Beyond all mysteries of literary creations, the critics admit two factors of author's mind prominent in the process of creation. Firstly --- the experiences of the author of the world around him and secondly --- the special outlook of author's own creative spirit. This special outlook of author's own creative spirit moulds all his experiences of outer-world in its own way resulting in the reproduction of something new, which though of age, makes a long-standing appeal to the witty hearts of all ages. Due to the difference in creative spirit of author, the same experiences display differently in different creations, whereas the different experiences coming through the same author inherit some analogy inspite of their apparent varities. Such was the case with the women of Tarasankar's novels. As a man Tarasankar had no prejudices against the women and he looked at them without any distinction of their caste and creed. But whenever he shaped his experiences into literary characters the special attitude of his creative spirit inspired something common in them, and as a result his literary women are found to cluster in groups round certain common features inspite of their all individualities. So in this respect we may arrange his literary women into the following


*2. Ibid P. 325.
classes:
(a) The representative women of different societies.
(b) Author's fascinating characters.
(c) The type of women who were submitted to various tests and observations.
(d) Some symbolic and allegorical characters.
(e) Some photographic characters of his experience.

Of course, we agree that, the creation itself is an abstruse process and to proceed to analyse it with the knife of logical arguments may smear the essence of its mystery. But considering the abundance of women of Tarasankar's novels, we follow the above process of classification for systematic study of their nature.

"THE REPRESENTATIVE WOMEN OF DIFFERENT SOCIETIES"

As a novelist Tarasankar always took his stand on the testimony of his real experiences. Though, at times, his immaginations went abit far from reality, yet all his renowned novels always resound the real foot-steps. Of course, the mere depiction of some facts and figures can not demand to be a literature, but if the creations stand on experiences it never decay, as a multi-storied building on strong base goes astray. at least

*3. Haraprasad Mitra. Tarasankar Calcutta 1363 P. 5
this much can be said of the creations of Tarasankar.

On various occasions Tarasankar travelled from village to village of Bengal and came in close touch with large number of women of different caste and tribes, and fell in deep affection with them whom he cordially welcome while writing and hence there is a large crowed of women in his literature. In this crowd naturally there are various types of women --- some are renowned for their individual glory and activities, some are meek and silent and some appeared with the life-spirit of a whole community. In the 1st group of our above classification we have arranged those who along with their individual activities represented the spirit of a community in their behaviour and nature.

We consider pisima (Dhatri-Debata) Durga and wife of Falla Dome, (Gana-debata & Pancagram) Sunagad, (Hasuli Banker Upakatha) Rina, (Saptapadi) as the women of that type. Because on a close looking they reflect something more in their nature and movements as individually they are.

Pisima of Dhatri Debata is not only the paternal aunt of Sibnath, but the personality and firmness of her character, hardness and softness of her behaviour, also made her a competent representative of the aristocrate, power-loving ladies of Zaminder's families.

In Ganadebata and Poncagram the author went
deep into the lives of "Dome" and "Bagdi" caste where a woman like Durga is common. There in that society, the women in amidst of illiteracy, bad-education and poverty find a little value of their chastity. Even the husbands did mind nothing for the little transgression of their wives. The wife of Falla Dome and other ladies of that society were more or less engaged in such adulteration. In Durga, the author tried to reflect this behaviour of women of her caste. Similarly the wife of Falla Dome was a reflection of the tortured and neglected house-wives of society.

*4

Hasuli Bunker Upakatha is the life-story of an aboriginal society which remained far from the touch of modern civilization and amenities. So, the traditional and superstitious Sunchad very rightly represented the life-spirit of a whole community by her nature and movements.

In Abhijan and Saptapadi Parasankur went deep into the native Christian society. Nilima (Abhijan) and Rina (Saptapadi) being its women representatives were accompanied by the nature and customs of the ladies of whole community along with their individual activities.

This type of women of his experiences are

*4. These tribes are said to be originated from the native tribes Kul, Bhil, etc. N. Bose. Habip O Pracin Calcutta 1856. P. 117.
most living in his literature. They not only occupied a vast area in his novels, but we think, a greater portion of Tarasankar’s literary credit also lies with them. In fact, every novel of Tarasankar presents at least a secondary character of this type even if the main characters are engaged in some other significances. "Jumuni" (Kalinci) "Sudha Boudi" (Uttarayana) etc though feebly connected with the corresponding tales, competently represented their class in the novels.

"AUTHOR’S FASCINATING CHARACTERS"

While going through the literature of Tarasankar, we are very often to stop, for, some ladies attract us by their sweet accord of beauty and behaviour. They seem to be the expressive of authors conceptions of ideal women and accordingly were created and controlled. In the tale of novel they generally take a silent corner, but in dignity and brightness they are first to be remembered. This type of ladies of his literature come to the second group of our above classification. They are though rare in reality but Tarasankar found at least one in his every novel.

He think, jaya and Swarna (Ganadebata and Panciagram) Gapalibala (Hasuli Banker Upakatha) Sita (Arogya Wiketap) Uma (Kalindi) Kunti (Saptapadi) Janaki (Alhijan) Sudha-boudi (Uttarayana) Wife of Khadubabu (Yogobharastha) Chaya (1571) etc, as the women of this category.
In Ganadebata and Pancagram the sign of decaden
cences at every stages of social-lives are very clear and the fla-
shes of meanness and nobility, cruelty and kindness again and ag-
ain surprise the fictitious atmosphere. But Jaya, as if a pious anc-
ient lady, even in this topsy-turvy created a holy atmosphere by
the sweet accord of her behaviour and spreadout an essence of pur-
ity throughout the whole atmosphere. Swarna is another like lady,
who by her virginal coyness and mild nature renovated the frustra-
ted life of Debnath like an Oasis to the caravan of desert. In
Hasuli Banker Upakatha where the men and women constantly revolve
round their sexual appetite, Gopalibala apart from others, is exc-
ceptionally devoted to the husband and her household. Sita with a
very short presence in the story of Aragya Niketam wins the heart
of everybody by her sweet behaviour. Uma of "Kalindi" as like as
the Uma of Pourānic tale gleams among all the terrible fracases
of the events by the soft lusture of her behaviour. In abhi-
jan and Yogobhrasta the woman like Janaki and wife of Khadubabu,
maintain a spirit of morality in the life of Narsing and Khaduba-
bu, though the novels cry the uproarious laughter of lustful men
and women. Even in the hellish atmosphere of 1971 the author did
not forget to collect a sweet lady like chaya.

We have already mentioned that such
ladies are frequent in every novel of Tarasankar. Of course,

    Calcutta 1372. P P 555-558.

*6. The sweet heroine of Sākta-Padābali Sāhitya and is said to be
    the daughter of Giriraj Himalaya.
had to create and develop the main women of his novels as the course of events or significance of the books needed. Because a writer in his novels, is only but a neutral judge who being bounded by some laws cannot interpose any subjectivity even in his own judgement as a writer cannot but shape and surrender the characters to the course of events and significance of the books, whatever tragic or ugly it may be. Such depiction though essential for good creations, cannot bring such pleasure to the writer as he feels in the free fluttering of his fancies. It seems that in the above type of Women Tarasankar gave the free entrance of his favourite fancies and thereby enjoyed the pleasure of creating characters after his own likings. Apart from all complexities they not only bright in the stories but also point the favourite fancies and thoughts of author's mind.
Like Bankimchandra, Tarasankar, the inquisitive writer traversed much along the nook and corner of women's heart in search of their real identity. For this purpose he collected the women from different societies and ages and putting them again and again into mental conflicts and adverse circumstances noted the responds they made. Such ladies who went under various investigations in his literature come to the 3rd group of our above classification. They sometimes represented the women of the community or sometimes maintained the marks of individuality in their nature and behaviour.

Thakurji, Basan, (Kabi) Padma and Purga, (Canadebata and Pancagram)Kalosasi and Pakhi (Hasuli Banker Upakatha) Rina (Saptapadi) Fatki and Nilima (Abhijan) Brajarani and and Mina (Na) Damani, (Caitali), Mayaranhi (Avinetri) Arati (Yttranyana) Niru (Sanket) Nazma and Sutapa (1971) etc may be considered as the women of that type.

Of course, Tarasankar observed the women separately under separate atmosphere of his novels and thereby arrived at a common conclusion regarding womanly nature. In the previous chapter we have also discussed separately in details of them, and in the next chapter where we have discussed the ladies-love of his literature, made a more analytic approach to their nature.
"SOME SYMBOLIC AND ALLEGORICAL CHARACTERS."

The literature of Tarasankar surprises us all the more by its variety in matters as well as in characters. His novels possess the glory to uphold simultaneously the hard reality on one side and the profound truths and higher feelings on the other. Dr. Haraprad Mitra thinks that, Tarasankar felt a natural tendency to put various informations, theories and thoughts in his novels. Now these informations and theories we find in many cases, centered upon the thoughts and ideals of some women and sometimes the thoughts and ideals of author itself combined in the forms of some literary women resulting some symbolical or allegorical characters in his literature. This type of characters of his literature we consider as the member of the forth group of our above classification.

Atarbou and Manjuri (Arogya Nikaten), Rati (Uttarayan) Santi and Nila (Yogobhrasta) etc come to this group.

Of course, these ladies always did not accord with the artistic beauty of the books. Sometimes they purposely controlled over the whole story to divert the normal course of events towards some ideals. But as they evince author’s attitude to


women, so they are significant, and need discussion in connection with our topic.

In Arogya Niketan the author nicely symbolised the Puranic and Upanisadic concepts of death, disease and therapeutics by two women Manjuri and Atarbou. Coming in close contact with these two ladies Jiban Dutta realised the truth that he studied. Atarbou, his wife, as if an incurable disease associated him throughout the whole life. Whereas, Manjuri his previous lover represented the Death herself in the novel. We have already discussed in details of Atarbou and Manjuri separately and tried to read out the symbolic significance of their nature and movements. So, here is just a hint only. Yogobhrasta is another novel where the women either conveyed the opinions of author or represented some spiritual thoughts and ideals. Santi in the tale indicated --- how the atheistical education of 20th century agitate the erotism and earthly-hankerings of women and finally cause furious end for them. We have discussed them elaborately in the previous chapter.

In Raikamal the author expressed the Vaishnabic concepts of love through the flesh and blood of a village-girl -- Raikmal who being a reflection of Sri Radhika is love-siker for ever. Similarly, we think about Sati (uttaravans) who appears to be an idol of tradition of ancient Indian ladies and announced the greatness of them at every step.

Such allegorical characters are not a few. In the writings of Tarasankar, some of whom we have counted here.
"SOME PHOTOGRAPHIC CHARACTERS OF HIS EXPERIENCES."

Besides the above mentioned four categories, another type of women whom we have considered as the member of the last group of our above classification crowded in the writings of Tarasankar. They suffered no change by the creative spirit of the author, rather were imprinted just as the photograph of hard reality. Some facts and incidents of practical experiences cut so deeply in the sensitive mind of Tarasankar that, he could not but affix them in his literature, and represented them in tato as they were in reality.

Wife of Rajalal, (Kabi) Mother of Nayan, (Hasuli Banker upakatha) Maternal aunt of Narsing (Abhijan) Kunti (Saptapadi), Wife of Paran (Arogya Niketan)Rangadidi and Mother of Chirupal (Gana-debata & Pancagram)etc are such type of women, we think.

This ladies bear no other significance as they did and worked in the novels. In our vast society who knows -- how variety there are in women and how strangely they sometimes behave. Tarasankar collected some of such women with their behaviour, for his readers and at the same time thereby made a tie between his literature and reality.

In the village-societies there are some women who got a peculiar nature of always finding faults with others and quarreling. Mother of Nayan (Hasuli Banker Upakatha)
wife of Rajalal (Kabi) Rangadidi (Pancagram) got the similar nature and presented the practical pictures of village quarrels. Tarasankar was personally known to a similar woman of whom he mentioned in his autobiography, and in many of his novels he successfully represented the pose and posture of the quarrel of this lady. The widow like Rangadidi paternal aunt of Niru, Mother of Bharatbabu, etc are as real in the society as they are in his novels. This type of women are very frequent in the novels of Tarasankar and they occupied a vast area of his vast creations.

WOMEN IN DIFFERENT ROLES IN THE NOVELS OF TARASANKAR.

We believe that, every man is an unique with distinct marks of individuality and any superficial classification as made in our above discussion can hardly reveals their overwhole identity. Obviously for best identification every person deserves individual analysis which is practically impossible in the case of Tarasankar's women as they are very large in number. On the other hand it is found that, the traditions, customs and environments of a nation leave some common marks on every individual inspite of their uniqueness and the keen poetic intuition always finds out these common impression from the everyday behaviour of men and women. Particularly the creative-spirit of the author is sometimes found to incline towards some particular qualities of men and women while writing it unknowingly assimilates these qualities in literary characters who naturally become equi-natured at least in respect of these qualities. In Tarasankar, where there is a large crowd of women, we find some equi-natured women which enable us to arrange them as follows in respect of their nature.

(1) "Motherly-women" in the novels of Tarasankar.
(11) "House-wives" in the novels of Tarasankar.
(111) "Ladies-love" in the novels of Tarasankar.

Of course, it is to be noted that, a literary woman is never composed of single quality as in reality never
occurs. In this universe every man is a mystery and he himself does not know — what he contains and how many opposite feelings play on his mind at every moment. Particularly, the women are said to be the wonder of God himself. So, any division on the basis of some particular qualities cannot rightly represent them. But considering the large number of literary women of Tarasankar we have no way but to observe them collectively and hence try again and again to set them in some groups for systematic study of their nature.

"THE MOTHERLY-WOMEN" IN THE NOVELS OF TARASANKAR

(1)

The mothers of our society got the opportunity to have a dignified position in the writings of Tarasankar. As a writer, Tarasankar possessed a soft corner towards the tradition of India as we have mentioned, and his literary women also followed and renovated Indian traditional concepts of women. In his novels, the women always feel the best glory of their life in sacrificing themselves for the good of men and society. They always associate men in sufferings and danger and protect them from all evil-doers even at the cost of their lives. So, they are motherly by nature, and as if, this is the best glory of their life. We have discussed that this motherly-nature is the special feature of Indian womanhood and is considered as the ideal of Hindu-Women. Not only from the traditional concepts, but Tarasankar from his
experiences also realised that, no other form of woman can so sweetly manifest the love and affection of their heart as their motherly nature can. Hence the glory and respect to mothers know no parallel in our society. Even we learn from childhood that --- "mothers and mother-land are more than Haven". The glorious character of his own mother was a living example to Tarasankar and always renovated his feeling of respect to all motherly-women. Throughout his life Tarasankar observed, how the mothers of our society remain neglected and are forced to undergo various social and economic unjust. But in spite of all they do always stand by their children and extend the flow of love and affection indiscriminately to a worthy or an unworthy child. These mothers of our society projected themselves in the mothers of Tarasankar's novels where they also extended the shadow of love and affection for their children without any distinction of their pride and power, and thus maintained a flow of Batsalys -Rasha over his whole literature.

Mother of Nayan (Hasuli Banker Upakatha), Mother of Chirupal, (Pancagram) Atarbo and mother of Mati (Arogya-Niketan) Mother of Raikamal (Raikamal), Sunitidevi and Hamangani-devi (Kalindî), Mother of Sibnath (Phatridebata) Kunti and mother of Jesop (Abhijan) Mother of Bharatbabu (Abhinetri) Mother of Patan (Uttahayana), Aunt of Niru (Mahasweta), Aunt of Santi (Yogobharasta) Lakshmididi and Niru (Sanket) Mother of Subrata (1071)

*11. One of the Panca-rasa of Vaishnabic literature.
The motherly women of Tarasankar’s novels seem to possess the similar nature with equal mentality and behavior, and thereby happened to add a particular type of character in his literature. Everywhere in his literary mother we find an unending source of love and affection which never questioned for pride, glory or riches of their child. Moreover the impression of his own mother was so deeply cut in Tarasankar’s creative-mind that, every motherly women of his literature more or less got the reflection of her. Most of them are widowed and suffered much as his own mother did. But their economic suppression could never suppress their flow of love and affection. Because the long-standing social setup and traditions of this country, if not more, could at least give a scope to the women of our society to fully manifest their motherly tenderness which always brings the messages of peace for the distressed and frustrated children. In his literature Tarasankar only but presented such mothers of our society with the colouring of his own creative spirit.

But Tarasankar was not satisfied only with the superficial study on the mothers from outside, but his keen intuition also penetrated through the veiled curtain of motherly-heart and showed how the feeling of motherhood deeply pervades in

womanly-primordial. In this connection we are first to remember Padma and Giri of Pancagram and Nilkantha. The feeling of motherhood that we find in Padma is an inborn nature of women and as like as loving feeling it is inseparable to her womanliness. Being obstructed at her natural course of motherhood Padma lost her mental balance and become so desperate as oft happens when a woman is opposed at her normal course of love. Padma, in the story of Pancagram left the house and did impossible possible not only to meet-up the sexual appetite but the hankerings of her motherhood also encouraged and engaged her in doing such. In a critical moment she emotionally expressed this impulse of her motherhood to Debnath --- your dead son will again appear on my leap. But being opposed by Debnath she became too desperate to fulfil her motherly desires even at any coast and started at the unknown path of danger. At last she restored to her peaceful conjugal life when the christian Hagendranath married her and she happened to have a child which gratified the thirst of her motherly-heart.

Giri of Nilkantha is a similar lady whose motherly heart was frustrated for long time. In the story, she fell in great troubles after the imprisonment of her husband and tried to relieve of it by committing suicide. But as life is dearer to a man than moralities, so, she also changed her motive at the last moment and ultimately took the evil path for mere living. This evil livelihood caused the destruction of every good.

in her, but the pangs of her motherhood as remained unchanged pinched her mental peace at every moment. At last the God favoured her and she happened to bear a foetus. But Bipin, her master wanted to kill the same in fear of public scandal. But Giri by no means agreed with the proposal and lastly neglected her so favourite life for the sake of this unborn child. Such omnipresent is the feeling of motherhood in women. "Fariyād" is another novel where a mother spent every drop of her blood for the sake of her child and proceed up to hell to fetch nectar for her favourite child.

(3)

This heavenly attribute of motherhood totally changes the women and adds an extra-gracious beauty in their body and mind. Tarasankar to the greatest astonishment found that, as an ordinary creeper displays extra-ordinary beauty at the beginning of budding in it, so, a woman also spreads a gleam of unpeakable beauty and mildness at the development of embryo in her. In "Abhijan" and Ullkantha such changes occured to Fatki and Giri. Narsing of Abhijan wondered at such sudden gleam of grace of Fatki and with the greatest astonishment thought heaven and earth—what makes Fatki, a libidinous woman to such a pure and gracious lady, and at last realised ---- It is the magic of that almighty God who mysteriously converts a woman to a mother and creates the elixir of life in women's breast even before the birth of child.

Through Girii (Milkantha) Tarasankar nicely presented the wonderful feelings of women that an embryo always associates. Girii herself was astonished and charmed at the wonderful changes happening to occur in her body due to the development of embryo in her. Such descriptions of mother and motherly feeling, we find, everywhere in Tarasankar. Where he found no scope to develop this attribute of women through main characters, there also assembled at least one or more secondary characters that can represent the same.

In fact, the pride and glory of the motherhood of women which we find in the literature of Tarasankar also were highly appreciated in our country from the ancient time. The very word "Mother" in our conception held to be a sacred good men always offer it to good women for their protection and respect. In Indian concepts, motherhood alone does marriage becomes holy and without it, the mere indulgence of affection has no right to be. This is the true secret of longing for children. And to reach that highest of worship in which the husband feels his wife to be his mother is to crown and end all lower ties. Being devoted to Indian ideals Tarasankar only but revived this glory of motherhood in his literature. In his novels there are plenty of


*17. Loc. Cit.
examples where the motherhood alighted a woman even in all multi-
*18
tyand set her at the seat of "Jābālā" in ideal mother of our concep-
tion.

THE HOUSEWIVES IN THE NOVELS OF TARASANKAR.

(1)

Throughout the vicissitudes of her fortunes Jābālā has continued to produce an idealistic view in her social set-up which included big families with father, mother, relatives along with the wife and children of an individual and could thereby produce outstanding men and subtle philosophy of life. Inspite of all changes, battles, and invasions this thread of ancient social set-up has continued to run on in our society till the present century. Tarasankar, the vastly experienced writer went very sympathetically through the core of our such families and realised that, it is our house-wives who exalt the pride and glory of our families by dint of their labour, sufferings and sacrifice. Apparently though they seem to be confined within the domistic works and have no concern with the bigger problems of social life, but in fact, they are really the source of inspiration to a man and sprinkle holy wave of love and affection at their every sufferings and sorrows. In our

*18. The mother of Satyakama in the Puranic tale --- "Jābālā an Satyakama." She is considered as the ideal mother in Indian conception.
traditional concepts, an ideal woman is she, who is an ideal housewife and always stands for her husband even at the point of death. The society which cannot produce such house-wives can never confer peace to the life its member.

Tarasankar as could realise the venerable position of the house-wives in the social life as was charmed at their nature and sacrifice. So, in his novels also he collected some of such benevolent house-wives who extended their benignness to the distressed and disregarded persons of his literature as in reality such women do.

Sunitidevi and Hamanganidevi (Kalindi) Brajerrani (Wa), Giri (Nalikantha), Manju (Arogya Niketan), Bilu, Joya, Ganadebata &Pangagram), Sudhaboudi (Uttaravana) Gopalibala (Rasuli-Banker Upakatha), etc may be considered as the house-wives of that type. They did not only represent the experiences of the author but come-up with out traditional concepts of ideal house-wife.

On close looking all of them like great majority of Indian women possessed a calm philosophy and tranquil outlook on life. They were capable of enduring untold hardships or receiving the highest honours that could be paid to mortal beings with the same equanimity. The one did not make them bitter or the other conceited. Prosperity did not turn their heads, or misfortunes deflect them the path of duty. The chief occupation of his


literary house-wives inspite of other greater problems was domestic. Most of their time was devoted in looking after the houses. The women's day in Tarasankar's novels began with the cleaning and sweeping their houses, smearing the floors with cow-dungy and decorating it with patterns of rice flour. Cooking took a great part of their time and even if the husbands were rich, the wives usually took it upon herself to cook her husbands' meals.

(2)

We have already mentioned that, these house-wives of his novels took a little part in the greater problems of lives but in dignity and brightness they are first to be remembered. As if the author in his every novel very carefully created a secluded corner where the delightful house-wivws could manifest themselves in full bloom. In this connection Jaya of "Pancagram" may be mentioned. Religious beliefs and moralities were so firmly consolidated in her mind that, she even left her heretic husband for the sake. Bilu, the another women was also firmly attached with various womanly vows and worships in the same book.

The house-wives of Tarasankar's literature as the house-wives of our society very naturally inherited the devotion or singlemindedness of ancient Indian ladies's and that we think, as the gleam of womanly glory. Due to this valuable inheritance they cannot so easily cast off their husbands, even if they are tortured or bear hard upon. Referring to this particular nature of our women Rabinranath once mentioned that, a hindu-wife always imagines an ideal-master in seat of her husband and offers the
best offerings of her heart to that ideal-image, wherever her real husband may be. The prolonged culture and tradition of this country automatically enable our women to such symbolic adoration... they need no extra-performance to attain such mentality. Hence it is an inborn heretance and nature of the women of our country. The house-wives of Tarasankar's literature were also adorned with the similar qualities of Indian women. The behaviour of Padma, wife of Chirupal, Sudhaboudi, Lakshmididi, may be remembered in this connection.

It is to be noted here that, this type of single-mindedness or devotion of the house-wives of Tarasankar may seem to be unnatural and idealesed on the bases of modern attitude. But Tarasankar often in his novels went with such societies which are still far from the modern civilians and exist with many customs and prejudices keeping abreast of dangerous disease and reptiles which naturally go beyond the fancies of modern citizens. In short, Tarasankar observed the villagers on the background of their society, tradition, customs and prejudices, much of which has now uired-behind. Dr. Srikumar Bandyapadhyya rightly thinks that the social picture of Tarasankar's literature is the last resort of Indian traditional society. Going deeply-through the village-lives he had collected some of the fadding glow of decaying customs, traditions of the decaying social-set up and put them for ever in his literary frame. So, his literary characters naturally face some

questions of modernity.

Regarding the chasity or single-mindedness of the house-wives of Tarasankar's literature we are something more to say that this chastity of women appraises so highly in our social and spiritual life that, every elite Hindu still now appreciate it. Question may go like whether this chastity of a woman is inborn or imposed to them, or whether this is progressive or retrospective to their development. But we have the examples where this devotion of chastity of women manifests a special power of endurance in their nature which enables them to put-up with all the adverse circumstances of a husband's family. Tarasankar nicely set-up some of such examples in his novels.
The ladies-love of Tarasankar's novels have the glory to win a permanent seat in the witty minds of all ages by their mystic nature and behaviour. They uphold the practical experiences of the author on one hand and incarnate the concepts and ideals of author on the other. Deep in the womanly mind not only did he discover their loving-feeling but also the hundreds of other mysteries crowded round his poetic intuition. To reveal these unbounded mysteries he sometimes critically observed the women or sometimes was led by the "Indian" conception of women. For the purpose he did harass the ladies of his literature not the less. As a doctor administers Chloroform to persons and proceeds with a sharp knife to analyse the soft bodies, so, also, Tarasankar sometimes administered poison of vicious environments to the women of his literature to deaden their moral consciences and proceeded with the keen knife of logical arguments to render the mystery that womanly minds contain, or sometimes he allowed the women of his novels to move as they like round their eroticism and evil paths and observed keenly how they responded to it.

Some critics are of this opinion that, love is a secondary matter in the novels of Tarasankar. But we believe the ladies-love of his literature very rightly stand against such verdicts. Because the credit of a writer, we believe, does not lie within the quantities of characters he present, but with the qualities and depth and thoughts that they convey. In this respect the ladies-love of Tarasankar's novels are fit enough to
sit sidelong any lady-love of Bengali literature. The modern literature may more elaborately present the Westful behaviour of men, a modern heroine may be more colourful or sensitive in her sensualities, or we may have more psychological treatment of the voluptuousness of women in a modern novels. But Tarasankar as was aimed at the revelation of real identities of womanly nature, open the womanly heart completely on the canvas of their love. His experiences and intuition Guide him to penetrate the crusty outlooks of their tradition and environments and to reach at the real identity of womanly self which is in an organic contact with all forms of their behaviour and loving-feeling. Such a vast imagination of human love is hardly found in the contemporaries of Tarasankar.

(2)

In the previous chapter we have discussed the women of his novels separately, so, it will be our task in the present to go through the outlooks of Tarasankar as to how he treated the women in his novels and how his faiths and concepts, the literary women died reflected in his novels. Tarasankar adorned all the ladies-love of his literature with a special mildness and physical beauty. A short glance to some of them will exemplify the matters. Thakurji of Kabi though blakish girl possessed an unspea-

kable beauty in her tall-body like the stalk of an orchid. She always holds a sparkling clean big jar, set on roll of cloth on her head and a small metallic glass on her hand. A short boori-sh cloth dovetail in the natural notched of her womanly body caused to seem her just like a black earthen doll. Basan on the same novel of the other hand possessed sharp-looking big eyes, the restless eyeballs always fluttered like the two honey-seeking black-beeies on a flowery garden.

Durga (Ganadebata & Pancagram) though of Bagdi-caste was also a good looking woman. She possessed white complexion which was rare and sudden in her caste. Moreover there laid something as if toxicating in her beauty which could easily attract the minds of others. Padma, the wife of Anirudha in the same novel was also a young tall lady possessing sharp nose and floating lotus-like eyes.

In "Hasuli Banker Upakatha" the writer aligned the beauties of Pakhi and Kalosashi, with that of local

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nature. Pakhi as if was the wild river "Kopai" which suddenly maddened with her youth and vigour and with a murmuring sound overflowed the banks and all the obstructions in front of it. Whereas Kalosasi was as if the depth of "Kopai" Her deep look the "dēha" of Kopai alludes to some inner fun that cannot be perceived from outside.

Rina Brown (Sptapadi) in the voice of one of her associates --- "a strong girl, she is a sport, how wild she is, how wildly she laegho, how angry she becomes, and how much she can drink. Manjuri of Arogya Niketan was like the Goddess Lakshmi in beauty. She appeared in the tale like a bud-headed stalk of orchid, the bud being not fully developed, was just about to develop its petal.

More examples will affirm that, Tarasankar stressed much importance on the physical glamour of his literary women.


Now, we think, this physical glamour of the women of his literature was conveying some greater significance which we are to follow for the study of author's attitude to women.

We have mentioned that, Tarasankar collected the women from all classes and societies in his literature. Not to speak of the gentle ladies only, even the prostitutes opened their hearts to his sympathetic intuition. Being an inquisitive writer he very keenly observed the conduct of the large number of women one by one under various circumstances and all such individual observations finally led him to reach at some common conclusions where all the women he found, loving, affectionate, traditional, and devoted to their husbands and social rulings. But in spite of these equalities in their inner nature, Tarasankar as if with a view to mark the marks of individuality in their physical feature beautified each of them as their nature and environments suit. Thakurji (Kabi) resembled a stalk of orchid not only in beauty but also in her mildness and soft-heartedness. The loving impulse of Pakhi (Hasuli Banker Upakatha) was also wild as the river "Kopai" which resembled her very appearance or the nature of Rina (Saptapadi) was equally strange as her physical beauty deserved.

So, the grace and glamour of women of Tarasankar's novels do not only bedeck their physical appearances but also refers to the marks that the inner nature and environments press on the outshow of a person. We know the proverb —— "Face is the index of mind". But the grace and glamour of Taras—
ankar's women are the impressive of their inner nature and environments. We may mention here that, all the ladies of Bankim's literature, with an exception of Bhramar were gracious enough to allure the heroes of his novels and they thereby initiated roots of conflicts in the novels. But in Tarasankar's novels, the beauty of women is not a bait to agitate the instinct of men, rather, it is a natural outcome of their inner nature and environments. In "Kabi" we find, Basan could not allure Natai by the sparkling glance of her beauty, rather Natai cut jokes to her by comparing her beauty with that of flimsy silk-cotton flower. On the other hand Sudarsana of "Yogobhrastha" loved Nila though she lost all her beauty and appeared to be a T.B. patient. So, the grace and glamour did not produce equal effect on the literary women of Tarasankar and Bankimchandra. Of course, Tarasankar and Bankim both were on the opinion that, womanly beauty are only but the diffusion of that Truth which continually reveals itself in every aspect of universe as well as in every creation.

Tarasankar through his observations comes to the truth that, women are necessarily full of love and the feeling of love is very close to their self. We have many examples in his literature where the feeling of real love could extricate a woman from her moral degradation and evil paths of livelihood. So, being the container of such a holy thing the ladies-love of his literature were well decorated with grace and beauty just as

*31. One of the female character of the book Krïspakanter Uil of Bankimchandra.

*32. Kabi P. 85.
we colour a lamp before setting holy flame in it. In the result, love in them shines like a golden flame of a golden lamp. On the other hand, Tarasankar had the credit to observe all that of women's mind where the sensualities and other lower propensities lay sidelong the holy flame of love and affection. These lower propensities of womanly mind in his novels were in sharp contrast to their beautiful bodies and thereby very prominently pointed each other. Because, contrast makes something appear more beautiful than it is when seen alone. Thus grace and glamour is not only the beautiful cortex of women in Tarasankar's literature but also caused from the definite view of author's attitude.

(3)

Tarasankar assimilated the ladies-love of his literature from the different caste and societies and put them under different circumstances to make an accurate study on their nature. In fact, any contemporary writer alone could hardly assemble such a big crowd of the women of Hindu, Muslim, Christian, Dome, Bagdi, Kahars, even the outcasted women and prostitutes in his literature as Tarasankar very successfully did. In this process of revelation he took an inductive attitude to lives and arrived at some general conclusions of womanly nature from a large number of individual observations. For the purpose, he set the individuals in different circumstances; sometimes he put them in intolerable hardships and deprived them of everything, sometimes outcasted them and forced into evil livelihoods, and even sometimes put them in an aboriginal social condition where
they moved round their passions only. In our second chapter, we have mentioned how the women in Indian conceptions, represent "Purusa-prakriti" and how this conceptions cast its shadow on the Bengalee minds and Bengali literature. But though all women in this concepts are alike in the sense of representing "Purusa-prakriti" and are living representation of love and tenderness, yet they continually transform themselves with the changing situation of society and environments associate them and thus always display anew forms and figures like water which always assumes the shape of containers. These transformations sometimes automatically occur to women as they are very adjustable by nature, and sometimes they are forced to mould themselves under the imposition of various social customs and rulings. But whatever the cause may be, the women always colourfully reflect the society and environments as a stream with musical sound reflects the sun-shine in a colourful bow. Thus society, environments and women beautifully gleam on each other, which simply beggar all descriptions. Tarasankar as if with a view to reveal the variegated nature of women, projected the light and shadow of various society and environments on them from the different angles of his vision and thereby produced more beautiful spectrum in his literature.

(4)

We know, a great literature does never adds only some wonders to men but also leave some greater significance at its every step. Similarly, we think, Tarasankar imagined the different social and environmental background for the women of his
literature with a greater purport. We have so long mentioned that, the society and environment very prominently act upon the women and various impositions always envelop the original nature or archetype of a womanly-self. So, the women, we find in our everyday life, ugly or beautiful they may represent only the enveloped or impaired forms of their real proto-type. But, Tarasankar being curious at the true nature of women, as if was not satisfied with their such outshows and hence, projected different light and shadow on them from the different angle of social and environmental condition to rend their hard cortex of custom, religion and morality, which often overcaste their prototype. We may have a glance to some of the incidents of his some novels where he utilised the various environments and critical situations in this hard task of revealing the true womanly-nature.

In "Kabi" Tarasankar allowed some relaxati-on of the social bindings to Thakurjhi as she came off a so called lower-caste. But Basan being placed in midst of outcasted prostitutes was completely freed from social impositions and even from the feeling of chastity. Durga (Pancagram) a woman of Bagdi caste was naturally left loose from the hard and fast rules of the caste-Hindus. Moreover, she was desperate to deny the social rulings in price of her beauty and youth, and openly follows the evil path of livelihood. In "Hasuli Banker Upakatha" the author set the women under the background of an aboriginal society

*33. A particular tribe of Bengal who are said to be orginated the native tribe kul, Bhil etc. They are said to be the lower-caste and considered as untouchable to the caste-Hindus.
which remained far from modern civilizations and allowed them to flutter freely round their original instincts. In "Saptapadi," Tarasankar suddenly released Rina from her religious beliefs. Similarly Santi of "Yogobheasta", Mayarhi of "Abhinetri", Giri of "Nilkantha" Fatki of "Abhiljan" etc were suddenly found to release from the cortex of their moralities, social impositions, and even from the feeling of chastity. Thus Tarasankar again and again put his literary women into the waves of happiness and sorrows, difflement and purity, not only to mark them with individuality but also to specify the originality of their primordial. It is to be noted here that Tarasankar welcomes both the married and unmarried women to be the lady-love of his literature. In some of his famous novels he accepted a pair of ladies, one of whom was married and the other- unmarried or deprived of conjugal life. Thakurjhi- Basan (Kabi), Kalosashi -Pakhi, (Hasuli Banerjer Upakatha),Padma -Durga (Ganadebata & Pancagram), exemplify the matter. Perhaps the author thus meant to hint that, love equally responds to all womanly-heart.

(5)

Profound study on the literary women of Tarasankar presents us the experiences of author as well as his thoughts and ideologies of women and womanly-love. Of course, a author with his thoughts and ideals is very natural in his creations. Because --- "nearly every great book of any feeling is largely autobiographical, not in the precise detail, but in its manifes-
tation of the author's attitude and reaction to life. "So, we are naturally to reach now and then to the ideals of Tarasankar's poetic intuition while going through the ladies-love of his literature.

"Kabi" almost heads the list of successful novels of Tarasankar. We like to start with this book not only for its sweet appeal but also for its artistic presentments of author's attitude which is indeed the keynote of much of what he wrote in his later life regarding women and womanly love. Here the author viewed the hearts of two women through the eyes of their lover—Natai Kabiwal, as because the loving heart of a woman is best openes to the loving eyes of her lover. But deep in the women, Tarasankar found that, the holy flame of love in a woman's heart is in an organic contact with her passions and other earthly desires, which also he could not but add in his literature, as the women as a whole to him is the manifestation of a great power which has been evolving the world after His own pattern and which achieves its culmination in the creation of men after its own image. Not to speak of Tarasankar's view only, we think, this is the marked objectives of great writers of every age. An English critic very nicely sustained the idea within the lines—"the supreme poet is he, who can accept the fact, that the mystery might be and wait for the moment when he can comprehend it by the faculty of poetic intuition instead of impatiently turning for aid to faculties less point than his own". Being a writer of that kind Tarasankar looked fearlessly into the darkness.

*33. ETHEL MANNIN.

*34. Middle Ton Murry. Keats and Shakespeare.
of womanly heart and bore the unflinching steadyness to disclose
the every kick and corner of veiled mystery of womanly nature.

We don't think, the love between Thakurjib and Natali in "Kabi" is an infutation born of beauty, because the
grace and glamour of women of Tarasankar's novels is not a bait
to infutate a person. Basan also failed to allure Natali by the
dazzling spark of her beauty, rather, Natali cut husbands of joke
to her by comparing her beauty with that of flimsy silk-cotton
flower. Similarly, the intoxicating beauty and glamour of Saro
and Padma of "Penceragram" could never produce any illusion in
the mind of Debnath.Kalosashi of"Hasuli Banker Upakathaa" could
only trap Banawari in the Share of her illusive beauty but such
sensuality was quite natural for every person of their society.
Thus love in Tarasankar's novels did not intiate from the illu-
sive beauty of women, rather, it is an inborn nature to them and
never questioned for the physical beauty of the partner. In many
cases the generosity, heroism and inner qualities of men attrac-
ted the women of his literature more vigourously than beautiful
appearances can do.

But in Tarasankar, we find, the mystic-nature
of adolescent lies at the root of attraction between men and wom-
men. Modern psychologists agree that, every boy and girl attain
an age when their heart hanker for a love object to which their
self may be devoted. This period is called the adolescent peri-
ods of boy and girls. The adolescent like hero worshipism of girls

very often in Tarasankar's novels engrossed them to a man to whom they were charmed. The attraction of tin-aged Thakurjhi to Natal in Kabi, the attraction of Pakhi towards brave and adventurous Karali in Hasuli Banker Upakatha, the affection of Rina to Flaton in Saptapadi or the love between Aslit and Arati in Uttaraksh seem to be initiated from this nature of their adolescence. Of course, there are plenty of examples in Tarasankar's literature where the men won the heart of women by their determination of will, and goodness of heart.

But whatever the cause may be, love always makes a woman mysterious and the ladies-love of his literature also became so with the advent of love in them. Tarasankar was careful enough to attune the growth, development and sequel of love in a woman to her social environments and nature. He undoubtedly realised that a womanly heart at any circumstances accrues love which stands at the centre of her other feeling like affection, sympathy, deliget, etc and thus variegates a woman with different feelings at different moments. Tarasankar also firstly inflamed the flame of love in the heart of his literary women and with that searching light of love went deep into the dark chamber of their hearts as a miner proceeds with a safety-lamp to go deep into the darkness of mine. But going into womanly heart he was astonished that, womanly primordial along with feeling of love is vary often quashed by the various social, religious and environmental impossions act upon them from time to time. It they be rel easew from all impossions their supressed identity spontaneously
respond in its own way. So, he removed the impossions of his ladies-love, sometimes permanently or sometimes momentarily rent the hardy crust of their social prejudices, moralities, and chastity.

In "Kabi", he placed Thakurjhi in a so-called lower-caste, but could not completely set her free from the rulings of husband and mother-in-law. So, her love to Natai remained clanderstinely. But in the case of Basan (Kabi) he left no such barier to stand against her feeling of love. She was placed in a nomadic Jhumar party which hardly possessed any social bindings or bindings of chastity. But it is curious that, still then a womanly-self is obstructed at every step of its diffusion, because the external impossions are not the only barier to the discharge of its true nature, but the woman herself also like a she-spider sometimes weaves around her a crusty outlook of self-vanity, pride, and power which very often catches her self with a noose. Sometimes the pride of power and riches, sometimes the pride of beauty, and sometimes the mad impulse of sensuality lead a woman to forget the glory of her immortal self. The similar case happened to Basan of Kabi. The author set her loose from the social imposions, but her good conscience was engrossed in lower propensities which propogated her pride of beauty and eloquency. Tarasankar rent all these cortexes of her womanly consciences very nicely. The merciless mockries of Natai, torn off the vanity of her beauty and at the sympathetic treatment of Natai, and at the advent of holy flame of love in her heart, her

*86. Kabi. P. 85.
womenly-self got the freedom to develop itself in its own way.

In Ganadebata and Pancagram Padma lulled her inner feeling very cautiously within the cortex of social and religious customs. But the author with a sudden impulse of her desires momentarily torn out the coverings and revealed the real identity of her self. Similarly the author removed the sensual propensities and other muddiness of Durga (Pancagram) with the touch of greatness and ideals of Debnath to read out her womanly-nature. Mayaranđ 'Abhinetri) Pakhi and Kalosashi (Hasuli Banker Upakatha) etc were similarly taken off their impositions for a moment so that their womanly primordial can flutter free.

As Bankimchandra in "Rajsingha" showed how pure love springs from lust and sensuality. So also Tarasankar in his many novels showed how the holy flame of love can be initiated from the muddy possession and erotism of a woman. Some of his women, as if the centre of his observations exposed purely Indian attitude in their loving nature, where love though deep, remains gently within the heart and displays a special sweetness and mildness in the behaviour of women, instead of coming violently for gratification. Thakurjhi of "kabi" responded similarly to her loving feeling. Here we may have a glance at the departing scene of "Kabi" where Thakurjhi left Nataī for ever. Finding Basan at the dead of night with Nataī. Thakurjhi took her as a competitor in

her field of attachment and left Natai silently for ever. This is the nature of Indian women who never run in a competition with their body to bait the lover. It is the Indian women who can set up such an example of sacrifice that Thakurjhi made by dedication of her lover to Basan. In Indian conceptions, it is the ideal-love which continuously inspire the lover to dedicate everything of her own for the sake of partner. Thakurjhi surrendered to the ideals of ideal-love. Similar dedication also we find in the case of Durga (Ganadabata), Rina Braun (saptapadi), and Raikamal (Raikamal). Durga posse a deep feeling of love to Debnath in the care of her heart, but it never demand to be gratified. In "Saptapadi" Rina never ran in a competition when her lover Flaton was addicted to other lady and left her. Raikamal of Raikamal also never stood in the way of Ranjan who played false with her and ran after the youths of other girls. Thus Tarasankar reflected Indian attitude of love in some of his literary lady-love.

But it is not all that Tarasankar found sweet and mild nature of love in every woman. Some women of his literature were vigorous and sensitive enough to their loving nature to be compared with that of Western ladies. Love in Western concepts, we know, engages the women to do impossible possible. With the passionate emotions the Western ladies run up to any extent and fight against any opponents to gratify their passions. Madhusudhan and Bankimchandra presented such ladies in their novels by intermingling the Eastern and Western attitude of love and tried to make the Indian concepts of love from static to a dynamic one.

As for instance, Mrinalini of Bankimchandra did much to come in contact with her husband. The pride and glory of love in "Mati-bibi" also was beyond the examples if Indian ladies. The outburst of love-siked Surpanakha of Madhusudana is more lofty and violent.

Now coming to Tarasankar again, Basan (Kabi) Pakhi and Kalosashi, (Hasuli Banker Upakatha) Mayarani (Abhijan-tri) Nilima (Abhijan) etc appear to assume the similar loving nature. Basan did not only impatiently expressed her love but was also passionate enough to associate Natai at every moment. The loving impulse of Padma once so forcefully outbrested that in a moment she broke away all the social religious and moral obligations that so long suppressed her. The adventurous activities of Mayarani in "Abhijantri" also lead us to the some conclusion. The loving impulse of Pakhi and Kalosashi in "Hasuli Banker Upakatha" and their vigourous responds to love did never remain silently within their hearts.

But we don’t think that, Dither the Western ladies or the women of Madhusdan or Bankimchandra impacted the literary women of Tarasankar inspite of some alikeness in

*40. One of the main female character of the novel Kapalkundala of Bankimchandra.

*41. Heroine of the story Surpanakha of Birāpaga Kābya of Madhusudana.

their loving nature. Because such type of activities, in the field of love though was discarded in the Indian concepts, yet the parallel of similar ladies are found in the Bengali folk-lore. In the "Mangal Kabys" of mediaeval age, there are so many ladies who are quite active in their field of love. The heroines of *43 Maymaha Singha Gitiki* also wonderfully represent the romantic attitude of life as well as the vigorous sensualities to love. The other prevalent folk-drams and "Jâtras" similarly produced a lot of romantic heroines that can be compared with the Western ladies that can be compared with the Western ladies at least in respect of their response to love and happened to become the popular entertainments of thousands of people for long time. Over and above many folk-drams based on the Srikrisnaakirtana of Baru Chandidas, represented the ladies most forceful in their every field of action. It is found that the ladies-love of Tarasankar's literature now and then remembered "Vaisnaba" Paçabali to express the loving impulse

*43. Particularly in the Dharma Mangal Kâbva. We find the ladies who are most active in the every step of life. And referring to them Dr. Asutosh Bhattacharjee rightly added that "Bângâli nãri caritrer ei ekti bitte dik Dharma Mangal Kåb-yagulir moulikatahin gatãnugatik kãhiner madhye ek apubra bouôista dàn kariyâche" ---- Asotosh Bhattacharjee. Banglô Mangal Kâbyer Itihâs. P. 681.

*44. One of the branches of folk-literature of Bengal. In these lyrical literature we find the heroines like Mahuya, Muluyâ, etc who are active enough in the field of love and do much for the sake.

of their heart and the author also repeatedly took the help of vaishnava Mahajanas to best represent his literary ladies-love.

So, it seems that, Sri Radhika of folk-literature influenced the literary ladies-love of Tarasankar in their loving nature. How this Radhika of folk-literature did not accord with the ideal Indian ladies, rather was based on the Radhika of "Srikrishna-Kirtana" which met-up the coarse spirit of the age. We have mentioned before that Tarasankar in his literature reflected the total pictures of rural lives and hence heroines of his novels were to specify the mass-taste. The vast source of folk-literature was an inspiration to him. So, it is natural to think that, the Radhika of folk-dramas and heroines of Maymansingha Gitikas, and Mangal-Kabys, influenced the ladies of Tarasankar, Particularly in respect of their loving nature and hence they were slightly diverted from the traditional Indian ladies.

Now, though love assumes new forms in different circumstances and play newly in different women, yet Tarasankar was not confined only within the superflcial description of attractive and repulsive game of it. In his conception, it is more vital and important in the human mind than its colourful diffusion. Love mingles all the happiness and sorrows, meanness and generosity of lover's heart into a common stream of unspeakable feeling, where the lover finds the true reflection of his self. In Kabi in the light of Thakurjhis love Natai had got the

similar realisation. For a moment he could realise that a manly-self is always wooer to a womanly-self. Neither any formalities nor any social and religious bindings hold good there. It is that eternal weakness of his manliness which led him emotionally to catch the hand of Thakurjhi in a critical moment. On the other hand, the grace and glamour that love brings to a woman beggars the imagination of possessor herself also. The author nicely described how Thakurjhi was bewildered with her own loving-embodiment that cast shadow on a small stream on her way to home. The holy flame of love, in the same book, could make Basan a prostitute-like woman to understand that, the physical beauty is only but the flimsy cortex of womanly-self which is much more glorious and beautiful.

In Pancagram Durga, a woman of lower-caste could reach at a higher level at the development of real love in her mind. Krishanendu of "Saptapadi" was softened with the loving-stroke of Rina and found within himself the urge of a greater Truth which broadened his heart to love the whole mankind.

Thus, Tarasankar in his novels showed how the virile muddy passions associating with lust and erotism gradually revolts and revolves and purges off its dirt and begins gradually to sprinkle in purity. When the muddy passions of lover heart sprinkle in purity, the lovers think nothing but the good.

*47. Kabi. P. 46.
*48. ibid. P. 61.
of each other. This is why Natai of "Kabi" could not fly-away with Thakurjhi, least public-slanders follow her. Durga of "Pancagrama" similarly would not go to the house of Debnath at night, least it caused bad-reputations to his fame. Raikamal (Raikrao) also left the village for the sake of Ranjan. In "Saptapadi" Rina requested Krishnendu again and again, even when she was intoxicated, to leave the place least the beastly soldiers caused any evil to him and being failed to convince Krishanendu, at last herself left the place. The development of such self-sacrificing feeling in the heart of lover is one of the best consequence of love in Indian conception of which we have already mentioned.

(c)

Tarasankar to the greatest astonishment found like Bankimchandra that, true love if once develops in a woman's heart is a formidable impression which neither any social rulings nor any supernatural power can ever erase. Being obstructed at the natural flow of love some heroines of his novels lost their mental balance, some were maddened with furious activities and some were automatically deadened as a fully-bloomed flower oozes silently for want of proper nourishment. We have mentioned that, Tarasankar was not merely concerned with loving-feeling of women, because in his conception -- the women with all their beauty and ugliness, good and evils, are the wonderful manifestations of that greater power which is continually recreating itself and manifesting itself in diverse forms. The pretty mer...
limited knowledge, being fail to realise the mystery of this creations, and being fail to findout any immediate link of cause and effect in his activities desk them as unnatural, supernatural or what they like. But if we realise the spirit of that power in every person; then the discharge of our every good and evil happen to become the two ends of this mysteries. Tarasankar with the same attitude proceeded through the every good and evil of womanly-self and revealed the will of that super-power at the root of their every superficial behaviour and nature.

Of course, though love in our conception is divine and is devoid of all ideas of utility and usefulness, or fulfilment of biological or physical needs, yet in Tarasankar's literature it always takes its stand on a real basis. The real basis of love in his literature is the material body of lovers, at least in the sense that it always accrues from the material bodies and without this material body one cannot realise or enjoy the beauty and glory of it, how divine it may be. Now this physical-body of man must have some desires of its flesh and blood which is not less vital than the ideals of life. Inspite of all idealistic view of life an earthly man can never deny the desires of his earthly-body that assimilates all manly or heavenly feeling in it. Tarasankar could not but accept this materiality of human body and hence, love in the lady-love of his literature could not deny their lust and biological needs. But at the same time he was quite of the opinion that, the selfish love is mere infatuation.

which destroys the true spirit of love, so such love in his literature could not end in success. Still then he observed that, these bodily desires of women, though insignificant in the idealistic view of love convey very greater significance in the sense that, it remains very closely with womanly self and impact the every conducts and behaviour of their daily-life as low of gravitation holds good everywhere on the surface of the Earth. In Indian attitude these earthly desires in love were transfused into path of greater realisation through various bindings and adoration.

The attraction and repulsion between the loving-hearts in Tarasankar’s literature indicate the nature of organic-body in the narrower sense but in greater sense it is the inscrutable will of our Heavenly father whom none can deny. Yet the erotic emotions and impulses do not run parallel in every man. In somebody it is very feeble and in some cases being repeatedly suppressed and oppressed it maddens enough to lead a man in the path of destruction and causes the greatest tragedy in his life. Padma (Ganadevata), Basan (Kabi) Kalosashi (Hasuli Banker Upakatha) Mayarani, (Abhinetri) etc seemed to be quite meek and gentle in their normal behaviour, but once they were found to be so maddened with earthly-desires and erotism that, no social or religious bindings could check the impulse of their womanly-heart. Of course, all the women of Tarasankar, even the prostitutes also could at last sublimate their lower propensities to higher ones and realised the greater valu of life. In this respect they were idealised. We have mentioned that Tarasankar had the greatest respect to Indian tradition where there are plenty of examples that, the lust of
a woman at last assemilated in the ultimate conscience of soul through adoration. This type of adoration which begins with the body and ends in a state of bodylessness is called Dehabitadism and impacted the social minds of Bengal to a greater extent. In Tarasankar's concepts this sort of feeling which enables a woman to reach at her higher super-conscience is love and this idea accords with the traditional concepts of love also.

Now, this love or lust whatever may be, is generally dormant or frigid in a woman and causes unnaturalness in their behaviour so long it remains asleep. But if it once resumes in its full form, no social customs nor any moral bindings can check the impulse of it. Even the very meek and gentle women of whom we ever put any bad impression, become unnaturally vigorous and make the impossible possible. Tarasankar, as if to study the power of this dormant feeling of women, agitated it in different ways. In "Pancagram" this dormant feeling of Padma suddenly awakened like the flashes of light in darkness. At the awakening of this latent feeling she overcame in a moment all the impositions so long, suppressed her. Santi (Yogobhrasta), and Mayaran (Abhinetri), castigated their fully-grown youth and womanly-desires for a long time under the various widow-like austeritys and customs, but the sudden rise of this dormant feeling created such an all pervading turmoil in their mind which dissipated Santi in the cruel jaws of destruction and engaged Mayaran very forcefully in such an adventurous deeds which she could never do.

*50 Pancagram. PP 92-93.
in normal condition. Thus Tarasankar in his literature revealed the all parading nature of this dormant feeling of women and found out a relation between their inner feeling and outer-behaviour.

(7)

We have so long mentioned that, loving-feeling, whether listful or pure, is a vital factor of womanliness and it sometimes maddens a woman to do even the impossible. But wherever in his literature there arose any contradiction between traditional customs and this feeling of women, Tarasankar seems to incline towards the tradition and put such ladies either aside the society or impose the tragic end to them to prove the valuelessness of such anti-traditional feeling. This is a kind of interference of the subjectivity of the author in his literary events and characters who seemed to be idealised in this respect. Regarding his own view of life Tarasankar once mentioned in his autobiography that, he always felt an inner urge from boyhood to show respect to God or Super-nature, what it might be called. so, this greater spirit of his mind could not but accompany the events and characters of his literature. Moreover not to speak of Tarasankar only, every great literature of the world definitely leave

*51. " apar prabhāb eī deba-bhakti bali, ādītmikatāi bali, nītibādi bali tār prabhāb. ekti gachhīr aghāta anusāsanā āmā anubhāb kari, mānāb hṛdayeś eī aghāta anusāsanār ekti bāvanāmoy ākuti āmār ache." 
Āmar Kāler Kathā. P. 67.
some message that may be the life-spirit of author. The famous English poet Milton also thought that - "A good book is the precious life-blood of a master spirit embalmed and treasured up on purpose to a life beyond life." as a writer Tarasankar took the literary works as his service to mankind and put the good spirit of life for the future. So, he did never present merely the sensual behaviour which is not supported by the moral laws or which do not convey any greater significance for the future. In the light of this attitude of author we may go through some of his novels once again.

In "Kabi" we find both Thakurjhi and Basati met the greatest tragedy of life. Thakurjhi loved Natai, though she had her husband alive, but it was not serious offence in their cast and remarriage of women was prevalent in their society. But Natai himself refused to marry Thakurjhi by saying - one should not deprive other of his wife and mental peace as the morality and religion never allow it. In fact, here in the voice of Natai, we find that attitude of Tarasankar to whom love defying the social laws and moralities can never be gratified. We think, the attitude of the author to womanly-love is more clear through Thakurjhi's end, which indicates - the illicit love can bring no good to the society as well as to the lovers. In this connection it is to be mentioned that, Banchimchandra also controlled the

attachment of his literary ladies by social laws and he took it as beneficial to the society, and hence, all the illicit love in his novels suffered furiously in the long run. Even in "vaishnobic" literature where there are beautiful descriptions of extra-marital love, the social rulings there also controlled the lovers. Hence, Srikrishna and Sri Rashika the ideal of ideal-lovers, had to play hide and seek with the society and met each other in the bank of the jamunafar from the locality.

The final end of Basan also contains the clear indication of author's concepts of love. Though Basan was ungraded to an ideal lover and at last was completely devoted to Natai as a devoted house-wife, yet she could not toss-about her tragic fate and was ended pathetically. We think, the author here meant to mark fearful consequences of unrestrained livelihood. In Tarasankar's conceptions, the attitude to good and evil may differ from age to age but it can never be measured in the same scale. The sins that Basan committed in the way of her life could never be washed out by the current of love. So, she was to expiate with her life to be a parallel of Indian ladies. Bankimchandra thought that, sins deserve no sympathy and in the novel Chandrashekar he severely punished Saibalini as he vividly pictured the sinful deeds of her life. As an artist Tarasankar was no doubt unanimous with Keats — "Truth is beauty and beauty is truth", but at the same time he had firm faith on the eternal

truth of Indian culture which believes --- "satyam, sivam, sundaram". He believed, good and beauty are not apart from each other. One which is not good cannot be truth, cannot be beautiful. So, the immoral, anti-social, self-centred. Valuptuous hankerings of love in his novels could not attain success.

In "Häbuli Bámpker Upakathä" the author vividly pictured the unrestrained sensual propensities of Kahars and finally laid them before the terrible results. Now from the standpoint of modern civilization some incivility may be found in the conducts of "Kāhārs" but on the background of their custom and tradition this was nothing faulty and illigal, and hence they never felt any self-repentance for such behaviour. But to the conscience of Tarasankar such sensualities of men can never be appreciated and hence, every one from Banawari to Kalosashi had to suffer much for their such behaviour and in the end were merelessly thrown into the fearful results. In other cases also Tarasankar never encouraged such type of love which violated social customs and moralities. In his conception every woman should be devoted and tolerant. Year after year our ladies set the similiar examples by nursing their ailing husbands and relatives which Pakhi in "Häbuli Bámpker Upakathä" failed to do. She left her ill and helpless husband and associated Karali in pride of youth. Such lisensiousness was though admitted in their society, but the traditionalist Tarasankar could not admit it and hence Pakhi had to repay the harvest of evil done. Similarly, the moralities of author inforced Kalosashi drawn to death. In this connection we may remember the end of Santi (Yogobhrasta) and Giri (Nilkäthä)
Thus Tarasankar again and again punished the self-centered lovers and tried to make consistency between social customs, moralities and love. Of course, such kind of super-impositions of the personal views of author did not always apt with the normal course of events of the novels though it could maintain a noble spirit throughout his whole literature.