

Glimpses Of Patriotism In Munshi Premchand's Writings

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Literature, Indian nationalism, Dhanpat Rai, Soz-e-Vatan, Gandhian idealism, Swadeshi, Swarajya, Satyagraha, Nationalist Volunteer, Motherland.

Often referred as the 'Upanyas Samrat', Premchand courts huge popularity among Hindi and Urdu readers. He left behind a massive corpus of work which stretched over three vital decades of Indian history: a period when countrymen were vigorously fighting against the foreign rule. Nothing short of revolutionary in those times, Premchand fostered the independence movement through his realistic literary works which were based on the actual situations and conditions of the Indian society of that time. For him, writing was a mission and in the course of his literary career he passionately clung to the belief that no writer in a subject country could afford the luxury of writing without a social purpose.

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Like many other facets of Indian life, British rule in India was instrumental in affecting and shaping the course of Indian literature also which displayed an acute awareness of Indian nationalism during the British period. Literature often yields insights into political events in ways that traditional historical accounts cannot. History tells us of war, rebellion, the process of state formation and the major events but cannot describe the complex human emotions that lie behind them. Here literature plays a significant role as it greatly depicts the emotional upheaval the people of that time went through.

During the late nineteenth century, the various regions of India began to share a common purpose in reacting to the British presence in their country. A nationalist movement gradually grew in strength and became the inspiration behind much Indian literature. Writers such as Bankim Chandra Chatterjee (1838-1894) and Rabindranath Tagore (1861-1941) attacked colonialism and created their own brand of nationalism. Their literary works were on the one hand, against colonial rule, and on the other, for the glorification of India.

By the early 20th century, literature occupied a significant role in the Indian national movement. Among the writers Munshi Premchand (1880-1936) holds a very special place. He was born in British India and Indian Independence movement was at its peak when he started his writing career. His writings were hugely influenced by the nationwide movement in which he often expressed his support to the fight.

During the same period, Hindi literature was heavily influenced by realism. In an important way, the shift towards realistic writing was to a great extent a result of the growing influence of nationalist ideologies. Premchand was indeed one of the greatest realistic literary figures of his times. Born as Dhanpat Rai, he is credited with turning kings, princess and religion based stories

towards farmers and ordinary people.

In his short life, he penned over 14 novels and 300 short stories in Hindi and Urdu. A true exponent of communal harmony and social amity, Premchand fuelled the independence movement at mass level by articulating the aspirations of native people.

Premchand created works that combined social purpose and artistic excellence. In his writings nationalism had entered the household and a close association between the nationalist movement and 'nationalist' households was established. Not only the males but other members of their families also became participants in the struggle. Women became supporters of the movement and many times also the citizen-warriors defending nation.

His first collection of short stories, *Soz-e-Watan* (1907), which was in Urdu, sought to inspire the Indians in their struggle for political freedom and support Purna Swaraj. His hero was a warrior with a strong nationalist zeal. The Hamirpur British collector, where Premchand was posted as the Sub-deputy Inspector of Schools, labelled the publication as seditious and proscribed it in 1909. The British administration decided to destroy all the copies of *Soz-e-Watan*. He also had to face an inquiry but somehow managed to come out of it. However, he was instructed to show his writings to the district collector before he got them published. Dhanpat Rai, then decided to change his pseudonym from 'Nawab Rai' to 'Premchand', to escape censorship.

The influence of Gandhi is evident in his writings as he believed in the idealistic theory of 'a change of heart' in the exploiters. His men and women characters are imbued with the Gandhian idealism and shakti. Premchand, the true son of soil, left his government job in the year 1921 as a part of the non-cooperation movement even though he had a growing family to feed.

In 1930 he launched a literary- political

weekly magazine titled 'Hans' which aimed at inspiring Indians in their struggle for freedom and was known for its politically provocative views. His idea of Swarajya and freedom had much broader dimensions than just political. He was a hard core socialist and for him freedom meant social justice and equality. A character in his auto biography speaks: "...won swarajya, for swarajya is only an attitude of mind. As soon as fear born out of slavery is exiled from your heart, you have won swarajya. Fear is slavery and fearlessness is freedom."¹

This paper is an attempt to have a look at his stories in the light of the then ongoing struggle for freedom and the element of patriotism, which of course was in abundance, in his short stories. His extreme love for his motherland is woven so wonderfully and naturally in his works that it does not look preachy and goes naturally with the flow of his narratives.

His patriotism and patriotic characters have no age limits, he could be a ninety year old man too, whose age could not fade his love for his motherland at all. For instance, Ye Meri Matrabhumi Hai is the story of an Indian who returns from America at the age of 90. He is attracted towards his motherland where he wants to breathe his last after spending most of his life in the other country. It is his extreme love for his motherland which makes him leave even his most loved ones (wife, sons and grandchildren) behind, in America.

He fondly remembers his younger days and his own land where he was going to visit after 60 years. He expresses that how nothing could ever surpass his deepest love for his country and his land has always been over and above everything. He reveals, "प्रायः अपार प्रसन्नता और अनंदोत्सवों के अवसर पर भी ये विचार हृदय में चुटकी लिया करता था कि यदि मैं अपने देश में होता..."²

He finds solace in his country's spirituality. Religious practice done by the women- folk and morally strong men are portrayed as ideal. He expresses, "यहाँ मैंने हजारों मनुष्यों को इस ठन्डे पानी में डुबकी लगाते देखा। कुछ लोग बालू पर बैठे गायत्री मंत्र जप रहे थे। कुछ लोग हवन करने में संलग्न थे। कुछ माथे पर तिलक लगा रहे थे और कुछ लोग सस्वर वेदमंत्र पढ़ रहे थे। मेरा हृदय फिर उत्साहित हुआ और मैं जोर से कह उठा - "हाँ, हाँ, यही मेरा प्यारा देश है, यही मेरी पवित्र मातृभूमि है, यही मेरा सर्वश्रेष्ठ भारत है और इसी के दर्शनों कि मेरी उत्कृष्ट इच्छा थी तथा इसी की पवित्र धूलि के कण बनने कि मेरी प्रबल अभिलाषा है।"³

He builds a small hut for himself on the banks of the Ganga and starts leading a simple and spiritual life. He adds, "मेरी स्त्री और मेरे पुत्र बार बार बुलाते हैं ; मगर अब मैं यह गंगा माता का तट और अपना प्यारा देश छोड़कर वहाँ नहीं जा सकता। अपनी मिट्टी गंगाजी को ही सौंपूँगा।"⁴

In the story Qatil, Premchand desires ideal man to be honest, morally upright and someone who is ready to sacrifice anything for the nation. The story depicts the great amount of anger amongst the Indian youths against the British Government, wherein the only son of a widow, whose husband had laid his life in the cause of the country's freedom, joins the revolutionary movement. Dharmvir, the hero believes, "एक गोरे अफसर का क़त्ल कर देने से हुकूमत पर इतना डर छा जाता है वो एक हजार जुलूसों से मुमकिन नहीं।"⁵

The mother who had lost his husband just ten years back dissuades him from carrying out the assignment of murdering a British officer and asks him to leave the revolutionary organisation, but her pleas are of no use and this is what she gets in reply, "तुमने मुझे ये जीवन दिया है, इसे मैं तुम्हारी चरणों में अर्पित कर सकता हूँ। लेकिन भारत माता ने तुम्हे और मुझे दोनों को ही जीवन दिया है और उसका हक सबसे बड़ा है, अगर कोई ऐसा मौका हाँथ आ जाये कि मुझे भारत माता कि सेवा के लिए तुम्हे क़त्ल करना पड़े तो मैं इस अप्रिय कर्तव्य से भी मुंह ना मोड़ सकूँगा। आँखों से आंसू जारी होंगे, लेकिन तलवार तुम्हारी गर्दन पर होगी। हमारे धर्म में राष्ट्र कि तुलना में कोई दूसरी चीज़ नहीं ठहर सकती।"⁶

1. Gopal, Madan (2006), My Life and Times: Recreated from His Works, New Delhi, Lotus collection, p. 176.
2. Ye Meri Matrabhumi Hai , Premchand Rachnawali, Khand: 11(1996), Delhi , Janvaani Prakashan Private Limited, p.25.

3. Ibid, p.28-29.
4. Ibid, p.29.
5. Qatil, www.gadyakosh.org/premchand
6. Ibid.

Seeing him determined to go ahead with his project, mother also joins the revolutionary movement just to be with her son and gets trained in shooting. The murder assignment is now joint. She however, dissuades the son from firing at the British Officer who, along with his wife, is going out of his house in a car, lest the officer's wife is injured. When the Officer is returning home all by himself, she again dissuades the son. But he pulls the trigger. The person who is killed, however, is not the British officer, but the assassin's mother! The story shows hero's desperation and inclination towards revolutionary ideas and activities when nothing else seems to be working. Even widow mother's emotional teary eyed requests are also not able to stop him.

Premchand at that early stage, when women were mostly seen as recipients of male protection and not as active participants and stake holders in the nation, demanded his heroines to be warriors, brave and an inspiration for their male counterparts. In his writings, women were not treated as a liability or passive citizen. Premchand's women can not only protect their honour but can fight bravely for their nation also.

Anubhav portrays close intimacy between two unknown families joined together only by the nationalist bond between them. When a person is sentenced to one year's imprisonment for offering a drink to nationalist volunteers. Though his wife feels proud of being a wife of a nationalist but is not provided shelter by her immediate relations (her father and father-in-law) due to the considerable risk and embarrassment. To her refuge comes an unknown family who is more than happy to have her as a guest. The woman host is more steadfast in her commitment and resolute to help her that when the boss of her husband reprimands him for shielding nationalists, she scolds her husband for being meek and submissive. She takes the position that home is her domain and no outsider has a right of interference on its matters.

The two women characters around whom

the story basically revolves might not be taking active part in the struggle for freedom but are true nationalist in nature and ready to sacrifice for the country in their own ways. In the story, Premchand beautifully presents the feelings of a proud woman, whose husband is being tried for nationalist activities, "ओह इतना गर्व मुझे कभी नहीं हुआ था। वह अदालत, कुर्सी पर बैठा हुआ अंग्रेजी अफसर, लाल जूरीदार पगड़ियाँ बांधे हुए पुलिस के कर्मचारी, सब मेरी आँखों में तुच्छ जान पड़ते थे। ...कितनी शांत, अविचलित, तेज और स्वाभिमान से प्रदीप्त मूर्ति थी। ग्लानि, विषाद या शोक कि छाया भी न थी। नहीं, उन होठों पर एक स्फूर्ति से भरी हुई, मनोहारिणी, ओजस्वी मुस्कान थी।"⁷

When she is hesitant to take help and shelter offered to her, the other woman protagonist tries her best to convince her by saying, "अच्छा बता तेरे प्रियतम क्यों जेल गए? इसलिए तो कि उन्होंने स्वयंसेवकों का सत्कार किया था। स्वयंसेवक कौन हैं? वो हमारी सेना के वीर हैं, जो हमारी लड़ाईयाँ लड़ रहे हैं। स्वयंसेवकों के भी तो बाल बच्चे होंगे, माँ बाप होंगे, वो भी तो कोई कारोबार करते होंगे; पर देश कि लड़ाई लड़ने के लिए उन्होंने सब कुछ त्याग दिया है। ऐसे वीरों का सत्कार करने के लिए जो आदमी जेल में डाल दिया जाये, उसकी स्त्री के दर्शनों से भी आत्मा पवित्र होती है। मैं तुझ पर एहसान नहीं कर रही हूँ, तू मुझ पर एहसान कर रही है।"⁸

The story wonderfully expresses how a common thread was binding all the nationalists and their families of the country in the hour of the need; they helped each other unconditionally when even the immediate relatives backed off.

In many of Munshji's' stories like Holi ka uphaar, Aakhri Tohfa, Ahuti and Patni se Pati, women appear committed, courageous and ideal for the satyagrah movement. They are even involved in constructive program and are competent in picket lines.

Holi ka Upahar shows the patriotic fervour woven beautifully in a love story. The story relates to picketing of shops selling foreign cloth. Amarkant is going to his would-be father-in-Law's house in the city. On a friend's advice, he goes to buy a sari for his would be wife whom he does not recognise. As the sari that he purchases

7. Anubhav , Premchand Maansarovar, Bhaag: 1(2010), Delhi, Medha Books, p.223.

8. Ibid, p.228.

to impress his lady is foreign, he is mobbed by volunteers who picket the shop. They take away the sari and he stands baffled. Comes a girl who is one of the volunteers. She gets it back but keeps it herself, promising to persuade his wife to give up using foreign cloth. As she takes down his address, it is revealed that he is none other than her husband-to-be, whom, of course, she has never seen. Upon this revelation, the young man realising his grave mistake not only makes a bonfire of the sari in front of her but also joins the volunteers in picketing the shop selling foreign cloth. He is consequently arrested on 'Holi' day. His would-be wife comes forward and garlands him as he is being whisked away.

The author presents the scene very lively, "उसके हाथ में एक पुष्पमाला थी, लारी का द्वार खुला था। उसने ऊपर चढ़कर वह अमरकांत के गले में डाल दी। आँखों से स्नेह और गर्व कि दो बूँदें टपक पड़ी। लारी चली गयी। यही होली थी, यही होली का आनंद मिलन था।"⁹

Similarly Akhiri Tohfa also echoes the times of the boycott of foreign goods. Amarnath, a swadeshi-wearing man wishes to please his beloved, Malati, who wants a foreign-made silk sari. He surreptitiously enters the only shop of foreign cloth and purchases a sari. He is pursued by women volunteers, one of whom takes away the sari, undertaking to persuade his lady to give up foreign clothes.

The volunteer says, *ḍ:gki rks mu ykxksa esa ls gSa fd vxj fons'kh nqvk ls eqfä Hkh feyrh gks rks mls Bqdjk nsaAß10* This statement wonderfully expresses the exceptional love for the country and at the same time extreme hatred for the foreign goods.

Further says the volunteer, "आप जब पढ़े लिखे आदमी होकर अपना धर्म नहीं समझते तो दुःख होता है। देश कि क्या हालत है, लोगों को खद्दर नहीं मिलता, आप रेशमी साड़ियाँ खरीद रहे हैं।"¹¹ After hearing all this he is ashamed but cannot refuse his lady love who is desperate to get

a silk sari from him as a gift.

Next day there is an argument between Malati and the volunteer. Malati browbeats the volunteer and keeps the sari. Amarnath is pained at the way things take shape. He wants Malati to give up the sari and, when she refuses, tells her that this is the "last gift" from him.

This way his stories show the time when the human relations were determined by the patriotism. Sharing the same feeling for the country had become a determining factor of the relations. The two characters very much in love could be separated if one of them did not show the same respect for the country's ongoing struggle.

Ahuti, is another love story woven around patriotism. The girl falls for the boy who is a nationalist volunteer but financially ordinary rather than falling for a rich and academically bright boy. The story reflects the temper of the times when students left colleges and schools to join the non-cooperation movement, and being a nationalist was termed no less than being heroic and noble.

From among a group of two class-fellows and a girl student, to whom both are attracted, the poorer one, Vishwambhar, joins the movement. While taking a plunge into the movement, he leaves a letter for Anand (the richer one), which truly portrays the mental state of a common youth of that time - "मैं जानता हूँ कि मैं जो करने जा रहा हूँ वोह मेरे लिए हितकर नहीं है; पर ना जाने कौन सी शक्ति मुझे खींचे लिए जा रही है। मैं जाना नहीं चाहता पर जाता हूँ, उसी तरह जैसे आदमी मरना नहीं चाहता पर मरता है; रोना नहीं चाहता पर रोता है। जब सभी लोग जिन पर हमारी भक्ति है; ओखली में सर डाल चुके हैं, तो मेरे लिए भी अब कोई दूसरा मार्ग नहीं है। मैं अब और अपनी आत्मा को धोखा नहीं दे सकता। ये इज्जत का सवाल है और इज्जत किसी तरह का समझौता नहीं कर सकती।"¹²

On the other hand, Anand points to the dangers and hopes to take advantage of the situation to win over the girl, Roopmani. He asks Roopmani to dissuade Vishwambhar, but the latter looks down with contempt on a degree which

9. Holi ka Upahar, Premchand Rachnawali, Khand: 14(1996), Delhi, Janvaani Prakashan Private Limited, p.484.

10. Akhiri Tohfa Premchand Rachnawali, Khand: 14(1996), Delhi, Janvaani Prakashan Private Limited, p.503.

11. Ibid, p.503.

12. Ahuti, www.hindi.pratilipi.com

could at the most get him four hundred rupees a month, as against the freedom of the nation. He says, “मेरे प्राणों का क्या मूल्य है ज़रा ये सोचो। एम. ए. होकर भी सौ रुपये की नौकरी। बहुत बढ़ा तो तीन चार सौ तक जाऊंगा। इसके बदले यहाँ क्या मिलेगा जानती हो? संपूर्ण देश का स्वराज्य, इतने महान हेतु के लिए मर जाना भी उस ज़िन्दगी से कहीं बढ़कर है।”¹³ This conversation with Vishambhar opens Roopmani's eyes.

Vishambhar goes out to the villages and is sentenced to two years' imprisonment. Roopmani is happy to see his name in print in newspaper and has little respect for Anand. She is so impressed and influenced by Vishwambhar that she also starts following his ways.

When Anand ridicules Vishambhar's sacrifice she rebukes him by saying, “जिन लोगों ने तुम्हें पैरों के नीचे कुचल रखा है, जो तुम्हें कुत्ते से भी नीचे समझते हैं, उन्हीं कि गुलामी करने के लिए तुम डिग्रीयों पर जान दे रहे हो। तुम इसे अपने लिए गौरव की बात समझो, मैं नहीं समझती।”¹⁴

Another story Patni se Pati shows a difficult situation of a wife (Godavari) whose husband loves foreign goods and is a hard core loyalist of British Government while she is a true nationalist from her heart and soul. But ironically she has to use and wear foreign goods and clothes bought by her husband against her own wishes and with a great amount of guilt in her heart. But she anyhow could never muster the courage to tell this to her husband. She admires the nationalist volunteers for their patriotism and for wearing swadeshi. She herself wants to wear swadeshi but is not allowed to.

Seeing the Holi bonfire in front of the ground of her house, where people are burning foreign goods and clothes she feels trapped in the luxurious house which has everything foreign and no swadeshi at all. She feels like burning everything in the bonfire but the foreseen displeasure of her husband stops and forces her not to do so.

When her husband condemns the boycott and bonfires of foreign clothes, and favours the British Government, Godavari musters the

courage to question him- “तुम्हें अपने भाइयों का ज़रा भी खयाल नहीं आता? ...छोटे छोटे राष्ट्र भी किसी दूसरी जाति के गुलाम बन कर नहीं रहना चाहते। क्या एक हिन्दुस्तानी के लिए यह लज्जा कि बात नहीं कि वह अपने थोड़े से फायदे के लिये सरकार का साथ दे कर अपने ही भाइयों के साथ अन्याय करे?”¹⁵

But to her disappointment her arguments are of no importance for her husband. Eventually she listens to her conscience and decides to go with her own wishes. She visits the nationalist function held by Congress while her husband wants her to go to a flower show.

During the Congress's function when everyone is donating money for the country's cause as per his or her own capacity, Godavari is shaken to see that even a blind poor who earns money by singing throughout the day in streets and hardly manages his daily bread, comes forward to donate his hardest earned coin for the sake of the country. The Chairman of the function in his moving speech makes special mention of him- “मेरी आँखों में इस एक पैसे कि कीमत किसी अमीर के एक हजार रुपये से कम नहीं शायद येही इस गरीब की सारी बिसात होगी जब ऐसे गरीबों कि सहानुभूति हमारे साथ है, तो मुझे सत्य कि विजय में कोई संदेह नहीं मालूम होता। ..स्वराज्य के सिवा इन गरीबों का अब उद्धार कौन कर सकता है।”¹⁶

The intense patriotism in her makes her protest against her husband who had to leave his government job because of Godavari's nationalistic acts. The rebellion of a wife against her husband shows the intense spirits of the times.

Taavaan also portrays the conduct of the movement for the boycott of foreign cloth. A merchant(Chhakaudi Lal) breaks the Congress seal and sells cloth for ten rupees, in order to get treatment for his wife who is lying ill. The Congress Committee fines him one hundred and one rupees. The merchant is poor and requests for exemption but the Congress chief says that an exemption to him would necessitate similar exemptions to others also. The merchant's wife is agitated and offers to stage satyagraha and die before the Congress office. But when she comes to

13. Ibid.

14. Ibid.

15. Patni se Pati , Premchand Rachnawali, Khand: 14(1996), Delhi, Janvaani Prakashan Private Limited,p.334.

16. Ibid.337.

know that there are others also who have suffered for the country's freedom and are worse off. She tells the husband to mortgage the house and to feed the children and take a pledge not to break the Congress seal and sell foreign cloth. She says, "मैं मुहर तोड़ने को कभी न कहूँगी। डाक्टर तो कुछ अमृत पिला न देगा।...मैं जी ही कर क्या उपकार कर दूँगी। देश को स्वराज्य मिले, लोग सुखी हों, बला से मैं मर जाऊँगी। हजारों आदमी जेल जा रहे हैं, कितने घर तबाह हो गए, तो क्या सबसे ज्यादा प्यारी मेरी जान है?"¹⁷

She further adds, "मेरी दवा दारू कि चिंता न करो। ईश्वर कि जो इच्छा होगी, वो ही होगा। बाल बच्चे भूखे मरते हैं मरने दो। देश में करोड़ों आदमी ऐसे हैं जिनकी दशा हमारी दशा से भी खराब है। हम न रहेंगे, देश तो सुखी रहेगा"¹⁸

The story shows a time when even a bedridden lady refuses treatment of her ailment at the cost of the Swarajya for the country. Though she is not actively participating in the movement but she is no less than a warrior.

Another story Gulli-Danda shows author's immense love for each and everything that belongs to his country. The very special feature of this story is its strong message of 'Swadeshi', in a very easy and simple way. Munshiji expresses his great fondness for the native games, especially Gulli-Danda, which he thinks is better than any other foreign games and urges countrymen to opt for it, "विलायिती खेलों में सबसे बड़ा ऐब है कि उनके सामान महंगे होते हैं। जब तक कम से कम एक सैकड़ा ना खर्च कीजिये, खिलाड़ियों में शुमार नहीं हो पाता। यहाँ गुल्ली डंडा है जो बिना हिंग फिटकरी के चोखा रंग देता है; पर हम अंग्रेजी चीजों के पीछे ऐसे दीवाने हो रहे हैं कि अपनी सभी चीजों से अरुचि हो गयी है। स्कूलों में एक लडुके से तीन-चार रुपये सालाना केवल खेलने कि फीस ली जाती है, किसी को ये नहीं सूझता कि भारतीय खेल खिलाएं जो बिना दाम कौड़ी के खेले जाते हैं। अंग्रेजी खेल उनके लिए हैं जिनके पास धन है।"¹⁹

Munshi Premchand's literary works brought out that how during that period; patriotism had become a religion and an integral part of the day to day life of the people. After going

through his stories one comes to know that the loyalty towards nation knew no boundaries of age, gender, class or community. People from all walks of life and of all ages had put their heart and soul for the noble cause of emancipation of the motherland. The simplicity and clarity in the language makes his literary works so lucid and absorbing that while reading them the emanation of a strong sense of zeal and attachment for the country is inevitable. Scenes are so lively depicted that a reader actually ends up going through the same emotions which the characters undergo. Premchand's contribution towards the national movement through his writings was enormous and certainly must have inspired many to join the movement, during the critical phase of freedom struggle.



(Continued from Page No. 16) Seeing is Believing

30. Note here that 'passiko', lit. 'see' (<passa, imperative mood) stands for the imperative 'know' or 'understand'. Cf. SN 4.3.1.
31. Cf. paccakkha (clear, evident, perceptible to the sense: DhsA 254, PvA 125, Sdhp 416), paccakkhato (from personal experience: J 5.45; 1.252; 3.168), paccakkhena (personally: J 1.377), and appaccakkhāya (without seeing or direct perception VM 532). Davids: 383.
32. M. 2. 127 "yo sabbaññū sabbadassāvī aparisesamāññadassanaṃ paṭijānissati". Cf. A. 4. 428-429, M. 1. 111.
33. Noteworthy is that the English agent noun 'seer' (lit. one who sees, Sanskrit darśavāt, Pali dassāvin) is known to denote 'prophet' or 'one having clairvoyance' (and thereby 'wiser' than others). In Celtic *wid-, it is seen preserved in the sense 'seer' as observed in the compound nouns such as *dru-wid.
34. PM. 1.131-132.
35. 'Omni-scient', the English rendering of the Pali term concerned here, contains the lemma '-scient' (< Latin scire - to know) derived from the PIE root *skei- (to cut off, to discern), from which the Sanskrit equivalent √chid too descends, but which is not related to the act of 'seeing'. Nevertheless, the German equivalent of English 'omniscient' is 'all-wissend' and consists of the German derivative of the PIE *weid-. Cf. Pokorny: 919-922.
36. Cf. DA 1.22, PM. 2.244, V. 2.178; Cullaniiddesa 235: "yāvatakaṃ gñeyyaṃ tāvatakaṃ gñānaṃ", V 3.91: "yaṃ gñānaṃ taṃ dassanaṃ yaṃ dassanaṃ taṃ gñānaṃ". "All things visible are knowable as well as our knowledge is based on empirical grounds". Davids: 287-288.



17. Taavaan , Maansarovar, Bhaag: 1(2010), Delhi, Medha Books, p.248.
18. Ibid, pp.252-253.
19. Gulli-Danda , Maansarovar, Bhaag: 1(2010), Delhi, Medha Books, p.143.