

# AGOMONI

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# আগমনী



# AGOMONI

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The Bengali Association of  
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occasion of Durga Puja, 1996.

Editor & Scribe for Bengali Section..... Sikha Maiti

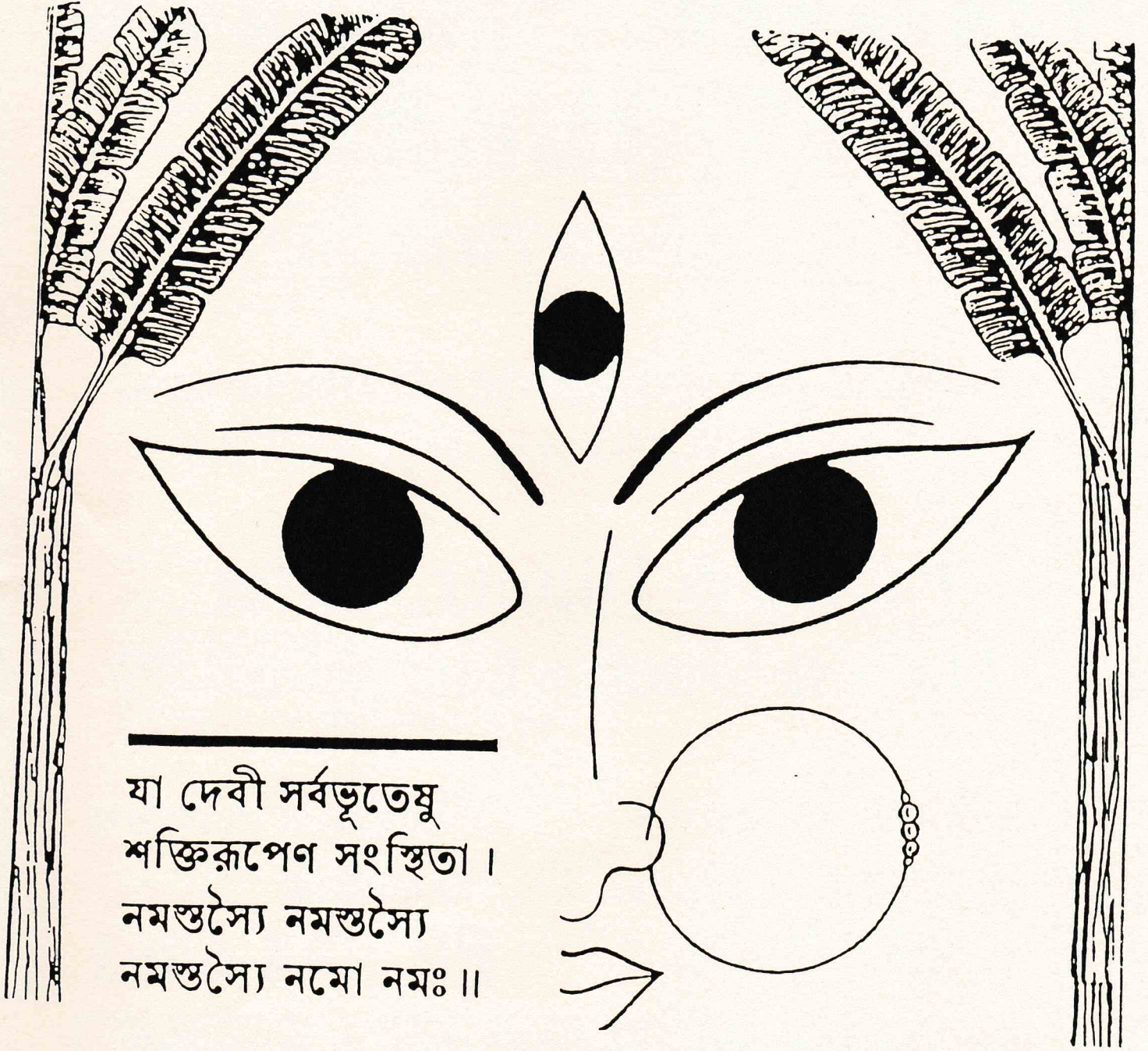
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- All contributors of articles published in AGOMONI
- Organizations who provided advertisements for this magazine
- Members of BICHITRA for their support



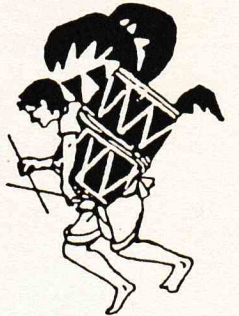




যা দেবী সৰ্বভূতেষু  
শক্তিকৰূপেণ সংস্থিতা ।  
নমস্তসৌ নমস্তসৌ  
নমস্তসৌ নমো নমঃ ॥



# আগমনা



১৪০৩



# **INDIA PALACE RESTAURANT**

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# Programme

Friday, 18th October, 1996

*Mahasashti & Mahasaptami*

8:00am to 2:00pm

Bodhan

Amantran

Puja

Pushpanjali

Prasad Bitaran

7:00pm to 10:00pm

Sandhya Arati

Cultural Programme

Saturday, 19th October, 1996

*Mahashtami*

8:30am to 2:00pm

Puja

Pushpanjali

Maha Yogga

7:00pm to 9:00pm

Sandhya Arati & Cultural Programme

11:30pm to 12:30am

Sandhi Puja

Sunday, 20th October, 1996

*Mahanabami*

8:30am to 2:00pm

Puja

Pushpanjali

Prasad Bitaran

7:00pm to 9:00pm

Sandhya Arati & Cultural Programme

Monday, 21st October, 1996

*Vijoya Dashmi*

8:30am to 2:00pm

Puja

Pushpanjali

Prasad Bitaran

Sindur Utsav

Saturday, 26th October, 1996

*Kojagari Lakshmi Puja*

6:00pm to 10:00pm

Puja

Sandhya Arati

Prasad Bitaran

\*\*\*Please confirm all timings at the temple 774-9197



# Puja Committee

Chairperson.....Sumita Biswas

Co-Chairperson.....Prabir Mitra

Priest.....Bimal Bhattacharia

Decoration.....Prabir Mitra

Shibdas Biswas

AGOMONI Publication.....Sikha Maiti

Puja Arrangement.....Manjusri Roy

Cultural Program.....R.M. Das

Manjusri Roy

Bhramar Mukherji

Food Committee.....Shubha Das

Fund Raising      Advertisement.....Sumita Biswas

Collection in Temple.....Shibdas Biswas

Treasurer.....Pranab Roy

Executive Members.....Pradip Maiti

Amitabha Chowdhry

Shika Maiti

Manas Banerji

Chitta Ghosh





# স্বপ্নাদকীর্ষ



প্রকালে শরৎকাল ছিল রাজন্যকালের স্মৃতিস্বরূপ কাল, একালে  
রাজ্য রাজত্বও নেই, নেই মৃগচ্যুত, তবু শরৎ আছে - আছে আমাদের শারদীয়া  
উৎসব, প্রকল উৎসবেরই দুটি অঙ্গ, দুর্গোৎসবেরও তাই, একটি অঙ্গ ২য় বর্ষগত,  
অন্যটি সামাজিক, বাঙালীসমাজ দুর্গোৎসবকে গ্রহণ করেছে ভাবে দুর্জিত; মনের  
মার্গ দেবী দুর্গাকে প্রতিষ্ঠিত করেছে মা ও কন্যাসম্মান।

মানব সভ্যতা ও বৃদ্ধিত আমাদেব প্রতিদিনের সঙ্গী, তবু তারই  
সম্মান আমাদেব যুগে বেড়াই- আমাদেব উৎসবের পরিবেশ, নতুন কতক ও কৌতুক বোধ-  
আমাদেব মন চাঞ্চল্য করে তোলে, চাকুরি মজনা শুনাগত মান আশ্র আনন্দ সৃষ্টি,  
আলোচন করে শারদীয়া উৎসবের, উৎসব বসু-বাল্য কাল কল্পে নিরামায়া চার, নমন কেউ-  
চাওয়া, মানুষ আমা নিধি মৈত্রি, উৎসব, অনুষ্ঠানই সেই বৈচিত্র্যময় একই অর্থ পাওয়া  
যায়, প্রার্থনা করে এই উৎসব সার্থক হোক, দুর্গোৎসবের আমাদেব আমাদেব সনত মার্গ  
হোক সফলত্ব,

সিখা মাইতি

## Editor's Note

It is my great pleasure to be the editor of our annual magazine AGOMONI. For several years AGOMONI has been linked to our greatest festival, Durga Puja. It is the only medium to promote our interest in Bengali literature.

In India, although Durga Puja is known as the festival of Bengal, people from all over India celebrate this festival under different names in different provinces. Bengali people throughout the world celebrate Durga Puja in the autumn season. This when nature is rich in its color and beauty to inspire the mind for joy and happiness.

In general there are two aspects of this festival, one being religious and the other social. AGOMONI reflects the social aspects of the festival and remind us to share our happiness with each other. At this auspicious occasion I welcome you all on behalf of Bichitra. I wish all the members and their families good health, happiness and prosperity.

Sikha Maiti



## *Puja Committee Chairperson's message*

On the auspicious occasion of Durga Puja, we wish to extend our greetings to all the members of Bichitra and well wishers. Durga Puja is an expression of our reverence to Mother Durga and a festival of joy which unites men, women and children. We express our deep appreciation to all of you who have extended their cooperation to make this annual festivity a success. We are particularly grateful to the Executive Committee and Trustees of the Hindu Society of Manitoba for their cooperation. Our Cultural Committee, Food Committee and members of Bichitra have worked hard to present you a rich and enjoyable Puja evening. Your presence during the cultural programme will be a great inspiration to us. The publication of "Agomoni" has been possible not only through the efforts of many contributing writers but also through the contribution and cooperation of our many advertisers to whom we extend our sincere thanks.

Wish you all a Happy Durga Puja

Sumita Biswas

(chairperson, Durga Puja Committee)

ଆହ୍ୱାନ-  
ସୁସ୍ତୀ,

ଆମାନ୍ତୀ-ଆମାନ୍ତୀ କର୍ତ୍ତୃକ ଯୋଗେ ୪୦୦ କର୍ତ୍ତୃକ ଦିନୁ କର୍ମଧାର (୮-୧୫ ଏଲିକ୍ସ ଏଲିକ୍ସିନିଡ଼) ୨୫୦୦ ଗାନ୍ଧୀ ଆମାନ୍ତୀ ଦୁର୍ଗାପୂଜା ଆରମ୍ଭ କରା ଯାଉଛି, ଏହି ଦିନାନ୍ତର "ବିଚିତ୍ରା" ଗାନ୍ଧୀ ଯୋଗେ ଆମାନ୍ତୀର ଅନ୍ତର୍ଗତ ଏକ ମୁକ୍ତି-କାଳର ଯାନ୍ତ୍ର ଏହି ଯାନ୍ତ୍ରର ଯୋଗ-ଦାନର ଆହ୍ୱାନ କରାଯାଉଛି।  
ଆମାନ୍ତୀ-ଆମାନ୍ତୀର ଦୁର୍ଗାପୂଜା ପ୍ରତିଷ୍ଠିତ ବୃତ୍ତି ଗାନ୍ଧୀ ପ୍ରାୟାଗ୍ ଶ୍ରୀମତୀର ଆମାନ୍ତୀର ଯୋଗାଯୋଗ ଓ ଉପସ୍ଥିତି ଏକାନ୍ତ କାଳ, ଅନ୍ତର୍ଗତ ବୃତ୍ତି ଆହ୍ୱାନର ଏହି କର୍ତ୍ତୃକ କାଳାନ୍ତର ଆହ୍ୱାନର ଯୋଗାଯୋଗ ଯୋଗାଯୋଗ, ଏହାର ଏହି ଦିନକାଳର ଆମାନ୍ତୀର ଉପସ୍ଥିତି ଆହ୍ୱାନ କରାଯାଉଛି।

ବିଚିତ୍ରା

ସୁସ୍ତୀ ବିଚିତ୍ରା



# A Message from the President of Bichitra

It is an honour and a pleasure for me as President of Bichitra to extend my greetings to all the members of Bichitra.

I commend the members for their commitment in preserving and promoting our culture and heritage through AGOMONI. There are tow aspects of this festival, one being religious and the other being social. According to the religious belief, this is the time to adore Devi Durga for her inspirations in granting us courage and strength. Socially, Durga Puja brings us closer to one another, strengthening the relationships between one another. It reminds us to share our happiness with others.

Best wishes for a most enjoyable festival and for joy, happiness and health for the Bengali community of Manitoba.

Yours Sincerely,

Pradip K. Maiti









আমি হৃদয়বাহিনীর নেতৃত্বাধীন হইতে দেখা যাই যে কবি সৃষ্টির দ্বারা সৃষ্টান্ত  
সৃষ্টি-করোঁদে। সৃষ্টির আনন্দময় সৃষ্টান্ত-অনুভব করোঁদে। সৃষ্টির  
আমি চিত্রা স্বাক্ষর পাঠ্যের আনন্দ। সৃষ্টান্তসমূহ "চরিত্র দিন" কবিতায়  
এই ইচ্ছা-কল্পনা।

বিশ্বকপের খেলাঘরে কতই গেলেম গেলে,  
অপকৃপকে দেখে গেলেম দুটি নয়ন মেলে।

মুগ্ধবাহিনীর স্রুতি কবি কৃষ্ণ। "দিগন্ত" কবিতায় নিখোঁদ,

এই জীবনের আলোকেতে পারি তোমায় দেখে যেতে,  
পরিয়ে যেতে পারি তোমায় আমার গলার মালা—  
সাদ যবে হবে ধরার পালা ॥

এই মূর্খ কবি হইতে "চরিত্র-অনন্দময় সৃষ্টান্ত" কবিতায়। স্রুতি-স্রুতি-  
কবি কৃষ্ণচিহ্নে মানায্যে,

সব নিয়ে ধন্য আমি  
প্রাণের সম্মানে। এ পারের ক্রান্ত যাত্রা গেলে আমি  
ক্ষণতরে পশ্চাতে ফিরিয়া মোর নম্র নম্রকারে  
বন্দনা করিয়া যাব এ জন্মের অধিদেবতারে ॥

এই কবি-স্রুতি কৃষ্ণচিহ্নে? না বিদ্যার বিদ্যাদ-বৈদ্য? "স্রুতি"  
কবিতায় কবি স্রুতি স্রুতি।

যখন রব না আমি মর্তকায়  
তখন স্রুতিতে যদি হয় মন,  
তবে তুমি এসো হেথা নিভৃত ছায়ায়  
যেথা এই চৈত্রের শালবন।

এই স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি "স্রুতি"  
কবিতায়। স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি স্রুতি?

আবার যদি ইচ্ছা কর আবার আসি ফিরে  
দুঃখ-স্বপ্নের-ডেউ-খেলানো এই সাগরের তীরে।



একদিকে অমৃত-দ্বীপের আশ্রয় আর অন্যদিকে মৃত্যুশয্যার আকর্ষণ করি  
 হাম যে সংসার সৃষ্টি করেছিল তা নীচবিস্ময়ে "চির-আমি" কাহিনী সত্য  
 পোষাই বিদ্যুৎ-প্রখর সূর্য-মুখোঁস।

তখন কে বলে গো, সেই প্রভাতে নেই আমি ?  
 সকল খেলায় করবে খেলা এই-আমি ।  
 নতুন নামে ডাকবে মোরে, বাধবে নতুন বাহর ডোরে,  
 আসব যাব চিরদিনের সেই-আমি ।  
 আমায় তখন নাই বা মনে রাখলে,  
 তারার পানে চেয়ে চেয়ে নাই বা আমায় ডাকলে ॥

হে অমৃতকান্দা যেহে দূর ঐশ্বর্যের তীরে বসিছোঁ নিশ্চয়ই "১৪০০ সাল"  
 কাহিনীটি । এখানে অমৃত দেহে পাই কতি 'চির-আমি'র চিত্রণ বিচলিত ।  
 তাঁর আশঙ্কা যে তিনি যখন মরবে তা অন্য কো'র কি তাঁর মনে পড়বে?  
 এই প্রশ্নের কি জাঙে হুঁসখান? তিনি মরত চলেছেন —

আজি হতে শতবর্ষ পরে  
 কে তুমি পড়িছ বসি আমার কবিতাখানি  
 কৌতুহলভরে,  
 আজি হতে শতবর্ষ পরে !

স্বপ্নের স্রোত তাঁকে যেম বিজ্ঞানের বোদীত সসিদ্ধ না করে (সহস্র) কাহিনী  
 অনুবোধ

তবু তুমি একবার খুলিয়া দক্ষিণদ্বার  
 বসি বাতায়নে  
 হৃদয় দিগন্তে চাহি কল্পনায় অবগাহি  
 ভেবে দেখো যেন—

বসিছোঁ কাতর-অন্তর্যাক্ত দর্শন হাড়ে "হাসব যাব চিরদিনের সেই আমি।"  
 এই কামার অর্থ, আত্মা অমর এবং চিরন্তন । হৃদয়ের পর আত্মা মৃত্যু-বৈদিক  
 অস্তিত্ব মেন । মৃত্যু-হৃদয়ের সৃষ্টি মন । মৃত্যু-আত্মার আবির্ভাব মনে । কাহিনী  
 হুঁসখানী দেবীর হৃদয়ের পর তাঁর স্মরণে যেহে "অস্তিত্ব" কাহিনী সে ইচ্ছা আছে ।

যে জন আজিকে ছেড়ে চলে গেল খুলি দ্বার  
 সেই বলে গেল ডাকি,  
 'মোছো আশিঙ্কল, আরেক অতিথি আসিবার  
 এখনো রয়েছে বাকি ।'



১৯৪০ সালে কাহ্নি চন্দ্র হোসেনের চন্দ্র চন্দ্রস্বামীকে বঙ্গ-বঙ্গ হলে- তাঁর-  
স্বাস্থ্যিক সমস্যা নিয়ে চন্দ্র চন্দ্র "স্বপ্নের সোপান" কবিতায়।

সেই অজানার দূত আজি মোরে নিয়ে যায় দূরে

অকূল সিদ্ধুরে

নিবেদন করিতে প্রণাম।

মন তাই বলিতেছে, আমি চলিলাম ॥

দীর্ঘকাল বঙ্গীর সূত্রী, স্বপ্ন-কাহ্নি কবিতা কবিতা সঙ্গীতের পর চন্দ্রস্বামী এক-  
নতুন সঙ্গীত। চন্দ্রস্বামী তিনি ছিলেন যে চন্দ্র সঙ্গীত, সঙ্গীত, পাঠ্য-চিত্র  
স্বাস্থ্যিক চন্দ্রস্বামীর আছে। চন্দ্রস্বামী "স্বপ্নের সোপান" —

নাই আর আছে

এক হয়ে যেথা মিশিয়াছে,

যেখানে অথগু দিন

আলোহীন অন্ধকারহীন,

আমার আশ্রিত ধারা মিলে যেথা যাবে ক্রমে ক্রমে

পরিপূর্ণ চৈতন্যের সাগরসংগমে।

১৯৪১ সালে স্বপ্নের সূত্রী একদিন চন্দ্র চন্দ্রস্বামী লিখেছিলেন "স্বপ্নের সূত্রী কবিতা"  
এখন তিনি স্বপ্নের সূত্রী কবিতা কবিতা এক দিন যে স্বপ্ন স্বপ্নের সূত্রী কবিতা  
দ্বিতীয় স্বপ্ন, তার নিম্নস্বামী স্বপ্নের সূত্রী কবিতা। স্বপ্নের সূত্রী কবিতা  
এক দিন স্বপ্নের সূত্রী কবিতা।

যতবার ভয়ের মুখোষ তার করেছি বিশ্বাস

ততবার হয়েছে অনর্থ পরাজয়।

এই হারজিত খেলা, জীবনের মিথ্যা এ কুহক

শিশুকাল হতে বিজড়িত পদে পদে এই বিভীষিকা,

ছাংখের পরিহাসে ভরা।

অনন্ত স্বপ্নের সূত্রী স্বপ্নের সূত্রী স্বপ্নের সূত্রী "স্বপ্নের সূত্রী" কবিতায়  
বিত্ত কবিতা। চন্দ্র চন্দ্র চন্দ্র ১৪ স্বপ্ন। স্বপ্নের সূত্রী তিনি কবিতা কবিতা  
বিত্ত কবিতা।

দেখিছ দুয়ারে রমণীমুরতি অবগুণে ঢাকা—

কৃষ্ণ অশ্বে বসিয়া রয়েছে, চিত্রে খেন সে আঁকা।



বিশ্বনাথ-বিমুখ চন্দ্রসিঙ্গের কারি এই বহুভাষী বহুবীজ হাতী প্রত্যক্ষ করেছেন  
তার গিরি হীমাদেবতাকে ।

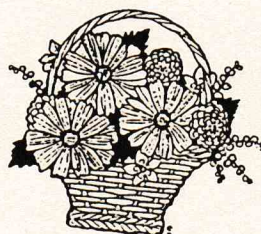
স্বধীরে রমণী দু বাহ তুলিয়া অবগুণ্ঠনখানি  
উঠায়ে ধরিয়া মধুর হাসিল মুখে না কহিয়া বাণী ।  
চকিত নয়ানে হেরি মুখপানে পড়িল চরণতলে—  
'এখানেও তুমি জীবনদেবতা!' কহিল নয়নজলে ।

বিশ্বনাথ এই কবিতার প্রাচ্যমুখ লিখাছেন,

"যে স্মারকস্বরূপে আমি বহুভাষী আমদের হিচি সুখ-দুঃখের সম্বন্ধ, হৃদয়  
বিস্তৃত আমস্বাদ-মুখ সেই অস্বাদ-বন্ধন ছিন্ন করে বুঝি আর কেউ নিখ দায়।  
যে নিখ দায় হৃদয় চন্দ্রসিঙ্গের সে সেই স্মারকস্বরূপ। পরবর্তীতে সে যখন-  
কালে মোক্ষের মুখের তখন দেখে পাব চিত্রপটটি মুখস্বী।"

"সিদ্ধান্ত" কবিতায় হীমাদেবতার একান্ত, আলো-দুঃখের মহাশক্তি, কাম আর  
অকামের চিত্রপ্রকাশের ব্যক্তিগত বিশ্বনাথ । বিশ্বনাথের হৃদয়ভাষা তার-  
হীমদের সে মন, মন হীমদের অর্চনকে । বিশ্বনাথের চিত্রায় হৃদয় এক  
হীমকে পরবর্তী হীমের এলিয়ে নিখ দায় সিদ্ধান্তে গতিপথে । এই মন-পরিচয়  
আরও সূক্ষ্ম যতী - অনন্ত হীমের হীম-স্বাক্ষী । "পাঁচিল হিমাশ" কবিতায়  
কবি সে কথাই লিখছেন,

পঁচিলে বৈশাখ চলেছে  
জন্মদিনের ধারাকে বহন ক'রে  
মৃত্যুদিনের দিকে ।  
সেই চলতি আসনের উপর ব'সে কোন্ কারিগর গাঁথছে  
ছোটো ছোটো জন্মমৃত্যুর সীমানায়  
নানা রবীন্দ্রনাথের একখানা মালা ॥





অবস্থাকালে চিত্তাবস্থা

ପାନେନ ଡିଫିଫ

তিন বছর আগে কৃষি বিভাগের মহাশয়রা কাজে অসহায় লোকের গরু থেকে  
 নানা বিলাস নানা বস্তুর জ্ঞান অর্জনের চেষ্টা করে আনন্দ পাবে, এভাবে  
 গড়াগড়ানো করায় মান হুঁতু আমায় জীবনের দুর্ভিক্ষময়ীকে আশ্রয় আশ্রয়  
 পরিবর্তন হতে আরম্ভ করায়, আমায় আত্মত্যাগকার গড়াগড়ানো ও চিন্তামগ্নতার  
 একদিকে হোল মানসবিদ্যা, মানুষের পারস্পরিক আচরণ- আর অনুরোধ  
 হোল আত্মত্যাগ, অসহ নতুন, দুর্বলতা বা নতুন ও দুর্বলতা যেমন হইল,  
 আর ও কল্পনা বা আমাকে আকর্ষণ করায় তাহলে কয়েকটি দুর্ভিক্ষ নীতি  
 বিদ্যমান, অসহ লোকের উদ্দেশ্য হোল যেহেতু হইল ও জীবিত হইল লোক বা  
 আমায় নিজের জীবনে কাজে লিপ্ত হইল বা হোল লিপ্ত হইল যেহেতু আমায়  
 হইল করে নিজেরই আনন্দ পাওয়া, অসহ কখনো লিপ্ত অনুরোধ জীবনকে  
 পরিবর্তন করায় কোন আত্মত্যাগ আমায় নেই, অসহ মাঝে মাঝে, বিশেষ  
 করে দুর্বলতা সম্বন্ধে নিজের জীবনের নানা বিদ্যমান নতুন হইল নিজের  
 চিন্তামগ্নতা অসহ করে পারলে অপ্রত্যাশিত হইল দুর্বলতা পাওয়া হইল করে,

2. සමස්ත ශාස්ත්‍රීය කේ. පාඨයේ අනිවාර්ත කොට ආරෝපණ, 4. විවිධාකාර  
පරිණාමය, 10. කොට. ශාස්ත්‍රීය නිකායේ නිකායේ  
අනිවාර්ත කොට ආරෝපණ, 10. කොට. ශාස්ත්‍රීය නිකායේ නිකායේ  
කොට. ශාස්ත්‍රීය නිකායේ,

[illegible]

৩. যা অতীত সাধু-বা চাও প্রতিভা-কর অসম্ভব সে-সকলকে-  
সহজান-চিন্তা-ভাবনা-করার-চাও-উদ্বিগ্ন-মস্তিষ্ক-অসম্ভব-করার-  
বড়-কোন-উপায়-নাই, কেবল-এমনি-সমস্যা-প্রতিভা-কর-  
সম্ভব-কর; (যে-সে-সমস্যা-বিষয়-মাত্র-নিযুক্ত-কর-আরাম-



ପ୍ରାଚୀନ ଶକ୍ତିପୁର. ଶତ୍ରୁଘ୍ନପୁର. ଯଦୁ. ଶତ୍ରୁ. ଶତ୍ରୁ. ଶତ୍ରୁ. ଶତ୍ରୁ. ଶତ୍ରୁ.

8. "ક્રમા ક્ષણે નમ્ન" નિજાદરે જીવિતન પરે જાની અદર ઉત્તરદાસે.  
 ગુરુદરે કરાતે ગાંભીર-અનક ઉત્તરદરે ગાંભીર ઘણ, એ વર્ણનરે કિત્તરે  
 નિજાદરે કરાતે ગાંભીર પુસ્તિકારે નાદરે રૂઢ ગારે માનરે કુશલે ગણે,  
 કારનસે ભાગ : જોન ધરેના ના અભિરે ગુરુદરે સમજુ નાથે ઉ અગ્રાદરે  
 જ્યાં ના દોરે ક્રમા કરાતે ગાંભીર, વિદ્યારાત, એમનકે ગાંભીરનરે.  
 ગુજ, મનભાદરે ઉ અનિમ્મદરે ભાગ નિજાદરે જરેતે રૂઢના, એ કરાતે  
 ના ગાંભીર મનકરે ઉ મરેતરે અકાન-રૂઢના પુરે-મુશરના,

૩. આવાપર: દેનનિદન જીવન એકલે જિનિષ કાર: આમર ધૂર આમપર આરે.  
આર ધૂરપર આરે, તર કડકલે માર્ગનર માલે રમ: પ્રાધર જન, કિમુ-  
ધૂરપર માલે રમીપ્રાધર જન, જિનિષલે રામ: અનર ધૂર મર: રમ ૩  
નિજાલે પ્રપ્રાધર રિક: મન: રમ, ૫. રિકાધ: ભાત: માલે નિજાર આરન  
૩. માનપ્રાધર ધૂરપર ધૂરપર અરિકન રાત: આરુ કાર, આમર ધૂર-  
અનપર: થામ: મરપર: રમ: એકુ રમ: રમ, તાધર: રામ: રિકાધર:  
રમ: એકુ: રમી રમ: રિકા: રિક: - તર: આવાપર: મન: રામ: રાત: ૩  
મરિપર: માલે, નિજાર: મન: રિકા: રામ: રામ: આધર: રાત: ન  
આમ: રામ: રામ: રામ, મરિપર: આમ:

೧. ತಿರಿಗಿರಬೇಕು. ಅಧಿಕಾರಿಗಳು - ಸಮಗ್ರವಾಗಿ ಅಭ್ಯಾಸ - ಉಪಾಧ್ಯಾಯ - ಕಛೇರಿ - ಸಾಕು ಮಗ್ಗುಲ ಮೇಲೆ  
ನಿರ್ಬಂಧಿಸಬೇಕು. ದರಬಾರು.

\* ନିଉଟ୍ରନ୍ : ଅଣୁକୀର୍ଣ୍ଣ, ପ୍ରୋଟନ୍ ଓ ଆବେଗହୀନ : ସଂଯୋଗିତ : ଭାଗ

[illegible][illegible]



હીરનનદીતે શરૂઆત થતો રહ્યો, પર વિચાર્યું. એક્ટુ. ઉદાસીન હોય નેહુણ  
 આર નામ ફરૂ. એકે. હોવારે માન્યતાએ દેખીત. એક્ટુ યોગ્ય સરર. કામર  
 અત્રાસ. કરૂ ફરૂ અનામીકામ એ-હીરન પ્રાતે આરામ-કરૂ હોમ  
 ધારર. ધૂર રોમી સોમર મથા નેકે ।

૮. હીરનર. પ્રકરૂ. કાજકરૂર. એકર. યૌ-રૂમી. આર. એકર ના-રૂમી-  
 નીક. આર. ૫. વિચાર. રોમી થતે શાકલ. પર નીકર. અરૂમર  
 રાલે માન રહ્યો આર. ફરૂરમાર અમુ શાકલ, સત્તિકાર. હોર દેખાન  
 દેખા. યાદ અરૂમરનિતર મરમાર. આમર. આમાન ૩ રૂમર.  
 હો હીરનર. પ્રકરૂ. મરૂર. યેમા, આમાર. અમાન. એકર અરૂમ  
 મરૂર ધેન આમાર. રૂમર. અરૂમર. આરૂર. હોમ રૂમ  
 નેમર. એમ હોમ ના. આરમાર. પ્રકરૂ. રૂ. ડેમા. રોમા.  
 આરૂર. અરૂમર. હીરનર. રૂમ. ૩ હોર. રામાદીનર કરૂર. એકર  
 રૂમર. રાલે માન કરૂ નેહુણ, એક-એકર. હોમ. રૂમર. રૂમર  
 નરૂન હોમર. રોમાર. રાલે રાલે રૂમ. યાદ એકે-હોમર નીકે  
 મનર. આરૂર. રામા. યાદ, હીરનર. યેમાર. તરૂ. રોમ-  
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Durga



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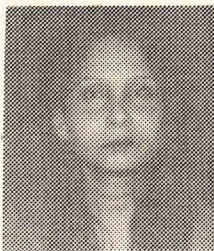


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५०५३ -

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 ଉପାସ, ସେବାନ କର ନା ଦୁଃସଂସାର,  
 ଅର୍ଥସାଧନୀ, ଦୀର୍ଘ-ଦୃଢ଼ ଓ କୁଳୀନ,  
 ପୁଞ୍ଜନ, ଶ୍ରଦ୍ଧାସାଧନୀ, ସ୍ୱାର୍ଥସାଧନୀ-କୌଶଳୀନ,  
 ଗର୍ବିତ, ଉନ୍ନତ, ସୁଧୀ, ଧାରଣା-ସାଧନୀ-ସଂସାରୀନ,  
 ଯା ଦୋଷ ସବୁ କିଛି ଯାହା ଥାଏ ତାହା ସଂସାରୀନ,  
 ନାନା ବିଧି, ନାନା ବର୍ଣ୍ଣ, ନାନା ବସ୍ତ୍ର-ଏବଂ ଶାସ୍ତ୍ର,  
 ନାନା କୁଳ, ନାନା ବୃକ୍ଷ, ନାନା ପ୍ରାଣୀ-ଦୋଷୀ ଶାସ୍ତ୍ରୀ,  
 ସାଧା କାଳୀ, ଶାନ୍ତି ଓ ଶାନ୍ତି ସଂସାର-ତା ଶାନ୍ତି,  
 ଏହି-ସୁଖିବୀତେ କୁଳ-ସଂସାର (ସେ କିଛି ଧାରଣ,  
 ଧାରଣ ସଂସାରୀନ ଧାରଣ, ତାହା ପୁଞ୍ଜନ-ସାଧନୀ ଧାରଣ,  
 ଧାରଣ ନାହିଁ ଶାନ୍ତିତର ଧାରଣ ଯେ ଧାରଣ ଧାରଣ,  
 କେନ ଏକାକୀ ଧାରଣ, କେନ ଏକାକୀ ଧାରଣ ସଂସାରୀ,  
 କେନ ଶାନ୍ତି କୋଟିରେ ବିଭାଜନ ଅସଂସାର ଅସଂସାରୀ ?  
 କେନ ଏକାକୀ ସଂସାରୀନ, (ସାଧନୀ, ସଂସାରୀ ଓ ଅସଂସାରୀ ?  
 କେନ ଏକାକୀ ଦୀର୍ଘ, ଅନନ୍ତ, ସୁଧୀ ଓ ସଂସାରୀ ?  
 ସଂସାରୀ ତା-ତା-ତା, ଶାନ୍ତି, ଏକାକୀ-ସଂସାରୀ-ସଂସାରୀ  
 ଶାନ୍ତି-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ,  
 ଆନନ୍ଦସଂସାରୀ, ନିରାଶ୍ରୟୀନ, ଶାନ୍ତି-ସଂସାରୀ ଓ ଶାନ୍ତି-ସଂସାରୀ,  
 ଶାନ୍ତି-ସଂସାରୀ, ଶାନ୍ତି-ସଂସାରୀ, ଶାନ୍ତି-ସଂସାରୀ ଓ ଶାନ୍ତି-ସଂସାରୀ,  
 ଶାନ୍ତି ନାହିଁ-ତାହା-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ  
 କେତେକ ସଂସାରୀ ନା ତାହା-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ  
 ଶାନ୍ତି ଓ ଶାନ୍ତି, କିଛି-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ  
 ଏହି-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ  
 ଶାନ୍ତି-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ  
 ଶାନ୍ତି-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ-ସଂସାରୀ

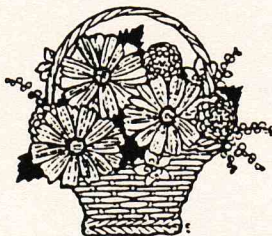


ଏମିତିକି ସମସ୍ତେ ନିଜର ସୁଖ-ସୁବିଧା ଏବଂ ସ୍ୱାସ୍ଥ୍ୟ  
 ଯତ୍ନ ସହ ଉପାଦେୟ ଓ ନୂଆ ସମୟର ସୁବିଧା ସାଧନ  
 ଏବଂ ଉପାଦେୟ, ନୂଆ ଓ ଅନ୍ୟ ସମୟର ସୁବିଧା  
 ଏବଂ ଉପାଦେୟ ନୂଆ ସୁବିଧା, ସମସ୍ତେ ଉପାଦେୟ ।  
 ଯେ ସବୁ ସ୍ୱାସ୍ଥ୍ୟ ଏବଂ ସୁବିଧା ସୁବିଧା  
 ଆମର ଉପାଦେୟ, ନୂଆ ସୁବିଧା, ସୁବିଧା ଏବଂ ଉପାଦେୟ ଉପାଦେୟ,

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হে সন্তু দাতা মোরে শিক্ষা,  
 দাতা মোরে চিন্তা  
 দাতা মোরে বিদ্যুৎ জ্ঞান,  
 জগৎ, শিক্ষা দেও জ্ঞানের আলো,  
 অন্ধকারে অজানতারে দীপ্য-জ্বালো,  
 ঢেলে দিও মন প্রাণ,  
 চোখে মোর অশিক্ষা,  
 চোখে মোর কুশিক্ষা,  
 চোখে ওর নিম্নের জ্যোতি-  
 আশ্রয় করি সব সত্য  
 ঘুরে ঘুরি না ঘেন অকথ্য  
 কুদ্বারত নারি জ্ঞান মতি  
 সত্যশিক্ষা আলো প্রসারিত,  
 সত্যশিক্ষা আলো উন্নতি,  
 জ্ঞানবান কোন ক্ষতি,  
 কাড়িও দেও জীবন মান  
 মানুষে দেও সব সম্মান,  
 জ্যোতির হবে উজ্জ্বল গতি,  
 অর্থ প্রতিপত্তি দীক্ষা, চোখে হবে না চিন্তা,  
 যদি আলো জ্বিলে শিক্ষা,  
 গাড়ী বাজী ও গাড়ী, মোতে কোমতে হবে না গাড়ী  
 কোমতে হবে না অশিক্ষা  
 অর্থ, হে সন্তু মোর, চেছো সব সন্ত জোর;  
 অশ্রয় সব প্রকৃত শিক্ষা,  
 নিজের মেধা, অশ্রুতে মেধাও,  
 মোর বিশ্বকে তুমি দেখাও  
 শুধু অশ্রুতে কাড়ি কাড়ি এই চিন্তা,



ଉତ୍ତର

ଆମ ଦୟା

ସାର-ଓଡ଼ି' ଲୋକ । ଝ- ଝ- କରୁ ଆମ ଗଡ଼ !  
 ଯାହାଟା କି ? ୧-ଅଟ କି ଆମାନ୍ତ୍ରଣ ?  
 କେଟି କି ଦେଖେ ନା, ଅବାଟି ଯେଉଁଠି (ଗାଧର ଦୁଆର) ।  
 '୧-କି ଅନ୍ତର', ବାମନ ହୋଇ ଆମ କାମୋ,  
 ଶିଖର ଯେ- ନାମନ ଯାଆ ହୋଇ ଆମ ସାମୋ ।

ସାଧୁତ୍ବେ କି ? ବୁଝ ନା ଯାଆ ? ଅବାଟ ବିହୀନ —  
 କି ହେ ନି ? ଯାହା ଯାହା । ଏକେକାକି- (କୋମ-ରାମା !  
 'ବାମନ କି ?' ହେଉ ଆମ ଘରୋ ମାମୋ ବାମନ,  
 'ହୋ, ଦାଦା !' ନାହିଁ ଆମ ଦୁମୋ, ମରନ ଦିନ ପରା କାମନ ।

ଦୁଇ- କିହାଲୋକ, ଦୋହାରେ ଏକାକି କୋମ —  
 କୋମ ଯିଆ-ରାମ । ହେଉ ଆମେ ଉତ୍ତର,  
 ଆମବାଟି ଆମି ତାମ, ଯାହା କୋମ ଆମ-ମାମ,  
 କି ଦରକାର କାମ ହୁଏ ? ଦେଖା-କି ବାଟି ଆମ ?  
 'ଆ-ତା ବାଟି, ଆ-ତା ବାଟି' ବାମନ ଉତ୍ତର,  
 'ଆମକି କି କୋମ ? ୩-ଏକାକି ଆମ ହୋଇଲୋକ ।'

ଆମ ଘରୋ ଶୁଣିକି ହେଉ, ଆମେ ଦିଅଁ ମାମାଟି ହେଉ,  
 ଘରୋତ୍ତର ହୋଇବ କରୁ ବାମନ ଦିଦିକାମ —  
 'ହୋମାମ ଆମ ବାମ, ବାମନ କି ? ଅଟ ବାମ ।  
 ଯାହା ନାମ ଆମାମିନୀ ବାମନ ଏକାକି ହେଉକି କୋମ,  
 'ହୋ କି ଯାହା ! ଆମେ ଓଡ଼ି ଯେଉଁଠି ବହୁ ବାମ !  
 ଆମ ଓଡ଼ି ଆମେକା ବାମ ଏକାକି-ଦରକାର ।'

ହୋଇଲୋକ ଏକାକି ବାମ ଆମ ବାମ ବାମ —  
 'କି ହୋଇ ନା ହେଉ, କୋମ ବାମିନୀ ନା ଆମ ।'  
 ଅଟ ବାମିନୀ ବାମିନୀ ଯାହା ଦିଦିକାମ ଦିଦିକାମ, କୋମ ହୋଇ ବାମ,  
 ହୋଇଲୋକ ଯେଉଁଠି ହେଉ, 'ଏକାକି ହେଉ ଦେହୁମ !  
 ନା ହୋ ବାମିନୀ ବାମିନୀ କିହା-ବାଟି —  
 ଅଟ ବାମିନୀ, ଏକାକି ହୋଇ ବାମ କି ?'



## সমস্যা-

মনে হবে একদিন হবে

দুজনার দুটি গাথা ফিলে নিজেদের ঘেঁষে যবে,  
তোজার নয়নে চেয়ে দেখেছিলে আজার সুগন  
তোজার শ্রুতি দিয়ে গেছেছিলে নিখিল তুহন।

তুমিও আজার বলেছিলে

"দুজনায় ফিলে যে দুর্গ গড়েছি জোরা  
গোলে চাই ওই ওই হাতের।"

একই সাথে একই সাথে চন্দা

কত গান কত কথা কনা-

কত সুখ দুঃখ স্নেহে ওয়া

তুমি অসি ছিলে সামান্য।

কেন কোন দুঃখ?

ওই হাতে জোর তরে জোটে ঘেঁষে দুঃখ

হারে চান। কত হতে জোর জামাঘর

সুখে খেলে দিলে কেন ওয়ান!

আজার প্রেমের ফলে গড়া ঘেঁষে হার

শুকায়ে গিয়েছে যে কি?

যে কি বোঝা, তার?

ওই এই সমস্যা আজার-

করেছিল যে অস্বীকার-

স্বর্গদাতা তার-

বাঁধিতে অর্ঘ্য দেব জীবন-আজার।

সাত ধূলা সাত বড়নাথ

এ জীবন যদি ছেড়ে যায়

যদি শেষ সন্তান অসে নাহি

ওই এ বর্ষা-ওই এ গর জীবন ধরি-

আজারে হারাবে নিজে অসি।



## PROBLEMS

By Sourabh Maiti

1. I have 7 coins in my pocket. They add up to \$1.20 what are the coins?
2. I went to the market to sell 50 animals. I sold horses for \$20, cows for \$10 and chickens for \$5. I left the market with \$500 in my pocket. How many of each animals did I sell?
3. A man walks into a butcher shop. He asks for 100kg of meat, but the butcher sells 24kg, 17kg, 23kg, 16kg, 39kg and 40kg of meat packets. He refuses to cut or break them up. Later, the man walks out of the store with 100kg of meat, how many of each packet did he buy to make 100kg? ( the man does not have to buy each packet)
4. An account named Mary Young has 4 clients who are artists, including a painter. Each one employs Mary to manage his money and keep him on a tight budget- but as happens nearly every month, each one has also asked Mary for an "emergency" increase in his monthly allowance so he can buy more supplies. Can you match each artist (their last names are Roy, Singh, Thakur, and Verma) with his profession and the amount of money he demanded for supplies for this month?
  1. The sculptor ( who isn't Mr. Roy asked for the most money: \$200.
  2. Mr. Singh asked for twice as much as the pianist.
  3. The one who asked for \$125 isn't the writer.
  4. Mr. Thakur( who isn't the writer) asked for \$25.

The answers are on 39.

# অভিনন্দন

Greetings from  
Pradip, Sikha, Soubhik & Sourabh  
Maiti



## QUOTABLE QUOTES

Our worth is not determined by what we have, but by what we do with what we have.  
If you want to feel rich, just count all the things you have that money can't buy.  
Contentment is not found in having everything, but in being satisfied with everything you have.

Life is ten percent how we make it, ninety percent how we take it.  
What you hope to be like tomorrow depends on the choices you make today.  
One of the best things about future is that it comes one day at a time.  
The most rewarding end of life is to know the life that never ends.

The highest kind of giving is done from the bottom of the heart.  
Purity in the heart produces power in the life.  
A song in the heart puts a smile on the face.  
A thankful heart enjoys blessings twice - when they're received and when they're remembered.

Often life's greatest barriers become life's greatest blessings.  
For every problem there is a solution - even if it's learning to live with the problem.  
Doing what is right is never wrong.

He who overemphasizes the faults of others underestimates his own.  
A person all wrapped up in himself makes a pretty small package.  
For every minute you are angry, you lose 60 seconds of happiness.  
False humility is true pride.

Our job is not to see through one another, but to see one another through.  
It's easy to stand with a crowd; it takes courage to stand alone.  
A hurting person needs a helping hand, not an accusing finger.  
A gentle word of complement falls lightly but it carries a lot of weight.  
A word of encouragement can make the difference between giving up or going on.

Sometimes we are so busy adding up our troubles that we forget to count our blessings.  
If you can't think of anything to be thankful for, you have a poor memory.  
If we pause to think, we'll have cause to thank.

The best way to break a bad habit is to drop it.  
If you remove the rocks, the brook will lose its song.  
Learn from the mistakes of others; you may not live long enough to make them all yourself.

Loneliness is being unaware of the One who is with us everywhere.  
Many people are lonely because they build walls instead of bridges.

Privileges and responsibility are two sides of the same coin.  
Silence can be valuable; don't break it unless you can improve on it.  
Failure is not defeat unless you stop trying.  
Courage isn't having the strength to go on - it's going on when you don't have the strength.  
Patience is a virtue that carries a lot of wait.

Shubha Das



## MOSAIC: made my day at last.....

(1)

*The lines, I write take me to past  
Young I was, fearless, stumbled on my way  
Fell and rose, never turned back, made my day at last.....  
The land I chose, made me weary  
Never repented, made my way at last....  
In search of knowledge, inundated with desire  
Cometh the lad, never looked back, made my day at last.....*

(2)

*Values I carry is not the matter of the past  
It is in my heart, continue to remind me of the past, made my day at last.....  
Care and share, be one with others  
Thats what I want to pass on to others  
Foods, clothes and rituals, not different from others  
Together that makes "mosaic", made my day at last.....  
Dance and music is in my blood  
It is to be cherished, pass on to others like a flood  
Together that makes the mosaic, made my day at last.....*

(3)

*Our women and children need to be cared  
Help them feel, the land they live, nothing to scare  
Together that makes the mosaic, made my day at last.....  
Let them choose with the values in mind  
Held your hand as they stumble and grind  
That makes the mosaic, made my day at last.....*

(4)

*Youth carrying the banner of tomorrow  
Let them learn to live and share  
Together that makes the mosaic, made my day at last.....  
Care and share, be one with others  
Thats what I want to pass it to others  
Makes the mosaic, made my day at last....  
No more hatred, discrimination away  
Thats the youth to be, we know of today  
Together that makes the mosaic, made my day at last....*

(5)

*Equal opportunity, faith in the system  
That shall grow without any fear in each custom  
Together that makes the mosaic, made my day at last....  
Live and let live with hope and share  
That is Canada, a land we are here  
Held your hand, let not stumble  
That makes the mosaic, made my 'stay' at last....*

Shibdas Biswas  
Nov 14, 1990, Winnipeg.



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## FUNDAMENTALISM

By Bibhuti Mandal

Very often we come across the word Fundamentalism. What is Fundamentalism? It is fanaticism, and blind belief in the unjustified, unscientific and obsolete teachings of some religious teachers or books. It is a belief without reasoning and there is no place for arguments.

We know that most of the major religions of the world are at least one thousand years old. Founders of all those religions were human beings in the world which was at least one thousand years less experienced in all respect than the modern world. At that time world was not so advanced materially and scientifically. As philosophies, thoughts, lifestyles and moralities have direct relations with the material world, so such old teachings may get irrelevant to the modern world, which got lots of new experiences during the past one thousand years. People who don't want to accept new morals, lifestyles or philosophies of life, try to hinder or stop this normal course of changes, advocate for old and unjustified values, rely only on old beliefs are fundamentalists. These people don't believe in freedom of thinking.

There are two types of fundamentalism. One develops from the behaviour of some people, who may have some advantages in some old systems. Caste systems in Hindu society is one of the examples of this. This old obsolete and unscientific system is still there in Hindu society, as most of the people of the so called top most caste want it to stay, as it gives them a special status in society. Caste system has been ailing Hindu society since long ago. Although caste system is contradictory to the great Hindu philosophy, it is still there. It's true that it is fading away, the society should free itself from this fundamental system completely and as early as possible.

Another type of fundamentalism is related to the very philosophy of some religions. It is related to the foundation of the particular religion. If any religion wants to tell, that it is the only true way to achieve perfection, Heaven or God, or if any religious master tells that he is the last or only person to show true way or only resort to get spiritual salvation.

Then in this case with the change of the material world large number of the followers of these particular religions feel uncomfortable, insecure and confused to change from their old belief, lifestyles and moralities. They think any change will destroy the very foundation of their particular religions and if they accept new ways of life then they will be cursed by god and their particular religious master, whom they have been following since long ago. So sometimes Fundamentalism brings lots of violence as Fundamentalists want to defend their old values violently. In this way Fundamentalism is contradictory to the normal flow of civilization.



Unlike Hindu society, Hinduism is wonderfully free from Fundamentalism! Hinduism was founded and based on complete freedom of thinking. It does not confine to any single book or simple founder. It is a combination of lots of philosophical theories, deep thinking and practical findings of many sages, philosophers and even of ordinary people. It has no date of birth. It is a continuous process since time immemorial, which gets changed with the change of times and the material world. It is an endless endeavour for betterment of life. It is still developing and will continue to develop with new idea and new way of life. Hinduism of the modern age is not the same as it was six thousand years ago.

In this way Hinduism, the oldest religion of the world stay evergreen. There is no place of stagnancy in Hinduism. It recognizes all religions of the world as a way to achieve god or perfection. It recognizes freedom of every individual to choose their own ways of life, according to their free arguments, thinking and choices. Not a single Hindu religious master told that he is the only or last person to have learned of, or the last resort to get salvation.



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## MEMORIES OF CHILDHOOD

RANEN SINHA

Reflecting on your past could be a pleasure or pain. Since everyone's life is neatly woven with both good experiences and bad experiences, fun-filled reminiscing depends on how you have colored "your" life events with your perceptions when you make withdrawals from your memory bank. I recall both types of experiences from my childhood as I grew up as part of a modest zaminder family in a Bengali village in pre-independence India. To my good fortune, my good memories through the passage of time have overshadowed most of my bad ones. Nowadays, after 60 plus years, impressions of these experiences come to me like fragrances of distant flowers blown by gentle breezes. They are good material for happy daydreaming. I shall share with you some of the perceptions of my early childhood lived in bygone days in a far away place.

I grew up in the 1930's in a scenic, tropical village along the foothills of the eastern Himalayas - the village of Furbadhala, in the district of Mymensing in Bangladesh. We lived in a joint family group with several small nuclear family units. Members of a family unit including father, mother, children and grandparents, lived under one roof. As zamindars the families collectively owned large landed property with the right to collect crops and taxes from the farmer-tenants. These family units lived in separate houses with corrugated tin roofs, wooden walls and mud or cement floors and shared a common kitchen, temples and parlors and administrative offices. In the kitchen senior women from different family units took turns to plan the meals, cook or supervise the servants and cooks employed in the kitchen. Of course, mothers in each family house also prepared small meals, such as breakfasts and snacks. Almost every lunch and dinner menu included rice, fish curry, dal (lentil soup), a vegetable curry and leafy vegetables (shak). A variety of freshly caught fish, particularly carp, caught daily from the freshwater streams and lakes by fishermen and sold in the village market, were served at each meal; fish eating was much cherished. Goat meat curry was also served a few times a month. We really looked forward to eating meat curry, cooked with hot curry spices. We ate fresh and cooked vegetables daily - such as potatoes, eggplant, gourd, radishes, daikon, string beans, cauliflower etc. There was no electricity in the village so we did not have refrigerators or electrical cooking gadgets. Food was cooked with coal and wood in clay stoves and ovens. We ate with our right hands, sitting on wooden seats on the floor. It was bad manners to talk loudly or make sounds while we chewed our food. We had to wash our hands with soap and water and mouth by gargling with water several times after each time we ate food. If we missed once we were considered dirty and unfit to work in a kitchen or temple. This is one of the most well-ingrained eating habits that I had difficulty



changing when I adopted a western life style. Cleanliness in the kitchen was like a religion. The servants took great care to scrub and shine the brass and metal pots and pans with ashes, soil and water. Much of the dish washing was done with sparkling clean water from ponds and lakes nearby. The main meal, lunch, was served between 11 and 12 noon and dinner around 9-11 p.m. At each meal children ate in the first batch, adults second and cooks and servants in the third batch. There was much fun eating curries made with a variety of vegetables mostly grown in our own gardens in a monsoon-drenched lush tropical land.

Even though we did not have any modern toys, we improvised and played many interesting games, with brothers, sisters, cousins and servants' children. I remember playing cricket and soccer (we always called the game football) on smooth lush green fields. To play soccer we often used grapefruit as balls. Adults in our house were crazy about the winning and losing of the ball games of the two famous great Bengal football teams - Mohonbagan and East Bengal. Every morning, when the daily newspaper was delivered, they opened the last page (sports page) first to see which teams had won. Then they argued at length about the merits and playing strategies of particular players. We listened to these discussions with rapt attention and thought that the greatest ambition in our lives would be to be football stars.

We also played hide-and-seek games using haystacks, and various household nooks and corners as our hiding places.

Swimming was another daily activity that we enjoyed. Because we had two large ponds and a large lake (Rajdhala Bill, area about 2 square miles) surrounding our house, everyone took their bath there and swam with much pleasure. There were no showers or bathtubs in our houses, only small enclosures in which older people or some ladies and small children could use buckets of water to bathe. Bathing was something of a ritual. Just before lunch we rubbed our bodies thoroughly with mustard oil and plunged into the lake. There was quite a bit of horseplay. Good swimmers swam a fair distance, whereas the children stayed near the shore, sprinkled water and played water-games with one another. Sometimes, to the consternation of our mothers, we spent longer than an hour in the water.

Our village had no automobile. Bullock carts, horses and elephants and palanquins were the main modes of transportation. We children used to have great fun swinging behind a bullock cart and travelling to the other end of the village without the knowledge of the dozing cart driver plying his good on the village's sole unpaved highway. We were punished, once in a while, when our parents found out about such unsafe activity.

Attending school, studying at home, doing home work - were taken as serious activities. We



went to the village primary school with our siblings after a bath and lunch in the late morning, carrying a small clay slate, chalk, books and pencils in a shoulder bag. Each student went to school. We paid much attention to the teacher who usually was quite strict and intimidating. If we misbehaved and talked in class he would punish us by boxing our ears, letting us stand outside the class room or in serious cases by strapping our hands. Still, most of us respected our teachers and valued learning to read, write and do arithmetic. We were taught in both Bengali and English languages. We accepted without question the need for obedience, discipline and respect as the integral part of our teacher-student relationship.

We did not resent the system even though it was quite authoritarian and in some cases even abusive to children. At home we studied in the evening with the light of a hurricane lantern before dinner. We read the passages from the text loudly as we swayed forwards and backwards. Later I speculated that we must have done the swaying and shouting, first to keep the mosquitoes away, and then to keep ourselves from dozing off. Some evenings the mosquitoes were so bad that I remember wrapping the exposed parts of my hands and legs with cloth and moved more vigorously than ever as I read. Somehow, I felt that shouting loudly would chase the mosquitoes away.

Some of the things that we especially looked forward to doing were: going to the village open market with our fathers or older servants (whom we respected and addressed like elder brothers); riding a bicycle, horse or, the best of all, riding elephants. Our maternal uncles, who were also zamindars in Narayandahar, a neighboring village, used to send one of their elephants to take us to their house and bring us back home ("Mamar Bari"). We loved those trips.

The stories that we most liked to listen to from the elders were about tigers raiding our village at night, killing the villagers, ghosts in a haunted house or those who lived under a banyan tree and also about the catching of big fishes.

Of all the religious festivities, there were many, we looked forward to Durga Puja the most. We received gifts of new and colorful clothes, bands played, priests prayed and people visited. For four days we distributed foods as offerings from Mother Durga, to our tenants who were invited with their families. During each Puja day we invited 300-400 of them for a feast, regardless of their castes or religious distinctions. Children played a major role in distributing rice, curry, pulao, kalia, and various sweetmeats to the guests. There was so much harmony and good feeling among the people assembled even though many were poor and belonged to the untouchable castes.

These are some of the delightful memories I cherish from my childhood days.



### ANSWERS FOR SOURABH'S PROBLEMS

1. I have four quaters, one dime and two nickles in my pocket.
  2. I sold 20 chickens, 20 cows and 10 horses at the market.
  3. The man bought four 17kg packets and two 16kg packets.
  4. The sculptor asked for \$200, more than anybody else (clue 1). The one who asked for \$125 isn't the writer (clue 3) or the pianist (or some would have asked for \$250 - clue 2), so he is the painter. Thakur asked for \$25, he is not the writer (Clue 4), so he is the pianist. Roy asked for \$50 (Clue 2), so he isn't the sculptor or painter: he is the writer. Finally, the sculptor isn't Singh (Clue 1), so he is Verma and by elimination Singh is the painter.
- Mr. Verma- Sculptor \$200  
Mr. Singh- Painter \$125  
Mr. Roy- Writer \$50  
Mr. Thakur- Pianist \$25

### RIDDLES

By Sourabh Maiti

1. What has an *c* in the beginning, and an *c* at the end, but has only one letter in it?
2. What kind of weed does not grow in a garden?
3. What goes over the hills, through the hollows, always kills, but never swallows?
4. What does an ear of corn with dandruff have?
5. What is the best way to remove varnish?

ANSWERS  
1. An envelope 2. Seaweed 3. Frost 4. Corn Flakes 5. Take away the 'r' and make it vanish

অভিনন্দন !

Greetings from  
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