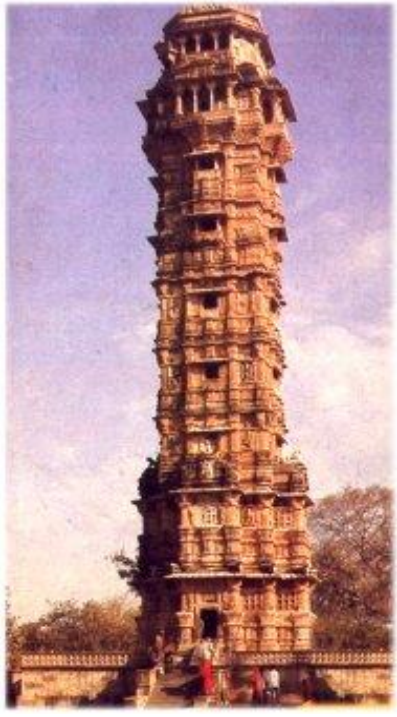
SANDESH BHARATI

Vol V No. 2 **Jul/Aug/Sept 2002** **HongKong**



VIJAYA STAMBH

(Built by Maharana Kumbh)

HINDU SWAYAMSEVAK SANGH, B-4, 6/F., MIRADOR MANSION,
54-64 NATHAN ROAD, TST., KOWLOON, HONG KONG.
G. P.O.BOX 11068
TEL: 27217444, FAX: 25412742
Email: sandesh_bharati@hongkong.com

INDEX

	Page No.
1. Our Holy Land – Amarnath	3 – 5
2. Know your Hindi	6
3. Common Questions posed to you – How do you answer	7 – 11
4. Dr. A P J Abdul Kamal – A Profile	11 – 12
5. Cover Issue – MAHARANA KUMBH	13 – 18
6. Know Your Hinduism- Women in Hinduism	20 - 27
7. The States of Bharat – Madhya Pradesh	27
8. Hindi Page - Ê½þxnÚù =i{ÉÒc÷xÉ EòÉ Ê´É®úÉävÉ Eò®úxÉä {É®ú Ê¡ò±¨É ÊxÉ¨ÉÉÇiÉÉ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú EòÉä ¤ÉÆMÉ±ÉÉnäù¶É ºÉ®úEòÉ®ú xÉä VÉä±É ¦ÉäVÉÉ	28 - 34
9. Children's Page	34 – 35

HINDI- 2ND LARGEST SPOKEN LANGUAGE:

Hindi is second and Bengali fifth among the top ten languages spoken in the world with 366 million people speaking Hindi and 207 million speaking Bengali. Chinese tops, with those speaking Chinese, Mandarin, numbering 874 million, according to the World Almanac and Book of Facts, Modern Language Association of America and the American Council on the Teaching of Foreign Languages. English is third with 341 million English speaking people, Spanish fourth with 322 million, and after Bengali comes Arabic 201 million, Portuguese 176 million,

Russian 167 million, Japanese 125 million and German 100 million.

OUR HOLY LAND – AMARNATH

The Yajurveda describes Shiva as an ascetic warrior whose robe is of a deer skin and who carries a Trishul. According to the verse **Satyam, Shivam, Sundaram** life is described as having three facets Truth (Satyam), Good (Shivam) and the Beautiful (Sundaram).

Lord Shiva is a living God. The most ancient books of India, the Rig Veda narrates His presence in the hymns. Vedic stories, rituals and even astronomy testifies to His existence from the dawn of time. The Mohenjodaro and Harappa findings confirm Shiva worship in ancient India. According to our scriptures, He has three places of his residence. One is Kailash Parvat, another is Lohit Giri under which Brahamputra flows and the third is Muzwan Parvat.

The Amarnath Cave has special significance

This is the cave, located in the Kashmir valley over 4,200 meters above sea level, which was chosen by Bhole Shankar for narrating the secrets of immortality and creation of Universe to Mata Parvatiji. The story goes like this. Centuries ago Mata Parvati asked Shivji to let her know the secret of salvation and the path of immortality.

Mata Parvati insisted that she may be told that secret. For long Shivji continued postponing. Finally on consistent demand from Mata Parvati, he made up his mind to tell the immortal secret. He started looking for a lonely place where no living being could listen. He choose the Amarnath Cave. In preparation to that he left his Nandi (The Bull which he used to ride) at Pahalgam (Bail gaon). At Chandanwari he released Moon from his hairs (Jataon). At the banks of Lake Sheshnag he released the snakes. He decided to leave his son Ganesha at Mahagunas Parvat (Mahaganesh Hill). At Panchtarni, Shivji left the Five Elements behind (Earth, Water,

Air , Fire and Sky) which make living being. He is the Lord of these elements. It is believed that as a symbol of sacrificing the earthly world, Shivji and Mata Parvati had Tandav Dance. Today's pilgrims cross the same route while going to the Amarnath cave.

After leaving behind all these, Bhole Shankar entered the Holy Amarnath Cave along with Parvati Mata. To ensure that no living being is able to hear the Immortal Tale, He created Rudra named Kalagni and ordered him to spread fire to eliminate every living thing in and around the Holy Cave. After this, he started narrating the secret of immortality to Maa Parvati. But as a matter of chance one egg which was lying beneath the deer skin remained protected. It was believed to be non living but since it was protected by Shiva -Parvati Asan (Bed), a pair of pigeons were born out of this egg which became immortal after listening to the secret of immortality (Amar Katha).

Many pilgrims report seeing the pair of pigeons when they trek the arduous route to pay their obeisance before the Ice-Lingam (the phallic symbol of Shiva).

Discovery of Holy Cave

There are a few stories which are believed to have resulted in the discovery of the caves.

The story narrated by people about the discovery of this holy cave is of a Gujjar (shepherd) Buta Malik. He is given the credit of discovering this Holy Cave. Story goes like this, that a saint gave Buta Malik a bag full of coal. On reaching his home when he opened the bag, to his utter surprise the bag was full of gold coins. This made him overwhelmed with joy. He ran to thank the saint. But, what he found was that the Saint had disappeared. Instead, he found the holy cave and Shiv Lingam in there. He announced the discovery of this to

the villagers. Then onwards this has become the sacred place of pilgrimage.

The ancient epics narrate another story which goes like this. The valley of Kashmir was under water. It was a big lake. Kashyap Rishi drained the water through number of rivers and rivulets. In those days Bhrigu Rishi came that way on a visit to the Himalyas. He was the first to have Darshans of this Holy Cave. When people heard of the Lingam, Amarnath for them became Shiva's abode and a centre of pilgrimage. Since then Lakhs of devotees perform the pilgrimage through tough terrain and avail eternal happiness.

The trek to Amarnath, in the month of shravan (July–August) has the devout flock to this incredible shrine, where the image of Shiva, in the form of a Lingam, is formed naturally of an Ice stalagmite, which waxes and wanes with the Moon's cycle. By its side are fascinating, two more Ice Lingams, that of Mata Parvati and of their son, Ganesha.

Yatra to Baba Amarnath holy Cave for which one has to trek to a height of about 14,500 ft is full of thrill and joy .The feeling of the Divine which is always beneath ones' heart , bursts out and one realises 'Moksha' as one attends the Cave and performs the prayer before the Shivlinga surrounded by beautiful valleys, mountains. One will always feel His presence on the paradise of the earth, the memory of which hardly vanishes with time. A journey which will rediscover the nature and its love which is always inside but one has never felt.

In fact, this annual 1-month long Amarnath Yatra, concluded in August this year, drawing over 100,000 pilgrims who remained undettered by inclement weather and two deadly terrorist strikes (which killed 11 people). The pilgrims' devotion was much stronger than the obstacles and they had the successful darshan of the ice Shiv Lingam.

KNOW YOUR HINDI

This is our fourth article about Hindi language. In our previous issues, we had mentioned that the so-called Hindi language is not spoken and written at its entire purity by the masses but is a mixture of mainly Farsi(Persian), Arabic and Turkish words. In Hindi movies, over 80% dialogues spoken use Farsi and Arabic words. In this issue, we continue the series of listing 10 such foreign words very commonly used in Hindi and have mentioned the apt Hindi word for it. It is about time that we should make an attempt to speak and write our national language as purely as possible

WORD	ORIGIN	CORRECT HINDI WORD	MEANING IN ENGLISH
BAHADUR	FARSI	VEER	BRAVE
FATEH	ARABIC	VIJAY	VICTORY
KARISHMA	FARSI	CHAMATKAAR	MIRACLE
ROSHAN	FARSI	PRADEEPIT	ILLUMINATED
ROSHNI	FARSI	UJAALA	BRIGHTNESS
GUL	FARSI	PUSHP	FLOWER
RAUNAQ	ARABIC	SHOBHA	CHARM/ELEGANCE
TAMANNA	ARABIC	ICCHA/KAMNA	WISH
MANSHA	ARABIC	ICCHA/KAMNA	WISH
HUKM	ARABIC	AADESH	COMMAND/ORDER

Akhanda mandalaakaaram vyaaptam yena charaacharam tatpadam darshitam yena tasmai shree gurave namaha

Salutation to the teacher who shows that truth which prevades this entire universe consisting of moving and non-moving objects.

COMMON QUESTIONS POSED TO YOU – HOW DO YOU ANSWER

We have started this new column. Many of us are confronted with these kind of questions, which we are putting forward here. Many of our readers might find the answers to these questions too strong. We welcome our readers to write to us to express their views.

***On India*,**

1. India is a dirty country; full of beggars, how can you like such a country, even if you are an Indian?

ANSWER:- We know that in our vast country of 1 billion people, we find everything in great numbers. Thus, if it is claimed that India has the world's largest poor, then it has already been acknowledged that India has the world's largest middle class, 300 million strong, that is even larger than the population of USA. Of course, as far as economical prosperity is concerned, India may not be the leading country. But definitely as far as spiritual values are concerned, as far as culture is concerned, India is definitely No.1. Why do rich foreigners, who have all the things that money can buy, seek spiritual solace in India? India is the home to the world's oldest unbreakable civilization. Sure, countries like Egypt had an old civilization also, but where does it exist at present? Only in its museums and ruins. Whereas we Indians have been following the same culture that was being followed for at least 5,000 years.

Even materially speaking, it is not correct to compare India with any other country in the world. A nation of 1 billion people can only be compared with China, but then if we see a big difference in the two, it is because we have too much democracy in India, which is why the Government cannot take a decision like evicting slums from prime areas in India, since the slum-dwellers could get a stay order from the court, and

the matter would drag on for years. But then if we do not pay attention to the negative points, we can appreciate the positive points that India is one of the world's most beautiful and exciting countries. This is the reason why foreign tourists visiting India spend an average of 30 days, which is the 2nd longest for any country. The reason is not far to see. India has the world's oldest existing cities and temples, the most exquisite palaces, beautiful beaches, the highest mountain peaks, hill-stations, wildlife, national sanctuaries, the wettest places on earth, etc. India is an all-in-one beauty; so whichever angle we look at her, India is unique and we should be proud to be call ourselves Indians.

2. India is full of corrupt people; look at the way they treat us at the customs; look at the way a common person is harassed at every step, and yet you claim that you are proud to be Indian!

ANSWER:- Corruption exists in every part of the world, more in some places and less in others. But, it is only a matter of size. In the same way, crime exists in every country. At least as far as crime is concerned, especially violent crimes, India is definitely a much safer and peaceful place to live in than USA or South Africa or Brazil. Ever heard a 12 year old kid shooting his fellow students in India. So, basically in this world, problems exist in every country, it exceeds in one form in one country and in another form in another country. To love one's country on the condition of it being problem-free is according to me, a very selfish thought. After all, as it has been rightly said "Do not think what your country has done for you; think what you have done for your country". Think of how overseas Chinese have pumped billions of dollars back in their homeland. We Indians should also do something for our country, for India.

On visiting temples,, Hinduism, retaining Indian culture, etc,

3. Why bother going to the temple when GOD is everywhere?

ANSWER:- Yes, it is true that GOD is indeed everywhere. But the temple is an authorized place constructed for the sole purpose of worshipping GOD and also where priests, specially trained in our scriptures, conduct the necessary rituals. The importance about going to a temple is associating with other devotees and getting the "correct spiritual vibrations". Have you ever noticed? Do the *aarti* at home by yourself and do it in the temple with hundreds of other people and feel the difference. Actually, a temple is a sacred place, not only on account of the deity present but also because of the collective devotion shown towards the deities by the devotees who visit the temple. One feels more spiritually uplifted when visiting temples. Basically, going to the temple helps one to keep in touch with GOD, it serves as a reminder that no matter how busy we may be in our material life, we should not forget our Creator. Besides going to the nearest temple, it is also important to go to a *tirthasthan* (pilgrimage place) because that place has a very special significance. For example, Vrindavan located in North India, is the same place where Lord Krishna lived and played as a kid when He appeared 5,000 years ago. Bathing in the Ganga river in Hardwar and Varanasi means taking bath in the same river which Lord Shiva personally blessed. These places are specially sacred on account of its being connected Personally with GOD. Associating with such places definitely gives one immense spiritual benefit

4. I agree that it is indeed odd for Indians to be speaking with each other in English rather than in Hindi or in their mother tongue. But why don't you understand

that it is so old-fashioned and out of place to speak in an Indian language in public.

ANSWER:- That is the basic problem with Indians. Many Indians in India as well as abroad even think that a person who does not know English is not educated! Ever thought about it. If we believe in this, then most of the people in the world would be categorized as illiterate, since a majority of the countries in the world DO NOT speak English. This would include a great number of scientists, doctors and other professionals. But that is what we do believe. In other words, if one speaks in Hindi/mother tongue in public, what would people say? That this person doesn't even speak English, that he is not educated. Think about it. Language is an integral part of one's culture; if we say that we care about our culture, about our religion, then we should also take care in speaking with each other in our own language. Actually there is no other community, besides the Indians, who speak with each other in English? Never. What to talk about Indians living abroad, even those living in big cities in India speak in English, because it is the norm, it is the fashion. I shudder to think what the result would be if it suddenly became a fashion to jump out of the window?

5. If I speak with my kids in Hindi / my mother tongue, then they will never be proficient in English, due to which they will be left behind in school, where a command of excellent English is essential

ANSWER:- I have heard this comment plenty of times, though to me it is one of the most ridiculous points ever raised. Indians are known to be the best linguists in the world. I know of Indians who can speak flawless Hindi, their mother tongue (if it is not Hindi), English, Cantonese as well as some other language necessary for their business (i.e. Arabic, Spanish and even Russian). Yet, we have to hear this comment that speaking in Hindi or one's mother tongue will leave their children deficient in English. By saying this,

parents are trying to prove that their kids have limited learning skills. Actually, it should be remembered that if we do not speak to our children in Hindi or in our mother tongue, *no one else would ever bother to*. And how would our language continue through the next generation. It has often been said by some parents that there will be no problem because their kids can understand very well due to their grandparents speaking with them in Hindi or their mother tongue. Actually, just understanding is not good enough. But just for argument sake, fine they can understand. But what about the next generation? When we are speaking with our children only in English, what do you expect us to speak with our grandchildren in? Of course, in English. Which means that the advantage enjoyed by our children will not continue to the next generation!

(continued in next issue)

Dr. A P J Abdul Kalam- A Profile (Present President of India)

He seems to have come straight out of a comic book. Even though a devout Muslim, his favourite pastimes include reading Hindu scriptures like the Bhagvad Gita, plucking the veena and writing poetry in Tamil, his first language. Unlike other great Indian scientists, he was neither educated abroad, nor was his family financially very strong to support his academic pursuits. Branded as "200 percent Indian" by his colleagues and acquaintances, 'India's Missile Man', Avul Pakir Jainulabdeen Abdul Kalam has done the country proud on many fronts.

Born on 15 October 1931 at Dhanushkodi in the Rameswaram district of Tamil Nadu, Abdul Kalam's father had to rent boats out to fishermen to pay this genius' school fees. He received secondary education at the Schwartz School, a missionary institute in Ramanathapuram, and later joined the St Joseph's

College at Tiruchirrapalli, where he graduated with a Bachelor in Science. Abdul Kalam went on to study Aeronautical Engineering at the Madras Institute of Technology.

"Do things yourself. Do not indulge in short-cuts by importing equipment", thundered the great scientist after the famed Pokhran-2 nuclear blasts in 1998. A strong advocate of this philosophy, he distributed newspapers at a young age to help with household expenses.

Thoroughly Indian, the only brief exposure that he got abroad was in 1963-64 when he was invited by NASA (National Aeronautics and Space Administration) to spend four months in the United States at the Wallops Island Rocketry Centre and the Langley Research Centre.

Abdul Kalam joined the Defence Research and Development Organisation (DRDO) in 1958 and in his forty-year career as a scientist, achieved many milestones. He later joined the ISRO (Indian Space

A vegetarian and a teetotaller, Abdul Kalam recites the Quran and the Bhagvad Gita with equal ease. A confirmed bachelor, his modesty is evident from the fact that he gives all the credit to his colleagues. He burst into the limelight after the Pokhran nuclear explosions in 1998. Totally dedicated to the development of the nation, he has been felicitated with many national awards. He was awarded the Padmabhushan in 1981, the Padma Vibhushan in 1990 and the HK Firodia Award for Excellence in Science and Technology in 1996. More recently, he was honoured with the Bharat Ratna in 1998, the highest civilian award in India.

Abdul Kalam is a dreamer. He dreamt of a strong India. "We must think and act like a nation of a billion people." His next goal is to produce a reusable missile which no country in the world has been able to produce. And judging by his earlier achievements, this invention does not seem a distant possibility for this genius.

MAHARANA KUMBHA

BY SUDEEP SURANA (15 YEARS)

Maharana Kumbha was the forty-seventh ruler of the Mewar Dynasty (r.1433-1468); at about the age of 6 he succeeded his father, Maharana MOKAL and ruled for thirty-five years from Chittor,Rajasthan. (Devgarh, by the way, is a Choondawat town on the northeastern border of Mewar and Marwar). The name of Kumbha is a legend in Mewar, which, to some, reached the pinnacle of its glory during his reign. He is certainly one of the greatest warriors the kingdom has known, forging the warring Rajput clans into a powerful confederacy and triumphing over his enemies. He was a great sovereign, military commander, builder, athlete, musician, and scholar. He was substantially interested in the arts. As a gifted writer, playwright and literary critic he "wielded his pen as expertly as his sword". Under Maharana Kumbha's patronage, the citadel of Chittor and its court became a flourishing centre for both performing and visual arts. A poet, he wrote verses for which he also composed the music, many of which are still sung. His mastery over music is evident from his two encyclopedic books on music, Sangitaraja and Sangita Ratnakar. He also wrote plays, literary criticisms, a scholarly work, Ekling Mahatmya, and a commentary on the Geeta Govinda. He respected laureates and educationalists, and gave them high positions in his assembly.

In yet another artistic vein, Kumbha was famous for his contribution to architecture, fortifying his empire with thirty-two of the eighty-four fortresses in Mewar. At Achalgarh, Mount Abu, then the gateway to Marwar and Gujarat, Kumbha commissioned his architect,

Mandana to erect the strategic bastion in such a way that its walls could not be scaled. This fort was one of his favourites. The industrious Maharana took an ancient fort at KUMBHALGARH, high in the Aravallis 80 km. north of Udaipur, and strengthened its defences. He built seven of its gates and made several additions to the fort and turned it into a mighty fortress, second only to Chittorgarh in size and importance. Repeated assault attempts by the Sultan of Malwa made no dent on the fortress. Historian G.N. Sharma said, "Kumbhalgarh was the highest monument of Kumbha's military and constructive genius."

He also made a significant monetary contribution to assist the construction of a complex of exquisite Jain temples at RANAKPUR. In Chittor, he constructed the massive Kumbh Shyam Temple dedicated to Lord Vishnu, a temple to Krishna, and the temple and fountains of Kukkreshwar Mahadeo. The Sringar Chavri temple at Chittor was also built during his reign plus numerous palaces, inns and schools, and Kurma Sagar Lake. He embellished its tortuous route with seven solid arched gateways.

Kumbha's achievements on the battlefield were as conspicuous as they were in the field of art and building. He fought many small and large battles, conquering many outposts. Mahmud Khilji of Mandu in Malwa made six unsuccessful raids on Mewar. In 1437, Khilji combined forces with the Sultan of Gujarat and together they marched on Chittor. Kumbha crossed his eastern border and routed the Muslims near Sarangpur on the plains of Malwa. From Sloka (inscription) no. 172 on a black marble tablet adorning the Tower of Victory, Chittor:

"Shaking the earth, the lords of Gujarkhand (Gujarat) and Malwa, both the sultans, with armies overwhelming as the ocean, invaded Medpat (Mewar). Maharana Kumbha reflected lustre on the land; to what point can we exalt his renown? In the midst of the armies of his foe, Kumbha was a tiger, or as a flame in a dry forest"

Sultan Khilji managed to escape; he was chased, arrested and brought back to Chittor, where he remained captive for six months. Then, in a display of laisez faire and amazing generosity, Kumbha released his enemy, showering him with gifts as a reminder of his sojourn. Such was the great noble character of Kumbha. Some years later, Kumbha started to erect a soaring monument at Chittor, the VIJAY STAMBH (Tower of Victory), to commemorate his victory.

As we have seen, Maharana Khumba's legacy is that of a great builder, warrior, and practitioner of the Arts. As one chronicler put it: "He was the greatest king of North India." One of the annual MAHARANA MEWAR FOUNDATION AWARDS is named for Maharana Kumbha to honour works of permanent value to society through the medium of history and literature.

Unlike other Rajput kings of his time, Maharana Kumbha was never defeated in the battle, and fought bravely against all the Sultans.

Kumbhalgarh, (Fort of Kumbha, previously named Kumbhalmer, Hills of Kumbha) is a famous and formidable fortress, the second largest in Rajasthan being slightly smaller in size than CHITTORGARH. It is 80 km. north of Udaipur, deep in the rugged Aravallis, almost on the border of Marwar. Maharana KUMBHA

(1433-1468) built Kumbhalgarh in 1458 upon the ruins of an existing ancient fortress, which he had taken. He made several additions, including an inner fort, Katargarh. This fort-within-a-fort (similar to Golconda just outside Hyderabad), which covers an area of 12 sq. km., encloses several palaces, temples, a garrison barracks, dwellings, reservoirs, a village, farms and fields, water courses and kitchen gardens, amenities essential to feed the Rajput army in cases of long siege. The huge fortress is perched on the topmost rocky peak of a mountain, 1,087 m. above sea level and 213 m. above the pass at its foot.

Surrounded by thirteen lower peaks, it commands a sweeping view from the fort's summit not only of the immediate countryside, but also east to the desert of what was the erstwhile kingdom of Marwar, home of the Rathore Rajputs. Strategically located on a pass bordering both kingdoms, it is one of the finest examples of protective fortification. For a start, the fort's elevated position enabled the occupants to see any approaching aggressors from a distance. Then Kumbha strengthened its defences with a 36-km. long invincible wall, which ranges up and down the surrounding mountain slopes. It is the longest wall in India and is said to be second only to the Great Wall of China, and is so wide,eight horses abreast could gallop along it. It has seven large gates and seven ramparts, one folded within another, strengthened by rounded bastions and immense watchtowers which made scaling the walls by ladders virtually impossible. To bolster its defence system, flashlights were mirrored in the first gate, Arait Pol. These mirrors flashed coded messages by day; torches were used for sending coded messages at night. The second gate, Hulla Pol (Gate of Disturbance) received its name after the Mughal armies

led by Emperor Akbar reached this far into the fort after concluding their sack of Chittor in 1568. The third gate, Hanuman Pol, 1.5 km. from Arait Pol, contains a shrine dedicated to the monkey-god Hanuman. It also houses an image which Maharana Kumbha is said to have brought back from Mandore in Marwar. Bhairav Pol, the fourth gate, records the name of an exiled prime minister during the 19th century. Paghra Pol (Stirrup Gate) was erected where the cavalry assembled before battle. Topkhana Pol (Cannon Gate) has a secret escape tunnel. The last gate, Nimbu Pol (Lemon Gate) has a temple dedicated to Chamunda Devi, a manifestation of the goddess DURGA. A shrine of the founding Mer ruler is located nearby.

Within Kumbhalgarh's protective walls are three hundred and sixty-five exquisitely carved temples and shrines, which during their heyday beckoned the devout to aarti (worship). Inside the inner fort's massive gateway, to the right and upon a ridge below the palace, stand temples dedicated to Neelkantha, constructed by Maharana Kumbha for his daily worship; nearby is the Kumbh Swami Temple. The Navachoki Mamadeva temple, also constructed by Kumbha, is situated in a gorge below the fort. It houses an image of Kuber (the God of Wealth) and contains several black marble slabs, the earliest of which dates back to AD 1491, inscribed with the history of Mewar. There are also two chhatris, one commemorating Maharana Kumbha, the other his grandson, the celebrated hero and adventurer PRITHVI RAJ, Maharana Raimal's first son. In 1536 young UDAI SINGH II, after being rescued by his nurse PANNA DHAI from assassination by BANBIR, spent his childhood in anonymity in the rooms close to Nimbu Pol until he returned to Chittor to claim his birthright. Kumbhalgarh was the birthplace of Udai Singh's heir,

later the famous hero of HALDIGHATI, Maharana PRATAP SINGH I.

Kumbhalgarh's inaccessibility during Mewar's history was reinforced by its forbidding approach through deep ravines, thick scrub and jungles; the narrow approach to the fort is steep and rough. Repeated assault attempts by the Sultan of Malwa had little effect on the fortress. Today, Kumbhalgarh remains one of the most stunning citadels in all Rajasthan. It is off the beaten tourist path, but nonetheless an essential must for all tourists who love to walk the paths of adventure, romance, and history amid the beauty of a rugged wilderness, witness to the era of the great Mahrana Kumbha.

(SUDEEP SURANA HAS BEEN A SWAYAMSEVAK IN OUR CHANDRAGUPTA SHAKHA SINCE MANY YEARS)

"... astronomy are by far the oldest and that the motions of the stars calculated by the Hindus before some 4500 years vary not even a single minute from the tables of Cassine and Meyer [used in Europe in the nineteenth century]. The Indian tables give the same annual variation of the moon as that discovered by Tycho Brahe—a variation unknown to the school of Alexandria and also to the Arabs who followed the calculations of the school. ... The Hindu systems of, from which the Egyptians, Greeks, Romans and even the Jews derive the knowledge."

KNOW YOUR HINDUISM...

WOMEN IN HINDUISM

In Vedic times women and men were equal as far as education and religion was concerned. Actually in Hinduism women are elevated to the level of divinity. In Hinduism the only words for strength and power are feminine- Shakti means "power" and " Strength". All male power comes from the feminine. The Trimurti of Brahma, Vishnu & Shiva are all powerless without their female counterparts.

Knowledge, intelligence, rhythm and harmony are all essential ingredients for any creative activity. These aspects are personified in Saraswati, the Goddess of Learning, Music & Fine arts. Without the grace of Saraswati, it is said that Brahma, the creator cannot do anything worthwhile.

Any maintenance activity needs plenty of resources, mainly fiscal resources. So Lakshmi, the Goddess of Wealth, is an essential companion to Vishnu, the Preserver.

Shiva, the destroyer, needs plenty of power and energy. This is what Parvati, or Durga, or Shakti as she is called, provides.

It is only in Hindu tradition, which provides, this picture of the male and female principles working together, hand in hand, as equal partners in the universe. This concept is carried further to its logical climax in the form of Ardhanaareeswara, formed by the fusion of Shiva and Shakti in one body, each occupying one half of the body, denoting that one is incomplete without the other.

A Shloka on Saraswati shows her immense power:

"Yaa Brahma Achyuta Sankara Prabhrudibhi Devaissadaa Poojithaa"
(Which means " Saraswati who is always worshipped by Brahma, Vishnu, Shiva and other Gods."

Also in Hinduism Rivers are feminine. The rivers are female divinities, food and life bestowing mothers. The most holy of rivers, is the Ganga. She is personified as Goddess Ganga.

WOMEN IN VEDIC AGE

The Rig Veda places woman on a high pedestal. ***" Yatr nariyastu poojayante ramante tatr devah". (Where woman is worshipped, Gods preside there.)***

In Vedic times, women and men were treated equally. One text mentions a female rishi Visvara. Some Vedic hymns, are attributed to women such as Apala (the daughter of Atri), Ghosa (daughter of Kaksivant) or Indrani (wife of Indra). In early Vedic times women also received the sacred thread and could study the Vedas. The Haritasmriti mentions a class of women called Brahamavadinis who remained unmarred and spent their lives in study and ritual. According to Panini, women could not only be students but also teachers. He mentions the names of several women scholars of the past such as Kathi, Kalapi, and Bahvici.

The Upanishads refer to several women philosophers who disputed with their male colleagues such as Vacaknavi, who challenged Yajnavalkya. The Rig Veda also refers to women engaged in warfare. One queen Bispala is mentioned, and even as late a witness as the Greek Megasthenes (fifth century B.C.) mentions heavily armed women guards protecting Chandragupta's palace.

Education for girls was regards as quite important. While Brahmin girls were taught Vedic wisdom, the girls of the Kshatriya community were taught the use of bow and arrow. The Barhut sculptures represented skilful horsewomen in the Army. Patanjali mentions the spearbearers (Saktikis). Kautilya mentions women archers (striganaih dhanvibhih). Aatreyi studied under Valmiki along with Lava & Kusha (sons of Rama). Fine arts like music, dancing and painting was specially encouraged in the case of girls.

Girls had upanayana performed for them and carried out the Sandhya rites. A young daughter who had observed brahmacarya was to be married to a bridegroom who was learned like her. (Yajur Veda). Seclusion of women was unknown in the Vedic times. Young girls led free lives and had a decisive voice in the selection of their husbands. Women had a share in the property of the father. A part of the ancestral property is given to them as dowry, which becomes their own property and is called " Stridhan".

"Na Grham kasthapasanair dayita yatra tad grahm"
(Home is not what is made of wood and stone, but where a wife is, there is the home.)

"Women must be honored and adorned by their fathers, brothers, husbands, and brothers-in-law, who desire their own welfare" ***(Manu Smriti III, 55)***

"Where the female relations live in grief, the family soon wholly perishes: but that family where they are not unhappy ever prospers." ***(Manu Smriti III, 57)***

A Woman's body must not be struck hard, even with a flower, because it is sacred. It is for this reason that capital punishment for Women is not allowed in India.
(Manu Smriti)

According to a verse in Rig Veda (Book 5, hymn 61, verse 8) " The wife and husband, being the equal halves of one substance, are equal in every respect, therefore both should join and take equal parts in all work religious and secular." No other Scripture of the world have ever given to the woman such equality with the man as the Vedas of the Hindus.

Motherhood is considered the greatest glory of Hindw women. The Taittiriya Upanishad teaches:
Matr devo Bhava:--- Let your mother be god to you:"

Compare that with the Old Testament which unfortunately have made woman the scapegoat for all the crimes committed by man. The Old Testament has established the idea that woman was created for man's pleasure; consequently her duty was to obey him always. It makes woman an instrument in the hands of Satan for the temptation and fall of the holy man with whom she was first enjoying felicity of paradise.

But in India, female Rishis composed several hymns of the Rig Veda. Young ladies of the time had a voice in their marriage. Numerous case of " Svayamvara", that is, of ladies selecting their own husbands, are mentioned in the Mahabharata and other works. There is sufficient evidence to show that WIDOW MARRIAGE was allowed, and that the concept of Sati was unknown in the Vedic period. What better example to give than the one from the Ramayana. When Dasharata died, none of his three queens, Kaushalya, Sumitra and Kaikeyi committed Sati.

THE CUSTOM OF SATI

A general presumption especially among the Western educated elite and media is that all Women had to immolate themselves together with their husband on the funeral pyre. That means women had to follow this ritual called " Sati" and they had no right to live after the death of their husbands.

But this is totally incorrect and false propaganda. Self-burning of widows was not sanctioned by the Vedic religion, but was due to other causes. One of the most important explanations is that the invading armies from Central Asia and the Middle East treated the widows of the soldiers so brutally that the women preferred death, and voluntarily sought it.

This is why Rajput women took to immolating themselves en masse to save their honor in the face of the imminent entry of victorious Muslim armies. When Mughal Emperor Akbar captured Chittorgarh in 1568, it is said that 8,000 women immolated themselves en masse. The historical incident of Padmini and thousands of others who committed self-immolation (called as Jauhar) to save their honour from Ala-ud-din Khilji is well known to be described here.

It is often said and believed that the British (Christian) Government did a great deal to suppress this custom of Sati. But actually the truth is that the noble Hindu, Raja Ram Mohan Roy, took the initiatives in this direction. But he was obliged to take the help of the British Government in enforcing this idea, since in those times the British were ruling India. Already the educated classed among the Hindus had strongly protested against this inhuman custom, but as it could not be done without official help, an appeal was made to the then Viceroy, Lord William Bentincik and a law against Sati was passed.

Sir Monier Williams a known Indologist and head of the Oxford's Boden Chair says:

"Perhaps the most important point to which Raja Ram Mohan Roy has awakened us was the absence of all Vedic sanction for the self-immolation of widows (Sati). It was basically his strong denial of this practice, and the agitation against it set on foot by him, which ultimately led to the abolition of Sati throughout India in 1819.

DOWRY SYSTEM

The system of Dowry did not originate in Hinduism and there is no such mention of any Dowry during the Vedic period. Only in the earlier part of the 19th century has this dowry system slowly entered in the Indian middle class.

According to several sources, the present dowry practice in India can be traced only to the 19th century- likely because that is when Indians observed the full fledged practice of dowry among the British rulers.

A book which clearly shows that Dowry system originated in Europe: "The Marriage Bargain, Women and Dowries in European History." A few excerpts from the above book are as follows:-

" In France, the dowry was almost a universal institution, even among servants, laborers and tenant farmers, until the interwar era (1918-1939). Those who were very poor and could not afford Dowry, remained unmarried for life.

The great majority of the middle class found that marriage is the greatest financial operation of their lives". (Written by a French observer in 1927).

The Original Vedic concept is of Stri Dhan not Dowry. There is a great difference between Stri dhan and Dowry. Stri-dhan literally means "property of wife". Stri Dhan given by the father consists usually of jewellery, gold and in some cases some part of the assets belonging to the father. This is given to the Bride this remains her own personal property for the rest of her life. Dowry consists more of Cash, Land and Consumer durable items (Like Refrigerator, Car, or TV etc) and the dowry is given to the groom's family.

Dowry is a demanded offering given by the bride's family to the groom's family at the time of marriage. Whereas Stri Dhan is considered the property only of the woman, passed matrilineally, dowry is not. Actually, Stri Dhan is the same as women inheriting a part of her father's income. As said, this is strictly given to the daughter, not to the daughter's family. This stridhan also acted as a protection for the woman towards any untoward incident. Therefore, there is a very big difference between stridhan and dowry. Stridhan was given by the father to her daughter according to his capability and wish, not according to others wishes, like dowry is. And it did not mean that a poor family had to ever worry about stridhan.

DOWRY DEATHS (BRIDE BURNING FOR DOWRY)

Dowry deaths typically occur in the westernized circles. (The dowry demand is seldom-traditional jewels, but mostly Consumer durables, like TV, Refrigerator, Cars, and other such latest gadgets). Dowry deaths and bride burning is not a traditional phenomenon that " still exists" in India, but are a typical case of perverting and poisoning of a native custom by the invasion of Western Consumerism.

A study by Hindus Against the Abuse of Women presented at the Second International Conference on Bride burning in India puts USA in the lead of familial femicide. It says that in USA murders of women committed by " intimate relations" are 15 per year per million population. The rate in Pakistan is 6.44 per million, India is at 6.25 per million. The study says excessive need for control and greed may be the underlying causes, not cultural or religious factors.

Now in India we have a law, which makes husbands and in-laws guilty until proven otherwise if a bride dies within the first year of marriage. Since then, the rate of women killed by intimate relations dropped by more than 50%.

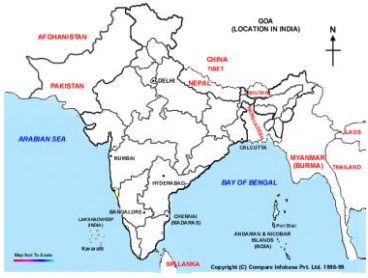
CONCLUSION

We have well established the fact that the postion of women in India is the best among all the countries of the world. There are no religious sanctions in the scriptures, which gives man the right to degrade women. A country which thinks itself as a leader of human rights and Woman liberation (USA) will still need to take many more years for a woman or a black to become president, whereas India has already had a women prime minister (Indira Gandhi) way back in 1966. Also to be noted is that at present the Chief ministers of three highly populated states in India are women. (Ms. Mayawati—Chief Minister of Uttar pradesh, Smt. Rabri Devi Chief Minister of Bihar, and Ms.Jayalalitha, the Chief Minister of Tamil Nadu).

There have been more important women in Ancient and Modern India, whose contributions have been great. A few names among them are Gargi, Sita, Savitri, Draupadi, Mira Bai, Durgavati, Ahilya Bai Holkar, Lakshmi Bai, Shankutala Devi, Sarojini Naidu, Sarada Devi, Bhagini Nivedita, etc.

(A short detail about the above will be covered in our future issues of Sandesh Bharati)

Asatoma Sad Gamaya
Tamasoma Jyotir Gamaya
(Lead me from falsehoods to truth and from ignorance to enlightenment)



The states of BHARAT

MADHYA PRADESH

Area:- 307,806 sq.km, Population:- About 64 million
State capital:- Bhopal Main language:- Hindi
Famous pilgrimage centers:- Ujjain, Sanchi, Omkareshwara, Maheshwar
Famous touristic places:- Bhimbetka, Kanha, Bandhavgarh, Gwalior, Khajuraho, Orccha, Datia, Pachmari, Jabalpur

MADHYA PRADESH STATE IS LANDLOCKED IN THE CENTRAL PART OF THE COUNTRY; IT IS BOUND BY THE STATES OF RAJASTHAN TO THE NORTHWEST, UTTAR PRADESH TO THE NORTH, CHHATISGARH TO THE EAST, GUJARAT TO THE WEST AND MAHARASHTRA TO THE SOUTH. KHAJURAHO, ONCE THE CAPITAL OF THE CHANDELA RULERS IS 595 KM FROM DELHI. THE EMBODIMENT OF THE GREAT ARTISTIC ACTIVITY OF THE 9^{TH} TO THE 12^{TH} CENTURIES, ONLY 22 TEMPLES OUT OF AN ESTIMATED 85 HAVE SURVIVED. IT IS ONE OF THE MOST POPULAR TOURIST DESTINATION FOR BOTH INDIANS AND FOREIGNERS. UJJAIN IS THE PLACE WHERE THE KUMBHA MELA IS HELD EVERY 12^{TH} YEAR, IN SANCHI IS LOCATED THE ANCIENT

BUDDHIST MONUMENTS, BHOPAL IS THE LAKE SIDE CAPITAL CITY, JABALPUR IS FAMOUS FOR ITS MARBLE ROCKS AND GWALIOR IS FAMOUS FOR ITS BEAUTIFUL FORTS. INDORE IS THE MAIN COMMERCIAL AND LARGEST CITY OF THE STATE. PACHMARI IS A BEAUTIFUL HILL STATION AND KANHA NATIONAL PARK, NEAR JABALPUR IS ONE OF THE MOST BEAUTIFUL WILD LIFE SANCTUARIES IN THE COUNTRY. AGRICULTURE IS THE BASIS OF MADHYA PRADESH'S ECONOMY. THE MAIN CULTIVATED AREAS ARE FOUND IN THE CHAMBAL VALLEY, THE MALWA PLATEAU, THE REWA PLATEAU AND THE NARMADA VALLEY. THE MOST IMPORTANT CROPS ARE RICE, WHEAT, CORN, PULSES AND PEANUTS. MADHYA PRADESH IS RICH IN MINERALS. THERE ARE LARGE RESERVES OF COAL AND IMPORTANT DEPOSITS OF IRON ORE, MANGANESE ORE, BAUXITE, ETC. DIAMOND RESERVES AT PANNA ARE OF PARTICULAR INTEREST.

¤ÉÆMÉ±ÉÉnäù¶É Eäò |ÉÊºÉrù ¨ÉÉxÉ´ÉÉÊvÉEòÉ®ú´ÉÉnùÒ ´É Ê¡ò±¨É ÊxÉ¨ÉÉÇiÉÉ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú ºÉä {ÉÉ\SÉVÉxºÉ Eäò Ê±ÉB SÉxpùùEòÉÆiÉ ZÉÉ EòÒ Ê´É¶Éä¹É ¤ÉÉiÉSÉÒiÉ

Ê½þxnÚù =i{ÉÒc÷xÉ EòÉ Ê´É®úÉävÉ Eò®úxÉä {É®ú Ê¡ò±¨É ÊxÉ¨ÉÉÇiÉÉ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú EòÉä ¤ÉÆMÉ±ÉÉnäù¶É ºÉ®úEòÉ®ú xÉä VÉä±É ¦ÉäVÉÉ

+xiÉ®ú®úÉ¹]ÅõÒºÉ JºÉÉÊiÉ|ÉÉ{iÉ ¨ÉÉxÉ´ÉÉÊvÉEòÉ®ú´ÉÉnùÒ EòÉºÉÇEòiÉÉÇ, EòÊ´É iÉlÉÉ Ê¡ò±¨É ÊxÉ¨ÉÉÇiÉÉ ¸ÉÒ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú ¤ÉÆMÉ±ÉÉnäù¶É Eäò =xÉ ºÉ¦ÉÒ ±ÉÉäMÉÉå EòÉ |ÉÊiÉÊxÉÊvÉi´É Eò®úiÉä ½éþ VÉÉä Eäò´É±É <ºÉÊ±ÉB

=i{ÉÒÊc÷iÉ ½éþ, CªÉÉåÊEò =xÉEòÒ ºÉ½þÉxÉÖ¦ÉÚÊiÉ +±{ÉºÉÆJªÉEò ºÉ¨ÉÖnùÉªÉ (Ê½þxnÖù+Éå) ºÉä ½èþ <ºÉ ´É¹ÉÇ Eäò |ÉÉ®Æú¦É ¨Éå +{ÉxÉä <x½þÓ ºÉ®úÉäEòÉ®úÉå EòÒ ´ÉVÉ½þ ºÉä ®úÉ¹]Åõ nùÉä½þ Eäò +É®úÉä{É ¨Éå 59 Ênùx É VÉä±É ¨Éå ®ú½þxÉä Eäò {É¶SÉÉiÉÂ ¦ÉÒ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú Eäò iÉä´É®úÉå ¨Éå Eò¨ÉÒ xÉ½þÓ +É<Ç ½èþ* ¦ÉÉ®úiÉÒªÉ BVÉäx]õ ½þÉäxÉä Eäò +É®úÉä{ÉÉå EòÉä {ÉÚ®úÒ iÉ®ú½þ JÉÉÊ®úVÉ Eò®úiÉä ½ÖþB ´Éä Eò½þiÉä ½éþ ÊEò ¨Éé ¦ÉÉ®úiÉ EòÉ +É±ÉÉäSÉEò ¦ÉÒ ½ÚÆþ* =xÉEòÉ ¨ÉÉxÉxÉÉ ½èþ ÊEò ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Eò]Âõ]õ®úiÉÉ ¤ÉgøiÉÒ VÉÉ ®ú½þÒ ½èþ, VÉÉiÉÒªÉ =x¨ÉÉnù xÉä ºÉ¦ÉÒ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ±ÉÉäMÉÉå EòÉä ½þÉþÊ¶ÉB {É®ú JÉc÷É Eò®ú Ênùª ÉÉ ½èþ* º´ÉªÉÆ EòÉä +±{ÉºÉÆJªÉEò ¤ÉiÉÉxÉä ´ÉÉ±Éä ¶É½þ®úªÉÉ®ú ¤ÉÆMÉ±ÉÉnäù¶ÉÒ Ê½þxnÖù+Éå Eäò ¤ÉÒSÉ ¸ÉrùÉ Eäò Eäòxpù ½éþ* ºÉ½þÉÆ |ÉºiÉÖiÉ ½èþ SÉxpùEòÉÆiÉ ZÉÉ uùÉ®úÉ ¤ÉÆMÉ±ÉÉnäù¶É EòÒ ªÉÉjÉÉ Eäò nùÉè®úÉxÉ ¸ÉÒ ¶É½þ®úªÉÉ®ú Eò¤ÉÒ®ú ºÉä Ê´ÉÊ¦ÉzÉ ¨ÉÖqùÉå {É®ú ½Öþ<Ç ¤ÉÉiÉSÉÒiÉ Eäò ºÉ¨{ÉÉÊnùiÉ +Æ¶É –*

●¨ÉÉèVÉÚnùÉ {ÉÊ®úÎºlÉÊiÉ ¨Éå +É{ÉEòÉä ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå +±{ÉºÉÆJªÉEò Ê½þxnÖù+Éå EòÉ CªÉÉ ¦ÉÊ´É¹ªÉ xÉVÉ®ú +ÉiÉÉ ½èþ?

☐ ¤ÉÆMÉ±ÉÉnäù¶É xÉä¶ÉxÉÊ±Éº]õ {ÉÉ]õÔ (¤ÉÒBxÉ{ÉÒ) +Éè®ú VÉ¨ÉÉiÉä <º±ÉÉ¨ÉÒ VÉèºÉÒ {ÉÉÌ]õªÉÉÆ <ºÉ näù¶É Eäò +±{ÉºÉÆJªÉEòÉå EòÉä

VÉÉiÉÒªÉ iÉÉè®ú {É®ú JÉi¨É Eò®úxÉÉ SÉÉ½þiÉÒ ½éþ* ªÉä ±ÉÉäMÉ ¤ÉÆMÉ±ÉÉnäù¶É EòÉä ºÉ¨{ÉÚhÉÇ °ü{É ºÉä {ÉÉÊEòºiÉÉxÉ +Éè®ú +¡òMÉÉÊxÉºiÉÉxÉ VÉèºÉÉ näù¶É ¤ÉxÉÉxÉÉ SÉÉ½þiÉä ½éþ* ªÉ½þ =qäù¶ªÉ =xÉEäò ®úÉVÉxÉÒÊiÉEò BVÉähbä÷ ¨Éå ¶ÉÉÊ¨É±É ½èþ* ¤ÉÆMÉ±ÉÉnäù¶É xÉä¶ÉxÉÊ±Éº]õ {ÉÉ]õÔ iÉlÉÉ VÉ¨ÉÉiÉä <º±ÉÉ¨ÉÒ MÉ`ö¤ÉÆvÉxÉ ºÉ®úEòÉ®ú Eäò ºÉkÉÉ°ügø ½þÉäiÉä ½þÒ ºÉÖÊxÉªÉÉäÊVÉiÉ iÉ®úÒEäò ºÉä Ê½þxnÚù +±{ÉºÉÆJªÉEòÉå {É®ú +ÉGò¨ÉhÉ ½þÉäxÉä ±ÉMÉä* CªÉÉåÊEò <xÉ ºÉÉ¨|ÉnùÉÊªÉEò nù±ÉÉå EòÉ ¨ÉÉxÉxÉÉ ½èþ ÊEò Ê½þxnÚù ºÉÉ¨ÉÉxªÉiÉ: +´ÉÉ¨ÉÒ ±ÉÒMÉ Eäò ºÉ¨ÉlÉÇEò ½éþ* =x½åþ +´ÉÉ¨ÉÒ ±ÉÒMÉ EòÉ ºÉ¨ÉlÉÇEò Eò®úÉ®ú näùEò®ú ½þiªÉÉ+Éå +Éè®ú ¤É±ÉÉiEòÉ®ú EòÉ ÊºÉ±ÉÊºÉ±ÉÉ ¶ÉÖ°ü ½Öþ+É* <xÉ PÉ]õxÉÉ+Éå EòÒ iÉÖ±ÉxÉÉ +É{É MÉÖVÉ®úÉiÉ ¨Éå ½þÉä ®ú½äþ PÉ]õxÉÉGò¨É ºÉä xÉ½þÓ Eò®ú ºÉEòiÉä* xÉ ½þÒ +É{É <xÉ +ÉGò¨ÉhÉÉå EòÒ +ÉºÉÉxÉÒ ºÉä Eò±{ÉxÉÉ Eò®ú ºÉEòiÉä ½éþ* <ºÉ iÉ®ú½þ Eäò EÞòiªÉ ¨ÉÖJªÉiÉ: ºÉÖnÚù®ú IÉäjÉÉå ¨Éå ½þÉä ®ú½äþ ½éþ, VÉ½þÉÆ {ÉjÉEòÉ®ú, ºÉÉ¨ÉÉÊVÉEò EòÉªÉÇEòiÉÉÇ B´ÉÆ ¨ÉÉxÉ´ÉÉÊvÉEòÉ®ú´ÉÉnùÒ EòÉªÉÇEòiÉÉÇ +ºÉÉxÉÒ ºÉä xÉ½þÓ {É½ÖÆþSÉ ºÉEòiÉä* <xÉ VÉ¨ÉÉÊiÉªÉÉå EòÒ {ÉÉÊ·ÉEòiÉÉ Eäò Ê¶ÉEòÉ®ú ´Éä nÖù¤ÉÇ±É +Éè®ú ÊxÉ:ºÉ½þÉªÉ Ê½þxnÚù ½éþ VÉÉä +{ÉxÉÉ Ê´É®úÉävÉ iÉEò xÉ½þÓ VÉiÉÉ ºÉEòiÉä* ªÉ½þ EòÉä<Ç ºÉÉvÉÉ®úhÉ PÉ]õxÉÉ xÉ½þÓ ½èþ, ªÉ½þ ¨ÉÉxÉ´ÉiÉÉ

Eäò |ÉÊiÉ +{É®úÉvÉ ½èþ* ªÉ½þÒ EòÉ®úhÉ ½èþ ÊEò ½þVÉÉ®úÉå Ê½þxnÖù+Éå EòÉä ¤ÉÆMÉ±ÉÉnäù¶É UôÉäc÷Eò®ú ¦ÉÉMÉxÉÉ {Éc÷É*

+{ÉxÉÒ Ê{ÉUô±ÉÒ ¦ÉÉ®úiÉ ªÉÉjÉÉ Eäò nùÉè®úÉxÉ VÉ¤É ¨ÉéxÉä <xÉ Ê½þxnÚù ¶É®úhÉÉÌlÉªÉÉå EòÉ ºÉÉlÉÉiEòÉ®ú Ê±ÉªÉÉ iÉ¤É =x½þÉåxÉä Eò½þÉ ÊEò ´Éä Eò¦ÉÒ ¤ÉÆMÉ±ÉÉnäù¶É ±ÉÉè]õxÉÉ xÉ½þÓ SÉÉ½åþMÉä* =xÉEòÉ ¨ÉÉxÉxÉÉ ½èþ ÊEò ¨ÉÉèVÉÚnùÉ {ÉÊ®úÍºlÉÊiÉ 1971 EòÒ {ÉÊ®úÍºlÉÊiÉ ºÉä Ê¤É±EÖò±É +±ÉMÉ ½èþ* 1971 Eäò "¨ÉÖÊHò ªÉÖrù' Eäò nùÉè®úÉxÉ ±ÉÉJÉÉå ±ÉÉäMÉÉå xÉä ¦ÉÉ®úiÉ ¨Éå ¶É®úhÉ ±ÉÒ lÉÒ, =xÉ¨Éå 70 |ÉÊiÉ¶ÉiÉ Ê½þxnÚù lÉä* +Éè®ú ºÉ¦ÉÒ ±ÉÉäMÉ ¤ÉäºÉ¥ÉÒ ºÉä ¤ÉÆMÉ±ÉÉnäù¶É Eäò º´ÉiÉÆjÉ ½þÉäxÉä EòÒ |ÉiÉÒlÉÉ Eò®ú ®ú½äþ lÉä* ÊEòxiÉÖ <ºÉ ¤ÉÉ®ú EòÒ ÎºlÉÊiÉ ¤É½ÖþiÉ ¤Énù±ÉÒ ½Öþ<Ç B´ÉÆ nùÉ°ühÉ ½èþ* <ºÉ ¤ÉÉ®ú +iªÉÉSÉÉ®ú Eò®úxÉä ´ÉÉ±Éä ¤ÉÉ½þ®úÒ ±ÉÉäMÉ xÉ½þÓ ½éþ, xÉ {ÉÉÊEòºiÉÉxÉÒ, xÉ {ÉÆVÉÉ¤ÉÒ* ªÉä +{É®úÉvÉ +{ÉxÉä ½þÒ {Éc÷ÉäÊºÉªÉÉå uùÉ®úÉ, +{ÉxÉä ½þÒ ±ÉÉäMÉÉå uùÉ®úÉ ÊEòB VÉÉ ®ú½äþ ½éþ* VÉ¤É BEò Ê½þxnÚù ±Éc÷EòÒ EòÉ ¤É±ÉÉiEòÉ®ú =ºÉEäò Ê{ÉiÉÉ EòÒ +ÉÆJÉÉå Eäò ºÉÉ¨ÉxÉä ÊEòªÉÉ VÉÉ ®ú½þÉ ½þÉä iÉÉä ºÉ¨ÉZÉÉ VÉÉ ºÉEòiÉÉ ½èþ ÊEò ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÖù+Éå EòÒ CªÉÉ ÎºlÉÊiÉ ½èþ* ½þÉ±ÉÉÆÊEò ¶É½þ®ú ¨Éå ®ú½þxÉä ´ÉÉ±Éä Ê½þxnÚù ºÉÉ¨ÉÉxªÉiÉ:

ºÉÖ®úÊIÉiÉ ½éþ, CªÉÉåÊEò ºÉ®úEòÉ®ú nÖùÊxÉªÉÉ EòÉä ÊnùJÉÉxÉÉ SÉÉ½þiÉÒ ½èþ ÊEò ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå ºÉ´ÉÇjÉ ¶ÉÉÆÊiÉ ½èþ* ÊEòxiÉÖ ªÉÊnù +É{É IÉäjÉÒªÉ ºÉ¨ÉÉSÉÉ®ú- {ÉjÉÉå EòÉ +´É±ÉÉäEòxÉ Eò®åú, iÉÉä {ÉÉBÆMÉä ÊEò Ê½þxnÖù+Éå {É®ú +iªÉÉSÉÉ®úÉå EòÒ JÉ¤É®ú |É¨ÉÖJÉiÉÉ ºÉä |ÉEòÉÊ¶ÉiÉ ½þÉäiÉÒ ½èþ* Ê{ÉUô±Éä ´É¹ÉÇ <ºÉ ºÉ®úEòÉ®ú Eäò MÉ`öxÉ ºÉä ¶ÉÖ°ü ½Öþ+É ªÉ½þ ÊºÉ±ÉÊºÉ±ÉÉ ÊxÉ®ÆúiÉ®ú VÉÉ®úÒ ½èþ, ÊxÉ¶SÉªÉ ½þÒ ªÉ½þ ¤É½ÖþiÉ ½þÒ nÖù¦ÉÉÇMªÉ{ÉÚhÉÇ ½èþ*

●BEò º´ÉiÉÆjÉ ®úÉ¹]Åõ Eäò °ü{É ¨Éå ¤ÉÆMÉ±ÉÉnäù¶É Eäò ÊxÉ¨ÉÉÇhÉ ¨Éå ¦ÉÉ®úiÉ EòÒ ¦ÉÚÊ¨ÉEòÉ EòÉä xÉVÉ®ú+ÆnùÉVÉ xÉ½þÓ ÊEòªÉÉ VÉÉ ºÉEòiÉÉ ½è,þ Ê¡ò®ú ¦ÉÒ CªÉÉ EòÉ®úhÉ ½èþ ÊEò +É{ÉEäò näù¶É ¨Éå ¦ÉÉ®úiÉÊ´É®úÉävÉÒ ¦ÉÉ´ÉxÉÉ ¤ÉgøiÉÒ ½þÒ VÉÉ ®ú½þÒ ½èþ?

☐ nù®ú+ºÉ±É <ºÉEòÒ ¶ÉÖ¯û+ÉiÉ 1947 ºÉä ½Öþ<Ç, VÉ¤É ºÉä {ÉÉÊEòºiÉÉxÉ ¤ÉxÉÉ* =xÉ ÊnùxÉÉå ¶ÉÉºÉEò ´ÉMÉÇ Eäò ±ÉÉäMÉ ¦ÉÉ®úiÉ Eäò Ê´É¯ûrù PÉÞhÉÉ ¤ÉgøÉxÉä EòÉ EòÉ¨É ÊEòªÉÉ Eò®úiÉä lÉä* 1948 ¨Éå ¤ÉÆMÉ±ÉÉ EòÉä ®úÉ¹]Åõ¦ÉÉ¹ÉÉ Eäò °ü{É ¨Éå ¨ÉÉxªÉiÉÉ Ênù±ÉÉxÉä ½äþiÉÖ ¶ÉÖ°ü ½ÖþB "¦ÉÉ¹ÉÉ +ÉÆnùÉä±ÉxÉ' EòÉä {ÉÉÊEòºiÉÉxÉÒ ¶ÉÉºÉEòÉå xÉä ¦ÉÉ®úiÉ uùÉ®úÉ |ÉäÊ®úiÉ ¤ÉiÉ±ÉÉªÉÉ* {ÉÉÊEòºiÉÉxÉÒ ¶ÉÉºÉEòÉå EòÒ xÉVÉ®ú ¨Éå ¦ÉÉ¹ÉÉ

+ÉÆnùÉä±ÉxÉ ¦ÉÉ®úiÉÒªÉ ±ÉÉäMÉ ½þÒ SÉ±ÉÉ ®ú½äþ lÉä* {ÉÉÊEòºiÉÉxÉÒ ¶ÉÉºÉxÉ Eäò nùÉè®úÉxÉ ±ÉÉäEòiÉÉÆÊjÉEò MÉÊiÉÊ´ÉÊvÉªÉÉÆ SÉ±ÉÉxÉä ´ÉÉ±Éä iÉlÉÉ º´ÉÉªÉkÉiÉÉ EòÒ ¨ÉÉÆMÉ Eò®úxÉä ´ÉÉ±Éä xÉäiÉÉ+Éå EòÉä ¦ÉÉ®úiÉÒªÉ BVÉäh]õ Eò®úÉ®ú Ênùª ÉÉ VÉÉiÉÉ lÉÉ* =x½þÉåxÉä ¶ÉäJÉ ¨ÉÖVÉÒ¤ÉÖ®Çú½þ¨ÉÉxÉ, ¨ÉÉè±ÉÉxÉÉ ¨ÉºÉnùÒ, B.Eäò. ¡òVÉ±ÉÖ±É ½þEò +ÉÊnù EòÉä ¦ÉÉ®úiÉ Eäò BVÉäh]õ Eäò °ü{É ¨Éå |ÉSÉÉÊ®úiÉ ÊEòªÉÉ lÉÉ* º´ÉiÉÆjÉiÉÉ |ÉÉÎ{iÉ ºÉä ±ÉäEò®ú +¤É iÉEò ¤ÉÆMÉ±ÉÉnäù¶É Eäò ¶ÉÉºÉxÉ EòÒ ¤ÉÉMÉb÷Éä®ú {ÉÉÊEòºiÉÉxÉ ºÉ¨ÉlÉÇEòÉå Eäò ½þÉlÉ ¨Éå ®ú½þÒ ½èþ* ªÉÊnù +É{É ¶ÉäJÉ ¨ÉÖVÉÒ¤É EòÉ ºÉÉgäø iÉÒxÉ ´É¹ÉÇ EòÉ EòÉªÉÇEòÉ±É iÉlÉÉ ¶ÉäJÉ ½þºÉÒxÉÉ ºÉ®úEòÉ®ú Eäò {ÉÉÆSÉ ´É¹ÉÇ EòÒ +´ÉÊvÉ EòÉä UôÉäc÷ nåù iÉÉä Ê{ÉUô±Éä 31 ´É¹ÉÉç ºÉä ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå ºÉÉ¨|ÉnùÉÊªÉEò iÉÉEòiÉÉå EòÉ ¶ÉÉºÉxÉ ½èþ* +iÉ: VÉ¤É Eò¦ÉÒ ±ÉÉäEòiÉÆjÉ B´ÉÆ ºÉÉ¨ÉÉÊVÉEò xªÉÉªÉ EòÒ ¤ÉÉiÉ SÉ±ÉiÉÒ ½èþ iÉÉä =ºÉä "<º±ÉÉ¨É Eäò Ê´É¯ûrù' +Éè®ú ¦ÉÉ®úiÉ Eäò ºÉ¨ÉlÉÇxÉ Eäò °ü{É ¨Éå näùJÉÉ VÉÉiÉÉ ½èþ* ªÉ½þÒ EòÉ®úhÉ ½èþ ÊEò ªÉä ±ÉÉäMÉ +É¨É VÉxÉiÉÉ ¨Éå ¦ÉÉ®úiÉÊ´É®úÉävÉÒ ¦ÉÉ´ÉxÉÉ EòÉä ÊxÉ®ÆúiÉ®ú ¦Éc÷EòÉiÉä ®ú½þiÉä ½éþ* ½þÉ±É ½þÒ ¨Éå ´ÉiÉÇ¨ÉÉxÉ ºÉkÉÉ°ügø ºÉ®úEòÉ®ú Eäò MÉÞ½þ¨ÉÆjÉÒ xÉä ªÉ½þ ¤ÉªÉÉxÉ Ênùª ÉÉ ÊEò 1971 ¨Éä ½ÖþB {ÉÉÊEòºiÉÉxÉ Eäò Ê´É¦ÉÉVÉxÉ ½äþiÉÖ ¦ÉÉ®úiÉ

ÊVÉ¨¨ÉänùÉ®ú ½èþ* ¨ÉéxÉä MÉÞ½þ¨ÉÆjÉÒ Eäò <ºÉ ¤ÉªÉÉxÉ Eäò Ê´É¯ûrù ±ÉäJÉ Ê±ÉJÉÉ ½èþ, CªÉÉåÊEò ªÉ½þ Ê´ÉSÉÉ®ú ½þ¨ÉÉ®úÒ +ÉEòÉÆIÉÉ+Éå EòÉä, ¤ÉÆMÉ±ÉÉnäùÊ¶ÉªÉÉå uùÉ®úÉ ±Écä÷ MÉB ¨ÉÖÊHò ªÉÖrù EòÉä, ½þ¨ÉÉ®äú ¨É½þÉxÉ ¤ÉÊ±ÉnùÉxÉ EòÉä, ½þ¨ÉÉ®úÒ º´ÉiÉÆjÉiÉÉ EòÉä xÉEòÉ®úiÉÉ ½èþ* <ºÉ ¨ÉÖÊHò ªÉÖrù EòÉä ¤ÉÒBxÉ{ÉÒ Eäò ºÉÆºlÉÉ{ÉEò ÊVÉªÉÉ=®ú ®ú½þ¨ÉÉxÉ xÉä ¦ÉÒ ºÉäC]õ®ú Eò¨ÉÉÆb÷®ú Eäò °ü{É ¨Éå ±Éc÷É lÉÉ* ÊEòxiÉÖ ´ÉiÉÇ¨ÉÉxÉ MÉÞ½þ¨ÉÆjÉÒ, ÊVÉx½þÉåxÉä =xÉ ÊnùxÉÉå {ÉÉÊEòºiÉÉxÉ ¨Éå ®ú½þEò®ú ¦ÉÉ®úiÉ Eäò Ê´É¯ûrù ºÉèÊxÉEò +ÊvÉEòÉ®úÒ Eäò °ü{É ¨Éå ªÉÖrù ÊEòªÉÉ lÉÉ, ºÉÉ´ÉÇVÉÊxÉEò °ü{É ºÉä Eò½þÉ ÊEò ¦ÉÉ®úiÉ xÉä ½þÒ {ÉÉÊEòºiÉÉxÉ EòÉä Ê´É¦ÉÉÊVÉiÉ ÊEòªÉÉ iÉlÉÉ ¦ÉÉ®úiÉ EòÒ ¨É½þÉi´ÉÉEòÉÆIÉÉ <ºÉ {ÉÚ®äú ={É¨É½þÉuùÒ{É {É®ú Eò¤VÉÉ Eò®úxÉä EòÒ ½èþ...* Ê{ÉUô±Éä 31 ´É¹ÉÉç ¨Éå ÊEòºÉÒ ÊVÉ¨¨ÉänùÉ®ú {Énù {É®ú ®ú½þiÉä ½ÖþB BäºÉä +É{ÉÊkÉVÉxÉEò ¤ÉªÉÉxÉ näùxÉä EòÉ ºÉÉ½þºÉ ÊEòºÉÒ ´ªÉÊHò xÉä xÉ½þÓ ÊEòªÉÉ ½èþ* ´ÉiÉÇ¨ÉÉxÉ MÉÞ½þ¨ÉÆjÉÒ Eäò <ºÉ ºÉÉ½þºÉ Eäò {ÉÒUäô VÉ¨ÉÉiÉä <º±ÉÉ¨ÉÒ iÉlÉÉ {ÉÉÊEòºiÉÉxÉ ºÉ¨ÉlÉÇEò ºÉÉ¨|ÉnùÉÊªÉEò ºÉÆMÉ`öxÉ ½éþþ, ÊVÉxÉEòÉ BEò¨ÉÉjÉ =qäù¶ªÉ ¤ÉÆMÉ±ÉÉnäù¶É EòÉä nÚùºÉ®úÉ {ÉÉÊEòºiÉÉxÉ ¤ÉxÉÉxÉÉ ½èþ*

●¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Eò]Âõ]õ®ú{ÉÆlÉ Eäò ºÉÉlÉ-

ºÉÉlÉ +É<Ç.BºÉ.+É<Ç. EòÒ MÉÊiÉÊ´ÉÊvÉªÉÉå ¨Éå ÊxÉ®ÆúiÉ®ú ´ÉÞÊrù ½þÉä ®ú½þÒ ½èþ, BäºÉÒ ÎºlÉÉÊiÉ ¨Éå CªÉÉ ´É½þÉÆ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ºÉ®úEòÉ®ú iÉlÉÉ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ºÉÆÊ´ÉvÉÉxÉ EòÒ ºlÉÉ{ÉxÉÉ ºÉÆ¦É´É ½èþ?

□ ¤ÉÆMÉ±ÉÉnäù¶É EòÒ +É¨É VÉxÉiÉÉ ºÉÉ¨|ÉnùÉÊªÉEò xÉ½þÓ ½èþ* ºÉÉlÉ ½þÒ OÉÉ¨ÉÒhÉ IÉäjÉÉå ¨Éå ®ú½þxÉä ´ÉÉ±Éä ±ÉÉäMÉ ¦ÉÒ ®úÉVÉxÉÒÊiÉ ¨Éå vÉ¨ÉÇ Eäò nùÉä½þxÉ EòÉä PÉÞhÉÉ EòÒ oùÎ¹]õ ºÉä näùJÉiÉä ½éþ* ªÉ½þÒ iÉlªÉ ½þ¨ÉÉ®úÒ º´ÉiÉÆjÉiÉÉ EòÒ ±Éc÷É<Ç ¨Éå |ÉÊiÉÊ¤ÉÊ¨¤ÉiÉ ½þÉäiÉÉ lÉÉ* ÊEòxiÉÖ =xÉ ÊnùxÉÉå {ÉÉÊEòºiÉÉxÉ ºÉ®úEòÉ®ú ±ÉÉäMÉÉå (¤ÉÆMÉÉÊ±ÉªÉÉå) Eäò +´ÉSÉäiÉxÉ ¨Éå ªÉ½þ b÷É±ÉxÉÉ SÉÉ½þiÉÒ lÉÒ ÊEò {ÉÉÊEòºiÉÉxÉ EòÉä ¤ÉSÉÉxÉä EòÉ ¨ÉiÉ±É¤É <º±ÉÉ¨É EòÉä ¤ÉSÉÉxÉÉ ½èþ* VÉ¤É Eò¦ÉÒ ±ÉÉäEòiÉÉÆÊjÉEò +ÉÆnùÉä±ÉxÉ ¶ÉÖ°ü ½þÉäiÉÉ lÉÉ, ´Éä Eò½þiÉä lÉä <º±ÉÉ¨É JÉiÉ®äú ¨Éå ½èþ, ÊEòxiÉÖ +É¨É VÉxÉiÉÉ EòÒ ®úÉªÉ +±ÉMÉ lÉÒ* =x½þÉåxÉä {ÉÉÊEòºiÉÉxÉÒ ¶ÉÉºÉxÉ ºÉä ¨ÉÖÊHò ½äþiÉÖ ªÉÖrù ±Éc÷É, ±ÉÉäEòiÉÆjÉ Eäò Ê±ÉB ªÉÖrù ±Éc÷É, vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ±ÉÉäEòiÉÉÆÊjÉEò ¤ÉÆMÉ±ÉÉnäù¶É Eäò Ê±ÉB ºÉÆPÉ¹ÉÇ ÊEòªÉÉ* ªÉ½þÒ ´ÉVÉ½þ ½èþ ÊEò 1972 ¨Éå ÊxÉÌ¨ÉiÉ ºÉÆÊ´ÉvÉÉxÉ ¨Éå ¤ÉÆMÉ±ÉÉnäù¶É EòÉ º´É°ü{É ±ÉÉäEòiÉÉÆÊjÉEò iÉlÉÉ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ®úÉ¹]Åõ Eäò °ü{É ¨Éå ®úJÉÉ MÉªÉÉ* ÊEòxiÉÖ ¶ÉÉºÉEò ´ÉMÉÇ iÉlÉÉ

VÉ¨ÉÉiÉä-<º±ÉÉ¨ÉÒ VÉèºÉÒ {ÉÉÌ]õªÉÉÆ B´ÉÆ ºÉÆºlÉÉBÆ ºÉÆJªÉÉ ¨Éå Eò¨É ½þÉäxÉä Eäò ¤ÉÉ´ÉVÉÚnù ºÉÆMÉÊ`öiÉ ½éþ* <ºÉEäò Ê´É{É®úÒiÉ vÉ¨ÉÇÊxÉ®ú{ÉälÉ ±ÉÉäEòiÉÉÆÊjÉEò ¶ÉÊHòªÉÉÆ ºÉÆMÉÊ`öiÉ xÉ½þÓ ½éþ* ±ÉÉäEòiÉÉÆÊjÉEò ®úÉVÉxÉÒÊiÉEò {ÉÉÌ]õªÉÉÆ]ÖõEòc÷Éå ¨Éå ¤ÉÆ]õÒ ½Öþ<Ç ½éþ* <xÉ iÉÉEòiÉÉå ¨Éå BEòVÉÖ]õiÉÉ Eäò +¦ÉÉ´É xÉä ½þÒ Ê¡ò®úEòÉ{É®úºiÉ iÉÉÊ±É¤ÉÉxÉÒ iÉÉEòiÉÉå EòÉä ¨ÉVÉ¤ÉÚiÉ ¤ÉxÉÉªÉÉ ½èþ* ªÉÊnù ½þ¨É ±ÉÉäMÉ {ÉÖxÉ: 1971 EòÒ iÉ®ú½þ BEòVÉÖ]õ ½ÖþB iÉÉä <xÉ ºÉÉ¨|ÉnùÉÊªÉEò iÉÉEòiÉÉå EòÉä ½þ®úÉxÉÉ ¨ÉÖÎ¶Eò±É xÉ½þÓ ½þÉäMÉÉ*

●+É{É {É®ú ¦ÉÉ®úiÉÒªÉ BVÉäh]õ ½þÉäxÉä EòÉ +É®úÉä{É ±ÉMÉiÉÉ ®ú½þiÉÉ ½èþ, <ºÉEòÉ CªÉÉ EòÉ®úhÉ ½èþþ?

☐ ¨ÉéxÉä +É®úÉä{É ±ÉMÉÉxÉä ´ÉÉ±ÉÉå ºÉä <ºÉä |É¨ÉÉÊhÉiÉ Eò®úxÉä EòÉä Eò½þÉ ½èþ* +ÉÊJÉ®ú ¨ÉÖZÉä ¦ÉÉ®úiÉ ºÉä CªÉÉ ºÉ½þÉªÉiÉÉ Ê¨É±ÉiÉÒ ½èþ? nÚùºÉ®úÒ ¤ÉÉiÉ ªÉ½þ ÊEò MÉiÉ ´É¹ÉÇ Eäò +É¨É SÉÖxÉÉ´É Eäò {É¶SÉÉiÉÂ ¨ÉéxÉä ¦ÉÉ®úiÉ ºÉ®úEòÉ®ú EòÒ ¦ÉÒ ¤É½ÖþiÉ +É±ÉÉäSÉxÉÉ EòÒ ½èþ* ÊVÉºÉ =iºÉÉ½þ Eäò ºÉÉlÉ ¤ÉÒBxÉ{ÉÒ iÉlÉÉ VÉ¨ÉÉiÉä <º±ÉÉ¨ÉÒ MÉ`öVÉÉäc÷ EòÉ ºÉ¨ÉlÉÇxÉ ÊEòªÉÉ MÉªÉÉ +Éè®ú ¦ÉÉ®úiÉ ºÉ®úEòÉ®ú xÉä ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÖù+Éå {É®ú ½ÖþB +iªÉÉSÉÉ®ú EòÒ +xÉänùJÉÒ EòÒ, ¨ÉéxÉä <ºÉEäò Ê´É®úÉävÉ ¨Éå +xÉäEò ±ÉäJÉ

Ê±ÉJÉä* lÉÉäcä÷ ºÉä |ÉÉEÞòÊiÉEò MÉèºÉ Eäò +É ªÉÉiÉ ½äþiÉÖ ¦ÉÉ®úiÉ ºÉ®úEòÉ®ú xÉä ºÉÉ¨|ÉnùÉÊªÉEò nù±ÉÉå EòÉ ºÉ¨ÉlÉÇxÉ ÊEòªÉÉ* VÉ¤É Eò¦ÉÒ ¨Éé ¦ÉÉ®úiÉ EòÉä vÉ¨ÉÇÊxÉ®ú{ÉäIÉiÉÉ iÉlÉÉ ±ÉÉäEòiÉÉÆÊjÉEò ¨ÉÚ±ªÉÉå ºÉä ¦É]õEòiÉÉ ½Öþ+É {ÉÉiÉÉ ½ÚÆþ, ¦ÉÉ®úiÉ EòÒ +É±ÉÉäSÉxÉÉ ÊEòªÉÉ Eò®úiÉÉ ½ÚÆþ* +iÉ: ¨Éé ¦ÉÉ®úiÉ EòÉ +É±ÉÉäSÉEò ¦ÉÒ ½ÚÆþ* ºÉÉlÉ ½þÒ ºÉÉlÉ ¤ÉÆMÉ±ÉÉnäù¶É Eäò "¨ÉÖÊHò ªÉÖrù' ¨Éå ¦ÉÉ®úiÉ Eäò ªÉÉäMÉnùÉxÉ EòÉä ¨Éé ½þ¨Éä¶ÉÉ º¨É®úhÉ ®úJÉiÉÉ ½ÚÆþ* <ÆÊnù®úÉ MÉÉÆvÉÒ ºÉ®úEòÉ®ú Eäò ºÉ¨ÉlÉÇxÉ Eäò Ê¤ÉxÉÉ ½þ¨ÉÉ®úÒ ªÉ½þ ±Éc÷É<Ç +iªÉÊvÉEò ®úHò®ÆúÊVÉiÉ iÉlÉÉ ±É¨¤ÉÒ ½þÉäiÉÒ* +iÉ: ½þ¨ÉÉ®äú ¨ÉxÉ ¨Éå ¦ÉÉ®úiÉ Eäò |ÉÊiÉ EÞòiÉYÉiÉÉ ½èþ* ½þ¨É ±ÉÉäMÉ BEò ¨É½þÉxÉ ±ÉÉäEòiÉÆjÉ B´ÉÆ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ®úÉ¹]Åõ Eäò °ü{É ¨Éå ¦ÉÉ®úiÉ EòÉ ºÉ¨¨ÉÉxÉ Eò®úiÉä ½éþ* Ê{ÉUô±Éä ´É¹ÉÇ BEò ºÉÉlÉÉiEòÉ®ú Eäò nùÉè®úÉxÉ ¸ÉÒ +]õ±É Ê¤É½þÉ®úÒ ´ÉÉVÉ{ÉäªÉÒ xÉä ¨ÉÖZÉä º{É¹]õ °ü{É ºÉä ¤ÉiÉÉªÉÉ ÊEò =xÉEòÒ ºÉ®úEòÉ®ú ¦ÉÉ®úiÉ EòÒ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ UôÊ´É EòÉä ÊxÉ®ÆúiÉ®ú ¤ÉxÉÉB ®úJÉxÉÉ SÉÉ½þiÉÒ ½èþ +Éè®ú vÉ¨ÉÇÊxÉ®ú{ÉäIÉiÉÉ Eäò Ê¤ÉxÉÉ ¦ÉÉ®úiÉ EòÉä +JÉhb÷ ®úJÉxÉÉ ºÉÆ¦É´É xÉ½þÓ ½èþ* ±ÉÉäEòiÉÉÆÊjÉEò ¨ÉÚ±ªÉÉå B´ÉÆ vÉ¨ÉÇÊxÉ®ú{ÉäIÉiÉÉ Eäò EòÉ®úhÉ ½þÒ ¨Éé ¦ÉÉ®úiÉ EòÉ ºÉ¨ÉlÉÇxÉ Eò®iÉÉ ½ÚÆþ* ÊEòxiÉÖ ªÉÊnù ¦ÉÉ®úiÉ <xÉ ¨ÉÚ±ªÉÉå ºÉä Ê´ÉSÉÊ±ÉiÉ ½þÉäiÉÉ ½èþ

iÉÉä ¨Éé +É±ÉÉäSÉxÉÉ Eò®úxÉä ºÉä xÉ½þÓ SÉÚEòiÉÉ ½ÚÆþ*

●¦ÉÉ®úiÉ ¨Éå PÉ]õxÉä ´ÉÉ±Éä PÉ]õxÉÉGò¨ÉÉå EòÉ ¤ÉÆMÉ±ÉÉnäù¶É Eäò VÉxÉ¨ÉÉxÉºÉ {É®ú CªÉÉ |É¦ÉÉ´É {Éc÷iÉÉ ½èþ?

☐ <ºÉ ={É¨É½þÉuùÒ{É Eäò ÊEòºÉÒ ¦ÉÒ ¦ÉÉMÉ ¨Éå ªÉÊnù ºÉÉ¨|ÉnùÉÊªÉEò ºÉÉè½þÉpÇù EòÉä |É¦ÉÉ´ÉiÉ Eò®úxÉä ´ÉÉ±ÉÒ PÉ]õxÉÉ PÉ]õiÉÒ ½èþ iÉÉä ÊxÉÎ¶SÉiÉ °ü{É ºÉä =ºÉEòÒ ¸ÉÞÆJÉ±ÉÉ¤Érù |ÉÊiÉÊGòªÉÉ nÚùºÉ®äú ¦ÉÉMÉ ¨Éå ½þÉäiÉÒ ½èþ* ªÉÊnù ¦ÉÉ®úiÉ ¨Éå ¨ÉÖÎº±É¨É +±{ÉºÉÆJªÉEòÉå Eäò ºÉÉlÉ EÖòUô ½þÉäiÉÉ ½èþ iÉÉä |ÉÊiÉÊGòªÉÉº´É°ü{É ¤ÉÆMÉ±ÉÉnäù¶É B´ÉÆ {ÉÉÊEòºiÉÉxÉ Eäò Ê½þxnÚù +±{ÉºÉÆJªÉEòÉå EòÉä ªÉÉiÉxÉÉ ºÉ½þxÉÒ {Éc÷iÉÒ ½èþ* ªÉ½þ <ÊiÉ½þÉºÉ ®ú½þÉ ½èþ* ÊEòxiÉÖ ¦ÉÉ®úiÉ ¨Éå ½þÉäxÉä ´ÉÉ±Éä ºÉÉ¨|ÉnùÉÊªÉEò nÆùMÉä EòÒ |ÉÉÞòÊiÉ ¤ÉÆMÉ±ÉÉnäù¶É ºÉä +±ÉMÉ ½èþ* ¦ÉÉ®úiÉ ¨Éå ºÉÉ¨|ÉnùÉÊªÉEò nÆùMÉä Eäò nùÉè®úÉxÉ nùÉäxÉÉå {ÉIÉÉå EòÒ ¦ÉÚÊ¨ÉEòÉ ½þÉäiÉÒ ½èþ* VÉ½þÉÆ ¨ÉÖÎº±É¨É ºÉ¨ÉÖnùÉªÉ ¤É½ÖþºÉÆJªÉEò ½éþ ´É½þÉÆ Ê½þxnÚù ¨ÉÉ®äú VÉÉiÉä ½éþ, VÉ½þÉÆ Ê½þxnÚù ¤É½ÖþºÉÆJªÉEò ½éþ ´É½þÉÆ ¨ÉÖÎº±É¨ÉÉå EòÒ ½þiªÉÉ ½þÉäiÉÒ ½èþ* ±ÉäÊEòxÉ ¤ÉÆMÉ±ÉÉnäù¶É B´ÉÆ {ÉÉÊEòºiÉÉxÉ ¨Éå Ê½þxnÚù ½þÉÊ¶ÉB {É®ú ½éþ, =x½åþ ÊEòºÉÒ |ÉEòÉ®ú EòÒ ¶ÉÊHò Eäò °ü{É ¨Éå xÉ½þÓ näùJÉÉ

VÉÉiÉÉ ½èþ* +iÉ: ªÉ½þÉÆ ºÉ¤É EÖòUô BEòiÉ®úiòÉ ½þÉäiÉÉ ½èþ* ¦ÉÉ®úiÉ ¨Éå ¤ÉÉ¤É®úÒ ¨ÉÎºVÉnù Eäò Ê´Év´ÉÆºÉ Eäò {É¶SÉÉiÉÂ ¤ÉÆMÉ±ÉÉnäù¶É Eäò Ê½þxnÖù+Éå EòÉä ¤É½ÖþiÉ +iªÉÉSÉÉ®ú ºÉ½þxÉÉ {Éc÷É ½èþ* ½þVÉÉ®úÉå ¨ÉÆÊnù®ú iÉÉäc÷ ÊnB MÉB, ½þVÉÉ®úÉå PÉ®úÉå EòÉä VÉ±ÉÉEò®ú JÉÉEò Eò®ú Ênùª ÉÉ MÉªÉÉ* +xÉäEò ±ÉÉäMÉÉå EòÒ ½þiªÉÉ ½Öþ<Ç iÉlÉÉ ¤É±ÉÉiEòÉ®ú EòÒ PÉ]õxÉÉBÆ ¦ÉÒ ºÉÉ¨ÉxÉä +É<È* +iÉ: ½þ¨Éå ¦ÉÉ®úiÉ EòÒ {ÉÊ®úÎºlÉÊiÉªÉÉå Eäò Ê´É¹ÉªÉ ¨Éå ¦ÉÒ ¤É½ÖþiÉ ºÉÉ´ÉvÉÉxÉÒ ¤É®úiÉxÉÒ ½þÉäMÉÒ*

●+¤É ¤ÉÆMÉ±ÉÉnäù¶É Eäò +±{ÉºÉÆJªÉEò Ê½þxnÚù ºÉ¨ÉÖnùÉªÉ Eäò ¨ÉvªÉ ºÉä ªÉ½þ º´É®ú ¦ÉÒ ºÉÖxÉÉ<Ç näùxÉä ±ÉMÉÉ ½èþ ÊEò ´ÉiÉÇ¨ÉÉxÉ {ÉÊ®úÎºlÉÊiÉ ¨Éå =x½åþ +{ÉxÉä +ÎºiÉí´É EòÒ ®úlÉÉ ½äþiÉÖ +ÉiÉÆEò EòÉ ®úÉºiÉÉ SÉÖxÉxÉÉ {Écä÷MÉÉ*

☐ ¨Éé Eò½þ xÉ½þÓ ºÉEòiÉÉ ÊEò ½þÊlÉªÉÉ®ú ½þÉlÉ ¨Éå ±ÉäxÉä ºÉä ºÉ¨É¤ªÉÉ EòÉ ºÉ¨ÉÉvÉÉxÉ Eè㺺Éä ½þÉäMÉÉ* +Éè®ú ªÉ½þ ÊºÉ¡Çò +±{ÉºÉÆJªÉEò ºÉ¨ÉÖnùÉªÉ EòÒ ±Éc÷É<Ç ¨ÉÉjÉ xÉ½þÓ ½èþ* ªÉ½þ ½þ¨ÉÉ®äú ¤ÉÆMÉ±ÉÉ ®úÉ¹]Åõ Eäò >ð{É®ú +ÉGò¨ÉhÉ ½èþ, ½þ¨ÉÉ®úÒ ¤ÉÆMÉ±ÉÉ {É½þSÉÉxÉ Eäò >ð{É®ú +ÉGò¨ÉhÉ ½èþ* +iÉ: SÉÉ½äþ ´ÉÉä Ê½þxnÚù, ¨ÉÖºÉ±É¨ÉÉxÉ ªÉÉ <ÇºÉÉ<Ç ½þÉä, =x½åþ <ºÉ +ÉGò¨ÉhÉ Eäò Ê´É¯ûrù BEòVÉÖ]õ ½þÉäEò®ú ºÉ¨{ÉÚhÉÇ ®úÉ¹]Åõ EòÉä VÉÉOÉiÉ Eò®úxÉÉ

½þÉäMÉÉ* +xªÉlÉÉ Ê½þxnÚù ºÉ¨ÉÖnùÉªÉ {É½þ±Éä ½þÒ Eò¨ÉVÉÉä®ú ½èþ* ªÉÊnù EòÉä<Ç ´ªÉÊHò ½þÊlÉªÉÉ®ú =`öÉiÉÉ ½èþ iÉÉä °üÊgø´ÉÉnùÒ ±ÉÉäMÉ BEò ½þÉäEò®ú =ºÉä ¤Éä®ú½þ¨ÉÒ ºÉä JÉï¨É Eò®ú nåùMÉä* BäºÉÉ Eònù¨É =xÉEòÒ ºÉ¨É°ªÉÉ+Éå EòÉä +Éè®ú ¦ÉÒ +ÊvÉEò ¦ÉªÉÉ´É½þ ¤ÉxÉÉ näùMÉÉ*

● "+Ì{ÉiÉ (¶ÉjÉÖ) ºÉ¨{ÉÊkÉ' ºÉ¨¤ÉÆvÉÒ EòÉxÉÚxÉ ½þ¨Éä¶ÉÉ ¤ÉÆMÉ±ÉÉnäù¶É Eäò Ê½þxnÖù+Éå EòÉä =uäùÊ±ÉiÉ Eò®úiÉÉ ®ú½þÉ ½èþ* +´ÉÉ¨ÉÒ ±ÉÒMÉ EòÒ Ê{ÉUô±ÉÒ ºÉ®úEòÉ®ú xÉä <ºÉ ºÉÆ¤ÉÆvÉ ¨Éå ´É¹ÉÉç ¤ÉÉnù {ÉÖxÉÌ´ÉSÉÉ®ú ªÉÉÊSÉEòÉ nùÉªÉ®ú EòÒ lÉÒ* CªÉÉ Ê½þxnÚù ºÉ¨ÉÖnùÉªÉ +{ÉxÉÒ UôÒxÉÒ ½Öþ<Ç ºÉ¨{ÉÊkÉ Eò¦ÉÒ ´ÉÉ{ÉºÉ {ÉÉ ºÉEäòMÉÉ?

☐ ¨Éé <ºÉ EòÉxÉÚxÉ EòÒ ËxÉnùÉ Eò®úiÉÉ ½ÚÆþ* {É½þ±Éä ªÉ½þ "¶ÉjÉÖ ºÉ¨{ÉÊkÉ' Eäò xÉÉ¨É ºÉä VÉÉxÉÉ VÉÉiÉÉ lÉÉ* ¦ÉÉ®úiÉ +Éè®ú {ÉÉÊEòºiÉÉxÉ Eäò ¤ÉÒSÉ ½ÖþB 1965 Eäò ªÉÖrù Eäò iÉÖ®ÆúiÉ {É¶SÉÉiÉÂ ªÉ½þ +ÊvÉÊxÉªÉ¨É +Îºiɴ´É ¨Éå +É³ÉÉ* ¶ÉäJÉ ¨ÉÖVÉÒ¤ÉÖ®Çú½þ¨ÉÉxÉ VÉ¤É ºÉkÉÉ°ügø ½ÖþB iÉÉä =x½þÉåxÉä ¦ÉÒ <ºÉ ºÉÆ¤ÉÆvÉ ¨Éå EÖòUô xÉ½þÓ ÊEòªÉÉ, ÊºÉ´ÉÉªÉ xÉÉ¨É ¤Énù±É Eò®ú "+Ì{ÉiÉ ºÉ¨{ÉÊiÉ' Eò®ú Ênùª ÉÉ* <ºÉ EòÉ±Éä EòÉxÉÚxÉ Eäò xÉÉ¨É {É®ú ÊVÉºÉ |ÉEòÉ®ú Ê½þxnÖù+Éå EòÒ ºÉ¨{ÉÊkÉ EòÉä VÉ¤iÉ ÊEòªÉÉ MÉªÉÉ, =ºÉEòÒ ËxÉnùÉ xÉ ÊºÉ¡Çò ¤ÉÆMÉ±ÉÉnäù¶É Eäò Ê½þxnÖù+Éå xÉä

EòÒ ´É®úxÉ ºÉ¦ÉÒ vÉ¨ÉÇÊxÉ®ú{ÉäIÉ ±ÉÉäMÉÉå xÉä EòÒ ½èþ* +ÆiÉiÉ: +´ÉÉ¨ÉÒ ±ÉÒMÉ EòÒ ºÉ®úEòÉ® <ºÉ ¨ÉÖqäù EòÉä VÉÉiÉÒªÉ ºÉÆºÉnù ¨Éå +É¨É SÉÖxÉÉ´É ºÉä EÖòUô Ênùx É {ÉÚ´ÉÇ ±Éä MÉ<Ç* ½þÉ±ÉÉÆÊEò ªÉ½þ nÖù¦ÉÉÇMªÉ{ÉÚhÉÇ ½èþ ÊEò +¦ÉÒ ¦ÉÒ <ºÉ¨Éå ¤É½ÖþiÉ +ÊvÉEò JÉÉÊ¨ÉªÉÉÆ ½éþ, ¤É½ÖþiÉ-ºÉÒ EòÉxÉÚxÉÒ {ÉäSÉÒnùÊMÉªÉÉÆ ½éþ* <ºÉ EòÉxÉÚxÉ Eäò +ÎºiÉí´É ¨Éå ¤ÉxÉä ®ú½þxÉä Eäò Ê±ÉB +´ÉÉ¨ÉÒ ±ÉÒMÉ ºÉÊ½þiÉ +¤É iÉEò EòÒ ºÉ¦ÉÒ ºÉ®úEòÉ®ú ÊVÉ¨¨ÉänùÉ®ú ½éþ*

●VÉ½þÉÆ ¦ÉÉ®úiÉ ¨Éå ¨ÉÖÎº±É¨É ºÉ¨ÉÖnùÉªÉ +±{ÉºÉÆJªÉEò ½éþ, ´É½þÓ ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÚù* +É{É nùÉäxÉÉå näù¶ÉÉå Eäò +±{ÉºÉÆJªÉEòÉå EòÒ ÎºlÉÊiÉ ¨Éå CªÉÉ +ÆiÉ®ú {ÉÉiÉä ½éþ?

☐ ¦ÉÉ®úiÉ ¨Éå ¨ÉÖÎº±É¨É +±{ÉºÉÆJªÉEò ½þÉäxÉä Eäò ¤ÉÉ´ÉVÉÚnù ®úÉVÉxÉÒÊiÉEò, +ÉÌlÉEò, ºÉÉ¨ÉÉÊVÉEò B´ÉÆ ºÉÉÆºEÞòÊiÉEò °ü{É ºÉä ¶ÉÊHò Eäò °ü{É ¨Éå VÉÉxÉä VÉÉiÉä ½éþ* ´É½þÉÆ ´Éä ®úÉVÉEòÒªÉ ºÉkÉÉ ¨Éå Ê½þººÉänùÉ®ú ½éþ, ½þÉ±ÉÉÆÊEò ¦Éänù¦ÉÉ´É ´É½þÉÆ ¦ÉÒ ½èþ* VÉ½þÉÆ Eò½þÓ ¦ÉÒ ¤É½ÖþºÉÆJªÉEò B´ÉÆ +±{ÉºÉÆJªÉEò ºÉ¨ÉÖnùÉªÉ nùÉäxÉÉå ½þÉåMÉä, ´É½þÉÆ ¦Éänù¦ÉÉ´É ®ú½äþMÉÉ ½þÒ* <ºÉ |ÉEòÉ®ú EòÉ ¦Éänù¦ÉÉ´É nÖùÊxÉªÉÉ Eäò |ÉiªÉäEò näù¶É ¨Éå ½èþ* {É®ú ªÉ½þ ¨É½þi´É{ÉÚhÉÇ ½èþ ÊEò ¦ÉÉ®úiÉ

Eäò ¨ÉÖºÉ±É¨ÉÉxÉÉå EòÉä ºÉÆÊ´ÉvÉÉxÉ EòÉ ºÉ½þÉ®úÉ ½èþ* ´É½þ ºÉÆÊ´ÉvÉÉxÉ, VÉÉä vÉ¨ÉÇÊxÉ®ú{ÉäIÉ B´ÉÆ ºÉÉ¨ÉÉÊVÉEò xªÉÉªÉ EòÒ ¦ÉÉ¹ÉÉ ¤ÉÉä±ÉiÉÉ ½èþ* <ºÉEäò Ê´É{É®úÒiÉ ¤ÉÆMÉ±ÉÉnäù¶É Eäò ºÉÆÊ´ÉvÉÉxÉ ºÉä vÉ¨ÉÇÊxÉ®ú{ÉäIÉiÉÉ Eäò ÊºÉrùÉÆiÉ EòÉä {É½þ±Éä ½þÒ JÉi¨É ÊEòªÉÉ VÉÉ SÉÖEòÉ ½èþ* ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÚù, ¤ÉÉèrù B´ÉÆ <ÇºÉÉ<Ç ºÉ¨ÉÖnùÉªÉ ½þÉÊ¶ÉB {É®ú ½éþ* =x½åþ ÊEòºÉÒ ¶ÉÊHò Eäò °ü{É ¨Éå xÉ½þÓ näùJÉÉ VÉÉiÉÉ ½èþ +Éè®ú xÉ ½þÒ ´Éä ÊEòºÉÒ |ÉEòÉ®ú EòÒ SÉÖxÉÉèiÉÒ ºÉ¨ÉZÉä VÉÉiÉä ½éþ* +iÉ: ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå VÉÉä EÖòUô ¦ÉÒ ½þÉäiÉÉ ½èþ, ´É½þ BEòiÉ®ú¡òÉ ½þÉäiÉÉ ½èþ, ¦ÉÉ®úiÉ EòÒ iÉ®ú½þ xÉ½þÓ* ªÉÊnù BEò ¤ÉÉ¤É®úÒ ¨ÉÎºÉVÉnù]Úõ]õiÉÒ ½èþ iÉÉä ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå ºÉèEòc÷Éå ¨ÉÆÊnù®úÉå EòÉä iÉÉäc÷ Ênùªéé VÉÉiÉÉ ½èþ* ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå EòÉä<Ç ¦ÉÒ Ê½þxnÚù ¨ÉÎºÉVÉnù EòÉä UÚôxÉä EòÉ ºÉÉ½þºÉ xÉ½þÓ Eò®ú ºÉEòiÉÉ ½èþ* ¨ÉÚ±É¦ÉÚiÉ +ÆiÉ®ú ªÉ½þÒ ½èþ ÊEò ¦ÉÉ®úiÉ Eäò ¨ÉÖºÉ±É¨ÉÉxÉ |ÉÊiÉÉGòªÉÉ´ÉÉnùÒ ½þÉä ºÉEòiÉä ½éþ, ±ÉäÊEòxÉ ¤ÉÆMÉ±ÉÉnäù¶É Eäò Ê½þxnÚù xÉ½þÓ*

●<ºÉEòÉ +lÉÇ ªÉ½þ ½Öþ+É ÊEò ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÚù ±ÉMÉÉiÉÉ®ú BEò ¨ÉxÉÉä´ÉèYÉÉÊxÉEò ¦ÉªÉ ¨Éå VÉÒiÉä ½éþ?

☐ ÊVÉºÉ |ÉEòÉ®ú EòÉ ´ªÉ´É½þÉ®ú ¤ÉÆMÉ±ÉÉnäù¶É ¨Éå Ê½þxnÖù+Éå Eäò ºÉÉlÉ ½þÉäiÉÉ ½èþ, ´É½þ ¤É½ÖþiÉ nÖù:JÉnù ½èþ* =xÉEäò ºÉÉlÉ ¨ÉÉxÉ´ÉÒªÉ ´ªÉ´É½þÉ®ú xÉ½þÓ ½þÉäiÉÉ ½èþ* ½þ®ú ´ÉHò ´Éä ¦ÉªÉ EòÒ nÖùÊxÉªÉÉ ¨Éå VÉÒiÉä ½éþ, CªÉÉåÊEò SÉÉ®úÉå iÉ®ú¡ò ¤É½ÖþiÉ-ºÉÉ ¦ÉªÉ ¨ÉÉèVÉÚnù ½èþ* ªÉÊnù EÖòUô xÉ½þÓ ¦ÉÒ PÉ]õiÉÉ ½èþ, Ê¡ò®ú ¦ÉÒ ¨ÉxÉÉä´ÉèYÉÉÊxÉEò ¦ÉªÉ iÉÉä ¤ÉxÉÉ ½þÒ ®ú½þiÉÉ ½èþ* ªÉ½þÉÆ EòÉ ºÉ¨ÉÉVÉ =x½åþ <ºÉ ¤ÉÉiÉ EòÒ ½þ¨Éä¶ÉÉ ªÉÉnù Ênù±ÉÉiÉÉ ®ú½þiÉÉ ½èþ ÊEò ´Éä <ºÉ vÉ®úiÉÒ Eäò ´ÉÉºiÉÊ´ÉEò {ÉÖjÉ xÉ½þÓ ½éþ* =xÉEòÉ PÉ®ú +ÆiÉiÉ: ¦ÉÉ®úiÉ ½þÒ ½èþ* ªÉÊnù EÖòUô ½þÉäiÉÉ ½èþ iÉÉä Ê½þxnÖù+Éå EòÉä Eò½þÉ VÉÉiÉÉ ½èþ ÊEò +É{É ¦ÉÉ®úiÉ CªÉÉå xÉ½þÓ SÉ±Éä VÉÉiÉä? <ºÉ iÉ®ú½þ EòÒ ¨ÉxÉÉä´ÉèYÉÉÊxÉEò ªÉÉiÉxÉÉBÆ ÊxÉ®ÆúiÉ®ú VÉÉ®úÒ ½éþ* ªÉ½þÉÆ iÉEò ÊEò ¨Éä®äú ºÉ¨ÉÞrù Ê½þxnÚù Ê¨ÉjÉ, VÉÉä ºÉ¨ÉÉVÉ ¨Éå BEò +SUôÒ ½èþÊºÉªÉiÉ ¨Éå ½éþ, ´Éä ¦ÉÒ JÉÖnù EòÉä xÉ Eäò´É±É +ºÉÖ®úÊlÉiÉ ¤ÉÎ±Eò ºÉ¨¨ÉÉxÉVÉxÉEò Îºl ÉÊiÉ ¨Éå xÉ½þÓ {ÉÉiÉä ½éþ* ¨Éé +É{ÉEòÉä BEò UôÉä]õÉ ºÉÉ =nùÉ½þ®úhÉ nÚÆù* ¤ÉÉ¤É®úÒ ¨ÉÎºVÉnù Eäò]Úõ]õxÉä Eäò nÚùºÉ®äú Ênùx É ¨Éé +{ÉxÉÒ Ê¨ÉjÉ |ÉÉä. {ÉÚ®ú¤ÉÒ nùkÉ ºÉä Ê¨É±ÉxÉä MÉªÉÉ, VÉÉä ºÉÆ¦É´ÉiÉ: ¤ÉÆMÉ±ÉÉnäù¶É EòÒ ºÉ¤ÉºÉä |ÉÊiÉÎ¹`öiÉ ¡òÉ¨ÉÉÇÊºÉº]õ ¨ÉÉxÉÒ VÉÉiÉÒ ½éþ* =ºÉ ´ÉHò ´Éä Eò<Ç Eò¨{ÉÊxÉªÉÉå ¨Éå ¤Éä½þnù ºÉ¨¨ÉÉxÉVÉxÉEò {Énù {É®ú lÉÓ, =x½þÉåxÉä

¨ÉÖZÉä ¤ÉiÉÉªÉÉ ÊEò =xÉEäò PÉ®ú EòÉ¨É Eò®úxÉä ´ÉÉ±ÉÒ ¨ÉÖÎº±É¨É xÉÉèEò®úÉxÉÒ xÉä =xÉºÉä Eò½þÉ "{ÉÚ®ú¤ÉÒ nùÒnùÒ +É{É ËSÉiÉÉ ¨ÉiÉ EòÒÊVÉB, ¨Éé +É{ÉEòÒ ®úIÉÉ Eò°ÆüMÉÒ'* ¨Éé ¨ÉÉxÉiÉÉ ½ÚÆþ ÊEò =ºÉ ¨ÉÖÎº±É¨É xÉÉèEò®úÉxÉÒ xÉä ªÉ½þ +SUäô ¨ÉxÉÉä¦ÉÉ´É ºÉä Eò½þÉ ½þÉäMÉÉ, ±ÉäÊEòxÉ CªÉÉ ªÉ½þ ¤É½ÖþºÉÆJªÉEò ºÉ¨ÉÖnùÉªÉ Eäò ¨ÉxÉÉäÊ´ÉYÉÉxÉ EòÉä {ÉÊ®ú¦ÉÉÊ¹ÉiÉ xÉ½þÓ Eò®úiÉÉ ½èþ? VÉ®úÉ ºÉÉäÊSÉB, |ÉÉä. {ÉÚ®ú¤ÉÒ nùkÉ VÉèºÉÒ ½þºiÉÒ <ºÉ näù¶É ¨Éå +MÉ®ú ®ú½þxÉÉ SÉÉ½þiÉÒ ½éþþ iÉÉä =x½åþ BEò ¨ÉÉ¨ÉÚ±ÉÒ xÉÉèEò®úÉxÉÒ EòÒ nùªÉÉ {É®ú ®ú½þxÉÉ ½þÉäMÉÉ! ªÉ½þ iÉÉä ¨ÉÉjÉ BEò =nùÉ½þ®úhÉ ½èþ, BäºÉä ½þVÉÉ®úÉå =nùÉ½þ®úhÉ ªÉ½þÉ Ê¨É±É VÉÉBÆMÉä*

Children corner

STORY

The Friends

Two friends, Hemant and Vikas, planned to go hiking in the woods. They packed their knapsacks, lugged them over their shoulders and started out.

One evening, while walking through the dense forest, they heard a bear growl. They were very scared and started to run away, but "Twick, twick", they could hear the twigs breaking with each step the bear took towards them.

Desperate, Hemant saw a low branch hanging from a

tree. He quickly caught hold of the life-saving branch and climbed on top of the tree as soon as possible. He was so scared that he did not even look at his friend once.

Vikas, who was behind the first, was not so lucky. The bear was right behind him and when he saw Hemant save himself, all he could think of doing was to was to throw himself flat on the ground.



And that's how the bear found him. Face down on the ground and not even daring to breathe. The bear put his nose close to Vikas' ear - and then he sniffed and sniffed and sniffed. He was trying to make out whether Vikas was just pretending or if he was dead.

Then finally he stopped sniffing. Vikas dared to take small breath. Then the bear growled, and Vikas' blood ran cold.

But by then the bear had decided that Vikas was not alive and it is well-known that bears will not touch dead meat. So the bear slouched off into the forest.

Seeing that the worst of the danger was over, Hemant slowly climbed down the tree where he was hiding. Walking up to Vikas, who was still so shaken up that he could hardly stand, Hemant he laughingly asked, "Hey, what did Master Bear whisper to you?"

Vikas gave Hemant a long steady look. "He told me," said Vikas very slowly, "never to trust a friend who deserts you at the first opportunity he gets. So, if you'll excuse me..." Saying that, Vikas picked himself up, brushed off the dust, and walked away.

SANDESH BHARATI

Published quarterly by Hindu Swayamsevak Sangh, Hong Kong
For private circulation only

Editorial Team

Nirmal Laungani, Manoj Kumar Motwani, Haresh Khushi, Vijai Jeandani

Sandesh Bharati is distributed free of charge, however, contributions in support of future publications are welcome.