Bankim Chandra brought out his first novel, Durgesnandini, in 1865. It ran through thirteen editions during his lifetime, the last one being published in 1893. This book had apparently the largest number of editions, but curiously enough the author felt little need to change its text in any fundamental point. The alterations made, relate mainly to a dramatic refinement of the story.

A minor historical inaccuracy crept into the story in the first edition. It was stated that the Pathans of Orissa conquered Vishnupur, an independent principality of Bengal. In later editions, the mistake was rectified and the tone of the narrative improved thereby.

In Chaps. 3 & 5, there was some detailed historical material which we generally find in abundance in the novels of Ramesh Chandra. Bankim's sense of beauty and proportion was keener, his idea of the craft of fiction was more developed. It is good the unnecessary portions were dropped off subsequently.
The two episodes of Bimala and Gajapati-Asmanie have been glossed over. In many of the first editions of Bankim, some crude elements occur, and the novelist took to the same method later on, as in *Ananda Math*. Crudities in the Bimala episode were of a limited nature. The second one was rather elaborated beyond proportion, perhaps for the sake of fun and quaint humour. It is the symmetry of the plot that is directly affected by such scenes. There has been a good deal of improvement in the revised version, which is even now far from satisfactory. This aspect of the question has been touched upon, the course of discussion of the book in Chap. III.

The first edition described Jagat Singha as brotherly attached to Ayesha. In Part II, Chap. 15, the hero said:

```
বন্ধু আমার আনন্দী যত্নে
লিখে এখনো ভুলে যায়ে
বেলা, আমার চিঠি আপনাকে পাঠ করুন।
```

In the same part in Chap. 19, he again said in a letter to her:

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মনে করিম রহিবে প'। (শেষের স্বর্ণশিহরের অধিন)।
তারা রাখিবে তেজ। অপনের।
```

Such a relationship sounds ludicrous in the context of a story of romantic love. The element of pathos in it would have been completely lost if the awkward relationship had been maintained.
Much of the abiding interest of the novel springs from the episode of love and separation of the mutually attached pair, Jagat Singh and Ayesha.

Bankim made a similar mistake in his treatment of Pratap and Saibalini in Chandrasekhar in the first edition version. The point would be taken note of in due course.

Kapalkundala

Bankim's second novel was published in 1866 and it passed through eight editions. The last one came out in 1892. As in the case of Durgeshmandini, there was little change in form in all the different editions. Its four parts were maintained; only of the thirty-two chapters, the beginning of Part IV, entitled श्री मायाकान्त, was dropped. The number of chapters thus came down to thirty-one.

Changes were made in two directions — in the recit portions and in the last part that dealt with the catastrophes.

The recit portion occurred generally in the form of author comments. In the intensely refined narrative of Kapalkundala, the scope for such comments was practically non-existent. There were not many of them. It was the author's sense of craft that led him in the succeeding editions to cut out the few that were found.

A glaring example was at the beginning of Part II, Chap. I, in which the novelist spoke in his own person about the future:
In place of this rather needless commentary upon life, the revised story starts in a very natural way. The narrative has been objective and therefore more impressive. Nabakumar begins his homeward journey with his bride, and in the gathering darkness of the night meets with an accident. He comes across a woman who would supply the complicating factor to the plot. As it stands, it is a round, unvarnished tale, unfettered by author comments.
About récit portions, the most important revision is
the omitting of Chap. 1 in Part IV, to which reference has been
made in the course of general discussion in Chap. IV. The whole
chapter has been quoted in the Sahitya Parishad edition, Pathavada,

Practically, the entire chapter is an omniscient author
comment one. No scene or dramatic picture comes into it at any
place. An idea of the author's line of thinking might be obtained
from the English quotation inserted at the head of the chapter:

"Real Fatalism is of two kinds. Pure or Asiatic
Fatalism, the Fatalism of Oedipus, holds that our actions
do not depend upon our desires. Whatever our wishes may
be, a superior power, or an abstract Destiny, will overrule
them, and compel us to act, not as we desire, but in the
manner predestined. The other kind, modified Fatalism
I will call it, holds that our actions are determined by
our will, our will by our desires, and our desires by the
joint influence of the motives presented to us and of our
individual character."

J.S. Mill.

The contents of this chapter are in fact an elaboration
of the ideas contained in this extract. It is apparent such a
passage would have caused imbalance to the narrative of Kanalkundala,
which is generally raised up to a heightened dramatic level.

Of greater technical significance is the change in the
last part. The first edition version read:

- page 26 -
In Chap. IV, the concluding lines have been quoted; they describe how Nabakumar got back his senses and was uttering the name of Mrinmoye.

The full significance of the emendation of this chapter has been discussed in Chap. IV.

Mrisalini

First published in 1869, Mrisalini had had to its credit ten editions during the lifetime of Bankim Chandra. The last one was out in 1893. All through it maintained its formal structure of four parts and an appendix. In the last edition,
the first two chapters of Part I were abandoned. This change 
had far-reaching consequences upon the design of the novel.

The changes made in this novel reflect the want 
of a centralising vision on the part of the novelist. In the 
general discussion in Chap. III, detailed reference has been made 
to its structural imbalance. The omission of the first two 
chapters relating to the hero's adventure with an elephant, started 
the wrong tendency of the narrative. Lyrical elements were 
allowed instead to predominate. In the earlier editions, there 
were more of them, one in Part III, Chap. 1, ( Pathavāda, pp.143-4 ), 
another in the same Part, Chap. 8 ( Pathavāda, pp. 145-6 ). It 
is clear the author could not exactly fix up his focus of interest. 
Perhaps Mṛṇālinī would become a glorious lyrical specimen like 
Indirā, if the enveloping action of history had been left out and 
the whole story developed on the lyrical line.

In the general discussion, a long passage has 
been quoted about the amalgam of the pattern. Hemchandra has 
been wounded after a rash adventure; he lies half unconscious under 
a tree and wakes up next morning to hear the song of Giriṣaya. In 
the original form, the Chapter ( Part II, chap. 12 ) concluded with:

\[\text{Transcription:} \quad \text{[Pathavāda, pp.143-4]}
\]
By leaving out this heroic element, the story was given another turn. If the snatch of song was omitted and the above extract was retained, the design would have perhaps improved to some extent. But what happened was greatly contradictory. Both the factors were kept up side by side with equal energy and they never exactly came to a balance.

Another change that was made, was about its technique. In Part II, chap. 8, the description of Monorama's beauty was given in more details, and the voice of the author was audible in the narrative (Pathaveda, p. 142). An omission of that part has enhanced the dramatic beauty of the story.

Strange enough, this third novel had more of the antiquated type of remarks associated with the omniscient author. This Victorian technique of the obtrusive author occurred several times in the first few editions. In Part I, chap. 2 (Pathaveda, p.139), and in Part I, chap. 4, (Pathaveda, p.140), the author appeared on the stage and guided his reader to the scene of action. This point has been treated at length in appendix-4.

The last point to be noted in Mrinalini, is about language. It is interesting to see how the author became increasingly conscious of the force of words in the context of a novel. He was leaning more towards homely, "ink-horn" terms and was changing sanskritised expressions to make his novels more true to life. Thus, he used गङ्गा to गङ्गा for पशुपति, निर्यात for निर्यात, माता for माता, सागर for सागर, षड़यंत्र for षड़यंत्र.

These changes have a direct bearing on the formal side of the novel.
Vishavriksha

Vishavriksha was first published from the *Wangadarshan* in 1873. Bankim witnessed its eighth edition (1892) during his lifetime. There is no great change in all different editions but revisions made from time to time have their hearing on the pattern. Most alterations are in respect of words and phrasing; some about characterization and situation make for neatness, refinement, and slight changes in impression of the persons concerned.

Expurgation of crude elements in the Hira episode, is perhaps the most tangible change. Towards the end of chap.17 there were materials of more than a page; she was more aggressive, voluptuous, willingly stepping into the net of Debendra from the time of their first meeting. Exclusion of that stuff has brought about balance in the pattern. The fall of a character, however debased, should require time for the development of intimacy. The revised version is, therefore, more logical.

But this matter of chapter 17 had some reflection on the character of Kunda. Bankim stated at first that she had three years' of intimacy with Debendra:

---

[Confusing text that appears to be a mixture of Bengali and English is present, which does not contribute to the natural understanding of the content.]
This makes Kunda a party to Debendra's clandestine adventures. The revised version has freed her from that stigma, and a sympathetic understanding of Kunda is good for the general design.
Debendra is a philanderer and he stands self-condemned. It is good that the two women have been purified of much dirt and dross. Otherwise the dramatic tone of the novel would have come down to the level of vulgarity.

In Chap. 17, Suryamukhi castigates Kunda for her hobnobbing with the disguised Vaishnavi, Debendra. She was changed as a concubine in the first edition.

Similar changes have also been effected in other relevant places of different chapters relating to the character of Kunda.

The omitting of coarse fun in the Kunda episode has a parallel to the treatment of the Gajapati episode in DurgaSamandini.

In Chap. 18, Kundanandini is leaving the shelter of Nagendra. It is right, the elements of Nature are in fury against her. The first edition had an author comment:

- ১ । লুই মেহেড়াই । হশ্শ | ২ | হুই | অমলকুমার চৌধুরী ।
It was wisely dropped later on. Such a statement is out of harmony with the text; Suryamukhi is maligned and Kunda is given cause for complaint. The novelist would have put Suryamukhi into a difficult situation by this remark.

In Chap. 37, Hagenöra's fruitless search for Suryamukhi is narrated. He is misinformed of her being burnt alive and at once sustains a fall. The novelist comments:

The first edition continued:

This is drifting into the realm of the obtrusive author. A tone of pessimism is sought to be hinted almost by force when the chapter is sufficiently expressive of that sentiment.

Indira

Of the four books included in Chap. V, Indira was the first to be published in the Vasantadarsan (1279 B.S. Chaitra). Yugalonsuriva was published in the following month, Radhasari about two years later (1282, Kartick-Agrahayan), and Raiani almost simultaneously (1281-2 B.S.).

Indira is one of Bankim's thoroughly rewritten books, like Raisinha and Raiani. Its description in different
publications has been indicated in Chap. V. The fifth edition (1993) which added fifteen new chapters, greatly increased the size of the book. Some old chapters were also elaborated.

The introduction to Sahitya Parishad edition states:

This introduction seems to be involved in contradictory statements. Indira is first described as a short story, and then it is stated that the short story was lengthened into a novel. A true short story never submits to that change. The fact is
that Indira was a novel in embryo, which was not the case with
Yugalanguriva and Radharani. This point has been explained
in the discussion of the book in Chap. V.

The lengthening of Indira has taken place
systematically from the start. It was moulded as a novel from
its amorphous state. All the retouchings are at the correct places;
the last part which is the meakest in the texture, has been referred
to in the main treatment in Chap. V.

Chap. 1 of the old edition has been divided into
Chaps. 1 and 2, with some new descriptions. Indira's sister
Kamini is introduced in Chap 1.

Chap. 3 (revised ed.) is a happy elaboration of
dealing with the stranded heroine's trials. Chap. 4 (re.ed.) is
the major part of old Chap. 2

Chap. 5 is all new. Its impact upon the spirit
of the novel, has been noted.

Chap. 6 is recast. That is the end of the
original Chap. 2. The form of the novel has been restored with
the Subhasini episode, as discussed earlier.

The entire matter from Chaps. 7-10 is new.

Chap. 11 catches up Chap 3 of first ed. The
character of Indira has altered. Her advances were less refined
in the shorter novel. The maid-servant helped her grudgingly
as she was left in the dark about her relationship to the gentleman.
That part is amended through the medium of Subhasini. Indira
gets a clear character certificate in the household of her benefactor.

Chap. 12 is a near transcript of ch. 4.

Ch. 13 is elaboration of ch. 12 and Indira is
dressed up by Subhasini for winning over her own husband.

Ch. 14 is a transcript of Ch. 5.
Chap. 16 is a transcript of ch. 6.

Chap. 16 is a rewritten version of ch. 7.

In the old edition, Indira was represented as a shrewd woman bringing within her net the captivated gentleman. She suggested to him to make a deed of gift, his entire property in her favor, as a security against his future betrayal. This was dropped in the revised edition.

Chap. 17 is new. A good piece of comic interlude occurs here.

Chap. 18 carries the tone of ch. 17.

Chap. 19, entitled Vidyadhari, climaxes that spirit.

The technique seems to be shivering on the borderland of art and fantasy.

Chap. 20 comes back to ch. 8 of the old book, only the first 21 lines are dropped for a consistency of narrative. But after about a page, the story turns towards the Vidyadhari episode introduced earlier.

The force of Chaps 21 has been referred to in chap. 19.

Chap. 22 is new like the preceding one. The last part of ch. 8 of the original has been changed completely. Bankim's statement that the revised book is a new one, is justified. It seems the first rendering had a better ending, neat and pointed:
It has been noted how the revised edition has tended towards funny and absurd situations.

**Yugalāṅguriya**

**Yugalāṅguriya** first came out in the pages of the *Vangadarsan*, Baishak, 1880 B.S. Next year it was published as a 'novel' of 36 pages, which has been stated in Chap. V.

It went through five editions during the lifetime of Bankim Chandra; the last was in 1893 when its pages extended to 50. But changes in revision were not in respect of length. These were slight and were mainly concerned with words and phraseology.

Its description of the title in the different editions is more important as it relates to art forms. The first edition
called it a 'novel'; its second and third editions were included in the collection entitled Upakathā or Anecdotes, which made its first appearance in 1877 and the second in 1881. The fourth edition was included in the collection entitled Kshudra Kshudra Upanyāsa (1893), or Little Novels. It was with Rādhārānī and Indīrā (smaller one) in the anecdotes; in the little novel series, the small Rāisingha was a fourth one. Its technical character is more important than its intrinsic value. The same is true of Rādhārānī.

Chandrasekhar

The author stated in the introduction to the book:

Chandrasekhar is again one of the most revised novels of Bankim Chandra. It appeared in the Vasavadātana in running chapters, like Kishavriksha; the chapters numbered 45, including a Parisāthah, or an Appendix. This want of division into parts at the initial stage perhaps indicated the
author's desire to follow in it the pattern of the earlier work, Vishavriksha. Perhaps the emotional content of the first parts led him to adopt the straight pattern made up of chapters only.

But the novelist became aware that there was in Chandrasekhar a strong element of action as well, specially in the latter parts. This element gave the novel the form and colouring of a drama, and these factors necessitated its division into parts. Bankim's judgement was logical. Inspite of its character predominance up to Part III, Chandrasekhar is a dramatic novel. Grouping of chapters into parts, is a step in that direction, a proof of the artist's sense of craft. It is significant all the novels are divided into sections. The exceptions are the two shorter works, Yugealanguriva and Roshanani, having a different craft form, Indira, a lyrical, flowing narrative, and Vishavriksha, a novel of emotion-intensive pattern. Bankim's genius lay really in the dramatic line.

The 45-chapter Chandrasekhar of the
Veepadarpan was first published in book form (1882 B.S., 1st June, 1875) with six parts and an Introduction. Revision in respect of quantity was immaterial but qualitative change was great. Three chapters were given over to the introduction which formed a fitting prelude to the swelling act of tragedy; 39 chapters were spread over six parts in harmony with the rising tone of emotion. The last part had 9 chapters including the addendum. In the third edition (1889), Chaps. 2 and 3 of Part II were compressed into one and the entire addendum was dropped. These later changes were in the direction of proportion and propriety.
In Part II, there was a rather longdrawn Ayehsa-OsaaD type of encounter between Dalani and Gurgan Khan that extended over chaps 2 and 3. Chap. 2, entitled Ashatar Sanghai, is amalgamated with the foregoing one. There were words in this abandoned chapter, which were derogatory to the dignity of character of the Begum. She was represented as again meeting Gurgan on the way when he was returning after prohibiting her entry into the fort. She was made a weakling and a suppliant although she had the strength of mind of a heroic woman:

The 4th Chap. becomes 3rd., and there is corresponding arrangement at succeeding stages. Proportion is maintained.

The excision of the addendum is proper, for it is not a logical development of the plot. Three solid facts were tagged on here: the end of Poster, the reunion of Saibalini and the Chandrasekhar, and final course of the historical action. There
is a complete copy of the chapter in the S.P. ed. at pp. 149-50. An inclusion of it in the novel would form a ragged end. None of the elements is a necessary part of the plot, and all of them are outside the framework of the novel proper. It would have better ended before the rhetorical outburst of Ramananda Swami in the revised edition.

Another important qualitative innovation takes place in the giving of sub-titles to all the six parts. This has been referred to in the general discussion. The third edition that contains this, was out in 1889, 14 years after the first edition (1875). A distinct vein of moralising settled upon the novelist towards the end of his life. A similar tendency is observed in Krishnakanta Will. Published in 1873, it underwent a change in the last part in the 4th ed., published in 1892. Bankim perhaps tried to systematise the trend of his narrative in Chandrasekhar by sticking striking names to the Parts. But they read like a running commentary by the author, which is rather inartistic. No other book of Bankim Chandra has such critical, purposeful sub-titles.

And finally the changes in details. In Chap. 2, Part I, there is an encounter of Saibalini with Lawrence Foster in the Bhima tank. The first version painted Saibalini as temptress:

\[
\text{[Equation or text not visible here]}\]

It was also stated:

\[
\text{[Equation or text not visible here]}\]
This makes her look like a characterless woman.

She improved by the omission of such extracts. Perhaps the tendency of Bankim was to gloss over the foibles of his fallen women as much as practicable. Another instance in point is Rohini in Krishnakanter Will.

In the most vibrant incident of the book, in chap. 6, Part III, the two peerless persons are swimming in the river for an escape. The first version made them brothers and sisters at that emotional point; or still worse, daughters and fathers.
But towards the end of the same page the woman comes down:

The artist of the 3rd edition was aware of the situation of a bathos. He changed the matter:

The second extract is left out altogether. In the last chap in Part VI, Saibalini confesses that she cannot forget him; she is too weak for that, (Part VI, ch. 8, p. 136). Bankim corrected a like situation in Purgasmandini, in the Katlu Khan-Ayesa episode.

Radharani

This little tale, like the other one in this group, Yugalanguriya, did not undergo any material change through the different editions. In chap. V, I have tried to show how the author himself had been in doubt about its formal character. But that is about the pattern: there is not much to say about its variations.
Raianī

Raianī was published in the Bangadarsan in 1281-82 (B.S.). Two years after it was out in 1284 B.S. (1877) in a thoroughly revised form. A second (1287 B.S. or 1881) and a third (1887) edition the novelist arranged before his death.

The advertisement to the 1st edition said:

This is an accurate estimate of the revised first edition of Raianī. Even in Part I, there are changes in Chaps. 4 & 7. Other parts are readjusted or rewritten. The six parts of the original have been compressed into five. Change of in both matter and form is great and sometimes of a fundamental nature. The attempt of the novelist seems to be towards a simple and straightforward story.

The revision has brought about a difference in quality, not in quantity. While the technique has remained unaltered, the spirit of the pattern has undergone some changes. It is natural to compare and contrast Raianī with Indira and Raisingsha regarding the changes affected. The bigger Indira is lengthened in a straight manner. Such is the case also with Raisingsha. New chapters or Parts that have been introduced in between the old, do not turn the trend of the story. In Raianī
the method is different. Bankim has changed, altered, turned
the nature of the materials in the course of revision.

Two points need special reference. The revised
edition brings about the marriage of Rajani and Sachindra at the
end. This happens as the climax to a protracted course of
complications. But marriage has become a tangle in the original
Yagadarsan reading. It seems to be a fait accompli in the
middle of the story. Rajani's attitude towards Sachindra is
not quite sympathetic. When her property is in the possession
of Amarnath, she wants to separate, not for the love of Sachindra
exactly:

"..."
The changed version reads better than the other in which the device of a marriage was introduced. Rajani’s love for Sachindra and her request to him to save her for the same, are better dramatic touches. These do not occur in the original. A proportional loss of emotional tone is a fact. The original is bold and daring, a bit improbable, and a bit derogatory to the honour of the heroine.

This point is related to the Labanga episode. The part played by her in the first edition, is artistic, dramatic; she is the arbiter of the destiny of all. It is she who discovers the hidden fountain of Rajani’s love. It is she again who makes Amarnath a fugitive and a wanderer. But the magazine version takes away practically all potency from her character.

The second point is about the role assigned to the sannyasi. And it is here that the original reading of the Vangadarsan is happier. His presence is not widespread and his medicine does not produce in Sachindra the obsession that we find in the first edition. Bankim made him a major character by revision; the more powerful he became, the more staggering was
the effect on the plot. This has been touched upon in the general discussion in Chap. V.

The original story is more crude and complex. A side character, Badal, is created to follow the movements of Amarnath who is shown as living with Rajani in a commodious house. An excision of the episode has made the story neat and direct.

Krishnakant Will

It is one of Bankim's widely revised novels. The first edition that came out in 1878 was a transcript from the Vaangadarsan. In the second edition (1882), a fundamental change has been made in the character of Rohini. Another major alteration has been in the Gobindalal story, to some extent in his character at the last stage. This happened in the 4th edition (1892), the last in Bankim's lifetime.

The Vaangadarsan presented Rohini, both in author comments and scenic pictures, as a greedy, unprincipled, dissolute woman. Such a strand would cut across the artistic design of the book and its standard would have been lowered. To match a hero with a hussy, would have been an undignified touch to the pattern. Expurgation of the crude materials has made her greatly restrained and dignified.

Rohini first appeared in the Vaangadarsan thus:
কলিতক, "তুম কি বল দেখি কি করা হবে, তোমাকে?"

রাজা বললেন, "আমি তোমাকে শিখাব, তুমি যে শিখ না করলে, তোমাকে যুদ্ধে পরাজিত করব।"

কমলা বললেন, "কে তুমি তোমার জন্য পরাজিত হবে?"

রাজা বললেন, "তুমি পরাজিত হবে।"

কমলা বললেন, "তুমি কে তোমার জন্য পরাজিত হবে?"

রাজা বললেন, "আমি তোমার জন্য পরাজিত হব।"

কমলা বললেন, "তুমি কে তোমার জন্য পরাজিত হবে?"

রাজা বললেন, "আমি তোমার জন্য পরাজিত হব।"

কমলা বললেন, "তুমি কে তোমার জন্য পরাজিত হবে?"

রাজা বললেন, "আমি তোমার জন্য পরাজিত হব।"
The revised text makes Rohini almost fundamentally different. Her character is purged of almost all the black spots; now her activities hinge on her one desire— to get married to Haralal. Chapter 5 in the original (Vangadarsan) did not refer to this side at all. Instead it opened with a bitter comment on her character.

The omission of these extracts in the revised version, has greatly softened the character of Rohini. These changes have tended to alter the design of the novel. Rohini's passion for money and her light-heartedness are replaced by her
not very hateful desire, to get married with Haralal, and when he plays her false, with Gobindalal. The novelist seems to have treated her case with sympathy and understanding. Some bitter author comments, that still linger on, have not their original force and the design of the novel has become different in spite of them.

In chap. 17 (Part I) Gobindalal has saved Rohini from the tank. It is he who has yielded to her charms. As she goes away, he breaks down and prays to God for strength of mind. But in the original version, she was branded as a vicious temptress:

To shift the responsibility upon Rohini, is different. Deletion of this extract has been in keeping with the spirit of former revisions.

Omission of two extracts in two places, has been conducive to the balance and dignity of the pattern. One was about the quack of Kaviraj who was described as going to kill Krishnakanta:

Bankim rectified an improbability to make the narrative more realistic. In Part II, ch. 13, Vraser wrote to Gobindalal in her last letter that she had amassed several lacs of rupees; from this amount she wanted to take 25 thousand only for her own use. The figures were moderated.
The vital change in the last stage of Gobindalal's career has been dealt with in detail in Chap. IV. It is to be noted that this turn in the story was given in the 4th edition in 1892, two years before Bankim's death. His life progressively tended towards religion, and religion as embodied in the sacred Gita perhaps captured his imagination. A philosophic indifference to the material things of the earth is one of the basic teachings of this religious book. It is likely the author felt the charm of this great lesson and prescribed for Gobindalal a renunciation of the world. The appropriateness of the twist in a background of realism, has been explained in Chap. IV.

Ananda Math

Ananda Math was first published in 1882. The fifth edition that Bankim witnessed in his lifetime, came out in 1892.

The introduction to the 3rd ed. states:

"The very notion of a study of Indian and foreign affairs in a novel is a curiosity in itself. In the first volume, the author has shown a deep interest in the politics of the day, as well as in the lives of the people. In the second volume, Captain Edwards was portrayed as a Major in the army, who is also a scholar. In the third volume, the story is told from the point of view of Gobindalal. In the fourth volume, the story is told from the point of view of the author. In the fifth volume, the story is told from the point of view of Captain Edwards again."
But he corrected himself in the 5th ed. The introduction runs thus:

The change in the physical division of the book has a far-reaching significance. In addition to the preface, the first edition had only two parts, 25 chapters in the first part, and 20 in the second. From one point of view, this was perhaps better than the four part division as at present, because the story has two broad actions. This has been referred to in the general discussion. It was completed in four parts in the 5th ed. The first section was divided into Part I (12 chaps.) and Part II (chaps. 8), and the second into Part III (12 chaps.) and Part IV (9 chaps.). Chap. 1 of Part II was added in the 4th edition. This splitting up into four parts was probably prompted by a desire to give a dramatic shape to the novel.

In the preface there is some change from the Vānagāraṇ reading. The original was:

But he corrected himself in the 5th ed. The introduction runs thus:

The change in the physical division of the book has a far-reaching significance. In addition to the preface, the first edition had only two parts, 25 chapters in the first part, and 20 in the second. From one point of view, this was perhaps better than the four part division as at present, because the story has two broad actions. This has been referred to in the general discussion. It was completed in four parts in the 5th ed. The first section was divided into Part I (12 chaps.) and Part II (chaps. 8), and the second into Part III (12 chaps.) and Part IV (9 chaps.). Chap. 1 of Part II was added in the 4th edition. This splitting up into four parts was probably prompted by a desire to give a dramatic shape to the novel.

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The material change is in the substitution of the word 'Bhakti' in place of 'the life of the dearest and the best'. This is a fundamental point as it has influenced the pattern of the novel.

The alteration in the geographical situation has no effect upon craft. But the refashioning of the character of Santi has important bearing upon the pattern. The changes are in the direction of refining the conduct and character of the woman. She is made more sober, restrained; many crude passages have been expunged towards that purpose. Bankim's general tendency seems to be to remove unsavoury touches from the characters from edition to edition. That continues from Durgasundari right down to the end.

In chap. 2, Part II, some crude descriptions about Santi's dressing have been omitted. Before starting for the Ananda Math, she was represented as making a bonfire of her shastras; this was a useless repetition of a like incident in Chandrasekhar.

Chap. 7 (Part II) contained an extract that of melodrama. Santi informed Santyananda/his husband had paid her a visit, and that she came into the Math to save him from further fall. The old man wept as he thought of the punishment of the renegade. This was a rather a wrong step.

The 8th chap. (Part II) contains perhaps the most significant change in this line. Real melodrama was introduced in the tussle of Santi and Jibananda. The technique used was rough, the language vulgar; specimens of such passages may be found in the first version of the Asman and Rohini'episodes.
This sort of horseplay is not in harmony with the restrained dignity of Santi's conduct and character. This Asmani-Gagapatli type of boisterous fun would disturb the very design of the novel, *Ananda Math*.

In Part III (ch. 7) Santi was represented as out-singing the gentle Satyananda to make him realise that he was too old and weak for a duet. This again ruffled the dignity of tone. When Satyananda was coming with the song that Santi was singing, she blurted out:
Part III introduced a rather funny tree-stratagem of Santi. An extract in ch. 10 read:

In the next chap. (11), these Santans were narrated as jumping upon the enemies like monkeys. The instantaneous accomplished trick is perhaps beyond doubt, but Santi's part in it seems to be unwarranted by the logic of events. That whole extract of a few pages relating to Lt. Watson and the Santans, is wisely left out.

In Chap. 12 (Part III), Santi's jumping down from a tree before Satyananda and accosting him light-heartedly, has been justly omitted.
A line of the Vandana Mataram song is altered. The first three editions read:

इति सम मे दर्शन देव !

Its change into इति सम मे दर्शन देव is happier in point of tone and cadence.

Part III, Chap. 6 represented Jibananda as submitting to evil for Kalyani:

This was a stigma upon the strong character of the man. He has become better by its omission.

Part IV incorporates some words in favour of British administration. The Physician further castigated Satyananda by saying:

Again the Physician said:

चार्जिल के पूर्वोपचार को आदेश नहीं सेरा ।

Again the Physician said:
This was a negative assessment of the achievements of Satyananda. If these passages were retained, the author would become more obtrusive into the plot.

After the end of the book, the following passage occurred:

This further expresses the enigma of the author's personality.

The plot justifies its inclusion, the sudden exit of the leader seems to be illogical. If Satyananda had been allowed to stay on, and the candle would have been made to burn brighter and brighter, the rising momentum would remain in harmony with the design. This abandoned extract seems to indicate the real tenor of the story of Ananda Math. Had the tone of this passage been maintained, the novel would become perhaps technically impeccable.

Devi Chaudhurani

First published from the Vangadarsan in 1934, Devi Chaudhurani ran through six editions. Some striking changes were made when it first appeared in the form of a book. The first part in the Vangadarsan had 17 chapters; in the book form, these came down to 16. Thorough revision was made from Chaps. 9 to 17.
But changes in the texts of the six editions were practically negligible.

The nature of change in the 9 chapters of Part I (chaps. 9-17) of the Vangadarsan version, is interesting reading. The relationship between Prafulla and Nayan Bau, her co-wife, was described as bitter:

This Nayan Bau was instructed by her father-in-law to drive out the Bagdi wife with a broomstick:
This is unrefined art. Bankim's sense of beauty prevailed in the long run. These extracts were all excluded in the first edition.

But the greatest alterations are in respect of the Prafulla episode in the forest. There was a long-drawn description of the hidden treasure which she found in the ruined building. Needless to say, the revised edition that narrates the incidents within a short compass, is simple and yet straightforward.

There was a romantic account of her encounter with the dacoits of Bhavani Pathak at the same place:
Then followed a comic scene of puzzling the robbers by the superior intelligence of Prafulla. She presented herself to them as a foster-daughter of the dead Vaishnav who used to lend money to the robbers. She declared that she inherited from her dead father the power of transforming things into gold. They were glad to acknowledge her as a goddess who promised them to lend money without interest:
This episode gave the story a turn towards high romance. It is exciting to paint the dacoits as superstitious people, believing unhesitatingly in any story of magic, mysterious power. But it is also to be noted that such scenes tend to make the design different from what it is expected to be here. These rather unnecessary elements were left out in the very first edition; both the narrative and the design greatly improved in this way. In the revised form, Bhawani Pathak meets her first when she comes out with a gold coin to purchase food. The story has attained beauty and impressiveness. The appearance of hundred soldiers at his call is more dramatic than the picture of attack by the dacoits upon the dilapidated building. The change is towards a balance, harmony, and dignity of the whole pattern.

**Sitārām**

The first edition (1887) of **Sitārām** was mainly a transcript from the **Prajāpāt** in which it was serialised. The 2nd. ed. (1889) made drastic changes, quantitatively from 419 pages (1st ed.) to 300 pages (2nd. ed.), and qualitatively in respect of characters and situations. The 3rd. ed. came out generally as a copy of the 2nd. a few days after the author's death.

In Part I, there was elaborate description of Sri's meeting with Sitaram and of Sitaram's removal of the family members. The hero had a long talk with his co-wives, that seemed to be rather unrelated to the plot.

Chandrachur had a long role in this episode. His incitement to Sitaram for the establishment of a separate kingdom,
was cogent. His secret arrangement of men with the thousand rupees gathered from Sitaram, was necessary in the framework. This episode added to the liveliness of the preceptor's character:

"This is indeed not cajolery..."
"How shall I promote you?"
"By a thousand rupees..."
"How shall I promote you?"
"By a thousand rupees..."
"How shall I promote you?"
"By a thousand rupees..."
"How shall I promote you?"
"By a thousand rupees..."
The retention of this part would have been in consonance with his active role hereafter in Part II.

Changes were greatest in Part I, and proportionately less in the succeeding parts. Perhaps the most noteworthy change in Part I was in the chapter that described Sitaram's vision of a religious empire. That happened after the release of Gangaram. A lengthy passage extending over more than a page, related that vision. The central extract ran thus:
This narrative has the tone of the antiquated romance. An intrusive author created havoc upon the balance of the pattern, art degenerated into artifice. Such a frank expression of purpose would weaken the whole design of Sitaram.

Upto Chap. 6 of the 3rd. edition one chapter has been reduced. After chap. 6 three complete chapters have been abandoned. These related to the arrest of Sri and Sitaram from separate places and their prison-life in the same jail. This rather weak factor in the plot is best left out in the revised version.

The Sitaram incident which has been noted in Chap VI, is equally unnecessary in the scheme of the plot. He is brought into the lock-up and is made to break through it with the cooperation of other prisoners. A touch of bravado is given by the trick. The first chapter version (omitted later on) of Hemachandra’s encounter with an elephant in Brinalini, had a similar air. This trick does not further the action; it does not develop the character of the hero in any way. Excision of all the three chapters is wisely done.

The first edition dealt more liberally with the fakir, Chand Shah. His importance in the plot is two-fold. He converts Sitaram at the initial stage into a constructive ruler by persuading him to give the name of Muhammadpur to his kingdom. Secondly, he helps Sitaram indirectly later on by giving information to Chandrachur about Gangaram’s secret understanding with Torab Khan. If this story had been retained, the design of Sitaram would have gained more grandeur.
Part II included some matter about the activities of Chandrachur. It was he who sent out Sitaram to the Emperor at Delhi to secure an official recognition of his kingship; he assured Sitaram that in his absence he would be able to defeat any inroad from the Fauzdar. This very logical extract, if retained, would have increased the stature of the character of the preceptor.

There were two other extracts in Part II about Gangaram, one about his choice of the path of evil, and another about his change of religion. These have been already referred to in Chap. VI. The one about Sri and Joyanti at the end, has been fully discussed there.

Rajasingha

Perhaps the most thoroughly rewritten of the novels of Bankim Chandra is this last one. In Chap. VII, it has been pointed out that its extent increased from 23 pages and 19 chapters (1st. ed.) to 434 pages and 64 chapters (4th. ed.). It has become an altogether new work. The author justly noted in the revised edition:

In Chap. VII, it has also been mentioned that it first came out as a Kshudra Kathā or short tale, and then it was included in a collected edition (1886) entitled Kshudra Kshudra Unanyāga or short novels.
Two chaps. and a half of the old story roughly form Part I of the revised edition. Chap. 3 (Part I) is the first touch of elongation; Chanchal's confidante, Nirmal, is brought in. She will act as a bridge between the first story of Chanchal-Raj Singh and the subsidiary plot of Aurangzeb.

Chap. 3 of the 1st. edition condensed the story and brought at once the angry Moghul Emperor into Rajputna. The result of Chanchal's trampling on the picture of the Emperor, is elaborately shown in the 4th edition.

Part II is practically an addition. The plot is made complex by the introduction of the Delhi story. The pendant-like episode of Zebunnesa - Mobarak - Daria comes here. The centre of the story how gravitates between two points, to be drawn to a third, to the kingdom of Rajsingha. This part gives a detailed account of the second strand.

Part III begins from chap. 4 of the 1st. ed. In Chap. 1 (Part III), the novelist connects the two stories by bringing a secret emissary from Jodhuri Begum of Delhi. Then the old and the new versions are alike up to ch. 7 (Part III). The old form comes up to ch. 10. Towards its end the novelist has stated that the Moghul army was waiting to take away Chanchal: in the new edition, ch. 8 is an addition. Daria is brought here, wandering in disguise in the midst of the Moghul soldiers.
Part III closes with chap. 12 of the old book. No divergence occurs at all in this portion. Part IV begins with ch. 13 of the 1st version. Only in chap I (Part IV), the novelist has inserted the original Hindi song in place of the condensed, translated Bengali one. This change has tended to elevate the tone of the narrative; it has given the story dramatic verisimilitude.

The old edition (19 chaps.) comes up to Part IV. Its last few lines have been quoted in the general discussion. This part became the nucleus for the development of the narrative into other four Parts.

One peculiar feature of this rewriting is that the last part of the second action is a complete addition. The need for intermixing of chapters did not arise in Raisincha, as its general pattern was already fixed in the smaller story. This is a contrast to the revised Raisiná in which parts were to be changed and transferred, facts and materials rearranged in keeping with the spirit of a changed pattern.