CHAPTER IV

Buddhadeva Bose on Sanskrit Literature.

Buddhadeva has discussed about Sanskrit literature in his book 'Sahityacharcha' which was published in 1954 and in the essay 'Ramayan' and in the introduction of 'Kalidas- ser Meghdut' and in the 'Mahabharater Katha'.

In the above three books Bose has judged the Sanskrit literature.

It must be remembered that Bose is a veteran exponent of modernism. So his criticism of Sanskrit literature has given a new light in the history of Bengali criticism. He has defied all the traditional method of Sanskrit criticism.

In this criticism his modern mind works to a great extent.

He has studied Sanskrit literature as literature. He was first charmed by the poetry of Ramayan of Upendrakishore Roychowdhury in the prime of his life.

Bose says, "The book in which I knew the first inspiration of poetry, delight of enjoying metre, was the book 'Chhotta Ramayan' in my life."

(khander ananda, kabitar unmadana jibane pratham ye-baite ami jenechhilam, seti upendrakishore raychowdhury ‘chhotta ramayan’).

Krittibas was known to him after a little time and in the later life he was acquainted with 'Mahabharat' of Kaliprasanna Singha.

1. a) Buddhadeva Bose - Sahityacharcha (1954) P-9
   b) Cf Ananda Roy (Ed.) - Buddhadeva Bose : Nana Prasanga (1978) P-188
In Krittibas, the critic observes that the characters have become very much Bengali and even 'Krittibasi Ramayan' may be the first example of rebirth of myth.

In 'Krittibasi Ramayan' Bose has remarked that the soul of Balmiki has vanished.

Bose has appreciated the Ramayan of Rajshekhar Bose. Buddhadeva Bose says rightly that Rajshekhar"has translated the Ramayan in prose, in simple Bengali and he has not shown any pressure of scholarship in the introduction of the book and some indispensable footnotes are given".

[(rajshekhar) anubad karechhen gadye, sahaj saral banglay, apariharya alpa kichhu futnot shudhu diyechhen, bhumika yetuku likhechhen tateo pandityer bhar chapanni]. Bose opines that the book can be read as a novel.

Bose has appreciated the sweet description of rainy season and autumn in the 'Krishkindakanda' which is dropped by Krittibas.

The critic says that"this pleasure of the season is well consistent and beautiful for its poetic quality, drama and characterisation".

(kabitwa, natakiyata ebang charitran - tin dik thekei ei ritu-bilas susangata o sundar).

The critic has justified the artistic necessity of this description. He has witnessed Ram as an artist. The absence of Sita was not an obstacle for Ram to enjoy the scenery but Ram's sorrow is hundred times more than Lakshman.

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2. Buddhadeva Bose - Sahityacharcha (1954) P-10
3. Ibid. P-13
4. Ibid. P-13
Another demerit of Krittibas, the critic has noticed that the difference of the description of the entertainment of the soldiers of Bharat by Bharadwaj, between Balmiki and Krittibas. Krittibas has described the list of loadings as that of Bengali. To the critic the universal Balmiki has been transformed into the Bengali Krittibas.

The critic says that "The greatest problem of the Ramayan is about Ram's character".

(ramayaner sabcheye baro samasya ram-charitra)⁵.

He has compared Ram with Julius Caesar and Bose has criticised the character of Ram as reflected at the time of leaving Sita and before fire-test of Sita.

But ultimately the critic get consolation that Ram is the greatest idle of humanity not for one age, one country but for all ages and all countries.

Bose says that "The stealing of Sita is nothing but an aim of killing of Ravan".

(sita haranta ar-kichhu nay, shudhu rabanbadher chhai)⁶.

Bose has also criticised the character of Lakshman as he did not take leave of his wife Urmila before leaving for exile.

Bose gives the importance to the character of Ram, who is complete in all respects, all other characters are partial - i.e. with one characteristic - Lakshman is only a brother, Hanuman is only a servant and Ravan is only powerful.

5. Buddhadeva Bose - Sahityacharcha (1954) P-18
6. Ibid. P-24
Bose says that before the war, Lakshman was eager about the war but Ram was patient and calm and cool. He is doing what to do but is doing all this like an actor in the theatre. On the death of Bali, Ram said "I have not killed you out of anger, I am not repentent after killing".

Bose says that if Ram would be direct incarnate Narayan, then why he has fallen under the illusion of Marich? Bankimchandra has given emphasis in the word that Ram was a man, mere a man, although he was an idle man.

But Bose says that Bankimchandra did not give a clear picture of the character of Ram. Ram's character was kept by Balmiki with something understood according to the critic. This indifference to Ram, is also applicable to the reader and to us all. Here lies the art of the old poet Balmiki.

Bose says that Ram has to take the responsibility of killing Bali and Shambuk. The character of Kaikeyi is also criticised by Bose because she was presented to the picture for a little time. The character of Ram has been discussed elaborately in the 'Mahabharater Katha'.

8. Ibid. P-23
Buddhadeva Bose has discussed the Sanskrit literature elaborately in the book 'Kalidaser Meghdut' which was published in 1957, with a modern view. He has not followed the traditional method of Sanskrit criticism.

Bose says that there is no link of modern literature with Sanskrit directly. Modern literature may be discussed without any knowledge of Sanskrit. The necessity of learning Sanskrit is not admitted in the circle of the educated people whereas the increasing use of Sanskrit language is noticeable. That is in one sense there is an indirect link with Sanskrit language.

Many a people say that there is a natural flow of Sanskrit literature through the Indian literature. As for example, Rabindra literature may be cited.

In the writing of a talented critic, there is no any hard and fast rule to discuss about a subject within a limited scope but he expresses his long accumulated sense of value about literature in a second. This formula may be applied to Buddhadeva's own case also.

The fact is that we feel a bit uncomfortable when we face Sanskrit literature because as a literature, the path of culture has not been made. We cannot get much of literature from the occidental learned men.

Of course Buddhadeva is well aware of the translations of Sanskrit literature by Bidyasagar, Rabindranath and Kaliprasanna Singha.

Bose observes that they make us to adore the past
but not to judge it. The critic has tried to fill up this want in his criticism of the 'Meghdut'.

According to the critic our nineteenth century renaissance has no any contribution to Sanskrit literature. We have been forgotten that although Sanskrit is dead, its literature is leaving.

It is true that the continuity of Sanskrit into Indian literature has not been maintained but Sanskrit language and literature still serve as source.

The older Sanskrit literature is not artificial in this sense, the language is spontaneous there. As for example, 'Ramayan' of 'Kathopanishad' is cited. Bose has tried to judge the Sanskrit poem somewhat on the ideal of modern lyrical poems. But Sanskrit poem is not composed like the romantic poems. This proof we get from the mentality of the Sanskrit poets in using their poetic rhetorics.

It is impossible to judge Sanskrit poetry on the ideals of romantic poetry. Post-Balmiki Sanskrit literature is mainly classical. Sanskrit literature was enriched by the help of the court, so this literature was fashionable, technical and less spiritual. So it was not heard them to leave the rhetorics.

But in the Baishnaba poems, it was necessary to leave rhetoric because its spiritual significance was then admitted.

Bose says that we can discover poetry with little labour in the poem 'Meghdut' of Kalidas.
Buddhadeva remarks that "the real relation with Sanskrit literature has not been established yet with our contemporary life."

(amar samakalin jibendar sange sangskrita sahityer kono satyikar sambandha ekhano sthapa byhayni).

In the poem 'Meghdut' the poetical qualities are sufficient, it is small in size and its grammar is simple and the critic finds the lyrical quality partly in the poem. The 'Meghdut' in his opinion is incomparable in the whole of Sanskrit literature in artistic form and is the best in the whole writings of Kalidas.

The credit of the critic lies in collecting materials from different sources and in expressing his general valuation in respect of literature. His insight about poetry is very valuable and skillful.

Bose has discovered, Kalidas is that poet who proved that a talented artist by obeying a thousand rules can express his true voice. We cannot get in any other Sanskrit poem reliably except in the 'Meghdut'.

Bose says that, "The 'Meghdut' is brilliant in all respect and incomparable in structure in the whole Sanskrit literature."

(kalidaser rachanar madhye shudhu 'meghdut'i sarpanginbhabe anabadya - ebang aamagra sangskrita sahityei gathanshile tulanahin).

Now-a-days an ordinary qualified man may enjoy the
poem 'Meghdut' from first to last with minimum knowledge of grammar without getting himself frightened about learn-
ing. The reader's interest is not lessened due to its poetic qualities although there is grammatical tricks. The great virtue of 'Meghdut' is that it is small in size at least in respect of Sanskrit poem.

In course of discussion of the characteristics of the 'Meghdut' Bose says that"the poem appears to as a mul-
ticoloured fusion of'adirasa' and 'karunrasa' as if the white heat of passion has bathed in the seven colours of the rainbow and scattered through the mist of tears".

To do this harmony, the ideal of Balmiki was required. The proof of this is clearly evident in the pages of the 'Meghdut' stage by stage.

Bose says that as we go through the pages of the 'Meghdut', the comparison of Yaksha to separated Ram and of stolen Sita to the wife of Yaksha and of Hanuman to the Megh, reminds us that Kalidas took the materials from the 'Ramayan' of Balmiki.

Practically there is close resemblance between twenty eighth chapter of'Krishkinda' chapter and PurbaMegh : mangoes, deer, peacock, elephant, river, hill etc. were also used by Balmiki, and even the reference of the month

of 'Ashar' is also in fifty fifth 'shlok'.

In the description of rainy season in 'Ramayan' beasts and birds engaged in sexual act, necklace detached from the beautiful woman of heaven engaged in sexual act etc. have taken place, Ram also has seen this copulation in the nature from which he is now deprived of. But in the whole chapter of 'Ramayan' and in the poetry this scene is noticeable only at one time but the same is prevalent throughout the 'Meghdut' and the originality and success of Kalidas rest there.

Bose remarks, "Not such a long poem of allround beauty taking the sexual love, was composed in the world. "We feel charmed for the brevity of the poem. Though we think of the poem lightly. It is noticeably free from the verbosity which is the main curse of the Sanskrit poetry".

Bose has judged the poem in poetic tune, "The structure of it (the poem) is well formed and faultless like a proud and able boat, nowhere there is superfluity or exaggeration, every part is spread out beautifully in the whole planning".

13. Ibid. P-38
From the beginning of the poem, the force of movement is noticeable. The boat has started from its section. In the first 'shlok', the apprising present (and past) condition of Yaksha, the cloud has been presented in the second 'shlok' without waiting a moment and in only three 'shloks' in the third, fourth and fifth, the agony, thought and determination of Yaksha was expressed and in the sixth 'shlok', the poet has started the appeal of Yaksha and it came to an end in the last 'shlok' of Uttarmegh.

The poet has not uttered for once even in his own voice. After passing a long way, witnessing Alaka, looking at the wife of Yaksha, telling the appeal of Yaksha with a token of recognition when the cloud has finished his duty, then Yaksha in more three 'shloks' has informed his appeal (there was its artistic necessity) and the poem came to an end with an integrated utterance related to the appropriate subject.  

Bose is of the opinion that the 'shloks' are inter-related that is if we want to enjoy the later one we have to know the former one also. Some 'shloks' are separately memorable and enjoyable but the meaning and the stock of the whole poem is found only when we read it serially.

This unity we do not notice in the longer poems of Kalidas. The harmony between the beginning and the end, and inter-relation among various 'shloks' are not the general characteristics of Sanskrit poem.

Bose has given the name movement by which the poem

attracts the readers. Bose describes in a poetic style, the favourable wind which is slowly carrying away the cloud is the help of our beautiful boat also.

Bose says, "The cloud continues to move and we too are following it but even though the cloud often halts for rest, the poetic boat, proceeds leisurely by being moved by the rhythmic waves. Its movement is slow and easy".

\[(megh chalechhe sange sange amarao chalechhi; kintu megh majhe-majhe bishraper janya thamleo kabyer tari, chhander dheue swanita hate-hate, hele-dule agiyel chale)\] \(^{15}\).

Sanskrit critics have called the 'Meghdut' as a part poem.

Bose thinks that "this poem is neither dramatic nor narrative nor lyrical but all the three characteristics are present in this poem".

\[(ei kabya dramatic nay, nyaretibh ba liriko eke bale yabe na. athacha ei tineri lakshan er madnye bidyaman)\] \(^{16}\).

Here lies the originality of the critics observations.

Bose thinks that there is a plot, (in Uttarmegh) a hint of lyric, a dramatic setting which makes the poem pliable and uneven. Kalidas is also famous for Sanskrit drama and his poems are lively by his dramatic qualities.

Bose further says that the poem 'Meghdut' is like a modern novel, having no plot but enjoyable for its artistic skill or it may be called a beautiful story of journey. We cannot deny that Kalidas is a narrative poet.

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16. Ibid. P-39, 40
Bose remarks that there is such a poem in Sanskrit language where fifty 'shloks' have been composed describing the two breasts of Parbati. At least the 'Meghdut' is free to some extent from this verbosity. The poet has kept our excitement unhurt by showing his heroine in different ways - engaging her in day-work, night-awakening and night sleep, how she would look at the cloud and listen to his words even upto the last moment she had a link with the movement of the poem.\textsuperscript{17}

Bose says that in the Purbamegh, all rivers, cities and mountains what we witness are all beautiful, and at the last corner there are Alaka, Eldorado and the country of 'Sabpeyechhi' and a beautiful woman who is the Ideal woman of the poet for whose exposure the poet was arranging so long.

As if "The poem is like a pyramid - on the bottom the geographical description, in the middle Alaka and an image of a woman is on top". (kabyatir garan yena piramider mato, tar padadeshe saha-lik bibaran, madhyabhage alaka, ar tar churay adhishthiti ek narimurti)\textsuperscript{18}.

According to the western critical tradition Bose views the structural significance of the poem 'Meghdut'.

Bose opines that most possibly like it no other memorable poem was composed in the world, depending only on descriptions. It seems to Bose, the real enthusiasm of the

\textsuperscript{17} Buddhadeva Bose - Kalidaser Meghdut (1957) P-40
\textsuperscript{18} Ibid. P-41
poet is not towards the separation of Yaksha but to the surrounding scenery.

There is a great difference between us and the Sanskrit poets. Bose discovers that it is not sincere reference to conjugal affairs but due to absence of whole hearted appeal. The girls in Sanskrit literature who were prostitutes were respected at that time and in the 'Meghdut' also the bewitching girls or women are all prostitutes.

Bose vehemently and fearlessly discusses the poem 'Meghdut' and he has seen in the poem only sex. It is due to the fact that he was directly influenced by D.H. Lawrence and similar others.

Bose discusses the 'Meghdut' on the basis of the modern literature and crush away the traditional way of criticism of classical literature.

The married woman would remain chaste hence Yaksha has no doubt of his wife's chastity.

The critic observes, "The theme of separation with rainy season was first associated by Kalidas".
(biraher sange bisheshbhabe barsharituke sangshlifar... karen kalidasi pratham) 19.

Bose observes in his modern view that there is no frustration in the 'Meghdut', that is why the agon of separation is very weak in the poem. To him Yaksha's conception of love is limited to the sexual urge.

Bose says about the attraction of the poem 'Meghdut'

"One of its reason is that sex has been manifested itself in universal background even though it has not been transformed into romantic agony. All the animate and inanimate objects from Ramgiri to Alaka are participating in the mental agony of Yaksha. No other poem in the world has been able to show this universal picture of erotic love."

Bose remarks that the 'Meghdut' is an original story. Yaksha's feeling of sympathy is more than the love to his wife. After reaching Alaka, the poem becomes touching. In the appeal of Yaksha an experience is exposed - this experience may be to control his sex urge. But Kalidas has been able to give it the respect of agony.

Bose again discusses the other aspect of the poem. Yaksha has recited more than one hundred 'shloka' standing on Ramgiri addressed to the 'Megh' but in fact it was a soliloquy and even that the influence of the poem is so strong that the imaginary voyage of the 'Megh' - in fact which is a self-created dream of Yaksha but we, the readers feel it as real.

Here Bose brilliantly has discussed about the artistic qualities of 'Meghdut'.

Bose has also noticed in Kalidas the images of poetic convention - such as thigh like the trunk of banana tree, breasts like bunch of many flowers, the look of a startled deer etc. Kalidas did not hesitate to use the running analogies in his poem.

Bose remarks - "The rhythm and the sound of the 'Meghdut', their appeal to our ears and nerves and their movement and internal dramatic action which has made the poem singularly novel - these two characteristics as I would consider superfluous."

After reading a great poetry we are getting something extra feeling of which Bose has considered here as superfluous.

Again Bose says - "the great away of rhythm, the controlled waves of short and long sounds, suppressed beauty of epithetisation, the rarity of long compounds - these qualities have made the poem 'Meghdut' worthy of not only single recitation but convenient for repeated recitation."

22. Ibid. P-70
Buddhadeva Bose has criticised the 'Mahabharat' in his 'Mahabharat Katha' which was published in 'Partha' magazine from eighteenth Chaitra, 1378 B.S. to thirteenth Shraban, 1379 B.S.

Buddhadeva Bose has established the character of Yudhisthir in the Criticism of the 'Mahabharat'. This is a great contribution of Buddhadeva Bose.

Bose sometimes compared this character with Ram. Yudhisthir has been portrayed as a common man. Krishna, Arjun and Yudhisthir - these three characters have been drawn brightly but the other characters are not well portrayed. Another point is to note that to Buddhadeva, Bose has got no importance in his criticism. Bose showed that Arjun was fully dependent on his charioteer and the common Krishna has robbed him of all his power one by one and ultimately left him in the world market to be dependent on himself.

What Tagore told about the origin of the 'Mahabharat' has been appreciated. the critic, Bose enjoys the 'Mahabharat' as a literature.

He realised the unity of 'Mahabharat' on a different outlook than Bankimchandra. Rajsekhar indicated Yudhisthir as the main hero of the 'Mahabharat' but Bose has established this fact in a deeper and complimentary outlook.

Bose said that the fulfilment of Yudhisthir is achieved through salvation, in critic's language, Yudhisthir
is a hero - shy and unstable man. How this man has earned the fulfilment, is the aim of Buddhadeva, the writer of 'Mahabharater Katha'. Bose very nicely compares the character of Ram with that of Yudhisthir. "Ram is congenitally and combinedly that what Yudhisthir is not and what he could not be". (yudhisthir ya kichhu man ba hate paremi, ram sahajata o samanwitabhabe tai)  

Bose has collected Yudhisthir, lost in the great forest of the 'Mahabharat'. Then Bose discussed the character of Arjun, Krishna, Yudhisthir. Yudhisthir is the possibility of history and Arjun is the creator of history.

Bose said that the problem is not with Arjun, we can identify him in any condition, but it is very difficult to identify Yudhisthir with any particular sign.

The 'Gita' has been like a tense drama to Bose. The thought and wisdom of the 'Gita' has been noticed by him but like other critics, he has not taken the 'Gita' as a separate book. In the flow of the stories in the 'Mahabharat', Bose has told that it has some link with all the stories of the 'Mahabharat'. Bose lies his speciality.

Bose in a modernised way, has discussed the characters.

Bose thought that the 'Mahabharat' is not a definite book nor a collection of literature. To him it is an encyclopedia in a sense.25

All science, knowledge, all thought and meditation, all stories, sub-stories, beauty, heroic feelings which were praiseworthy in the then India are contained in this 'Mahabharat'.

In the eternal flow of literature, the 'Mahabharat' is standing along. It is different in method. According to the ideal of Sanskrit literature, the 'Ramayan' may be called a poetry but if we imply only on the 'Mahabharat', the meaning of the poetry is expanded.

Of course the critic said that the 'Mahabharat' is not poor in its poetical qualities. Some parts are real poetry but in many places, no attempt has been done to compose a poem, the minimum demand of metre has not been fulfilled, some lines are detached from 'sklakas' and most of the third chapter of 'Adi Parva' is composed in 'Padabik prose'.

Bose said that the inconsistency of the 'Mahabharat' is natural because in the most sterilised country also the their myth this inconsistency is excusable.

The verity of myth is that it passes from century to century and sprouted over seeds from which different kinds of fruits and flowers are grown.

(puran kathar dharmal ei ye ta eki bij theja shatabdi pariva bhungalik samagra chharaile baha bhal)

To get the interest in the "Mahabharat", Bose remarked that we must be acquainted with the whole of it. Which is heart-touching and colourful, thinking of which, we obtain joy, all of us are thirsty for it. The jewels of imagination spread over here and there we find in the "Mahabharat", in brief edition of the "Mahabharat", we would not find out them.

The 'Gita' has been studied by Bose as a poetry and drama. During his discussion of the 'Gita', Bose has come down to the novel of Tagore, 'Char Adhyay'.

Antu was a man of letters, in nature, he loved Ela and was detached from his own 'nature'. Here also Arjun as Kshatriya, must fight and if he does not, it will be against his nature.

In discussion of Krishna's character, Bose discarded all the old beliefs which for centuries are impressed in the mind of the Hindus.

Bankim at least accepted the character as an ideal man but to Bose, Krishna is a shrewd hypocrite, shameless and like him there is no any other character in the 'Mahabharat'.

But Yudhishthir to Bose, has been a permanent hero of the 'Mahabharat'. From Kalidas upto the age of Tagore, no writer has written a poem or a drama about Yudhishthir. This Yudhishthir how Bose described, the gradual development

of his character, is the subject-matter here.

Yudhisthir came in our sight first, when Bidur told him the way in an indirect language and Yudhisthir could understand it how to be saved from the house of Yadu. This is his achievement.

Yudhisthir is a weak fighter and a weak lover. He got the post of 'Raj Chakraborty' with utmost efforts of others. Upto this we may see him affectionately.

But after that we find him as a mad gambler and we are astonished. After loosing everything also he is silent and silent at the bitter rebuke of the Kauravas.

He, resolute and unmoved by the younger's excitement and mother's sorrowful tears, came for exile in the forest without showing any sign of sadness, then we find nothing how to identify him.

Bose remarked that the more we would follow him now, the more he would be brighter and brighter. Then we feel that he wanted this from the depth of his unconscious mind. He wanted to be free from the suffocated excess wealth and from conspiracy of the politics due to which Jarasandha and Shishupal had to be murdered.

Bose said that we cannot get anything in the world without sacrifice. Yudhisthir also had to undertake this suffering and went out to the forest. From the chapter of 'Banaparba' the real identity of his character starts.

Bose has compared the character of Yudhisthir with that of Ram. The central idea of both are same - to keep
the promise i.e. to protect the truth. Ram's exile was not for his own fault but Yudhisthir himself is responsible for his exile. It was his own fault.

The hypocrisy of Shakum would not absolve him of his fault. He would be able to stop his gambling by refusing to gamble. After so many days, he did one thing and due to his fault, his brothers were beggars, wife and mother were sorry.

Bose again compared the two figures Ram and Yudhisthir. Ram's sorrow came from outside whereas Yudhisthir was not perplexed with outside dangers but he himself was repented in mind.

Ram was a active fighter, doubtless and fearless. He knew politics, he could take decision in times of danger, moreover he is a lover.

But Yudhisthir is doing nothing but he is hearing. This is the subject-matter of 'Banaparba'. He is hearing the story of religion from the sages.

These stories excelled the pain of his fault and we notice a feeling grows in his mind. Infront of the great sages, his mates are also present but alone he is listening to the advice of the sages. In chapter after chapter we find, he is asking Lomashe, Brihadashwa and Markandeya and he is alone hearing.

When on the last day of their exile we find him infront of mysterious bird, then we realise that this forest where Draupadi is sorry, Bhim and Arjun are timely.

fighter, is a great university to Yudhisthir".
(ei aranya - yekhane draupadi manoduhkhi, ar bhim-arjun
abishranta sangramshil - ta chhilo yudhisthirer nachhe
ek mahan bishwabidyalay)\textsuperscript{29}.

During these twelve years Yudhisthir has learnt
many things which helped him for self-development, self-
quest and for conception of the universe.

Before returning from the forest he had to appear
before a disguised god for a test. In this way three times,
Yudhisthir had to appear for test before his disguised god
or father and every time to save the dead relations.

Bose noticed a gradual progress in the three epi-
sodes - the argument of Astabakra, dialogue between Ajagar
and Yudhisthir and well-selected sentences of Sabin\textsuperscript{2}. In
the words of Yudhisthir we find a symptom of free thought.
The test of Yudhisthir is all-round.

Of course once Arjun defying the order of Angaparna,
defeated and found a valuable reward. The uncommonness of
Yudhisthir is there where he did not do a little late to
obey the orders of Bakyaksha and again Yudhisthir was re-
quired to save Arjun from his second death answering all
the question of Ajagar.

Yudhisthir was testing the examiner, "Are you
apprised of the Veda of Brahmana? I will not answer with-
out knowing your reply".

\textsuperscript{29} Buddhadeva Bose - Mahabharater Katha - Desh magazine
9th Baishakh, 1379 B.S. P-1190 Vol.39, No.2.
Again we see the real Sudhisthir.

Buddhadeva thought that the knowledge of Yudhisthir is not based on Veda but it is his own intuitive feeling.

Bose then expressed his own view about Yudhisthir. Yudhisthir is watching the great life from a distance, the life in which death is present and agreed.

Yudhisthir has to prepare his own path himself, passing many doubts, among many faults to a top of realisation. This is Bose and this is the realisation of Bose about the greatness of Yudhisthir.

Bose has compared the war of 'Khandabdahan' with the same of Iliad. The outer meaning of 'Khandabdahan' is very clear, the forest is destroyed for the construction of a city. It may be called a main step of human civilisation. The king of the demons 'Maya' build a city and even Arjun and Krishna saved his life.

Agni wanted help from Krishna and Arjun to fight against Indra.

Bose noticed three stages, the competition between the father and son, the defeat of Nature by man and at last the war between water and fire. Indra with all other gods were defeated by Arjun, Krishna and Agni.

But Bose described in his own intuition that where there is competition, there is union.

In reference to this, Bose drew us to another 30.
when Draupadi proved that the incessant war is evil, so excessive forgiveness is also the root of evil and in answer to this, Yudhisthir said to Draupadi that if jealousy is answered by jealousy the world will be destroyed and Yudhisthir gave an uncommon argument that the cause of birth is the union, water in the womb of woman and the fire in spirit of man and due to copulation among them begets animals and sequence of creation is saved.

The character of Arjun has been beautifully described by Bose. Arjun had to be exiled for twelve years for two times. He has travelled throughout India and conquered the whole of India. Arjun in exile spent twelve years with the woman in disguise and singing and dancing with them.

Bose was of the opinion that if the book would be heroic, Arjun would be the hero of the 'Mahabharat' but the critic observed that Arjun's strength is fully dependent on Krishna and in the end when the powers have been snatched away, Arjun became helpless and he had to be defeated by his son. Bose has not given so much importance on this character.

But the mystery of Yudhisthir's character has been unfolded by the critic and a new Yudhisthir has been discovered.

After the 'Banaparba', we find Yudhisthir more perplexed. He said to the sage Brihadashwa, "We are suffering for my gambling".
When Kichak like a second Duhssahan shooted Draupadi, Yudhisthir told her not to disturb their gambling. As we are advancing in 'Biratparba', Yudhisthir becomes abstruse.

Bose discussed various kinds of activities with his different sayings as proof. Yudhisthir himself had to order for the war, just after coming out of the forest, a conflict occupied his mind and the critic very nicely and consistently hold Yudhisthir before our eyes.

The change of Yudhisthir's mind and in the phase of life was justly realised by the critic.

Sanjay after a gap, suddenly informed, the king Vishma is killed. In this, the critic discovered a dramatic quality.

This Yudhisthir is a wonderful creation in Indian talent.

In course of discussion of the character of Yudhisthir, Bose has referred the characters of Dante, Shakespeare and Tolstoy etc.

Draupadi has given the golden lotus to Yudhisthir. Being insulted by the courtiers, she said, "Pandavas are my co-religionists; but I am the wife of religious Yudhisthir".

(ami pandabder sahadharmini ami dharmatma yudhisthirer bharya)".

32. Ibid. 3rd Ashar, 1379 B.S. P-764 Vol.39, No.10.
Bose said that whenever any danger came, Yudhisthir himself took the responsibility. At last Yudhisthir was climbing up the hill, and brothers and wife were following him and in the 'Mahabharat' the character of Yudhisthir was whole-heartedly appreciated by the critic.

The character of Krishna was seriously attacked by the critic, Bose told about Krishna, A deceitful, liar, the cleverest and shameless character like Krishna is not found in the whole of the 'Mahabharat'.

Bose admitted Krishna only for two times as God, but in all other times Krishna is a man.

Bose said that the last chapters of the 'Mahabharat' are small in size but very intense in plot and suggestion. 😃

(mahabharater antim parbaguli ayatane kshudra kintu ghata-nay o ingite khub ghan)

Krishna's death is the worst death in the history of humanity according to the critic.

Bose has criticised the 'Mahabharat' on the basis of modern criticism and he showed a little faith in the religion in this criticism.