In the present chapter we have made a thorough analysis of some of the women of Tarasankar's novels, because such thorough analysis is essential to reveal the real identities of the women in his literature. For the purpose we have selected forty-three women of his eighteen novels and viewed them on the light of: (1) their objective position in the corresponding novels, (ii) the Puranic and Vaishnabic concepts on them, (iii) the western ideas, if any on them, (iv) the concepts of Bankimchandra, Rabindranath and Saratchandra on them, (v) the marks of author's experiences on their character, (vi) the idealistic and realistic aspects of their behaviour, (vii) how and where they were idealised, (viii) how the subjectivity of author moulded them in its own way, etc. Though it is very difficult to find out only forty-three representatives out of a large crowd of women of his literature, yet considering the vast volume of Tarasankar's creation we have followed this process of selection and made our best attempt to select the members from the view of our topic and not from the stand-point of artistic beauty or popularity of the books. As a result, it may be so that, some women of his famous books have been dropped in our discussions whereas, some women from an ordinary novel got vital position in this chapter.
KABI
(Published in the year 1942.)

Kabi is one of the best creations of Tarasankar and it has also a long-standing mark on the Bengali literature for its sweet appeal and artistic skill. In the book we find, how the native culture, education and the teachings of The Ramayana, The Mahabharata and the puranas extended its influences even up to the lower castes of the society, and created a lovely and witty feeling in them. Here the author presented a touching description of love-laden hearts so sweetly as he did nowhere. So, Kabi holds a top-rankal place in the whole of his writings. There are two distinct parts in the story and each part developed encircling the hearts of two women — Takurjhi and Basan. Natai Kabiwal is the connecting bridge between the two parts of the tale. The ways of fate that prevails everywhere in the novels of Tarasankar also played a vital part in this book. The fate of Natai Kabiwal made him to move round Thakurjhi and Basan. His realisation came through the love of these two women. At the end of the story Natai realised that, the same woman may be Thakurjhi or Basan as the environments acts upon her, but the real womanliness of all are equal — a quite, decent, conventional and loveful. But this

real nature of womanliness is perceptible only when the women are freed from all the bindings imposed upon them. And it is death which can unfetter a woman completely from her such bindings. So, when Thakurjhi and Basan reached beyond the reach of all social and religious restrictions i.e, took shelter on the lap of death, Natal Kabiwal came to a realisation where Thakurjhi and Basan mingled together in a common womanly body.

Main female characters of the books:-

(1) Thakurjhi  (2) Basan
(3) Masi        (4) Wife of Rajalal

THAKURJHI:-

Thakurjhi is made of all the soft sentiments of man and is furnished with all womanly qualities. She was a blakish girl with an unspeakable grace in her tall body which looked like a stalk of orchid. The mind in her also equally adopted for this softly looking body. In her society early marriage was prevalent and the wives took active part in their livelihoods besides the domestic affairs. So, she was naturally familiar with Natali, a friend of Rajalal. But the poetic-qualities of Natali made her wonder all the more, because naturally astonishes when he find a rare quality in a common man. This poetic qualities of Natali attracted her towards him. We


*3. Ibid P. 22.
know, every boy and girl attains an age when a feeling of hero-worshipism develops in their mind and they hanker for a love object to which their self may be devoted. The psychologists call this period of life as adolescent period. We think, this adolescent-like heroworshipism of Thaurjhi drew her nearer to Natai and the more she was nearer, the more wonder she felt. With the greatest astonishment she again and again expressed her feeling as to how Natai could so nicely compose the songs in a moment and win the heart of all audiences.

Now, this very attraction of her gradually changed its form and once Thakurjhi found that, she is no more a mere admirer of kabiwal, but Natai as a person with all his sufferings and happiness moves her. In fact, Thakurjhi though appears to be a milk-hawker, but in greater significance she was the inner inspiration of Natai's poetic-mind. Looking through his open window her appearance would very often seem to Natai that, a golden-spot evveryrighting in the horizon where the Earth seems meet with the vast infinity. We think, Thakurjhi is a similar fixed golden-spot of his poetic-mind and she rests amidst his


*6. "Reler samántaral lain düitâ jekhâne ek haiyâ giyâche sekhâne ekti swarna bindu jege rayâche, se acanchal, se nare ná, cale jay ná, se sthir" —— ibid P. 46.
imagination where the common vision fails or where the reality and fancies meet together like parallel railway line. In the writings of Rabindranath we also meet this type of beloved ladies whom the great poet compared to spring for their sweet, and romantic appeal. The significance of Thakurjhi is more clear when we find --- Natai would so much inspire at her presence that all his words would mingle together in poetic-rhythm.

But though Thakurjhi seems to be the inner inspiration of Natai, yet the author did not deprive her of womanly mind and sentiments. She was a forceful lady enlightened with the practical experiences of author of Dome and Bagdi caste. At the beginning of the story she was mere a admirer of Kabiwal, so, she could openly admire Natai and laugh spontaneously before thousands of audiences. But as love makes a person mysterious she also became mystic with the gradual advent of love in her. But, this love in her bloomed in full accordance with her mild and sweet temper. She never expressed her violently as it often happens in the case of western ladies. It so happened that, as if the author very carefully hit Thakurjhi with a love-shaft and noticed the beauty that came out of her. Now such a sweet response to love is possible only in the case of Indian women who possess a meek nature from the beginning. Over and above like "Jatila- Kutila of Krishnakatha

*7. The associates of Sri Radhika in Krishnakatha.
*8. The folk-Dram based on Srikrishna Kirtan of Baru Chandidas.
Thakurjhi had a quarrelsome mother-in-law in the house and wife of Rajalal in the outside. So, she also had to play many tricks as Radhika of Krishnakatha did.

But, we think, such clandestinity in the field of love was not necessary for Thakurjhi, because re-marriage was possible in their society. It is clear from the utterings of Rajalal who wished to cancel the marriage of Thakurjhi and give her marriage with Natai. But Natai himself protested at the proposal by saying --- an innocent husband should not be deprived of his wife so mercilessly. Actually here we find the view of Tarasankar whose angle of vision to love never defied the social moralities, and in case of this morality Natai cannot re-marry Thakurjhi depriving her innocent husband. Moreover through their tragedy the author seems to express his view that, love defying customs can do nothing good for the society as well as it also remain ungratified. Thus the writer brought the social customs and love into an agreement. In this connection it may be mentioned that, Bankimchandra also controlled the attachment in his literature by the social laws and he took it as beneficial to the society. All the illicit love-affairs in his novels brought about the furious results in the long run. We find even in the vaishnaba-literature where there is beautiful poetic description of extra-marital love, the social rulings there also controlled the attachment. Hence, Sri Krishna and Sri


Radhika played hide and seek with the society and met in the bank of the Jamuna, for from the society, Tarasankar being a traditional writer was devoted to that type of attachment, yet he could not but charm at the colourful changes that extra-marital love brings about the love-lorn hearts. In the vaishnaba-padabali is this gleam of love-lorn hearts was vividly depicted which attracts the witty readers of all ages. So, as in the vaishnaba literature Tarasankar also described in the similar way the beauty of extra-marital love between Thakurjhi and Natal. The fate of Natal dragged him out of his own society and Thakurjhi in guise of milk hawker came in contact with him as Radhika did in Krishnakatha.

But Tarasankar was not confined only in describing the attractive and repulsive power of love but he was also believed in the more dignified and vital position of it in human mind. In his conception, the development of real love removes all the meanness and selfishness of lovers, and mingles their all happiness and sorrows in a common stream of unspeakable feeling where the lovers find their self reflection. Thus it enables the lovers to know the real nature of his self. In the light of Thakurjhi's love Natal similarly could recognise the nature of his manly-self. He could realise that --- a man is always wooer to a lady. No formalities, no social or religious rulings hold good here. This eternal weakness of his manliness led him emotionally to catch the hands of Thakurjhi when he found her
with red flower in her locks. On the other hand, the amorous grace of woman which is beyond even her own imagination overwhelms her. How Thakurjhi was bewildered with her own loving-grace was expressed in her behaviour when the reflection of her loving-embodiment with red flowers in its lock was twinkling in the clear water of a stream on the way to her home. Thus Thakurjhi and Natai realise their self-nature in the light of love. Instead of showing proper respect and obedience to the social customs Tarasankar could not but point to this glorious effect of love in human minds. Moreover when love blooms it renders the lover a sacrificing tendency that knows nothing but the welfare of his partner. Such was the case with Natai and Thakurjhi. Natai could not run-away with Thakurjhi, least it caused evil reputation to her. Such mentality of her was nicely expressed in his self-composed song —— Oh the sweet Moon, let you shine in the sky, I shall not touch you, least my infamy disgrace thine. This self-dedicating tendencies which are the special marks of Indian attachment enabled Natai and Thakurjhi to get rid their eroticaism and selfishness.

*11. ibid P. 46.


*13. "Gānd tumi akāse thāke, āmi tumāy dekhba khālī, chno tūmāy cāi nā ha, sunār ange lāgbe kāli" ibid P. 70.
Tarasankar found that, in the field of love woman feels no tolerance for the opponent as the feeling is closely associated with their womanly self. Finding Basan at the dead of night with Natal, Thakurjhi took her as her rival and moved silently for ever. This silent departure of Thakurjhi indicates the special nature of Indian women where love though remains gently within the heart of them never come out for competition. But in the western ladies, we know love plays a different part. Their passionate emotions always engage them to fight against the opponent. Madhusudana and Bankimchandra brought in such ladies in their writings. By mixing the two attitudes they tried to make the Indian static view of love - 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 Matibibi of Kapālkundala are also beyond the examples of Indian ladies. The outburst of love-sicked Surpanakha in the Birānganā Kābya of Madhusudana is more violent. On the other hand, the behaviour of amorous Thakurjhi as we have mentioned was fundamentally that of Indian ladies whose love though deepest cannot erupt in vigorous activities. Thakurjhi so long silently put up with all the torture of her mother-in-law for the sake of love, and in the extreme situation she also sacrificed her all happiness for the sake of lover - Natal. So, her silent departure is


*15. ibid P. 13.
only but a dedication to the ideals of Indian love. But at the same time the author endows a sense of self-respect in her. He noted that, Indian views to: love always emphasised mainly on the command of male-lover and the women had got there no separate id -entity which is brought to an end in the will of male-lover. But Tarasankar could not ratify such indirect negation to womanly per -sonality. So, he properly honoured the vanity of women in the case of Thakurjhi. The conduct of Natai cut a quick mark in her mind and made her conceited. It seems that out of this conceit Thakurjhi did not meet Natai any more. Thus the Indian attitude of love and the self-vanity of woman made a unique combination in the nature of Thakurjhi.

Like Bankimchandra, Tarasankar also found that, love leaves a formidable impression in the heart of women. Neither any religious and social teachings nor any supernatural power can erase this impression. Thakurjhi proved the matter when she was brought before the village exarchiser who exercised tortureous *16 exorcism on her. Being unable to bear the physical torture of the process she at last unconsciously muttered that, the kabiwal magically attracted her with a red flower and then she became sense-less again. Now, this confession we think, is only but the out-brust of the fact that, the loving feeling was associated with each drop of her blood. Hence, as soon as she was deprived of it,

*17. Loc. Cit.
she became unbalanced and finally died. Bankimchandra in his literature also presented such comprehensive picture of love and concluded that, love is the life-force of a woman who have no other existence except this feeling, and all their other qualities found strongly on this feeling. Here it may be questioned - why Thakurjhi died inspite of all treatments and exorcisms? The reply is clear-- she cannot live without the love of Natai. So, here the attitude of Tarasankar to the effect of love in womanly mind was aligned with that of Bankimchandra.
2. BASAN:-

Basan though the dancing girl of a Jhumur-party did acquire the sympathy of author not the less. We think, all the complexities of her behaviour were resulted from the unful-fulment of her normal womanly desires. The evil livelihood we know, offers fleeting pleasures to man and causes the destruction of his peace and brings about the greatest tragedy in life. Basan happened to suffer the similar fate throughout her life. She was a beautiful girl of a Jhumur-party and played with hundreds of lustful people as the queen of bees. But still then, a sear-ching eye could easily find out a tragic-tone in her all merryme-nts and behaviour.

We think, Tarasankar with a view to notice the change of womanliness of a woman poisoned Basan with the poison of vicious environments. Illiteracy, bad association and poverty diverted Basan from the right paths of livelihood, but her womanliness remained bright as a lotus in the muddy water. Tarasankar found that, sensuality is inseparable to womanly-self and it plays very vital part in their behaviour and also the purest loving feeling is resulted from this sensuality. As Taras-ankar was concerned with the real nature of sensuality and loving instinct he firstly considered. In the literature of Bankimchandra the beauty of woman is infatuation to a person and it kindles the

*1. Kabi P. 75.
*2. "Tāhār se kāntasware asim klānti o hatāsār kārunya. Se jeno ār pāre nā."----ibid P. 77.
the passion in him. But in the present novel Basan could not move Natali with her dazzling beauty, rather Natali cut jokes on her physical beauty by comparing it with flimsy silk-cotton flower. This is a new experience to Basan, because she could so long madden hundreds of people whereevery she went, but it was for the first time that she came in contact with such a person who easily neglected her dazzling beauty. Moreover, Natali easily defeated her in eloquency also of which she was so long proud of. But it is interesting that though of all defeats, Basan sis feel no insult, rather maddened to sacrifice herself to that defeatee. This is the peculiar nature of women who are always admirers of heroes at heart. There is a wellknown proverb --- non but the brave deserves the fair. We think, Natali by his eloquency and manliness could sit at the seat if this brave of Basan's heart. Not only this, like a touch-stone he awakened the latent of Basan and made her to realise that, the best portion of her life has been wasted. Hence, like the love-sicked Radhika of chandidas she also wooed to Natali with the remaining portion of her youthfulness. Such impulse of her womanly heart was expressed more than once in her many songs which we think, were sung not only for the audience but to melt the

*3. ibid P. 86.

*4. ibid P. 90.

*5. Dwija Chandidas of vaishnaba padabali.

restrained heart of Natal also.

From the beginning Basan apprehended that Natali might be devoted to some other lady and the appearance of Thakurjhi at the moment of her self-dedication to Natali made it clear. But a girl like she can never silently give up the lover as Thakurjhi did. So, within a moment she furiously rushed out of the room and jumped into the lustful gathering as if with a view to hit at the soft corner of Natali. Such behaviour of Basan indicates how bold and desperate she was. Though such scramble for lover is unnatural for an Indian woman, but it was quite natural for Basan and particularly in the society which she had to associate. We have mentioned that Tarasankar firstly considered the sensuality of Basan and gradually developed the loving feeling in her and placed all her other qualities round her this feeling. Because, in his conception—the light of love alone can bright up all the latent qualities of women. Now, this loving instinct of women can be overwhelmed with lower propensities as the environmental circumstances act on them. But as soon as these griddles are taken off it takes its full bloom again. Bankimchandra once mentioned that, a woman must possess this feeling of love only because she is a woman. But most of the woman do not have the free vision to realise the nobility of this feeling. Because, the

*7. ibid P. 83.

vanity of wealth, beauty and sensuality very often divert them from the way of realising the nature of their loving-feeling. Basan similarly was blind of her beauty, and her good conscience was covered with lower propensities. Natai torn out this convet-rings of her with the whipping of his mockeries. And with a single touch of love Basan was turned into a good-smelling flower of pine from a flimsy silk-cotton flower.

As Bankimchandra in his analysis of Zebunnesa of Chandrasekhar showed — how pure love springs from sensuality, so also, Tarasankar in the case of Basan showed, how lust at last can be turned into a holy flame of love. So far her loving nature is concerned she was as like as love-sicked Radhika of Chandidas and Vidyapati, but in hopes and desires she was only but a common lady of Bengalee society. Being engaged in an evil livelihood she was to play amorous games with hundreds of people and hence, love though pure, developed in her through the accomplishment of physical body. Now this is an exception of our concepts of love, because in Indian conception, the pure love develops through penance and sacrifice, and the organic body of the lover has only but a secondary position in this conception. Hence, the Indian women never stressed on their physical accomplishment in the field of attachment. On the other hand the western world being extreme devotee of materialism stresses much on their physical-body in the field of attachment. The love in western ladies lead them to fight against the oponent and engage them
in the works of lover so as to have the constant companion. Basan had got the similar nature. She could not tolerate the separation from Natai and wished to enjoy the love to the fullest content of organic-body. But inspite of her this non-alinement with traditional Indian ladies, but parallel of Basan in the field of love is found in our folk-drams and folk-Jutras. To express the loving impulse of her heart the author not only took the help of Vairon-aba-pada-balies again and again, but a reflection of Wanton Radhika of Vidyapati and Baru Chandidas also now and then peeps in her movements and behaviour. Now this Radhika of mediaeval-literature was met always accorded with the ideals of Indian women, rather, was imagined as the coarse-spirit of the age and extended her influences at the every branches of folk-entertainments. In course of time religious attributes were adopted to her by Vaishnabe Mahajans and Sri Radhika happened to become the image of ideal love. In the present book Tarasankar presented the total picture of village-lives on the background of their society. So, the heroine was so chosen to specify the mass-tests.

On the other hand, despite of all her declination from the common ladies of our society a searching look can easily reveal an oblique impact of Bengalee women in the behaviour and movements of Basan. The author had in his mind the pride and glory of Bengalee house-wives while drawing the chara-

acter of Basan, and hence, he inserted all their qualities in her though she was engaged in evil livelihood. Moreover, though illiterate, the Jhumur-parties had a traditional mastery over our pururanic and mythological tales and being a dance of such party Basan cultured these branches of folk-literature. So, it is natural that, the traditional customs and prejudices that prevailing year after year in our women planted its roots in her mind also. Natai was astonished to find such marks of domestic-customs even in this nomadic Jhumur-party. During the worship of Goddess Lakshmi they decorated their tent and placed the image of the Goddess exactly similarly as the house-wives of the society and thus a holly atmosphere was created even in the tent of these hartots. So long, Natai knew Basan merely a perverted woman who possessed excessive sensual beauty and he decided to leave her at the dead of night. But when a pure Bengalee house-wife peeped from this Basan he could not but charm and love her.

It is to be noted that, Natai could easily overcome the passionate beauty of Basan, but the Bengalee house-


*12. Said to be the Goddess of wealth.


*14. "Basaner ei nutum rup dekhiyā Natai mugdha haiyā gelo, eī Basan emān haite pāre ?" —ibid P. 118.
wife that veiled in her so long moved him so much that he could not but love her. Thus in the story the author brightened the glory of Bengalee-house-wives and at the same time pointed to the weakness of Bengalee males. Now the social impact on Basan was confined not only in her everyday's behaviour but the convention cut marks on her womanliness. We find the convention of Hindu-wifehood remained deep in her womanliness. The coyness expresses in her behaviour during the time of tying love-knot with Natai rightly reminds us of a Bengalee bridegroom. In Annadadidi and Rajlakshmi of Saratchandra we also find the similar social customs even though they also happened to leave the society. The prolonged process of Bengalee culture impressed some marks of specialities at the every member of this country and Tarasankar like Saratchandra very correctly revealed this mark of Bengalee culture indiscriminately at the every woman of this country, even if they were out-casted. Basan though was out-castes and associated with amoral activities, yet was conveying with such natural flow of customs and traditions that would very often flash in her behaviour and movements.

Tarasankar very significantly maintained a consistancy between the pros and cons of Basan's behaviour. She had always a constant agony in her mind, resulted from the conflict between her moral conscience and amoral livelihood she followed. Her womanly hankerings for husband, children and peaceful-homestead added fuel to the fire of this conflict. The good

*15. ibid P. 129.
*16. The heroines of the novel SriKanta of Saratchandra.
conscience always urged her to earn a honest paney, but the fate was too cruel to her to leave any alternate \textit{place} to lay her head in. All these misfortunes fastened her heart from all side and it would always emit a tragic tone which took air through her self-tarturing attitude and sometimes even through her laughter. Being unable to putting-up with such sufferings Basan surrendered to wine and music. We think, she sung not to charm the audience only but as if to Lull her ungratified hopes. When she got a touch of real-love from Natai all her latent hopes spontaneously awakened with fill vigour and she realised a new meaning of life. So long she was tortured and neglected and hence life offered no charm to her. But, the loving and sympathetic treatment of Natai made her to feel piety for herself. In the dead-bed she expressed her feeling that, so long life hanged burden to her, but Natai had turned it into a most precious one by his loving touch. Over and above at the touch of love her womanly feeling for husband, children and home-stead awakened with lulling tongue, but the fate tied-up Basan thoroughly with nomadic Jhumur-party which left no chance to meet up her such hopes. This repressed thirst made her disgusted even to almighty God also. In the last moment of life she pathetically expressed her feeling that, God has mercilessly deprived her of husband and children. This is the heart rending tragedy of Basan. Not to speak

\*17. "Marte to āmār bhay cilo nā, kintu ār je marte mon cāiche nā" \textit{ibid} P. 168.

of Basan only every man and woman of this world are only but the dolls at the hand of fate. The poets though thinks "one touch of nature makes the whole world kin" still then in Tarasankar's literature fate is the almighty power which levels the whole world in its own way. Inspite of all struggles and efforts the man can never go behind the ruling of this almighty fate. In the case of Basan Tarasankar came to the truth once for again.

Tarasankar finally upgraded Basan to a perfect Hindu woman through her devotion to one man—Natal, only. Being embraced by Natal she murmured like Radhika of Vaishnaba-literature "Oh my dearest I am proud of you, and hence, I surrender myself completely to you with my caste and culture. We think, the adoption of such ideal of love in Basan resulted from author's own attitude and ideas of love. The sequel of the story more significantly expresses the author's ideas of love. On the last portopn of her love Basan was adorned with the qualities of ideal-love, but she could not toss-about her tragic fate. Because in Tarasankar's conception, the sin that a man commits in the way of life can never be washed-out by the flow of love. The social attitude to good and evil may vary from age to age, but the two can never be measured in the same scale. So, the sins that Basan committed in following the evil livelihood similarly cannot be washed-out by the current of love, and hence she was to expiate with her life so as to be transformed to an ideal

*19. Ibid P. 130.
woman of India. In her last utterings she is a perfect Indian lady. Like the ideal sati of India, she prayed at her last moment —— Oh God, have pity on me in the next life.

We think, in the story the author also emphasized on the results of unrestrained livelihood. Bankimchandra in his Chandrasekhar mentioned that, --- the sins deserve no sympathy, and hence, he severely punished Saibalini as vividly pictured her sinful deeds. As a writer Tarasankar was no doubt unanimous with Keats that --- "Truth is beauty and beauty is Truth." But at the same time he had the full faith in Indian-conception, ----- "Satyam, Sibam, Sundarm." In his conception Good, beauty and truth are not apart from each other. One which is not good, cannot be beautiful, cannot be Truth. So, the amorous, self-centered and voluptuous hankerings of Basan did get no sympathy from him and he sentenced her to death.

*20. Ahalyā, Droupadi, Tārā, Kuntī, Mandadhari, are said to be the ideal sati of India.


This kind of characters, known as "type characters" are scattered throughout the novels of Tarasankar. The speciality of such characters is that they are not creations of imagination, rather are taken direct from the grim reality. On various occasions, Tarasankar travelled from village to village throughout his life and as such got the scope of mixing with various men of women of various tribes and castes. Thus he came in contact and became familiar with the "domes", "Bagdis", "Patuas" etc of the lower class of society. In his literature also, Tarasankar invited them whenever he got the scope. The wife of Rajalal is such a realistic woman of the rural-society.

There is a kind of women in the society who always have a sort of disgust for everything around them. Of course, this disgust springs from the utter dissatisfaction of their heart. Due to this discontentment they always are angry with their husbands, sons, brothers, everybody and everything of this world, and often it expresses itself in the form of quarrel on the plea of this or that. The wife of Rajalal---- the pointsman of the station, is such a woman. She had the normal longings of a woman for a happy and peaceful household. But the fate fantalised her so much that these were mere mockery to her. Instead of the fulfilment of her pleasantry, through hardships she had to manage the house-hold of the small railway-quarters. Under these circumstances, if anybody addressed her "Mahārāṇī" as she was the wife of Raja, it naturally would add insult to her injury. So she
became furious when Natai addressed her as such.

these inordinate desires of her heart made her all the more disgusted towards her husband, because Rajalal, as husband, could not meet up any of her womanly-hankerings. Above and all, Rajalal was not only indifferent to her but also reprimanded her whenever she tried to refer the wants. All these dissatisfaction concentrated to make her mind a living volcano, and the lava erupted out now and then through her tongue to burn to ashes whatever was in front of her. Thus the lava of her angry feelings sought to burn whole of the society as it could not mitigate her suffering and in this way she got a sort of mental relief by cursing them. Even the inanimate objects could hardly escape her heart-rending abuses. If she at any time felt the need of Raja while he was on duty, her sharp-tongue attacked everything from stationmaster to train.

As Natai, the dearest friend of Rajalal, was easily available in her hip, very often she would jump upon him like a giantess to feed fat her rage towards Rajalal. In his autobiography, Tarasankar mentioned one such quarrel-some woman of his own village. The wife of Rajalal was much influenced by that woman. She, with all her manners, words of rebuke and the


*2. ibid P. 48.
fury, is an exact replica of that quarrelsome woman.

4. Mashi:

Out of his own experience about the Jhumur-party, Tarasankar delineated this character. As such, Mashi is a realistic character. Indeed, she is the symbol of the lady-leaders of every Jhumur-party. Such women attach more importance to the interests of their party than to the relations of love and affection.

For the sake of their interest, they can play the role of the Muse of love and affection, and at the next moment can become monstrous, if necessary. So everybody of the party like doll obeys them. But in spite of all her meanness, Mashi was fundamentally a woman, and as such she was not free from womanly desires, hopes and superstitions. Tarasankar even found the love-instinct in her. Mashi took the mighty 'darwan' of the party as her lover. The observations of vows and warships and rituals also indicated the Bengalee-woman in her. Thus, living in the muddy circle, Mashi remained a woman at heart. And this is her real identity, despite of all her external meanless and selfishness.

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"GANADEBATA & PANCAGRAM"
(Published in the year 1349 & 1350)

Female characters of the books:

1. Durga. 2. Padma.
7. Rangadidi.

Ganadebata and Pancagram though happened to publish separately yet maintained a seriatim expression of the same events and thoughts. While writing the author intended to include the two books in a single one and the name selected was Ganadebata. But, as the portions were published at great interval, unification was not done and the names remained separate as it was. Still, considering the continuity of thoughts and events we think to discuss the two books together for systematic approach to the matters.

Both the books are repleted with the practical experiences of author and presented an overwhole picture of the rural lives of Bengal. But as the mere representation of some experiences cannot demand to be a literature till and until the poetic-intellect transfuses the facts into literary events and common men into literary characters, so, Tarasankar also reshaped his experiences in a mould of his creative-spirit and thereby reproduced them in its own way. In Ganadebata he started with the
problems of village lives. How the spirit of the age brought about a great challenge to the conventional socio-economic condition of the villages and how the traditional village-councils being failed in ruling over the newly developed spirit were gradually shrinking within itself, were very clearly pointed on the novels. This conflict between the modern spirit and tradition extended its roots at every limb of the society and turned round the peaceful air of the village-lives. The characters appeared in course of this conflicts and spontaneously developed themselves as an intragal part of this problematic village-lives.

Now, we know, in the village-lives the women are generally conservatives, and the conventional customs do centre upon them to a great extent. Thus they convey a great portion of the inner spirit of our race and hence, inevitable in the overwhole picture of village-lives. Jaya, Bilu, Padma, Swarna etc played the similar role in the books. But, among the lower castes, the women besides their domestic works take active part in the livelihood and suffer more freedom than the women of higher castes. Though illiteracy and bad association sometimes devert the women of our society, particularly of lower castes, yet being prâgeny of Bengalee society they also cannot give-up our social customs, rather their womanly instincts mixing-up with their erotism and illiteracy take a particular form which causes curious divergence in their

behaviour. Thus the women of lower castes hold a vital position in their society and hence, essential to have a full picture of the lower castes of villages. Durga, mother of Patu, wife of patu, etc represented the women of their castes in the book. Thus all the females of the book hold a most objective position in the tale.

1. DURGA:

Durga, the most living character of the books simultaneously represented the practical experiences of the author and the artistic skill of his poetic-intuition. She appeared from a society where unrestrained livelihood not to speak of condemning was an open secret and even they felt no use of changing such habit and the husband too never paid heed to a little perversions of their wives, particularly if a rich man or a person of upper-caste be engaged with such matters. Now, we think, Tarasankar with a view to analyse freely the womanliness of a woman collected Durga from such a society. Because in the gentle-folk the emancipated self of a woman is averted at every step of its free movement under the customs of chastity and various social impositions. "But, Durga was freed from all

such impositions and could flutter freely with her inner urges. She was candid in her behaviour and never tried to modify it for any goodness sake. As if the women in her would always announce "speak of me, what I am, nothing extenuate nor set-down aught in malice". Of course, her such boldness was resulted from some ideals which guided and controlled her at every step or in otherwords she was fully self-dovoted. This self-devotion or self-confidence was so much dominant in her that, instead of leading by any social or religious impositions she would judge every matter in her own way and this judgement was an infalling truth to her. This sense of self-respect developed in her a special type of personality which protected her inner-self from the touch of vices, like a lilly in muddy water though she associated the illegal path of livelihood. Thus Durga was different from other women of her caste.

In the story we find her a perverted lady who did care a little for her chastity and public disrepute. Moreover she was a beautiful youth and the white colour she possessed was sudden and rare in their caste. Her intoxicating beauty could easily madden the lustful people and this helped her much in the evil livelihood. But, she was also borned with the good spirit of women. In her own voice dearth and temptation pervart a woman from the right path. A similar history laid at the root of her perversion also. Rumour ran that her mother enc-

*3. "Meyeloka naṣṭha hay pater jwalay ār luve"-------
Pancagram P. 43.
ouraged Durga to leave her husband and follow the path of a har­lat. But the actual fact was different. She was married to a man of Kankana, and her mother-in-low served as a sweeper in the Zaminder's house of that estate. One day her mother-in-low fell ill and Durga went there to serve. After the completion of daily works a servant forced her to clean a lonely house of "Bagānbārī" where the lastful zaminder was waiting. As soon as Durga found the zaminder in the room, she at once turned her veil and tried to come out quickly. But alas, the room was closed from outside. After an hour she came back with a note of five rupees. At the happenings she was much shocked with fear and at the same time was bewildered to have the unexpected favour of zaminder and ran direct to her mother. Hearing in details it appeared to her mother that, as if a wonderful way of earning suddenly opened before her eyes and she encouraged the daughter to follow the path. Since then Durga too was following the way. From the incident it is clear that, Durga was forced to evil livelihood. Still then, she took it just as means of her living and never felt any sympathy for the persons who maintained illegal relation with her, rather, now and then she showed abhorrence towards her own livelihood and expressed the bitter experiences of her life through humour. Unlike common prostitutes she was fed-up with her occupation and tried to give-up this hanous path, but the fate was too cruel to leave her any alternate living. So, from such an environment she was to manifest all that good in her, and the type of mentality

*4. Manadebata P. 70.*
thus developed in her naturally took a particular form which was rare and raised her for above the common level of the women of her society.

Now Durga seems to be acquired most of her qualities from the ideals of author's conception of women. Because an illiterate lower caste can hardly produce a woman like her. Moreover she did never came in contact with any such environment that could insert the good spirit, she possessed. Tarasankar with a view to show the existence of good feelings in women, assembled all the ideal qualities in her, though she was an out-caste harlot. In fact, the more we go deep in her the more we are charmed with her nobility. The affection and sympathy of her womanly heart that was expressed in connection with Rangadidi, Padma and Debnath, very easily win the mind of everybody. Tarasankar was in the belief that such love, affection and sacrifice are the fundamental features of womanly-self and hence no women in his literature could toss the boundaries of this qualities. Naturally Durga was much intelligent and this intellect mixing up with her soft-heartedness gave an unique mould in her personality and behaviour, out of which she could win over all the adverse circumstances. She defeated even the wicked Chirupal and the "zamādār" of Thānā, in intelligence more than once and very nicely managed the adverse situations. Over and above her sense of humour, self-reliance and talkativeness were added to her personality to make it an unparallel one.
Durga the witty girl always put the audience in humour. But these humours sometimes cast a searching light to her inner-chamber and thus conveyed a great signification. Her ungritified hopes and desires that would always penetrate her, would come out now and then in form of humour. As for an example during the Itu-Lakshmi puja when she was bubbling in laughter by saying --- oh, Biludidi, oh dear Kamar bou, please one of you lend me your husband during the time of my death. Here the pathetic cry of her heart for a husband took an easy course to come to light. Being a woman she had also the hankering for husband and children which the fate deceived her. But these hankerings turned round in her mind and came out through her laughter. More heart-rendering signification did her humour sometimes contain when in a lonely moment she cut joke to Debanth --- being sister of Biludidi, I do not get your favour, but hundreds of men run after me to get my favour. Here we find the cry of her inner-most heart and the misfortunes she was suffering throughout the life. These misfortunes gave so much intensity in her humour and she tried to deceive them as the fate did to her.

*5. A special form of the Goddess Lakshmi and said to be the goddess of wealth.


Though a girl of Muci family Durga also developed all the womanly desires in due age as most of the girls of oome-ly feel. But never thought of starting with the life of a harlat, but as the fate so did she was to follow that path for livelihood. But the loving-feeling of a woman cannot be gratified with such livelihood and in Durga it also remained unsatisfied though she associated many lustful persons. Rather, the constant association of brutal persons grew a hatred in her mind about this occupation. In this environment the ideal character of Debnath attracted her as a light-house to a shipwrecked person. But she knew that Debnath would never show indulgence to her such feeling, so, she placed this hidden desire in the most respectable pulpit of her heart and checked the feeling by offering a silent worship to it, instead of giving any outer expression. Still then, apart from the ideals she had a physical body which was charmed at the virility of Anirudha. So long she met only with the persons who met her in the darkness of night like the cunning foxes, and possesses no hearty relation with her, but Anirudha a lion-like man was vigourous enough to care for nothing and associated her openly. Above all he possessed a stout body like a idol cut put of stone. When Anirudha easily hit the red-heated iron ball again and again with a large hammer, it startled her all the more and she astonished to find that, not a single stroke was going in vain. Such manliness of a person always attracts a woman everywhere in Farasan-

*8. A particular caste of Bengal and they were considered as the lower caste.
kar's literature and Durga being a youthful lady was naturally attracted at this valour. But as soon as she found her love to Anirudha causing the destruction of the peace of Padma's life, she cut off all the connection with Anirudha. Because her moral consciousness made her understand that love at the coast of others' sufferings is nothing but adultery. Here the morality expressed in her behaviour was for above from the women of her kind and similar to that of ideal Indian ladies who always set examples by sacrifice for the benefit of others. Tarasankar though placed her in a nesty livelihood yet inserted the ideals of ideal Indian-lady in her.

Thus being deprived of the love of Anirudha, she again sunk-deep in her heart where Debnath only was the worshipping God. In the meantime Debnath lost all his beloved and there left nobody in the world to look after him. After the death of Bilu Debnath was so schocked to lead a life like committing suicide. Durga in the purest rays of her love could realise the tragedy of Debnath and felt that he definitely needed some care and nursing. So, she came forward to serve and help the respected loving person of her heart, though she knew that, her love to Debnath could never be gratifid. In addition to her saft-heartedness here we find Durga, to convey some they more significance in such behaviour. In the literature of Saratchandra we also find -- women always offer their love and affection and come forward with all their tandemness to protect a man who too indifferent and helpless to maintain the rhythm of his own life and hence, depends
on women at every steps. This characteristic of women were clearly indicated in the conception of "Hara-Parbat" of Mangal-kavya of medieval literature, where self forgetful "Bhabanath" gained all the sympathy and affection of "Parbati" due to his inordinate and helplessness. This nature of women is the marked specialities of Bengale-ladies and Tarasankar found such quality even in Durga, the out casts horlat. The inordinate and self-forgetfulness of Debnath vigourously drew her towards him. So long Debnath was fulfilled with his wife and child. Durga kept her love secret in the bottom of heart and never showed even a sign of it. But when the tragic fate came upon him like a bolt from the blue, she could not lay behind the screen and came forward with all her affection and energy to protect Debnath. Thus the secret love of her heart was expressed in course of events.

But we know, the qualities of a man or women differ in expressions as the personality or sociality they maintain, similarly the loving-feeling of Durga took a different nature due to some adverse circumstances. She belonged to a love caste on one side and on the other, her love was something like one-sided. She was devoted to Debnath at heart but knew it well that, Debnath did not bear any such attitude to her. Of course, she did not feel any offence at such attitude of Debnath and herself too wanted nothing but the good of him. Under these circum-

stances her loving attitude took a particular nature where neither relinquishment nor passivity could completely dominate there. Of course, when the love develops in its pure form in a heart, it assumes the similar nature. So such loving-nature of Durga indicated the existence of pure love in her mind. It is true, as a lover, she was eager to have the close association of Debnath but as a well-wisher was alert enough so that the fame of Debnath might not be reduced to dust due to her cause. So, as it might carry infame to Debnath she stopped her working at night at Debnath's house. Even when Debnath once sulked towards the society due to its narrowness and requested Durga to fetch water for him. Durga at once replied--no, no, that I cannot jāmāi pandit.

Hence we find how conscious she was to maintain the purity of Debnath in all respect. As she belonged to lower caste, so was deprived of giving even a drop of water to him to whom she was totally devoted and to whom she offered her best love and respect for long time. This tragedy of her life cut in her womanly-heart so keenly that, it made her to shed tears in secret. Here, we find how the love of Durga was in obedience to the social rulings. Though she could not overcome the social customs which did not allow her to touch the drinking water of caste-Hindus, but as Debnath was too indifferent to maintain and protect himself, so

she had to follow him like a shadow, least any evil done to him. Of course, she got a minimum satisfaction of her loving-feeling at such service. It was not possible for her to have a mate of Debnath, so, she fulfilled the longing of her defrauded-heart by serving Debnath, the loving god of her mind.

Durga reached the highest peak of her qualities gradually and it appears that Tarasankar through the gradual upliftment of her conduct meant to specify how pure love even in the heart of a perverted woman can set her free from all the immoralities and put her in the right path. Looking to the last portion of her life, we find, Durga who did care a little for chastity and social scandal was so much changed that thereafter she left her occupation and did not go to junction for customer rather, worked hard thought the whole day in the house of Debnath and at night made her confined within the closed room. To appease the tragedy of her heart she completely surrendered herself in the social service and ideals of Debnath. We think, it is her devotion to Debnath which could totally change the mentality and behaviour of such a harlot. Tarasankar always believed in the similar effect of love in human mind and hence put the similar significences in the characters of his other novels. As Durga was too deceived by her fate to come close to her beloved in this life, so, she surrendered herself in lover's ideals and thus pacified the inner longing of her heart. Not only this, like the ideal Indian ladies she expressed her intense-desire to have Debnath as her own in the next life. In the last part of Panchagram
she handed the bosom of her heart to "Swarna" and said within herself "Oh, Jamal, let me get you at that day. Biludidi, has attained salvation, I know, let Swarna be attain mukti at that day, let her be unite with the God at that day. But I shall come in this world again, only for you I shall come, oh my beloved please do come only for myself at that time. "Such a penance for attaining the lover even in the next life is found only in the ideal Indian ladies-love and Durga inherited such qualities from the ideal of ideal-Indian women. Thus the uncultured village girl Durga was put in the status of ideal Indian ladies.

*11. "Sedin jeno jāmāi tumake āmi pāi, Biludidi mukti paiyāche āmi jāni, Swarna o jeno sedin mukti pāy, nārāyaner dāsi hay. Āmi āsba ei martte, tumī jeno eso, āmār janye ektī janmer janye eso". ------- Pancagram P.. 375.
2. PADMA:

Padma, the most curious character appeared in the novels with some particular problems of womanly --- heart and indicated the change that these problem bring to a woman's mind. She was a barren lady though young and this agony penetrating her womanly-self created an inarticulate torment in her mind and caused all the complexities of her behaviour. This was why, sometimes for a triffling matter she would shed tears and made a caos out of conceit with her husband, and sometimes just oppositely tolerated all the childish whim of Anirudha and even would laugh loudly if Anirudha made physical torture to her.

In the domestic life she had only the two persons to concern --- herself and the husband. So she had enough time to pip at others' door as the similar ladies of the villages do. But Padma had the nature like that of a she-spider and always engaged herself in domestic works. Throughout the whole day she would sun the pady, beans, etc repair the oven with hand-made bricks, clean the utensils with ashes, arranged and repair the quilts and patched clothes for winter-Mareouer, the regular domestic works such as, cleaning of cow-shed, preparation of food, washing and cleaning the house were very favourate to her.

She made her such busy for the whole day perhaps to forget the agony constantly penetrating her, because this is the usual nature of the ladies of our society where they are pressed under many customs and needs and their hearts can hardly take free air. As a result, their ungratified thirsts take an introspective course which sometimes bring many un-natural changes in their mind. Such was the case happened to Padma. For a long time she tried to lay seige her thirst for motherhood under the pressure of customs and domestic needs, so it created a whirlpool in the cavity of her heart and destroyed all the peace of her mind.

"We know, the instincts of love and affection of the women of our society develops a thirst for motherhood in their married life. So Padma was developed with the similar feeling in her conjugal life. But the fate deceived her. Though Anirudha could not meet-up her this thirst, yet her love and devotion never questioned against him, and she took it just as the inscrutable ways of her own fate. It was Durga who made her known for the first time that--- like woman a man sometimes becomes sterile. She startled at the knowledge and for the first time suspected that, Anirudha might be responsible for her misfortune. But the Hindu womanlike customs of chastity left her no way but to take this misfortunes for granted. As a result the constant suppression of her thirsts brought a delirious epileptic

disease for her. The homestead that were so long, so favourite to her, could no longer charm her at all and very soon she attained a mental condition where neither the household nor the daily works sounded her well. Even her strong affinity towards Anirudha was gradually loosening like the embrace of a senseless person.

In such mental condition only Jatinbabu could console her to some extent. In a childish voice he called her "Ma-mani" which would bring a solace in the burning fire of her heart. But the parting of Jatinbabu and imprisonment of Anirudha father multiplied her problems. Now she became helpless in the true sense. As a destitute thinks of his needs all the more. So, as Padma began to suffer from the greatest needs of her heart in this days of hardship and it was her vigorous carving for motherhood. Her besieged desires that were so long suppressed and which she wished to lull within herself for ever suddenly beat with a flap and cowered all her body and mind. She realised that, there was no way to suppress this ungratified desires anymore. But as a Hindulady, she had inborn faith in the social customs and chastity. Under this dilemma her mental conflict reached its highest peak. Moreover from then she began to face a new problem of maintaining livelihood. Of course, Nebnath with a sense of duty offered some means of livelihood to her. But she could not took it at ease, because she expected something more

from Debnath and imagined a dream-land within herself where the wifeless Debnath was put in the place of Bilu. The jokes of Rangadidi and Durga encourage her to think the possibilities of such matter. But Debnath, the ideal person did neither pay any heed to her youth nor showed any sign of weakness to her and it made her disheartened and piqued at heart. Out of this piquedness she could-not take the help of Debnath at case. This fancy, though remained well inside of her mind, once in a rainy night resumed with life and coming out of the dark chamber of her heart beckoned her to Debnath's door. Of course, she took a rope for serpent at the beginning. The dancing shadow of a tree appeared to her to be the presence of Debnath. But just before reaching Debnath's house she could realise the error. But she was then maddened to find the ungratified desires suppressed so long in her. In the critical moment she whispered to Debnath — "I have come, oh mita, I cannot stand alone any more in that house. I shall stay at you and shall make a new house-hold with you. Your Khokan will come back in my lap. Let the people say what they like, or let us go to a foreign country together."

Now such an incident though occurred suddenly in the life of Padma revealed a greater significance

regarding a woman's mind. As if in flash of lightning Tarasankar collected some valuable gems from the dark chamber of womanly-heart of which the woman herself is not aware. We have already mentioned how there aroused a conflict between the customs and desires of Padma in her mind and her oppositely feeling fought there face to face like the warriors. Her sensuality and thirst for motherhood that were so long defeated by the customs of chastity and religious obligations, suddenly won a victory at that night and extended their lulling tongue all over her body and mind like the thousands sparks of fire. She was overwhelmed with such flashes of hopes and maddened to get everything that a woman naturally demands and that vibrates at the every pore of her heart. So long she castigated herself in many ways, practised many austerities, observed many vows, for the sake of chastity and customs, but all that were in vain and her desires did only extend the branches and twigs in her mind just as seeds spout under soil. Now at that lonely night the influx of her hopes and desires burnt away all her hesitations as the flashes of lightning rent the darkness of that cloudy night. In the swelling of womanly-thirsts she emotionally expressed, what she so long wished for and what she did never utter even in herself. But Debnath put a spoke in her will and very indifferently told--- go home kamár bou, heavy rain is coming. Such respond naturally set fire to her womanly sentiments and in a frenzy of despair she ran straight to the house of

Here we find Tarasankar though was in obedience to the moral and social customs yet maintained an impartial view while going deep into the womanly-heart, and could pick up the truth that lay with their nature. In Padma he hinted to some problems of womanly-mind and the effect that it bring in their behaviour. In the conjugal life Padma was not satisfied with all that she wished for, but being the house-wife of a Hindu family she put up with all the unruliness of Anirugha, till Anirudha left her helplessly alone. After the parting of Anirudha she started at the imprudence of a man and the same time faced a new problem of maintaining livelihood. But in spite of all the troubles she never thought of following any evil path, otherwise she could easily go to Srihari, the characterless person. Her motive is more clear, when we find Padma to keep a knife always with her to check the evil doer. Even while coming out in the darkness she took this instrument as amulet. But reaching at Debnath to whom she mentally surrendered herself, the instrument slept out and she realised — self deception is no more possible.

So she sacrificed all her long paid customs, religious faiths, social reputations etc to her womanly hopes and desires. Though it appears that, her physical consciousness overwhelming with inner hopes engaged her momentarily to do so, yet it is the nature

*17. ibid. P. 184-199.

*18. ibid. P. 187.
of a womanly-self when all impositions be removed from them. As the flashes of lightning rent the darkness of cloudy night, similarly the flashes of hopes and desires momentarily lighted the dark chamber of Padma's heart at that night and Tarasankar very quickly readout the nature that associated with her womanly-prototype. And like Bankimchandra he also found that, women are generally loving, meek, and obliged to social customs. But if their besieged desires once resume in full force then neither any social bindings, nor the customs of chastity and others could check the vigourous flow of their will and emotions. But like Bankimchandra, Tarasankar did not count the sensuality or the loving instinct of women as the only forceful factor, which assimilate their other qualities, but their thirsts for motherhood and other nature equally attracted him as a dominating factor of their self. In Padma we find, her thirsts for motherhood was more powerful than that of sensuality. Hence like the loving instinct these feelings are also the dominant factors of womanly-mind and out of these they can be vigourous. Bankimchandra drew the diversified picture of the loving nature of women, but such a heart-rending picture of motherly-thirsts was never drown in Bengali literature.

Coming to the incident again, which we think a matter sufficient to understand Padma as well as the women of Tarasankar's literature, we find, being strucked at the root of womanhood Padma revolted like an injured serpent and became des-
perate to meet up her demands. She decided to fight a last fig-
ght where either the final success or the final destruction of
her, might be achieved. But now she took a different path and
ran madly to Srihari without thinking the result. On restoring
the sense she realised that, Srihari could only deal with her
sensual appetite, but her long-paid motherly-thirsts could nev-
er be satisfied with characterless Srihari. So she left the
place at once and started even in such a dangerous way when
she might be washed-out at any time. At last she happened to
meet with Christian Nagendranath who took her as his wife and
Padma got all that she so long wished for. Here we find that
Padma was more carving for motherhood and peaceful homestead
satisfy the sensualities. And out of this higher feeling she
took even a risk of her own life and started in the terrible
flood. Tarasankar everywhere in his novels made his heroine
similarly to dedicate themselves for the greater ideals.Beca-
use he did not found the women only as the beautiful idols of
erotic-sentiments. Padma though did not devote herself in the
ideals of Debnath, yet did never hesitate to surrender for the
sake of motherhood, the greatest ideals of the women of our
society.

The re-marriage of Padma revealed the
social outlook of Tarasankar. Re-marriage in the case of wo-
men is not a prevalent custom in the Bengalee Hindu society
and even in nowadays many women suffer much in their conjugal
life out of this custom. But in the christian society there
prevails no such usage. So converting Padma to Christianity and giving her marriage with a Christian. Tarasankar showed his obedience to the social traditions on one side and sympathetic attitude to the womanly heart of Padma on the other. For the sake of custom and religion he did not deprive Padma of the pride and glory of motherhood, because the heart of a woman comes to him before her custom and religion.

3. BILU:—

Bilu was created after the likings of idealist Tarasankar and rightly deserved to be an inheritance of Sati, Sabitri of this country. The author attributed all the qualities in her as he thought a house-wife should possess and thus made her an ideal mother, ideal wife, and ideal neighbour. The patience, sacrifice and gentility ascribed a honorable dignity in her character which could easily win the heart of everybody. As an ideal wife she completely surrendered herself in the ideal of Debnath and never found fault with him. As a result all her activities in the novel were centred upon the thought of her husband. Like Debnath she also moved by the sufferings of distress and sympathetically came forward for their help. Khokan, the son was more than anything else to her, but being moved at the sufferings of Bagdis she unhesitatingly offered the amulet of Khokan for their help. Such example of service and sacrifice made her a fit wife of a fit
husband like Debnath.

4. JAYA:-

Tarasankar very often found pleasure to narrate where truth, moralities and customs triumph over sensuality and worldly happiness. Jaya seems to be an outcome of this likings of author and appeared in thenovel just as a doll of penance and traditions. For the sake of religious custom she even left her husband who followed a non-Hindu practices and observed a kind of austerities that is rarely found in the common women. But her-love and devotion neither could take back her husband nor could engage her to dedicate in the ideals of him, because she was much more confided in religious customaries than conjugal love and devotion. As a result she left neglected her husband for ever and deprived of all the conjugal happiness.

The women of our society are put under many social bindings for long time and hardly get any scope to mix with other culture. So, naturally they are more conservative and the native customs and thoughts centre upon them to a great extent. Jaya, the house-wife of a conservative family, hence naturally could not go with the current of the age, like her husband and denying the prolonged religious customs could not follow the non-Hindu practiced. Tarasankar in these novels described how the Western culture and education plunged its roots on the eastern-minds and brought about many good and evil
in our society. A band of young being allured by the western culture and education neglected everything of native customs, whatever good it may be and rejected them in the dustbin. Jaya being a representative of Indian thought and custom hence was neglected by her husband who had a strong affinity towards western thoughts and culture. But Jaya though was neglected by the husband. Yet Tarasankar put her in a very dignified and glorious position where she was in the parallel of ideal Indian ladies.

5. MOTHER OF CHIRUPAL:

Such type of character is very frequent in the novels of Tarasankar and he brought them directly from his practical experiences. From a very miserable condition her son, Srihari earn a lot by evil means and being a fittest mother of such a son she was proud of it. In the novel her son was found to do sometions good for the sake of his prestige but the mother was completely away from any such bigger feeling. All her activities were limited only in oppressing the daughter-in-law and quarreling with the neighbours. She neither could support the good deed of son, nor could had the courage to stand against the son openly. So, this dissatisfaction would outbrust in form of quarrel with the daughter-in-law and neighbours. But inspite of all her faults she was very living with all the merits and demerits that illiteracy, superstitutions and bad association bring to a woman and thus...
represented the real nature of a woman of her type.

6. WIFE OF GHIRUPAL:-

She was a meek and gentle housewife of a characterless husband and forced under the oppression of quarrelsome mother-in-law in one side and bad-tempered husband on the other. As a result she had not got the scope to manifest the qualities in her. Under such condition her hopes and desires were centred only upon the children and with motherly affection she would always try to protect her children from all evils. As a whole she was an example, how the wives of our society endure all the oppression of husband and mother-in-law and sacrifice them sitently in the will of others.

7. RANGADIDI:-

This type of ladies are very common in the villages of Bengal and Tarasankar brought her from his real experience. The generosity and narrowness took a position side by side in her character and these would expressed in her behaviour with Bilu, Padma, Durga, and others. Being a childless widow she had nobody but God, to depend on, and hence, engaged herself in the service of village-chandimandap. Her life-long experiences developed a sense of moralities and foresightedness in her. Among the wicked persons of the village she could very correctly identify the real man Debnath, and offered her last-pany to Debnath just before her death.
"HANSULI BANKER UPAKATHA"

(Published in the year 1354.)

Femali characters of the book:-

7. Mother of Nayan.

"Hansuli Banker Upakatha" headed the list of Tarasankar's novels for its artistic beauty and long-standing effect on the Bengali literature. In a true sense it possesses a closer relation with the legends and folk-lore of the country than the traditional novels of our literature. Dr. Srikumar Banerjee rightly thinks that "- - - the total inner spirit of a whole community has been rightly concentrated within the leaves of this book. A supernatural touch at every event cost a shadow of mystery over the whole fictitious atmosphere. Here the author did not characterise the personalities of any person but revealed the life-spirit of a whole community at every individual behaviour and movements. Hence the actual

hero of the book is a race where the individuals are only but the marks of its specitity. In this aboriginal community the men and women enjoy equal rights and the women too took part not only in earnings of livelihood but also in village-councils, quarrels, and other social sphere. So, the females of this society are inevitable to have the total picture of this aboriginal race. Moreover, in this primitive society all the individual entertainments moved round their amorous sports when women played the vital parts. They had the mysteries of many life and death, histories of many amorous games, with them and thus maintained a flow of romantic spirit over the past and present of this race and finally put forward the persons with their terrible fates. Hence, the women characters of the book are most objective and significant in the tale of the book.

1. SUNCHAD:

Sunchad, the octogenarian woman was as if the living representation of Kāhār's tradition and always maintained a link between the past and present of this race. Like the priest of the society she had always a careful look

*2. Loc. Cit.

*3. A particular tribe of Bengal and in the present book the author went in details of them.
on every happenings of the present and explained whether the
current occurances were accorded with their traditional as well
as with the wishes of Kartābābā and pointed out redresses where
necessary. In her long-experienced keen intuition the secret
wishes of almighty "Kartābābā" and Kālorudrā as well as the
sequences of every present event would clearly reflected and
hence she restlessly moved throughout the whole "Hansuli-Bank"
as if to sweep all the evil-doers of the race.

Being keenly interested with the good of
the community she would now and then violently protest at the
personal conducts where it seemed to her to be detrimental to
their tradition. In order to create a sense of faith in the
youths, she narrated the glorious fables of Kartābābā and Kāl-
orudrā. The art of her speech was too convencing to be appear-
ed that Kartābābā himself came to disclose the mystery of his
games. In Tarasankar we often find his such inclination of
describing various legends, heresays, etc. In his boyhood he
himself listened to such stories from the skillful tellers.
Here in Sunchaud, he found such an opportunity to give vent to
his such tendencies. The young Kāhārs were undoubtedly charmed
by the fables and they believed what Sunchad said. Even the
leader Banawari could not but believe at her fables and al-
ways obey with her rulings. But in such capacity, if in any case,

*4. Tutelary deity of the Kāhārs.

*5. Tutelary deity of the Kāhārs.
she failed to convince the youthful men and women, she would come forward with coarse appearance and with whipping sharp tongue. She had her speciality of her own in the quarreling also which we think, she borrowed from the practical experiences of the author. A quarrelsome woman of his village of whom the author mentioned in his autobiography influenced in this respect.

We know, the women in Tarasankar are generally conservatives, prejudiced and devoted to various vows and worships. Sunchad also inherited all these qualities. Over and above being a Kahar woman she worked hard in the field and even at the age of eighty consumed jars of wine in village ceremonies and put the audience in humour, when she would run with her sharp tongue for a tinny interest, nobody could doubt that she was the representative of the typical Kahar-women. Thus she occupied a vital position on the story as well as in the society and her footsteps could be heard from the every corner of the Hansuli-Bank.

2. PAK'H-

Pakhi, the most living woman of Kahar society fluttered freely like a bird throughout the whole of Hasuli-Bank on the wings of her youth and aboriginally. She enjoyed more freedom than Basan of Kabi, as Kahars were completely isolated from modern civilization and darkened with primitive ideas and thoughts. Here the author pointed how the fatatism and sensuality of aboriginal society mixed together in their women and created a dense mystery in them. The only parallel of such living girl in Hasuli-Bank was the wild river Kapai which now and then puffed-up with the waves of youthfulness and elbowed its way through all the obstructions with a roar of rage.

The instincts of a man, we know, in the gentle-folk are most often controlled by the rulings of reason and rulings of society, but Pakhi suffered no such hindrance as the amorous-sports were admitted in their race. Moreover, she could pick-up the best young of her society as her love-mate. The manliness of Karali as well as heroic activities charmed her so much that she found nothing faulty in his behaviour and even when Sunchad along with Banawari accused Karali, and raised a cry for killing the Snake, said to be the sacred-mount of Kartababa, Pakhi brust into anger and stopped sunchad with coarse rebuking --- you see, the old women, I say, stop your such inauspicious cry.

Though in this primitive society men and women took part in the play of love as a normal course of their livelihood, yet in the case of others slight secrecy was maintained, whereas, Pakhi full to the brim of youth did care nothing like the overflowing wild Kupai of Hasuli-Bank. But a tragedy of her life laid under the swelling of her such behaviour. She was married in a leader family of this village. But ill luck would have it her husband was attacked with asthmatic disease in the early age and lost all vitality. So, she did not waste her youth, particularly where the Kahar women were very sensitive to their sensuality and never wasted their youth for the sake of morality. On one occasion she made her clear reply that she would go to him whom she loved best. Now we think, this attraction of Pakhi and Karali is not a infutation born of their sensuality. In the story, Pakhi accompanied Karali at every sphere like a shadow. When all were afraid of the supernatural events at "Bâgbâdi", Pakhi was found running after Karali even in the dangerous forest and cried her best to search where he was. Mere sensuality could never madden a woman in such a way to follow the mate. In fact, like the dearest and precious pearl of her heart, She kept Karali always under the close observations least any harm happened to this indifferent obstinate man. And for the same reason, when Banawari

*9. ibid P. 41.
found fault with him, it concerned Pakhi all the more and she protested violently that, Karali did no harm to Kahars and to Banawari.

In the book, the main problem of the story was rooted from the conflict between the age-long tradition of Kahars and the new waves of the age. Karali possessing modern attitude did not care for any superstitious customaries of Kahars. So, naturally the conservative Kahars felt inconvenience at his behaviour. But Pakhi, being devoted to Karali was initiated to his attitude also and overlooked most of their traditional customs for the sake of her lover. So, inspite of its wildness love engaged her to surrender her everything to the will of lover and this nature of love is fundamentally similar to that of single-minded devotion of Indian women. In Tarasankar's conception all the women are alike in respect of their love and this feeling is so closely associated with their self that, they can easily sacrifice their tradition, culture, socialities and even the life for the sake. Pakhi conveyed such significance throughout her life. From the last scene of the story, the loving nature of Pakhi is more clear. When she realised that Karali lost charm with her and inclined to another woman, she shed a flood of tears. But a spirited woman, like the wild river Kapai cannot shed a flood of tears only.

*10. ibid P. 441.
So, she attacked Karali with a sharp knife and finally hung herself to death.

It is be noted that, the author in the book vividly pictured the unrestrained livelihood of Kahars and finally laid them before the terrible results. From the standpoint of modern civilization incivility may be found in their amorous-sports, but it was nothing faulty and illegal to their social attitude and hence they never felt any self-repentance for their behaviour. Yet every one from Banawari to Kalosashi had to face the dreadful fate in the long run. Though their conducts had nothing wrong with them in their social set-up but to the moralist Tarasankar un-restrained ways of life can never be legalised, and hence punishable. In the other case also we find Tarasankar never encouraging such a kind of love which violated the social moralities. In his conception, women should be devoted and tolerant. Year after year Indian women set the examples of devotion to husband by nursing their ailing husbands and relatives and Pakhi failed to do so. She left her ill, helpless husband for ever. Though such lightheartedness was admitted in their society, the traditionalist Tarasankar could not but condemn it and so, he enforced Pakhi to repay the harvest of evil done. Thus he maintained a consistency between the morality and glory of love through the ending of Pakhi. In the course of event, we think, it was

*11. ibid P. 444.
natural that Pakhi would come-forward in the foundation of new Hasuli Bank where Karali alone tried. But the author’s consideration of morality very carefully protected the embryo of new Hasuli Bank from the touch of Pakhi whom he already punished by death.

But though Pakhi was deprived of conjugal happiness, yet the author read-out the true nature of love from her end. He curiously found that real love if once develops in a woman leaves an informidable marks on them and mixes closely with their womanly-self. Such was the condition of Pakhi. Though Karali neglected her, yet the loving effect remained so deeply in her that she could not choose anyother way but the death. Bankimchandra also showed such comprehensive picture of love in his literature. The similarity between Bankimchandra and Tarasankar in this respect is to be noticed here.

It is notable that the literary intuition of Tarasankar nicely picks up the common qualities of women from their daily activities. In Pakhi he also found her womanly qualities which were harmonised with her wild, forceful nature. The innate hankering of women for a peaceful dwelling led to her to run with Karali from village to station. In Chandanpur she artistically decorated her temporary dwelling as most of the women of our country do. We know, Tarasankar is verymuch fond of finding such virtues in women. And Pakhi possessing all these qualities became at the end Tarasankar-rian
woman though brought up in primitive society.

3. BASAN:

Among the living dolls of Kartababa Basan was the most meek and gentle of her type. When all of Hasuli-Bank were frivolous and moved around their youth like winded dolls, Basan was found sitting silently in the remotest corner of the society for from the moding crowd. Of course, she had some problems to ponder over. She was related to Pakhi and Sunchad, the two main characters of the story. Though not directly related, being the lover of Pakhi, Karali also could demand her relationship. Sunchad, the conservative woman was quarrelsome and at the sometime she was hard of hearing. Now and then she created an uproar in the village atmosphere. So, Basan was ashamed of her such mother and sometime rebuked her in disgust.

But, the greater troubles she faced were with Karali and Pakhi. Kaeali tried to test the miraculous activities of Kartababa on the touch stone of reason and logic and so, never indiscriminately surrendered to the wishes of almighty Kartababa. Ill luck of Basan that, her affectionate daughter Pakhi was devoted to that infidel Karali. So, like others she could not be so hard to him. On the other hand, as a Kahar she also felt allegiance to their tradition and was doubtless about the greatness of Kartababa and Kalorudra. Thus a conflict betw-
een her affection and belief always contred round in her mind where she was on the horn of a dilemma. She neither could control Pakhi nor could avoid Karali, the obtinate man. Under this circumstances there was only a way left to her to take shelter a remote corner of the society.

But besides these problems she got an individuality in nature also. In her youth she also was forceful in the game of love, and in this connection came in contact with the youngest man of Chowdhuri family. This sports cut a deep mark of love in her mind. Kaharā youthful women are often not satisfied with one man only. Floating on the stream of sensuality they cast anchor on several harbours. But a remarkable exception Basan did not go to any body thereafter; rather remained satisfied with peaceful house-hold with Pakhi, the sign of their love. After the death of Pakhi, she again took shelter in the rejected homestead of Choudhuri and managed there through hardship till death, as the helpless widows of our country do after the death of their husband. Thus Basan proved that there were women in Hasuli Bank, who were devoted, affectionate and who hankered after a peaceful house-hold. Tarasankar was very much found of these qualities in women and while delireating Basan he could not forget his own attitude. These, his ideas, attitudes, likes and dislikes, of course had some contribution of Basan's character.
Kalosashi was the competent representative of the Women of primitive Kahars. She was marked for her amorous affairs. The intoxicating youth created an attracting mystery in her eyes like the "Deha of Kāpāi". She took Banawari, the leader of the society as her love-mate and even many from outside were the wooers to her. In the novel the author though clearly described the un-restrained livelihood of Kalosashi yet she pointed that, she was not evil by birth. Her womanly hopes and desires being failed to find the normal course of fulfilment took a different path which resulted her perversion. At the very begaining her womanly heart suffered an injury from the social rulings. She loved Banawari from the childhood but the social formalities raised on obstruction to their marriage. At last she was married to such a person who never took her into account nor met-up any of the needs that a wife expects from her husband. She pathetically expressed her painful experience to Banawaríthat, the husband did show no sympathy to her at any time and even if she felt ill the husband showed an attitude of negligency. Over and above, her husband


was addicted to another woman of different coste. Thus being neglected she associated the other men and played hide and seek with the husband.

Of course, Bankimchandra showed that, sensuality can develop real-low in a woman. But it requires some support to sublimate the lower propensities in the proper way to love. Similar was the case with Pakhi. But Kalosashi got no such firm basis that could give birth a higher feeling in her. Banawari loved her much but like youthful and with Karali, he could not wait for her, nor could meet-up what she wanted. So Kalosashi always remained painfully ungratified. Moreover she had no children that could create an oasis in the barren track of her motherly heart, so she always swammed in the licentious and frivolous current of life. Of course, such livelihood of Kalosashi brought the ultimate destruction of her life. Now the licentiousness of Kalosashi was nothing new to Kahar's women, rather it was an open secret to them. In order to reveal the total picture of their livelihood, Tarasankar did not overlook that side of their character, but his morality could not take it heart and soul. It seems that, this aversion of the author summoned the fate of Kalosashi and brought early end to her life. Bankimchandra also similarly punished many of his heroines for the good of the society. Where Tarasankar, it seems, made an agreement between fatalism and the moralism of men.
5. GOPALIBALA:

Gopalibala was a bit different from the men and women of Hasuli Bank. She was a Kahar woman in her faiths and beliefs but exceptionally disliked the amorous-sports which the Kakar women never denied. Like a woman of the gentle folk she was satisfied with her husband and home-stead where she always engaged in domestic-works. Like the majority of the women of our country she was also soften with the motherly feeling at heart, but ill luck would have it the fate deprived her of any issue. So, she felt an inner urge to look-after and bring-up the children of "Subasi" and Banawari, and thus tried to satisfy her motherly self. When Banawari wished to marry Subasi she expressed her such hankerings and gladly accepted Subasi as like as her sister. Such combination of devotion and tenderness in a body was rarely found in the women of Hasuli-Bank. As if the author tried of describing the sensual behaviour, unmindfully created this women after his likings. In Hasuli-Bank she may seems to be idealised but this is the original nature of women of this country.

We think, in Gopalibala Tarasankar studied ---- how the culture of moralities, affection, devotion etc protect a woman from the evil touch of livelihood. Because he was in the belief that the sensual adultery can never gratify the real thirst of love of a woman, rather it put them forward to the terrible

*14.ibid P. 31e.

*14.1bid P. 31e.
result. The end of Kalosashi was agreeing with this attitude of author. On the other hand, the culture of higher feeling, like devotion, affection etc appealed the women of our country year after year even in hundreds of troubles. Gapalibala being a follower of their path became a ideal woman of this novel.

6. SUBASHI:-

Tarasankar very carefully marked the every hook and corner of the movements of men and thereof made a full picture of his character. Because he believed that, a man is best known by the conducts he behavves. Similar analysis he made in the case of subashi. She appeared at the end of Banawari as well as the book. Gapalibala, the immaculate wife could protect Banawari from all unhealthy events for the long time, but the evil touch of Subashi very rapidly dragged him to the terrible fate. In fact, Banawari needed such a evil touch for the payment of his evil deed, because the God himself can snatch a man from a immaculate wife like Gopalibala. Subashi possessed only the sensuality of Kahars and nothing of their religious and social tradition. Such a evil-door could only bring the destruction of family. Banawari also could realise the matter at the even of his destruction but he had then nothing to do only but to march on the high road to needham. At first Banawari lost Gopalibala, the fortune of his family and throwing him in the sure cave of death Subashi went away.
Tarasankar had the deepest look on the various men and women of society and through Subashi he presented the most evil type of woman, who attracts a person under their illusion and ultimately kick them out to Hell. On the other hand, Gopallibala the motherly and sisterly woman know nothing but devotion and protected the husband and others from all calamities. Banawari fortunately came in contact with these two types of women and enjoyed the merits and demerits of them.

7. MOTHER OF NAYAN:

She was a common lady of Kahar society. She possessed all the characteristics of the Kahar women with all her womanly jealousy, superstitions etc and happened to become very living in the book. In her quarreling the author very nicely adopted the pause and posture of quarreling of a woman of his village. Thus the mother of Nayan uphold the practical experiences of the author and maintained a relation between the hard reality and story of the book.
Femali characters of the book:

1. Atar Bou.  
2. Manjuri.  
4. Sita.

Arogya Niketan, the famous novel of Tarasankar has a long-standing appeal in the witty minds for its variety in subject-matter as well as for its artistic skill. The skeleton of the novel was based on the "Upanisadic" and "Purânic" concepts of life, death and disease, but in between this hard skeleton the author successfully put the soft sentiments of happiness and sorrows of daily-lives and maintained a romantic spirit throughout the book. Here the inscrutable ways of fate at every human life revealed itself in its own way. This helplessness of men at the will of God added a pathetic tone in the book inspite of its romantic spirit. Though death is ultimate to all, but it is linked with the cause and effect of men's actions, and hence does not appear with equal forms and figure to everybody. To somebody it is very atrocious and mercilessly makes an end to all his hopes and desires untimely, whereas, in some cases it appears with the sweet accord of God, to release the immortal soul from the sufferings of infirmity, disease and guide the soul to the path of Heaven. Now, this death, how sweet or fearful may be is linked with the consequences of life-long activities of men. Jiban
masai, the hero of the book came to this truth through studies of "Sastras" and through his keen observations of human lives. To his sage-like meditative intuition the mysteries of life, death and disease revealed itself through its diffusion on human lives which is close relation with the process of universal creation, preservation and destruction. In our "Pouranic" concepts, Drath, the Goddess of final destruction is blind deaf and dumb. The consequences of men's actions brought about the disease, infirmity and sufferings, the close associates of Death, to him and thereby cause the final destruction of body. Tarasankar with the flesh and blood of men and women represented the matter, which we think, is an unique addition to the theme of Bengali novels.

1. ATAR BOU:-

Atarbou is a wonderful creation of Tarasankar with the skeleton of "Upanisadic" and "Pouranic" concepts of disease. The author engaged her as if to move the meditative mind of sage-like Jibanmasai as "Urbasi" and "Menaka" of pouranic tales would do. But she had neither the illusive beauty nor the overwhelming music-tone that could remove the hardy outer-crust of "Upanisadic" meditation of Jibanmasai. But the sharp ton-

*1. *2. In the pouranic tales they are said to be Heavenly dancers who were engaged more than once to move the meditative minds of Risis.
gue she possessed was enough to produce the voice to pinch the husband all through even in deep meditation of Death, and Disease. Yet she was essential in the life of Jiban Dutta not only for the sake of tale also for the theological aspect of the book.

We have mentioned that, "Arogya Niketan" is a novel where Tarasankar represented the traditional concepts of life, death and disease and revealed a link of cause and effect between the life-long activities of men and their final end. Jibanmasai, the sage-like hero is only but the impartial observer here, whereas Death, the actual heroine of the book played her mystic games with the men as a juggler plays with his dolls. This mystic Death played not the less with Jibanmasai himself. Like a beautiful lover she deceived him more than once, but left an unformidable tragic mark which we think, was represented by Atarbou. In our Puranic concepts Death herself is blind and deaf, infirmity and disease, the close associates of her, guide her hand to hand to the quay of every life in due time. Of course, this Death though alpowerful cannot snatch a person till he himself determine the time of the end of his longevity. Or in other words, this Death is also guided by the consequences of men's actions, and in that case where the time disfavors her, she leaves her associates to summon her in due time. Manjuri whom we consider as the symbolic representation of Death herself, though deceived

*3. Arogya Niketan P P. 81-84.
Jibanmasai, left her associate Atarbou, the living disease, in
the life of Jibanmasai. This significance of Autorbou is more
clear when we find ---- her temper, in anger raised rapidly
from zero to hundred-five like the temperature of Malaria. Thou­
gh devoted, she was an unmanageable trouble to Jibanmasai for the
whole life and whenever he violated her in any case or sometimes
for no reason reason she would sure to flarw-up as the chronic
Malaria of a person revives at every new-moon or ful-moon or at
the violation of slightest regularity. Thus we think, Atarbou
represented the disease malaria in the life of Jibanmasai and rem­
ained all along him till death.

But the study on prosand cons of Atarbou
shows that she was confined not only within the theological signi­
ficence but the author also renovated her with the life-spirit
of a practical woman. In fact, the realistic Tarasankar sometimes
smeared the symbolic essence of her character under the illusion
of self-subjectivity and practical attitude. We have already men­tioned that, Tarasankar felt the greatest pleasure to move with­
in his experiences and to draw the real picture of lives though
he was also skilled in creating symbolic flesh and blood. Here in

*4. "Atar-bou rāgle temperature uthe myaleriā jwarer mato ekṣa­
pānc." ------ ibid P. 88.

*5. "Atar-bou tār jibane myaleria-i bāte, pośā-i āche, ektu
aniyam, byṭikram halei prakaṭ haye utbe. Aniyam na hale o
amābasyā, purnimāy dekhā deyer mato madhye madhye jwar-jwar
jwarattāp futbei." ------ ibid P. 88.
Atarbou also his practical experiences crowded to be set in and he did thus. We find, the quarrel-some and talkative ladies more than one in his novels and we think they were resulted from the practical experiences of author. Ungratified desires, mental dissatisfaction and painful experiences sometimes make a person peevish. Similar things we find in Atarbou. Being a parentless girl she was deprived of love and affection in her childhood and was brought up neglectfully by the distant relatives. Such neglect and unsympathetic treatment developed a peculiar feeling of rebellion in her mind and it would often outburst through her self-mortification. As a conservative village girl she had not the mentality to accept the pre-marriage loving affairs of her husband at case and it would constantly penetrate her in her conjugal life. Over and above the premature death of son smashed her motherly heart and she could never justify --- how the son of a so renren "Kabirāj" like Jibanmasai, might die such helplessly. Her sage-like husband though could take this tragedy as the consequences of the profligacy of his son, but her affectionate motherly heart could not justify the cause and effect of her son's death, rather, took it as the negligence of her husband and accused him when she got any scope. Moreover, Jibanmasai, the saint-like person as would absorb always in his own world had not the time to look after her womanly pangs and hankerings of daily life and it would irretrate her all the more. So, in the conjugal life there also developed a whirlpool of some complexes in her mind and Jibanmasai had to suffer the sever thrash of it throughout his whole life.
But inspite of all that, in no way she can be noted as an undoveted wife. Her behaviour signified that, she knew nothing but the husband and hence bestowed all that good and bad in her to that self-forgetful person. Jibanmasai was not less afraid of her excess love, affection and care than her sharp tongue. Whenever Jibanmasai happened to spend night at patients house she would anxiously keep her awake for the whole night and repeatedly walked in and out till the arrival of her husband. Thus her activitives whatever mild or rough might be were completely centered upon the husband to whom she was surrendered and possessed no separate identity except the husband. This is the ideal quality of the ideal-housewife of our society. Of course this husband-centric revolution of Atarbou quite apt with symbiotic significance of her character which we have alrealy discussed.

Tarasankar had the vast experiences of various types of women of our society and Atarbou successfully sustained these experiences of author. In the family life, she was an affectionate mother, sacrificing neighbour, and dedicating housewife of our society. Being the wife of a self-forgetful person she had to look after everything of her family including the husband himself and children. She had the future of her children before her and hence, would always keep alert about the loss and gain of property and at the every events of the family. Such alertness to house-hold and her womanly qualities made her a forceful lady

*6. ibid P. 190.
of our society inspite of symbolic significance of her character.

In most of his novels, we have discussed that, Tarasankar felt a tendency to put some ideals and experiences though literary characters. As a result his literary women inspite of conveying different significance happened to be the inheritors of some common qualities and thereby some type characters appeared in his literature. The parallel of Atarbou with the exception of her particular symbolic significance therefore is frequent in the novels of Tarasankar. In this respect she is only but another addition to the series of conservative, traditional and devoted ladies of Tarasankar's literature.

2. MANJURI:-

Manjuri stands in between the centre of the tale and the theological aspect of the book "Arogya Niketan". The author very skillfully created her character and adequately controlled her with great care. She was "manjuri" which means but of flower, not only in name, but all the beauties also remined in her as the bud of blooming flower. She possessed the mentality of a fully grown adolescent at the age of 12 years. The read "the Ramayana", "the Mahabharata" and other mythological tales along with the romantic novels of Bankimchandra, which

*7. ibid P. 60.
simultaneously caused to develop her blooming mind and body. So, such a beautiful girl naturally allured the young Jiban Dutta and he felt in deep love with her within a short time. Being the son of a rich aristocratic family nothing supposed to be opposed Jiban-Dutta, the very stout person, particularly, when he had a close intimacy with her brother. But Manjuri herself ended the mother in smoke. The women we know, are always mysterious, particularly the love of a beautiful girl is said to be a drop of water on a lotus leaf. So, Manjuri also began to waver between Jiban Dutta and Bhupi Bose, the two youngs, maddened with the sweet essence of this sweeter girl. In the final stage, Jiban Dutta could not apt with this Bhupi Bose, father, and after fighting a great fight ran straight to his village. Bhupi Bose, the characterless son of a characterless Zaminder, like flimsy flower could maintain an outshow of his eclat which misled Manjuri to deceive Jiban Dutta and select him. Of course, Manjuri had to pay the panetly of her offence throughout the whole life. She lost her husband within a short time, because blind and deaf and was brought up neglectfully by the distant relatives.

Now, the above portion of Manjuri's life is very significant in the theological aspect of the book. Because, we don't think that, Manjuri appeared in the novel only for its story's sake, particularly, where she is the central character of the book which mainly deals with the "Pouranic" and

*8. ibid P.61.
"Upanisadic" concepts of Life, death and disease. In the present novel as we have mentioned, Tarasankar revealed the mysterious games of "Death" and Disease through the different symbolic characters. Here "Jiban" is not mere a name but, represented the true meaning of "Jiban" which means the life or the living-spirit of organic body. It is our self or living-conscience which enjoys the "Rupa-Rasa-Gandha-Sparsa" of the world and suffers the every consequences of his every action. So, this living-conscience is the actual hero of our daily-drama, and Jibanmasal, the hero of the book represented this idea in the book, whereas Manjuri the romantic lady here symbolised as the "Death" herself who always remain deep within the life as a fruit contain seed in it. This mysterious game between life and death is the enternal mystery of creation, preservation and destruction. The Death as if a mystic women dances differently in the canvas of different life and cast wonderful light and shadow on different minds. Like a mystic lady sometimes she appears quite unsolicitedly to some body and to somebody she is only but illusion which does never favour. We think, this mysterious attraction between life and death has been symbolised in the book through the loving affairs of Manjuri and Jiban Dutta. Jiban Dutta did not get the favour of Manjuri inspite of his best efforts whereas Bhupi Bose easily caught her in his lips. This is the mystery of "Death" who though alpowerful is also guided by the eternal-time or "Mahâkâl". When and only when a man himself wearout his longevity by evil and unrestrained livelihood. "Death appears to him with the final judgement of his deeds. Bhupi Bose similarly accelerated the presence of
Manjuri untimely in his life by his sensuality and other evil deeds.

The symbolic significance of Manjuri is more clear when Jibanmasai found the reflection of Manjuri again and again in the venereal disease of Banabihari, his son. Banabihari and Bhupi Bose caused to kill their age untimely and developed the fatal disease which call the Death early in their life. It is to be noted here that, the modern psychology also admits the impact of two oppositely forces in a living being. One of them they call, "Eras" or living spirit and the other as "Tanatas" or decaying attitude of men. The living spirit of a man encourage him in the way of self-unliftment whereas the decaying attitude always push him in the way of self-destruction and death. The complex combination of this two oppositely forces creates the wonderful waves in the ocean of our life-cycle and variegates human nature and activities at every step. Apart from the analysis of modern psychology, Tarasankar within the boundaries of Indian conception artistically represented the mysteries of life and death through the romantic tale of the present book.

The last life of Manjuri was pathetic. Her husband died with in a short time of her marriage and she happened to be blind, deaf and decript as the "Death" herself in Puranic conception is. Of course, at the end of the book she accidently came across Jiban Dutta who was then old enough to gladly hanker after Death. This sudden meet of previous lovers though appears
to be a stunt at the end of the novel, but in the theological aspect of the novel it is of great importance. Death is sure to accept everybody in due time which the individual determines by his own activities. Jiban Dutta the noble man of a noble family enjoyed the noble life for long time and Death could not touch him untimely. But in the process of universal creation Life and Death are only but the back of each other. In our Upanisadic thoughts "Life contains Death deep within it and vice-versa. When the vitality of life looses its spontaneous spirit due to infirmity, of age, Death appears to help him in the way of Heaven and thus liberate the immortal-soul from the constant sufferings of material-world. Jiban Dutta completed the earthly life with honest livelihood and whenever the normal infirmity caused sufferings to him, the Death, represented by Manjuri appeared before him and extended her helping hand to set him free from bodily sufferings. Jiban Dutta was astonished to find again Manjuri who made him repeated request to feel her pulse. We think, this touch of Life and Death (Jiban Dutta and Manjuri) is the most signified moment when Jiban Dutta felt the pulse not of Manjuri but of himself and realised the presence of Manjuri in his own village i.e in the case of his body. Thus the author very artistically signified the last meet of Manjuri and Jiban Dutta.

It is to be noted that Manjuri is not less important when the romantic tale of the book is concerned. This wonderful lady created a romantic atmosphere all round her, otherwise the hard concepts of Life, Death and Disease along with
the philosophical thoughts would convert the book to a scripture rather than a novel. Moreover, she brought a scope to the author. to put various facts and figures in the novel in form of her voice or activities. We have already mentioned that Tarasankar felt a tendency to describe the tradition and culture of our society in his writings. Through Manjuri he showed — how the teachings of the Ramayana, the Mahabharata, and our old custom help to unfold the minds of young girls of our society. Like the other women of his literature Manjuri had also devotion to various womanly vows and performances from the very childhood which clearly identify her as the woman of Tarasankar's literature.

Manju & Sita:

Manju and Sita seem to be appear after the likings of Tarasankar. In the book they possessed a very feeble realtation with the tale as well as with the theological aspects of the book. Manju is the common girl of Tarasankar's literature with the ideal qualities of Bengali house-wives. She was educated but had a full faith in Indian culture and tradition. Here the author showed --- how the western education in the mould of Indian culture and tradition can produce a sweet girl like Manju who naturally attracts everybody by her sweet nature.

Sita is an example of sacrificing lady of our society. Her dedicating attitude added a special kind of
mildness and beauty in her body and mind which not only won the heart of Jibanmasai but also charmed the peevish Atarbou. Thus Sita could win the heart of readers inspite of her short presence in the novel.
Saptapadi

(Published in the year 1364.)

Main Female character:

1. Rina Braun.

Saptapadi is a famous novel with all the soft sentiments of men. It reached at the highest peak of popularity for its artistic skill and beauty. In course discussions Tarasankar mentioned that, there was a least shadow of reality beyond the imagination of the characters of the novel. But this sense of artistic beauty set on example of founding such a wonderful vreation out of this shadow of reality. Here the keen intuition of author immersed deep into the heart of men and women and revealed the mysterious impulses of human heart that constantly produce the innumerable waves of happiness and sorrows on every-days life. Some critics think that, love and women got a secondary position in the novels of Tarasankar. But we think, Saptapadi very rightly opposes such opinions. Only in his few books Tarasankar went so deeply into the womanly heart and womanly-feeling as he did here. So, the discussion of the book is essential in connection with our topic.

*1 On the preface of the novel.

RINA BRAUN:

Rina Braun is best known from the remarks of an American soldier who associated her for a very short time. In course of discussion he remarked that, she is a strange girl, she is a sport, how wild and angry she can be; how much she can drink, how lovely she can love. Really, the morality and degradation, faiths and disbeliefs made an unique combination in this girl. Here Tarasankar very sympathetically observed the behaviour of a woman under various circumstances and thereby revealed the real nature of her womanly-self. As an expert jeweller examines the purity of gold in fire, so as Tarasankar also put Rina again and again in agonies, sufferings, and adverse circumstances and observed how she responded. In this connection we may remember the book *Kabi* where the author similarly put Basan in various vicious sentiments and removed the demorality of her, with the beam of pure love and restored the spirit of her womanhood. More study on his novels also shows that, all women of his literature, irrespective of their caste, religion, age, are similar in respect of their soft sentiments, love and affection. But the different social and environmental circumstances causes differentiation in their nature and they display themselves differently as accorded with the circumstances.

The women of our country, we know, are generally

*Strange girl, she is a sport, áścarīya bānya se, ki hiṣte pā-re, ki pracandrāge, ki mad khāy* ------

*Saptapadi*, P. 20
sacrificing by nature and to some extent they are helpless under social rulings. So, there lies no way for them but to be transfused from circumstances to circumstances, and this ever-changing nature of womanly-nature naturally wondered the men from the ancient time and hence they were said to be the wonder of God himself. This changing nature of Rina Braun simultaneously wondered Krishenendu and the American soilder. The illiterate soilder expressed his feelings by the words strange, sports, energetic, wild etc, whereas, the intellect of Krishenendu also thought heaven and earth --- what caused such downfall of Rina? So long Krishenendu knew Rina as a good-natured beautiful girl, So, the degraded form of Rina naturally wondered him. But we think, this form of Rina was representing only the evils of her womanliness. Not to speak of Rina only, such evils are common to all and normally it remain deep in our conscience as the evil-dreams remain in sound-sleep or as the obstruction always arises in good activities. But when the good-spirit of life is overhelmed these evils come to light as the owels and dogs move freely in the darkness of night. Perhaps the proverb --- "women are the gate-way of Hell" was spoken to that evils of women.

Now, the good-spirit of a woman never fails till and untill it is caused to be overwhelmed by extreme sufferings mentally or physically, or by the irritation of her

*4. "Nāri Naraker Dwār" --- the well known proverb perhaps resulted from the idea of Sankaracajya.
evil instincts. Tarasankar hit at the root of Rina's womanliness to overwhelm her good conscience and to irritate her evil instincts.

Unfortunately Rina was hurt at her soft sentiments which make a person sweet, mild, and temperate. After the betrayal of Flaton she happened to fell in deep love with Krishenendu but could not agree with the faithless loving-emotion of him. So, when Krishanendu abandoned his religion for the sake, she cried out --- you are dangerous Krishenendu, you are dangerous. You can render your religion for mere a woman. Krishenendu, there are thousands of women more fair than me and I doubt, you may kick me out if you come in contact with any one of them. But there arise no doubt in her love though she refused Krishenendu. Here Rina is an Indian lady in her attitude to love. Because in Indian conception every aspect of life is connected with a very fine thread of religion and morality, and Rina being an Indian woman could not accept such kind of Krishenendu's love which denied the link of religion. It is to be noted that everywhere in his literature Tarasankar found out such invisible link of religion in Indian lives and hence the lovers defying religion and morality never attained success in his novels. Krishenendu was so deeply shocked at this refusal that, his heart ran highly with

*5 "Tumi bhayipkar Krishenendu, Tumi bhayipkar, ekti meyer janye tumi tumar Iswar charte pāra. Krishenendu amār ceye sūndarī nāri anek śche, tāhale tāder kāro jakhan dekhbe, smpare āsbe sedin āmāke o chure fele dibā tuccha bastur mato".----Saptapadi P. 74.
the waves of tragedy which washed out all selfishness, infidelity and illusion of his mind as the high waves of sea wash out the muddy crust of jems lay inside it. He accepted Christianity merely for Rina, but in his greatest tragedy the holy flame of this religion brought the message of peace to the deserted land of his mind. With the touch of spirituality his Rina-centered love gradually broadened it-self up to the whole man-kind and elighted the real nature of his immortal-soul which was so long overcasted with his illusion of beauty and other lower propensities. This higher realisation engaged him in the way of service to mankind and God. Thus Krishenendu got rid of the tragedies resulted from the refusal of Rina.

Now, Rina till of her 18 year was flaping only in the romantic waves of love and affection and never experienced any valgurity, Valuptiousness etc, that gradually extending itself in the social minds like an infectious disease. The betrayal of Platon and the Valuptiousness of her father all on a sudden push her into that world where in hard reality she began to emaciate like a creeper. Suddenly mysterious few leaves of her life came to her hand and she found, the man whom she so, long respected as affectionate father was only but a lustful rogue, and Kunti, whom she could ever think antthiong but a maid-servant inspite of her love and affection was her mother in fact. This dark history of her birth made the whole world around her up-set-down and in such a mental partion of what to do, she ran straight to the Church. Because religion is the only resort that can help a person in such a balt from the blue.
But, alas her rogue father deceived her of the religious right also. He never baptized her to christianity to which Rina's love was not less than that of Krishenendu. So, legally Rina did not belong to be a christian who could ask the favour of christ. Thus being repealed from all sides she began to move around like a kicked-out football in sky, and as if the dark history of her birth crowded to overcast the good conscience of her, and she consequentiy forget that, God never questions for the history of birth and caste, under such helplessness she had only her physical beauty to support and hence doomed to Hell with it.

But, inspite of all madness and degrada the good conscience remained as an impact mass under the turbulenc and evil instinces of her mind. The loveful and sympathetic treatmen of "Father-Krishenendu" restored it again in its proper position. As the leaves of lotus slowly bloom with the grace of early sunlight, so also, the glee of Krishenendu's love and sympathy had awakening touch to her good-conscience and she resumed again with the full pride and glory of womanhood. Now God also blessed at that time to meet Flaton her previous lover who gladly accepted her this time as his wife and they lived a very happy conjugal life in the last part of the tale.

From the above chapter of Rina's life, we are again to note that, Tarasankar observed the life from a very close point and found out an invisible thread of link between the love, religion and society of a person. Because in his conception ---- love is not detrimental to the religious or social feeling of
men, rather, it is a way to Heavenly pleasure to which the religion also aims. So, there can be no contradiction or rivalry between loving and religious feelings of men. In the tale of *Saptapadi* Krishenendu had the deepest feeling of love to Rina, but it denied the relation of religion. So, it was only but the romantic impulse of his heart and in the greater sense it cannot be considered as real love. The feeling of spirituality sublimated this romantic impulse of his heart to purest flame of love, and then, and only then he realised the glory of love and immortal-soul. On the other hand, being brought up with great care, the fondling Rina though now and then observed the religious customs, yet did not feel the intimate relation with the religion, otherwise in the greatest crisis of her heart she could never forget the religious teachings and could ever follow the path of evil-livelihood as she did. We think, she so suffered as because --- she lost her dependance on religious faiths. In the story, her beautiful physique could charm only the lustful rogues as a worm-cut flower can beautify only the dust of foot-path. Here the author put his view --- Unrastrined livelihood, valuptiousness and demoralities can only result the terrible sufferings to a man and Rina had to suffer till and untill she came out of it. Thus in the end of the book Tarasankar made a proper co-existence between love, religion and healthy livelihood of men.

We have mentioned that, *Saptapadi* has the greatest appeal in the literary minds. Here the characters, though few in number, sustained deep thoughts in the book. The womanly
nature of Rina was gradually revealed through the action and reaction of various events. As a stream when obstructed at the source loses its flow and gathers moss throughout the course, similarly Rina being hit at the root of her womanliness lost the spontaneous rhythm of her life, and gathered only but the moss, on her good-spirit. The author mercilessly put her again and again into the waves of happiness and disappointments, faiths and disbeliefs, and in various adverse circumstances, and put his view that, the feeling of love and religion are the centre of all loveliness and spontaneity of women. So, being hurt at this centre, Rina languished like a ooze-out flower. It is to be noted that, Bankimchandra also recognised the loving-feeling of women as the supreme of their all feelings and in his literature, the women behaved accordingly. In connection with the present novel we are to mention something more. The story tells ---- Rina anyhow put up with the hindrance on her loving-feeling when Flaton deceived her, and did not lose her patience and morality. Again, she mercilessly rebuked Krishenendu for giving his religion merely for a girl like she. But when this Rina was impeded at her religious faiths or when she came to know that, she was neither a christian, nor a Hindu, nor belonged to any religion of the world, she loosed her foot-steps and rolled about the darkness as the trees do when driven out by storm. So, it is clear that, the feeling of religion was more dominant in Rina than her feeling of live. This is not for Rina only, the morality, spirituality and social customs of a person always overpower his feeling of love in Tarasankar's literature. Because in Tarasankar's conception, spirituality, conservativeness etc, are inborn to our women.
and remain as an inseparable part of their womarlv-prototye as the feeling of love similarly exists. In Bankimchandra, the women had to centre on their organic-body for all kinds of adoration and upliftment, and Bankim did not appreciate the ladies who defied their organic-body to reach at higher stage of realisation. As for example, we may refer Sri of the novel Sri. But in Tarasankar this kind of performance of women was highly appericated and was considered as the ultimate goal of womanliness. In this context we may remember the history of उत्ताक्षय, योगोभ्रास्थ और महास्वाति. So, Tarasankar is here more liberal in his attitude to women than Ban-kimchandra showed in his literature.

At last, Rina Braun though borned of an Englo-Indian parents, was marked with the marks of Indian ---- womanhood in her loving attitudes, faiths and dis-beliefs. We think, Rina would similarly respond at the equal action and reaction if she happened to be a Hindu or Muslim girl of this country. This is the omnipotent power of our pro-longed culture and traditions which cast the women of this country indiscriminate of their caste and creed in a specific mould and thereby upheld the pride and glory of the individuality of the Indian women.

*6. The heroine of the novel Sri of Bankimchandra.
Main Female characters of the book:-

1. Fatki. 2. Nilima.

Abhijan of Tarasankar is a valuable addition in the series of Bengali novels. The book has got its remarkable speciality in presenting the sign of decadence at the every step of social life. The modern thoughts in social set-up and economic-back-ground naturally made a push on the traditional concepts and livelihoods of the native inhabitantents. In our country there happened a time when the tortureous Zaminders were plunged into their own vice, and their previous pride and glory happened to be the kingsays of the day only. Whereas, the idea of Industrialism accelerated the new thought of economy, and brought about many new amnities even to the villagers. So far communication was concerned, the modern motor-cars began to run speedly even through the muddy village-paths which could so long pass only the bullock-carts. Similarly in every sphere of life modernity got a very rapid plunge all over the traditionalism and naturally there arose a contradiction between the two. Tarasankar very successfully picked-up this tune of conflicts of past and present to tune his novel. The waves of western thoughts put its thrust not only in the everyday behaviour of countrymen but also made a rapid plunge with all its merits and demerits at the root of native culture and tradition which so long maintained the inner spirit of Indian lives. As a result, the
most of our traditional ideas and conventions gradually leged behind, and the moral degradation and social unruliness broadened itself over the social minds as the infectious disease. In such an environment the women of the society naturally suffered worst, because the rogues started firstly to hunt the women as they liked. The grand-mother of Narsing, Fatki etc represented the examples of such unruliness in the novel. Moreover, the author here presented a very living picture of Indian Christians. We think, Nilima, mother of Josep etc appeared to represent the women of native christians with their customs and nature.

1. FATKI:

Fatki is an example where voluntourness of a girl caused the destruction of her good-spirit and engaged her to play only the amorous games. The sensuality though in common to all, yet the social morality and ideals always control over this aboriginality of good-charactered person. But Fatki denied all bindings of religion and morality in thirst of her lower propensities. This is really an exception for the Indian women who are generally obedient to social rulings and are benevolent and sacrificing. Their good spirit always dominate over their bodily hankerings, even if it sometimes becor vigorous. But, it is fact that, this sensuality, has much gentle it normally might be, sometime swine the womanly heart so vigorously that, no ethics or bindings can check the impulse of it, particularly when it looses all relation with religion or any higher
feeling. In Fatki such was the case. We believe, Tarasankar with a view to point the terrible results of unrestrained livelihood threw Fatki again and again into such vicious environments. On a terrible night some rogues raped her in front of her timid parents who could do nothing for her. This incident made her to understand --- how flimsy the social-rulings were and how the society itself was gradually going into demoralisation. So, she felt no inner urges to be obliged to that society and its rulings. And thereafter she not only revolted against the morolities but also openly went after the gratification of her sensual propensities. But it is to be noted that, in spite of all adulteries her sensual propensities were never satisfied, rather, it gradually extending the lulling tongue of desires which engaged her from evil to eviler way and in doing the impossible possible. Only the pauranic tale of Bilwamangala presents us such adventurous activities of a libidinous person as Fatki did in thirst of her voluptuousness. In the book once she was found to be so maddened with sexual desire to leap through the window of two-storied building and met Narsing, her then associate.

We have already mentioned that, Tarasankar did ever present the pictures of uncontrolled sensualities which do not convey any greater significance or which do not result greater meaning in the long run. Fatki, how such libidinous might be, had also in her mind the womanly-hankerings for healthy livelihood with husband and children. At the sympathetic and loving treatment of Narsing these hidden desires of her heart
came forward for proper gratification and under her to come-out of all evils. In connection with the discussion of Nilkantha we have mentioned — how Tarasankar cried a victory of the motherhood of women. Here in Fatki also he did not hesitate to point the glorious roll of motherhood in the life of a woman. We know, Tarasankar had the greatest respect to the motherhood of women and he observed that, this motherhood can cause great change in the body and mind of a woman, and even can engage them to do impossible possible for its sake. The sudden changes that it brought about Fatki astonished Naraing. He thought and thought as to what made such wonderful changes in such characterless Fatki. It happened to be converted as if into purest gold from the artificial one. At last he realized — it is the mystery of the almighty God who brings all mysterious changes in human being and who converts a girl to a mother and store the nectar for the babys in women's breast even before their birth. In fact, the glory of motherhood was highly appreciated from the ancient in India and it was said that, the motherhood alone can makes a marriage holy. In Fatki, Tarasankar found out the sweet accord of this motherhood though she was a characterless woman.

2. NILIMA:-

Nilima was a competent representative

*1. Abhijan P. 221.

*2. ibid P. 222.
of the native Christian-women in the novel. She enjoyed more freedom than the women of Hindu-society as the Christians generally do. She was educated and this education set her free only from the prejudices but also added a sense of dignity and modesty in her character. In fact, the real education always helps a person to manifest the real beauty of his heart and thus serves the essential needs of the society. Perhaps Tarasankar here meant to point that, an individual can be converted into a Christian from Hindu, or a Muslim from a Christian, but till he is educated, this conversion holds no good for the society. The native Christians and Muslims though were converted from the Hindus, but their illiteracy confined them within the prejudices and ill-manners as the illiterate Hindus were. So, all the rogues, irrespective of caste and religion, coughed jokes to Nilima as their rudeness was not modified by proper education.

Education of Nilima added a pure spirit in her loving feeling also. As the true lover hankers only for the love of his partner and never for his riches or beauty, so also, Nilima also loved the lame son of Mr. Banarjee and did not hesitate to fly with him and to marry him. But it is also to be noted that, when Nilima absconded she was pregnant. So long she loved the son of Mr. Banarjee and never thought of absconding. But when she was going to be a mother and their society stood against their marriage she absconded. So, here also the motherhood of Nilima played a very important part in her life. This is the nature of Indian women who hanker for motherhood and can sacrifice their society,
pristige and everything for Its sake. Nilima though was a Christian lady responded similarly as the women of other religion would do.

In the novel, we think, there lies a between Nilima, Jonaki and Didiya, the grand mother of Narsing. All of them maintained an inner flow of morality in the life of Narsing. Didiya inserted a good-spirit in the mind of Narsing in his boyhood, Janaki in his conjugal-life was a similar impatus to him and could contrall the unruliness of Narsing by her love and affection. And in his latteb life Nilima was an example of good and beauty to Narsing who inspite of all allurement of Fatki could maintain the least spirit of moralities and ideals in his mind.
Main Female characters:


Tarasankar mentioned that, Yogobhrasta is not a novel in the true sense, because, it neither deals with the social problems nor with the common happiness and pangs of daily lives as most of the novels generally do. The book mainly concerns our immortal-soul which always ponders within itself — I am? why I am? and what I am? Insipite of our all advancement in the field of science and education, these questions remain with our self as it were from the yore. The author in the book tried to have the answers and consequently had to run after the ideas, concepts and thoughts of it. The events, dialogues and characters of the novel were accordingly imagined and bore close relation with the theme of the book. Being closely associating with the theme, the women of the novels sometimes conveyed the opinions of the author or sometimes suplimented the theories that were put on the book. As a result they often started stunt in the tales. It seems

*1. "Ei ākhyaṇṭi sacarācār ei yuge ye arthe upanyāseke upāyāś, bale ṭhaki ---- tā ṭhik nay" ---- Tarasankar Banerjee, on the preface of the present book.

that through the main women-character the author meant to indicate — how the atheistical education of 20th century causes the destruction of moralities of men, and enkindles the evil instinct in them and thus lead them to the halish environments whereas, the pipus flame of theism manifests the beauty and glory of immortal-soul, and lead in the way of Heavenly-Father.

SANTI:-

Santi appeared in the novel with all the characteristic of the woman of Tarasankar's literature. This child-widow of sixteen years possessed the full grown youth with fine complexion and banches of hair on the back. She had a rare capacity to suffer everything gladly and would laugh loudly even if anybody rebuked her. Over and above a special glee of sadness and apathy added an extra-gracious beauty in her face like the twilight of cow-dust. The author also did not show the parsimony to put the womanly qualities in such a woman. She had the un-ceasing flow of love and affection which would now and then sprinkle to the distresses and sufferers. Of course, every woman of Tarasankar possesses the similar qualities, as in author's conception these are the ideal qualities of women. Being a woman of this country, Santi never deviated from the vow of service to others, though she was in worst sufferings and the fortune never smiled

on her, rather, the sufferings and misfortune more firmly engaged her in the way of service to men and society. It is that quality of her character through which she could come in contact with a pious "Sannyasi" and win the heart of this self-deying person. But, above all she a woman of flesh and blood with all womanly hankerings which she now and then expressed even through her discussion with the self-deying "Sannyasi". Once she was found to express pathytically that, the world to a young lady who did not possesses any children or husband, as she was, is only but a empty castle. These earthly desires remaining deep within the heart always penetrated her and she could never forget her pains with all attempts, even the sanctified water from the "Sannyasi" could not bring peace to her such desires, and the first things that she could remember after drinking such water were the pangs of her earthly desires and nothing of heavenly realisation and feelings.

So, her sacrificing-attitude and mild behaviour did not indicate that, she left her earthly hankerings like self-denying person. Particularly, when her widowhood was gradually failing to check her tin-aged youth and mentality. At the same time, the manliness of Sudarṣana moved her thoroughly, though she kept the feeling in the silent corner of her heart. But, ill luck would have it, the self-restrasana himself was moved at her illusive beauty and after frustrating the lulling tongue of her desires he fled away like a defeated soilder.

*4. ibid P. 54.
*5. Loc. Cit.
Here we are to mention that, this mild and innocent Santi remind us of Kunda-nandini of Bisabrikshma of Bankimchandra. Like Kunda, this innocent child-widow also suddenly came in contact with a young, and creating a turmoil in the mind of young, herself also jumped into the sure path of destruction. She set fire to everything with the sparking of her beauty whatever she touched. Not only Biprapada, Dhirababu and Sudarsana were also burnt at the spark of her beauty and lastly she herself helplessly paid the penalty of her all evil-deeds. Here we find, Tarasankar with the views that, the illusive beauty of women causes the destruction of un-restrained person and sometimes very forcefully makes an end to their every peace of mind. But, in the illusive snare of womanly beauty Tarasankar revealed the universal process of attraction and repulsion between Purusa-Prakriti who constantly repeat themselves in men and women.

Here Santi though loved Sudarsana, but she kept her attitude in the silent corner of her heart and never allowed to come out, but the God-seeking Sudarsana himself added the awakening touch to her sensualities by kissing her in a romantic moment. In the tale she once expressed the matter — it is you who turned all up set down in my mind. Though Dhirababu spoke me false, but it is you who first awoke the underlying bodily desires of my mind. All the latter development and end of Santi, we think,

was resulted from this awakening of her bodily desires. Bankimchandra also showed how the lulling tongue of sensualities madden the women vigorously to run after evils and how the women simultaneously move in good and evils, beauty and ugliness. But no woman of Bankim's literature suffered so worst as Santi did in her turns. So, Santi though resembled Kundanandini to some extent, but as a whole there lies a wide gap between them. The present novel we have mentioned, does neither concern with the mysterious chamber of womanly-mind nor with the happiness and pangs of conjugal lives. We believe, the beginning, development and end of Santi were accorded with the theological aspect of the book, otherwise only the awakening of womanly desires could ever convert her so rapidly to such a vulgur fellow. A more careful survey on the story shows that, her moralities, customs and religious feeling had set her free with a pull from the first embrace of Sudarsana even in the extreme moment of their exoting feeling. So, there rooted something more in her mind to prevent her to such a vulgur one.

We think, the infidel western education and the heretic attitude of 20th century set fire to the evil instincts in her and intensified the downfall of this innocent child-widow. We know, the women of our society are generally religious and conservatives though the men sometimes move in atheism and infidelity. But if the women also set about with the zeal of infidelity and demorality, the result is only but the terrible end which Santi suffered.

Both Santi and Sudarsana reached the highest peak of atheism. But inspite of his all attempts Sudarsana
was fluctuating between theism and atheism and could not undoubtly accept any one of them. Even at the extreme of his downfall, Nila, the symbol of theism cast a minimum shadow in his mind, but Santi was so deeply pledged in the Snare of infidelity that, nothing could check her end. She could go astray in the first night with Sudarsana but the morality and feeling of religion saved her at that time. Because, the religious faiths, social customs and good spirit of a person always win over his evil-instincts that pull Santi to the evil paths. The sensuality and earthly hankerings though so long remained with Santi yet her religious faiths and morality could control over them. After the departure of Sudarsana she came in contact with Dhirababu who initiated her in the way of western infidel-education. This atheistical education gradually moved her away from her religious faiths and social customs which so long controlled over the lulling tongue of her desires. Afterwards it was found that, she was preparing herself to appear at the Matriculation examination which indicates her advancement in the field of western-education, but with such advancement she rapidly lost her previous faiths, beliefs, religious bindings and feeling of morality. This was why she could very easily give her religion for Biprepada and did not hesitate to move with her body as she like, and at last reached to such environment where she had not the freedom even to become a prostitute freely. Only the ideals and moralities could set her free from such a hellish condition, but in the mean time she went far from all the good of men. So, she had to repay the consequences of her beastly actions and
was buchared on the open street like the sheep and buffaloes. In the mean time Sudarsana also lost Nila and happened to be living representation of atheism to make an end of infidel Santi. We think, end of Santi where she was murdered, representing the payment of evils of infidelity by itself.

NALINI:-

The appearance and departure of Nalini is a stunt to readers of Yogobhrasta. The author made her entrance in the tale as the attainment of Sudarsan's life-long adoration. So, this spiritual lady of the spiritual world competently proved the valuelessness of selfishness and worldly pleasures on one side, and the pride and glory of morality and ideals on the other. She brought the message of peace in the frustrated and perturbed mind of infidel Sudarsana by the sweet beams of her religious feeling. Nita felt the terrific output of demoralisation and infidel western-education by extreme sufferings. Her father was infidel who initiated the similar feeling among his daughters also. But not to speak of love and affection, this proud fellow could not show a minimim sense of responsibility in time of danger, and un-hesitatingly saved himself though Nila was raped and robbed by the rogues. This selfishness and inhumanity, we think, he gained from the atheistical western culture and education, because Indian culture always stressed upon the morality, ideals
and responsibility of individuals and taught the society to produce father like "Janaka", brothers like "Lakshmana" and wives like "Sita". We think, Nila spent the darkest period of her life so long she was with such a degraded father. Being robbed of by the scoundrels she experienced the more terrific valgurity of beastly power. As a flower also needs purification before offering to God, so also, Nila was to expiate for the infidelity of her mind by worst sufferings. At last the muddy infidelity of her mind was washed out by the flow of repentance and she appealed to Heaven.

----- oh, God be kind to me and save me from such hellish environment. The God could not but move at her such appeal, and did not only demolish the scoundrels but also set her free and put her in the lap of a sannyasi, ---Sudarsana. So, Nalini could never deny the existence of God as Sudarsana did, rather, she promised at heart to sacrifice remaining life for the sake. Once she expressed her view in course of discussion with Sudarsana --- you will accomplish the God and I shall enjoy "Prasāda" to the fullest content of my heart. So, when she found, Sudarsana left the holy dresses of Sannyasi and took the path of infidelity she suddenly left him as suddenly she appeared in his life.

We have mentioned that, Nila was according with the theological aspect of the book. She appeared in the

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*7. "Bāṅcāo, âmāke bāṅcāo, he bhagabān, he iswar, he pralayanbār, he karunāmoy,oder tumī dhwansa karo, âmāke bāṅcāo." --- ibid P. 90.
*8. "Tumi sāchana kare iswar pābe, āmi pāba tār prasād" ---- ibid P. 93.
story when the physical world round Sudarsana was maddened in frantic-dances and at the same time a black cloud of infidelity was rumbling in the horizon of his inner sky to overwhelm the religious faiths in him. As a devotee being failed in all attempts to attain success in adoration, becomes desperate to be self-murdered, so also was the then mentality of Sudarsana. He travelled throughout the country in search of God and at last in the Badarica Ashram met a false-Sannyasi instead of attaining any heavenly realisation. This disguised thief offered him a golden idol of "Sri Radhika" that he had stolen from a temple. Thus being disappointed again and again at the every stage of adoration, Sudarsana came down with an intention to ruin the self in the path of atheism. In the juncture of such topsy-turvey of his mind this golden idol of Sri Radhika as if was resumed with its life in the form of Nila and appeared before him just as the God favours a devotee at the critical hour of his self-dediction. Sudarsana met another beautiful lacy (Santi) at the 1st stage of his adoration and being defeated by her illusive beauty he flew away. But till then, by his long penance he could overcome the illusion of physical beauty, and the earthly beauty itself was defeated by him at that time. In the juncture of life and death he realised that, the real joy only sprinkles when the individuality of men and women unite in a common flow of love and accept each other as the common-spirit of their

*9. The famous Badarica Ashram, a holy place of Hindus. It is situated at the higher range of the Himalayas.
life. This realisation enkindled the feeling of real love in both of them as a flame can inflame numerous lights in a dark chamber.

It is to be noted that, the false Sannyasi protected the golden idol of Sri-Radhika for long time, but could not consecrate the doll with life as he had not such panance or self purity that could do so. But, Sudarsana was also unfortunate to maintain the doll, the life-spirit of Nila, though it favoured him. His disbeliefs and worldly, desires ensnared him under the illusion of gold of which the doll was made. So, he hammered the doll into ornaments of Nila to increase her physical beauty. But to hammer the idol means to hammer the life-spirit of Nila, and hence, no sooner he melted the idol than Nila disappeared from his life.

The activities of Nila was confined within the short sphere of events, but she was affixed so closely with Sudarsana that, sometimes she appears to be the another form of Sudarsan's soul. We find Sudarsana, a restless person who moved throughout the whole life in between theism and atheism, passivity and relinquishment and morality and demorality, and there would always arise a contradiction among the different portions of his mind in respect of God, religion, faiths and morality. Inspite of

logical arguments and practical experiences he could never incline definitely to any one of them and hence, when one portion of his mind stucked to atheism, the other portion immersed deep in theism. We think, Mila was that spirit of his mind which never flutters in infidelity and remained steadily with morality and theism. This symbolisation of her character is more clear from the incident that, when Sudarsana under the illusion of earthly desires harnessed the image of Radhika into arguments, Mila, the another portion of his mind was engaged in deep adoration of Sri Radhika, secretly and steadily in the pulpit of her household. In the tale Sudarsana happened to be madlike at the departure of Mila and fainted all through as a servant does when is deprived of its god. We think, Santi alone was not responsible for the last activities at the end of Sudarsana, but he became demented due to the loss of it, the purest spirit of the soul and hence, did such deeds that anormal man can never do.

We searched Mila everywhere but did not find till he happened to be imprisoned and absorbed in himself. The thing this is most signified happening of the tale. In Indian concept we have always divine accompany with our heart and this in them manifests itself in full bloom only in a self-controlled and purified heart. The penance and worship in our conception are only but the ways of self-development and self-upliftment. In little cell of jail when Sudarsana again went deep in himself, Mila, the divine-spirit

*11. ibid. P. 115
of his conscience automatically grew in full bloom from the ocean of his heart and led him in the way of fearlessness. The dark chamber of the jail here seems to be represented the inner chamber of Sudarsana's mind. In the last scene Sudarsana was confined not only in the dark chamber of jail but he also had nothing to concern but this dark chamber and himself. Thus at the end of the tale, the infidel Sudarsana was set aside in his own mind where he got the message of peace, and the answers of all his life long questions in the light of spirituality and theism.

Nila distinctly compared and contrasted the conflicts between theism and atheism. We have already mentioned that, Nila and Santi are only but the two opposite streams of theism and atheism which simultaneously flowed over the mind of Sudarsana and caused to fluctuate him like a pendulum bob. Nila seemed to be possessed all that Santi left, on the other hand, Santi received all that Nila gave-away. In this way Santi and Nila always maintained the opposite feeling in them and prominently vivified the merits and demerits if theism and atheism as the black and white colour always contrast to specify each other. Though these two living characters the author symbolised the bad and evils, faiths and disbeliefs, and reached to the conclusion which the end of Santi and Nila indicated. Of course, it is to be said that, Santi is more forceful and living with the practical

*12. ibid P. 118.
experiences of author, whereas, Nila could not have the normal breath under the burden of theological aspect and symbolic significance of her character. Like an undivided flame of spiritual thoughts she mainly lighted the theologocal aspect of the novel rather than the practical aspect of her behaviour.
Main Females of the book:-


This book appears to be imagined on the facts and events of author's life. Tarasankar himself admitted more than once of the reflection of his various experiences on the matter of the book. But we think, it did projected not only his experiences but also uphold the thoughts and concepts of his poetic-mind which would always interweave new creations of his experiences. In fact, Tarasankar here so skillfully framed some of his friends, relatives and experiences in the literary frame that, the book happened to be as if the autobiography of author. Hence, the discussions of the book is necessary in connection with our topic to have an idea of the mould of his creative-spirit.

1. PISIMA:-

Referring to the practical basis of her character the author mentioned in his autobiography

*1. In the autobiographies of the author.
that, his paternal-aunt cast definite shadow of her. The life of Tarasankar shows that, after the death of his father his paternal aunt Jyotirmoyi Dvi came forward with her power and aristocracy to protect the pride and properties of her father's family and brought up the author with great care under the shade of her love and affection. We think, she did not only plunged her-self into Pisima of Dhatri-Debata but also cut a deep mark on the poetic-mind of Tarasankar, and hence, we find her reflection more or less almost in all widows of Tarasankar's literature. Like the paternal-aunt of author Pisima of Dhatri-Debata also possessed the dignity and aridtocracy of Zaminder's family on one side, and an unceasing flow of love and affection of Bengalee ladies on the other. The noble heritage brought a feeling of supremacy in her and once this was nicely expressed in her utterings --- "māṭi bā- per nay, dāper". This feeling she very pften expressed in ruling over the subjects and sometimes in the family matters also. But ill luck would have it this feeling of supremacy rooted all the complexes of her mind and finally caused the greatest tragedy in her life.

Being born of an aristocrate Zaminder family she had a great respect for all the traditional customs and conveni-


*3. ibid P. 71.
ons of the society, and her thoughts and conceptions were always accorded with that type of feeling. So, any up-to-date spirit of Sibnath or his mother would react in her vigourously and she possessed the quite different poenion. This disagreement of her mind would very often rush violently form of conceit.

Pisima very affectionately brought up Sibnath as carefully she looked over his property. In facts, Sibnath was only support to her frustrated womanly-heart. She was married to a rich man of the same village. But the fate was cruel to deprive her of the husband and children within a short time. This sudden bolt from the blue opposed at the unceasing flow of love and affection of her motherly heart and caused an incurable disease to her. Under this mental condition she could take her heart only with Sibnath. So, her love and affection to Sibnath knew no question. This love and affection made her to feel a strong sense of possession to Sibnath and if would come between them, she could not take it at case, since she might dispossed of her authority. We think, this was the root cause of conflict between Pisima, Gouri and mother of Sibnath. So, she took much offence if mother or even the wife of Sibnath would exten their loving heart to Sibnath.

On the other hand, being a conservative lady she could not apt with the modern outlooks and ideals of the mother of Sibnath. As a result as soon as the personality of Sibnath was developed, particularly on the ideals of his mother, she
could not take it as ease and there happened to be a gap between the two hearts. This brought the mental sufferings for herself as well as for the whole family. At last she went to Kasi where the God favoured her to overcome all the meanness of her heart and she realised the greatness of the ideals of Sibnath. Thus at the end of the book the author parished all the meanness and mental conflicts of Pisima into the greater ideals of "Service to mankind." We think, such end of Pisima resulted from the idealistic view of Tarasankar, otherwise, the course of events and the life-long behaviour of Pisima cannot demand to have ending. Throughout the whole life she associated the ideal lady like mother of Sibnath and experienced the ideals of Sibnath. But nothing could mould her mind which was magically sublimated within a short time of her arrival at Kasi. It appears that, the author here indicated — how the advent of spirituality set a person free from all the meanness and engages him in the greater service to mankind and thus enables to enjoy the unceasing flow of eternal pleasure.

The conflict between Gouri and Pisima revealed some particular features of Pisima's character as well as the women as a whole. Hopes and disappointments sometimes create thousands complexes in the mind of women and the similar case was happened to Pisima. She was deprived of the love of her husband and children as they died within a short period. These hopes and desires of her mind being ungratified took a hypocritical nature.

*4. The holy place of Hindus.
and took shelter on the dark chamber of her heart as a serpent similarly do on the ground. Though her motherly feeling was gratified to some extent with Sibnath, but her loving feeling being constantly suppressed accumulated in form of hypocritical complex in her mind, particularly, as it never came in contact with any greater ideals or activities that could sublimate it. Till the marriage of Sibnath this complex of her mind never came to light as the mother of Sibnath was also widow and similar unfortunate. But after the marriage of Sibnath, she as if could not bear up with the conjugal love of Gouri and Sibnath. The asleeped serpent in her mind as if was irritated by the loving affairs of Sibnath and Gouri and it very furiously stood against the path of their conjugal love. Thus through Pisima Tarasankar reached at a most critical feature in womanly nature.

We have already mentioned that, pisima was idealised by the idealistic views of Tarasankar. At the end of the book the author attempted to represent her as our mother. It is clear from the utterings of Bebnath when Pisima met him in the jail. Looking at the departure of Pisima Sibnath spoke within himself from the jail — you are as if the motherland which holds all creations with love and affection. I vow to you, O, Pisima bless me so that I can realise the glory of you and hence the glory of motherland. This aspect of Pisima character rightly

*5.“Samasta jiber chatri jini chatri, jati madhye tini-i pe, mahu gaache tini-i bastu, sei bastur murti tumi, tumi je sei bastur baneer kalyan kartei habe. Bi to tumar chare--- chatri nebacha last page."
reminds us of Anandamayi of Gora where Anandamayi was representing the soul of India. But it is to be noted that adoption of such idealism in her did not maintain the natural rhythm of her character and the natural course of events.

2. MOTHER OF SIBNATH:

Jyotirmoyi Debi, the mother of Sibnath in the book was very close to the mother of Tarasankar in her nature and inherited all the ideal qualities of ideal-Indian women. She possessed the modern education and modern outlooks but any turbidity of modern age could ever touch the greatness of her heart, rather, she glorified the aristocracy of her family by her modern outlooks and education. The spirit of the age made an unique combination with the tradition of our society in her character and this added a special kind of mildness in her personality which could very often win the hearts of everybody. She had the flow of motherly tenderness to Sibnath, but like Pisima her tenderness did never bluntly agreed with all the childish whim of Sibnath, rather, it enkindles the flame of morality and humanity in the heart of Sibnath and guide him in the way of service to mankind. Thus she was the living example of morality, humanity and patriotism to Sibnath and know nothing but the good of him. But, though of her

all qualities we never find in her the inextensible flow of affection that a widow woman generally feels to her son. It appears that, though she was affectionate mother, but her affection was confined within the encirclement of some ideals which resulted from the conception of Tarasankar of ideal women.

We know, a forceful literary character always assimilates the merits and demerits of the common people of society and thereby suffers the conflicts between good and evils in his mind. But, Tarasankar did not allow to enter any such conflicts or demerits in the mother of Sibnath. She was edowed with all virtues and remained as an ideal lady in the book. Such ideal-woman may be possible in the ideal-imagenation, but in the village-society, particularly in midst of all dirtiness of the village lives such a woman is rare. Hence, it appears to us that, she was idealised from the idealistic attitude of Tarasankar. Of course we find the mother of Sibnath in the voice of her son, and a worthy son never finds fault with his mother. Particularly a noble man like Sibnath who himself was an ideal could not but represent the best qualities of his mother. Thus her character was though idealised accorded with the spirit of the novel.

GOURI:

Gouri was a living character of the book with all the merits and demerits of the women of our society.
Tarasankar did not show so much idealistic view in Gouri as he did in the case of the mother of Sibnath. She conveyed the new zeal of romantic to her husband on one side and the nectar and poison of conjugal life on the other. We think, all complexes of her mind was resulted from the ill-treatment of bad-tampered Pisima and her sense of self-vanity which rooted from the economic solvency of her brother and grand-father. Pisima wanted to treat her just as a doll to move as she liked. But the self-vanity and personality of Gouri could not put-up with such treatment. She was brought up in a family where the men were judged on the basis of properties which her husband do not possessed so much. Being a daughter of such family from the childhood. After the marriage this proudness of her mind came to play with her husband's family and rooted a conflict between the two families. Moreover a woman naturally demands something more from the husband along with his ideals, but Sibnath could not meetup most of her earthly desires though he was a man of great ideals. Particularly she could not accept the ideals of Sibnath at heart as she was proud of herself and her paternal properties. So, from the beginning there arise a gap between the minds of husband and Gouri. The conflicts between the two families and the ill-treatment of Pisima gradually enlarged this gap, otherwise she had also the love and devotion for her husband in her mind, and again and again she tried to render herself to Sibnath. At last when she realised the greatness of the ideals of Sibnath and completely surrendered herself in that ideals, the peace and happiness of their conjugal life was restored.
We think, the last part of Gouri's life was not a spontaneous development of her character. Pisma who stood in the way of her conjugal life left for Kasi at the last part of the tale. But still then she could not accept Sibnath at case and realised the greatness of him. But the imprisonment of Sibnath magically made her to understand her all faults and she was repented for what she did so long. It appears to be an imposed settlement to Gouri, because the proudness and self-vanity of which she so long could not overcome cannot be sublimated so easily by the mere imprisonment of Sibnath. The author here dissolved all the impurities of Gouri into the greater ideals of patriotism and service to man and thus the great ideals brought the message of peace to her and her conjugal life. We think, the author here stressed on his view that, without any great ideals the social as well as the personal life of an individual cannot be happier and hence, he initiated Gouri to the greater ideals to set her in a peaceful conjugal life of a peaceful home-stead.
Kalindi.
(Published in the year 1347.)

Main Female characters:—


Kalindi is one of the eventful novel of Tawasankar. The speciality of the novel lies in its presentments of various types of problems. A great portion of the book has been covered with the description of disputes between the Zamindars, their relatives and subjects. But above all the author here successfully vivified --- how the previous aristocrats gradually lost their pride and power at the advent of new spirit in the social mind and how this new spirit of thinking raised a construction to our traditional culture, customs and economic set-up. But the tragedy was that, though great changes occurred in our customs and traditions and though the newly developed industrialists occupied the position of previous Zamindars, but the sufferings of the common people remained as it was, because the cleverer industrialists more cleverly sucked the sufferers and distresses. In the tale, the root of main disputes were lying with the newly-developed pasture-land of river Kalindi. The aboriginal saotals firstly settled themselves in the pasture-land. But as soon as the land happened to be paddy-field, the Zamindars, the mil-owners and the selfish cultivators began to plunge.
forcefully into it as like as the blood-sucking vultures. Lastly it so happened that, the original inhabitants were forced to drive-out. Such incidents cut the two youngs of the tale deeply and once they were found to remember the events of "Deserted Village of Gold Smith. It may be so that, The Deserted Village of Gold Smith inspired Tarasankar and he also could realise ------

"Ills fares the land, to hastening ills a pray
Where the wealth accumulates, and men decay;
Prinches and lords may flourish, or may fade
A breath can make them, as a breath has made.
But a bold peasantry their country's pride
When once destroyed, can never be supplied."

Of course, it is to be noted that, Tarasankar could not assimilate the thought and idea so successfully as Gold Smith did in his novel.

The pasture-land of Kalindi not only initiated a disput, but it also maintained a rapacious greediness and rancour among the peasants, zamindars and mil-owner for all times. Sometimes it allured somebody to put them into hell, some were sheltered on it for short time and finally were thrown away like the son of a step-mother. Thus the pasture-land of Kalindi took a very important part in them of the novel. Regarding the women


character the author did not directly engage the women in the problems and disputes of the story. Because here the pictures of Zaminder's families and the social pictures of conservative villagers were presented and in that society the women were never allowed even to go in front of the common people. So, the women of the book were accorded with the events and atmosphere of the book.

**SUNITI DEVI & HAMANGANI DEVI:-**

Suniti devi and Hamangani devi, the main women of the book were patternised in the same way and are the simplest type of women of Tarasankar's literature. They possessed the same nature though were forced to face the different problems. In fact, going to represent the Zaminder-ladies the author put them only in the Zaminders family but any Zaminder like fulthiness could not effect the beauty of their character. The Zaminderlike aristocracy manifested special kind of sweetness and mildness in their character instead of any crookedness or insolence. This sweetness and mildness of Suniti devi could manage her mad husband and the household, and the same of Hamangani devi could guide her crooked husband in the path of right and just. In fact, the women of the book were very feebly connected with the disputes among the Zaminders, their subjects
and mil-owner. Because Tarasankar found the unceasing flow of love and affection in there Zaminder-ladies and they knew nothing but sacrifice and suffering.

Though the second wife of a mad Zaminder, Sunitidevi was entitled to have the Zaminderlike aristocracy. But this is only but the superficial outlook of her whose real identity lies in her affectionate, sweet and mild behaviour. She was loving and affectionate not only to her sons, but it was extended from maid-servant Manada to distressed Saotals. She tried to settle the dispute with sympathetic attitude which unfortunately fell on her family like a bolt from the blue and finally caused the total destruction of her all. But in the midst of all misfortunes, she did never loose her patience and tenderness. Such patience of magnanimity even the midst of all sufferings.

Hamangani on the otherhand though was a fortunate lady, showed the generosity of her mind at the every step of her behaviour. The tenderness of her heart could bring the sons and daughter of Sanitidevi very close to her, like her own son and daughter. Her sense of just and morality could again and again appeased the crookedness and vindictiveness of her husband Indranath. She could make her husband to realise that, injury to others is definitely harmful to self.

We have already mentioned that, the ancient Indian women cut deeply on the literary mind of Tarasankar
and in the character of Suniti and Hamangani devi he used all the
good qualities of them. Like the other women of his literature
Suniti and Hamangani devi were also conservatives affectionate and
devoted to social and moral customs, which are the very common fe-
atures of the women of his literature. Sunitidevi had got a grea-
ter scope to show her devotion to husband and affection to her ch-
ildren, Because being the second wife of mad-husband she was to
manage the family with short income and was to brought up the imm-
atured children with greate care. As a devoted Hindu-wife she was
surrendered to the husband and served him with best care though he
was mad. The same attitude we also find in Hamanganidevi also. The
feeling of morality which engaged Sunitidevi to serve her mad-hus-
band, also engaged Hamanganidevi to surrender herself in the feet
of her crooked-husband Indea Roy. This devotion of their charact-
er are only but the inheritage of our culture and tradition. To an
Indian lady, the devotion to husband is not only a social custom
but it is a kind of adoration which enable them to reach at the gre-
ater truth Suniti Devi and Hsmangani Devi being women of this coun-
try could maintain the pride and glory of the women of India.

UMA: Uma, the only virgin of the novel was
as sweet mild and charming as the "Uma" of pouranic tale was. The

*3. This Goddess is said to be the daughter of Giriraj Himalayan-
in the pouranic tale.
The author so carefully created this soft lady that in spite of her all modernity any modern dirtiness could not touch the dignity of her character. She was expert in modern discussions and could nicely sing Tagore songs. But above all she was an Indian lady with Indian culture and tradition. In the short period of her conjugal-life we find her as the ideal Bengalee house-wife.

The author did not go in details of the development of Uma and only hinted to the loving impulse and emotions of her womanly-heart which too naturally deserve more discussions. Of course, Tarasankar in few novels went in details to the romantic impulse and emotions of the lovers heart. In her married life, as a devoted Hindu-wife Uma completely surrendered herself to the will of Ahindra, her husband and never stood against his opinion. This devotion made her a competent woman to be set at the seal of ideal Hindu house-wife.

MANADA:

They are the most forceful women of the novel, and appears to be born of the practical experiences of author. Being an old maid-servent Manada was very closely connected with her masters with a bond of love and affection. She could realise that the Nayeb of the estate himself was causing the root of the destruction of her master’s property and hence, she gave
vent to her angry feelings by rebuking Nayeb whenever she got the
scope. She was charmed at the Goddeslike character of Sunátidevi
and loved her just like her own mother. And hence, when other serv-
ents left the master's family she could not, and served them up to
the last of her life.
The novel *Nilkantha* is a combination of two separate tales connected with feeble-like events. The author here disclosed the motherly heart of a woman with the best afford of his artistic skill and poetic intuition. Giri, the main woman character of the book being stood at the centre of creation directed author's conception of motherhood and its effect on womanly mind.

**GIRI:**

Tarasankar had the keen intuition to go through the mysteries of womanly heart and reveal the wonderful games of light and shadow of their womanly feelings. In Giri his intuition was very successful to read the every impulse of motherly feeling of a woman and the rays of conflicts that this feeling sometimes produces in the cavity of woman's heart. Giri happened to be the house-wives of a well-to-do family and naturally faced no crisis for feeding and lodging. The husband too loved her so much as a woman can be proud of. But inspite of all, the tragedy laid in her mind that, she was a barren lady. This misfortune always agitated her mind with the waves of agony which added a
tragic touch in her everyday behaviour. It was quite natural, because a woman does not satisfy only with the husband and his wealth but feels an original urge for children of which Giri was deprived. Till the marriage of Gouri she anyhow appeased herself by loving and lulling this sweet girl. But ill luck of that evil turn of fate come to her through this love and affection. The tragedy of Giri would penetrate Srikantha, her husband, as the agony of childlessness turned round in his mind also. But they could equally share this misfortune as there was deep love between husband and wife. But as soon as Srikantha happened to engage in the cause and consequently the economic stringency extended its dark shadow on their, a sign of unhappiness first appeared in the peaceful atmosphere of their conjugal life. Srikantha gradually began to addict to wine and hemp to get rid of the constant problems of family, whereas, Giri had nothing but to feel only the constant pain of her motherhood. Thus a gap between husband and wife gradually happened to be broad to broader. Still then Giri never thought anything but her husband and tried to accompany him at his every sufferings.

At the imprisonment of Srikantha Giri lost her only support and even in the midst of all sufferings and allurement she maintained her chastity for a long time, and again and again refused the hansom proposal of lustful Bipan. But the society had not the power either to shatter a helpless woman or to check the lusty people like Bipan. At last, finding no way of honest living Giri attempted to commit suicide to get rid of her terrible suffer-
nings. But at the juncture of life and death her hankering for motherhood and the demands of organic-body suddenly beat with a flap and a new realisation flashed in her mind that, in this degraded society the chastity, moralities, etc only strike the head repeatedly on the ground but can never draw the sympathy of it which lost its power to provide a helpless woman with honest living. Such realisation brought a new meaning of life to her and death seemed to her as most dreadful one. With the utmost attempt she saved herself from the sure cave of death. In her the then behaviour, the author very successfully revealed the original instincts of men. Self-restraint, morality, and chastity are only but the result of culture and tradition of a person. But every person possesses the original instinct of self preservation above all, and not to speak of men only it is equally true for the all creature of the world. In the elite society though we highly appreciate the feeling of love, affection and chastity, but all these hold no good when the question of life and death arise. In the juncture of life and death Giri responded to the similar feeling and surrendered her to the all powerful original instinct. In some of his short-stories Tarasankar also similarly revealed the similar instinct of men. But, the fate revolves a man in its own way. Giri though gave-up her everything, even took the path of prostitute for life's sake yet could not toss about her tragic fate which drowned her to death.

Tarasankar showed his best sympathy to the motherhood of Giri. Because he was in the belief of Indian conception that, motherhood alone can make a woman holy. Throughout the
life he observed how the feeling of motherhood bears an intimate relation with the womanly-self of a woman and how this feeling brings wonderful changes even in the woman of bad character. In Giri he successfully depicted his idea of motherhood of a woman. As a kept-woman of Bipin, she had not any problems of her livelihood but the frustrated motherhood of her did never satisfy only with such livings and it would penetrate her as before. Thus the author showed that, the wealth cannot appease the motherly heart of a woman, rather, she can sacrifice everything for the sake and Giri also did thus when Bipin wanted to destroy the embryo in her. Giri who could not commit suicide for the delusive attraction of life, became too desperate to save the embryo even in lieu of so favourite life, and started for the unknown way. Thus her motherhood won over even her instinct of self-preservation. This is nothing new to the women of India where the babies are considered to be the image of God, and the mothers bestowed their best respect and affection to these living Gods. Tarasankar initiated Giri to that higher feeling at last, and set her in the seat of Indian women. But in spite of that Giri had to meet the tragic fate for the consequences of her demoralisation. We know, in Tarasankar’s novels the fate of a man is always liked by the cause and effect of man’s action. Giri took the path of evil livelihood out of the good feeling of motherhood and as she had no way to manage herself. Yet Tarasankar did not allow her to get rid of her fate, and hence, she had to pay the penalty. Her tragic fate suddenly summoned her into the depth of the river where she died. Thus in Giri Tarasankar cried a victory of the motherhood and fateism simultaneously.
RAIKAMAL.
(Published in the year 1342).

Main Female character of the book:-

1. Raikamal.

Raikamal is one of the most popular novel of Tarasankar and it reached the highest peak of success for its artistic beauty and long-standing appeal to the witty readers. Here the author described the loving affairs of a vaishnab girl on the background of the vaishnabic thoughts of love. Referring to the book the author mentioned that, as an image needs proper background for the diffusion of its best beauty so as a story also needs the background of time, space and society for its best organisation. As the present story reflected the vaishnabic idea of love, so the remarkable places of vaishnabs from Kandubilya to Nawbadip were selected as the background of the story.


*2. This place is considered as the pilgrimage of Vaishnabs, as Jaydeb was borned at this village.

*3. One of the pilgrimage of Hindus, particularly of Vaishnabs.
RAIKAMAL:

Vaishnaba-literature always appeals to the witty hearts of all ages for its sweetness and romantic tone of love. The literary mind of Tarasankar was also charmed at the sweet accord of love of Vaishnab literature which encouraged him to imagine a plot that can sustain the similar feeling with similar appeal. So Raikamal, the heroine of the book was so chosen to be accorded with the sweet idea of sweet novel. The author remembered the Vaishnab Mahajars like Gabindadas, Chandidas etc not only to describe the physical beauty and loving impulse of Raikamal but as if the Radhika of Vaishnaba literature was always associating with his poetic intuition while he developed the every step of this girl. And hence, Raikamal though a girl of reality reflected an extraordinary significance in her behaviour. In the Vaishnaba society marriage and Kanthi-badal are the prevalent customs, and there also occurs separation between the lovers. But Raikamal representing the ideal concepts of love, never married Ranjan, her lover, nor rejected him any time. Because in Vaishnabic concepts, of love the lover does not stress on the union of organic-bodies. Bearing such an idea of ideal love could make the impossible possible and overcame the irresistible resistance stood in the way of her ideal livelihood. She made friendship with Subal but refused his love, deduced Bhola with hemp and with a view to overcome the loving proposals of others exchanged the string of beads with an old Baul of

*4. A particular type of marriage by exchanging strings of beads.*
eighty years. But when the old Boul also stood in her way she did not hesitate to push him in the same way.

Thus Raikamal left all her support one by one proceeded alone in the way of devoted-attachment. This self-sacrificing penance of Raikamal reminded us only of the pious Mirabai if Indian history. But she had also a womanly organic-body with full youth and hence it was also moved for a moment for earthly desires and mistook to exchange the garlands of love, that only the God could demand, with Ranjan, and consequently got the severe hurt from her fate. This shockingly thrust from Ranjan washed out all the illusion of earthly desires of her mind and she started only for the path of God to bestow her love and devotion. Thus the idea of Vaishnabic devoted-attachment played all over the life of Raikamal.

Now, in Raikamal though the author was aimed at the Vaishnabic thoughts and philosophy of love, yet he could not but count the practical aspect of earthly love between a man and woman. And hence, the lustful love of Ranjan ran side by side the ideal love of Raikamal. Raikamal fell in love with Ranjan, the son of a village leader. But unfortunately the devoted feeling of Raikamal could not attract Ranjan as her physical beauty did. Because the love was only but an amorous game to worldly minded Ranjan and it did convey no heavenly significance or any extra-ordinary pleasure to him. As such Ranjan found no difference between youthful Raikamal, pari and Anamika, all being the women enabling to satisfy his
erotism and worldly needs. We think the author united Raikamal with such a libidinous Ranjan with a view to clearly distinguish the aspect of lustful worldly love and the devoted spirit of devoted attachment.

Raikamal like the other women of Tarasankar's literature was a forceful village girl with all womanly tenderness and customs. She inherited all sacrificing spirit from the spirit of Indian women. It may be so that, this spirit of Indian women was resulted from the spirit of Vaishnabic thoughts. But whatever the cause may be this is a marked speciality of the Indian women and Tarasankar adorned Raikamal with this speciality so as to best fit her in the series of Indian women. Moreover Tarasankar presented the all-parvading loving nature of women in more then one of his succeeding novels. We think, Raikamal headed the list of the such women of Tarasankar's literature.
Main Female character of the book:-

1. Arati. 2. Sudha Boudi.
3. Rati.

This is a book where the author put his theological and political thoughts, concepts and views in form of a romantic tale. The women of the book appeared with some profound thoughts and ideals or sometimes to announce the corresponding views of author and smeared the romantic-spirit of the tale. Still we selected the book as to read out the affinities of Tarasankar’s spirit of women and womanly love.

1. ARATI:-

She represented the modern girls in the book and maintained a romantic atmosphere with her physical beauty, desperateness and modernity. The western education and the property of her father developed a sense of proudness in her mind. But the infidelity and earthly riches can never bring peace to a man, rather it is the religious spirit and faiths that help a man in his sufferings. In the first stage of her life Arati again and again announced her proudness and infidelity,
but whenever she lost her every support none but the God stood for her. It appears that the author with a view to show the valuelessness of the atheistic education of the 20th century firstly initiated Arati in such education and then showed how it failed to save her in the time of danger.

As like as other women of Tarasankar's literature Arati also had her devotion to the service of mankind and society. These higher feeling brought the message of peace in her mind in the time of danger and helped her to realise the charm and glory of immortal soul.

2. SUDHA BOUDI:

In Sudha Boudi we find the concepts of Tarasankar of ideal house-wives and ideal joint-family of Bengal. She was endowed with all the ideal qualities of women and did never move from the path of humanity and just. In the idea of Tarasankar, an ideal-house-wife of an ideal-society bears every hardship even the torture of the husband for the good of family and society. Sudha Boudi similarly sacrificed her every-thing even put up with all the torture of her husband with patience and won the heart of all by her sweet behaviour and mild nature. This all-sacrificing spirit developed a special kind of dignity which brightened her in the whole book.
We think, some real experiences of Tarasankar plunged deeply into the character of Sudha Boudi. In his autobiography Tarasankar again and again appreciated the daughters of Jadablal babu of his village. Referring to them once he mentioned that, in this family the love, religion and sacrifice united so closely in a peaceful home-stead that it might be the example of joint-family for all ages. This experience of Tarasankar is found in Sudha Boudi when she is thoroughly viewed.

3. RATI:—

Rati as if a doll of ideals appeared in the book only to supply the ideal thoughts of author and to compare that ideals with that of modern age. The author collected all the qualities of author of our country as well as the women of ancient India and put all of them in Rati. As a result she happened to be a bundle of thoughts and theories. She reflected Sita in her wifehood, Sati in her sacrifice and the ancient Indian women in her womanhood. As a result she possessed the best image of love, affection, religion to such a great extent that it hampered the liveliness her character.

We have mentioned that, Tarasankar had the greatest respect to Indian thoughts, culture and tradition.

We think, through Rati he made a scope to describe the greatness of Indian thoughts and ideals which naturally appears to be unnatural in the modern age. Rati not only vivified the ideals of ancient Indian ladies but also very clearly signified that, the actual peace and happiness lie with that kind of ideals which always lead a person in the path of greater Truth. Ratan and Rati coming in close contact with each other realised this greater Truth and felt that, love does not unites only the organic body of lovers but also helps them to reach at the ultimate goal of human life.
CAITALI GHURNI.
(Published in the year 1335).

Main Female character:-
1. Damini.

Jaitali Ghurni being the first novel of Tarasankar was naturally deprived of the full artistic skill of the author. But we think the book sustained the spores of author's thoughts and concepts which took the artistic expressions in his later writings and wondered the readers with sweet appeal. We have selected the book to have an idea of the attitude of Tarasankar of women and womanly love at the beginning of his literary life and to notice the gradual development of these thoughts in the writings of his future life. In course of discussion Pramothnath Bisi once mentioned that, Jaitali Ghurni is the forerunner of the thoughts and novels of Tarasankar. We do also agree with the remark of Hon Bisi. Here Damini, the heroine of his first novel appeared with the root-spirit of his future writings and transmitted her tone to the inheritors who successfully played hundreds of magics out of it. So, the discussion of the book is very essential in connection to our topic.
1. DAMINI

Damini though had not the scope to get the full artistic skill of Tarasankar, yet can at least be indentified as the woman of Tarasankar's literature. Going to present the social unrullings the author could not forget the women of our country and hence vivified the sufferings and pangs of a village house-wife in the convas of her society. This innocent village lady sticked to her religion, faiths and customs even in the midst of all hardships and maintained her chastity for long time even in extreme sufferings for the sake of husband and son, the only support to her heart. But the fate mercilessly deprived her of the only son. Tarasankar very successfully reflected the lament of all women in the cry and pangs of Damini and thereby made her a competent representative of the distress women of our society.

It is to be noted here that Damini sacrificed her everything except the custom of chastity for the sake of husband and child, and the deep love and affection of her heart did not allow her to earn by evil means. This is the nature of the women of Tarasankar's literature. Because this feeling of Chastity is very closely associated with their womanliness and out of this feeling they not to think of mixing hate even the lustful looks of other person. This was why Damini could not put up with the sympathetic attitude of Sabul who loved her at heart.
Though Damini was undoubtly devoted to her husband, but the cowardness of Gostha strucked her at heart, and she sometimes expressed her such feeling of disgust. It was natural, because a husband who cannot protect her wife in time of danger and runs away with his own life cannot demand congratulations from the wife, particularly where the women are said to be the admirer of heroes. But still then she had her best love and affection for Gostha, her husband and accompanied him up to extreme sufferings. Gostha was a pasent with pasentlike simplicity but his fate made him to be a labour of a factory. This change of livelihood brought about change in his nature also. The pasentlike simplicity of his mind was turned into a complex one and he gradually became a frustrated furious labour of the factory. But Damini, the simple village girl suffered no change in mentality and her mind remained as simple as it was in the village. She had to live with the labourers but could not accept the crooked and uncontrolled mentality of the labourers, rather, she gradually shrinked within herself in the midst of such narrowness. At last she tried to relieve herself from this nesty environments by committing suicide. But the ill luck of her that, though God saved herself but snatched her husband the only support of her life. Thus her cruel fate did not allow her to toss about it though she left the village in search of peace and happiness.
Main Female character:-


It is said that, there is a fact behind the imagination of this book. One son of a Zaminder family of Lavpur once shoted his brother for some unknown reasons. This sad incident of the past inspired Tarasankar to put the matter in a literary frame and he did it successfully in the novel NA. But whatever real the background might be, we think the women characters were completely made after the imaginations of author and were endowed with his favourite fancies. Hence, with a view to acquaint with the favourite fancies of Tarasankar regarding women, we have selected this book to discuss in the present chapter.

BRAJARANI & MINA:-

Brajarani and Mina are the two types of women whom Tarasankar placed side by side in the novel to distinguish the difference between Eastern and western trend of culture and thoughts. They not only stood in the way of sweet relation between two brothers but also accelerated the ways of their
fate and thereby rooted the problems in the tale. Mina was a modern girl of strong personality with western education, whereas, Brajarani, the meek and gentle girl of native society was as like as the natural flower of the soil. We have mentioned that, Tarasankar had a mental inclination towards Indian culture and education which in the present book were associating with Brajarani. In author's conception ---- the western education develops prou­dness and self-vanity in a person and Mina being similarly educated developed the similar feelings in her from the beginning. This self-vanity and proudness came to light at the first night of her marriage to attack Ananta, her husband violently. Of course the fate deceived her mercilessly. Her fate made it so that, well education Mina got an illiterate husband, whereas, the illiterate Brajarani was luck enough to get a scholar husband like Kalinath. But neither Ananta nor Mina was responsible for their such misfortune. When Mina realised the matter at the first night of her marriage, she was so much agitated that, without considering anything began to eject poison to Ananta, the innocent man. Mina had not such teachings of Indian thoughts that could grow the mentality of Sita, Sabitri and Gouri of ancient India and could engage her completely in the path of husband. So, she could not tolerate her misfortune as the ways of her fate. But Brajarani though suffered similar happenings took it as her ways of fate. So, the similar occurrence resulted nectar for Brajarani but poison for Mina. This poison not only poisoned herself but destroyed all the peace of their conjugal life and the life of Ananta also. Of course, at the end of the book she realised her
fault and the touch of greatness of Brajarani removed all the darkness of her heart and she became a worthy woman of the Indian Society.

In the greater significance of the book Brajarani and Mina were only but the apparent cause of the end of Ananta and Kalinath, because it was their mysterious fate which led them in its own way. Tarasankar here revealed once for again the inscrutable ways of fate at the every happenings of human life. The mysterious fate of Kalinath and Ananta united Mina and Brajarani with them in such a way as to accelerate the consequences of their own deeds. Kalinath himself rooted the tragic end for him. Indian believe - though the fate is inscrutable to every life, yet a man himself brings about the result of it by his own activities. Being attracted by the beauty and nature of Brajarani Kalinath played false with Ananta and hereby rooted the terrible end of himself. Brajarani with all her love, affection and pasance could not eragethis tragic end of husband, because the fate of a man is always linked with the cause and effect of his activities. So, Kalinath had to pay the harvest of his beasty moralities and was shooted to death like a beast. It is to be noted here that such furious consequences of the sins are often found in other novels of Tarasankar also.

It appears that, the chracter of Mina and Brajarani were idealised and controlled in a way to define to purpose. In many of his novels Tarasankar felt a tendency to triumph a victory of eastern culture and education. In this context we
may refer Yogobhrasta, Uttarayan, 1671 etc of Tarasankar. In the present book we think, Mina and Brajarani played in the same role. It is more clear when we find, being highly educated with western education Kalinath did not hesitate to cheat his innocent brother ananta. And the western education of Mina could not bring about any sweetness or mildness in her behaviour as the traditional Brajarani possessed. At the end of the story Brajarani forgave ananta out of her sacrificing spirit which the Indian culture can bring about to a woman. This greatness of Brajarani washed out all the turbidities of Mina's heart and set her in the series of Indian woman. Thus Tarasankar maintained his inclination towards Indian culture and tradition at the end of the story.
Main Female character of the book:

1. Dhaya
2. Nazma
3. Sutapa
4. Mother of Subrata.

This book is much more inferior to what Tarasankar wrote in his earlier life. Still it is vital in our discussion in the sense that, it is the last novel of Tarasankar. We find the different views and attitudes of Tarasankar at the different stages of his literary life, but so far the women of his literature are concerned it is found that, his attitudes to women and womanly love, maintained a consistency from beginning to end. We have chosen the last novel of Tarasankar to justify the matter. As a man Tarasankar was very sensitive to the political events and his literary mind also ran accordingly with his pen. The novel 1971 is only but an example of his sensitive intellect and sympathetic heart. In the introduction of the book, the publisher added that, the political chaos and social unruliness of West Bengal and the furious torture and helisk activities of Iya-Kiya on the East-Bengal, moved the author so deeply that, his sympathetic heart could not but express this deep mark in the literary frame, and thus the two tales - 1) Ekā kāle mayer kathā, 2) Sutapar Tapasyā of the book were originated.
As the book mainly concerns with the political-unrest and social unrulliness of East-Bengal and West-Bengal, so the individual character here got the secondary importance, because in such caotic condition the individuals lose all their individuality in the common stream of pangs and sorrows. Over and above the events of the present novel were mainly rounded about the male characters, whereas, the women only suplimented the events or appear just to point out the consequences of unrulliness and valgurity of the society. In this respect they are only but the dolls to move heather and theather in course in course of events, and hence, their activities were limited though they hold objective position in the tales of the novel.

1. CHAYA:—

This women of the tale "Ekti Kalo mayer katha" was very short in her activities and was deprived of the artistic skill of author. We think, Tarasankar had no such type of real-experiences that could imbue chaya with real life-spirit, and hence she merely conveyed the thoughts of author as a lifeless doll dances as the juggler plays. The author did ever allow

her to present before the reader, but represented her in voice of her lover. In the story the author united a Hindu-woman and a Muslim-man in the pulpet of love, as he had the idea that it is the way of love which can brings hearts very close to each other irrespective of caste and creed and leads them in the way of Heavenly pleasure. Japhar Khan and chaya similarly could overcome all the obstruction of their caste and religion and enjoyed the full pleasure of love and affection. The magic of Bengali songs, the sweetness of Bengalee ladies and the mildness of Bengalee's hearts are so charming that it could easily win the hearts of foreigners as chaya did. But though she represented the Bengali ladies in sweetness, mildness and sacrifice, but could not assume the life-spirit of Bengali ladies in her, and hence, remained just as a beautiful picture in the book.

2. NAZMA:

The characters of a novel naturally sometimes convey the views and attitudes of author, but if they are created purposefully the spontaniety of their spirit is lost. In the present novel Nazma similarly lost the spontaniety of her life-force. In the story she seemed to help the author to put some views and informations. So, she was dead-like in the real sense as was represented. It appears that, Nazma represented the then East-Bengal which was as like as plundered, rather and dead-like woman. But, though she successfully represented the tortured land with facts and figures, but could not revive with life-spirit
of the country as a picture how much real might be can never imbue with life. Inspite of that, the author revealed the womanly heart of Bengal in this dead-life woman.

She was a street beggar, but possessed the common womanly heart of Bengal. We know, in Tarasankar's conception, the women always associate with the feeling of love, affection and earthly desires which they never forget inspite of all adverse circumstances. Being a woman Nazma also fell in love and started for another place with his partner. But the tragic fate did not set her free. Her husband died there in the Caos of Bangladesh. She had still the youth enough to marry any other person, but for the sake of her child she did not do so, even for the sake of life. Here she is a perfect mother of our country, because to a mother, the child is always dearer to her life and hence, she naturally loses her sense if the dearest child be killed before her. The beastly solders of Iya Hiya mercilessly killed the beloved child of Nazma before her eyes and it naturally caused her to be a dead-like woman. Hence, the dead-like appearance of Nazma in the tale, was signified. This motherhood and motherly sacrifice of Nazma marked her with the marks of Tarasankar's women and she rightly deserved to have seat in the series of Indian women.

3. SUTAPA:

Sutapa is the main woman-character of the second tale "Sutapar Tapasya." But the author made her presence in the novel only through the letters of subrata and imposed his
own views, thoughts and conceptions on her to such an extent that, she could hardly get the scope of free breathing. As a novelist, Tarasankar ran with his political and social views in more than one books, but the subjectivity of author never so mercilessly smeared the essence of characters as occurred in the present book. In Yogob hrasta Nila was also conveying with the spiritual thoughts of author, but Sutapa in the present book sustained the philosophical and political thoughts of author at the same time. She loved Subrata though they had the different opinion in political field. But they could not lead the peaceful conjugal life, because to attain the conjugal peace equi-mentality is much more vital than the mere bodily attraction, and it is only in a common ideal where the lovers can unite. Sutapa and Subrata, being possessing different political views could not reach to, any such ideal, rather, difference in political views made a gap between the loving hearts and ultimately caused their separation. We think, the incident of their separation, signifies that, the malicious polities hold a big shadow over the whole of 20th century just as the extended hood of a serpent which abruptly bites at the every step of our social and personal life. And hence, all the peace and happiness of Sutapa's conjugal life was poisoned at the first night of their marriage. In the flow of two opposite political opinions Sutapa and Subrata gradually began to move far and far from each other, and at last sutapa took her shalter in the father's house, whereas, Subbata travelled throughout the country in search of mental peace.

Of course, after a long time Sutapa and Subrata again came near, but great changes were occurred to
them in the mean-time. The hard reality made Sutapa to realise that, the infidelity, politics and alluring culture of 20th century are only but the temporary intoxication to men and can hardly lead them to the way of real peace and happiness. This is why the sages of ancient Indian brought the message of religion for the sufferers and distresses. This realisation initiated Sutapa to the teachings of religion and she followed the path of Indian ladies. On the otherhand, Subrata in the mean time also could understand the fruitlessness of the toxicing political views which he so long obeyed and respected. But he reached at the realisation in a different way. In search of mental-peace firstly he became Sannyasi and thereafter earned immense of wealth in evil path. Thus he left no stone untried to get the peace of his mind, but except Sutapa all his attempts ended in smoke. At last he kept aside all his religious feelings, customs etc for Satapa's sake and madly came to her to win her heart with his infidelity. But, alas Sutapa was then changed altogether and she did not agree to accept such infidel and unruly husband. So, Subrata also failed to attain the peace of his mind in the way of infidelity. Thus the novel though was started with the political conflicts, ended in the victory of religion and morality.

We think, the end of Sutapa is a stunt in the story. It is hard to believe how the death news of Subrata can so momentariely brings about such all together change in Sutapa who did never left her political ideals and infidelity inspite of prolonged companionship with Subrata and his Goddess like
mother. Particularly, where motherhood which in Tarasankar's literature plays vitally in women could not divert her in the way of good and religion, then how the only death news of Subbata can brought such a magical change in her mind. We think, the author with a view to triumph the victory of theism and ideals, imposed such ending to her.

Mother of Subrata:

Such type of mother is very common in the literature of Tarasankar as well as in our society. She also possessed the love and affection that all the mother of our society hold. We think, the mother of Tarasankar cast her shadow on his lady. She won the readers by her sweet behaviour. Like Subrata or Sutapa her patriotism never stood against her customs and religion, rather the patriotic feelings in her had a strong base on her customs and religious feeling and flourish therefrom. Through her the author made an agreement with the religion patriotism and customs of a man.