO\$H\$`ór-nmì`m`ndVr`Jš`SobOAnho  
 AgodnOVo È`nV``enV`adModò i`oOrdZ`gnH\$naÈ`nMm`à`ÈZhr  
 H\$obmAnho nU`"Z`ZnbnKŠ`ra`Vb`\_`mì`m`nZoXodH\$ZKZ  
 (gmgam), anhv (nVr), ~nbnMr (Amì`\_MmH\$)`m  
 néf`nVr, È`nà`mndd{eiOç`nžr`ndVr`ZnO\$H\$BVH\$Kw`V`anhVo  
 H\$,`enV`adMm`AÈ`\_Y`Jš`ra`Agm`mZ{gH\$gš`f`\_mV`JK`\_eš`  
 OnVno`ZnO\$H\$bnM`Jš`ra`H\$bnO`Jr`XÈ`mgnR`M`H\$di`{VÀ`m  
 gš`f`nM`EH\$`gmY`\_àhUž`Cn`\_mò`H\$obm`OnVno`\_b`\_mnydu  
 ~nbnMr`OrÀ`m`dngZMm`~i`r`Rabbr``enV`amVr`Kw`\_O`KD\$Z  
 OJVo nU`{VÀ`mÈ`m`Kw`\_O`nngž``gnaM`AZ`{`k`d`An{a{MV  
 anhv. `m ZnO\$H\$Vr`órÀ`m`OrdZgš`^nH\$`\_À`m`\_jè`nMm  
 nMm`m`ndm`H\$obm`OnVno`Vr`\_Vna`{dMnanVr`ndrH\$na`bbr`\_jè`\_oAnhv

Agozhr! {ednì `enVadM\_mz{gH\$gKfH\$ì è`nzYa anho  
 {VMmndrH\$na H\$avno nU È`mndrH\$nam\_mof{dMmanMr n\_ \$~RtH\$  
 Anho AgoZhr. nfgÖ dH\$b d'Y`mì `yU`nà`mKanVrb anho  
 ~ÖRzOgm\_nì` Anho È`m`uì vNo{PSH\$abmJlbmAnho\_mV{dZm  
 nnaS`md EH\$H\$ OJUne`manhoMm{d{e'i>ZU© hm^ndZeta  
 AnVnabobmAgmM Anho ^ndZobm{dMmanMr ~RtH\$ZgUoAnfU  
 ^ndZmXrKfH\$ni {OH\$Z anHÈ`mMr eS`VmH\$\_r AgUo`nMo^mZ  
 È`mnrRf`mJrb ZnOH\$H\$anbm Agbbo OntUdV Zhr. {def  
 ahUOo`enVabom"H\$hr'"\_hîdnMogmMoAgVoAnfU ZnOH\$^a  
 {VbmH\$hr gñE`mMr gYrM ZnOH\$H\$na XW Zhr. È`m`uì M  
 `enVadMmgKfH\$Ji VmZnOH\$V AY`~m-tZm\`na\_hîd`Vo  
 n[aUm\_r\_`jè`mMr YagnSM ZnOH\$JV dnrVdmV AfYH\$hmVnZm  
 {XgVo

"dSεnM\$Ka C'YhnV" nmgz gñS Prbom H\$ZOH\$anM/m  
 ZnOH\$ädng XrK^Anho ànVVMoZnOH\$hmÈ`mZnOH\$ - ädngmVrb  
 \_YbmO\$nm Anho naYw`mO\$B`nda Anè`nzYahr H\$ZOH\$anZr  
 Anmñ[aH\$d\_`jè`J^AmY{ZH\$OrdZ OnfUdmMmZnOH\$JV g\_nO  
 dnrVdmV \`nagmndrH\$na H\$obmZhr. È`m`uì MÈ`nà`mZnOH\$Vrb  
 ór-nmì dH\$hr\_mz{gH\$gKfH\$JV, ^mV Agè`mVar AnY{ZH\$  
 H\$ni nZqZ`mH\$oe`màíZnEmÈ`m{^SV ZhrV. ahUZMÈ`nà`m  
 ZnOH\$Vrb ór-nmì dH\$ngH\$nmì ahUZ`àH\$QVnV. È`nEmÈ`mMr  
 Aer {def Ami I Agbbr OntUdV Zhr. H\$ZOH\$anZr  
 Annè`mZnOH\$ädngm`mCímanYnè`nñ nEmAni>nndbnMr' ho  
 ZnOH\$ {b{hbo (ho ZnOH\$ enf/m {Zgi `nà`m H\$K\$-arda  
 AnVnabobdnVo) Á`nÀ`merfP\$hr nnañ[aH\$, Ozno>`jè`mMm  
 AnVh {XgVno

~ni H\$nehOH\$anZr Or ór - nmìo`anRf`aY`y\_rda C^r  
 H\$br Vr ór-nmì cam`u`nzO`naVr`gñH\$VrMoAnYi mUnzOVZ  
 H\$Umar {XgVnV. È`nEmÈ`nà`m g^ndVrbÀ`m {díd{df`r  
 H\$nuVM àíZ nSV ZhrV. `nV H\$O\$, H\$O\$-JV \_nUgo È`nMo  
 nd^nd hogmaoH\$hr A{^àV AnhM. È`mOJVnV, È`mÈ`mJ  
 H\$VnV. È`mJmMr qH\$\_V`nOVnV. nU hogmaoAnmU H\$H\$arV  
 AnhnV qH\$dmH\$H\$am MchcaíZ È`nà`mAgk`ZnVhr C^ozhrV.  
 hmZnOH\$H\$na ^naVr`nnañ[aH\$H\$rb~mø`jè`mMmndrH\$na BV\$`m  
 AnE`Vz dH\$VnH\$gOnU d gXgX{dcbH\$-ÖRbom`èSZ {dMna  
 H\$Unama{gH\$hr È`m^ndZÀ`m^anV j UH\$rb dnrhZ OnD\$eH\$Vno  
 ^naVr`dn`n`PnzO`hpg`\_anRf`nèfntomÈ`mJ, g\_nM AnXr  
 `jè`^ndnMoAVnZnV AnH\$FÈ`d àg`dnV AnboAnho Aem  
 néfaj H\$cdJnBm H\$nehOH\$anZr aY{dbobr ór {XbngmXUmar

dnObR AgUoghO eS` Anho naYwAemór-à{V`n`uì oórÀ`m  
 AnY{aH\$, ^nd{ZH\$d`1\$MV dMnfaH\$gKfH\$ngz`anRf`a{gH\$  
 AZ{^k anfbobmAnho AgoKS`boH\$naU AnY{ZH\$H\$ni nVrb  
 {d{e'i>àH\$naÀ`m ór-à{V`m {Z`mH\$Une`m ZnOH\$H\$anMr  
 OrdZnì`Zdr dMnfaH\$Amhno- AndrhZonbyeH\$obor Zhr.  
 ZnOH\$H\$na AnY{ZH\$H\$ni nVbm nU È`nzoñdrH\$ni`mZbobr  
 OrdZnì`d`jè`Nì`\_Ü``wZ H\$ni nVrb AgbWokS`bo{XgVo

BWM EH\$ Jmì>ZnKdmrdr dnOVoVr Aer - am J.  
 JSH\$`nZr ZnOH\$ädngm`mCímanYnè`gYyd JrVm`mnañnaH\$  
 ór-à{V`m aY{dè`m Va ZnOH\$ädngm`m AnaS`rÀ`m H\$ni nV  
 nmMnè`{dUzo~hH\$oe`mVéUr Aemór-à{V`nhr aY{dè`m  
 {def ahUOo`^nd-`YZ' ZnOH\$Vrb {eH\$obboVéUhr VgM  
 dmVnV. naYwÈ`mnrRf`mJnnañ[aH\$d\_`jè`nM A{VabH\$`Ü`ng  
 OntUdV Zhr. \`na Va ahñ`\_`ZnOH\$amZm H\$E`ngnrRf`d  
 KZi`m`mMgñMm`ädng AYnè`V H\$E`ngnrRf`VoórnM`mM  
 AemnÖVrZocn`m H\$eSZ KbnV, AgoaH\$undgdnOVo`nCbO>  
 H\$nehOH\$na`mì`~XbÈ`mOrdZnV H\$rb~mø`jè`nEm gnKa H\$e\$  
 nrhVnV hoJ\$ra Anho

EH\$H\$S`bhmZnmgz WnanMo AnfU ~{ÖdYnmgz (!)  
 gm\_nì`mMcaOZ H\$e\$nrhUnè`mór-à{V`m`anRf`aY`y\_rda dncaV  
 hñ`m VohmÈ`nà`m AmJo`moO`dY Xi dr ZnOH\$bd Z H\$arV  
 hñvo È`nZr aY{dcbè`m ór-à{V`m aY`y\_rda AdvÈ\$bmJè`m  
 hñ`m Xi dtZr gnH\$abobr "\_hmgwa'\_Yrb gYm`gnf{r'  
 \_Yrb gn{d}r C`\$gnD\$, "nèf'\_Yrb A\$-m, "b¾'\_Yrb à`m  
 órnM hr órnM oAnnè`mñ`aUnV bJMM OmJr hñVnV. Xi dr  
 nañna{dantV `jè`^nd OntUnè`m ór-à{V`m EH\$M ZnOH\$V  
 aY{dVnV. È`mVrb EH\$ órè\$Ow`nM d JVH\$rbmVrb È`mJ,  
 g\_nM, n{VdVnY`^AnXr dVZnbnm\_hîd XW AgVoVa Xngar ór-  
 à{V`m I nXm^ndZÀ`m^anV Annbr gñH\$Vr, Annbm gñH\$na  
 {dgèSZ dolì OJynhVo nU È`mOJÈ`mVr`eñdr hñV Zhr.  
 A`eñdr Prbè`m{VbmAI arg AnÈ`hÈ`mH\$andr bñVo Xi dr  
 {Z`\_`mór-à{V`mEI nUmór`ZnV OmJohmJmaoZdo^nz AnfU  
 È`mMr n[aUVr AemnÖVrZognH\$naVnV H\$, órMo\_mz{gH\$ /  
 enar[aH\$ndmV`hr EH\$ {~Z~\$mMr VH\$onXy~m- Anho Agm  
 {dMna dnMHS-aj bH\$`m`Znca C`\_xndm Aemñr-à{V`n`Yz  
 ór-ñdnV` `mgñ\$enZ{de\$Ö EH\$XheVdnX dnMHS-aj H\$`m  
 \_Znca RgndmahUz`à`ÈZ {XgVno nnañ[aH\$d\_`jè`nM H\$cdOxi`y  
 dnOH\$moOJU\$OJUne`md Am`u`H\$H\$VnU {~Z~m`n`O`Uo  
 OJUne`mór-à{V`m`eñdr Pnè`mMoVoXmì {dVnV.



Anho hogfHv {Z\_nE HsAe`nV, AnYi mUnZoVoOmmgE`nV  
 nE`hS`\_lbrMm^mD\$, {VMo dSsb grhne`^y/ KQh\$ RaV  
 AgVnVM. `m{dXnaH\$d {dnarV gm\_r(OH\$driVnVWrMr OnUrd  
 \_Xlomb`mOr a{V\_VZ hmoVa`\_lbrA`mgti XwI r{df`r H\$hr  
 ~mbE`nMm, Ra{dE`nMm H\$UvM A{YH\$na Zgbob, Vgm  
 A{YH\$na Agm`bmhdm`nMr OnUrd Zgbob`\_nV{V\_mahUz  
 AnB`mOrnm`nMmAnU`E`nVZ AWnU`gk^@b` {Z\_nE hmo  
 V\$HsA{Z`\_V`\_Ornm`ogm\_r(OH\$, anOH\$, `Yn`P\$ AnXr  
 dol`dol`u`mgfVmi`driVnV`md`\_{Z`\_nA`m~i`r`AnhV. `m  
 gne`mgfVnVr`\_w`\_gY`one`fna`mhnVnV`AnhV. {Z`\_hr`E`nZrM  
 ~Z{dbboAnhV. ho{Z`\_`~Z{dVnZm`Or`hm`gm\_r(OH\$ KQh\$  
 gdfr`Anne`mH\$onV`anhrb, AmU`H\$D`AnU`Vr`narK`Aer  
 i`driVnV`nZoH\$br`Anho`{def`ahUOohm`i`h`Aem`nO`VrZo  
 aMbm`AnhH\$, `mi`hnV`Annbr`\$gdUj\$, H\$M\$`Umd`enfU  
 hmo`Anho`ho`\_om`{dMna`H\$e`r{edm`\_orbHsi`yZ`o`~h`km  
 orbm`ho`H\$`VM`Znhr, {Obm`ho`"gE``H\$`Vo`{VMm`adng  
 `mVZm`^`nmo`{V`m`Om`ohnE`nV`{V`m`dXZMm`OY`\_`hmo`no  
 EH\$`\_i`o`Xgar`"OmJr`hmo`Aer`"OmJr`P`r`bbr`EI`nXr  
 Ani`I`rA`m`AnU`gbJrA`m`\_VdV`OJE`nVZ`j`UH\$ro`gOy  
 nrhmV`o`{g{aVm`-`"H\$`bmi`H\$Yr`EI`nXr`OmJr`hmo`Zhr`OmJ  
 AnE`nMohnV: ndrH\$naV`Znhr. (gU`Im`-`"KaOa`\_MoNaZ`)  
 H\$htZmH\$hr`OmJdVM`Znhr. CbO`H\$hr`doli`oOJynhUnE`m  
 OrMm`AWdm`OrdZnA`maO`enV`doli`oOJm`obmJbe`m`OrMm  
 ~i`r`KJne`m`H\$na`VnZnV`Vr`CEgnhmZogm`rb`hmo`no`{nrhOo  
 OmVrMo`gl`nam`\_nB\$sa, enV`VnH\$`Mnby`Anh`V\$HsA  
 na`na{danVr`g\$`Yn\$la`AnYnabe`mOr`-a{V`m`{Z`\_nE`H\$naVnV.  
 nU`E`m`Ornm`nZr`ndrH\$na`bbr`/`Adb\$`bbr`OrdZ`\_e`o  
 gna`l`rM`AgVnV. hoE`nZr`Odi`Odi`gdM`ZnO`H\$Y`Z`  
 `e`ndrafE`mXmi`dZ`{Xbo`Anho

CXm`"I`r`\_Y`\_Yrb`A{ddm`hV`J`^`@Vr`\_Wam`AnU`{VMr  
 AnB`{VMr`d{hZr``m`n`I`rnm`nZr`A\$JH\$na`bbr`OrdZ`\_e`o  
 gna`l`rM`AnhV. \_Wam`Mo`{ddm`hmgdu`JanKa`AgUo`hm`H\$di  
 AnKriV`AnU`\_`\$gdUj\$`Anho`E`mnr`\_mJo`E`m`Ornm`nMr  
 H\$UvVrhr`{def`^`\_`H\$ht`Znhr. AgM`enV`VnH\$`Mnby`Anh`  
 \_Yrb`~`U`na`{df`r`ahUVm``B\$. ~`U`na`Mr`AnOm`r`p`nV`{VJv  
 hr`gm\_r(OH\$`n{a{rVnVrMm`AnU`{d{eiO`\_e`\_a`Unbr`Mm`n{annH\$  
 Anho`"H\$`bmi`\_Yrb`H\$`bri`bomVa`AnnU`n`hm`-`n`hm`{dH\$`o  
 H\$`nOmV`AnhV`hm`a`i`Zhr`nSV`Znhr. I`a\$Va`{Vbm`Agm`a`i`Z  
 nSy`Z`o`Agm`g\$H\$naM`{V`m`cla`nE`fa`YnZ`i`driVnV`o`H\$`obm  
 Anho`Vr`E`mgfH\$na`Mr`driH\$`AgVo`Vr`Oo`OJVoVo`{VMo`^`nd

AgVnV. Or-`enf`UmA`m`a`JQ>Aa`JQ>Aem`AZH\$`Vehm  
 V\$HsA`H\$na`m`ZnO`H\$naV`AmE`m`aE``nMm`{df`hmo`nV.  
 E`nM`~`am`a`E`m`enf`Um`mJrb`i`driVnV`{V`m`EH\$na`Jr  
 Zr{V{Z`\_`nMo`^`ndh`XeZhr`Anne`m`bom`KSVo

V\$HsA`Mr`Odi`Odi`gnar`Or`nm`onane`\_`\_`\_VdV`Am`i`  
 OJVnV. hr`nm`i`o`a`JQ>Ano`JQ>enf`Um`Mo`~i`r`AgVnV. E`nZm  
 E`nM`M`XwI`{demb`hmo`SZ`OmJdV`Znhr. na\$W`E`m`mJrb  
 ZnO`H\$na`M`OrdZ`^`nZ`d`OrdZ`N`i`n`ndE`^`AgE`nZhr`gna`Ornm`o  
 Or`XwI`nMo`OrA`m`nV`ZnMo`{dXnaH\$d`enH\$`^`XeZ`KS`{dVnV.  
 E`m`driVnV`H\$na`M`AY`\_`P`i`hm`bom`^`nd`nrSVnV.

EH\$H\$S`ma`H\$na`A`mOr`-a{V`\_m`anR`a\$`^`y`rda`gnH\$naV  
 hmo`mVa`Xgar`H\$S`na`na`{aH\$`OrdZ`\_e`\_o`Camer`H\$`d`Om`i`Z`E`n`gnR`  
 OJUnE`m`Or`-`n{V`\_nMo`XeZ`KS`{d`bo`OmV`hmo`no`\_`he  
 Eb`H\$M`dmanZr`Bva`gk`^`nE`\_`h`Idm`Mr`Ra`Umar`ZnO`H\$`{b{hbr  
 Agbr, Var`Ornm`nH\$S`na`nE`nMm`E`nM`M`N`{i`H\$na`na`{aH\$M  
 Agbbom`XgVno`"dng`ZnH\$S`>`\_`U`d`onbr`Anne`m`^`ndmer`g\$`Y  
 RelV`hol`ao`Anho`m`H\$Vr`\_i`oVr`anVnV`nV`a\$`^`y`rdarb`Ornm`nH\$`m  
 doli`r`RaV`hbr`I`ao`Anho`nU`^`ndmer`g\$`Y`RelU`ohm`{ZU`^`{VMm  
 Znhr. Vgm`m`a`H\$na`A`mg\$`Y`n\$`i`o{Z`\_nE`P`r`bE`mgk`f`nE`Vr  
 JndH\$e`nA`m`H\$nm`bom`Km`-e\$Z`eaU`OmVo`{d{ei>n{apriVnV  
 EI`mUm`i`^`\$`bm`AI`arg`g`no`~`Y`ZnZm`eaU`OmdobmV`o`hm  
 {gO`nV`ndrH\$ne`Z`"dng`ZnH\$S`>`\_`Yrb`Ornm`nMm`{dMna`H\$om  
 Var`ho`Ornm`dMna`{aH\$V`er`Annbo`ZnV`ogm`V`Znhr. E`m`\_i`o{VZo  
 ^`nd`be`m`dng`Zm`CY`\_`nK`hm`EH\$na`nE`f`nMr`bha`RaVo`AWnE  
 Aema`MZO`\_i`M`nE`fa`YnZ`i`driVnV`orbom`{AJXr`~{hUr`bhr)  
 Anne`m`dng`Zm`~i`r`H\$gm`Ra`{dVo`nM`n`d`AN`XeZ`KSVo`Vgm  
 E`m`mJrb`ZnO`H\$na`Mr`J\$`ra`OrdZ`N`i`n`hr`H\$`i`Vo

hm`ZnO`H\$na`AmE`m`doli`dol`u`m`ZnO`H\$naV`OrA`m  
 \_mZ`{gH\$V`Mnhr`J\$`ran`U`enV`KD\$`nrhmV`AgE`nM`OmJdVo`Ago  
 Agbo`Var`m`ZnO`H\$na`Mr`OrH\$S`{V`m`^`nd`ZH\$,`\_mZ`{gH\$d  
 H\$na`Q`~`H\$`{d`idm`H\$S`na`nE`nMr`N`i`n`hr`nma`{aH\$`Anho  
 CXrha`UnXmi`b`-`"dri`S`na`{Mae`Xr`AnU`"~`w`nV`\_`Yrb`Or  
 a{V`\_nM`{dMna`H\$naVnV`B\$. `m`ZnO`H\$na`U`na`na`{danVr`\_e`N`i`n`  
 Agbe`mOr`-a{V`\_m`AnhV. \_m`\_`nV`rb`\_w`\_`Ornm`nMm`{XnXr,  
 AnB`{d{hZr,`A`D`br,`Z\$`XZr`ZnO`Jv`OrdZ`adng`hm`na`na`er  
 {O`ihmu`nMo`ZnVo`gn\$`Unam`Anho`A`D`br`ana`\$`r`gnga`A`m  
 \_\$`i`t{df`r`AZ`ig`H\$`Agbr`Var`E`mnr`\_m`d`H\$na`JnV`d`Xe`nV  
 Aem`{d`^`ndr`^`XnMr`N`i`n`Anho`na\$`whi`hi`yVr`hm`^`K`\_mJo  
 O`na`H\$Vo`AnU`Vr`A{YH\$na`YH\$`gnga`Mr`hmo`no`m`CbO`Z\$`XZr`hr



{H\$dm KOā\ \$no> ; nclm bmlbm Va gmgamoKa {VMoanhV Znrh.  
 "OY nrbm Anbbr nē` h\$ \_bJr EI nUm Kan/M dmtVq EI nUm  
 Kan/ gY āhUz OnVo EH\$ nKanH\$S\$ Xgē` mKanH\$S\$ VMmādmg  
 hnlvnonU {Vbm {VMoKa AgV Znrh. ' ` m gY m`ndVr hoZnH\$  
 Jk\$obboAnho \_ml āē` j nV È` nVrb Znr` H\$ n {VMr gngy [VMr  
 ZU\$ hr órnml ohm {dMna d È` m \_mlrb Jnr` r` g` OY C` OY  
 OJV AnhV {H\$dm VgoAmi ū` nMo {ZU` K V AnhV Agohnl  
 Znrh. ` m órnml nā` m ZnD\$ JV H\$ VC` \$ nnhVm \_mZdr g\$` V nVrb  
 {Oihmi m, gnrhK` m {VKtZm H\$ i bm Anho hoāhUoYnSgnMo  
 Rab. gJi oZnH\$ ^ndZnā` mj nō` nclā C` ^cāhVo ` m ZnD\$ nVrb  
 gngā` m d{eīo> nU` V H\$ ni d {Vā` m ZU\$ Mm {~Z` SāMm {dMna  
 ZnD\$ nVz dOm Hōom Va ZnD\$ nV H\$ ni Cab, AgmnāZ \_Zner  
 ` Vno VgM ` m ZnD\$ nV nēfāYnz i` dnVW nēfā` m bhar\_ū` o  
 ^aSē` m Jbē` m Znr` HōVr dMnāH\$ nml i r A {Ve` gm\_nī`  
 AerM anhv ZnD\$ H\$ na J\$ ra {df` nMr {ZdS> H\$ Vno nU È` m  
 {df` nMm \_n\$` r gm\_nī` d CWi nml i rdaM hnlv oAgoI Xnzo  
 āhUmlgo dnoV o H\$ naU nīr-nml | g` nVrbā` m g\_nOnV Oo  
 gVJVrZonU {ZpīMVnUo~XbV Anho Aem\_ē` ~Xbnf` r  
 AZ {^kM AnhV. AgoKS V o H\$ naU ZnD\$ H\$ nhr È` nH\$ S n n m  
 Sni gnUnnhV Znrh.

"AnB` aQā` a hnlv o !" ` m ZnD\$ H\$ na \_nVē\$ nmlrb ór Hōi hnr  
 H\$ nō` H\$ O~m~XnarVz` P\$ hnd\$ eH\$ V Znrh, qH\$~hZm~XbÈ` m  
 H\$ ni nV Znrh H\$ \$ bmlbē` m {ó` m d` nclā gngjbm AWdm  
 \_nVbm (órbm) I ē` m A V nZog` OY KD\$ eH\$ V ZnrhV, ZnrhSā` m  
 {Z` Īmzo Kam-nha nSjē` m {ó` m g\$ YgnY hnlv AnhV, È` m  
 KanVrb d` nH\$ nīrMmghnz nclnzo {dMna H\$ ē` eH\$ V ZnrhV,  
 Aem dmi VdprīVrbm āH\$ O> H\$ ē` nMo H\$ ni` gXa ZnD\$ H\$ Vo  
 na\$ Vē` m nbrH\$ S OnD\$ ` m ZnD\$ nV dMnāH\$ nml i r darb gKf`  
 nīrnmī n\$ Yz gnH\$ nV Znrh. BWbr ^nd {ZH\$ nml i r MoXe` AJga  
 anhv XngaoAgoH\$, ` m ZnD\$ nVrb órnml o` g` nhr Va XpM nU  
 gm\_nī` \_nUgnbmgMUnanhr {dMna H\$ rV ZnrhV.

^naVr` g\_nOī` dnVzo {ó` nā` m dnD\$ nmlbā` māH\$ nMr  
 H\$ n o {Xbr È` m H\$ n nMm XOnf {ZH\$ i> d {~Z` hīdnlm \_mZbm  
 g\_nOnV hm {dMna hOnm d f {PanV AnOhr ĪT> Pribbm {XgVno  
 Advr ^ndVrā` m dmi Vdnzo H\$ nhrer Anho H\$, È` m \_ū` o ē` nMo  
 Hōi JV ^nd {dīd nU` UoCXēdnV PribbAnho nā` n {apīVvrer  
 È` m Oū` dīz K V nV. È` m Oū` dīz Kē` nā` mnōVrVM È` nZmē` nMm  
 {d{eī> dVZY` g` n\$ nclm bmlVno ` nMm AW` ē` nMo "AnO" Mo  
 {d{eī> OJUohr È` nMr nā` n {apīVvr Anho AnU` m n {apīWda

nēfā` m ^nd dnr OJÈ` nMr, ^nd dnr bōm~i r nSē` nā` mórā` m  
 Xir` B V Mr, d` nMr \_nba C` O` bbr Anho BWē` m {ó` nā` m \_ZnVhr  
 \_nba {Z` nO hnlv nV. È` m \_nba \_mJdē` m OJV nV. nU AI arg È` nZm  
 È` nMo {dn [aV n {aUm ^nd nclōm V nV. ` mn [aUm nMm EH\$ āhUoO  
 È` nMo \_mZ {gH\$ OJUbr {dM {bV hnlv o BVHōM Znrh Va È` nMo  
 \_ZngraI oOJÈ` m nō` È` nMognao \_m` eH\$ \_ū` nzo~\$ hnlv nV. È` m  
 {VKtMoho OJUoXwI Xnī H\$ d dXZnXnī H\$ Anho {d{eīo>` ē` nMm  
 ndrH\$ na H\$ aUnē` m nēfāYnz gH\$ V r\_ū` o H\$ nhr nēfā` m ^nd dnr  
 Nīr\_ū` o AnU È` nā` m ZnH\$ V nU \_ū` o H\$ nhr {ó` nZm gai , gmV o  
 gm\_Y` Anj nMoAmi ū` hr gū` nZod {ddMz {edmi OJV m` V Znrh.  
 OoOJUoē` nā` m OrdZnMm An [ahm` m hnlv o VoOJUbr gngj  
 H\$ S OJÈ` ngraI r pīVr anhv Znrh. OJÈ` nMon` nP` {ZdSē` nMo  
 È` nMōdnV\$` gH\$ MV Hōo OnVo I adVa hōdnV\$` BVHō gH\$ MV  
 Hōo OnVo H\$, VoÈ` nZm Odi Odi ZgVM Aem {dXnaH\$  
 AZ` dm` V È` m {VKr d AnOr órnml nMo ZnD\$ JV OrdZ  
 Annē` nclm KD\$ ` V o

nīr~\_VīdnV\$` , órMōāīZ, È` m \_mlrb gm\_n {OH\$ pīVr {VJVr  
 ` nMoZo Hō` ^nz OnUdā` m nml i rda ZnD\$ H\$ nmlbōm nUē` dnZozgbo  
 Var È` nZoz {Z` bbr hr órnml nīrā` m Kng` Oē` nMo {MīU gm\_ī` nzo  
 H\$ nV AnU dnMH\$` āj H\$ nMm AV` P` ihm bō` m nml nS V nV.

` nZVa O` V ndranā` m AbrH\$ S JnOV Abgē` m " \_nP\$  
 Ka' Mm {dMna H\$ Vm` B. EH\$ \_mZdnā` m gm\_n {OH\$ {dīdnV  
 órbmI nXmXē` \_nVnz {i` nclōm Anho nU AgoKS bōo Znrh  
 ho` mgdZ Xē` nH\$ aV m AmU Jmlu, \_jīōr, gm dīr~nB` nō  
 Vnam~nB` eXoAemH\$ nhr Oū` m Zi` m {nī` nMr CXnhaUogVV XW  
 AgVno I a\$ Va hr CXnhaUoāhUoōdnē` È` ZnZōndV..Mm gm\_n {OH\$  
 XOnf {Mndē` nMm ā` ÈZ H\$ aUnē` m {ó` nMr AnhV. Aem {ó` m  
 g\$` zō H\$ \_rM AgVnV AnU È` nZm g\_nOnV ndrVnz  
 {i` {dē` ngrR\$ OoOJbōd ^nd bōo AgV o È` nMm H\$ nbaēdo  
 g\_nOrbm {dga nS bōm AgVno Annē` m g\_nOamZV d  
 Hōi aMZV nīr bōm \_\$ nMoKa Znrh. b` hnd\$ Zdē` nMo Kar Om Mo  
 AgV o Aem arV {ddnOm\_ū` o {Vā` m \_nV m (?) g` nZ Pribb  
 ór` m dmi VdnH\$ S H\$ gonnV Anho È` nVz {Vbm H\$ nhr OnUdVo  
 AnhdH\$ n? AnU OnUdV Agē` ng H\$ n OnUdV o È` m OnUdē` nMo  
 ndrē\$ nH\$ n? {Vbm {Vā` m "gmYZē\$ nml Mr nyoer Var OnUrd  
 hnlv o H\$ n? Ago {H\$ V rVar gmVogmōāīZ ZnD\$ nV ZnD\$ ē\$ n KD\$  
 eH\$ bōo AgV o na\$ w" AnB` aQā` a hnlv o' \_ū` o AgoKS V Znrh.  
 [aQā` a hnlv` ngrR\$ AnB` a` m \_ZnV H\$ nV nhr dMnāH\$ gKf` ^m  
 anhv Znrh, {de f AgoH\$, hr gnao órnml onnā\$ nāH\$` ē` nMm,



OrdZnMmd Nîi:âMmnrñH\$na H\$âUmar AnhV An(U È` ncla È` nMr {ZîRahr Anho

anOrd ZnBPS `nMo"gnRâM\$H\$ni H\$amî M\$ hoZnD\$ Xniz nmlî n\$ nclVr aMboboAnho niefnml An(U órnml Aer nmlî nMr {ZdS>Anho niefnml ZnD\$H\$VÀ` m H\$DriWnZr AnhoAn(U ñîrnml È` nboingH\$Rabo AgoAnho hoórnml àhUOogb\_mhñò . àñVW ZnD\$H\$nm` nZoXnizM nmlî n` mOrdZnVrb KOZner {ZJ\$SV Anho È` m`i` o` Woiñrnml nbo\_mhîd` ðVo Varhr `mórnml nMoZnD\$JV H\$ni P\$ni , AgmâiZ CnprîWV H\$âVm` B. gb\_mY\_nzo\_nrb\_AgY {VZo{h\$y`\_borer b¼ HôboAnho nU ZnD\$H\$V hm`\_om`\_hîdñMm Znhr. `m ZnD\$H\$V` dol`dol`ù` m j` ð nVrb JO>nOr, JO>nOrMoanOH\$naU An(U È` nMmÈ` m JO>nOrV AgUñe` n\$la d WôUzZgUñe` n\$la hñUamA\$~ñ n[aUm`\_nbo\_mhîd Aglôbo {XgVo `m nH\$na` m àdngnV Zm H\$Mm An(U [aH\$ Kug`\_O>Anho È` nMm\_Vb~mUm d g\$YgnYUm Anho BVan` m JO>nOrbm Cîna Xê` mgnR\$ È` nZoAml bôbo SâdnM AnhV. VgM È` m SâdnMn\$ Yrb `em` e Anho b~nS\$ Anho `m g\$Y`\_âdngnV/gbm`\_nbo{def` nWmZ Znhr. Vr B\$Or {df` nMr ànî` nH\$MAnho {VMoH\$hr i` {°\$JV g\$F`\_Anho. nU Vr g`\_Oy/Xna Agè` nZo (ZnD\$H\$H\$nanZo {Vbm g`\_Oy/Xna Ralè` nZ) È` n` m`\_nZ{gH\$ CbKnbV {VÀ`\_m ZnVrb bhñZghnZ Xwl hr nâgô` °\$H\$È` nbo Adga {i` V Znhr H\$naU È` nMoPJSV anhUoBVH\$ Vr d`\_Anho H\$, È` mVrdV {VMoVrd`Xwl hr È` nbo mVrV hñD\$eH\$V Znhr. n{VnÈZr g\$`\_m`\_Yrb hm gy`\_A\$am` ZnBPS gm`\_î` nZo àH\$O> H\$âVnV. È` nM~ane-a g`\_nclVrb` m gnH\$VH\$ j` ð nVrb ^i> anOH\$naUnbñr nâgô`\_i` [aV H\$âVnV. na\$VVarhr È` nZr a\$ {d`b`or gb\_m gm`\_nî` {dMm`\_nMr, gm`\_nî` HôdV AgbôrM AgVo {VMnhr È` m), g`\_n`\_mXr nma\$ [aH\$ H\$enZn\$la {dîdng Anho órnml {MîUm` m Nîi:zô gb\_nMm {dMna H\$âVnZm AnY`ZHS H\$ni nVrb ór àhUy` gb\_nMoH\$naUVñr dol`i` mU Annè` m àÈ` nMm{df` hñV` Znhr. {VMo`\_gb`\_nî` AgUñr d{eîo`enY` RâV Znhr. nÈZr hr ghMn`aUr AgVo`\_mgy`\_nM hoórnml ASH\$Z nS\$Vo Vr Zdè` nboÈ` n` m{d{eî: C{°\$H\$VtMmOm- {dMnaVo Vr {d{eî: àg\$JnV È` nMr g`\_Oy`\_KnbVo Vr È` nboÈ` n` m`\_m`\_i` dO`em`\_nVrb "Mhè` n\$MoXe` KS`\_dVo È` nM~ane-a È` n` m`\_m`\_hVme AdñVW Vr È` nMr àaH\$e`\$`\_àhUy`\_àH\$O>hñVô Cîna AnY`ZHS H\$ni nVrb EH\$ g\$`\_XZerb ZnD\$H\$H\$na órnml nMo`\_m`\_àH\$naMo {MîU H\$âV Anho `nH\$S`\_bj`\_Um`\_bm`\_hdo`\_gb`\_m`\_nief`\_nbo`\_KanV`\_H\$ni`\_H\$and`\_bm`\_JV`\_Znhr`\_n{df`\_r`\_AYZ`\_YZ`\_CnhngnZo~nboVo nU È` m CnhngnV/hr EH\$ àH\$naMm bñ{S\$H\$Um

SabH\$ndVnM. `nCbo>^m {d. daeH\$anZr Annè` m`^y`\_H\$` mgrVnV `mZnD\$H\$V nma\$ [aH\$ ór à{V`\_bom{danV H\$âUmar "dn\$y`r' hoórnml a\$ {d`bo`\_Anho`\_h`\_bj`\_nV`\_i`\_m`\_bm`\_hdo`\_gb`\_m`\_ór`\_Mm`\_gh`\_Mn`\_aUr`\_Ag`\_È`\_nMm`\_Ono`\_Y`\_P\$`\_i`\_V`\_ZH\$`\_i`\_Vn`\_Uo`\_ñdr`\_H\$na`\_Vod`\_Vn`\_ñdr`\_H\$na`\_Vn`\_Zm`\_àg`\_S`\_den`\_V`\_dol`\_dol`\_i`\_r`\_ê`\_ño`\_Yma`\_U`\_H\$â`\_Vo`\_È`\_nà`\_nU`\_ogr`\_Vnhr`\_e`\_S`\_V`\_Vo`\_H\$`\_i`\_V`\_ZH\$`\_i`\_V`\_am`\_nMr`\_H\$`\_nZ`\_CK`\_S`\_Jr`\_H\$â`\_Vo`\_ {d`e`f`\_à`h`U`O`o`\_m`^`y`\_H\$`\_m`\_gr`\_VnV`\_`\_Yrb`\_`\_C`\_L`\_B`\_m`\_ñdd`\_e`\_î`\_o`\_enZr`\_An`\_Y`\_Z`\_H\$`\_ó`\_r`\_H\$`\_er`\_Ag`\_ndr`\_`\_nMo`\_OU`\_y`\_Xe`\_Z`\_K`\_S`\_d`\_Vo`\_à`h`U`Z`\_M`\_Cîna`\_An`\_Y`\_Z`\_H\$`\_H\$ni`\_nVrb`\_hm`\_ZnD\$H\$H\$na`\_ (I`\_ao`\_Va`\_gd`\_M`\_ZnD\$H\$H\$na)`\_nma`\_em`\_gh`\_g\$`\_XZ`\_o`\_órnml`\_nMr`\_ {Z`\_`\_Or`\_H\$â`\_Vn`\_Zm`\_ {Xg`\_V`\_Znhr. ZnD\$H\$Vrb BVa nmlî n\$~ane-a EH\$ órnml EdT`\_m`\_hîd` È` nZmH\$Yr H\$Yr n`à hñVô Agol`\_XnZ`\_àh`\_U`n`\_d`\_g`\_o`\_n`\_V`\_o`

`nZ`\_ya`\_`em`\_m`\_nî`\_nî`\_ (e`\_l`ñ`\_V`\_I`\_nZ), "`\_nH\$S`\_hñV`\_r`\_e`\_ânZ`\_`\_ (d`d`b`l`\$`\_~`\_i`\_`\_o`\_), "`\_l`\_ñ`\_Z`\_b`\_S`\_n`\_O`\_`\_ (Jare Omer)`\_m`\_ZnD\$H\$V`\_m`\_d`\_Mna`\_H\$â`\_Vm`\_`\_B. "`\_nH\$S`\_hñV`\_r`\_e`\_ânZ`\_`\_ An(U "`\_l`\_ñ`\_Z`\_b`\_S`\_n`\_O`\_`\_`\_m`\_ZnD\$H\$V`\_`\_N`\_anrb`\_g\$`\_h`\_Vm`\_Cnb`\_â`\_Y`\_Zgè`\_m`\_i`\_o`\_nVrb`\_ór`\_~`\_nml`\_nM`\_m`\_ {d`\_Mna`\_Hô`\_b`\_om`\_Znhr. "`\_nH\$S`\_n`\_a`\_m`\_hñV`\_r`\_e`\_ânZ`\_`\_m`\_ZnD\$H\$Vrb`\_`\_n`\_p`\_y`\_gb`\_`\_ho`\_ór`\_~`\_nml`\_`\_an`\_R`\_e`\_a\$`\_`\_y`\_rdarb`\_A`\_ {`\_Zd`\_Ago`\_ór`\_~`\_nml`\_Anho`\_`\_m`\_ór`\_~`\_nml`\_nM`\_m`\_ {d`\_Y`\_A\$`\_m`\_Z`\_d`\_Mna`\_H\$â`\_Uog`\_S`\_d`\_Zr`\_`\_Anho`\_B`\_W`\_Zn`\_Kd`\_Z`\_R`\_al`\_Vo`\_`\_em`\_m`\_nî`\_nî`\_ho`\_ZnD\$H\$V`\_n`\_VH\$`\_e`\_ñ`\_Z`\_à`\_H\$`\_ {e`\_V`\_P`\_nbo`\_Anho`\_`\_em`\_m`\_nî`\_nî`\_m`\_ZnD\$H\$V`\_Xniz`\_ór`\_~`\_nml`\_Anho. EH\$ nîH\$na An(U Xigar Pner`\_a`\_manUrMr`\_`\_y`\_H\$ni`\_H\$â`\_Umar`\_~`\_nB`\_hr`\_ór`\_~`\_nml`\_na`\_na`\_ {danV`\_ór`\_~`\_nV`\_m`\_ah`\_Uy`\_EH\$`\_b`\_l`\_S`\_â`\_`\_g`\_na`\_`\_V`\_m`\_V. nîH\$na Agbbo`\_ór`\_~`\_nml`\_ho`\_Abr`\_H\$S`\_b`\_H\$ni`\_nV`\_`\_ór`\_`\_M\$`\_H\$`\_nhr`\_A`\_er`\_n`\_to`\_o`\_b`\_b`\_S`\_o`\_e`\_ñ`\_Anho`\_È`\_m`\_e`\_ñ`\_n`\_b`\_om`\_gn`\_H\$na`\_H\$â`\_Umar`\_Anho`\_CXm`\_ho`\_nîH\$na`\_ór`\_~`\_nml`\_`\_j`\_`\_ {d`\_f`\_H\$`\_H\$`\_m`\_J`\_V`\_r`\_M`\_`\_y`\_H\$`\_m`\_R`\_n`\_n`\_Uo`\_ñdr`\_H\$na`\_Vn`\_Zm`\_ {Xg`\_V`\_Znhr. ^na`\_Vn`\_à`\_m`\_ñdr`\_nV`\_`\_ng`\_50`\_df`\_P`\_nbor`\_à`\_h`\_Uy`\_Or`\_em`\_m`\_nî`\_m`\_ {Z`\_K`\_Uma`\_Anho`\_È`\_m`\_mî`\_Mo`\_ {M`\_î`\_H\$`\_U`\_H\$â`\_Uo`\_An`\_U`\_È`\_nV`\_gh`\_^`\_m`\_r`\_hñV`\_nè`\_m`\_Z`\_O`\_n`\_m`\_`\_b`\_om`\_Vr`\_K`\_Uo`\_Ed`\_T`\_e`\_`\_n`\_X`\_V`\_ZnD\$H\$ni`\_`\_m`\_nml`\_nbo`\_bm`\_^`\_b`\_bo`\_Anho`\_`\_m`\_H\$ni`\_n`\_a`\_m`\_ {Z`\_î`\_n`\_Z`\_o`\_a`\_L`\_y`\_`\_M`\_n`\_c`\_l`\_a`\_d`\_n`\_c`\_l`\_a`\_U`\_m`\_a`\_o`\_h`\_o`\_ór`\_~`\_nml`\_nief`\_n`\_a`\_m`\_ZnVrb`\_ór`\_ {d`\_f`\_H\$`\_ {d`\_Mna`\_CK`\_S`\_J`\_o`\_~`\_nbo`\_Z`\_Xm`\_ {d`\_Vo`\_BV`\_H`\_M`\_Zi`\_ho`\_Va`\_ho`\_ór`\_~`\_nml`\_ór`\_ {d`\_f`\_H\$`\_à`\_i`\_Zn`\_m`\_H\$`\_Dri`\_Wn`\_Zr`\_R`\_al`\_Z`\_`\_A`\_m`\_ {d`\_ {d`\_Y`\_Mi`\_di`\_r`\_P`\_nè`\_`\_m`\_È`\_m`\_Mi`\_di`\_t`\_i`\_o`\_An`\_U`\_CXna`\_V`\_dn`\_Xm`\_i`\_o`\_órbm`\_à`\_J`\_V`\_R`\_à`\_M`\_à`\_m`\_dol`\_dol`\_ù`\_m`\_dn`\_O`\_m`\_Cnb`\_â`\_Y`\_P`\_nè`\_nè`\_m`\_dn`\_O`\_Zr`\_â`\_dng`\_H\$â`\_Vn`\_Zm`\_ {ó`\_nZr`\_ñdV`\_b`\_m`\_n`\_O`\_U`\_m`\_a`\_g`\_o`\_EH\$`\_dol`\_i`\_M`\_`\_n`\_d`\_ {d`\_îd`\_ñdr`\_H\$na`\_b`\_bo`\_ {Xg`\_Vo`\_ho`\_^`\_n`\_d`\_ {d`\_îd`\_`\_~`\_m`\_u`\_`\_m`\_ór`\_~`\_nml`\_n`\_a`\_m`\_C`\_ {°\$`\_H\$`\_V`\_U`\_m`\_a`\_Y`\_m`\_o`\_î`\_V`\_P`\_nbo`\_Anho

CXm eara JaO àhUy`\_~m`\_er`\_àU`\_H\$â`\_Umar`\_~m`\_u`\_^`\_nB`\_ñM

\\$nZ Anè` nZYa {VVS` nM AnZkZnZo`nBPSa{ZKjZ OnVo honmì  
 `nZe{MVM, erbgp{Pvmhr `jè` oghO`ndmZnZnH\$naVnZm{XgVo  
 Aer ór A`\_jaHSZ Agè` nMoas{dÈ` nV ZnOHS\$nanMmH\$nuV  
 hWVAgndmAgmàfZ CnprìVV H\$amì bnhdmAgodnOvbn. `nCbo`  
 ZnOHS\$NV PnerÀ` m anUrMr `^f\_H\$M H\$Unao ór-nmì {ÜnVar`  
 nmVi rda dmdaVnZm{XgVo PnerÀ` manUrMr ñdnV\$` nH\$g mAnfU  
 È` ngnR\$ {VZoH\$obomnanH\$` hmE{VhngH\$gX`^AmfU ZnO`JV  
 ór-nmì nMo`\_p Z Pribor ór àhUjZ bñH\$H\$ OrdZ `nVrb  
 {danV`m`ng `Wo gnH\$na hnb/no {VÀ` m dnO`ntom VèhVèhM  
 hO\$Ur `Vo {VZoAnè` nbnKQa`\$na`UmdmAgO{VÀ` mZdè` nbn  
 dnOVoAnfU dÈ`{dnVnngnR\$ Vno`nBZndrH\$nanmAgOZdè` nA` m  
 d{H\$bnZm dnOVo `nMm AW`néfGmH\$ i` dnWom AndrhZ  
 H\$Une`mAZb\$órdnKr Mi di r hnd\$Zhr AnfU órg\$Yr AZb\$  
 VèhM{dMnaXeZ`agV hnd\$Zhr àÈ` j bñH\$H\$` dhnanV`~hVnèr  
 {ó`nMo Amì w` nnañ{aH\$ `jè` nA` m nR\$amì` m\_wi ohnani j  
 {ZKnbo{XgVo ñrdrnKr Mi di rZyagO`mnéfgmH\$ i` dnWÀ` m  
 {dMnaì` jnV` ~Xb Pribom Znhr ho ZnOHS\$nanbm `m "ór'  
 nmì nA` m\_nü`\_nVZ AYnèl VHSand` nMoAnhdH\$? Agnr àfZ  
 `WoCnprìVV H\$amì B. EHSU, H\$ni nñagaH\$V AnblomAgbm  
 Var ór-nmì nH\$S~KÈ` nVr ZnOHS\$nanM`r `^f\_H\$M Am`\_bnk`  
 ~Xbbbr {XgV Znhr.

X{bV a\$`^y\_r hr EH\$ d{eifO`entU`aLj`^y\_r Agz `m  
 aLj`^y\_rdarb ór-à{V`\_nM{dMna H\$Uo`hIdnMoAnho X{bV  
 ZnOHS\$na àhUjZ Xim`^JV, am\_ZnV MihnU, ~nOrand am`\_O\$H,  
 ào\_nZk JÁdr, O\$gng Jmì H\$dnS` {gO`nV`Vn\$-oho ZnOHS\$na  
 Annè`mZOag`na `VnV. 1980 nngyZÀ` mX{bV ZnOHS\$MmOar  
 {dMna H\$om Var `anR\$ a\$`^y\_rbm {def` `nO`XmZ XÜmè` m  
 ZnOHS\$Vrb ór-à{V`\_nMndè\$ ghO VnngVn` È` ngnal oAnho  
 X{bV ZnOHS\$Vrb gKf`mX{bV {dè\$O CfdUu` àhUO`entfV  
 Agm AgVno hgdRnV Anho È` m\_wi o ZnO`JV nmì br `nM  
 dUnVrb AgVnV. VgM X{bV ZnOHS\$hr àmYnì` nZoZm H\$H\$Dr  
 AgVoAnfU hm Zmì H\$ enfV dJnVrb AgVno VZ`\_nOmar,  
 H\$`\$ V, Jnyr - An\$`S\$A AemH\$hr ZnOHS\$MmAndnK H\$am  
 om ZnOHS\$hr àm`\_nZoH\$O`nMm nWbndH\$ne i` nbnbm  
 AgVno ñdnr`m{dH\$M X{bV ZnOHS\$V àm`\_nZnÈZr, AnB`\_`\_bJr  
 `mZnÈ` nVrb ór-à{V`\_m`\_nR\$emà`\_nUmda ad`\_nO`bè` m{XgVnV.  
 H\$hr ór-nmì oX{bV Va H\$hr ñr-nmì oCfdUu` {XgVnV.  
 X{bV ór-nmì ohr `V: enfV nmì oAgVnV VerM Vr  
 n{apriVvr~ano`a g`\_PnM`mH\$arV OJumar AgVnV. È` nM~ano`a  
 Vr g`\_OyXnahr AgVnV. AZb\$ X{bV ZnOHS\$V X{bV niefner

{dnh~O Pribor CfdUu` ór-nmì ogm`\_nR` `VnV. "H\$nu àhUV\$  
 O`\_nXbnf, `YdYa, dnO`- ni dnO` I o`r` m`\_ngra``mZnOHS\$M  
 AndnK H\$omVa CfdUu` órbmX{bV ZnOHS\$V nmì àhUjZ `nago  
 ñWnZ nra Pribor{XgV Znhr. X{bV i` `°\$er b¾ H\$S Z X{bV  
 H\$O`-nV Anbor ór-nmì ohr {defV: ~m`-U OnVrVrbM Anhv.  
 hbr ZOarAn\$`H\$E` ngnal oZnhr. `mì hr ór-nmì oH\$hr I ng  
 d{eifO`entU`^Anhv AgoZnhr. "~m`\_UdnS`f`\_Yrb (am\_ZnV  
 MihnU) ~m`-U ór-nmì dJi boVa "dnO`- ni dnO`f (Xim  
 ^JV), "`YdYa' (O\$gng Jmì H\$dnS)`mZnOHS\$Vrb AZb\$`\_dho`\_m  
 Vnamhr nmì o`\_anR\$ aLj`^y\_rdarb ór-nmì nA`\_nU`m`\_g`\_nYerb,  
 È` nVr gnèH\$ AnR` JUnZr`\_S\$V Pribè` m{XgVnV. "`YdYa'  
 \_Yrb Vnam{Jareer (Zm`\_H\$ner) {dnh H\$E` ngnR\$ ñdnV: M Y`  
 dÈ` mY`\_nVrb "XdnM`lmgOnUdè` nJ H\$Vo Va "dnO`- ni dnO`f  
 \_Yrb hm`\_nMo`\_ngaoVr ~m`-U Agè` m`\_Ob {VÀ` mda gVV  
 O`\_H\$M`\_O`\_nUr H\$amVnV. nU Vr È` mda g\$`\_nZM`\_Annè` m`\_a{V{H\$`\_m  
 XVo X{bVnU {e`j V, gngH\$V`\_néfM`r {ZdS`\_nVr àhUjZ È` m  
 H\$amVnV. OY`\_OnV`\_Y`\_nV`\_mÈ` mghOVZdè` nJ H\$amVnV Agae\$`{d`\_bbo  
 {XgVo `mì È` nA` m`\_om`\_admgm`\_mVrb È` nA` m`\_R\$`\_rÀ` m`\_dMn`\_aH\$`  
 j`\_Vn`\_Mo`\_XeZ`\_KS`\_d`\_bo`\_OnV`\_Znhr. È` m\_wi dhr ór-nmì oA`{díd`\_gZr`  
 dnO`È` nM`r A`{YH\$e\$` Vm{XgVo

`\_anR\$ a\$`^y\_rda néf ZnOHS\$nanZr dMnd`\_añWn`\_nV`\_H\$obbo  
 Anho {ó`\_nZr`\_AndnK`\_nZr`\_m`\_ZnO`\_H\$`\_b{hbr`\_Anhv`\_na`\_Vn`\_AndnK`\_nZM`  
 È` nMo`\_à`\_nV`\_Pribor`\_Anhv. È` nVrb Á`\_nVr`\_àhng`\_H\$`\_na`\_m`\_`\_`\_bJr  
 Pribor`\_hnb`\_AnfU`\_gB`\_han`\_O`\_no`\_nA`\_m`\_`\_nPm`\_l`\_o`\_`\_nS`\_X`\_o`\_`\_m`\_ZnO`\_H\$`\_M`  
 WnS`\_nV`\_dMna`\_H\$am`\_Mm`\_Anho`\_om`\_Xn`\_hr`\_ZnO`\_H\$`\_na`\_`\_o`\_`\_m`\_C`\_na`  
 AnV`{ZH\$`\_H\$ni`\_nVrb`\_Anhv. È` nA` mg`\_nVn`\_bA` mg`\_nOnV`\_Or  
 CbWmnbW`\_hnb`\_hnb`\_r, {VMmÈ` mEH\$`\_g\$`\_XZerb`\_KQ`\_H\$`\_hnb`\_m`  
 È` m\_wi`\_ob`\_¾, h\$`\_MnborarVt`\_Yrb`\_EH\$`\_m`\_Umd`\_d`\_narV`\_m,`\_órMo`  
 gd`\_f`\_Var`\_enfU,`\_néf`\_a`\_YnZ`\_i`\_dnW`\_rb`\_`\_O`\_nanU`\_m,`\_órMr`\_KS`\_V`  
 OnUmar`\_Xw`\_i`\_r`\_nZ`\_gH\$`\_Vn,`\_V`\_Mm`\_g`\_g`\_na`\_VJ`\_dÈ`\_nM`r`\_YS`\_S`\_S`\_AnfU`  
 {VMonanÈ`\_nU`\_`\_mgne`\_m`\_Jmì`\_È`\_m`\_Xnkt`\_A`\_mgO`\_ZerbV`\_Mm`\_d`\_f`  
 Anhv. `m`\_Xnkt`\_Zr`\_V`\_na`\_J`\_S`\_ranUo`\_ór-à`\_i`\_Zn`\_m`\_ZnO`\_`\_en`\_XÈ`\_nV`\_`\_e`  
 {`\_i`\_d`\_bo`\_Anho`\_Ago`\_àh`\_Und`\_ob`\_m`\_b`\_o. Á`\_nVr`\_àhng`\_H\$`\_dMn`\_aH\$`  
 AnK`\_nZ`\_à`\_XnZ`\_ngnR\$, n{adV`\_ZdnKr`\_dMm`\_nA`\_m`\_A`\_`\_`\_i`\_`\_°\$`\_gnR\$`  
 nWZnO`\_`\_en`\_Mm`\_è`\_n`\_`\_Y`\_ñdr`\_H\$`\_na`\_VnV. È` m\_wi`\_o`\_O`\_r`\_V`\_S`\_M`\_Zdm`\_à`\_dnh`  
 nñ`\_Z`\_bom`\_OnV`\_no`\_nU`\_È`\_nVhr`\_È`\_m`\_dMn`\_a`\_H\$`\_m`\_`\_nd`\_Z`\_H\$`\_V`\_bom`\_AnfU`  
 ~O`\_rnj`\_m`\_Zn`\_bnM`\_Andn`\_h`\_Z`\_H\$`\_amVnV. `m`\_Jo`\_àh`\_O`\_è`\_nà`\_nU`\_Jo`\_nd`\_Z`\_H\$`  
 Andn`\_h`\_Z`\_and`\_A`\_m`\_J`\_Xu`\_A`\_m`\_H`\_M`\_S`\_`\_bè`\_m`\_Ynd`\_ni`\_rV`\_dè`\_SZ`\_OnD`\_e`\_H\$`\_Vo`  
 AnfU`\_OnV`\_bnr. gB`\_na`\_O`\_nZr`\_Z`\_L`\_`\_bor`\_Zn`\_H\$`\_hr`\_V`\_na`\_dMn`\_aH\$`  
 nmVi rda H\$nbH\$`\_U`\_H\$`\_arV`\_Znhr. "`\_nPm`\_l`\_o`\_`\_nS`\_X`\_o`\_`\_Yrb`\_gnar

órnml o l ó \_n\$É`nMr gYr {i nbr Va VPr nOm H\$az Ago  
 JUenbm{dZ{dVnz{XgVnV. I ó áhUOog\$ma Ago\_nzboVa  
 añVW ZnO\$H\$Vrb {ó`m Amnmbmg\$ma \_n\$É`ngnR\$ JUenbm  
 áhUOoEH\$m "néfmbm H\$í H\$í rZo{dZdV Agé`nMo{XgVnV.  
 hm ZnO\$JV AZW`d H\$e\$U Anho H\$naU È`nVZ órMr Xw i r  
 \_nz{gH\$Vm An{U JVnzW{VH\$VnM à`ndrnUoàH\$Q>hnbvo

ór ZnO\$H\$ma áhUz \_ZpndZr bVm actD An{U BandVr  
 H\$U\$ hr ~hM{M\$ Zndc Anhv. ór qH\$dm néf`n\$`m  
 g\$g{df`H\$ On{UdH\$S\$E`m H\$Hrem àJè^VZonhV/ Anhv,  
 AgodnOVo`mXnz ZnO\$H\$H\$anZr a\$J{dbè`m^ndr{dídnda d ór-  
 nml n\$ta ^m` H\$UoKnB\$lo hnb\$ Ago dnOVo Varhr \_nzdr  
 OrdZnA`mH\$DnVnZr Agbè`màíZnZmA{Ve`YrOnUoAnè`m  
 C{Udngh È`mgm\_nè`mOmV Anhv hoZnKdm bmhdo

grnfe, AmY{ZH\$An{U CÍna AmY{ZH\$H\$ni nV ór{df`H\$  
 àíZnR\$ AZH\$Mi di r Cä`manhè`m n[apnVWVrde néf`nZr  
 ge\$H\$be`m ór-ndmV\$`nA`m Mi di rMr gYonVrb H\$ni nV  
 {ó`nZr Annè`mhVr Klvbr. {ej UnA`mPrbè`magnam\_w M  
 {ó`nZr AnnboH\$VEd dó nlo r {gO`H\$bo AnO H\$hrOutMm  
 Var gm\_n{OH\$XOnf\$MndbbmAnho È`n\$`mAmemAnH\$g mOe  
 dmfè`mAnhv VemÈ`m~Xbbe`nhr Anhv. órMm ZihoVa  
 \_nUgnMm nchnV\$`{df`H\$ nM g^nz Prbè`m {ó`nZm H\$í y  
 bmJbbm Anho CÍnanoma gd^nVanVrb {ó`m H\$\_r-A{YH\$  
 à\_nUnV È`n\$`m g\_nrb àíZnZm YranZogm\_nè`mOmV Anhv.  
 AWn\$ Ag\$` {ó`mJVnzW{VH\$ g\_nOì`dñWA`m "Jlóm` hr  
 Anhv. AnnU "Jlóm` Anhv`nMoAZH\$ OutZm^nz Znr.  
 g\_nOnVrb órKOH\$U`oAer VèhVèhMr g\$Vr-{dg\$Vr {XgVo  
 Anho nU gnè`mn[adVZnZm {ó`n\$`m~Xbbe`m\_nz{gH\$Vbm  
 ~Xbbe`mgm\_n{OH\$d \_nz{gH\$gKfrbmAn{U n[apnVWVrb  
 g\$Vr{dg\$Vrbm\_anR\$a\$^y\_rda i`°\$H\$È`nMogm\_ì`Agbbm  
 ZnO\$H\$ma (ór AWdmnéf) Znr. `mCbO>anR\$a\$^y\_rda "hgm-

hgdnf`mgY`nZo~nV`bè`mZnO\$H\$MOCX\$`nrH\$AnboAnho {def  
 \_hÍdnMoáhUOo{ó`n\$`mgd`r, È`nMo{XgUoAnKr JmíZnM  
 {dZnKv`\_hÍd`W AnhoAn{U ór-néf Xnkbr g\$Vrgm-VrZo  
 È`nMmAnndnK Klv Anhv hoJ\$ra AnhoqH\$dmZnr hodnMH\$ZrM  
 Radm MoAnho

XgaoAgo darb gdZnO\$H\$H\$anZ`U`oH\$hr ZnO\$H\$H\$anZ/md  
 È`nZr a\$J{dbè`m órnml nM AndnK H\$bm Va JVnzW{VH\$  
 OrdZ`jè`nM Adb\$`H\$Umar órnml M`nR\$em n«nUnda  
 a\$^y\_rda Anbr. H\$naU n[adVZdnK AZH\$Mi di r Cä`manhè`m  
 Var g\_nOnVrb ~h\$g\$`dJ^hm Aem Mi di tnngZ`V\$H\$Z  
 anhv/nv È`nA`m~nVQ>g\$KZMÈ`nbm{dMmagY`w H\$arV ZnrV.  
 n[aUm\_r g\_nOnV dadaMo~Xb hnbV. H\$bn\$anZÈ`m~Xbn\$U`o  
 EH\$àH\$naMr ^áV`m`V`o È`m\_w og\_nO {OWè`m{VWwanhVnZm  
 {XgVno áhUzM ZnO\$JV ór-à{V\_m øm nna\$[aH\$, H\$rb~nø  
 \_jè`nMnM nènH\$na H\$naUnè`mAgVnV qH\$dmÈ`ma{gH\$na`m{W,,a  
 àdñnVQ`W,,a aOZ H\$naUnè`mAgVnV. AnOÀ`m\_anR\$a\$^y\_rH\$Sø  
 n[thboVa`ma\$^y\_rbmH\$hr H\$ni Var g\_nO`d g\$P dragn  
 bm^bm hnbV`nda H\$UnMm{dídng ~gyZ`oBV\$`mhb\$`md  
 gm\_nV`nV i rda ZnO\$JV ór{MÍU AnboAnho VgM àm nUJH\$  
 áhOè`mJbè`md H\$hr ZdZdà`nol H\$e\$`nrhUnè`m àm nUJH\$  
 a\$^y\_rZnr dnMH\$ag H\$na`mXrK\$ni ñ\_aUnV anrb Aer ór-  
 à{V\_m a\$J{dbr Znr, \_J H\$di {W,,a aOZnbm`hÍd XUmao  
 {ó`n\$`m"AnO`À`màíZnH\$S\$ani gnUoAn{U ghg\$KZnZnV  
 ZnrV, Aer VH\$na H\$E`nVhr H\$hr AWZnr. I adVa g\$KZerb  
 à{V^ndy ZnO\$H\$H\$anZnr hoZdo~Xb, órMr Zdr Kq\_0> {VMo  
 A\$~nø Kq\_0>C\_OV Znr H\$, C\_OZ`n\$adgodnO`V Znr!



# निरास (MV नंदम) २ नैवा {हय्र H\$Wm ग्रहै

## स गम आनम



AnZr ~nV \_CZdZrVmXoLgZ H\$ UmahYam-nK \_|dr\_g  
 deS\$H\$ EH\$H\$m Embm\_|guznBPh gnb nhboH\$ EH\$ {XbMn  
 KOZmgOH\$ZmMnhVr h\$H\$H\$H\$Vm\_|\_{hbmAMZnH\$anNa EH\$  
 H\$m H\$ Am nOV {H\$ mJ` m` M na H\$N>\_{hbmgr{hE` H\$na  
 \_pOK Wt & Am nOH\$ XoXnoVrZ d\$VmAqH\$ H\$ ~nK ZdZrVmOr  
 H\$ Am Xd VohE KnfUm {H\$ A~ doi` m>` nZ H\$ {bE H\$dVm  
 qgh H\$Am fIV H\$a ahohCk gmaoCnprnVW bnw BYa CYa Xd Zo  
 bJoS` n{H\$H\$dVmqgh dhngWr hr Zht& Onhra h; Am nOH\$Zo  
 \_{hbmgr{hE` H\$anH\$mAm nDZ VnoH\$a {b` m Wmna Z C{YhnZo  
 Am fIV \_{hbmAnH\$a aMZNAnH\$onTmWm Z CZ\_gCZH\$ H\$H\$  
 {XbMnWr, ~g, EH\$ AnMn{aH\$Vm^a {Z^m r Omahr Wr &  
 ZdZrVmOr \_nBH\$ na nhM{r Anp C{YhnZoH\$H\$m - Am nOH\$H\$H\$  
 JbV\sh\_r h\$H\$ C{YhZht \_nby {H\$ \_CH\$dVm {g} Zht h\$ \_  
 \_hmdVmXodr h\$ & ` h i` & {H\$VZmgofV H\$a nm m, ` h ~nV  
 XrJa h; &

gM\_M AnO gonhboVH\$ \_{hbm bd Z H\$no EH\$  
 gY\_nZr` XOm{na Zht Wm Anp OnoXno-Mna \_{hbnE\$aMZNES  
 H\$aVr ^r Wt, C{YhKa H\$ gr\_V Xm^aoH\$ gr\_V g\_n` mAnH\$  
 Kao\_jaMmcd Z\_nZH\$a `mKa ~R&""D\$-r h\$gyl r\_{hcmAnH\$m  
 cd Z'' \_nZH\$a J\$raVmgOZht {c` mOnVmWm&

AnO H\$ {hYXr H\$H\$Zr \_AJa A{Zdm e\$g go\_{hbmAn\$  
 UmamaMoJE gr{hE` na MMnPH\$ OnVr h;VnoCgH\$mEH\$H\$aU` h  
 ^r h;{H\$ {hYXr H\$Wmgn{hE` \_|{nNboVrZ XeH\$ngob{I H\$Anp  
 H\$ g\$` m \_|JwNE`\_H\$ d{Or h\$H\$ & nhboOhn\$\_{hbmAnH\$  
 bd Z H\$ Ka n{adna H\$ MhnaXrdmar \_|H\$X Anp g\_nO H\$ Ngar  
 Ah\_ (?) g\_n` mAnp goH\$Qm h;Am \agVr bd Z\_nZH\$a Cgo  
 Xa{H\$Zna H\$a {X` mOnVmWm, AnO Anj nH\$V {Z\_nE` hnbH\$a CgH\$  
 OnM nS\yvb H\$ OnVr h; & ` h gyl X h; {H\$ \_{hbmAnp UmamaMo  
 JE gr{hE` H\$m{nNboH\$N-dfngOEH\$gH\$anE`\_H\$, {d{rbfUnE`\_H\$  
 Anp D\$Jd`\_r {dH\$ng Bg d\$Vi` H\$no I n{aO H\$aVm h; {H\$ nT<  
 {bI r YZnE` \_{hbnE\$Xmha H\$ \agV \_\$H\$bo\_KgrOvr `m  
 {M{H\$mar H\$aVr h\$ & Bg Vah H\$ ne f ggnKH\$H\$H\$ d\$Vi` nT H\$a  
 Xe-namH\$\_anZ H\$ EH\$ Cp\$V` nK AnVr h; {H\$ "bd Z ^r EH\$ V\$

h; Anp A{YH\$H\$ V\$ no H\$ Vah Bg na ^r ep\$Venbr dJ^Zo  
 EH\$YH\$na O\_maI mh\$'

\_ {hbmH\$VnH\$anp Umam {bI r J` r aMZNES dh ^r {g\<  
 \_{hbmH\$H\$X<\_| aI H\$a {bI r J` t - S` mgM\_M B{Yh|AbJ go  
 ad n{H\$V H\$aZoH\$ Oe\$aV h;? AnO O- \_{hbmAnp\_|gnj aVmH\$  
 Xa \_|rg a{VeV d{O h\$H\$; \_{hbnE\$nhbogdH\$H\$ A{YH\$ AnZr  
 g\_n` mAnH\$ a{V OmE\$H\$ h; doKa H\$ Mhna{Xrdmar go{ZH\$boH\$a  
 ~nha H\$ ha j d \_|\_nVXr goAnZr nhMnZ ~Zmahr h; V- {g\<  
 \_{hbmAnp na AE` nVna Anp enfU H\$ hr ~nV H\$aVoahZmH\$H\$ng  
 VH\$Om{p h; ` h gdnb A\$ga Z {g\<ne f{n Umam ~peH\$OmlE\$  
 \_{hbmAnp Umam ^r CR& m OnM/mahmh; &

Bg gdnb H\$mH\$H\$E\$na gonhboEH\$VI` JV AnH\$SoH\$  
 Am U` nZ XZmOeAr h;? h \_hmZJanp` mN&oehanp\_|ahZdnbr  
 {OZ nTr {bI r H\$m\_H\$Or AnpVnH\$ ~nV H\$aVohC CZH\$ g\$` m  
 ngo^naV \_|Xnon{VeV h; Anp ` h V-H\$H\$^r S` m- "AnpV" hnz dH\$  
 H\$naU n{XmObE`g\_n` mAnp goAN\$ym h;? H\$m\_H\$Or AnpVnH\$ Ka  
 Anp ~nha H\$ Xmar {Oa\_Xmar \_|S` mCgoAnZr n{V` mn{adnadnbn  
 goH\$H\$Qa` m V {bVr h;? S` mAn{WPH\$e\$g goAnE`\_{Z^E`hnz` m  
 AnZon{adna H\$m I M{I & CR&ZoH\$mgm\_i` @aI Zdnbr \_{hbnE\$  
 AnZr eVn{na {OYXJr ~ga H\$a gH\$Vr h;? S` mD\$MoAnhXn{na  
 H\$m H\$V \_{hbnE\$^r AnZdH\$m{p d{H\$ ~Sa-Sa\$g b{n \_|ZUmPH\$  
 H\$ ^Y` H\$m AXm H\$aVr h; {O~ VH\$ {H\$ do I & Cg g\$Wm H\$  
 \_n{bH\$` mg\$mbH\$Z h{n} BZ g^r a{Zn{H\$mC{na h\_|ZH\$anE`\_H\$  
 hr {b{bm&

Bgr gdnb goO\$mgdnb ` h ^r h;{H\$h\_H\$-VH\$ {g\<  
 Bg Xna{VeV H\$ hr ~nV H\$aVoahJp {Og\_|H\$\_no-e h\_ AnZdH\$no  
 ^r ew na H\$aVoh\$Anp I & H\$no \_|br g{dYmAnp Anp {a` m VnH\$  
 H\$naU AnZoAm H\$noXgar ~hg\$` H\$ \_{hbmAnp H\$ \_H\$H\$-bo  
 ^nE` enbr \_hg\$g H\$aVoh\$ & ` h adj mdgmhr h;OgmAnZoKa H\$  
 {I S{H\$ n\$Anp Xadn{OnoH\$no-YX H\$a h\_ ~nha H\$ X{Z` mgoAnp o  
 ~YX H\$a b|Anp H\$H\$ {H\$h\_naoH\$\_ao` m h\_nar hX \_|AnZdnbr  
 X{Z` m hr gM h; ~nha H\$ X{Z` m {g\<A I ~nanp H\$ X{Z` m h;



H\$ i` {`\$naH\$ ad rMlZu mH\$nrZ` n\$ Jmrr, H\$e` nUr, enm, \$ cm, gnr mJr-Ogm{H\$ erffH\$ gohr Onhra h\$ or H\$ en` ghr Am mh; Mnh dh gnr gmc nhcoH\$ eH\$ m gl ndV hgZ H\$ H\$nrZrV," gnr VmZmH\$ngnZm ho` m`i` {`\$VId H\$ ^v` ' Ohnsc`l H\$m CZ pñW{V` n`\_lnef H\$ H\$enZmH\$Vr h; {OZgoór H\$noJDaZmnSVm h\$ h`\_hnrZr d`\_nffH\$ or H\$ Anj nH\$V CObonj Anp X` ndnZ` \_Vnbwñde\$ H\$noComJa H\$Vr H\$N>H\$nrZ` n\$`r H\$nr` nE`\_H\$ epr`\_h`\_Xd ZoH\$nc`cVr h\$

ar{VH\$ncrZ gnrX` © mN\$ nclnr H\$nr` nE`\_H\$VmAnp EH\$ {ZanH\$na dm` dr n`r H\$ {cñ`\_H\$nao MYD H\$`~SaKa H\$`~Q\$', "~v\$ H\$nrH\$` Anp ""Ac½ nPm H\$ Znar Mnfal`n ZoEH\$ POH\$ go I \$SV H\$a {X` nE` aW` {díd` d` H\$`~nX` {Og` ^naVr` \_ü`\_dJ` H\$nr`^` mZH\$ {dKOZ Ama`^ h`AmWnY, CgH\$ nni`ñda à`\_MYX H\$ H\$nrZ` n`\_lgnB`Xoahow` à`\_MYX H\$ H\$nrZ` nE`\_l` à` g` n\$Zht Wt, Jar~ {H\$gnZ`\_OXp n[adna H\$ A{e{J V,grYr gnr`\_n\$`~Q\$, nE`Zr` m`~h`YWrk Bg or H\$ngKf` h`v` H\$N>~m` WmAnp BgH\$nrH\$naU VEH\$ncrZ gm`\_r{OH\$, anOZr{VH\$ n[ade WmAnp` o nml` AnZr n[adeJV g`f`nB` n`goCnOdWBg{cE doAnZr O\_rZ goO\$naW` à`\_MYX H\$ or nml` I` n`l`j`enar{aH\$ I`\_H\$aVr Wr, and\$` anDr H\$nr c\$SaB`\_l`hnV`~Q\$Vr Wr Anp AY`m` H\$noXd VohE` ^r` ^n½ H\$nrndrH\$naVohE` OrdZ goOPZdH\$na` EZ H\$aVr Wrk BZ or nml` nH\$nrEH\$H\$`\_H\$ {dH\$ng h`Amh\$ B`X`nH\$ A\_rZm, Ac½ nPm H\$ nPm, ~Q\$ndmcr {dYdmH\$`\_Vr, hna H\$ OrV H\$ cÁO Ogoór M[a`l`nH\$noJZ`o`\_gno MYX H\$nrPm\$nd AnKe`nK H\$ Ana ahmh;na AnZr`~nX` H\$ H\$nrZ` n`"ng H\$ anV", "H\$`SZ`" eVaD H\$ {I` cñ\$` VH\$nh\$V`VohE`V`VocYhnZ`oOgoAnZchr AnKe`nK H\$ à{V OhnK KnfV H\$a {X` nE`

OZ`X`H\$ gnrH\$` \_l`\_h`\_EH\$ hnr\$`\_n\$ H\$ or AnZo AcJ AcJ én`\_gV`\_m`\_H\$`\_Onpa` n`\_I`\_n`\_n`\_Anp`\_I`\_~`\_n`\_H\$`\_gnW`\_X`\_I`\_nB`X`Vr`\_h\$`\_h`\_Cg`\_gm`\_r{OH\$`\_pñW`\_V`\_H\$na`{V`\_scZ`\_h;\_Ohn\$`\_AnOnK`\_H\$`\_c\$SaB`\_l`\_or`\_^r`\_nE`f`n`\_H\$`\_gnW`\_gnW`\_Ka`\_H\$`\_Mhna`\_Xrdnar`\_go`\_nha`\_{ZH\$`\_c`\_H\$a`\_AnB`\_Vr`\_Anp`\_nK`\_hr`\_gc`\_hnr`\_o`\_H\$`\_~nX`\_A`\_YH\$`\_H\$`\_nodmg`\_Ka`\_H\$`\_Mnh`\_Or`\_l`\_cñ`\_Zm`\_n\$`\_Anp`\_Bg`\_cE`\_Anp`\_nK`\_H\$`\_~nX`\_H\$`\_cd`\_Z`\_l`\_or`\_H\$nrEH\$`\_WnW`\_a`\_H\$`\_én`\_VnoC`^`naVm`\_h;na`\_h`\_Z`\_H\$`\_AV`\_U`\_U`\_Anp`\_AnV`\_a`\_H\$`\_g\$`\_H\$`\_H\$Y`\_nna`\_hr`\_{O`\_H\$`\_h`\_Amh\$`

O~ ordrnX ZnaoAnp AnKncZ H\$e\$nr`\_l`\_M{M\$ Zht Wm, V~ ^r ZnardnrX cd Z {H\$ mJ`mh; & eH\$ mgI dV hgZ H\$ H\$nrZr "" gnr VmZmH\$ngnZm'' Xd | & ~\$`\_l`\_hcm, gñ`\_l`\_nH\$`\_nar

{gYhm, MYX{H\$aU gnrZa\$gmH\$ H\$nrZ` n`H\$`~nX`\_hnrZr`\_d`\_nffH\$` " I`\_cmH\$`\_H\$`\_S>`n\$`\_H\$`\_Ancd`\_A`^`\_v`\_nd`\_nc`\_CZ`\_{XZn`\_g`\_aU`\_{dYmH\$nr`^`\_BVZmMcZ`\_Zht`\_Wmna`\_hnrZr`\_Or`\_ZoAnZoAncd`\_n`\_l`\_{H\$VZr`\_geSV`\_epr`\_l`\_AnZog`\_`\_H\$`\_n`r`\_H\$`\_ha`\_j`\_d`\_l`\_`\_mVZmH\$nr`\_gO`\_H\$`\_{M`I`U`\_{H\$`\_m`\_Cg`\_l`\_cN`\_m`\_H\$nrM[a`\_l`\_~h`v`\_H\$N>H\$nr`\_OnVm`\_h;`\_hnrZr`\_n`r`\_H\$nr`\_c`\_b`\_sa`\_AnZog`\_`\_H\$`\_gnm`\_na`\_`\_mpñW`\_V`\_n`\_na`\_H\$nr`\_e`\_mZ`\_Zht`\_X`\_v`\_na`\_Cg`\_g`\_`\_goCR`\_E`\_JE`\_EH\$`\_n`r`\_nml`\_H\$nr`\_Ogm`\_anp`\_O`\_l`\_SaH\$a`\_XZ`\_odm`\_c`\_m`\_{M`I`U`\_dh`\_H\$a`\_Vr`\_hc`\_dh`\_AnZoAnm`\_l`\_EH\$`\_~`\_nZ`\_h;`\_H\$`\_Umgn`\_Vr`\_H\$`\_{`\_l`\_no`\_a`\_OnZr`\_C`\_f`\_m`\_{n`\_c`\_X`\_m`\_H\$`\_n`\_MnZ`\_I`\_`\_e`\_c`\_nc`\_Xrdna`\_l`\_`\_Y`\_z`\_`\_S`\_n`\_r`\_H\$`\_H\$nrZ`\_n\$`\_~`\_X`\_Xan`\_n`\_H\$nr`\_gnW`\_VrZ`\_{Z`\_n`\_n`\_H\$`\_EH\$`\_Vndra`\_A`\_H`\_c`\_r`\_ZB`\_Z`\_n`\_H\$`\_r`\_n`r`\_gn`\_n`\_O`\_Y`\_Z`\_na\$`\_am`\_Anp`\_{d`\_X`\_n`\_H\$`\_g`\_Y`\_H\$`\_nc`\_l`\_I`\_S`\_n`r`\_H\$`\_H\$nrZ`\_n\$`\_hc`\_BZ`\_H\$nrZ`\_n`\_H\$nr`\_{d`\_i`\_c`\_f`\_U`\_H\$a`\_l`\_Vno`\_Cg`\_g`\_`\_H\$`\_n`r`\_H\$`\_gm`\_r{OH\$`\_pñW`\_V`\_H\$no`\_I`\_y`\_r`\_nh`\_MnZm`\_Omg`\_H\$V`\_mh;`\_c`\_O`\_H\$Z`\_{h`\_c`\_m`\_a`\_M`\_Z`\_n`\_H\$nr`\_n`\_H\$`\_h`\_l`\_r`\_O`\_VH\$`\_a`\_M`\_Z`\_na`\_V`\_Wr`\_BY`\_h`\_l`\_{h`\_c`\_m`\_cd`\_Z`\_H\$`\_I`\_n`\_l`\_o`\_l`\_Zht`\_S`\_c`\_m`\_J`\_m`\_&`\_CZ`\_H\$`\_H\$nrZ`\_n`\_H\$nr`\_{O`\_H\$`\_`\_m`\_g`\_r`\_j`\_m`\_Z`\_n`\_O`\_`\_H\$`\_a`\_M`\_Z`\_n`\_H\$nr`\_n`\_H\$`\_gnW`\_hr`\_H\$`\_JB`\_B`\_g`\_H\$`\_~nX`\_O`\_75`\_H\$`\_An`\_gn`\_ng`\_O`\_`\_l`\_h`\_c`\_m`\_Anp`\_H\$`\_EH\$`\_~S`\_O`\_mV`\_ZoAnZr`\_YnH\$`\_O`\_mZr`\_e`\_e`\_H\$`\_Vno`\_g`\_r`\_j`\_H\$nr`\_H\$`\_{cE`\_H\$nr`\_d`\_H\$en`\_Zht`\_ah`\_J`\_m`S`\_n`\_H\$`\_Bgo`\_AZ`\_Xd`\_m`\_H\$a`\_Zmg`\_S`\_d`\_Zht`\_Wm`\_g`\_g`\_l`\_X`\_Zm`\_H\$`\_ñ`\_Va`\_na`\_`\_e`\_a`\_M`\_Z`\_n`\_E`\_S`\_a`\_m`\_M`\_`\_O`\_Z`\_H\$`\_e`\_n`\_go`\_l`\_Y`\_Z`\_Wt`\_Anp`\_Bg`\_l`\_c`\_`\_v`\_A`\_S`\_a`\_dhr`\_Wm`\_Ono`\_EH\$`\_n`r`\_Anp`\_nE`\_S`\_H\$`\_^`\_nd`\_ZnE`\_H\$`\_Anp`\_gnm`\_H\$`\_YanV`\_c`\_na`\_hnr`\_mh;`\_&

Xgar Anp H\$Umgn`\_Vr`\_H\$`\_{`\_l`\_no`\_a`\_OnZr`\_Bggo`\_Ac`\_J`\_EH\$`\_A`\_S`\_I`\_S`\_>`\_Anp`\_X`\_~`\_S`\_Anp`\_V`\_H\$`\_EH\$nr`\_VH\$`\_Vndra`\_añ`\_VW`\_H\$a`\_Vr`\_h;`\_{Og`\_H\$nr`\_gm`\_n`r`\_r`\_H\$a`\_U`\_Zht`\_{H\$`\_m`\_Omg`\_H\$V`\_nE`

Bg`\_g`\_H\$`\_U`\_H\$nr`\_l`\_a`\_Mr`\_JB`\_l`\_n`\_m`\_Anm`\_H\$nr`\_~`\_Q\$`\_H\$`\_e`\_H\$Z`\_`\_m`\_C`\_f`\_m`\_{a`\_`\_X`\_m`\_H\$`\_an`\_Y`\_H\$nr`\_O`\_g`\_o`\_e`\_S`\_M[a`\_l`\_n`\_H\$`\_~`\_nd`\_O`\_X`\_ghr`\_én`\_l`\_Z`\_nardnrX`\_gnr`\_H\$`\_`\_m`\_Z`\_nardnrX`\_H\$nrZ`\_n\$`\_H\$`\_e`\_e`\_AnV`\_{n`\_N`\_e`\_o`\_X`\_no`\_Xe`\_H\$nr`\_g`\_ohr`\_OnZr`\_Om`\_g`\_H\$Vr`\_h\$`\_Bg`\_H\$`\_H\$na`\_U`\_h`\_mao`\_~`\_Xc`\_VohE`\_g`\_nD`\_l`\_{Z`\_h`\_V`\_h\$`\_AnD`\_h`\_nam`\_g`\_nD`\_Egm`\_h;`\_{H\$`\_n`\_D`\_rdnrX`\_VnoC`\_a`\_ahmh;na`\_gm`\_Vr`\_T`\_m`\_n`\_gr`\_Vah`\_O`\_m`\_Z`\_hr`\_&`\_An`\_M`\_m`\_`\_m`\_l`\_d`\_c`\_ng`\_e`\_n`\_ZoBg`\_pñW`\_V`\_H\$`\_~S`\_gO`\_H\$`\_i`\_m`\_`\_m`\_H\$`\_h\$`\_AnD`\_Ono`\_AN`\_V`\_n`\_na`\_A`\_E`\_n`\_Mna`\_X`\_I`\_nB`\_X`\_V`\_oh\$`\_C`\_Y`\_h`\_Anm`\_ehar`\_m`\_Jm`\_r`\_U`\_Znar`\_na`\_hnr`\_Zo`\_dmco`\_A`\_E`\_n`\_M`\_na`\_n`\_go`\_Ono`\_S`\_H\$a`\_X`\_G`\_I`\_E`\_v`\_doCZ`\_c`\_n`\_n`\_H\$`\_U`\_na`\_m`\_a`\_n`\_X`\_m`\_hnr`\_o`\_h\$`\_Ononam`\_Z`\_o`\_S`\_Ho`\_gm`\_V`\_Zhr`\_h;`\_Ono`\_ZE`\_n`\_D`\_rdnrX`\_{H\$gnZ`\_h\$`\_{OZ`\_Kanp`\_l`\_X`\_h`\_D`\_H\$nr`\_c`\_b`\_sa`\_{o`\_n\$`\_O`\_c`\_n`\_B`\_O`\_n`\_Vr`\_h\$`\_d`\_o`\_p`\_n`\_X`\_n`\_Va`\_i`\_m`\_nar`\_c`\_n`\_n`\_H\$`\_Ka`\_hnr`\_d`\_h\$`\_O`\_t`\_Xna`\_Anp`\_V`\_H\$no`\_nao`\_m`\_nr`\_O`\_a`\_m`\_c`\_{H\$Z`\_O`\_c`\_n`\_E`\_Jm`\_Zht`\_S`\_n`\_H\$`\_~`\_Y`\_Am`\_OXp`\_Cg`\_H\$`\_{cE`\_H\$`\_V`\_a`\_I`\_Vm`\_h;`\_c`\_O`\_H\$Z`\_Ono`\_i`\_m`\_nar`\_d`\_J`\_h;`\_dh`\_{d`\_d`\_nr`\_H\$no`\_^`\_r`\_EH\$`\_i`\_m`\_na`\_g`\_PV`\_mh`\_&`\_EH\$`\_nc`

h\_ZoI arXm Cg\_ \_w\_nk\_mZht , CgoAnXnW H\$aZoH6 VarH6 Tj\_ no  
`mgrYcGoi V\_ H\$am Xgam\_nc cmAnk` h i` mnrar OmCUnon{V  
Zht hi; gm\_ynigo^r A{YH\$ --@Vmgoi` dhna H\$aVmhi&

` h gM hi{H\$ ha g\_n` mH\$mhc h\_ gm{hE` \_Jhr Tj\_>  
gH\$Vona` h ^r gM hi{H\$ AnO gm{hE` H\$amZogm\_n{OH\$ n[aaui`  
\_g {hcmAniH\$ g\_n` mAniH\$ Ana U` nZ XZmeie {H\$ mhj& \_\_Vm  
H\$nc` mH\$ H\$amZr "OZ\_r Wr Anpnk", {MIm\_@c H\$ "ab` nZ",  
\_XicmJJH\$ "XZ` m H\$mH\$m Xn` m"VrZ {H\$cmH\$ N\$ar", anOr  
gR>H\$ "AZndV` m`nTr", gy`mcmH\$m " gV VamH\$ -@> n\$'  
, A` nbnZm{cZ H\$ " -mI , 'gVmAanbH\$ " AVZnJm\$e H\$  
AnI ar {MOR` ` m" ahnr Vw dhr', Zr{game\_mPH\$ "\_amKa  
H\$ns' Z{Vm qgh , a\_{UH\$ Jm, H\$\_c H6 na , \_bepiZgm  
nadO , \_I` r nurnmH\$ "jgcm` m" Jno mhjVr hi; AnX H\$amZ` n  
H\$ EH\$ ca~r gMr h{ {nNco~rg gmcn{ \_AJa H6c H\$amZ` n  
H6 {df` H\$m{d^mOZ H\$}Vmoh\_ nmE\$of{H\$ g~goA` nXmH\$amZ` n\$  
nTr H6 \_kXnna hr aMr JB^c& CnY` ng H6 j d` \_jnTr g\_n` mAni  
na {cI wE CnY` mgrH\$ EH\$ ~bX Cd@mO\_rZ {hYr H6aMZnE` H\$  
gm{hE` \_Jd r JB^c & H\$Um gno~Vr H\$ "{\_Ino\_aOnZr', Cem  
{n{ \$XmH\$ "eH\$nr Zht, anYH\$ni Anp \_Yzy^\$nar H\$ "AmH\$m  
~Q` OgoVrZ n` w` ~hM{M^ Anp A{YH\$e ^naVr` ^mfAni \_  
AZfXV BZ VrZ \_w` aMZNH\$amH6 ~nX gZ^1980-85 H6 ~nX  
{hYr \_jnTr {df` H\$ CnY` mgrH\$ Ogo~nTr>gr Am JB^c \_\_Vm  
H\$nc` m H\$m " -Ka' Anp "EH\$ nEzr H6 Zndj ' ( {Og\_ | EH\$  
\_U` dJu` nTr {cI r {hcmH\$m^r AnZon{V UnamEH\$ gm\_nY`  
AnpV H\$ Vah QeO>{H\$ mOnZmAnp Jnho~Jnhoi` \$ H\$m{eH\$na  
hnmVWmH\$WV nd{Verc Anp nTr{cI odJPH\$no~ZH\$ H\$aVm  
hi) \_XicmJJH\$m "AZE` ' ( {Og\_ |Xno\_hEdnyJ^r nmi n{ \_go  
EH\$ - H\$Oc EH\$ \{ {ZnO>nU` mnH\$ H\$ Vah C^aVr hi Ono  
AZ{cI B{Vhng H\$amXw~nam{cI ZmMnhVr hi, ^JVqgh H6 {gOni  
na {dIdng H\$aVr hi Anp CgonT^rVr hi hmcn{H\$ dh CZH6 H\$ng\_ |  
Zht hi; g\$VrVmOnoEH\$ d6` mH\$ ~Q` hi na AnZo{gOni | nVr  
Zht , AnZr Anp VmH6 gnV I S\$ hnrVr hi ) \_XicmJJH\$m "  
{MVH\$no~am' Anp " \_cAnp \_c' ( {Og\_oEH\$ AnpV Anp EH\$  
c6I H\$mH6 Xnzn{nhcuAniH\$ H\$H\$ H\$e H\$m~S\$ ~narH\$ go{M IU  
{H\$ mJ` mhj) Anp BZ g~go~T H\$a \_XicmJJH\$m " H\$R>icm- ' ( {Og\_ |pnI` nH6 BVZo{d^Yz a\$ e\$ni Anp e\$e\$ h{H\$ nTr {d\_e`  
H\$ H\$^AdYnaUmAniH\$ nnrVr ~nMr OmGH\$Vr hi) {MIm\_@c  
H\$m " EH\$ O\_rZ AnZr ' Anp " Andn\$ ' ( {Og\_ |EH\$ gm\_n{OH\$  
H\$m H\$VrPH6 O\_rZr cS\$BPH6 g\$frH\$nhcr ~na {hYr gm{hE`  
\_J BVZm gM^ Anp ~o~nH\$ {M IU h{Am hi) \_Ync nH\$eH\$m "

nOa\$JnmU ' ( {OgonT H\$a cJVmh; {H\$ namEH\$ eha Egr AnpVn  
H6 ZO[aE goXd m- naI mAnp ~`nZ {H\$ mOmahmh; OnoAnZo  
{I S\$S\$ PamI ol mcH\$a K\$K0>CcOnH\$a ~S\$ nZr {ZJnh goH\$-o\_ |  
hnrZodmcha {H\$ mH\$cm H\$mOm Omcrahr hc) \_bepiZgmnadO  
H\$m "H\$noOm' ( {Og\_ |AnXdmgr n[anui` \_JEH\$ nTr H\$ TngXr  
H\$ndU2 hi) , gy`mcmH\$m " aog\$Y nI ' , \_Qvc ^JV H\$m "  
AZnam' , "JDr ' ( {hYr gm{hE` \_JEH\$ H\$m H\$Or Znh\$amZr H6  
anO` anOr H6 g\$kePH6 gnV gnV CgH\$ VnH\$V Anp ndr{^ \_nZ H\$m  
ad nH\$V {H\$ mJ` mhj) VVm' I nVc ' ( {hYr \_Jnhcr ~na AnZo  
\_eH\$ go~kI c h{Am {H\$aXna \_X^H\$m Zht , AnpV H\$m hi {Ogo  
\_hnr{Oa ~ZnH\$a nVW {H\$ mJ` mhj & A\JmZnVnZ go^mJH\$a  
AnB^ h eaUmWu EH\$H\$ {gZ ~fr hi; O\$ H6 V\_m dher hnrXgo  
Anp I n\$ZnH\$ \_Da ^wVZoH6 ~nX ^r dh AnZm\_eH\$ N\$H\$a  
^mJZmZht MnhVr ~peH\$ CgoAnOnX H\$amZo\_ |H6~nZ hnrZmMnhVr  
hi & ) H\$\_c H6 na H\$m " `h I ~a Zht ' ( {Og\_ |gEVm Anp  
n^wmemcr dJPH6 ~rM {H\$g Vah EH\$ nV^memcr cS\$H\$ H\$  
Apn\_VmH\$H6VcmOnVmhj , BgH\$am n{MH\$nar `WnW^dU2 hi)  
Zr{gam f`mPH\$m "EH\$ Anp eme`cr ' , ( {Og\_ |Ka Anp ~nha \_ |  
AnZoA{YH\$na \_n\$Vr AnOnXr H6 ~nX H\$ C^aVr EH\$ AcJ  
{H\$ H\$ ndV\$ M^m nTr hi Onon{V gog\$X MnhVr hi , ~am~ar H\$m  
XOmMnhVr hi , no H\$ \_n\$ H\$aVr hi OnoCgH\$mH\$ hi & Bg nmi H\$m  
gDZ ~bX gP~P go{H\$ mJ` mhj) "R\$H\$aH\$ \_\$Zr ' , ( ~MnZ  
\_ |{~ZmngdH6 cZ XZ H6 \_\$Zr hnoVr hi Anp cS\$H\$ ~S\$amZona  
emXr H\$aZogo\_H\$a OnVmhj & Bg na H\$Xnda AnpV O\$Vr Zht , dh  
AnZmEH\$ Ka ~ZnVr hi , EH\$ dOx hnr{gc H\$aVr hi Anp \_XPH6  
cnDZona CgoXw~nam H6~yc Zht H\$aVr ) " H6B` n\$OnZ ' ( Bg  
CnY` ng \_JnZr H\$ g\_n` mH\$X\_ | hi na Bg g\_n` mgoe\$ ~e\$  
hnrVr hcAnpV & Bg CnY` ng H\$ng~goI y~gV nhcYhi {H\$ AnpVn  
H6 gm\_n{OH\$ ganb\$na C^a H\$a AnVohcAnp AnpV n` n\$au H6  
\_kXona ~nV H\$aVr hc) anOr gR>H\$m "VEg\_ ' MYXH\$V m H\$m "  
AnZoAnZoH\$amH\$' VVm "H\$VmgVrga ' JrVnD{c I r H\$m "  
" \_nB^ {Og\_ |JnI H\$ ~dH\$ EH\$ AnpV AnZo~ f n{Anp n[adna H6  
{cE H\$goAnZoH\$no{Vc {Vc hno H\$aVr hi na CgH\$m \_QZm ^r  
CgH6 ~f n{ {dXnH\$ {MZJnar Anp AnZr arT>H\$ hS\$S\$ grYr  
aI ZoH\$mOa~mOJmOnVmhj) Anp " {VanqH\$ ' ' n^mI WnZ H\$m  
" nrcr An\$Vr ' VVm "{N\$Z\_nVnI ( {Og\_ |n\$amJV X{H\$ nZgr  
\_nadn\$ n[adna H\$ EH\$ cS\$H\$ H\$m ~mJr {ZH\$C AnZmH\$gong  
g\_nO H\$noCgH6 {I cm\$ I S\$H\$a Xv mhj- H\$mEH\$ g\$VrXnVndO  
hi) \_Jd r nurnmH\$m 'BXyz\_\_' VVm "MnH\$' \_YwH\$H\$e{a` m H\$m  
"gcm\_AnI ar ' Anp "gO na g\$H\$V ' ( {Og\_ |OZ gm^d` nH\$m "

Y\_#H6Zm\_na en#U X~m{N#amH\$a a l mOnV/mh;na `wlnr#T#H\$ EH\$ OZ cS#H\$ en#U H6 {l c#n\$ CR>I S# h#v/r h; ) Ach\$#m gandJr H\$m"e#f H\$#X#-ar ' , AZ#r#\_H\$mH\$m" Xg #maoH\$#nq#Oam '( {Og\_|{nN#e#r e#V#r H\$# An#V#n#H6 H\$#X#r#da h#n#Z#H\$m An#O H6 n{an#u` \_|g\_#Mm~`n#Z h; )

Zn#ard#n#r cd Z An#O H6g\_` H\$# #e#s#V h;# An#V#{ZH\$#V#m An# C#X#na g#n#M H6 V\_#\_ X#nd#n#H6 ~nd#O#X# n#r H\$# g#m\_#r(OH\$# #r#W#V`#m C#E#W#Z \_|H\$#B#-S#m H\$#V#H\$#n#r n{ad#V# Zht Am# h;#& An#O #r dog\_#P#n#n#An# X#n#ad#H\$#n# #ma H6 ~rM {ng ahr h#& n#e#f g#E#V#H\$# Zrd|h\_#naog\_#n#O \_|#h#V# Jha#V#H\$#Y#G#r h#B#h#& Bgo#V#n#Z#m , ~Xc#Z#m# mg#s#na#Z#m#EH\$# c#-r c#S#B#h;#& ha j # \_|#n#i`#n#An#Z#r An#Z#r Vah go#An#Z#r c#S#B#C#S#-ahr h#&

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H\$#V#m#g#r#h#E` \_|#Am# H\$#n#Z#r H6 H\$#i` go#Ac#J On#H\$a n#r ge#S#V#r#H\$a#U H6 g#k#e Zht Xog#H\$#V#& H\$#n#Z#r cd Z H\$# An#Z#r gr\_n#E#h#c#& H\$#n#Z#r \_|#h\_# " Ogm#h;# ' `m" Ogm#h#v#m#h;# ' H\$# #r#W#V# n#r A#{Y#H\$#{X#I#n#V#h#c, O~{H\$# An#cd#n#\_|#, {O#n#{U`#n#\_|#`#m#N#n#O#N#n#O#EH\$# n#r#r#`#n#V\$#n#\_|#h\_# {n#i`#n#H\$#n#" Ogm#h#m#Z#m# M#n#h#E# ' H\$# na#Um, h#m#g#c#m`#m#Z#n#m#^#r# Xog#H\$#V#h#c#&

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## Post-Independence Women's Novel in English

### The Contemporary

#### Indian English Bourgeois Feminist Fiction

Dr. Shoba Venkatesh Ghosh



In her essay, "The Heroine's Progress in Recent Women's Fiction," Rajeswari Sunder Rajan uses the term "bourgeois feminist fiction" to characterise a considerable and steadily growing genre in the contemporary Indian English literary landscape. This is a particularly apposite terminology, for it signals towards at least two significant facts about the site from which such writing emanates – the near-homogeneous class location of the writers (and their subjects) as well as their (explicit or implicit) contract with contemporary feminism. Anita Desai's *Cry the Peacock* (1963) was only the first of what has evolved as a distinctive novelistic genre, and which is distinguished by names like Shashi Deshpande, Githa Hariharan, Manju Kapoor and Sunetra Gupta. While acknowledging that this body of work is impressive both in terms of quantity and literary achievement, it seems equally necessary to explore and subject to critical scrutiny the reasons for the prolific output as well as the value of the achievement in specifically feminist terms.

Malashree Lal's study of Indian English women's fiction is posited on her reading of these authors as a "special displaced category in their own country." Her argument seems to be that the accusations of elitism thrown against Indian English fiction in general is too sweeping, as in a deeply patriarchal society like India, "the woman's position is not a position of 'privilege', particularly where creative writing about one's own experience becomes an urgent need". While acknowledging the impress of class on this writing, Lal seems to want to rescue these writers from the charge of "privilege" by focussing on an almost exclusively gender-based conception of male privilege and female displacement/subalternity. We could perhaps, invert her argument, and suggest that despite an almost inevitable gender displacement, this class of women (as authors and subjects) might enjoy certain

compensatory privileges not available to, say, a woman from the domestic-worker class. Indian English women writers can be seen a 'displaced category' within their own class, but it is arguable that they are so in as generalised a field as "in their own country." Arguing a mandatory subalternity for all women is to occlude the fact that women of privilege not only exert power over other women (and men), but are also (however indirectly) complicit in the perpetuation of social hierarchies.

The proliferation of this genre must be framed within the growth of Indian English fiction in general; it must also be seen in relation to the resurgence of late-twentieth century feminism. That the novels of Desai, Deshpande or Hariharan are driven by a feminist impulse is indisputable. Their fiercely women-centric preoccupations, their concentration on women's dissatisfaction and even anger against restrictive conditions, their underlining of the urgency for self-expression by women, and their engagement with the issues of women's identities as imposed and/or experienced, all derive from a certain 'feminist' consciousness resulting from the growth of the women's movement, both western and Indian. However, these writers cannot be called 'feminists' in the same way as can the Afro-American writers like Morrison, Angelou and Walker whose writings emerged from a radical and personal involvement in Black and women's rights activism. Or, closer to home is the example of Mahasweta Devi. One is not suggesting that a feminist writer must be an activist too (it could be argued that writing is a form of activism). However, what can be explored is how far the Indian English novel is able to expand its class boundaries and place the 'woman's' issue within larger frameworks.

The literary lineage of these texts must be traced to the Anglo-American 'confessional' novel of the 1960s

and 70s by writers like Doris Lessing, Margaret Drabble, Iris Murdoch, Marge Piercy or Marilyn French. But after the anger and self-exposure and the translation of the personal into the political, many of these western writers moved towards forms of writing that looked beyond individual suffering and healing. This was, perhaps, the inevitable result of an awareness that the form had served its purpose and was in danger of solidifying into a feminist stereotype – “angst-ridden, preoccupied with individual and often autobiographical suffering, ‘brave,’ navel-gazing, politically obvious and unsubtle” in the words of Nicci Gerrard<sup>3</sup>. While these novels continue to be churned out, Gerrard points out that there has been, alongside, a proliferation of alternative genres in the writing by women in the west. For instance, the science fiction has been recognised and exploited as a form conducive to feminist invasion and to the needs of what Maureen Duffy calls the “hypothesising imagination” (Cited in Garrard, 142). The most compelling science fiction, written by writers like Ursula Le Guin, Joanna Russ, Maureen Duffy, Marge Piercy and Margaret Atwood, uses the form as an analysis of feminism, a critique of patriarchy and an examination of potential possibilities or dystopias. In India, the only woman writer who has explored the possibilities of this genre (though in dramatic form) is Manjula Padmanabhan whose *Harvest* moves beyond a preoccupation with individual misery, to explore the urgent issues of the turn of the century – such as the ethics and dystopic implications of technologies (specially bio-technology), First World-Third World politics, the disturbing realities of globalisation, the organ-traffic to the West where the perpetuation of youth and health is made possible through the ‘harvesting’ of Third World bodies, and the specific consequences of all these on Third World women. But Padmanabhan’s work remains an isolated achievement. The Indian English fiction by women remains, for the most part, locked within the personalised and ‘confessional’ mode of the autobiographical fiction.

The “bourgeois feminist” novels under discussion can be variously labelled middle-class “emancipatory” novels, novels of self-discovery, or autobiographical fictions of self-exploration. They may draw from the realist female bildungsroman tradition (as in the case of Deshpande) or, to a lesser or greater extent, from

the Romantic topoi of the feminist novel of awakening (Gupta’s *Memories of Rain*). The Romantic gothic tradition in women’s writing also leaves its traces in the near phantasmagoric inner lives of the protagonists of Desai, Hariharan and Gupta, as well as in a certain conception of an innately hyper-responsive feminine sensibility that thrashes and strains against the crippling pressures of patriarchal conventions and sometimes flirts with the lure of madness or self-annihilation as ways of escape. The narrative trajectory typically traces an encounter with the past, as the self-exploring subject struggles towards a coherent insight into itself. A particular event or a generalised and crippling sense of anxiety provides the catalyst for a confrontation with the past, and an attempt to gain an understanding of one’s personal history which can lead to an increased capacity for self-determination. Marriage, the narrative closure of the conservative female romance, becomes not the endpoint of the female bildung, but its very antithesis, the starting point. From its disenchantments and frustrations are born the desire to synthesise one’s life, to look back for a pattern. In as much as identity is experienced by the protagonist as contradictory and confusing, and life as something outside her control, the novels avoid strongly teleological structures, opting instead for the episodic, fragmented or temporally non-linear narrative whose organising principle is provided by the associations of the experiencing subject. Clearly, women whose social status has been largely defined by a shift from a father’s to husband’s tutelage are unlikely to perceive their lives in terms of a meaningful and self-directed progression. It is through the narrative, the ‘telling’ as it were, that the subject strains towards synthesis and pattern. These fictions share a characteristic of the female autobiographical narrative – they continually refer back to the perceptions of the female subject as their source and authority. There is a central concern with the problematic of subjectivity, with the psychological in the context of gender politics – precisely, with the ‘politics of the personal.’

In the Indian literary landscape, Anita Desai’s was a sole voice in this genre in the 60s and 70s. It was in the 80s and 90s that the personalised confessional feminist novel in English consolidated itself. As noted earlier, the basic codes have not changed much since Desai’s earliest experiments. The concern is still the

individual middle-class female subject. The geography is still the family. The 'resolutions' are still being worked out in purely personalised terms. Above all, the constituency of readers they address themselves remains the 'Babu'<sup>4</sup> woman, tacitly assumed to be representative of the 'typical' Indian woman.

In this context, I would like to briefly refer, in conclusion, to some recent works by women novelists that have gone beyond the "confessional" mode and the geography of the family to explore larger issues, particularly those relating to the nation, caste and class hierarchies, and the legacies of colonialism. For all its over-written effusiveness, Arundhati Roy's *The God of Small Things* is a significant work in that it is as much about the recent history of Kerala as it is about the history of a family. Regional politics, caste and class allegiances and distinctions, the culture of intolerance of the 'other' or the social 'transgressor' frames the narrative of proscribed love and of the brutal precipitation into adulthood of its 'zygotic twins' protagonists. Kiran Desai's *The Inheritance of Loss* is a vast novel that also uses the perspective of a protagonist at the threshold of the adult world to explore the difficult and unresolved legacies of colonialism, the contestation of monolithic notions of the nation through localised separatist movements, and the desires and

disappointments of the migrant in a world where boundaries have become at once more porous and more defined.

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- 4) This is a term used by Tabish Khair in his study *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: Oxford







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nam{dkmZnmH\$UmZn\$ {df` o`mfmaMZm m MMmFZ H\$Xm{ñ g, nm/n& {dUkRnñ` H\$ñ Zm` ^mfñ? H\$ñ dm`d{V i` OZn`? na\_pñ\_2^ gL3UH\$(dkmZo Vw Computer Language, Programming Language, Natural Language Processing,

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## Post -Independence Urdu Literature

Dr. Tabassum Sheikh



The great flowering of Urdu literature took place in the early decades of the 18<sup>th</sup> century. For some centuries before that time Urdu had been used as a medium of prose writing, mainly in the religious tracts. Urdu poetry flourished in the 16<sup>th</sup> & 17<sup>th</sup> centuries when Urdu Muslim rulers ruled in Central India. The classical period of Urdu literature, then, begins in the early decades of the 18<sup>th</sup> century; and the great watershed of the revolt of 1857 provides a convenient closing date.

Britishers viewed the Indian history as per their achievements but it is important to realize that this was not the picture as Indians saw it and no less important there were within the subcontinent, different groups that saw historical developments from different stand points, so that one could speak for eg of a Maratha view, a Bengali view and a Muslim view of Indian history. For us it is the Muslim view that is important, for Urdu literature has always been and still is a Muslim literature – not in the sense that it expounds the teaching of Islam, but in the sense that it has always been an overwhelming literature that depicts the experience of the Muslim community of the subcontinent.

From the early 1920's onwards an important change took place, the best Urdu literature ceased to concern itself mainly with the Muslim community and began to reflect the thought and feeling and aspirations common to the people of all communities, Muslim, Hindu and Sikh alike. At the same time Urdu literature ceased to be overwhelming the work of Muslim writers. The greatest prose writer of the 1920's and early 1930's was Prem Chand, a Hindu and after him, along side Muslim writers like Ismat Chughtai and Saadat Hasan Mantu, came the Hindu Krishan Chandar and the Sikh Rajinder Singh Bedi. But even to label these writers Hindu or Sikh or Muslim is not really appropriate, for, to them and to us, what is important is their common humanity, and not the religious community into which

they were born. Their deepest sympathies and ours as we read their work – are with the people they portray as people, regardless of the community to which they belong; and such a portrayal was a new phenomena in Urdu literature.

There had been Non-Muslim writers before them who had made significant contributions to Urdu literature. Outstanding among them was Sarshar, but it is a striking fact that in nearly all of his work, and in all of his best work, it is the experience of Muslim community that he portrays.

From the twenties onwards neither Non-Muslim nor Muslim writers confine a themselves in this way. It is perhaps worth noting as to which classes of non-Muslims did habitually write in Urdu.

Among the Hindus of the Urdu/Hindi speaking area two groups were thoroughly at home in the Muslim milieu. One was the kasmiri Brahmin – Sarshar belonged to this group. The other was the Hindu Kayastha a caste of people whose traditional profession had been service in the middle and lower ranks of the Mughal administration. They had made them fluent in Persian and when Urdu replaced Persian, in Urdu too. Prem Chand was a Kayasth and began his literary career as a writer in Urdu all his life, though he soon began writing in Hindi too, so that all his work is available in both languages and he is a major figure in both literatures.

The other major nursery of Urdu writers was Punjab. Here Urdu was the language of literature not only for the Muslims but for the almost equally numerous non-Muslims Punjabis, the Hindus and Sikhs. Native Punjabi was the language of familiar everyday conversation. It was as natural for Krishan Chandar and Rajinder Singh Bedi to write in Urdu as it was for their Muslim fellow Punjabi Saadat Hasan Manto. But this is no longer the case in Indian Punjab where Punjabi language has flourished and has now developed rich

Punjabi literature where as for the Hindus, Hindi has replaced Urdu.

Urdu literature had bounded the Hindus and Muslims together and when Mahatma Gandhi launched the non-Cooperation Movement, it brought out a very strong alliance of Hindu Muslim Unity which was never seen before. Independence from British rule became the common aim of non-Muslims and Muslims alike and millions of people all over the subcontinent were ready to move into action whenever Gandhi and other Congress leaders called upon them to do so.

It was the desire for the independence, sympathy for the poor and an increasing feeling that the solution of the problems of the poor must be sought not only in liberation from foreign rule but in opposition to the Indian rich, that found reflection in the Urdu writing of this period. Even in the writers from the Muslim community, there was little or no reflection of an outlook which was concerned mainly or exclusively with the Muslims. Religious fervour was not in evidence, and communal prejudice completely absent.

It was in Urdu prose writing that these trends found their clearest expression, but poetry too was affected by them. Here Iqbal continued until his death in 1938 to dominate the field. As we have seen, his message, though cast in Islamic terms, stressed the power of human beings to make their own future and inspired in them the leverage to do so and so naturally appeared to readers in every community who were determined to do just that to free their country from foreign rule and domestic oppression.

In the 1930's developments occurred which culminated in 1936 in the formation of the Progressive Writers Association – PWA for short. They included Mulk Raj Anand, Sajjad Zahir, Jyoti Ghosh and Pramod Sen Gupta. In Urdu the ground for the success of the new movement had been prepared to some extent by the publications in 1932 of a collection of stories called 'Angare'. Of its ten stories five are by Sajjad Zahir, two by Rashad Jahan, two by Ahmad Ali and one by Mahmuduzzafar and all of these except Ahmed Ali were Communists. Its publication raised an uproar, as a result of which the book was banned because all the stories include accounts of intimate sexual relationships which even today, nearly two

generations later, would still shock most Urdu readers and there are satirical attacks not only upon religious leaders but on religion.

Characteristics of Post Independence Urdu Literature.

1) The great thinkers, philosophers, poets, theologians and scientists of the past were considered to be perfect in all respects and people looked up to them with despairing or exultant veneration.

Sayyid Ahmad, Altaf Hussain Hali and some others strove to demolish in their writings.

As a result of this changed outlook, public opinion today is more critical and enlightened; it judges institutions by their usefulness and reasonableness. The centre of attention has shifted from institutions to men.

2) The ideal of the literature now is not to escape life or to put up with it as a necessary evil but to make it better which does not imply the loss of interest in religion, in fact a very large part of literature is concerned with religions in favour of an ethical life divesting it of its medieval bleakness, gloom and asceticism.

3) The immediate result is secular life and optimism. Despotism, social rigidity and a depressing theology has paved way for the belief that inequalities of life and such inflictions as sorrow, suffering and disease are the result of a faulty system which can be improved by better legislation, education and organization and the steady materialization of these ends has given us self-confidence and courage to battle against these man made evils.

4) This takes to another side of Urdu literature and that is humanitarianism. The middle ages were individualistic. 'every man for himself and good for all of us'. The new literatures emphasized on social obligations duty for duty's sake, duty towards the neighbours, universal friendship, universal charity. In short an altruistic ideal.

Love, sympathy and compassion towards fellow beings, that the poor and depressed have

the right to happiness and their disabilities due to accident of birth or a defective social or political order should and can be remedied with love and sympathy.

- 5) The influence of the new industrial organization has had an impact and writings of Urdu literature. Large-scale production and the consequent increase of economic dependence, the rise of new profession, the meeting of people of various castes and creeds in schools and colleges and railways have worn down caste prejudices.

A noticeable feature of the new literature is its increased interest in life and its surroundings, and its eagerness to reconstruct society on a sound and healthy basis. Thus there was a shift from the expression of an interest in life for its own sake – its richness, pathos, beauty mystery or complexity but emphasis was on the realization of the magnitude of Evil, man made evil, in the form of customs, conventions or political disabilities and the desire to attack and uproot them. Naturally therefore the literature became ameliorative and humanitarian. It descends into the area to help and fortify the poor and humble. It studies them with love and sympathy, portrays the evils that afflict them, shows fortitude, courage and ignorance, and strikes at the chains of customs and conventions that bind them. The note is at its strongest in fiction, especially in Nazir Ahmad and Prem Chand and even in Sarshar.

- 6) Literature gained wider franchise in post independence. It envisaged the whole of life, and not confined to few stereo typed subjects. The world of nature and humanity and their interactions, animal life, social problems, the lot of women, children and outcastes, the study of the past; patriotism, nationalism, philosophy, metaphysics, mysticism, all of them which sprang from the artist's inspiration began to flow and has imparted richness and variety to literature.
- 7) Although it embraced the whole of life it is only partly creative. In a self-conscious age of today

it has become critical. The greater part of the new poetry is intellectual, satiric, didactic or philosophical. This racking self-consciousness shows itself in the subjective character of the poetry of nature. We carry our problems wherever we go, we have failed to see things in its objectivity and literature has become subjective where authors frets and fumes about humanity rather than appreciating beauty in its isolation. As a result the literature of the age is more intellectual and critical than imaginative.

- 8) The decay of the old order and the aristocracy, the growth of business and commerce, and the spread of education, favoured the rise of the middle class, which soon became the most powerful class in the country. It was the emergence of this class, rich prosperous, supple, forward looking, that released the arts from the bondage. The old literature was aristocratic and dealt with the lives of kings and princes in a romantic setting. The present literature is democratic; it deals sympathetically with the lives of the common people; and the old privileged classes are introduced in it as foils to the middle class and the poor, as in the works of Nazir Ahmad, Sarshar and Prem Chand.
- 9) The modern writer is free to choose his themes but only in theory in practice he is no more free than the artist in the past and enjoys at best a very narrow margin of freedom. He imagines that he determines his attitude and values himself, but in reality it is society that determines them for him.
- 10) There was no prose worth the name before the Indian Mutiny, and the little we had was akin to poetry in its use of rhymes, word play, and metaphor. The new prose is essentially a modern development, it is modelled on English prose, and is the result of those very intellectual and economic factors which laid the foundation on modern English prose in the 18<sup>th</sup> century.
- 11) The modern writer is differently situated. The accelerated tempo of life leaves him no time for the studied effect of the old prose. He must write

quickly still more important is the extraordinary development of the intellectual interests of life. The writer today, be he a scientist, reformer, historian, novelist, journalist, deals with facts; he has a definite attitude to communicate and

he must look straight at his subject. He must be precise, clear and brief before everything else. And because he is addressing those who like him are rushed for time, he must make no unnecessary calls on their time and attention.



## The Matrix of Indianness and Post-Independence Indian Writing in English

Dr. Nibir K Ghosh



In this euphoric moment of rejuvenation while Mother India celebrates the 61<sup>st</sup> anniversary of her independence, I believe it will not be out of place to muse on uncomfortable questions like “Who is an Indian, and where does that mythical quality of ‘Indianness’ lie?”. In this presentation, I wish to present through collage of impressions, drawn from fact and fiction, how the idea of India engaged the individual mind and the collective consciousness over the last century or so especially with reference to Indian Writing in English.

When I think of the idea of the “mythical” Indian, I can’t help being reminded of the name of Sri Aurobindo. In the year 1879, Dr. Krishnadhan Ghose, deeply impressed by the English way of life, took his son Aurobindo, aged seven, along with his two other sons to England and placed them with an English family – the Drewetts – with strict instructions that they “should not be allowed to make acquaintance of any Indian or undergo any Indian influence.” Though Aurobindo grew up in an entire ignorance of India, her people, her religion and her culture, the patriot in him felt enchanted and drawn towards the shores of India, a feeling that finds lucid expression in his poem “Envoi”:

Me from her lotus heaven Saraswati  
Has called to regions of eternal snow  
And Ganges pacing to the southern sea,  
Ganges upon whose shores the flowers of Eden  
blow-  
My soul arose at dawn and, listening, heard  
One voice abroad, a solitary bird.  
A song not master of its note, a cry  
That persevered into eternity.

1893 – the year in which Swami Vivekanda set out to illumine the West with the light of the East – marked the beginning of Aurobindo’s journey planned out for him by the divine Mother. In *The Ideal of Karmyogin* he stated in clear terms: “the task we set before ourselves is not mechanical but moral and spiritual. We aim not at the alteration of a form of government but at the building up of a nation. Of that task politics is a part, but only a part ... It is a spiritual revolution that we foresee and the material is only its shadow and reflex”.

Aurobindo’s love for his motherland and the radical spirit in which he wished to be of service to Her is evident from the letter he wrote to his wife in 1905: “Others know their country as a material thing, as fields, plains, forests, mountains, rivers; I know my country as Mother. I offer her my devotions, my worship. If a vampire sits upon her breast and prepares to such her blood, what does her child do? Does he sit down peacefully to his dinner and make merry with his wife and children? Does he not rush out to her rescue? I know I have in me the power to accomplish the deliverance of my fallen country. .... This feeling is not new to me, not of the present day; with this feeling I was born; it is in the marrow of my bones; God has sent me to earth to do this work.”

If Bankim Chandra was the ‘seer’ of the *mantra* of India’s dynamic nationalism “Bande Mataram”, Sri Aurobindo was its high-priest. In order to transform the dream of India’s freedom into reality, Aurobindo lay great emphasis on the readiness to sacrifice self-interest, family interest, class interest to the larger national interest. He felt that the spread of “a general spirit of ungrudging self-sacrifice is the indispensable prelude to the creation of the Indian nation”. Aurobindo firmly believed that “the ideal creates the means of attaining the ideal, if it is itself true and rooted in the destiny of the race.” Aurobindo knew that Purna Swaraj could be achieved only with the participation of each and

every segment of the Indian society. By initiating the concepts of passive resistance, *swadeshi* and boycott he paved the way for Mahatma Gandhi to launch his campaign against the British on a national scale which ultimately brought India her much cherished freedom.

The brand of *swadeshi* and the spirit of nationalism that Aurobindo advocated in the political realm was realized to a very great extent in the arena of Indian Writing in English by its “founding fathers” – R.K. Narayan, Raja Rao, Mulk Raj Anand – whom Salman Rushdie refers to as “Midnight’s Parents.” This famous trio laid strong foundations for an indigenous brand of fiction that could be seen as essentially Indian in subject, tone and tenor.

In his “foreword” to *Kanthapura*, Raja Rao set forth what was to be a lifelong literary concern – conveying the Indian experience to the larger world in a language besides his native Kannada: “The telling has not been easy. One has to convey in a language that is not one’s own the spirit that is one’s own. English is not really an alien language to us. It is the language of our intellectual make-up like Sanskrit or Persian was before, but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will some day prove to be as distinctive and colorful as the Irish or the American Time alone will justify it.”

In his “Acceptance Speech” on March 24, 1997 in Austin, when he was elected a Fellow of the Sahitya Akademi, Raja Rao observed somewhat wistfully; “To have been born in India and not have written in Sanskrit, or at least in Kannada is, believe me, an acute humiliation. But I still dream of writing in Sanskrit – one day!”

The study of Indian Writing in English reveals that from the beginning there have been two main tendencies – to write always in chaste, standard English of impeccable idiom and rhythm of speech; and to write an Indian English with translated idiom, occasional direct use of Indian words and Indian rhythm of speech in an attempt to capture the tempo

of Indian life.

Mulk Raj Anand was among the first Indian writers to render Punjabi and Hindustani idioms into English. Anand drew a realistic and sympathetic portrait of the poor of his country.

Contrary to the heightened nationalistic fervour of Sri Aurobindo and the “Midnight’s Parents”, who, lured by the call of Mother India, refused to be seduced by the flutter of the west, it is interesting to think of a writer like V. S. Naipaul who, despite his Indian origin finds it embarrassing to be called an “Indian”.

Twenty years ago, in the July 5-11, 1987, issue of the *Illustrated Weekly of India*, Pritish Nandy, the then Editor of the *Weekly*, had hailed V.S. Naipaul as “the world’s greatest living author.” Irked by what seemed to me to be an unqualified lavish praise I had, unhesitatingly, dispatched a letter to Pritish which he, very sportingly, published in the August 2-9 issue of the *Weekly*. In the letter I had drawn the Editor’s attention to the spirit behind Hamlet’s advice to Polonius: “Use every man after his desert and who shall ‘scape whipping? Use them after your own honour and dignity – the less they deserve, the more merit is in your bounty.” I had pointed out that it was “gracious indeed that such praise be heaped on a writer of Indian origin whose myopic vision observes nothing in this vast and complex country except the ruins of a ‘wounded civilization’ shaded by an ‘area of darkness’. He has unblinkingly described the country of his origin as a ‘decaying civilization, where the only hope lies in further decay.” I pointed out how Naipaul’s discovery of India had revealed to him only pathetic creatures incapable of understanding his simplest problems. I could discern the rather in humanistic trends in Naipaul’s writings. His disgust for the ‘South Indians’ was occasioned by the way they “lap up their liquidized food”. His notion of the ‘Bengali’ as “insufferable arrogant and lazy” derived from his brief encounter with a ‘Paan seller’ in Calcutta. His obsession with the theme of ‘public defecation’ seemed to deprive him of the ability to see his country in human or historic terms.

A few months after this exchange with Pritish Nandy, I fortunately came across an essay by Nissim Ezekiel titled “Naipaul’s India and Mine” in the anthology called *New Writing in India* edited by the

poet, Adil Jussawalla. Till then my familiarity with Ezekiel had begun and ended with “The Night of the Scorpion” which I had read during my school days. Ezekiel mentions at the beginning of his extraordinarily brilliant essay how he intended to counter the image of Naipaul’s India as portrayed in his *An Area of Darkness* with his own. Naipaul’s dilemma which Ezekiel so adroitly observed many decades ago seems to accompany Naipaul even today. While receiving the Nobel Prize for Literature, he did not hesitate to remark that England was “(his) home,” and India, “the home of (his) ancestors.” It is interesting to see how Ezekiel skillfully combats Naipaul’s vision of India and moves on to describe what his own India is all about:

In the India which I have presumed to call mine, I acknowledge without hesitation the existence of all the darkness Mr. Naipaul has discovered. I am not a Hindu and my background makes me a natural outsider: circumstances and decisions relate me to India. In other countries I am a foreigner. In India I am an Indian. India is simply my environment. A man can do something for and in his environment by being fully what he is, by not withdrawing from it. I have not withdrawn from India.... I believe in anger, compassion and contempt .... They are not without value. I believe in acceptance that incorporates all three, makes use of them. I am incurably critical and skeptical. That is what I am in relation to India also. And to myself. I find it does not prevent the growth of love. In this sense only, I love India. I expect nothing in return because critical, skeptical love does not beget love. It performs another, more objective function.

As a schoolboy, Nissim Ezekiel had displayed his marked preference for the poetry of T.S. Eliot, W.B. Yeats, Ezra Pound, W.H. Auden and Rainer Maria Rilke to the floridity of Indian English verse. However, it is interesting to note that Ezekiel’s stay in England from 1948 to 1952 did not engender any fawning sycophancy of the West. On the contrary, unlike Nirad C. Chaudhari or V.S. Naipaul, his sojourn in England deepened his emotional ties with India.

Ezekiel once described India as too large for anyone to be at home in all of it. However, after tenures as visiting professor at Leeds University (1964) and Chicago (1967), plus lecture tours and conferences,

he always gravitated back to his native city. Though a natural outsider, he still felt Indian, albeit incurably critical and skeptical. The raw material with which Ezekiel carves out his poetry comprises his living awareness of India as his only home. He accepts, however, that he can identify himself only with modern India since his Jewish background makes it difficult for him to identify himself with India’s past as a comprehensive heritage. He writes:

*I am neither proud nor ashamed of being an Indian. I am neither proud nor ashamed of being Westernized. History is behind me. I live on the frontiers of the future that is slowly receding before me. Contempt for background impresses me as little as pride in background. Both are distorting. Tormented, self-regarding resolutions of cultural conflict create new, tormenting problems.*

What Ezekiel says incidentally to undermine Naipaul’s India becomes a sort of refrain that occurs again and again in the numerous poetic utterances of his. He says in ‘Background, Casually’:

*The Indian landscape sears my eyes.  
I have become a part of it  
To be observed by foreigners.  
They say that I am singular,  
Their letters overstate the case.  
I have made my commitments now,  
This is one: to stay where I am.  
As others choose to give themselves  
In some remote and backward place.  
My backward place is where I am.*

In view of the attendant discourse, Ezekiel’s essay can be seen as a manifesto that delineates the serious concern of authentic Indian writing in English, a manifesto that delineates significant critical paradigms for those whose interest lie in diasporic writings.

Indian Writing in English has traveled a long way from Naipaul’s despairing statement: “the creative urge has failed” – “Shiva has ceased to dance.” India’s encounter with the English language, far from proving abortive, continues to give birth to new children, endowed with lavish gifts. With Salman Rushdie getting



the Booker for *Midnight's Children* in 1981, Indian writing in English was liberated from its colonial straitjacket. It also gave birth to a new voice, one that was exuberantly magical, cosmopolitan and multicultural, full of unexpected cadences, as well as forms that were new to the English novel but deeply rooted in Indian traditions of storytelling.

After Rudhie Indian Writing in English started employing magical realism, bagginess, non-linear narrative and hybrid language to sustain themes seen as microcosms of India and supposedly reflecting Indian conditions. In spite of the proliferation of literary theories on a global scale that clouds the understanding of both life and art today, it is heartening to know that even highly acclaimed writers are not unaware of the significance of a good story that appeals to the "law of our primary nature" and is free from the imposition of all labels and signifiers like colonial, postmodern or postcolonial. As a case in point, I would like to recall a passage from Arundhati Roy's *The God of Small Things*:

The secret of the Great Stories is that they have no secrets. The Great Stories are the ones you have heard and want to hear again. The ones you can enter anywhere and inhabit comfortably. They don't deceive you with thrills and trick endings. They don't surprise you with the unforeseen. They are as familiar as the house you live in. Or the smell of your lover's skin. You know how they end; yet you listen as though you don't. In the way that although you know that one day you will die, you live as though you won't. In the Great Stories you know who lives, who dies, who finds love, who doesn't. And yet you want to know again.

Again, in his recent novel *The Ground Beneath Her Feet*, Salman Rushdie ends his masterpiece with a poignant reflection on the love of Ormus and Vina which he considers to be endowed with the mythic, the overweening, and the divine:

Now that they've gone, the high drama's over. What remains is ordinary human life. In all the old stories, in different ways, the point is always reached after which the gods no longer share their lives with mortal men and women, they die or wither away or retire. They vacate the state and leave us along upon it, stumbling over our lines. This, the myths hint, is what

a mature civilization is.

While talking of Indianness in Indian Writing in English, mention must also be made of two important segments, especially the Indian Drama in English and regional literatures available in English translation wherein one can observe genuine attempts made by dramatists and writers to encompass as many Indian realities as possible, rural as well as urban, sacred as well as profane.

The drama written in English by Indian writers has usually dealt with themes provided by Indian history, myths and legends with the use of metaphors, symbols and other stylistic devices. These dramatists like the novelists and other fiction writers have to use a lot of Indian phrases either directly or their translated equivalents in bringing in the Indian flavour into them. This genre of drama writing in English is not a very popular one in India as compared to prose and poetry. It does give the dramatist chances for improvisations in this genre as the playwrights can use more of the colloquialisms and conversational phrases to make it closest to the language spoken by the common people and hence gets through to them to identify with their sensibilities. While some critics would undoubtedly question the claim that "The western models have so much conditioned us and our responses that it is well nigh impossible for an Indian dramatist to break this and create a theatre that truly represents the Indian ethos," one would perhaps agree with K. Satchidanandan, Secretary, Sahitya Akademi, that "any essentialist attempt to construct a standard Indian literature, Indian culture or Indian character without addressing the question of this inherent and enriching plurality will only end up creating a parody of Indian reality".

In sharp contrast, the stellar role of Bhasha writers in constructing the image of India must come for specific mention. The reality of Bhasha writers comes from small towns and villages. Today, they are narrating the nation more realistically, accurately and with so much more density. They are still closer to democracy than those writing in English. According to Krishna Sobti, "Bhasha writers are connected with the collective consciousness of the country. Their writing is so much more vibrant. But that doesn't mean that the writing in

English is bad. A lot of it is good but not so connected.”

In times of historical crises, the lines of demarcation between the bhasha writers and those writing in English do tend to get blurred as noted by Khushwant Singh: “During independence both language and English writers were affected by the holocaust, and both showed equal concern for the same issues through their writings. It was a living example of co-existence.”. However, today, co-existence sounds a very remote concept. Language writers have long felt that despite their good work they lose out to English writers when it comes to money, recognition and readership. U.R. Ananthamurthy too has a grouse: “People like us who write in our mother tongue suffer because our language is not the global language of America.” Dhiruben Patel who writes both in Gujarati and English rises above such sectarian considerations and states: “Literature, be it in English or in any other Indian language is far above such considerations of language, reach and money. If at all literature can be defined, it is only in two ways, either it is good literature or bad literature.”

In the present era, new writers emerge every few weeks. Indian Writing in English, especially fiction, is now seen as the goose that lays golden eggs. Thanks to the opening up of branches by up market foreign publishers like Penguin, Picador, and Harper Collins, Indian writers in English today are hot property. What a leap it has been for Indian Writing in English from R.K. Narayan wishing to throw the manuscript of *Swamy and Friends* into the Thames as he couldn't find any publisher to Hari Kunzru's stratospheric one million pound advance. In the last 20 years or so, Indian Writing in English has begun to merit a place alongside the most flourishing literatures in the world. This is symptomised by the currency enjoyed by Indian literature at the present moment – in terms of its unprecedented accommodation in school and university curricula, its easy availability in both big-city and small-town libraries and book shops, and the engagement of many mainstream India-based publishers with it. In brief, it seems that a niche has been created in India for Indian writing in English, both in translation and in the original, published by Indian publishers for a predominantly Indian market.

In this context it will be quite appropriate to take into consideration the attitude and approach of Arundhati Roy, the winner of the Booker Prize for her *God of Small Things*. In a *Salon* interview when asked, “What does it mean to be an Indian novelist today? What does it mean to be Indian?” Arundhati Roy responded by saying:

*“What is Indian? What is India? Who is Indian?” Do we ask, “What does it mean to be American? What does it mean to be British?” as often? I don't think that it's a question that needs to be asked, necessarily. I don't think along those lines, anyway. I think perhaps that the question we should ask is, “What does it mean to be human?” ... I don't even feel comfortable with this need to define our country. Because it's bigger than that! How can one define India? There is no one language; there is no one culture. There is no one religion, there is no one-way of life. There is absolutely no way one could draw a line around it and say, “This is India” or, “This is what it means to be Indian. The whole world is seeking simplification. It's not that easy. I don't believe that one clever movie or one clever book can begin to convey what it means to be Indian”.*

A similar statement was made by the recent winner of the Booker Prize for *The Inheritance of Loss* – Kiran Desai. When asked by an interviewer, “You live in America but you have retained your Indian passport. Do you feel more Indian than American?” Kiran Desai responded by saying:

*Being part of the Indian diaspora gives one a precise emotional location to work from, if not a precise geographical one. This book was a return journey to the fact of being Indian, to realizing the perspective was too important to give up. America might give me half a narrative, but I had to return to India for the other half of the story, for emotional depth, historical depth. I don't care about passports. Literature is located beyond flags and anthems, simple ideas of loyalty”.*

I may not be out of place to mention here how Rushdie vigorously resisted all attempts to constrain the Hindi words in his novels within italics; Roy was also very brave in this respect, making it quite clear that she

would not obey her foreign editors' injunctions to explain Indian words: "Updike didn't explain baseball for an Indian audience," she said, and she was damned if she was going to explain the ways of Kerala to a Manhattan audience – they could take it or leave it.

Despite such statements that redefine notions of Indianness, it cannot be said with certainty that we have rid ourselves completely of the colonial hangover that continues to haunt many writers, critics, scholars and academics in India even today. In a poem entitled "The Daffodil," published in the September 2005 issue of *Re-Markings*, Dr. Jagganath Prasad Das, a Delhi-based distinguished Oriya poet, playwright and fiction writer, articulates this tendency to remain glued to the west. The following lines from the poem, I guess, may enrage literary sensibilities dedicated to the western intellectual discourse:

*Neither the teacher in the classroom*

Not his confounded pupil,

Nor the westward looking scholar

Has ever seen it with his mortal eyes;

Yet the daffodil,

Swaying and dancing

In the breeze,

In its golden arrogance,

Flashes upon their inward eye.

The empire may have ended

Like a short spring,

But the daffodil lives on.

As lively and fresh now

As in the golden age of imperialism,

Its glory untarnished

In the ruins of empire....

The daffodil shines as ever before,

Shamelessly arrogant,

In the inner eye

of our very own intellectuals.

This collage of impressions will remain incomplete if mention is not made of the contributions, literary and otherwise, that have emanated from the intellectual elite

in the country, namely the I.A.S. officers. One may decidedly be amused by the account provided by Upamanyu Chatterjee in his best-selling novel, *English, August: An Indian story* (1988) (subsequently made into a major film). Upamanyu Chatterjee, born in 1959 at Patna, Bihar, is one of the new talented Indian writers of the contemporary generation. After studying English literature at Delhi University, he joined the Indian Administrative Service in 1983. In 1990, he lived as Writer in Residence, at the University of Kent, U.K. In 1998, he was appointed Director (Languages) in the Ministry of Human Resource Development, Government of India. The novel *English, August: An Indian Story* presents an unflattering portrait of the Indian government in action. Named after an obscure character from the Ramayana, Agastya is known as August or, as a result of his fondness for the language, as English. The novel follows Agastya Sen – a young westernized Indian civil servant posted to an obscure Indian village – whose imagination is dominated by women, literature and soft drugs.

In brass contrast to Chatterjee's portrayal of the commitment and responsibility of the Indian Administrative Service officials, one can see a more serious portrayal of this elite group's aberration in T.S.R. Subramanian's *Journeys Through Babudom and Netaland: Governance in India*. The book shows how priorities have changed over the years from "right" and "public interest" to "might and self-interest". Subramanian, a senior I.A.S. official who has held the coveted position of Chief Secretary in Uttar Pradesh has this to say about the "babus" (the IAS officers):

They contribute very little, rarely perform any useful function, are arrogant and rude to the general public, and at the same time subservient and sycophantic to seniors and their political masters. A civil servant generally creates and lives in his own make-believe world unrelated to reality – that is why most of them have a faraway look when you see them – they will not meet you in the eye.

Subramanian confesses how in his four decades of public service, he has come across only a handful of "honest politicians". What is most striking in this book is the author's courage in revealing how the "neta" himself views the "babu". In a perceptive passage

Subramanian quotes the Uttar Pradesh Chief Minister, Mulayam Singh Yadav addressing a conclave of IAS officers:

You all have such excellent minds and education: some of you are scholars; some of you have Nobel Prize minds; you will all succeed in any walk of life, wherever you turn your attention to; you have good jobs; you can educate your children well; and you are all respected by society; - (and then, the clincher, raising his voice) – Why do you come and touch my feet? Why do you come and lick my shoes? Why do you come to me for personal favours? When you do, I will do as you desire and then extract my price from you.

After such knowledge what forgiveness!

Despite such grim images in the collage of India, there is much in the context of contemporary India that offers cause for elation and celebration. Adequate sustenance may be drawn from the stirrings of change which even a cynic like Naipaul could not fail to observe. Towards the end of his later work, *India: A Million Mutinies Now*, Naipaul states:

The India I had gone to in 1962 had been like a place far away, a place worth a long journey.... On that first journey I was a fearful traveler...

India was now a country of a million little mutinies.... There was in India now what didn't exist 200 years before: a central will, a central intellect, a national idea.... What the mutinies were also helping to define was the strength of the general intellectual life, and the wholeness and the humanism of the values to which all Indians now felt they could appeal. And – strange irony – the mutinies were not to be wished away. They were part of the beginning of a new way for many millions, part of India's growth, part of its restoration.

Before concluding this presentation, it would be appropriate to visualize the challenges Indian Writing in English may encounter in this age of globalization where cyberspace has literally shrunk the world in terms of both space and time. The interface of cultures demands the creation of a beautiful mosaic of multiculturalism that cuts across narrow walls of divisiveness to discover and embrace the quintessence

of the truly human. The mingling of the traditional elements with the western cultural mores can create the limitless possibilities of a vastly diversified unity wherein life as well as literature may address the notable recognition of the social, psychological and humanistic needs of the free and equal partnership of people working together for the common good characterized by tolerance, respect for freedom, compassion and progressive democracy to fulfill the dual function of “prayojana” and “purushartha” – immediate usefulness and ultimate goal.

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## Sat eIyZ OmYd



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 g`\_nOmMnypluVmV`o`c`mgnV`m`m`H\$ñi` nV`\_T`ñar Zdg(hÈ``d`  
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 H\$CndñK,` édnñK,` ódnñK,` AnX`-`\$`ñÈ`\_H\$` Aem`Vîdgj`nMr`  
 àñVnV`\_anR\$` g\_rj`Zō``nē` XI`c`KWcr,` n\$`VñJm`rU,` X{cV,  
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 \_n\$`Ur`H\$`È``nMm`à`ÈZ`gm(hÈ``{d`eP\$`Zr`\_anR\$`V`gñe`H\$cm`EH\$`Xa`  
 \_anR\$`g\_rj`m`H\$er`Anho``mfdf`r`AnOÀ``m`ñVdrg`dfñV`du`  
 à»`nV`g\_rj`H\$`àmh.`I.r.`eUñcrH\$``ñV{o`Zarj`U`\_Sha`hÈdnMo  
 Anho`àm`eUñcrH\$``Vohm`áhUmcoH\$,`"AnOM\$`H\$ñi` ,`H\$ñcM\$`  
 H\$ñi` ,`Amc\$`gma\$`g\_rj`dñL`\_`ho`~`ñheZ`Amc\$`Anho`nani>  
 Anho`Vo`Wè``m`nVrV`éOdc\$`Jcc\$`ñm(hOo`1

ñdnV\$``nōna`\_anR\$` gm(hÈ``nÀ``m` àñVnV` Zdg(hÈ`` ,  
 \_n\$`gñK,` ApñVèddñK,` àñV`eH\$,` Jm`rU,` g`H\$ñcrZ,` X{cV,  
 OZdnñK,` AnXdngr,` ódnñK,` \_ñcr,` {¼ñVr,` OZ,` H\$ñ`\_Jna,  
 {dkñZ`Aem`ZndñZr`gm(hÈ``àdnh`AdVrU`ñmD\$`AnO`pñVañVnca`  
 Pmcco`AnhV.` `m`gJü``m`gm(hÈ``àdnhñr`m`È``ñV`m`È``ñV`m`EH\$`  
 {d{ei>`ñ{`i`H\$ñZ`Anho`g\_rj`A``m`g\$`^`ñhr`Zdg\_rj`m,` Jm`rU`  
 g\_rj`m,`\_n\$`gñK`g\_rj`m,`A{ñVèddñK`g\_rj`m`X{cV`g\_rj`m,  
 OZdnñK`g\_rj`m,`ódnñK`g\_rj`m`Agg\_rj`M{d{dY`àdnh`{Z`ñe`  
 Pmcco`AnhV.` È`nM-amo-a`gnK``emó,`epr{dkñZ,`g`\_nOemór` ,  
 \_nZgemñ`r` ,` AnX`-`\$`ñÈ`\_H\$,` OrdZdnñK`g\_rj`m`Ago{d{dY`  
 ñ{`i`H\$ñZ`\_anR\$`g\_rj`V` Amc`c`o`AnhV.` `mgJü``mg\_rj`nàdnhñr`

{d{dY N{i H\$z nMr MMm m{RHSUr H\$Vm` WoeS` Zge` nZo  
Hdi \_nsg@nkr g\_rj md XcrV g\_rj m` mXnz` adnhrMrM An(U  
Vr hr Hdi g\$} a MMmBWoA{^ab/ Anho Aer` m{Z~\$ \_ncm  
OnUrdnplP\$ \_` nRmKncUoJaOMoAnho

**\_nsg@nkr g\_rj m**

\_nsg@nkrMm OJnA` m gm\_r(OH\$, gm\_rH\$VH\$, anOH\$,  
An(WP\$ j d mda Ogm XpJm\_r a^nd nSem, VgnM OJnVrc  
gr(hE` , H\$cm d g\_rj da \na \_nRm a^nd nSem Anho  
OJnVrc AZbH\$dMmadVnRr \_nsg@nkr g\_rj Mr \_nSUr Hocr  
Anho \_anRv AZbH\$d g\_rj H\$Vr \_nsg@nkr g\_rj ngy)ognUVcr  
AnhV. n{gO g\_rj H\$ I.r. {XJ\$-a nml` o` nA` m cd nVrc<sup>2</sup>  
{ddMZnA` m AmYmao \_nsg@nkr g\_rj Mo nden g\$} anUo  
I mrcã\_nUoAnho

\_nsg@nkr g\_rj zO^mVH\$n{apnVWV d H\$cm` nMmAV` nO`  
g\$-Y OnSemAnho An(WP\$ g\$-Y hmg\_nOnA` mB\_nAVrMmnm m  
AgVno An(U E` mcm nH\$ Aer ZfVH\$, Yr(P\$, anOH\$`  
aUmcrMr nm m^y aMZmC^r anhv AgVo H\$cmhr` mnm m^y  
aMZmM ^nd AgVo hr` m g\_rj Mr a` ^y\_H\$ Anho  
gm\_r(OH\$ n{adVZnV ASV \_ZUnPH\$ KOH\$ An(WP\$ nm m hnm  
AgVno hm \_nsg@nkr gr(hE` {dMnanMm\_hIdnMmN{i H\$z Anho

H\$UJ` nhr gr(hE` H\$VrMoAnH\$CZ E` mgr(hE` H\$VrMmCJ\_  
H\$UJ` m gm\_r(OH\$ n{a{rVWV Anho E` mgr(hE` H\$VrVZ i` o\$  
hndUe` mZfVH\$ Ame` nMo nden H\$ni` Anhod E` mgr(hE` H\$VrV  
a{Vq~rV PncocdmVd H\$UJvod H\$g(M{IV PncocAnho BÈ` nKr  
KOH\$Mm{dMna HÈ` n{edm H\$Vm` V Znr. hr` m g\_rj Mr  
^y\_H\$ Anho hr g\_rj m gr(hE` nH\$Vrcm H\$cm dVgh Vr EH\$  
gm\_rH\$VH\$ dnVjr Agè` nMo\_nH\$ V

H\$cm dY, H\$cm H\$Vr d a{gH\$ hr gr(hE` i` dhnanMr VrZ  
ASohnm, E` nMm EH\$ b\$ n{aUm\_hnm AgVno ahUz E` nMo  
nannag\$-Y AgVnV. ahUz M gr(hE` H\$VrMm{n{aUm\_hr g\$ dZr`  
AgVno hm \_nsg@nkr g\_rj Mm n` Ame` Anho hr g\_rj m  
H\$ccm\_cV: "gO?" \_mZVo` m N{i H\$z nZgna H\$cm Hdi  
{dMna aUmcrMoAS qH\$cdmVdMqZidi a{Vq~r Znr. H\$naU  
H\$cmVZ \_mZdr gDZercVMM An{dH\$na KSV AgVno gr(hE`  
gm\_r(OH\$ dnmVdmngZ \_P\$ anhyeH\$V Znr, ahUz gr(hE` nMo  
gm\_r(OH\$ n{Oem nden cj nV KVe` n{edm gr(hE` nA` m  
AnH\$CZncm nUo V Znr, hr \_nsg@nkr g\_rj Mr Rng ^y\_H\$

Anho

gr(hE` H\$VrVZ i` o\$ hndUam Ame` g\_nOn{adVZncm  
nmFH\$ Agc, E` nVZ i` o\$ hndUar ZfVH\$VmOa CX` nO` dJnMr  
Agc Va Vr gr(hE` H\$Vr nannm\_r An(U Zgc Va Vr gr(hE` H\$Vr  
a{VJm\_r RaVo` m ^y\_H\$Zgna nannm\_r gr(hE` H\$Vr MnsJcr Va  
a{VJm\_r gr(hE` H\$Vr dnBOPaVo` hmg\_rj m{dMna gr(hE` H\$VrA` m  
gm\_r(OH\$Vda ^a Xvno \_nUg i` o\$ ahUz nUo n{adVZnV anhy  
eH\$V Znr. E` nA` m i` {o\$ dnmr KSJ gm\_r(OH\$ dnmVdmVM hnm  
AgVo<sup>3</sup> Ago{XJ\$-a nml` oahUVnV.

AZbH\$d g\_rj H\$Vr \_anRvrc \_nsg@nkr g\_rj m{dH\$gV  
Hocr. cmcOr n\$gO {Zr \_nsg@nkr g\_rj cmguedmV H\$Z {Xcr.  
nw` XennS\$ -ma.gR{H\$ nRr` mg\_rj cm dMn{aH\$ ^y\_H\$Vr  
nriV{Xcr. J.-mgaXna` nRr` mg\_rj nriVZ \_anRv g\$ nMr  
gm\_r(OH\$ \scl Vr enVcr d` m g\_rj cm EH\$ g\$V{M{H\$gm  
nOVRMm doli m Am m\_ ana H\$Z {Xcm am{X.H. ~S\$ nRr  
H\$cm d nMr d gDZerc \_mZdr A{dH\$nanMr {M{H\$gH\$ \_j` Nri`  
{Xcr. eaXfD \_P\$-nVZr H\$cm E` H\$ndm InV m gr(hE` Pd An(U  
\_mZrV m BÈ` nKr \_j` nMr ^a OaH\$Z` m g\_rj cm doli on{a\_mJ  
ana H\$Z {Xco Zaha HÈ` H\$ nRr \_nsg@nkr g\_rj cm {deO d  
g\_nOdnr \_j` i` dhnanMr OnS {Xcr. {XJ\$-a nml` o` nRr Vn{e dH\$  
~RHS {Xcr. Va {d.g.Ond` nRr An{dnH\$ g\_rj Mr ^a OaH\$cr.

**X{cV g\_rj m**

Sa` ~m-ngho AnS S\$ nMo i` {o\$ Id, VIdknZ d E` nRr  
aE` j Hocr` mMi di tMr aaUmKDSZ \_anRv "X{cV gr(hE`"  
` mZndnZoAn{a{MV d A{^Zd gr(hE` nMmadn CX` ng Ancm  
OnVr AS nMoC{O r>d g\_Vm ndmV\$, ~\$Y m gm\_r(OH\$Y` m d  
Y\_Zang Vm` m\_mZdr \_j` nMr naUr H\$Uone` mX{cV gr(hE` nZo  
\_anRv gr(hE` nA` m aXemV I i ~i CSsly {Xcr. X{cV  
gr(hE` nMr g\_rj m` m gr(hE` nA` m OY\_mngyZM {c{hcr OnD\$  
cmJcr. 1950-60 A` mXaa` nZ hogr(hE` \_anRvrc EH\$ doli m  
gr(hE` adn ahUz ndV\$ nUoC^o an{hco VohmngyZM` m  
gr(hE` nMr g\_rj nhr {gO hndycmJcr. An(U ndV\$ g\$ cZbr  
^am cmguedmV Pncr. ana\$ rA` m15-20 dfrA` mAen H\$ni nV  
XmVm endVq ~r.gr.H\$S i o dg\$ \_y, \_r.{MQYrg,  
\_Zm d nZ I S\$ ^ncM\$ \S\$H, amJ.OmYd, HEd \_d\_m,  
AEUm^nd\$ grR\$ AOZ Zndag Sa` JS mYa nZVndUo` edY  
\_Znha, ~m-gnd ~mJc, anOm Tercq VnanM\$ I nS\$ nA, dm\_Z  
qc~ni H\$ a, am^r.Omer, e\$Saand I anV, dm.c.HocH\$U, am

AéU H\$S-i o gmp) ~maqJp {d.dm{eadnSH\$\$. nyc.Xenn\$S\$  
{d.g.I n\$H\$S, ~mí H\$U H\$DRH\$S, eaX nmDc, \_m.\\$.JmDq  
KZí`\_ Vi dOH\$S, {^\_and H\$SH\$S, AmKr X{cV grfhE` nMr  
AnndnKH\$d VnfdH\$g\_rj m{chrV hmlv

AnD 30 dfmdu 1978 cmVH\$VrWmZr X{cV g\_rj à` m  
ndénMr Ani I Pnè`nMoZ\_X H\$cohnV VHSrVW`cú\_Uemór  
Omer VohmáhUcohnV/H\$S, "\_hmaní`vrc à`\_l g\_rj H\$gr d  
{dMnad\$VnZr X{cV grfhE` nVrc àaUm, È` nMr gm\_r(OH\$ d  
dnl\_`rZ C{Oí`È` nA`m\_`è`\_nmZnMoZHSF B. àíZnMr dó ncló r  
{Oíhml`nZod {M{H\$EgH\$Ní`ZoMMmPH\$cr Anho'

"X{cV g\_rj Moñdén' `mJgVnA`mAmYnaoX{cV g\_rj à` m  
ndénMr Ani I H\$Vm`Vp X{cV g\_rj Moñdén AnH\$CZ  
hnl`mgnR` `m g\_rj MoEHU Mna àH\$na nS\$VnV. AnndnKH\$  
g\_rj m, grfhE` àH\$nanZén g\_rj m, Vfdg\_rj m d gnK`Emó  
g\_rj Moñdén g\_OE`mgnR`H\$hr AmYna^V/\_l`nMm\`\$C,, d  
H\$Vm`Bè. {dñVna`nVd àÈ`b\$`\_l`nMo{dÍcfU`VohVW:  
Qmí È`nV AncocoAnho VoAmYna^V/\_l`nMmrcà`nUo`Vrc.

- 1) àñWn(nV \_anR`g\_rj MmAnmUm
- 2) ndVj g\_rj Mr JaO d \_mUr
- 3) X{cV g\_rj MoA{YðZ
- 4) X{cV grfhE` nMr naUm
- 5) X{cV grfhE` nMr i`m`m
- 6) X{cV grfhE` nMoà`nDZ
- 7) X{cV grfhE` nMr nplfa\$am
- 8) X{cV g\_rj Mr nplfa\$am
- 9) X{cV grfhE` nModol i mU
- 10) dKZm{dDnH ZH\$na pñdH\$na hr gj)o
- 11) g\_VmñdnlV`~\$WmV`mì hr\_`è`o
- 12) ~nD VfdknZnMmAmYna
- 13) ZdrZ {WH\$Mr {Z`Vr
- 14) gm\_r(OH\$\_nZdd`emór`NíO\$H\$Z
- 15) X{cV A{^OZdJmMr {Z`Vr

- 16) ànMrZ ^naVr` grfhE` d X{cV grfhE`
- 17) g\$ grfhE` d X{cV grfhE`
- 18) àñWn(nV grfhE` d X{cV grfhE`
- 19) Jm\_rU grfhE` d X{cV grfhE`
- 20) \_n\$g@mKr grfhE` d X{cV grfhE`
- 21) n`rdnKr grfhE` d X{cV grfhE`
- 22) {ZmognfhE` d X{cV grfhE`
- 23) X{cV H\$cnE`\_H\$V/Mm{dMma
- 24) X{cV gnK`Emó
- 25) eaX n[adV`-An\$-S\$H\$ar grfhE`
- 26) X{cV grfhE` ndarc AnamomMr MMm
- 27) X{cV grfhE` nVrc AndVnMr MMm
- 28) àñWn(nV grfhE` nMr nZaZg\_rj m
- 29) àM{cV g\_rj nàdnHMo\_`è`\_mZ
- 30) X{cV grfhE` nMoAnE`\_narj U
- 31) X{cV g\_rj Mr g\_rj m
- 32) X{cV g\_rj MoñdVj AprVfd

**[Zarj Uo**

ñdnV\$`nMa \_anR`g\_rj nàdnHnVrc \_n\$g@mKr g\_rj m d  
X{cV g\_rj mhoXnZ g\_rj m àdnH à`ndr d \_hÍdnMo\_nZccOnVnV.

{d{ei}>{dMma àUmcrMm Adc\$` d Rng OrdZdnKr  
VfdknZnMmnm mAgccohog\_rj àdnH EH\$Xa \_anR`grfhE` d  
g\_rj à`m j d nclà \na \_nR`à`nd nns\$Uraog\_rj nàdnH àhUj  
AnD {gO hmlV. \_nUgnMoAmVPS`enfU H\$Une`m`n\$elcenthr  
g\$H\$VrcmZi`H\$Z g\_nZ dJ\$UmcrA`mYVuda Zdmg\_nO K\$ely  
nntUnam \_n\$g@mKr Vfd{dMma grfhE` d H\$CÀ`m A\$InZbr  
H\$cnE`\_H\$ {Z`VrMr à{H\$m {df`\_An{WPS`aMZA`m nm nclà  
A{Y{ðV Agè`nZoa`m{dV hmlVod gnK`nE`\_H\$ A{^eMrcnhr hm  
à`nd JngjZ QmH\$VnAer \_n\$Uj H\$UnamgrfhE` d H\$cnj d nVrc  
\_hÍdnMm{dMma RacmAnho gm\_r(OH\$nmV i rda OnV`mKOH\$S`i`o  
i`°\$MdnHnAoenfU Wn\$`dZ g\_VA`mnm nclà Zdm`naVr`g\_nO



C^naUohmAn\$GHSadnKr VId{dMna AgjZ H\$cmd grfhe`nA`m  
 an/n/hr OnV`mAO\$ dnnVdnMmanXr nE hndSZ grfhe`d H\$cm  
 ^i>hmv/q ahUjZ gm\_r(OH\$ g\_VMr OmUrd N{i>XUJnam  
 An\$GHSadnK \_anR\$ grfhe`nA`m an/n/rc EH\$ \_hIdnMm  
 grfhe`{dMna ahUjZ \_nV`Vm nndcm Antho ^naVr` g\_nOmA`m  
 Y\_cH\$dnlZrZ A{^eMrcmdoli odi U XUJmaod g\_J`anR\$  
 grfhe`mcmZdr H\$g AnfU \_g {\_i dZ XUJmao\_n\$gOmKr d X{cV  
 grfhe`nMo`nUXnZ Z\_X H\$andocmJVo

\_n\$gOmKr {dMna dJ^Xcmg amYnV` XbnoVa X{cV  
 grfhe`nVrc An\$GHSadnK dJnGh OnV dU{Oxnn` AVnrcm  
 an/nV` Xbno BWoXnZ {dMna gaUrA`mVn{ecnV [^PvmAgcr  
 Var gm\_r(OH\$n[adVZnA`md OrdZdnXnA`mnV{y\_rda`mXnZ  
 {dMnaUmcr\_U`ognal mU Antho \_n\$gOmKr g\_rj zoHdi  
 AnfWPSMZA`mnnMmdaM AmJkr cj H\$DV Hie`m\_w`o\_anR\$  
 grfhe`nVrc OmVrA`m{df\_Vo\_w`ogrfhe`nV C\_0ecmXifVnUm  
 `mg\_rj cm{XgyeH\$cmZnhr. H\$naU dJ^Xc PrcmahUOodU^  
 ~Xc hmvnm AgoZnhr. ahUjZ \_n\$gOmKr g\_rj mN{i>Aer dU^  
 OmV ~XcmA`m^f\_H\$AV OndyeH\$V Znhr hr`mg\_rj Mr ASj^V  
 \_`nRmAntho

X{cV g\_rj m\_anR\$ g\_rj A`mj d nV Amcodoli od  
 ndV\$` AprivId {Z\_nE H\$Umar g\_rj mAgcr Var`mg\_rj cm  
 AOZhr i`dAN\$ VnIdH\$, gOmVH\$doli mUmama PrcmZnhr,  
 hr X{cV g\_rj Mr \_`nRmAntho

OmJ{VH\$H\$UmA`mn[aUm\_nZoAnO g\_nO OrdZ Txi jZ  
 {ZKV Antho \_nZdr \_je`nMgm\_r(OH\$VIdnMmd\_n\$e`^ndZMm  
 ehng hmv Antho hr dV\$e`JnV g\_nOpriVvr \_n\$gOmKr d X{cV

grfhe`gnR\$ Amihnz ahUjZ C^r Antho`mg\_rj nadnhrZr`nMr  
 `nE ZnK Kk`nMr JaO Antho \_n\$gOmKr d X{cV`madnhrA`m  
 grfhe`d g\_rj nM{ddMznE\_H\$g\_J`B{Vhmg AOZhr {chrc  
 JcmZnhr. `mMi di rVrc cd H\$g\_rj H\$Vr hr O~m\_Xnar Antho  
 X{cV grfhe`nMr Hsj mAnfXdng, BVa OmVr O\_nVr, ^O\_H\$d\_@  
 d`hIOZ g\_mOmA`m g\$JkUnE\_H\$ {M\_IUmZo AnVmA`m  
 gUpriVvrng mA{YH\$ i`mnH\$ hmvJaOmOAntho X{cV g\_rj zo  
 `nH\$Sajr`nZnhdio Hdi EH\$M OnV g\_nA`mn[aYnV X{cV  
 grfhe`K0> i yZ`o`nMr J\$ra XI c X{cV g\_rj zo`ndr. EH\$ka  
 \_nZdr OrdZ OJE`mcm d E`m OJE`nA`m n[adVZnMmcmZm  
 XUJmao\_n\$gOmKr d X{cV grfhe`adnhr Antho, `nMm nRmndm  
 \_n\$gOmKr d X{cV g\_rj zoAi`nhVnUoH\$UoJaOmOAntho

gk^@

- 1) h. I. r. eUmcrH\$, Zdg\_rj mH\$hr {dMna adnhr. gsm  
 Jno. H\$CH\$Uu`bVmnpacqeJ nUo1982 n\$ 52
- 2) {XJ\$a nni`o`\_n\$gOmKr g\_rj n{dMna (cd ) Zdg\_rj m  
 H\$hr {dMna adnhr, n\$ 88
- 3) {XJ\$a nni`o`\_n\$gOmKr g\_rj n{dMna (cd ) Zdg\_rj m  
 H\$hr {dMna adnhr, n\$ 90
- 4) VHSvrW^cu\_U emor Omer, (XnZ eAX) X{cV grfhe`  
 : EH\$Aa`mg, g\$-AO S\$ i o
- 5) S\$ eIjZ OmYd, X{cV g\_j Mnden, a{V^maH\$meZ,  
 na^Ur
- 6) eaUH`na qc~mi o`\_anR\$ dnlZ`nVrc ZdrZ adnhr  
 (g\$nkZ)





gĒ` H\$no hr na\_ōda H\$hm h; & ZrĒeogĒe {dMnaH\$H\$H\$ H\$naU  
 npīM\_r \_mZd ZfVH\$ \_jē` nĪH\$ naoEH\$ EgmānUr h; OnoAgĒ` H\$no  
 gĒmānāfā H\$ngmYZ \_mZVm h; {H\$VvEgr pñWVr ^naV \_Jzt AnZo  
 nmBĒ EH\$ Anp ~nV Ono ^naV H\$ gmYnaU \_Zw` H\$nonpīM\_ H\$  
 gm\_nĪ` i` {°\$ goAcJ H\$Vr hpdh Wr, ^naVr` gm\_nĪ` OZ \_J  
 {ZOnd H\$ H\$\_r & Bg H\$\_r H\$no dh AnZoAnanānV {gŌnVnānān  
 ngamH\$a ahmWm {H\$ AnŌnXr H\$ cSāBĒH\$m {-Juc ~O CRāĒ Ono  
 cnoĪ Bg amīf` nĪdV\$ Vm g\$Jm \_J cJoWoCŪhoC{MV-AZfMV  
 \_jē` nĪH\$ ~rM A\$ya g\_PZdH\$ng\_` hr Z WnĪ& ZnanĪAnp OycngnĪH\$  
 ~rM gnMZOAnp g\_PZodmcoH\$no\_y ĀAnp XēDnhr \_mZm OnVm  
 WnĪ& EogogH\$ \_U H\$kmc \_o{ZOnd H\$ H\$ēnZmAnp ApñVĪd Wm  
 AmJh, \_mĪ XēnoJh hr \_mZmOmgH\$VmWnĪ& gnV hr ^naVr` g\_nŌ  
 \_J{AnVĪd H\$noCg AW^\_J JhU Zht {H\$ mJ` m{Og AW^\_J  
 npīM\_Xēno\_j&

U{n ^naV \_J` H\$H\$Vm, AnĪJnVrH\$aU Anp Jn\$> g\$H\$V  
 H\$noBVZmnMna-āgna Zht ahmAnp ApñVĪd na g\$H\$O>XI nBZht  
 nSāOno` anān\_j& {H\$VvEH\$ {dXer gĒmānānānŌ` , enfU Anp  
 AdYnaUmH\$H\$naU ^naVr` OZ-OrdZ \_Jhar dĪZmAdī` ~g  
 J` rĪ& nhcm AwdmXgam\_hm Ō` U{n ^naV H\$ ^f\_ na Zht  
 cSāJ` mWnĪ {H\$VvCgH\$gn[aUm\_g\_Mog\$gna \_onSāAnp ^naV  
 BggoANy/mZ ah gH\$Ī&

^naV {d^ndZ goCĒnB H\$RZnB` nĪZo^r Bg AgmJ mH\$  
 ^ndZmH\$noā~c {H\$ nĪ& EH\$ ~hV/ ~SāOZ-g\_Īxm H\$ {MVH\$Zr  
 H\$no\_cVm dñV{dH\$Vm H\$ H\$RāVm \_J~Xc J` rĪ& gĒmān H\$no` w  
 AnV/dhr AnKen)H\$ ^i` Vm{ZñVŌ nSZocJr Anp gnar n[apñW` nĪ  
 \_JAV{Z{hV Ag\$J{V Anp A{ddbt\$ñni`āH\$O>hñZocJoMnānaAnā  
 ^` nZH\$ {dKOZ Ed\$JhZ [ZamemXI nBĪSocJrĪ& gnYnaU \_Zw`  
 H\$noCJm {H\$ CgH\$ngamH\$ \_CgH\$ AnZoqMVZ Anp {ddbt\$ go  
 CX^y/ hñZmMn{hE Ī& dh AnZdH\$ \_H\$ {cE nĪ` SĪnāXm` r hñZdH\$  
 ~nV gnMZOcJnĪ& AnZo{hVr{hV H\$no gnMVM g\_PVm gnYnaU  
 ^naVr` AnĒ\_H\$DŪV hñZocJnĪ& ` h gĒ` h; {H\$ ^naV \_J^r ~JVo  
 hĪ& AnĪJnVH\$aU, ZñH\$aenhr d gā-ZYnĪ\_on[adVĒ H\$ H\$naU  
 CĒnB VZnd H\$ pñWV` nēi` {°\$ H\$no{Zame {H\$E hĪ& hĪ, cĪH\$Z  
 {hYXr gn{hĒ` \_JBZ eāXnĪH\$a` nān npīM\_r gn{hĒ` H\$ā\_nUñdēn  
 hr hĪAnĪ& Bg{cE AnY{ZH\$ CnY` mg H\$ g\$^\_J O--O--MMm^  
 hĪr, CgH\$gnV hr g\$ng, AH\$cmZ, dĪ {°\$H\$ndVĪ` , \_Ē` w-nV  
 Edsj U AnX eāXnĪH\$noAZm ng hr Onā>{X` mJ` nĪ& ` oēāX  
 nĪdV\$ nāna AnpY` nĪgH\$ H\$Ī` H\$ g\$ĪZmH\$noA{^i` °\$ H\$aVo  
 hĪ&

nĪdV\$ nāna-AnpY` nĪgH\$ dñV{hV{V \_J nĪpŪ gm\_nĪOH\$  
 CnY` mgnoH\$ CnĪ m` dĪ {°\$H\$-nĪdV\$` A{YH\$ ~c {X` m OnZo  
 cJnĪ& gm\_nĪOH\$, ZfVH\$ d YnĪ\_P\$ n[adē H\$ AnĪ mĪ` {°\$ H\$  
 nĪdVĪ ApñVĪd H\$ Vcre H\$ Anm AnY{ZH\$ AnpY` nĪgH\$ dñV  
 H\$ éPnZ ~J. ` nVnān nĪdV` w\_dhr i` {°\$ H\$no\_hĪd {cZo  
 cJmWm cĪH\$Z` i` {°\$MvZnĪ A\$V: "g\_{i`MvZnĪ H\$ Anm AJga  
 hñVr ahRĪ& g\_{i`MvZmH\$ā{V Bg CXnaVmH\$ H\$naU hr āg\_MIX,  
 OZfĪD, ^JdVrMaU d\_nĪ` enmc AnX H\$CnY` mgnĪ` dĪ {°\$H\$-  
 nĪdV\$` H\$ ^ndZmg\_nV ānMz YnaUmAnĪEd\$Ī` dñVnAnĪH\$no  
 ZH\$naVr hĪ^ApñVĪdJV nĪdVĪ VnĪ H\$ ēn \_Jā{V{rV hĪ&

VnoS` m` dĪ {°\$H\$-nĪdV\$` Ono AnŌ H\$ CnY` mgnĪ H\$no  
 dMnāfāH\$ {-YXh; ApñVĪddnĪr {M\$Z \_JnĪdH\$V nĪdV\$` H\$no` nĪ  
 h? BZ CnY` mgH\$nañZCnY` mgnĪH\$ nĪdVĪ VmH\$ā{Z H\$noCRā mVno  
 Adī` h; OnoAnZo \_JEH\$Z` mā` ng ^r h; cĪH\$Z dh ApñVĪddnĪr  
 nĪdVĪ VmH\$no` nĪ ZhrĪ& ApñVĪddnĪr {dMna nĪdVĪ VmH\$no{Zanj  
 \_jē` \_mZVohĪ& CgH\$ Xnē{ZH\$ {ddMZmH\$aVoh; O- [H\$BZ {hYXr  
 CnY` mgnĪ\_oEH\$ Anm VnoñdVĪ VmH\$noMaU \_jē` Anp Xgar Anm  
 g\_nŌ-gmĪg \_jē` H\$ ēn \_ōndrH\$na {H\$ mJ` mhĪ& XnēnĪhr ēnno\_o  
 CZH\$ nĪdVĪ VmH\$noS` mēn hĪ? ` h {ddā` {df` hĪ&

nĪdVĪ VmH\$ I nŌ H\$ nāZ H\$ā{V nĪV-Ō BZ CnY` mgnĪH\$  
 nĪmĪ gm\_nĪOH\$ n[adē H\$ AnĪ mdĪ {°\$H\$ n[adē\_dhr ApñVĪdVm  
 H\$noAWñmZmMnVohĪ& nĪmĪ AnZr nhMnZ` \_mZd ēn \_JZhr "i` {°\$  
 AWdm "Ūm' \_J H\$anVohp{Z` \_rV Ed\$ n[annŌ-Ō OrdZ H\$no  
 AnĪdrH\$na H\$a dĪ {°\$H\$-AZr{V H\$ AnYna na OrdZ H\$ng\$mcZ  
 H\$aZmhr BZH\$` dĪ {°\$H\$-nĪdVĪ VnĪ H\$no\_nZX\$>hĪ& nĪmĪ ed a Vno  
 OrdZ H\$Anā\$ H\$nc gohr g\_nV gm\_nĪOH\$ \_nĪ` VnAnĪH\$noAnĪdrH\$na  
 H\$aVm ahm hĪ& dh g\_nŌ H\$ BH\$B^Vnoh; cĪH\$Z CgH\$ng\_Mm  
 AmJh g\_nŌ na Zhr, BH\$B^na hĪ& ed a H\$ OrdZ H\$ KOZnE\$  
 Anā\$ gohr Cgo` i` {°\$` nhco-ZnVr h; {H\$gr g\$JRZ H\$ngXñ`  
 nrNĪ& CnY` mg H\$ Anā\$ \_Jhr ed a AnZoA{^PV\_{ZOr XñVndŌ  
 (E [aH\$S^An\$ngZc g\ŷaJ) hĪ& ed a H\$` h ngZc g\ŷaJ  
 hr CgoZfVH\$āV-ŌVnAnĪH\$ {dēŌ nĪdVĪ i` {°\$-ZnVr hĪ& dĪ {°\$H\$  
 AZr` d hr CgH\$ i` {°\$d H\$no{Z\_nĪ H\$aVoh;

ed a XgarĪH\$ gnM/r hĪ^m/nĪgoAnĪdñV Zhr hñVnĪ& CgH\$  
 OrdZ H\$ pñWVr` mCgoAnĒ\_knZ H\$amXVr h; {H\$ H\$B^EgmZht  
 {Og na {Z^P ahm OmgH\$& ~m-m\_XZqgh H\$ngĪ} - "ha EH\$ H\$no  
 AnZmanĪVm I Ī& ~ZnZmMn{hEY&- ed a H\$ dĪ {°\$H\$ nĪdVĪ Vm  
 H\$no~c Xv/mhĪ&

"Zxr H0Um H\$ ad m{H\$gr gm\_rfOH\$Z`\_ H\$noAnZoOrdZ  
 \_ndrH\$na Zht H\$Avr Ag\$P\$Um' - EH\$BH\$B\$H0`en \_OrZmhr  
 CgH\$ dj {°H\$-ndmV\$ Vmh}\$ ^ndZ goO\$H\$ ^r ad mCggoAcJ  
 BH\$B\$H0`en \_oOrVr h}\$ ^ndZ Anp AnZog\$-YnH\$no` h H\$B\$Zm  
 en XZm Zhr MnhVr\$ "do{XZ' H\$ am Zm AnZognW AvrV H0  
 {H\$gr ^r g\$-Y H\$no, KOZmH\$noAnZoha AvrV H\$ nhMnz VH\$  
 H\$no`\_VnO\$e go{O\$Avr OmVr h}\$ "gXd n{hcoOgr hnzO H0 {cE  
 AnZonV H0 ghdmg H0 {XZnH\$no ^r ^cZm MnhVr h}\$ AnZr  
 AprVIdJV ndV\$ VmH\$ nWmZm"\_{g\Sam Zmh}dm\$` gH\$Avr  
 h}\$\_{g\$g ao\_nZ' H0 g\$-nVZ H\$no^r AndrH\$na H\$Avr h}\$

CnY` ng H0nmI A{YH\$H0N>OnZmhr Zhr MnhVr\$ Bgr{cE  
 dh EH\$-XgaoH0 {cE "AYam ~ZohE h}\$

"AO` H\$ S\$ ar' H\$ Xr{nH\$mg~ H0N>OnZm-nhMnzZm  
 VnoMnhVr h}; qH\$VwAnZoAprVId H\$no{ZpMV Ta}go~nVZmZhr  
 MnhVr\$ ndV\$ VmH\$ aV CgH\$ goJVmgm\_nY` \_nzd aH\$V H\$no  
 ^r ndrH\$na Zhr H\$Avr-Bgr CnY` ng H\$ nmI ho ha {H\$gr H\$  
 "anBdgr' H0 A{YH\$na H\$no\_hId XvR hB\$g\_nO Ed\$~hV H\$  
 {^AVmd X~nd H\$no{danV H\$Avr h}\$g\_nO d \_nzdVmH\$noj nVr  
 AO` ^r Zht\$ N\$emdm\_nZVm h}\$, CgH\$no\_nZMh}; \_nzdVmH0  
 {cE Zht Or gH\$Vn\$ \_nzdVmPR-h}; Ynd mh}; N\$emdmh}\$

~hV Ed\$g\_nO H0Ta}na McZolncr qOXJr H\$noS\$ XolanO  
 H0CnY` ng "\_doAnp Ann' H\$nmI {ZJ\_ On{H\$gr g\$^°;gnO>  
 d i` dnVmH\$no{dIdmgr Zhr, \_nzdVmH\$ noH\$na H0 g\_nV Zno  
 do\_nZr Anp AW\$Zr \_nzVm h}\$-dj {°H\$-ndmV\$` H0 {cE {ZpMV  
 Ta}d pñWaVmH\$noAndrH\$na H\$ gInn~ZnVoh;- "qOXJr H\$noAW\$;  
 An\$ncZ, ~M\$Zr, gH\$Z Anp gYcZ H\$noA^nd' \$ S\$ aKnd\$ H0  
 {cE "V\$YDmc' H0 On\$>UnamAnZr ndV\$ VmH\$no\_nZmMnhVr h}\$  
 "AW\$Zr' H\$ anOcú\_r ^` nZH\$ n{apñVvR` nI \_r A{S\$J,  
 g\_PñV/mZ H\$VohE AnZoAprVId H\$ ndV\$ VmH\$no~ZnE aI Vr  
 h}\$

dj {°H\$-ndmV\$` H\$ ^ndZmgoAnH\$ny "AYao~\$ H\$ ad  
 H\$ Zr{c\_mH\$no{Z^AVmndrH\$no` Zht- \_\$AH0cr ahH\$na ^r {H\$gr  
 Vah qOXJr Or cyr\$ \_cCg na ~n\$ Zht ~ZZm MnhVr\$ H\$no`  
 H\$naU H\$ I \$ \_cMed\$` dnVmgo\_`P\$ hnzMhr Zr{c\_mH\$ ndV\$ Vm  
 h}\$g\_nO Unam{X` mJ` m"nEzr' g\$-Y CgandH\$no` Zht \$ Bgadh  
 X{H\$ nZgr {dMna \_nzVr h}\$dj {°H\$-ndmV\$` H\$ MvZm"AnnH\$no  
 ~\$` H\$ eH0Z \_r h}\$ eH0Z AnZonV AO` H0 "nnp{gd'  
 nd^nd H\$noAnZona hndr Zht hnzOXZmMnhVr\$

AO` d eH0Z \_|"ES0nO>Q> H\$ H\$ \_r, XnzñH\$no\_`P\$ OrdZ  
 OrZoH0 {cE a{aV H\$Avr h}\$ g\$-YnH\$no{Z^mZoH0 I nVa dh H\$ht  
 ^r AnZoH\$no\_namZht MnhVr\$` hnzVH\$ {H\$ ~Q> Anp S\$ Omer  
 H\$no^r AnZodj {°H\$-ndmV\$` H\$ A{YH\$na gr\_m\_{Zhr AnZoXZm  
 MnhVr\$

BZ CnY` ngnI\_o`dj {°H\$-ndmV\$` 'Anj nH\$V A{YH\$ \_t a  
 VnohAm {H\$VwBZ\_{AprVId dnrX {dMnaYnamH0 AZen ndV\$ Vm  
 H\$noOrdZ {Zanj \_j` ndrH\$na Zht {H\$ mJ` n\$ nmI ha j U  
 "dj {°H\$-ndmV\$` Vnt H\$ KnfUmVnoH\$Voh}; cH\$Z ndV\$ VmH\$no  
 Ma \_j` nH\$ CncpāY H\$no\_mI gmYZ \_nzVoh\$CnY` ng H0 nmI  
 "dj {°H\$-ndmV\$` Vnt H\$ng\_nO goH\$O\$H\$na Zht, g\_nO \_Jhr ahH\$na  
 amā H\$naZmMnhVoh}\$ OhnEH\$ Ann dh "ngZc g\$āJ' H\$ ~nV  
 H\$Voh};dhr CZ\_{ \_amg\_nO Anp `w ~ncVm h}\$ "dh \_aoAnp ed a  
 H0 `w H\$na{VH\$ h}\$` "dj {°H\$-ndmV\$` Vnt C\$hog\_nO goH\$hr  
 AcJ Zht H\$na nmI ad mAnZodj {°H\$ OrdZ \_o^r g\_nO H\$  
 H\$enZm{gmec H\$ngB0} H\$noZht ^ncmnmVr\$ CgH\$noJ^ñV H\$naZm  
 Bgr gmec H\$ngB0>H\$ ^Y\_H\$no h}\$ ^ndZ H0 OrdZ H\$ ~mYmZ  
 ~ZH\$na ^r, Cggo\_`P\$ hnz\$na ^r H\$ht AY` \_Jcgr goO\$` ahZm  
 MnhVr h}; ndn goH\$O\$H\$na CgH\$noAprVId hr Zhr\$ "AnZoAnZo  
 AOZ~r' H\$ gē\_mH\$no{dIdmrg-dmVd \_ndV\$ h}\$H\$? H\$no`r  
 Zhr\$Z VnoH\_ AH0ch}; Z h \_ndV\$ h}\$ ~pēH\$AH0caZht AH0co  
 Zht Anp hnohr Zht gH\$Vq Bg{cE ndV\$ h}\$ AnZamñVm I \$  
 ~ZnZolmmed a ^r `h AZr^d H\$naVm h}\$, BVZm{d{eI0>Ed\$BVZm  
 EH\$ny dh Zht {H\$XgaoCm} Cg\_{e{M Z cogH0\$

BZ CnY` ngnI\_dj {°H\$-ndmV\$` H0Zm goAnE AY{danVr  
 H0H\$naU nmI nH\$ng hr N{i`H\$na` amā Zht hnz/n\$AprVId dnrX qMVZ  
 \_|"ndV\$ VmH\$no{deF AW\$ h}\$ cH\$Z BYa H0CnY` ngnI \_|"ndV\$ Vnt  
 {H\$gr Rang \_j` H\$ Anj mMVZnE\_H\$YanVc na d{U\$ h}\$ AprVId  
 {MVZ \_ndrH\$V "nyJ`ndV\$ VmāIZ AnZoghr g\$^n\$gqXr H0  
 BZ CnY` ngnI\_AW\$Zhr nmgH\$noAprVId dnrX \_|"daU ndV\$ Vnt  
 H\$noEH\$ A{dpAN\$ \_j` AWdmXn` Id H0 en \_ndrH\$na {H\$ m  
 J` mh}; dh qnXr H0BZ i` {°\$dnXr CnY` ngnI \_Jnar Vah a{V\$ cV  
 Zht hnz/n\$

gmI \$ AZyga, "daU H\$ ndV\$ Vnt i` {°H\$noI \$ H0 a{V  
 {Oā\_Xna ~ZnVr h}; Bg{cE dh A{Zdm` P: XyganH0a{V ^r {Oā\_Xna  
 hnz/n\$ cH\$Z BYa H0CnY` ngnI \_ndV\$ VmH0 a{V AY{danV H0  
 H\$naU Xn` Ed~nV H\$ Anj mdj {°H\$-ndV\$` H\$noA{YH\$ \_hEd  
 {c\_nIe AJa i` {°\$ g^r aH\$na H0 Z{VH\$ Ed\$gm\_rfOH\$ \_j` nI go  
 {dAN\$P hnz\$na `m{g\I \$ H0 a{V {Oā\_Xnar aI Vm h}; Vno` h

{Oā\_Xnar Bg ~nV H\$ H\$VB\$H\$B\$JmaQs' Zhr\$XVr {H\$ dh XrganH\$ àV ^r g\_nZ én go{Oā\_Xna hmlmhrk"ed a: EH\$ OrdZr' \_| e[e H\$ "A\_nZdr` ODDs' ed a H\$ A{Z` \$TIV ndV\$VmH\$hr n[aUm\_ hi, {OgH\$ VrI r AmcnMz Z\$Xcnao dnOnô r Ogo AmcnM\$H\$no^r H\$Zr nS\$& g\_nO d i` dnVmH\$ X{H\$ nZgr \_p` nH\$ {déO A{Z` \$TIV d; {°H\$-ndV\$ "Zxr H\$ Ürn", "EH\$ n{V H\$Znôj", "\_Ner\_ar h\$B\$, "ggo\_uit r A\$YadH\$ CnY` mgnj\_| AH\$ga Xd ZoH\$no\_cVr h\$BZ CnY` mgnj\_| d; {°H\$-ndV\$ H\$ Zm\_na ndN\$ g\$g-^m H\$ àd{fImEds"\\c{\\\$c\_D> (j {UH\$ hr ghr) H\$ g\$g-g\$Yr {dH\$V` mhr A^ri>ahr h\$B

An{I a ndV\$ Vm{H\$ggô Bg àiZ H\$Cina ndnV\$ nōna AnpY` nfgH\$ dnVw\_|H\$hr ini>Zht& g\_nO H\$ àV ZoVmH\$ht nml nH\$ {dEnn hi Anp Z hr H\$ht CZH\$ OrdZ \_|g\_nO {danVr {dH\$V` mhr AnSô AnB\$ hmg\_nO, Z{VH\$Vm, i` dnVm H\$hr\$H\$gr H\$ {déO H\$B\$AndnO Zht& nml BZ g~goCXngrZ, V{c`Z ~m \_|, H\$ra H\$ Knô> n\_|, ~\\\$Ka \_|, àm H\$ aōOamD> ~\$anō>AWdm ndrj\_Jnc na AnZhr An{[aH\$ A\$UUnjgnr{SV AnZr i` {°\$JV ndV\$ VmH\$ {h\_m Vr h\$B ed a Adí` hr Bg` mCg Xū` @rVmgonr{SV hi, c{H\$Z H\$ht dh Cg AdnVmH\$ {déO AndnO Zht CRnVn& g\_nO H\$no-Xc SxcZoH\$ H\$g\_ VmncVmhi, c{H\$Z H\$ht g\_nO H\$no-Xc Zht gH\$B&

ào M\$ H\$ CnY` mgnj\_| "ndV\$ Vnt H\$ AW^AnpOnXr H\$ g\$^@ \_| {c` m OmVm ahm h\$B Ohmēi` {°\$ gm\_nfOH\$, An{W\$ d Z{VH\$ YanVc na O\$>ahm Vn& dh g\_nV enfUnj Anp {dn{fIm njoI nU nmZm MnhVmVnY, {Og\_|H\$H\$ H\$naU g\$Y ^r {Z{hV Vn& "JnkM\_ H\$mhnr {ZaY a BZ enfUnjd \_nzd H\$naV\$ H\$Zdmrc e{°\$ nH\$ {déO H\$N-X-ōnda \_|cSV mahn&` h cS\$B\$no-a H\$B\_nū` \_go \_uit a ^r h\$B\$ ào M\$ AnZog\_` \_| \\\$cogm\_Vdnk d n{OrdnX H\$ {déO \_nZdr` ndV\$ VmH\$nj nmVr ahoVWmCZ \_nZdr` \_p` nH\$no AW^XVrahoOnngō w H\$ AndnO Wr& "ndV\$ Vnt H\$ng\$^@ZH\$ CnY` mgnj\_| i` {°\$H\$ én \_|Zhr, \_nzd H\$ én \_|C^an& 1950 H\$ ~nX BZ CnY` mgnj\_| d; {°\$H\$ ndnV\$` H\$ ^ndZm E{VhrnfgH\$ g\$^@rZ ndnV\$H\$B\$V A{YH\$ h\$B

`cN` ngy Z Vmào M\$ w rZ g\_nfOH\$ g\$^@ndV\$ Vmna {OH\$ gH\$ Anp Z hr ApnViddnXr d; {°\$H\$ ndnV\$` H\$no AnZm gH\$& EH\$ Ynam {gm\_nfOH\$ go\_nf\$ hnzZoAnp Xugar (ApnViddnXr) H\$ àV éPnz H\$ H\$e\_H\$e \_|doA\$V: "gd{ZfV` ^nd goAnH\$H\$V "JuzhnhH\$XodVnt Adí` ~Z&

ndnV\$ nōna AnpY` nfgH\$ nml na\$hamJV gm\_nfOH\$-Z{VH\$ g\$Y H\$ An{drH\$na H\$Voh\$ \_nZdr` g\$Y H\$ ZE Am\_m H\$ An{drfU H\$VoOmZ nS\$Voh\$ ào M\$ H\$ CnY` mgnj\_| g\$Y Anp AZr'd H\$ gmV\$Vn{Zp{MV gm\_nfOH\$-Z{VH\$ na\$hamAnH\$ AnYna na ndrH\$na H\$ OnVr ahr h\$B` ennc Anp OZK<H\$ AnpY` nfgH\$ M[aI n\_| na\$hamJV g\$Y H\$ n[a{MV pnV{V ^f\_H\$ H\$noöng Vno h{Am, c{H\$Z aE` nE\_H\$ {gōnV H\$ OH\$S>Xr go` onmV ndV\$ Z hmgH\$BZ H\$ ~nX H\$ CnY` mgnj\_M[aI -{Z\_nf H\$ nVmZ na i` {°\$-d{eiO& H\$ YnaUmC^ar& i` {°\$ AnZod{ei>H\$ gmV AnZohr n[adē \_|g\_nV, {df\_VmAnj {dgs{V` n{Anp O{OeVmAnj H\$ ~ndO\$ AnZoApnVid H\$ pnV{V` n\_| \$OrZocJn& g\_nO Únam AnamV Anp I nml cr\_nY` VmAnjVWmZ{VH\$VmH\$noZH\$naVm h{Am dh d; {°\$H\$-Z{VH\$VmH\$naI` XzocJn& d; {°\$H\$ Z{VH\$VmVWm g\_nO Únam ndrH\$V Z{VH\$VmH\$ A\$YgKf^@H\$ ~rM AnZoOrdZ H\$no"OñO>V\$B\$ H\$Zo\_ \$cJm i` {°\$ Yrae Yraog\_nV gñH\$ gñ njo H\$O\$Vm Mcm J` n& \\\$cV: g\$Y Anp AZr'd H\$ àm\_nfUH\$Vm na\$hamJV àV\_nZnH\$ Anj m emar{aH\$ \_m Anp i` {°\$ H\$B\$V ~{O Únam {ZYn{V hnzocJn&

ApnVid H\$ Bgr ndV\$ VmH\$no~ZnE aI ZoH\$ "EñW{OH\$ Jōg' ad m Anp am ZmH\$ M[aI H\$ {defVm h\$B Bgr{cE CcPr \_|Z:pnVWr H\$ ~rM ^r ad m AnZoA{ÜVr` i` {°\$id H\$am\_nfUV H\$Vr h\$B` \\\$c\_D> H\$ ~nX nZ: dh AnZOH\$nghr n[aōu` \_| Xd ZocJvr h\$B am ZmH\$ {cE AZr'd H\$` h j U \_m AnZo AH\$cmZ H\$no\_ OszdH\$EH\$gmYZ h{Og\_| dh Sy-ZmZht MnhVr& \_pA` nXm{XZ AH\$cr Zhr ah gH\$Vr& c{H\$Z Bg\_| dh {H\$gr Xyga H\$no^r "{Oa-c' Zhr hnzoxZmMnhVr-\_{f\$g\$ h MnhVr h{H\$ XygaH\$no~nX \_onN\$ndmZ hno"XZ BO>BO {Dpar`& " \_| Anp "am Znt EH\$-XygaH\$ AnhMnZ \_|O\$Voh\$ ^r H\$ht Jhao\_ghMnZ H\$noO\$ncVoh\$ Ma\_j Unj\_ \$H\$gr ^r g\$Y H\$noZnH\$naVoh\$ AnZo ApnVid H\$ gInn~ZnE aI Zmhr BZ "nml nH\$M[aI H\$ A{ÜVr` Vm h{&

ApnViddnXr nml B\$D` O{ZV AZr'fV` nH\$ gmV M{VZmJV AZr'fV H\$no\_hid Xvoh\$ nml AnZr é{M-Aé{M H\$ {df` \_|H\$B\$ ñni>H\$U Zhr Xv| Anp Z hr CZH\$H\$B\$H\$naU hr & nml ghO ^ncmZ (BZngj) gohr AnZoAZr'dnH\$naMā H\$VdMcoOmVoh\$ H\$ny nml H\$ Bgr BZno\_D>i` dhna H\$no\_hid Xvoh\$` hr H\$naU hi {H\$ CZHo nml H\$N>hX VH\$BZngj>^r h\$B O~H\$ qhXr CnY` mgnj\_H\$ nml n\_oAH\$ga M{VZmJV AZr'fV H\$no\_hid Zhr {c\_m& BZH\$M AZr'd eñ B\$X< O{ZV hi OmC{h| g\$g-àd{fImH\$ Anm coOmVm

h& BZH\$ é{M-Aé{M H\$m H\$B R&ng AmYna Zht& \_mî dî {°\$H\$ é{M-Aé{M H\$ H\$naU XgaoH\$ AprVîd H\$no\_hEd hr Zhr {X` m OnVn& nml Ohm&AnZr é{M H\$ {dnarV H\$N>nVoh;dht dh H\$QZo cJVch&

ñdnV\$` nâna AnpY` r{gH\$ nml na&namJV à{V\_mZnî d gm\_r{OH\$ AgSî{V` nî H\$ {déÔ dî {°\$H\$ AZr`dnî Anp g\$-ÿ H\$ H\$naU A{ñVîdJV g&j mH\$mà` ÈZ VnoH\$Voh; c{H\$Z AnZoBg à` ÈZ \_JZ Vnoth nîU: na&namJV Xfîr H\$B goAcJ hm&nnE Anp Z hr AprVîddnîr M{aî hr ~ZoA{ñVnEH\$ AH{cnhO>{c` oBgr ÔSîñE\_H\$ pñV{V H\$ ~rM {KaoAnZr dnîV{dH\$Vm H\$no ngr Vah àm\_r{UV `r Zht H\$a nE& hmî AnZoBg à` ÈZ \_gdh` nZ`-g\$-ÿ nî AWdmór-néfnîH\$ ~rM CEnp "ÔeZ' H\$m{dnîV{V {ddaU Adî` Xv&ah&

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## Modernism and Indian Writing in English

Dr. Satish Deshpande



The existence of any Indian literary tradition has been doubted by many because of the peculiar Indian situation. India is a multi-lingual country with more than 4000 dialects. There are several language traditions which have been developing simultaneously in the Indian cultural context. However in spite of the diversity there appears to be a common cultural stream going on throughout the Indian sub-continent. Although the Europeans evolved the concept of Nation in the Nineteenth century. In India there has been an awareness of cultural unity from ancient times. It is evident in the following couplet from Vishnupuran:

Uttaram yat Samudrasya Himadreshchaiv  
Dakshinam

Varsh tad Bharati nam Bharati yatra Saskruti

Even the following remarks attributed to ShriRam indicate that the concept of Motherland was clearly established in those days:

Api swarnamayi Lanka na me Laxman rochate

Janani Jnmabhoomisch swargadapi gariyasi

It is therefore important to accept that these notions did exist in ancient India. It is pointless to say that these notions were developed by the Europeans in the Nineteenth century.

The Europeans developed the concept of Nation and equated it with the language spoken by the people of the land. Thus in Europe we discover that most of the nations are organized on the principle of one language –one State –one Nation. The process appears to have continued even up to the last decade of the Twentieth century which witnessed the emergence of two nation states-the Czech republic and the Slav republic out of Czech-Slovakia. India on the other hand has experienced a sense of unity in spite of the multiplicity of languages as well as the absence of a single government most of the times in its history. This

clearly indicates that the use of Euro-centric concepts in relation to India can lead to a dead end..

What is true of Politics is all the more true of literary criticism of the recent period. If one were to write about the relevance of Derrida in the contemporary times one would have to necessarily relate it to the notions like WASP or the European tradition of logocentric thought. In many cases these notions are not relevant in the Indian context.

English language and literature appeared on the Indian scene in the initial period of British colonization as well as due to the process of colonization. It is interesting to note that the colonizers thought it prudent to introduce English language and literature on the Indian scene even when English children in British public schools were being educated in Greek and Latin classics. It has to be noted that the so called canon of English literature owes its evolution to the English studies in India.

Naturally enough the dominant feeling among the Indian thinkers and writers with regard to the English literature was that of awe and admiration. This can be said to be the reaction of the colonized to the literary tradition of the colonizers who enjoyed the status of a dominant class and exploited it to the maximum. Knowledge of English was necessarily related to a feeling of superiority due to the inherent dynamics of the colonial situation itself. Traces of this feeling are evident even during the contemporary times in many different ways. This was precisely the objective of Lord Macaulay when he wrote the now infamous minutes which were later on adopted by the Government of India as a policy in 1835.

On the literary scene it can be seen that the initial euphoria of the introduction of English literature was supported by the euphoria of the romantic feelings and emotions generated by the reading of romantic poetry and the feeling of nostalgia generated by the reading of

Walter Scot novels .These stories generated a feeling of pride and nationalism in the young Indians. In short it can be seen that the basic purpose of uprooting the Indians from their roots was thereby defeated although to some extent it was possible to instill a sense of confidence in the superiority of the English culture and language among the Indian masses. The Indian response to the well calculated plan of introducing English language and literature was thus paradoxical. On the one hand it might have created the army of Raobahaddurs and Raosahebs that the Britishers wanted but on the other we also find that it also led to the emergence of a generation of patriotic Indians exemplified by the likes of Lokmanya Tilak and Dadabhai Navroji.

This is also reflected in the literature of the contemporary times both in the English language as well as in the Indian languages. The most dominant themes in both related to the Indian mythology and history. This is certainly a romantic trait Yogi. Aurovindo Ghosh has characterized the typical Indian patriotic response to the prevalent situation in his 'Renaissance in India.' For these and similar reasons the romantics were considered to be the ideal poets for a pretty long time in India. The Indians still appear to be having a great deal of affinity for the romantic poets.

This was gradually replaced by a modernist attitude in the first half of the twentieth century. The modernist criticism developed through the critical theories and practices of critics and writers like T.S.Eliot, Virginia Woolf ,James Joyce and F.R.Leavis .In England we have the practical criticism of I.A. Richards which focused on the importance of the textuality of the text . In the practices of I.A.Richards the text attained the status of an autonomous entity which has to be interpreted in the context of what it is

rather than any other extraneous factors. These practices made the job of a literary critic a little more demanding in that the critic was required to do it independently of his own prejudices. On the face it appears that this would make the activity of literary criticism fairly objective.

However it does not appear to be the case if one analyses the critical practices of the critics of the period. F.R.Leavis is a case in point. His 'Great Tradition' is considered to be a significant analysis of the tradition of the English novel. However it excludes on his own admission a great and zestful work like Emily Bronte's 'Wuthering Heights'. This exposes the limitation of describing any tradition as a great tradition mainly because it attempts to portray the manners and morals of the English middle classes like Jane Austen novel. It appears that F.R.Leavis is more interested in presenting the tradition as a model rather than analyzing its merits and demerits. As a result he fails to pass a fair judgment on the tradition as a whole. One is tempted to say that this is a result of the colonizer's anxiety to prove his superiority. Unfortunately many of us have not taken the cognizance of these contradictions. The earlier we do the better it is for us.

It can be noted that modernism is a point in history of Indian literature in general where we had the opportunity of breaking the shackles of the colonial tradition. We might have used the opportunity in the political field but we have certainly not been able to use it in the socio-cultural and literary field. If we visualize us to be the key player in the twenty-first century it is imperative for us to do so. .

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(a{ddmar ~&)

## *Forth Coming International Seminar*

### **Mind, Brain and Consciousness**

**on 14<sup>th</sup> & 15<sup>th</sup> January, 2010**

#### **Introduction**

Concepts related to the Mind, Brain and Consciousness have intrigued both philosophers and scientists since time immemorial. While the former have speculated on the nature of mind and put forward many theories of consciousness, the brain as an object of scientific enquiry and how it relates to functions ordinarily subsumed under mind is a relatively recent phenomenon. The emerging body of evidence that the cognitive neurosciences [neurobiology and neurophysiology] and cybernetics are producing cannot but impact our understanding of mind and consciousness and compel us to revise many of our long held theories and convictions. At the same time, many speculative insights of the philosophers regarding mind and consciousness can offer great areas for reflection and experimentation to the neuroscientists. Philosophy of mind is an active, intensely evolving body of knowledge.

#### **The Purpose**

This International Seminar is an attempt to present the salient reflections/findings of philosophers and scientists on the interconnections between these concepts and evolve an ongoing dialogue between them so a robust body of knowledge serves as a foundation for further enquiry in this intriguing, and vastly unexplored, field. Of course we can feel satisfied much has been done in the realm of reflective thought about mind and consciousness down the centuries by the great masters, including the likes of Plato, St. Augustine, Descartes [all three on mind-body dualism, and Descartes on 'mental substance' *'pensee'* or reflexive consciousness, and Interactionism]; Locke [rejecting 'mental substance']; Hume ['bundle concept'], Kant [critique of associationist approaches and stress on 'phenomenal consciousness'], Berkeley [Idealism as in *Principles of Human Knowledge*, 1710]; Leibniz [Parallelism]; Spinoza, Gustav Fechner and W.K. Clifford [Double-Aspect Theories] as also Herbert Spencer and P.F. Strawson; William James ['stream of consciousness'], Brentano ['intentionality']; Cabanis and older masters [Epiphenomenalism]; Vienna Circle, especially Otto Neurath and Rudolf Carnap [physicalism or extreme materialism]; Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty [phenomenology]; J.J.C. Smart and H. Feigl [Identity theory]; Russell ['sensibilia']; A.J. Ayer [a type of neutral monism in *Language, Truth and Logic*, 1936]; Geulincx and Malebranche [Occasionalism]; Gilbert Ryle ['the ghost in the machine' in *The Concept of Mind*]. There will be occasion to review their work in this seminar.

A lot has been done in the neurosciences by the scientists, especially K.S. Lashley [removal and study of animal brain parts]; H. -L. Tauber [war time brain damage study by EEG and PEG]; W.G. Penfield [direct stimulation of patient's brain]; Eric Kandel, Paul Greengard and E. Carlsson [Microstructures necessary for learning, memory and effect of psychoactive substances; Nobel Laureates, 2001]; R. Axel and L.B. Buck [genes, protein receptors and odour recognition; Nobel Laureates, 2004]; and the vast body of work by different neuroscientists on the neurotransmitters, especially the biogenic amines, aminoacids, neuropeptides etc. There are so many others, and the neurosciences are teeming with research work.

But precious little is being done to integrate the vast body of knowledge that already exists about these three concepts in these independently progressing branches of philosophical thought and scientific experimentation.

This seminar is a step to help the process of such integration.

#### **Mind and Consciousness**

This Seminar will attempt to review and present classical and modern concepts and theories about Mind and Consciousness, including the Mind-Body or Body-Mind problem; the idealist and materialist views about

mind; the identity, the computational and double aspect theories of mind; monistic and dualistic theories of mind; as also interactionism, epiphenomenalism, structuralism, reductionism, materialism, occasionalism, neutral monism, functionalism, psychophysical parallelism etc. The concept of mind in Indian thought needs a careful and detailed exposition for which a theme session/workshop is proposed.

The philosophy of mind is intimately connected with the philosophy of action. Therefore, concepts like free will, motive, intentions, cognition, volition, feelings, and also ethical issues related to these are of abiding interest, and also of concern in this seminar. Questions related to cognition like perception, sensation, insight, intuition, judgement, as also thought, reasoning, and the notions of doubt, inference, reasoning, logical thinking and how these are connected to our understanding of the mind and its connectedness with evidences from research in the neurosciences will also be of interest in this seminar.

The problem of Consciousness needs to be connected with that of the Mind, but not only our philosophical understanding of the Mind but the emerging evidence from brain research. The various metaphysical positions like the dualist and physicalist theories, and the specific ones like higher-order, representational, cognitive, neural and quantum theories, need to be put in perspective to understand where we stand in our grasp of this complex topic. Qualia, introspection [including the works of the champions of the introspective method as seen in the work of Wilhelm Wundt, Hermann von Helmholtz, William James and Alfred Titchener] and self-knowledge, as aspects of consciousness also need detailed analysis. Creature consciousness and state consciousness, as also the 'state of consciousness' needs close study too. Work in scientific psychology, especially behaviorism (Watson 1924, Skinner 1953), Gestalt psychology (Köhler 1929, Köffka 1935) and, more recently, cognitive psychology with emphasis on modeling internal mental processes and information processing (Neisser 1965, Gardiner 1985) needs critical appraisal. A major resurgence of scientific and philosophical research into the nature and basis of consciousness in the 1980s and 90s with the works of Baars 1988, Dennett 1991, Penrose 1989, 1994, Crick 1994, Lycan 1987, 1996, Chalmers 1996 needs to be critiqued too. Also noteworthy is the emergence of Specialty journals devoted to the study of consciousness (*The Journal of Consciousness Studies*, *Consciousness and Cognition*, *Psyche*), as also professional societies (Association for the Scientific Study of Consciousness - ASSC). These exciting developments need to be noted in this seminar.

### **The Brain**

The brain is a complex organ, the structural correlate of the mind, center and head of the central nervous and neuro-endocrine systems, whose various areas are yielding fascinating, though rather tardy, information to science and biology. Areas like the cerebrum, which controls higher functions like thought, language, moral and social conduct, creativity, spirituality etc, needs as much study as the limbic system connected with emotions and sexuality, and the neuro-endocrine system which controls an organism's response to stress, emotions, thoughts and feelings. As also various pathological conditions that result from toxic, metabolic, infectious, degenerative and congenital/traumatic conditions of brain pathology, not to forget the great number of neuropsychiatric conditions with hitherto ill-defined aetiology that are the great areas of interest and activity in clinical and research psychiatry/neurology. The emerging vast body of evidential findings from the various neurosciences, including classical psychiatry/neurology, neurobiology, neuropsychology and neurophysiology needs a thorough presentation and a close look if present and future philosophic theorising has to be grounded on solid foundations. The interdisciplinary field of Cognitive Neuroscience which connects the sciences of the brain [Neurosciences] with the sciences of the Mind [Cognitive Science] needs a special and careful look. Neuro-imaging and ionic/molecular processes studies are yielding fascinating information of brain function that philosophers of Mind can ill afford to ignore. The presence of neuroscientists and a close look at their findings will be a special feature of this Seminar.

## Workshops

Two workshops, one on 'Mind and Consciousness' [21 Aug, 2009], and another on 'Brain and Consciousness' [27 Nov, 2009] will set the trend for the International Seminar to follow. A feature of the first workshop will be a close look into the concept of mind in classical Indian Philosophical systems.

## The Goal, And Bridging the Gap

The attempt will be to bring together scholars and intellectuals from these diverse streams and evolve a body of knowledge that will further our quest in this intriguing but still largely inscrutable area of philosophical/scientific enquiry.

Philosophers intimately connected with study of mind and consciousness may know little of brain research. Scientists intimately connected with study of structure and function of the brain may know little about the various theories of mind and consciousness that have engaged philosophers down the centuries, and even actively engages them today. The attempt here is to bring the two bodies of researchers together to evolve a corpus of knowledge that will be mutually beneficial and, hopefully, more than the sum of its parts.

The possibility of opening up new areas of research and throwing up new questions for future research, as well as helping contemporary researchers reorient/ rethink their present positions/convictions is an exciting possibility.

### Hence this seminar.

Critiques and reviews of established positions and theories are welcome, but original contributions are equally encouraged.

Often, the philosopher harbours a notion the brain research will only touch the fringe of our understanding of mind and consciousness. And often, brain scientists believe that philosophers indulge in speculation devoid of empirical evidence and hence 'talk out of their hat'. The attempt to bring the two together will hopefully dispel these notions and prejudices, and promote much needed respect for each other and a dialogue and serious study of each others' work. This will add incrementally to the body of knowledge in the respective fields, as well as in interdisciplinary studies, besides being personal eye openers for individual researchers.

Hence also this seminar.

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