

ଆଗମନୀ

Bichitra



ବିଚିତ୍ରା



AGAMONI 1984

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* COVER PAGE DRAWING BY MILI ROY *



Bichitra

Bengali Club of Manitoba



যা দেবী সৰ্বভূতেশু মাতৃৰূপেন সংস্থিতা।
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Vice-Chairman KAMAL MALAKER
Treasurer ASIM ROY
Co-ordinators..... KRISHNA BAL (Cultural Programme)
JAYA ROY (Food)
RATNA BOSE (Decoration)
MAITREYI BANERJEE (Puja)
Members REENA GANGULI
SHIKHA MAITI
PRATUL BISWAS
PALLAB GANGULI
SUBRATA CHAKRABARTY
ARUNACHAL ROY
Priest JAYANTA BANERJEE
Editor (Agomoni) SUNU DAS



*Puja
Greetings
from a
friend*



SUNDAY, SEPTEMBER 30th

Mahasashti	Bodhan Amantran Puja Pushpanjali Prasad Bitaran	5 p.m. - 10 p.m.
------------------	-------------------------------------------------------------	------------------

MONDAY, OCTOBER 1

Mahasaptami	Puja Pushpanjali Prasad Bitaran	9 a.m. - 1 p.m.
	Sandhya Arati	8 p.m.

TUESDAY, OCTOBER 2

Mahashtami	Puja Pushpanjali Prasad Bitaran	9 a.m. - 2 p.m.
	Sandhi Puja	7:22 p.m.-8:10 p.m.
	Kumari Puja Sandhya Arati	8:30 p.m.-9:30 p.m.

WEDNESDAY, OCTOBER 3

Mahanabami	Puja Pushpanjali Prasad Bitaran	9 a.m. - 2 p.m.
	Maha Yoggya	2 p.m. - 3:30 p.m.
	Sandhya Arati	8 p.m.

THURSDAY, OCTOBER 4

Bijoya Dashami	Puja Pushpanjali Darpan Bisanjan Prasad Bitaran	10 a.m. - 2 p.m.
	Sindur Utsav	2 p.m.

SATURDAY, OCTOBER 6

Bijoya Sanmelani Cultural Function 7 p.m.- 10 p.m.

TUESDAY, OCTOBER 9

Kojagari Lakshmi Puga Puja 8 p.m.- 11 p.m.
Sandhya Arati
Prasad Bitaran

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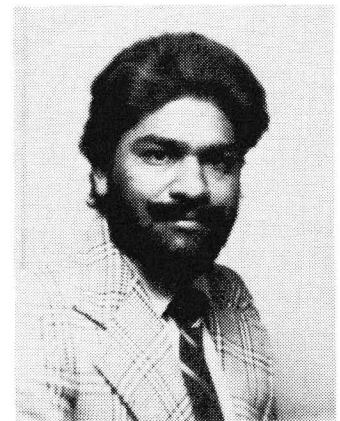
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সম্মানার্থ



বাংলা মা গের সোনার ক্ষেত্রে
 দেখা যায় কার তাঁচনখানি,
 আজি এ আলো-মরা জায়গাতে
 ভেসে আসে কার আগমনী?
 — বিদেশে পড়ে থাকা বাঙালী
 মনটা কেঁদে ওঠে। কেতখাণ্ড পেরে ভের
 বেলার শিমুল শাওয়া আর সবালের
 গির্জা বৃদ্ধ? কেতখাণ্ড পেরে জিশির-
 ভেজা ঘাসের ওপর মরে পড়া রাশি
 রাশি শিউলি ফুল? পাড়ায় পাড়ায়
 নালি জালুর ওপর সাদা লেখায় জারদীয়া
 ঘোড়ার? সে সব ফেলে এসেছি। বহুদিন
 আগে, অনেক দূরে। কিন্তু বুড়ে যায় নি
 মন থেকে, লুকু হয নি ভাবনা থেকে, ছুটি নেয়
 নি বর্তমানের যাপন থেকে। গর্হে পুজো
 এলোই নিজেকে খুঁজি কোর্স ফেল আসা
 ঢাকের বাজনা, সাতার-এর সুর আর আনন্দ-
 কোলাহলের মাঝে। কিন্তু শরার্থ নি। অতীতের
 স্মৃতি-স্মৃতি-সংস্কার জড়িয়ে আছে অস্তিতে,
 জড়িয়ে আছে রক্তমাখ।

— ঘাঁর আগমনে আনন্দে দেশ যায়
 ভরে, ঘাঁর প্রতিশ্রুতি বহুর আদম ঘুরে,
 ঘাঁর প্রতিজ্ঞা স্নানের পীঠস্থানে- পেরে কক্সবন্দী-
 সত্যাবী-দুঃসংসারিনী- দশভুজার পুজোয়

আবার আসার রাস্তা রয়েছে । আগামীদেব
এই আয়োজন হচ্ছে পীপিত , আভ্যুত
হুগে ক্ষুদ্র , কিন্তু উদ্দেশ্য সহ্য আর
সম্প্রদায় নিষ্কলুষ ।

— সারি শুভাগমণে আগামীদেব
সকলের শুভ থেক ॥



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EDITORIAL



At a time when the threatening cloud of nuclear war is hanging over the world and people all over are voicing for an everlasting peace, it is proper that we are celebrating "Durga Puja". One of the many attributes of Goddess Durga is that She dwells upon all the existence as Peace. Durga, Herself, is also Shakti, the Source of eternal energy. Durga Puja means sustaining the inner strength through peace, that is worshipping Shakti in the form of Durga.

Durga Puja, in India, is traditionally known as the festival of Bengali people. Bengalis, wherever they live either at home or abroad, always want to be a part of this auspicious and happy occasion. It is a time of Joy, a time of homecoming and sharing love.

As we enter in the fifth year of our celebration in Winnipeg, we welcome you to join us.

*Heartiest Durga Puja and Depawali
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Bichitra

(Bengali Club of Manitoba)

On the auspicious occasion of Durga Puja, my family and I wish to extend our heartiest greetings to all members of 'BICHITRA', Bengali Club of Manitoba Inc., and to all well wishers of Bichitra. Durga Puja festival in Bengal and other provinces of India is an expression of our reverence to Mother Durga and a festival of joy, which unites men, women and children in a holy spirit. It symbolizes the victory of virtue and truth over evil and falsehood. The victory of the virtuous king Rama over the demon king Ravana carries the same connotation.

On behalf of our Board of Directors, I would like to take this opportunity to express my deep appreciation to all of you who have extended their cooperation to make this annual festivity a success. I am particularly grateful to the Executive Committee and the Trustees of the Hindu Society of Manitoba for providing us all possible facilities and cooperation of the Temple during all these years. In fact, this annual event has become an integral part of the Temple festivity.

Our Cultural Program Committee has been working very hard to present you with a rich and enjoyable program every puja evening. Your presence during the puja and the cultural program will be a source of great inspiration to our organizers and young artists.

The publication of 'AGOMONI' has been possible, not only through the efforts of many contributing writers, but also through the cooperation of our many advertisers to whom I extend my sincere thanks.

WISHING YOU ALL A HAPPY DURGA PUJA AND DASHERA.

Shibdas Biswas,
President

বিচিত্রা

শ্রীশ্রীযতন

স্বাধীনতা সঙ্গীত

আমরা যাবানী । আমাদেও এই শ্রীশ্রীযতন পূজা । এই দিন উল্লিখিত জন্ম
শিষ্টকাল থেকে আমাদেও শ্রী আত্মিক বিকশিত করে । এই বিদেশে প্রতি
স্বাধীনতা সঙ্গীতের আবেগের কারণে মুখোমুখি আমরা পাই ২০৮০ সন থেকে ।
আর এই সুলে রয়েছে আমাদেও এই সংগঠন 'বিচিত্রা' ।

বিচিত্রার বয়স আজ শ্রী সাত বয়স । অনেক বয়সে বিশিষ্ট অগ্রগতি করে
এগিয়ে চলছে নতুন দিনের সন্ধান । সরকারী মহলে বেশ নাম ও রয়েছে ।
এই কারণে কল্যাণ ও কর্ম মুখোমুখি শ্রীশ্রীযতন অগ্রগতি অগ্রগতি সঙ্গীতের
কিন্তু লোক সমাজে রয়েছে ।

বিচিত্রার এ বয়সের কর্ম অগ্রগতি আমরা বয়স ও নতুন জন্ম,
নামের দিবস, কল্যাণের জন্মদিন, ২-টা বনোজ ও ৩-দিনের
জিও পাবলিশ করেছি CAMP MORTON-এ । বর্তমানে এই বছরের
শ্রীশ্রীযতন চলছে । এ উল্লিখিত আমাদেও অগ্রগতি সমাজের
অগ্রগতি করেছেন এবং আশা করি সকলেই আনন্দ করেন ।

বিচিত্রা আমাদেও ২০৭৭ সন থেকে মুখোমুখি যাবানী কৃষ্ণ
প্রকাশিত । আমাদেও শিষ্ট নতুন উন্নতিশীল সরকারী মহলে সমাজ
পেয়েছে । আমাদেও শ্রীশ্রীযতন অগ্রগতি করেছি নতুন ২-বয়স ।
অগ্রগতি সংগঠন উল্লিখিত আমাদেও শ্রীশ্রীযতন Multicultural exchange
করেছি । শ্রীশ্রীযতন CANADIAN INDIAN এবং শ্রীশ্রীযতন UKRANIAN
সংগঠন আমাদেও সাথে সহযোগিতা করেছেন ।

কিন্তু এত কর্ম মুখোমুখি সঙ্গীত আজ শ্রীশ্রীযতন আমাদেও এই
বিচিত্রাকে বয়সে যাবানী কি না ? কেউ এগিয়ে আসতে চান না
এই পরিচালনার ভার নেবার জন্য । কারণে সবার মনে 'সঙ্গীত নেই' ।
'সঙ্গীত নেই' । 'সঙ্গীত নেই' ।

আমরা আমাদের মূল্যবান সময়ের সবুজুর্ন নিজেদের জন্য খরচ করতে
চাই। কিন্তু আমরা কি একটু চেষ্টা করলে আমাদের মূল্যবান সময় থেকে
কিছুটা সময় দিতে পারি না সকলের জন্য ?

আমরা বিশেষে আছি। আমাদের একটি সংগঠন থাকার প্রয়োজন
আছে। তাই আজ আমরা কথা শেষ করার আগে আপনাদের কাছে আমরা
বিশেষ অনুরোধ চে - আপনারা যদিও আসুন আগামী বৃষাব্দ
'বিচিত্র' পরিচালনা ভার নেয়া জন্য। দক্ষতা হাওয়াতে বিচিত্র দীপ
যেন নিজে না যায়। আপনারা আর সহজী।

যত্নালীরা পান, যত্নালীরা মন
এক হোক, এক হোক, হে ভগবান ॥

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ଦେଶର 'ବର୍ଦ୍ଧ' ବିଦେଶ

ସୌନା ମହୋପାଧ୍ୟାୟ

ସ୍ୱପ୍ନ ଧ୍ୟାନ ମାତ୍ର ହୁଏ :-

ଆସନ୍ତେ ଆସକ ନାମ । ଶୁଣିବ ଗାନ୍ଧି ହାସିହେ କଲେହେ ମା ଦିତେଁ ଉତ୍ତମାମ୍ନ
ଆମ୍ଭାଙ୍କେ ବିଦେଶ କରାତେ ହୁଏ । ଅର୍ଥାତ୍ ଆମ୍ଭାଙ୍କେ ସ୍ଥିତିମତ 'ବର୍ଦ୍ଧ' ମାତ୍ରାତେ ହୁଏ । ଚନ୍ଦ୍ରାତ
ଦେଖତେ ବିଦେଶ ହୁଏତ ମୋନ । ଏସାତେ ଏକେସାତେ ଆସକ ହୋଇ ନାମା କାବନ
ମାତମସ୍ମୁଦ୍ର ତେସୋ ନଦୀ ମୋରିହେ ବିଦେଶ ଆମ୍ଭାତେ ହୁଏ । ସ୍ୱପ୍ନ ମାତ୍ର ହେଲା ।

ସାମୁଦ୍ର ଜଗତ :-

ଏବଂ ମୃତ୍ୟୁ ବିଦେଶେ ବେଶ କିଛିଦିନ ଛାଡ଼ି ଖାତେ । ଅବିଶାସିତ ଜୀବନେ
ସ୍ମୃତି ସ୍ଥଳେ ବିଶାସିତ ଜୀବନେ ସାମୁଦ୍ର ମୋରିହେ ଦେଖିଲାମ୍ନ ଚାରିମାତ୍ରା ମାତ୍ରାତେ
ଆମ୍ଭାତେ ହୁଏତ ଅନାମିତ । ଏସାତେ ମୋକାମନାତେ ବା ମହାବୀରମାତ୍ରା ଆମ୍ଭାତେ
ସ୍ଥଳ କରାତେ ଅନେକକିଛି ଚାରିମାତ୍ରା ଖାତେ ଖାତେ ବା ହୋଇହେ ଦେଶେ ବର୍ଦ୍ଧିତ କୋନ
କାହାଣୀ ଲୋକ ମୁଖିହେ ଦିତେ ମାତ୍ର । ଶିଳା ଅଭାବ ହୋଇ କାହିଁ - 'ସ୍ଥଳ' ମା
ଆମ୍ଭାତେ କାହିଁ ନେଇ ଯାଏ !

ବିଦେଶୀର କଥା :-

ଏଥାଲେ ଏମେ ମୋକାମନାତେ ଆମ୍ଭାତେ ଦିକ ଖାତେ ନିଜେକେ ଏକେସାତେ ଯାଏ
ନିତେ ହୁଏତ । କାହିଁକି ଯାଏ ନ୍ୟାୟ କାହିଁ - ତାହା ହୋଇତେ ଦେଶେ କୋନ ମହାବୀର
ଆମ୍ଭାତେ ନା । ମିଳିତେ ଦିନ, କାହା, ମାତ୍ରା, ବାସୀ ମହାବୀରମାତ୍ରା ବା ଦିତେ ହୁଏତ ।
ଏ ଛାଡ଼ି ଯୋଡ଼ି ହିଁସେକାତେ କଥାଲେ ଆମ୍ଭାତେ ମାତ୍ର ଉଦ୍ଧାତେ ।

ମିଳୁ ଗାଥ :-

ମା, ବାସୀ, ଦାସୀ, ବାସୀ ବା କାହାଣୀକେ ହୁଏ କି କହେ ? ମହାବୀର ଅନୁତେ
ଏକେସାତେ ଛାଡ଼ି ମାତ୍ରାତେ କାହିଁ ଖାତେ ଏସାତେ ନାହିଁ । ଏହି ହୁଏତ ବିନାଦ ।

ଏକେସାତେ ଉପାସ :-

ସି- ମହାବୀ ମା ଦୁର୍ଗା ॥

মিঠি

গৌরীশঙ্কর রায়

অনেক দূরের গৌরী,

‘সবচেয়ে জটিল যে মানুষ আনত অনুরাগে’

যদিও জানে ঘরের ভীড়, অনুরাগে, বুকের ভেতর অনুরাগে আঁতরণে
নেই কোনো আত্মশয়। যার সবচেয়ে কাছাকাছি থাকে, ঘরের সাথে
খাঁ-খাঁ খাঁ-খাঁ, মনে মনে তার দূর নয়। তার মধ্যে জটিলতা,
অনুরাগে যার আগে যায়, দিনে, ‘কল্পিত সত্য’ বুকের ভেতর
যাদের গুপ্ত, তাদেরই অন্তঃ কখন নিতে কলম আরী হয়ে আসে।
আর কখন, সেজে কখন আসে, ভাল আসে ও গোড়ার অশ্লীলতা।
আমি জানি - আমায়ের বীরত্ব পৃথিবীতে, রাশির আঁকা ভেতর সকলের
দৃষ্টি উঠে দিনদিন। আমার বিজয়ের গোড়ালী বলায় বীরে বীরে শিখর
ঢুলে, সেই ভাবাবেগ, শিখরশিখর, কলকলতায় - মুক্তিযুদ্ধে যেমতি,
কলকল - উঠনিনে - ওখান উঠে না উঠে যেমতি। আমার স্মৃতি
আনত আনত কল্পনায় আঁতরণে শক্তি। কাছাকাছি আসছি আমার
দূরেও মরে খাঁ।

খাঁ (যে, আর এ কার নয়। আর কখন কখন গুলি আসে।

* * * * *

Dear Manu :

Life has taught me many a good things as well as
bad. But, I try to retain the good ones and just
forget the bad ones, but learn from it.

শ্রীমৎ দোস্ত -

"নিচুক গড়িমসি"- যে দেবীর কারন, সেই দেবী যদি অন্যায় হয়, তবে সেই
দেবীর জন্য কৈশিকত দেওয়ার চেষ্টা করান নিষিদ্ধ পাপ। "আজ লিখব, কাল
লিখব / আজ থাক, কাল লিখব / কাল থাক, পরশু লিখব / পরশু থাক....." —
এ রোগের কোনও ঔষধি আছে? নাহি বা থাকল তবু রোগ হোক। অতএব
যে গোবীন্দস্বর- ব্রীজ ভোগের শ্রুতি, ব্রজবাসিনী, সমুদ্রত, কিরনস্নাত, নির্মল অমরের
মহানভা- এই দীন বীত, কৈশিকসি, পুত্র, যোগক্লিষ্টের সমস্ত অন্যায়, পাপ,
"অপা হি নরপ বিন্দু"- সমুদ্রলৈ বিস্মৃত হইয়া যাও। এতেও যদি অপা করিতে
কর্তব্য হয় তবে অন্ততঃ অপার মতো হইলে এতো খেটেখুটে কাক্য করার চেষ্টা
করেছে - সেজন্যও অন্ততঃ অপা করে দেওয়া দাঁড়।

* * * * *

শ্রীমৎ সখীর কুমার,

আজ্ঞা করি সুখের আছো বর্তমান মুহুর্তে। বিবাহ নামক স্তম্ভ
কণ্ঠটি যে এক ঘণ্টার নোদীশ হয় নাই "স্তম্ভ বিবাহ" নিম্নকৃত পত্রের
২৮ ই জ্যৈষ্ঠ তারিখের প্রকাশিত মিথ্যাছে। কাজেই অত্যন্ত দুঃখের সহিত
জানাইতে বাধ্য হইলাম - অভাগা কি দোষ করিল যে তাহা জ্যৈষ্ঠ
খবর আপিল সখীর "কুমার" শিরোনামে চলিয়াছে।

যাইহোক দীনের কিন্তু এই সুখের হীরা পার্শ্বের কথা ছিল না
নিম্নকৃত পত্র। জীবিত না কি দোষে এমন ঘটনা ঘটিল। তবু এখন
সুখারী মানুষ কাজেই কোন দোষ এটি হইতে থাকলে অপা করে
দিব। ॥

"অপা" সুখারী- বিন্দু

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- MILI ROY

Glowing yellow bonfires
Printed like so many radiant stars
On a sheet of black night.
Quivering fingers of flame
Stroke the frigid air
And ripple the secret veils of darkness.

A thousand peppered moths
Flitting like so many innocent snowflakes
Driven by the wind.
Pale parchment wings
Dance in celebration
And whisper a silent song.

* * * * *

One by one
A thousand tiny puffs
Of delicate blue smoke.
A faint odor of ash
In the night air.

They did not fear
They did not resist
How could they know?





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डा० झुक्तिराम लोखंडी

[illegible]

1. இவ்விதம் உண்டாகாமல் இருப்பதற்கு உரிய நடவடிக்கை எடுக்கப்படும்.



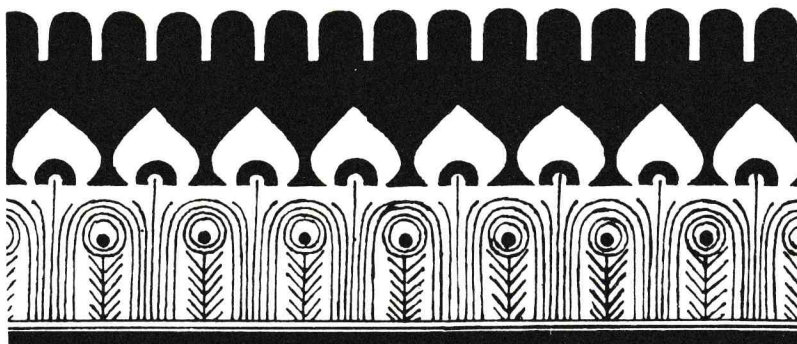
WHAT A FEELING!

- PALLAB K. GANGULY

Bengal is a remarkable state in India and the Bengalis are an extraordinary people. The lifestyle of Bengalis is fascinating. It is a blend of ancient traditions and advanced political thoughts. Their land is small but varied and beautiful. But however beautiful Bengal may be, it is the achievements of its people that has made it so outstanding. They have a remarkable history and Bengal's position in the future world may become even more significant than its position today.

Perhaps the best way to understand Bengali culture in Winnipeg is to look first at our own association, Bichitra - a very unique Bengali club for all Manitobans. Bichitra is celebrating Durga Puja, our festival of Autumn, which reinforces the passion of love for our native land and awakens within us our glorious cultural heritage. Bichitra is open, exoteric and affirmative. In its very original way it has captured, at this auspicious occasion, both our feelings for nature and religious self-reliance, and has encouraged others to participate as well.

I am a Bengali and a member of Bichitra. I go through life with no religious commitment. Because of my ignorance, often I do hesitate to talk about my culture and land. Sometimes even I do not want to be involved in any of the activities of this organization. Yet I take pride in continuing this celebration far away from home. It offers me a unique opportunity to rediscover myself.



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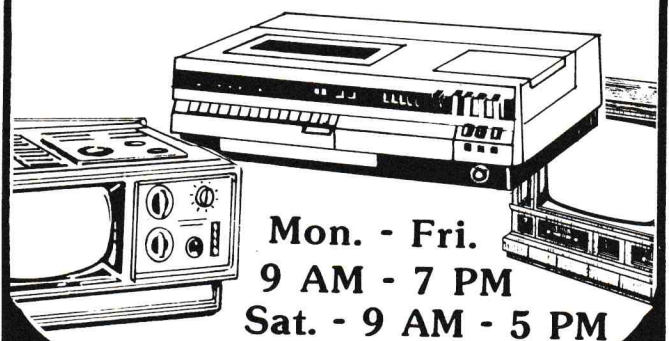
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[illegible]

SHOW & TELL OF BICHITRA



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DURGA PUJA FESTIVAL, 1983



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1984



KRISHNA BAL, REENA GANGULI & SAMIR BHATTACHARYA



BICHITRA'S YOUNG MEMBERS PERFORMING A DRAMA

CANADA DAY CELEBRATION
AT CRESCENT PARK, 1984



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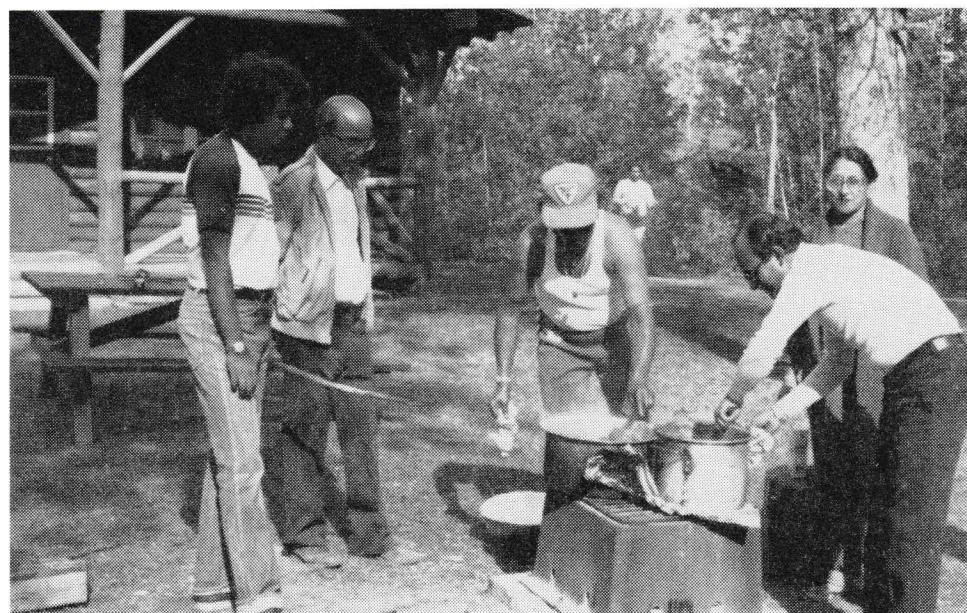




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মানুষের জীবনে অভিভূতা একমুখের বোধ
এর কোন শেষ নেই। ব্যক্তিগতভাবে আমার কাছ
বাসোলায় "দুর্ভাগ্য"- অভিভূতা একমুখের বোধে আমার—
যা কিছু- অংশ প্রকাশিত হয় আমি যখন করে দেই
কারণের ওপর আমন্ত্রণের আঁধার কোঠে।

আমরা কখন যাক সেই সিন্ধু-অবস্থা আছে।
অতীত স্বপ্নের কাছ পাঠি আমার পিতৃদেব আমার
দু-জাতকে একটি জগৎকে লোভন দিতে হয় অদৃশ্য
কর্তব্য - যা আমার কল্পকে একমুখের অংশে অপদ্রব
এক। কিন্তু তার নাক দু'দিকের কোণ দিতে ভাল
যেও কখন হুঁজা আর কোন উল্লাস ছিল না। তারপর
আরও অনেক পড়ে বিদ্রোহ "যদি"র দোকান থেকে জুড়ে
কিনে দিতেন একটি ভিজিয়েনের (কিন্তু হয় মহিষের, সিন্ধু/
চর চর পড়ার জন্য), যা আমার কেমন মনোভাবের দিকে
পড়ত পরোক্ষ শ্রুতি-বোতামের মত। মিত্রের মত দু'পাশে
হয় হয় জগৎকে আর দু'পাশে নতুন জুতা, তারপরে কোণ
ভাল, যে সিলিং বেনা কিছু- লোকের মত "স্বপ্ন" তৈরি।
যদি প্রত্যেক চালিলেনায়েই পড়ে হয়। কেউই যেন
হয় হয় বন্ধুবাধ্যবৎ মন-হাস্যেই ভাল, ওদের লোভন,
জুতা সবই আমার একমুখের অংশে অদৃশ্য-অদৃশ্য বস।

একাত্তর সালের মনোভাবের দিন আমার মনে আদু
কিন্তু আমি নি, সিন্ধু-সুখের সুখের জীবন। আমিই
অন্যতম ধর্ম, কল্যাণ, সোভ্যেট মত একটি মনোভাবের নিদ্রা
পূজিতে। মার কাছ আর আর মন-মন করে
যদি হয়-অদৃশ্য লক্ষ করে। যেমন মনোভাব করে

ମିଳିବା ବୁଝିଲାଣି କା'ଣ? ହେ-ଅସିଷ (ଏକ ଅନ୍ତ ପ୍ରାଣୀମଣ୍ଡଳ
ଦିଶା ଦୃଷ୍ଟି ଆଣୁନ । ସାହି (କାକ) ଦେଇ "ସ୍ୱାସ୍ଥ" ମିଳିବୁ
ମିଳିବୁ ୧ଲୋ ଗୋଟି-ସ୍ୱାସ୍ଥ ବୁଝିଲୁ । ତାହାପରେ ଦେଇ ମିଳିବୁ
ସାହି(କାକ) ଗୋଟି ମିଳି, ସବୁଦିନ କାନ୍ଦୁ ମୋଟିଆ,
ସାହାଯ୍ୟାଦି ହିତୁମିଦି ସବୁ ଜାଣିବୁ ମିଳିବୁ ।

ସାହାଯ୍ୟ ସାଲେ ମିଳିବୁ "ସ୍ୱାସ୍ଥ୍ୟ" ମୋଟି ୧ଟି
ହେ-ଜେନ ମୋଟି" - ଏହି ଶ୍ଳୋକାନ ସବୁ ସବୁ ସାହାଯ୍ୟ ଦିଅନ୍ତି ।
ଆହୁରି ଦୁ'ଜାଣିବୁ ମିଳିବୁ ମିଳିବୁ ମିଳିବୁ ସବୁଦିନ ଆମେ
ହେବୁ, ଆମେକ ଦେଇ ଦେଇଆମ ଆହୁରି ମୋଟିଆକେ ଆହୁରି
ମିଳିବୁ ସବୁ ସବୁ କାନ୍ଦୁ । ଆହୁରି ଜାଣିବୁ ନେ-ହିତୁକାମେ
ଆହୁରି ମୋଟିଆକେ ଆହୁରି ସବୁ ଜାଣିବୁ । ତହି ୧ଟି
କାନ୍ଦୁ - ମିଳିବୁ ସବୁ ମୋଟିଆକେ କାନ୍ଦୁ ମିଳିବୁ ମିଳିବୁ
ସାହାଯ୍ୟ - ସ୍ୱାସ୍ଥ୍ୟ ମୋଟି ୧ଟି, ତାହା ଜାଣିବୁ କାନ୍ଦୁ-କାନ୍ଦୁ
ସ୍ୱାସ୍ଥ୍ୟ । ଏହା ଜାଣିବୁ 'ସ୍ୱାସ୍ଥ' ? କୋଟିଆ 'କଳାମ' ?
କୋଟିଆ 'ମୋଟିଆ' ? - ସାହାଯ୍ୟ ମିଳିବୁ ସବୁ ଜାଣିବୁ ।
ସାହାଯ୍ୟ - ସାହାଯ୍ୟ ସବୁ ଜାଣିବୁ, ସାହିବୁ କାନ୍ଦୁ
ହୋଟିଆକେ ସାହି, ମିଳିବୁ ସବୁଦିନ ସାହି । ସାହାଯ୍ୟ-କାନ୍ଦୁ,
ମିଳିବୁ ସବୁ ସବୁ କାନ୍ଦୁ ।

ସାହାଯ୍ୟ ସାଲେ ମିଳିବୁ ମିଳିବୁ ମିଳିବୁ ମିଳିବୁ ସାଲ
ହେବୁ । ତେନ ମେନ ସବୁ ସବୁ କି ଏହି କାନ୍ଦୁ-କାନ୍ଦୁ
କାନ୍ଦୁ ? ସାହି ଦେଇ ଦେଇଆମ ମାନ୍ଦ, ତାହା ସବୁ ସାହି
ମୋଟି ତାହା ଆମେ । ତେନ ସବୁ କାନ୍ଦୁ ଆମେ
କାନ୍ଦୁକେ ସାହି । ଆମେ ଦୁ'ଜାଣିବୁ ମୋଟିଆକେ ସାହି
ଆମେକ ଦେଇ, ଆମେକ ଦେଇ ମୋଟିଆକେ ମାନ୍ଦ
ମୋଟିଆକେ, କାନ୍ଦୁ କାନ୍ଦୁ କାନ୍ଦୁ । ସାହି-କାନ୍ଦୁ,
ମାନ୍ଦ-କାନ୍ଦୁ, ତାହା-କାନ୍ଦୁ, ହିତୁମିଦି କାନ୍ଦୁ ମିଳିବୁ ସବୁ
କାନ୍ଦୁକେ ଦେଇ ସେ ।

[illegible]

**when you need us
we're there**



পিতৃহীন

সুজীবির রত্নমান

আমের উপর তিনটা বালিশের উপর মাথা দিয়ে শুয়ে যাবা স্বাস্থ্যকর্ক
বুকেছেন। আর অগ্নি অসহায়ের মত তাঁর পাশে টানিয়ে আঁকিয়ে
ছিলোম তাঁর দিকে। ক্লান্ত ও জ্বালাল পথিকের জীবন প্রদীপ নিভে যাবার
আর ঘোঁষে হুঁ হুঁ বোকার বাকী নেই।

একটা টেলিগ্রাম পেয়ে সুজীবির মাতলাদেশে চলে এসেছি মূল্য মসখুর
মহোঁঠে। যাবার এই অন্টিম সময়ে তাঁর পাশে এসে দাঁড়াতে, তাঁকে দেখতে।
এইতো তাঁর মনে চিরতরের জন্যে সোচ্চ দেখা। আর তো দেখতে পার না
কোনদিনই। আমাকে দেখে প্লান ইঁপিস থেমে দরদ ওরা সুহে, নিজেই যথার
কথা বলে জিজ্ঞাসা করেছিলেন, "কেননা অগ্নিহীন যাবা? বোমা, ছেলোমসুহে
ভাল?" সেই আকুরিকতার সাক্ষ্যই মক্কাই মা ও যাবার মতোই মেনে। আর
তো কোথাও খুঁজে পাওয়া যায় না এত আশ্রয়। এত স্মৃতিহীনতা।

মা পাশে এসে ছুঁনিচুে ছুঁনিচুে কঁদছিলেন যাবার জীবন হাত থামে যাবে।
যাবাও মসখুর হাত ঝাঁকুড়ে যাবে ছিলেন কাত কোরে। যে হাত মাঝে ৫৫ বসুর
যাবা সুখে দুঃখে একত্রিত ছিল, আজ তার ছাড়াছাড়ি তো এত সহজ নয়।
দুজনেই তা সাদাসাংগে করেছিলেন। কিন্তু মন তো কিছুতেই তা মানতে চাইছিল
না।

জান শরিফে যাবার সাথে সাথে চলে পড়ল অসহায়ের মত সেই
হাতযাত্রা। অগ্নি পাশে বসলোম। তারিফে রহীলোম সেই ক্লান্ত, উদাস, প্লান,
অসহায়, জুয়াজীর্ন মুখযাত্রা দিকে। যাবা স্মৃতি আমার জীবনের আবহুহুর
সাথে জড়িত। মন চলে গেল সেই সুদূর আসানসেলে, যেখানে আমার
জন্ম থেকে জৈশ্বর ও কৈশোর কেটেছে। যাবার হাতযাত্রা পাঁচশালায়

ହେଉଥାନ୍ତୁ । ମନେ ଆସୁଛି ଆମିନ କିନ୍ତୁ ମୋର ଶରୀର, ଏହି ମୂର୍ତ୍ତିର ସ୍ମୃତିକୃତୀ କୋହଳ
ଥାଉନା ? ତିନି ଘଣ୍ଟା, ଏହି ଅନେକ ଓଳାଏ । କିନ୍ତୁ ମୋର ଶରୀର, ତାହା କି
ଏହି ଘଣ୍ଟାର ଓଳାଏ ? ସାଥୀ କୋଲେ ଉଠି ଘଣ୍ଟାର ଦିଗକୁ ଚାଲିଯିବୁ ବୁଝାଏ । ମନେ
ନାହିଁ ଗୋଲ, ସାଥୀର ହାତସ୍ପର୍ଶ କର୍ତ୍ତବ୍ୟ ମନେନାହିଁ । ଚିନ୍ତାସାମାନ୍ୟ, ସ୍ଥାନିକତା
ଆଉ ତିନି ଆକାର ମିଳିତ ମନେନାହିଁ ଦେଖାଉ କିନ୍ତୁ ମନେନାହିଁ କିନ୍ତୁ ନା ସିଦ୍ଧି କୋହଳ ।
ତିନି ଘଣ୍ଟା, ଚିନ୍ତା ଆସୁଛି, ଆଜି ଯଦି ମହାଶୟନୀ କିନ୍ତୁ ଏହି ଅନେକ ମିଳିତ ଦେଖା ।
ସାଥୀ ମିଳିତ ଦେଖା ଅନେକ ସାତ ମନେନାହିଁ ଘଣ୍ଟା ହାତ ମିଳିତ ହାତର ଆକାର
ମନେନାହିଁ ଓଳାଏ ସ୍ଥାନ ଆକାରର ସ୍ଥାନର ମିଳିତ ବିଷୟ ମିଳିତ ଦେଖା । ହାତ ହାତ
ବୁଝା ଥିଲେ ଏକସାଥୀ ହାତର ମନେନାହିଁ ମନେନାହିଁ । ଆମାନ୍ୟ ବିଷୟମାନଙ୍କ
ଭିତ୍ତି କରାଉ କିନ୍ତୁ, ମିଳିତ ନାହିଁ କିନ୍ତୁ ହାତ କୋହଳ କିନ୍ତୁ ହେଉଥାଉନାହିଁ କିନ୍ତୁ
ହେଲେ କିନ୍ତୁ ଆମେନାହିଁ କିନ୍ତୁ ନାହିଁ ।

ଆଜି, ଏମ, ମି ନାହିଁ କୋହଳ ସାଥୀର ସ୍ଥାନିକତା - ବି, ଏମ, ମି ମନେନାହିଁ ।
କାରଣ ଆମିନ କିନ୍ତୁ କିନ୍ତୁ କିନ୍ତୁ ମନେନାହିଁ । କିନ୍ତୁ ସାଥୀ ଘଣ୍ଟା ହାତ
ଆଉ ହେଉଥାଉନାହିଁ ଆମିନ କିନ୍ତୁ କିନ୍ତୁ । ତାହା ମନେନାହିଁ ଓଳାଏ ହାତ
ଆମିନ ତାହା ମନେନାହିଁ କୋହଳ, ମନେନାହିଁ ମନେନାହିଁ ଦେଖା ଥାଏ ନା । ମନେ
ଆସୁଛି ଘଣ୍ଟା ହାତ ହାତ - ଏହି ମହାଶୟନୀ ଆମାନ୍ୟ ମନେନାହିଁ କିନ୍ତୁ ହାତ
ହାତ, ମନେନାହିଁ ନା ଦେଖା ମନେନାହିଁ କିନ୍ତୁ କୋହଳ, ସାଥୀ ଘଣ୍ଟା, ମନେନାହିଁ ହାତ ।
ଘଣ୍ଟା ହାତ କିନ୍ତୁ କିନ୍ତୁ ନାହିଁ । ତାହା ଆମାନ୍ୟ ମନେନାହିଁ କୋହଳ ମନେନାହିଁ ।

କିନ୍ତୁ ସାଥୀ ଏମେ ନାହିଁ ହାତ ଦେଖା ଦିଶୁଥାଏ ହେଉଥାଉନାହିଁ, ଆମିନ ତା
ବିଲେ କିନ୍ତୁ କିନ୍ତୁ, ଦେଖା - ଆମିନ କିନ୍ତୁ କୋହଳ ମନେନାହିଁ କିନ୍ତୁ । ମନେ
ମନେନାହିଁ ମନେନାହିଁ ହାତ ମନେନାହିଁ କୋହଳ କିନ୍ତୁ ହାତ ମନେନାହିଁ ନା ।

କେଥାଳେ କେତେ ଶକ୍ତିର ସମ୍ପର୍କ ଅଛି ତେଣୁ । ଆଜି ଏକ ଅମରାଣୀ ଶିକ୍ଷା ଯେ କେହି
 କେହିକେଲିଏ ଏକ ସାଥୀ ହେଉ ନାହିଁ କେଲିଏ କେତେ । ସାଥୀ କେତେ ୨ ଆମେ ନାହିଁ
 କେତେ ଆମେ କେତେ । ସାଥୀ କେତେ କେତେ ନାହିଁ କେତେ କେତେ କେତେ । ସାଥୀ
 କେତେ କେତେ କେତେ ନାହିଁ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ
 କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ
 କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ
 କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ କେତେ

ଜଣେ ଶକ୍ତି ଏକ ନିରାଶ୍ରୟ ଗର୍ଭାବସ୍ଥାରେ ମତ ଆଶାର ଶୈଶବ ଥେକେ ଶୈଶବ, ଶୈଶବ
ଥେକେ ଚୌବନ, ଚୌବନ ଥେକେ ଶକ୍ତିଗର୍ଭାବସ୍ଥା ମଧ୍ୟରୁ ଅବସ୍ଥାପରିତ ହେବା ହେବା ଧୂଳିଆବସ୍ଥା
ଆଶାର ମାମଲେ ଦିହେ ଚଳେ ଗଲେ ।

ହେଉ କୋର ଶାସିର ଓ ମନର ଦୁଃଖ ଗୋଲ । ମୁହଁର ମାୟା ଗହର ହାତର ମୁଦର
ଲେହର ଅକ୍ଷର କୋର ଚିଟି ଏହି ମୁଦ୍ରା ବିମୁକ୍ତ ହେବ ବିଶାସର ପାତ୍ର ନେହାରି ।
ଏବଂ ଭେଦର ଧାତୁ ମନକୁ ଛିଦ୍ର କରି ଦିଅନ୍ତୁ । ଘଣ୍ଟର ଦାମ କି ତାହା ଦିନ ଦିନ ବଢ଼
ଚଳେ, ସାଂସାରୀକ ଶୃଙ୍ଖଳାଟି, ନୀତି ନୀତିର ମୂଳା କଲେଜର ଓ ଶ୍ରୀ ଲୋକେ କୋର
ହାତର ମୁଦ୍ରା ଏବଂ ବିବରଣୀ, ଏବଂ ସ୍ଥାନୀୟ କ୍ରିୟା ଦେଖା ଦେଖା ଆମର ଧୂର
ସାବିତ୍ରୀ ଚଳାନ୍ତରା କର ଆମ ଚଳାନ୍ତରାହାର ବିଷୟ ଓ ଆମ ଶେଷାନ୍ତରା ମୁଦ୍ରା ଦେଖ
ନା କର । ଚାହିଁବେ ସର୍ବଜ୍ଞାନ ନି ହାତର ଦିଶେ । ଏହା ହାତ ଦିଶେ ଯଦି ମୁଦ୍ରା ଚିଟି
ଲିଖିବେନ । ମେଠି ହାତ ଆଜି ମିଳିବି ହେବ ମିଳିବେ । ଭୁଲେ ମିଳାମ ମେଠି ଆମର
ହାତର ମୁଦ୍ରା । କିନ୍ତୁ ଏହାହାତ ନି ହାତ ଆମର କିନ୍ତୁ ଚଳାନ୍ତରା ଚଳାନ୍ତରା କର୍ତ୍ତା ନା
ସିଦ୍ଧିତ ଏବେ ଦିଶେ । ସିଦ୍ଧି ସିଦ୍ଧି ମିଳୁକି ହେବ ଗୋଲ ମନକୁ ଶାସିର । ଆମ ମନର
ସବୁ ହେବ ଗୋଲ । ଆମ ଆମର ଶୁଦ୍ଧ ଚୋର ମଳକରୀର ତାହା ହେବ ସର୍ବଜ୍ଞାନ

ସଦାଃ ମାୟା ।

କଳ୍ପନା ଏ ଭାବ ସମ୍ପନ୍ନ ହିଲକ୍ଷ, ମନେ ନେହିଁ । ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ
ସାଥରେ ଏ ଶାନ୍ତିର ସ୍ୱାଦ । ମନେ ଅସହ୍ୟ ଧନ୍ୟତା ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ
ମାୟା ହିଲକ୍ଷ ନା । ଦିନିକି ଭାବେ ହିଲକ୍ଷ ଧନ୍ୟତା ହିଲକ୍ଷ । ସଦାଃ ଧନ୍ୟତା ଅନୁଭବ,
ଏକ ଶାନ୍ତିର ସ୍ୱାଦ । ସିଂହେ ସିଂହେ ଅନ୍ୟ ଧନ୍ୟତା ସମ୍ପନ୍ନ । ଶାନ୍ତିର ସ୍ୱାଦ ମନେ ଭାବେ
ସମ୍ପନ୍ନ ହଳ ନିୟତେ ପଡ଼େ ଶାନ୍ତିର ସ୍ୱାଦ । କେ କି ହଳ ହେବା କୋରସେ - ସର୍ବ ଆଶା
ସମ୍ପନ୍ନ ହେଉ ଶାନ୍ତିର ସ୍ୱାଦ ।

ମାୟାଦିନ ସଦାଃ ଶାନ୍ତିର ସ୍ୱାଦ ଧନ୍ୟତା ସମ୍ପନ୍ନ ମନେ ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ
ଏହି ମାୟାଦିନ ମାୟାଦିନ । ହିଲକ୍ଷ ମନେ ମନେ, ଶାନ୍ତିର ସଦାଃ ମାୟା ମାୟା
ମନେ ହିଲକ୍ଷ ହିଲକ୍ଷ ମାୟାଦିନ ସମ୍ପନ୍ନ ସମ୍ପନ୍ନ ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ ମାୟା । ସଦାଃ
ଅନେକଦିନ ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ - ହିଲକ୍ଷ ହିଲକ୍ଷ ଶାନ୍ତିର ସ୍ୱାଦ ସମ୍ପନ୍ନ ହେଉ । ମନେ ଭାବେ
ଆଉ ହିଲକ୍ଷ ସ୍ୱାଦ ମନେ ଭାବେ ଆଶା ମନେ ହିଲକ୍ଷ ହିଲକ୍ଷ । ଆଉ ହିଲକ୍ଷ ସଦାଃ
ସଦାଃ ହିଲକ୍ଷ, ହିଲକ୍ଷ ମାୟା ମାୟା ହିଲକ୍ଷ ଆଶା ।

ଶାନ୍ତିର ସଦାଃ ମନେ ଭାବେ ହିଲକ୍ଷ ହିଲକ୍ଷ ଶାନ୍ତିର ସ୍ୱାଦ ଅନୁଭବେ ସ୍ୱାଦ
ଶାନ୍ତିର ସ୍ୱାଦ ମନେ । ସିଂହେ ! ମାୟାଦିନେ ହିଲକ୍ଷ ଶାନ୍ତିର ସ୍ୱାଦ ଶାନ୍ତିର ସ୍ୱାଦ
ମନେ । ହିଲକ୍ଷ ମନେ ଅନୁଭବେ ଆଉ ଶାନ୍ତିର ସ୍ୱାଦ ଅନୁଭବେ । ଆଉ ହିଲକ୍ଷ
କାରଣ ହିଲକ୍ଷ ହିଲକ୍ଷ ମନେ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ
କି ନା, ମନେ ମନେ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ
ସାନ୍ତିର ସ୍ୱାଦ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ
କି, ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ହିଲକ୍ଷ ।

ঢাকা থেকে অল্পে স্বল্পে প্লেনটা লম্বা হয়ে উদ্ভাস্য আকারে উঠে গেল।
ঢাকা জাহাজের রাজধানীর সারি সারি বিজলী মতির আলো আমার জলপিক
দোখ মল্লিমে দিচ্ছিল। ওই তো একটু দূরের ঘোষা - তার নাটকীয়
যাবার কবর। সেখানে থেকে শীতের চেনা তিনি আমাকে বিদায় জানাচ্ছিল।

আর ওই মেরে। "জীবন বড়ই দুর্ভাগ, কখন কি হয়, বলা যায় না।"
এ কথা লেখা চিঠি আর না না কোন দিনই। ফিরে আসা এই সুদূর
যত্নের ধুলুকে। গিনী বলালন, যাবার চিঠি এসেছে। চমকে উঠলাম।
ওই কি অতীত যুগ দেখাচ্ছিল? ওই তো! যাবারই স্বপ্নের লেখা
মেরে সুন্দর চিঠি। হৃদয়ে জীর্ণ হৃদয়ে মোটে মোটে অন্ধের অতি সুন্দর
যত্ন কোরে লেখা মেরে চিঠি। ওই মেরে মেরে আদরের সন্ধ্যা, মেরে
চল জীবনের হিমের নিষ্কণ, মেরে সার্বজনীন কবী।

কিন্তু না। চিঠির তারিখ স্বপ্নের তিন দিন আগের। মেরে পড়ল
মা বলেছিলেন, তোমার যাবা একটা শেষ চিঠি লিখেছিলেন - মেরে
জীর্ণ ওখানে গিয়ে পাবে।

অসম্ভাব্য মত বসে পড়লাম। আর আমি এই প্রথম উল্লসিত
কোরেতে পারলাম যে আমি মতি মতির নিঃসৃত।

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ନାମ ବିଧି

ସୁକୁ ଦାସ

ଆନୁଷ୍ଠାନିକ ଚିରନ୍ତନ ଜିଆଁ ନାମ "ଆମି କେ ?" ତାର ବ୍ୟାପ
ଜନ୍ମାବାର ପରର୍ଥ ତୋ ସାମ-ଗ୍ରାହ୍ୟ ଦିଧେ ଦେନ — "ଭ୍ରମି ଭୋଗ",
"ଭ୍ରମି ମୁଠି", "ଭ୍ରମି ମନସ" ବା "ଭ୍ରମି ଶାନ୍ତା" ଇତ୍ୟାଦି । ତୁ ଆସା ମୁଖ
କେନ ? ନାମ କରନ୍ତେ ଅନେକ କହୁଥାନ୍ତି । ଆସାର-ସିଦାର-ସୁନି ସବୁ କିଛି
ମୁଖାନ୍ତ ନାହିଁ । ତାର ଓପର ସ୍ଥିତିର ମୁଖର ଆସେ ; ସଂସାର ମରମୁଖର ଧା ଧଳ
ଆସାହି ତାର ଦାନର୍ତ୍ତ କମ ନାହିଁ । ଯେମିତି ସମ୍ପର୍କ ତାର ଶ୍ରୀମାତା ହେବ , ଶିବମାତା
ହେଲେ ବିଷ୍ଣୁମାତା ହେବ , ଅମଳୀର ଯୋଗ କମଳା ହେବ । ଯାହାକି ଧା ଧଳାହିଲାମ ।
ନାମ ଦେଉଥା ଯେମିତି କର୍ତ୍ତବ୍ୟ , ଅନେକ ମନସ ଦେଉଥା ନାମର ସହେ କେଜାମୋ ତାର
ଚେହେରା କରୁଥା ହେବ ନାହିଁ । ନାମା ମଧ୍ୟଶୀତ ଆଦର ତାର ସନ୍ତୁଷ୍ଟ ଭାବମାନ
ପାଲେ ମୋ ଆମଳ ନାମର ଆଉ ଥାଏ ନା — ନାମାନତ ଥାଏ "ନାମ" ବା
କାଳୀଧର ଥାଏ "କେଳେ" ହେ । ଏ-ସବୁର ବିକୃତି ହେବ ଏକା ଧାମନ ନା ।
ଏକା ତାର ଧାମ କାନ୍ତ ନାମ ସୁଧାମୁଖ ହେବ ତାଙ୍କ ଆମଳ କି ସେ ଜାଣେ ?
ଶ୍ରୀ, ସେହିମତି ! ହେତୁ ମୋ ମନର କେତେ ଧାମନ । ଏକ ଭ୍ରମାଳୋକ
ନାମ ଥିଲା "କଳାହୀନ" । ନାମା ଦୁର୍ଲ୍ଲଭ ହେଲେ ଧାମନ ଦଳାହେବି ତୁ ସଂସାର
ମାନେ ଦିଧେ ଧେତୁ ତରୁ ଏକାସୁରେ ଢେଙ୍କେ ଢେଙ୍କେ "ହରିହର" । ଏ ସକ୍ଷ
ସମ୍ପର୍କର ମାନ ଜୀବନ ସହେ କେ ବର୍ତ୍ତେ ନାହିଁ ?

ନାମେ ମୁଖର ସୁବର୍ତ୍ତ ମଣି । ଜୀବନେ ଧଳା ମଧେ ଯେମିତି ମହାନ୍ତ
କରେ ଯେମିତି ସିନ୍ଧୁର ଆସେ । ଧେଙ୍କେନାହିଁ ତରୁ ସେଇ ଧାମ ନା ।
ଏକା ନାମ ଦୁ-ତିନାକ୍ଷର ଥାଲେ ସନ୍ତୁଷ୍ଟ ଅତି ମହାନ୍ତ ତା ଆନାଦ
କରେ ନାହିଁ । ଯେମିତି 'ଧାରା କେଳେ' 'ସେଣେ ମାନିଦ' 'ଅତରାଣ ମହାର' ବା
'2 ମହା ନୀଳିମା' 'ନୟା କେତକି' ଇତ୍ୟାଦି । କିନ୍ତୁ ସଂସାରମାନେ ଅର୍ଥାତ୍
ଧାମନ ମୁଖ ଧାରଣା ଦିଧେ ମତେ ଧାର୍ଯ୍ୟ ଧାମେ ଦୁକେହେ ତରୁ କାଳକାଳିନ
ହେ "ଏହି କେତକି ? ସେଣେ ମାନିଦ ଆଉ ନୟା କେତକି ମତି
ଧଳାହି ? " "ଧାରା କେଳେ ଅତରାଣ ମହାର କେ ଦିଧେହେ ନାହିଁ ।

ବ୍ୟାକରଣ କି ହୋଇଛି କ୍ଷମାରେ ମିତ୍ର ଯାହା ନାମ । ସମାଦିଦିନି ଧୂଳି
 ଶିଖାରିଆ । କ୍ଷମାରେ ଯାତ୍ରା ଥିଲା । ସୁଯୋଗ ମିଳିଲା ଆହୁରି ଯେଉଁଠି ।
 ଏକାଦିନ ଜିଜ୍ଞାସା କଲେ "ହୋଇଛି କି ନାମ ?" ବଳନାମ —
 "ସାମାନ୍ୟତା ।" ଧିଳ ଧିଳ କରେ ହେଁସ ଓହ୍ଲେ ସମାଦିଦିନି । କେହି ଶାନ୍ତି
 ଶିଳ୍ପରେ ଯେଉଁ ଓ ସାମାନ୍ୟତା ଓହ୍ଲେ ମଧୁର ଆମ୍ଭଙ୍କୁ ବିକ୍ରାନ୍ତ
 ଦିଅନ୍ତେ । ମନେ ହେଉଛି — ଛିଃ ଛିଃ , ଅନ୍ତ କେତେ ନାମ କେତେ ଆମ୍ଭଙ୍କ
 ହେଉ ନା ? ସାଜା , ସତେ , ତମେ , ଓହ୍ଲେ ? କହେ କି ନାମ ତା ଥିଲା ?

ଏହା ଅନ୍ତର ଦିନ-କାଳ ଯଦି ଲାଗେ । ଆର୍ଥିକ ସା-ମା ଓହ୍ଲେ
 ହେଲେ ସେହିଭଳି ନାମକରଣ ଏହା ଏକ ଓହ୍ଲେ ଚିନ୍ତା କରେ । ଆର୍ଥିକ
 ଆମ୍ଭଙ୍କୁ ଅତି-ଆର୍ଥିକ ହେଉଛି । ଆମ୍ଭଙ୍କୁ ଥିଲା 'ଦିଗ୍ଘନ୍ତ' ଏହା ହେଉଛି
 'ମନେ' । ଆମ୍ଭଙ୍କୁ ଥିଲା 'ସାମାନ୍ୟତା' ଏହା ହେଉଛି 'ସୂଚନା' । ଆମ୍ଭଙ୍କୁ
 ଥିଲା 'ସୁନିଧା' ଏହା ହେଉଛି କ୍ଷୁଦ୍ର 'ନିଧା' ।

ସିଦ୍ଧାନ୍ତ ମାନ ଚିନ୍ତା ନାମକରଣ କେତେ ମାଲବୀ ନା । କ୍ଷମା ,
 ମନ , ଓହ୍ଲେ , ଛିଃ , ଛିଃ , ଛିଃ , ଛିଃ , ଛିଃ — କେତେ ବେଳେ ଯାଏ ।
 ଅନ୍ତର ଆମ୍ଭଙ୍କୁ ଛିଃ ଛିଃ ମତେ ଯଦି ଲାଗେ ଛିଃ କର । ଓହ୍ଲେ କିନ୍ତୁ ଓହ୍ଲେ
 ନିଜେ ଧୂଳିରେ ଆମ୍ଭଙ୍କୁ ଓହ୍ଲେ । ଓହ୍ଲେ ସିଦ୍ଧାନ୍ତ ଆମ୍ଭଙ୍କୁ ମନେ ଅନେକ
 ଭାବନା ମନେ ନା ସା-ମାନବୀୟ ଦ୍ଵିତୀୟ ନାମକରଣ ହେଉ । ଅନ୍ତର
 ନାମେ ହେ ଅନ୍ତର କହେ ଓହ୍ଲେ 'ଓହ୍ଲେ' ହେଉଛି , କହେ ଅନ୍ତର 'ମାନବୀୟ'
 ଯେ ହେଉ । ଛିଃ ଛିଃ ହେଉଛି 'ମାନବୀୟ' , ଛିଃ ଛିଃ ହେଉଛି 'ଓହ୍ଲେ' ,
 କହେ ହେଉଛି 'ମାନବୀୟ' ଅତି ମହତ୍ତ୍ଵ ନାମେ ହେଉ । ଓହ୍ଲେ ଆମ୍ଭଙ୍କୁ
 ଯେ ନାମ ସୁଖ ହେଉ "ଅ" ଦିଅନ୍ତେ ଏହା ନିର୍ଦ୍ଦିଷ୍ଟ ହେଉଛି "ଆ"
 ଦିଅନ୍ତେ ଆମ୍ଭଙ୍କୁ କହେ । ଆମ୍ଭଙ୍କୁ ଯେ ନାମକରଣ ହେଉ "ଅ" ଦିଅନ୍ତେ , ହେଉଛି

୨୪ "ଅ-ଦିଧେ" — ମେ ହେନ ମସମିନ୍ଦ୍ର ମାତୃଭାଷା ମୁଖ୍ୟ ଅକ୍ଷର
 ସିଦ୍ଧି ଧର୍ମେ ଆତେ ଧା ନାମେ ଯି କି ? ଏତେ ଗୋଟି ଧର୍ମକ୍ଷେତ୍ର
 ସିଦ୍ଧି । ଆମାଦେ ନାମେ ମାଦିତ୍ତଲୋ ମର୍ତ୍ତ୍ୟ ସ୍ଥଳେ ଗୋଟି ମୃତ୍ୟୁ
 ସ୍ମାରଣ କରାଉଁ ତା ମକ୍ତେ ମନେ ମଧୁର । ତା ଆତ ନାହିଁ ବା
 ଧଳାମା ।

୨୫ ଏ-ସକ୍ଷ ସିଦ୍ଧି ଗୋଟି ସ୍ତୁତି ମାସା ଜନ୍ମେ,
 ନା-୨୬ ଓଦେ ମତେ ସକ୍ଷ ମାର୍ଗ ନାମ ମାସା ଲୋକେ ଆମାଦେ
 ମତେ କେତେ କେତେ ଆସା ମୁଖ୍ୟ ନାମକେ ଗୋଲ-ଗୋଲେ ମତେ
 ମାଲେ କେଲେହେନ । ସନ୍ତୁ ଅଧିକେ ସମେ ଆସି । ଓଡ଼ କୋନ ଏଲୋ ।
 ସନ୍ତୁ ଧଳାହେ, "ଜ୍ୟାକ୍ ସ୍ତୁତି" ! କେତେ ନାମ ତୋ ଜଗନ୍ନାଥ ? ଜ୍ୟା
 ହେମେ ସଲେ, "ନା । ଏହା ଜ୍ୟାକ୍ ।" ସେସକ୍ଷ ଗୋଟି ମହେନ୍ଦ୍ରନାଥ
 'ମିଶେ' ବା ଧଳାହେନ 'ସିଲ୍' ହେହେ ।

କୋନ ଅଧିକାରେ ଅନ୍ୟକେତେ ସାମ୍-ମାତେ ଦେଖା ମାସିନ
 ନାମକେ ମାଲେ ଦେଖ ? ଆମତା ତା ମିଶେ କର ନିର୍ତ୍ତ ବା କେମନ
 କର ? ସମେ ସମେ ଗୋଟିନାମ । କନ୍ଦିନିଧେନ୍ଦ୍ର, କମ୍ପେନ୍ଦ୍ର,
 ଗୋମିନେନ୍ଦ୍ର, ସ୍ତେନ୍ଦ୍ର - କେନ୍ଦ୍ରାଲିଟି ନାମକେ ସକ୍ଷ ସ୍ତୁତି ଦିଧେନ୍ଦ୍ର
 ଧିକ୍ ମନ୍ତ୍ର କରତେ ମାଟିନାମ ନା ନିଜେକେ । ୨୭ ମନେ ମଧୁର—
 "୨୩ ସିଦ୍ଧିରେ ସିଦ୍ଧ, ୨୩ କରମତେ ସିଦ୍ଧ....." । ଗୋଟି କଥା,
 ନାମକେ କି ଆମେ ଧାସ ?

HINDUISM, JAINISM, BUDDHISM AND THE ARTS

- Shibdas Biswas

If there was any Hindu art before the second century B.C., it has not survived or there is no proper preservation. After the prehistoric and pre-Aryan civilization of 'Harappa' and Mohenjodaro had been perhaps destroyed in the 16th Century B.C., it appears that neither the Aryan invaders or the indigenous population of the subcontinent created any models of stone, bone, clay or metal that has been found or recorded. Before 1550 there were works of art in the Indus Valley showing the height of civilization at that time. After there is a big gap not even bridged by inscriptions until we come to the era of Ashoka, the great Buddhist emperor, who promulgated Buddhism far beyond the boundaries of India.

Thus, the title of a beautiful book called 5000 years of the Art of India is perhaps a bit misleading - according to western views, because of the absence of noted records. However, there is concrete proof of such development in those periods in Vedas and Upanishads. Sometimes it is difficult to understand some of the arguments of historians and western philosophers; their arguments are based on the availability of literature, writing, temples and some sort of inscriptions. Many of our records have been handed down from Guru to disciple by words of mouth and so on; this may account for the absence of such records during the period in which it showed a big gap.

When art in stone finally began to develop in India, beginning in the third century B.C. during the reign of Asoka, it took more than one century before Hindus produced major works that can be compared with the great Buddhist sites. Applying the high standard warranted by the finest Hindu Temples, one must say that those finest examples are present in the 5th Century until the 13th Century. During that period Hindus built magnificent temples and created superb sculptures in great profusion. It will be worthwhile to consider several briefly: Caves of Ellora - about 250 miles northeast of Bombay. The caves at Ajanta are all Buddhist. There are more than fifty caves at Ellora, of which 34 are considered worth seen and half of these are of Hindus, the other being either Buddhist or Jain. The most heart throbbing is of the 'Kailasnatha', which is dedicated to lord Shiva. It does not look like a cave at all, being open to the sky, and some argue that it is not a work of architecture but a sculpture, for it was hewn and carved out of the living rock without the benefit of any scaffolding. It is a place worth visiting. Roughly

600 miles southeast of Ellora stands one of the oldest Hindu temples in India, built around 700 A.D.. The shore temple of 'Mahabalipuram' between Madras and Pondicherry, is perhaps the most magnificent temple in India, largely owing to its sea-site. The temple is not large as compared to other South Indian temples, there is a Shiva lingam outside; the temple leads to several other monuments of considerable interest, including some scenes depicting Hindu mythology.

The Shiva temple of Elephanta, on an island near Bombay, is a creation of the 8th Century. The great stone head with three faces represents major Hindu deities.

The greatest site in central India is 'Khajuraho', about 130 miles from Allahabad, hidden away in the bush, where it escaped destruction. About 20 temples survived, some of them Jain, some Hindu, most of them built in the 11th Century. The fame of these temples rest on the erotic carvings. Such carvings are different from those adorning the outsides of Romanesque or Gothic Cathedrals. Our Hindu interpreters claim that these sculptures merely show a more than Homeric joy in all aspects of life, which is a beautiful thought.

Some of the salient features about 'Bhubaneshwar' have been described in the poem called "Deja Vu". Perhaps no other city in the world can boast of so many magnificent temples. From a purely artistic point of view, Bhubaneshwar is a kind of paradise. The Lingraja temples, built around year 1000, is one of the few great temples to which visitors are allowed to go in with certain ethics and decorum. There are vantage points from which one can have fine views giving a satisfaction of paradise visit.

Puri, another place not far from Bhubaneshwar, has a great Hindu temple - Konarak - the remains of a 13th Century temple of Surya, the sun god. The finest of the three statues of Surya, one of the wheels that signifies that the whole temple is His chariot. Twelve pairs of wheels are carved into the sides, and in front of the porch are seven free-standing horses that pull the chariot of the sun god. Every one of the wheels is a sculptor's masterpiece. The numbers are overwhelming, the attention to detail is meticulous and the expression and elegance of the carvings are superb and unmatched.

The Minakshi temple in Madurai, about 150 miles north-northwest from the Cape, was built in the 17th Century and might be an example of Hindu baroque. After independence, the temple was quite dilapidated, and the renovation generated a vast public interest. The great temple

of Madurai is a center of life where people come not only to worship, but also to sit and meditate. About 100 miles northwest of Madurai are two towns with remarkable temples: Srirangam and Tanjore. They are dominated by huge rocks with a temple at the top of it that affords a magnificent view of the surroundings, which include the island and town of Srirangam with two famous temples. The huge temple of Raghunathaswami is dedicated to lord Vishnu. There are eight gopuras, all decorated with painted carvings. It is said that the construction was begun in the 10th Century and completed after several centuries. The most famous part was finished last: the so-called Hall of a Thousand Pillars. Actually, there are about 940 monoliths of granite, and the columns in the front row which face a large court are carved in the shape of rearing horses with their front hoofs high up.

In a Shiva Temple there are usually a large reclining bull - just one by himself Nandi, Shiva's symbol, like the lingam. The single greatest symbol of Hindu art is Shiva Nataraja, Shiva as the king of dance. In purely artistic terms, the Nataraja represents a scarcely achievement. He is dancing, usually in a circle of flames, his left leg raised high, one right hand raised as if to beat the rhythm, and is yet serenely unmoved.

The major monuments of Jain art are concentrated in three places such as Ellora and Khajuraho, where temples and shrines are built in the same complex, perhaps always next to Hindus, and Mount Abu, in Rajasthan. Temples at Mount Abu are more distinctive than the Jain art of the other two sites. The Jain temples at Khajuraho are similar to those of the Hindu temples. The fact that Jains and Hindu temples are built next to one another suggests of what they had in common than they are obsessed with differences at least in the visual sites. It is likely that both cultures and religions are so much in common that the artists could hardly communicate that difference in their creative art. The caves of Ellora as mentioned earlier, where Buddhist, Jain and Hindu temples were erected side by side, were built in the beginning of the 5th Century, while the Buddhist had begun to build similar caves at Ajanta a few centuries earlier. The Indra Sabha cave of Jains, built around the year 800, shows a Jina in meditation, and at the right of the entrance to Indrani, the queen of Gods on a lion. Indrani is a Hindu deity and it shows that these two religions at some point are inseparable. The Dilwara temples on Mount Abu, 4000 feet above sea level, in a fine mountain

setting, were built between the 11th and 13th Centuries. Vimala Vasihi and Luna Vasihi are different from Hindu and Buddhist temples; they are considered one of the finest art of that time. Everything is made of white marble, except for a few sculptures which are made of black marble. All the fairytale beauty offers a contrast to the austere asceticism of Mahavira. It shows more eloquently than a long essay could describe how magnificent the sculptures were developed in that era.

The great Stupa of Sanchi, nearly 400 miles south of New Delhi, which was built by King Ashoka in the 3rd Century B.C., enlarged to its present size in the 2nd Century, and surrounded with gates and carvings through the 1st Century A.D.. This historical presentation will be continued in the next issue. The author is thankful to W. Kaufman for much of this information.

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THE RUN OF HOPE

Mili Roy (13) Canada

PRIZE

TERRY Fox sweated under the blistering sun as he limped along on his three thousand mile journey across Canada. He hopped painfully; stumbling and almost falling on his only leg.

A passing car saw him and stopped. The driver looked at Terry, a thin, panting youth with only one leg, travelling alone on the huge, deserted highway. The man stuck his head out of the window and shouted, "Want a ride?"

Terry, looked at the man. He wanted so badly to accept the kind offer. He was hot and thirsty. He had not eaten since the night before and he was tired and hungry. But Terry just shook his head and continued slowly on his way. The driver shrugged and whirled away in a cloud of dust.

Terry's head began to ache and his foot was throbbing madly; it wasn't easy for one foot to do the work of two.

He lowered himself listlessly onto the ground and unfastened the leather buckle which held his wooden leg in place. He winced when he saw what the long miles had done, the flesh under the buckle was torn and bleeding. Grimly, he retied the buckle, completely ignoring the terrible pain it caused.

A car passed by throwing dust into his face. Terry shut his eyes tightly and turned away. Sighing, he reluctantly got up and started walking again.

Terry looked down at the ground watching his feet step. First he saw a wooden stump, then his real foot, a wooden stump, a real foot, a stump, a foot, a stump, foot, stump, foot. . . .

Slowly, as though hypnotized by the rhythmic steps of his feet, his mind began to travel. Further and further back until it came to rest on a certain fateful day a long time ago.

For five years Terry had been determined to play basketball. He had practised long and hard but the coach had turned him down every year.

Finally, he had been spotted by a talent scout and offered an athletic scholarship at the university. He had accepted eagerly.

Terry could hardly wait for his basketball training to begin. At last the great day arrived.

His leg had been throbbing all night but he forgot all about it in his excitement. He had driven to the university, but just as he had entered, his leg collapsed and he had fallen down unconscious.

He had been rushed to the hospital where doctors immediately diagnosed it to be cancer. Terry's left leg was amputated that very day.

But just as the doctor was about to make the first incision, Terry made a vow: to help other cancer patients who suffered every day. He kept that promise forever.

Three weeks later, Terry left the hospital with a wooden stump in place of his left leg.

Rightaway he started to practise walking as determinedly as he had played basketball a few weeks earlier, except that now, he knew he would never play basketball again.

Soon Terry had mastered the use of the wooden pole which would serve as his leg for the rest of his life.

Within four months Terry put his plan into action. He walked round in the snow and cold collecting pledges of money from people who thought he was insane even to claim that he would run across Canada to raise money for cancer patients. But they melted when they saw the hopeful expression on his face.

At last, Terry was ready to start. He flew to the east coast from where he would walk the three thousand miles to the west coast.

In April, 1980, Terry fox began his Run of Hope.

Within a few weeks, people had started to take an interest in this amazing one-legged youth, only twenty-one years old, who ran determinedly on and on in rain and hail and sun, stopping only to eat and sleep. His name began to appear in newspapers and magazines. He began to get great receptions in every town he passed through where the people flocked in the streets to cheer him on.

Suddenly the Cancer Society started receiving millions of dollars as donations. Donations from people who wanted to help Terry Fox. His dream was coming true at last and.....

Terry was jerked out of his memories by a searing stab of pain in his chest. He slowed down but kept on walking along the empty highway. His breath began to come in great gasps and suddenly he fell on the ground.

A few hours later, a passing car saw Terry lying on the ground, half conscious. The driver quickly took him to the nearest hospital. Doctors could not tell what was wrong. Terry was given a sedative and flown to a larger hospital.

It was then discovered that Terry's cancer had spread from his legs to his lungs. It was possible that he would die within a week.

Suddenly, all of Canada seemed to snap awake. People sent millions of dollars to save Terry Fox. They sent him flowers, candy and letters.

He was moved to Canada's best hospital and treated there.

Perhaps it was his happiness at raising so much money for other cancer patients, or maybe the encouragement he received from all Canadians, that gave Terry the strength to recuperate.

Although he might die at any moment, Terry was brave and faced up to it cheerfully.

In September, Terry became the youngest person in history to receive the Medallion of Canada award. But Terry's biggest reward was the love and support he received from the people for his Run of Hope and for himself. They would never forget him.

Reprinted from:

Shankar's Children's Art Number,
Vol.32
Publisher - Indraprastha Press
New Delhi, India

Editor's Note:

This article was written before Terry Fox died, and was submitted to Shankar's International Childrens Competition.

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Vijay Shah

SIMPLE ENCOUNTER

Kamal Malaker

It is almost four months since I left home. After a brief training in London on African life, we set sail aboard the S.S. Apapa heading towards west African ports from Liverpool. After seventeen days of a most gruesome voyage through the Bay of Biscay and the Atlantic, we arrived at our port of destination, Freetown, the capital city of Sierra Leone. In the morning I woke up in my cabin by a heavy, but gentle knock at my door and I found a seven feet tall, robust and mahogany dark man with pearly white teeth welcoming me to Sierra Leone. That was Dr. Boardman, the chief medical officer of the country.

From the port to the city, the large, wide road cuts through deep, dense forest winding by the side of hills and mountains. Hundreds of feet tall trees, with trunks as wide as eight to ten feet, is all you can see. Driving through the forest you get the sense of eternity and also a sense of security which you get from these endless and ageless trees.

Suddenly at the end of the forest and edge of the mountain we saw a huge cluster of modern houses, blended at the neck of the Mount Sierra Leone like a clustered pendant, and this was the city of Freetown.

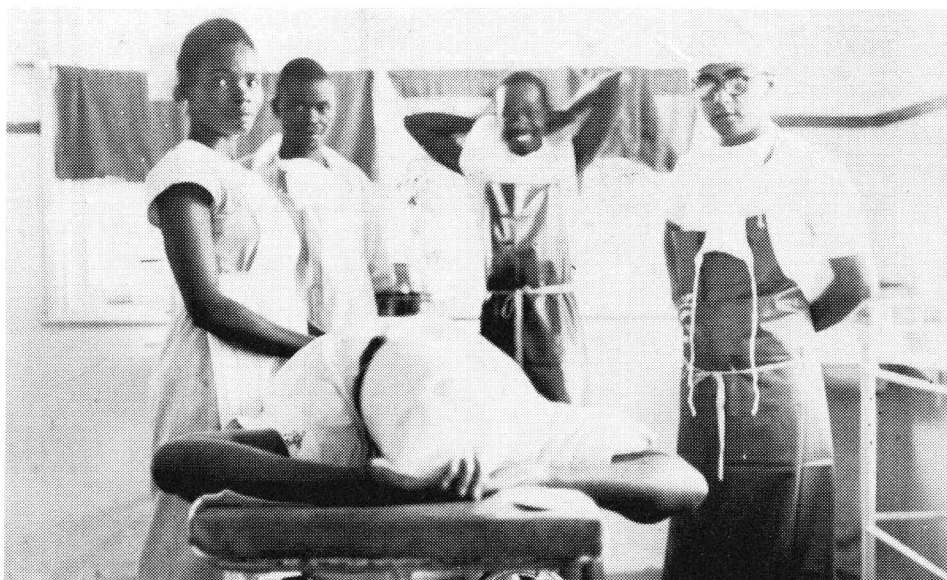
Returning from Dakar, the capital of Senegal, after an official visit, this time from the airport, with me was my chauffeur, Ngomo and my cook, Momoh. There the road was clear, wide and beautiful. I was quite pleased with the progress I made with the W.H.O. official in Dakar that geared up my enthusiasm to drive. I pressed the accelerator of my newly bought Volkswagon as far as I could when I suddenly found in the middle of the road a little kid totally unaware of the environment, nonchalantly taking his time. I tried to avoid the animal; my car flew off the road several yards and crashed totally to destruction. Both Ngomo and Momoh were thrown out of the car into the middle of the road. A few seconds later, when I got my senses back, I found I had a few abrasions and cuts and all I could think of at that time was my mother and the two innocent people lying, perhaps dead, on the road. I staggered to them and found they had concussion, but were otherwise unharmed. This is totally unbelievable, however when I returned to my quarters in Freetown, people from the hospital said that I slept for three days continuously. My cook, Momoh, never left my side. Slowly both the physical and mental wounds were healed and I was back at my work again.

I started to notice some change in Momoh. He was drinking and negligent in his work. His housekeeping had deteriorated and the stock of food started to go down. One evening I came back from hospital

and found Momoh totally drunk, wearing one of my best silk Hawaiian shirts and velvet corduroy trousers, sleeping on his bed, but on one of my best bed covers. I did not wake him up, but went to a city hotel to have my supper. This went on for the next four or five days when I could not take it any more. I was very angry and asked him if he wanted to quit his job. He said "No, masta me na happiam, neva so moch". I thought that was not a surprise as he was having a good time. He started to talk again and said "You na mean, masta, you na big man, you na lik big forest, you na gettum everyting. Me na small person. Me na gettum nothing. Like big forest, me pickum ting me want from me masta." (This is the English Creole the general people speak in Sierra Leone.)

Like a flash of light, I thought I could see something. The man was saying, you are my master, you are everything - like the forest. I have nothing, need something - you have, so I took it. I am very happy today."

My anger melted away. Hurriedly I was looking for the copies of my Marx, Engels and Trotsky; couldn't find them anywhere, but I never looked back again.



The writer getting ready for surgery in Sierra Leone.

SPECIAL THANKS FROM THE EDITOR TO

DR. PALLAB GANGULI for writing in longhand the Bengalee articles;

DR. KAMAL MALAKER and MR. ASHOK SARKAR for collection of advertisements;

MR. GEORGE TANNER for the art works of advertisements;

To all CONTRIBUTORS of articles in AGOMONI.

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– all you can eat. 11 AM. – 2 PM.

Saturdays and Sundays . . . \$6.95

**ALSO AVAILABLE ON SPECIAL ORDERS:
[24 hours notice required]**

BESAN LADOO

CASHEWNUT BARFI

RASGULLA

KHOA BARFI

GULAB JAMUN

CHUM-CHUM

ALMOND BARFI

RAS – MALAI

BALU-SHAHI

CHAT AVAILABLE EVERY DAY

Fully Licensed

Dine In or Take Out