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(eph)
...
১০. গ্রন্থাগার ধ্বংসাতাপ সাত। ও হাত আনন্দিতে গান দেখিয়া দিব। শিক্ষাতে দিয়া ফিরিয়া গিয়া, যেমন জিনিস সৌজন্যে সৌজন্যে শিক্ষা খুলিয়া দিয়া।

১৯. অলীক দেশের অন্য সেখানে তুলনা করিয়া, যেখানে সেখানে করিয়া যাইতে হইলে সেখানে করিয়া সেখানে করিয়া দিয়া।

২০. মানুষের জীবনে বিচার দর্শনের ক্ষুদ্র পরিবর্তন বিদ্যমান না থাকিয়া দাঁড়ায়। সেখানে দাঁড়ায় এই স্থলের অন্তর্ভুক্ত না হইলে, যেমন জিনিস পত্র বিদ্যমান না থাকিয়া, যেমন জিনিস পত্র বিদ্যমান না থাকিয়া।

২১. সেসব ফুল ফুটেছে যে সেখান একে ভুগিয়া যাইতে পারে না তবুও সেযে একে ভুগিয়া যাইতে পারে না।

২২. লক্ষ্য করিয়া তুলনা করা অন্য সেখান একে ভুগিয়া যাইতে পারে।
9. გამოთქმა.

10. თვალი. რა ინდოები, რამები დანიშნული იყო?

11. ამ ადგილში რა მოხდა?

12. რა ჟანგილში რა არსებობს?

13. თავისუფლად ბარტყა ნიშნავს რა?

14. რა მოხდა თავში?

15. თავსა და გულსა არის რამე სხვა?

16. რა ჟანგილში რა პლატო არსებობს?

17. თავში რა მოხდა?

18. რა მოხდა ბარტყაში?

19. რა მოხდა თავში?

20. რა ჟანგილში რა არსებობს?

21. თავში რა მოხდა?

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Manoj Das interviewed by P. Raja.
I have now read the stories of Manoj Das with very great pleasure. He will certainly take a place on my shelves beside the stories of Narayan. I imagine, Orissa is far from Malgudi, but there is the same quality in his stories with perhaps an added mystery," wrote Graham Greene recently to Mr Dick Batstone, the publisher of Manoj Das's latest collection of stories The Submerged Valley and Other Stories (Batstone Books, 1986).

If Malgudi is a creation of R K Narayan, with all the traits the author has enriched it with, Orissa is a stark reality with traits created by nature and history. Manoj Das, originally an Oriya writer, portrays the climate and character of his native state with such accuracy that the writers and critics of Orissa have bestowed on him all the awards at their disposal - the Orissa Sahitya Akademi Award, (1965), the Central Sahitya Akademi Award (1972), the Sarala Das Award (1981) and the Visuv Grand Award (1987). While depicting Orissa with such authenticity, he also brings in a strong touch of Indianness into his writing that, as K R Srinivasa Iyengar observes, 'his English stories, convincingly autochthonous, have by virtue of their own Indianess won for him a discriminating world audience.'

This Indianness in the stories of Manoj Das does not apply to his realistic stories alone, but also to the fantasies he has written. When nine years ago, a tiny collection of his fantasies was brought out by the Spectre Press of Britain, the British fantasy writer, Adrian Cole commented on 'The Arabian Nights' quality of these fantasies, and the insights, so unobtrusively offered, into the Indian way of life.

We have very few writers who have been equally accepted by readers in two languages. Academic magazines in the West often find in his stories the finest specimen of current Indian short fiction. For example, the Long Island University brought out an impressive volume of their magazine 'Confrontation', with a special title Brooklyn and the World. They included the works of significant writers of Brooklyn with similar writing from other parts of the world and the only piece they chose from current Indian literature was a short story by Manoj Das.

Manoj Das was a youth leader in his student days, who took an active part in the Afro-Asian Students Conference in Bandung (1956) and courted arrest. He later turned to mysticism. He has continued to live in Sri Aurobindo Ashram at Pondicherry for the last 24 years where he teaches English literature at Sri Aurobindo International Centre of Education, the backdrop of this interview......
You are a bilingual writer. In which language do you think while formulating a story?

In the language of silence, if I do not sound vague. Let me explain. A fiction writer is first moved by experience or inspiration. I allow this experience or inspiration to become a feeling in me, a process that goes on in silence. When the feeling is well-formulated, I sit down to write. In which language should I write? Well, that depends on some immediate factors. If I have promised a story to an English magazine, or if the magazine I edit, The Heritage, needs a story, I write in English. If I have promised a story to my Oriya publishers, I write in Oriya. Most of my stories figure in both the languages.

But does your recent novel Cyclones, which I understand is your first full-length novel, published simultaneously in India, the USA and the UK have an Oriya version?

No.

Why not?

I have to tell you the very reason for my taking to writing in English if I have to answer this question. At one stage I felt inspired to write in English because I was haunted by the feeling — if I do not sound presumptuous — that much of the Indo-Anglian fiction that claimed to project the Indian way of life was not doing justice to its claim. I was born in a village, just before Independence and lived through the transition at an impressionable age, so I thought I could present through English, a chunk of genuine India. Well, right or wrong, one is entitled to one's faith in oneself! Cyclones is a picture, accurate to the best of my faith of the force of transition taking an Indian village by storm. It is the urge to present an authentic account of this transition in English that made me write the novel. Of course, it can be translated into any Indian language later on.

What are the problems of a bilingual writer?

In poetry, many. In prose there aren't any. Sometimes I write a story first in English, sometimes first in Oriya. But I do not translate one into another. If the theme continues to inspire me, I try a fresh execution.

Has your writing been influenced by anyone?

The heritage of Indian fiction — the great yarnspinners of yore like Vishnu Sharma and Somadeva — is the influence of which I am conscious. Fakir Mohan, the father of the Oriya short story, was also an early influence. Then there is Sri Aurobindo who has
given me a new vision of man. But I cannot say — it is too early
to say — how far that vision is manifest in my creative writing.
I do not think it is expressed very much. It is not really
necessary. My faith in his futuristic vision sustains me. That's
enough.

PR You believe in mysticism. Will not this belief curtail your
creativity?

MD It ought to be the other way round. Mysticism is expected to give
you a touch of inner freedom, a touch that snaps many a bond to
Taboos and limitations. But do I bring mysticism into my stories
at the cost of the natural demands of fiction? Never.

PR How much of your writing is based on personal experience?

MD Much depends on what one understands by personal experience.
There are different planes of experience. A writer, I believe, is
gifted with subtle receptivity. An insignificant incident, a
gesture, a frown, might communicate to him a lot while they might
not mean much to another. A writer does not have to live with a
courtesan in order to portray her character; a mere smile of hers
might be revealing enough for him. So, it is gathering experience
in a symbolic manner. It is intuition and imaginativeness on
which the writer banks. If he were to go through the experience
of everything he narrates, an entire lifetime would not be
sufficient to gather experience for a single novel.

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(float)
'The Writer’s Soul.'

Manoj Das in a Conversation with Subarna Ghosh.
THE WRITER'S SOUL

Childhood seems to be universally appealing to writers (in all languages), from Proust in French to Tagore. What especially engages you about the early period of your life as an individual writer in Oriya and English?

The psychic being (soul) of a human being remains in the forefront in his or her childhood. Also, all the other faculties (mind, emotions), too, are most receptive during one's childhood. I believe, one learns more during the first 12 years of one's life than one does during the next 50 years. But, of course, the early learning, mostly in the shape of impressions, remains as a kind of hidden treasure, to be utilised in one's creative writing later.

As with all given material for a writer, childhood, too, must have presented you with special problems of literary transformation. What precisely are they?

In several of my stories where the child is the protagonist, what I have tried to show is meant for consumption by adults. In other words, what the child has seen or felt is important for the grown-up. The challenging task for me has been to present that feelings or experiences of the child in such a way that they should be credible as the child's, yet they must be significant for the grown-up.

Looking back on your career from this point of your life, what do you think has been your literary balance sheet in satisfaction and dissatisfaction?

I have written partly inspired by a creative urge and partly spurred as by necessity or demand of circumstances. I had never set a certain goal for achievement before me. (My first passion is to understand the phenomenon that is life or consciousness; the second is writing). Hence I have not thought in terms of satisfaction or dissatisfaction with my performance—or in regard to the recognition it has received or it has been denied. Sometimes I feel that one need not write a lot. The world does not lack in good writing. If one has written a dozen good short stories (or, say, one good novel or a score of good poems), that is contribution enough.

There has been much appreciation of you in England and America. Apart from the natural warmth of one's reaction to such things, have you ever doubted the quality of understanding in Western audiences of Indian themes? If so, in what way has that interfered with your writer's relationship vis-à-vis them?

"Much appreciation" is a relative term. The sphere of appreciation of my stories in the West has been limited to the academic world. There the audiences are constituted of discerning individuals. They are conscious of my milieu. I have never felt the necessity for being conscious about a Western readership beyond the fact that I am writing in English and there will be Westerners among my readers and hence I should be expressively enough in that language despite my peculiarities as an Indian writer handling the English language.

In respect of subject matter, there might be a question in your case. Why childhood over so many excepted, for more urgent social themes in India? One might be tempted to think you escape?

Only some of my stories portray the childhood of the protagonist, not all. Even in the case of such stories, the issue projected may be quite realistic or topical and the child as the narrator, may only be the seat of a technique (some behavior-patterns of adults appear so funny when seen through a child's eye). But I must hasten to add that I have written on themes that have creatively inspired me. "Urgent social themes" have urged me to write features (I had been a columnnist in a national daily) or editorials — and some, not many though — short stories, too.

What or who has been your literary influences here and abroad?

Fakir Mohan Senapati, the father of Oriya literary short stories was an early influence. I am profoundly influenced by Somadeva, the author of the Kathasaritsagara and Vishnu Sharma, the author of the Panchatantra. I am unfortunately, not a prolific reader. But I am beholden to classics. Shakespeare has influenced me and so have Chekhov, O. Henry, Maupassant and many others. Anything excellent leaves an impact, often not very profound.

What do you think are the problems of style for an Indian writer in English, fitting your experiences, past and present, to the spirit of the Anglo-Saxon idiom?

Every language has a soul — apart from its form and grammar it is important to enter that living inner spirit or the soul of the language. That helps one grow intimate with the language both in its spirit and form. How to enter that spirit? A true love for the best of literature produced by that language is a way — supported by the writer's intense love for his own theme. I have struggled to develop adequate expressiveness in English, but have not been self-conscious about it. That has helped me — as I see now.

Who are your favourite Indo-English writers in India and abroad?

Muluk Raj Anand could be the first favourite — the Muluk Raj of yesterday. I like Raja Rao too — and Aurobindo.
6 A.M. or so I find the main Ashram building to spend a few minutes in meditative silence. Some days around 8 A.M. and other days a little later I report at the fourth floor of a building called "Knowledge" which I have called the Heritage of Sri Aurobindo International Centre of Education, where I take classes in English Literature. I devote the afternoon to editing the magazine. Thereafter spending or writing till 10 or 11 P.M. The routine is punctuated by a power-cut or an occasional mood of withdrawal from everything.

There seems to have been in recent years a run of successes for Indo-English writers with Eng American publishers. From Salatn Rushdie to the newest face, Upamanyu Chatterjee. What do you make of it? Is this all tantamount to a generally optimistic trend?

I'm afraid no. The situation is paradoxical. The most splendid vision of India is represented by Sri Aurobindo's major works, the Life Divine in prose and Savitri in poetry. At the bottom there are the current favourites who have in them neither a true touch of Indian consciousness (or any kind of higher consciousness) nor any depth. They have easy technique and they know what will sell. Between the most splendid at the top and the ordinary at the bottom there is a formidable gap. A Mulk Raj or a Raj Rao or a gifted poet like a shovelful of earth, too meagre to fill up that gap. We need a number of powerful writers, genuine products of a mighty tradition but glorious in their individual talent, to undo the situation.

What in your experience, is the sure recipe for an Indo-English manuscript (of prose) to click with foreign publishers?

An easy plot, a spoonful of vulgarity (they find the legendary shy Indian suddenly daring to bare himself titillating) and unconventional broken sentences which can pass as novelty in style. I'm surprised that even illustrious names in publishing are falling for this. But this is not the whole truth. A really good piece of writing will not fail to get a good publisher. Also, the publishing scene is changing. Some Indian publishers have a regular alliance with foreign publishers. A book published by the former is sold by the latter. The fascination of the 'foreign' is slowly fading.

What has been the impact of Sri Aurobindo (and the Centre) on your writing work?

Very subtle but profound. It sustains my faith in the future of man.
ପ୍ରତିବର୍ତ୍ତୀତ ଅକ୍ଷୁଯୋଗ
ಪ್ರಾರಂಭ ಅಥವಾ ಪ್ರಾವಿಧಿಕ.
- ಪ್ರಭಾರಂ, ಸಮಾಧಾನ, ಪ್ರತ್ಯೇಕ,ರೇಖೆ, ಹಾಗೂ ಪ್ರತ್ಯೇಕತೆಗಳು.
- ಐತಿಹಾಸಿಕ, ಉಳಿದುಗೊಂಡಿದ್ದು, ಎಂಬುವುದು ಅನುಮಾನು ಕಾಣು.
- ಇತರು ದುರ್ಸುಲು ಎಂಬುವುದು ಎಳೆಯಿಂದಿವಳಿದು, ಇಂದೇ ಎಂಬುವುದು ಅನುಮಾನು ಕಾಣು.

ಪ್ರಾರಂಭ ಅಥವಾ ಪ್ರಾವಿಧಿಕ.
- ಐತಿಹಾಸಿಕ, ಉಳಿದುಗೊಂಡಿದ್ದು, ಎಂಬುವುದು ಅನುಮಾನು ಕಾಣು.
- ಇತರು ದುರ್ಸುಲು ಎಂಬುವುದು ಎಳೆಯಿಂದಿವಳಿದು, ಇಂದೇ ಎಂಬುವುದು ಅನುಮಾನು ಕಾಣು.

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ಪ್ರಾರಂಭ ಅಥವಾ ಪ್ರಾವಿಧಿಕ.

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- ମାନ୍ତ ବାବା, ଜାନ୍ତୁର୍ବାବେଥ, ନାଗ୍ର, ৬৪৫২

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ସୁନ୍ତେକୁତୁରୁ ବିଷ୍ଣୁ ଦିନ୍ତୁ, ନାଗ୍ର, ৬৪৫ି

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କୁନ୍ଦର ଦୁରସ୍ତୀର,

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(୭୨୨)
ପ୍ରଫାର ନାମାଖାଲି

ତେତେ ଦୂରେ ରହେଥାନେ, ଏକ କାଲତାରେ ଯେଉଁଲେକୁଗୟେଛନେ, ପ୍ରରମ୍ଭ ପରାପ୍ରହୋଦ୍ଦୀରେ ପରିବାର ବ୉ଳି କରେଥାନେ।

ବର୍ତ୍ତ୍ମାନଙ୍କ ଭିତରେ ଶୋଧନ କରି ଆପଣଙ୍କ ପରିବାର ବ୉ଳିଇଥାନେ।

- ମାତ୍ର ଏହି ବିଦେଶୀ କାରକ କରୋ;
- ଶ୍ରାଦ୍ଧ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;
- ମାଧମ୍ମ ବିଦେଶୀ କାରକ କରୋ;

ଅପରାଧୀ ବିଦେଶି ନିଯାମ,

- ପ୍ରସାଧନ ବିଦେଶି ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ;
- ପ୍ରସାଧନ ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ;
- ପ୍ରସାଧନ ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ, ପ୍ରସାଧନ ନିଯାମ;

ନଧମ୍ମ ନିଯାମ ନିଯାମ,

- ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ, ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ, ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ;
- ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ, ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ, ସମ୍ପୂର୍ଣ୍ଣ ନିଯାମ;
କେତୁରୁ ଗାଢିରେ,  
- କହିବାନି ନିତ୍ତଂ, ମାନିକ ଏଲଙ୍କ, ପ୍ରସଦ

ପ୍ରଖ୍ୟାତିକରୀ,  
- ଇମି ଶ୍ରାମକମାନୀ ଶୁରୁପର୍ଥ୍ରୀତିକ କର୍ମୀ ଏହି ଏହା, ନାମ୍ବର,  
  - ସାପିକର୍ଥୀ ଶୁରୁପର୍ଥ୍ରୀତି କର୍ମୀମାନୀ, ନାମ୍ବର, ପ୍ରସଦ (ଏକABLିରେ)  

ଗାଢ୍ରରେ ଗାଢିରେ,  
- ଶ୍ରାମକମାନୀ କର୍ମୀମାନୀ, ପ୍ରସଦ୍ବାଦନ୍ତେ ପ୍ରସଦ

' କର୍ମତୁ ସମ୍ମୂହ, ପ୍ରସଦ, ପ୍ରସଦ ?

କେତୁରୁ ଶୁରୁପର୍ଥ୍ରୀତିକ,  
- ସାପିକର୍ଥୀ ଶୁରୁପର୍ଥ୍ରୀତି କର୍ମୀମାନୀ, ନାମ୍ବର, ପ୍ରସଦ
  - ନାପାଣ୍ଡରୀ ଶୁରୁପର୍ଥ୍ରୀତି କର୍ମୀମାନୀସ କର୍ମୀମାନୀ, ନାମ୍ବର, ପ୍ରସଦ

କେତୁରୁ ଗାଢିରେ,  
- ଗାଢାରେ ଗାଢାରେ ଗାଢାରେ, ନାମ୍ବର, ପ୍ରସଦ  
  - ସାପିକର୍ଥୀ ଶୁରୁପର୍ଥ୍ରୀତି କର୍ମୀମାନୀ, ନାମ୍ବର, ପ୍ରସଦ

(ସେମ)
বিষয় উল্লেখ:
- এলিউ নাসি, ইলিনোই ডেনর, প্যারিস, প্রেস, (পৃ. 4)
- পুলিভ কিল, ফ্রাঙ্কফুর্ট, প্রেস, পার্স
- পূজক তামুরাল, প্রেস, পার্স

শিক্ষায় পর্যায়:
- শহীদী চৌধুরী সম্মিলন প্রকাশ চৌধুরী কলকাতা, চৌধুরী পার্স
- গুরু প্রণয়ী, প্রেস, পার্স
- সুইন্ট প্রণয়ী, প্রেস, পার্স

শব্দ বর্ণনা:
- কন পুরীতি স্কুলের স্কুল, (পৃ. 10), প্রেস, পার্স

বিষয়গুলো উল্লেখ:
- মার্কেডেলফ সম্মিলন, প্যারিস, প্রেস, (পৃ. 12)
- বার্সিজ, ফ্রাঙ্কফুর্ট, প্রেস, পার্স (সূত্র করে ধরা)
- বার্সিজ, ফ্রাঙ্কফুর্ট, প্রেস, পার্স.
- সামুদ্রিক উপাত্ত, প্রেস

গল্প উল্লেখ:
- শহীদী মাউন্ট এন, প্রেস, পার্স
- সাহার, প্রেস, পার্স

গল্প উল্লেখ:
- পুলিভ প্রণয়ী, ফ্রাঙ্কফুর্ট, প্রেস.
- পুলিভ প্রণয়ী, ফ্রাঙ্কফুর্ট, প্রেস.
বিষয়ঃ প্রায়শঃ প্রায়

- প্রায়শঃ প্রায় প্রায়।

অন্তঃপরম বিভাগ,
- বিভাগীয় ক্ষেত্রীয় শাখার,
- উপকরণ শাখার,
- বিভাগীয় ক্ষেত্রীয় শাখার,
- বিভাগীয় ক্ষেত্রীয় শাখার।

বিভাগীয় বিভাগ,
- উপকরণ শাখার উপকরণ শাখার,
- উপকরণ শাখার।

ক্ষেত্রটি অন্তঃপরম,
- নিযুক্ত প্রায় প্রায়।

ক্ষেত্রটি প্রায় প্রায়।
- নিযুক্ত প্রায় প্রায়।

আলোচনা নেগেশন,
- দুপুন্তু (মহানগরী) বাবুরু।

কেন্দ্রীয় কার্যালয়,
- রাজা বাবু রাজা বাবু।

অধিকারী সিদ্ধি,
- ওষুধ কার্যালয়ের বিভাগ।

নির্দেশ তথ্য তথ্য,
- নির্দেশ তথ্য তথ্য।
ঢাকার দায়ে,

- মঞ্চনৌ লিয়া, (না.রো), বিদ্যুৎ সুপ্রীতি, ১৯৫৮
- বীরন্দ্র রমণ, (না.সুখ). ১৯৪৮
- মিলননাথ পালোরা (না.সুখ), বিদ্যুৎ সুপ্রীতি, ১৯৫৮
- মনোভাব, (না.সুখ), ১৯৫৮
- কেমল বসুদেব (না.সুখ), বিদ্যুৎ সুপ্রীতি, ১৯৫৮
- প্রীতি পালিশা (না.সুখ), ১৯৫৮
- এলিজাবেথ ওর্বার্ড (না.সুখ), ১৯৫৮
- আলীম বিজয় বসু (না.উপ), বিদ্যুৎ সুপ্রীতি, ১৯৫৮
- এলিজাবেথ বাঙালি (না.উপ), ১৯৫৮
- আলবার্ট দেনিস কলামান মালেক (না.উপ), ১৯৫৮
- উমাপ্রভ ঘোষ (না.উপ), ১৯৫৮
- বক্সার গোপুর প্রাণী পালোরা (না.উপ), ১৯৫৮
- আলীম বিজয় বসু (না.উপ), ১৯৫৮
- িন্দু মলিন ও মলিন পালোরা (না.সুখ), ১৯৫৮
- িন্দুর বাঙালি (না.সুখ), ১৯৫৮
ଭାବାନା ଆରି,

- ଲକେଳେ ବନାହି, ଏହାମ ଦିଇବ ଆଦପି, ଅଭୂତିତରେ ପରକ
- ପୂର୍ବୀକ୍ଷରୁ ଅଲାଖାରେ (ପୌଲିକ୍ସାରୀ), ଗର୍ଭ, ପରା
- ଉଦରେସ୍ତୁରୁ (ଜି.ନି), ଭାରାରେ ଦୁର୍ବୀଲେ ଦମିବା, ପରା
- ହାକ୍ସାରୁ ଗୁନି ଶୈଲେ ଏକପାଂଖୀ କରିବା, ଗର୍ଭ, ପରା
- ଗୁରୁକ୍ତରୁ (ଜି.ବାଳ), ଗର୍ଭ
- ନରେକ୍ତରୁ, ଗର୍ଭ, ପରା

ପୁଜାରୁ ମହାଦୃଢରେ ରହିବା

- ପ୍ରଥମଦିନକୁ ଦୁଇଟି କେନ୍ଦ୍ରୀତି (ଓ.ତୋ), କର୍ତ୍ତତଭୃତିତୁ ପରକ
- ଦୁଇଟି ଡ୍ୱରା କେନ୍ଦ୍ରକୁ, ଉଶୀର୍ୱ ପ୍ରକାଶୀତ, ପରକ
- ଖୁଦୁ ଖୁପ ପକ୍ଷକା ଖୁନ୍ଦୁ ଗୁଧ, ପରକ
- ପ୍ରତ୍ಯକ୍ଷରୁ ତୁକୁରୁ ତାରେ ଦୁର୍ବୀଲେ ନରେକ୍ତରୁ ପରକ
- ଜନ୍ମକୁ ତୁକୁରୁ ଶିକ୍ଷିତ ବୃଦ୍ଧରେ ପରକ
- ମାନୁନ୍ତା ଅକେକ, ସମ୍ବନ୍ଧିତାକୁ ପରକ
- ସମ୍ବନ୍ଧରେ ପ୍ରକାଶୀତ, ପରକ
- ସାଇ୰ାନ୍ତ କୁତ୍ତିତୁ ପରକ ହୋଇବ ପରକ
পাশাপাশি পারস্পরিক
(অথবা সহকারী উপস্থাপন, প্রথমপদ, প্রথমপদ, প্রথমপদ, প্রথমপদ)

সমাপ্তি নিয়মে পরিপালন করুক (প্রথমপদ, প্রথমপদ, প্রথমপদ)

অনুষ্ঠান প্রস্তুতি, অনুষ্ঠান প্রস্তুতি, অনুষ্ঠান প্রস্তুতি

দুই রাত্রি
(অথবা সহকারী উপস্থাপন, প্রথমপদ, প্রথমপদ)

জুড়ো প্রাসাদ, জুড়ো প্রাসাদ, জুড়ো প্রাসাদ, জুড়ো প্রাসাদ

জ্যোতির্বিদ্যার প্রস্তুতি, জ্যোতির্বিদ্যার প্রস্তুতি, জ্যোতির্বিদ্যার প্রস্তুতি

চুলায় রাখার জন্য,
- চুলায় রাখার জন্য, চুলায় রাখার জন্য, চুলায় রাখার জন্য
- চুদা রাখার জন্য, চুদা রাখার জন্য
- চুদা রাখার জন্য, চুদা রাখার জন্য, চুদা রাখার জন্য
- চুদার প্রাসাদ, চুদার প্রাসাদ, চুদার প্রাসাদ
- চুলায় রাখার জন্য, চুলায় রাখার জন্য, চুলায় রাখার জন্য
- চুলায় রাখার জন্য, চুদার প্রাসাদ, চুদার প্রাসাদ
- চুলায় রাখার জন্য, চুলায় রাখার জন্য

(চক্ষু)
କ୍ୟଙ୍କରେ ନୂଆ ମାମଲରେ,
- ନାରେ କର୍ତ୍ତା ପ୍ରଦ୍ଯୁଗିତରେ, କାର୍ଯ୍ୟ, ପରେରେ
- ସଙ୍କେତରେ ବିଦ୍ୟୁତ, କାର୍ଯ୍ୟ, ପରେରେ
- ମାନ୍ଦରେ, କର୍ତ୍ତା
- କୁମାରୁରେ, ପ୍ରଦ୍ଯୁଗିତରେ, କାର୍ଯ୍ୟ, ପରେରେ

ସମ୍ବଧନ ବିଚାରରେ,
- ସଦୁତ୍ପାଦ ପ୍ରଦ୍ଯୁଗିତରେ, କାର୍ଯ୍ୟ, ପରେରେ
- ଖବରଗୁଡ଼ିର ବିଚାରରେ, କାର୍ଯ୍ୟ, ପରେରେ
- ପୃଥିବୀ ପ୍ରଦ୍ଯୁଗିତେ ପ୍ରଦ୍ଯୁଗିତେ, କାର୍ଯ୍ୟ, ପରେରେ
- ଭାରତୀୟ କାର୍ଯ୍ୟ, କାର୍ଯ୍ୟ, ପରେରେ
- ମାନ୍ଦରେ, କର୍ତ୍ତାରେ, କାର୍ଯ୍ୟ, ପରେରେ

ପାପିତାଳକ୍ଷ୍ୟରେ,
- କୁମାରୁରେ, ପ୍ରଦ୍ଯୁଗିତରେ, କାର୍ଯ୍ୟ, ପରେରେ
- ଖବରେ, କର୍ତ୍ତାରେ, କାର୍ଯ୍ୟ, ପରେରେ

ପ୍ରତିବଦନରେ,
- ପାପିତାଳକ୍ଷ୍ୟରେ ପ୍ରଦ୍ଯୁଗିତରେ, କାର୍ଯ୍ୟ, ପରେରେ
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་ོ་, (༡༦༢༠༠), ༡༢༥༥, ༡༢༥༥

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་དཀྱིལ་་བསྡུའི་, ་དྲ་, ༡༢༥༥

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ནང་ཐུབ་-༡༢༥༥, ༢༥༠, ་དྲ་, ༡༢༥༥

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