राष्ट्रदुत

The 7 Types Of Husbands

Each type of husband represents a unique style of leadership, affection, or partnership within marriage



emotionally.

socially, and psychologically

are known as: Swami

Vallabh, Prajapati, Vairagi (o

Vyragi), Sakha, Guru, and

Dasa. Each represents a

unique style of leadership,

affection, or partnership

Understanding these types

provides insight into marital

dynamics and what qualities

may lead to harmony or

treat his wife as a subordinate

rather than an equal partner.

archal dynamic, rooted in tra-

ditional societal roles. If not

tempered with love and

humility, this type can lead to

control or emotional distance

This model reflects a patri-

imbalance in a relationship

These seven archetypes

philosophy has long been regarded as a sacred bond, where both husband and wife play distinct yet complementary roles. In various scriptures and traditional discourses. Hindu *dharmashastra*, the concept of 'seven types of usbands' has been used to describe the diverse ways

1. Swami (The Lord)

he Swami type of hus-**L** band considers himself the absolute authority in the household. He expects obedience from his wife and often and protect them, he tends to

The Vallabh husband is

one who is affectionate. oving, and emotionally connected to his wife. He values companionship and treats his partner with warmth and appreciation. This type of husband is ideal in many

respects, as he balances his role as a provider with a deep emotional bond. He repreemotional availability, making him a preferred type in most modern interpretations of marital bliss

and discipline in the house-

hold. However, he may

become overly focused on

in the relationship.

3. Prajapati (The Provider or Creator)

prawing from the Sanskrit word 'Prajapati' (lord of creatures or progenitor), this husband sees himself primarily as a caretaker and provider. He focuses on the welfare of his family ensuring financial stability, order,

duty, neglecting emotional intimacy. His role is functional and paternal, prioritizing responsibilities over romance or friendship. 4. Vairagi (The Detached or Ascetic)

ne Vairagi husband is might be respected in ascetic

emotionally and physically distant, often absorbed or philosophical traditions. in spiritual or personal purbut in practical family life, his suits. He may be indifferent to lack of presence and warmth household matters or even to can cause emotional isolation his wife, valuing detachment for the spouse. 5. Sakha (The Friend)

he Sakha is the ideal comrespect, and partnership. In panion, a friend to his wife in the truest sense. He shares openly, supports her

modern relationship psychology, this type aligns closely with the ideal of emotional dreams, listens without judgintelligence and healthy comment, and stands by her in all munication. The Sakha hussituations. This type of husband creates a space of trust band values equality, mutual and deep connection.

6. Guru (The Guide or Teacher)

he Guru husband sees his role as one of instruction and moral guidance. He aims to elevate his wife intellectually, spiritually, or culturally, While he may be well-meaning, this type can also carry the danger of condescension,

especially if the husband assumes superiority in all matters. When balanced, this dynamic can lead to mutual growth: when imbalanced, it can feel like one-sided mentorship rather than a true

7. Dasa (The Servant)

he Dasa type of husband is devoted to the point of submission. He places his wife's happiness above all else, often suppressing his own needs and desires. While selflessness is admirable, this type can lead to codependency or a loss of self-identity, if not moderated. In some tradi tions, this is viewed as a spiritually evolved state, serving the spouse with complete devotion. In others, it's seen

that may not be sustainable In a balanced relationship, elements of multiple types may co-exist: the leadership of Swami, the love of Vallabh, the support of Prajapati, the companionship of Sakha and the humility of Dasa, all ideally blended with mutual respect and shared purpose. Ultimately, the best type of husband is one who adapts, evolves, and honors his partner as an equal in



Versatility was his middle name

Asrani's cinematic journey leaves behind several enduring legacies including his forays into Gujarati Cinema. His entry into Gujarati cinema came naturally. He brought mainstream polish and comic intelligence to regional narratives. His popularity in Bollywood gave Gujarati films a wider reach, especially among urban audiences and diaspora communities. His bilingual career helped bridge the gap between Bollywood and regional Gujarati cinema.

Rajendra Bora

actor, having graduated from the Film Institute of India, now known as Film and Television Institute of India (FTII). He played a long innings in the unpredictable film

industry of Mumbai now referred to as Bollywood. He understood his strengths and carried himself in a manner few could emulate. Despite refusing to follow his father into the family's sari business, his Sindhi streak of entrepreneurship helped him to ascend from humble beginnings to great heights through hard work.

The film institute imparted him crucial insights into acting practices that moulded his later career. The lessons acquired under the tutelage of distinguished individuals such as Ritvik Ghatak, the iconic film director, at the institute prepared him to excel as an actor. He found his niche as a comedian in the tradition of Johnny Walker and Mehmood, achieving success after success in his career spanning 60 years, acting in around 350 films. He remained relevant and active across changing eras of Indian cinema, an achievement in itself. His last film was Rai Shandilya's box office hit 'Dream Girl 2' in 2023. His debut film was 'Fear,'

designed to train the students of the Acting Course of the Film Institute. It was a short film writ-

ten and directed by Ritwik Ghatak. Its cast was made of the students of final year acting course (1964-65) including G. Asrani and Subhash Ghai, who later went on to produce and direct films establishing himself as the biggest showman of Bollywood.

However, Asrani's debut commercial film was Kishore Shau's 'Hare Kaanch Ki Churiyan' in 1967. It also introduced Naina Shahu. daughter of Kishore Shahu, in leading role against thespian

Hrishikesh Mukherjee's 'Guddi' (1971) proved to be a turning point in his early career. He bagged the role for 'Guddi' after much begging and

Though his first few roles were modest or supporting, his comic timing and presence began to get noticed. Directors like Gulzar took note and started offering him more parts. By the early 1970s, he was frequently seen in films directed by Gulzar, such as 'Mere Apne,

hough his first few roles were modest or supporting, his comic timing and presence began to get noticed. Directors like Gulzar took note and started offering him more consistent supporting and comic parts. By the early 1970s, he was frequently seen in films directed by Gulzar, such as 'Mere Apne,' 'Koshish,' 'Parichay' etc.

'Koshish,' 'Parichay' etc., where he often played the hero's friend, the



comic relief, or quirky side characters. Ramesh Shippy's 1975 cult film 'Sholey' established Asrani as a comedian par excellence. His portrayal of the jailer, with Hitlerian get up and accent became one of the all-time great scenes of Hindi films. The immortal line spoken by Asrani "Hum Angrezon ke zamaane ke jailer hain." became iconic. Even today, that dialogue is still fondly quoted and remem-

Asrani's breakthrough as a comic actor, with widespread recognition, came over the 1970s and '80s. Films like 'Bawarchi.' 'Abhimaan,' 'Chupke Chupke,' 'Pati Patni Aur Woh,' 'Balika Badhu,' 'Chhoti Si Baat,' 'Rafoo Chakkar,' 'Bandish,' 'Do Ladke Dono Kadke,' 'Heeralal Pannalal' also feature

that got audience attention. Though he had played the supporting character in many films, he

#GOODBYE ASRANI

played a serious role for the first time in 'Khoon Pasina' (1977). He did off beat roles like that of the evil brother's role in Koshish (1972). the double role of a hippie and vilager in LV Prasad's *Bidaai* (1974), a beedi and ganji sporting wastrel in Hrishikesh Mukherjee's *Chaitali* (1975), a romantic in BR Chopra's Nikaah (1982) and played a pimp in KS Prakash Rao's 'Prem Nagar' (1974). Later, he played antagonist roles in 'Ab Kya Hoga' (1977) and 'Teri Meherbaniyan' (1985).

His face, voice (nasal twang), and ability to deliver both slapstick and situational comedy made him a 'go to' choice for many filmmakers wanting a dependable comedic presence. Though mainly known for comedy, he could suit supportive, quirky, character roles and even occasional serious lines when required. His was a dependable presence. For filmmakers, having an actor like Asrani meant that a comedic track or side character would always be handled compe-

is Gujarati films remain cherished for their warmth and wit. He inspired a generation of Guiarati comedians and actors, such as Siddharth Randeria and Sanjay Goradia, to balance humour with humanity. His continued participation in Gujarati plays and regional cinema demonstrated his lifelong commitment to his roots.

wider reach, especially among

urban audiences and diaspora

communities. His bilingual

career helped bridge the gap

between Bollywood and regional

Gujarati cinema. He frequently

cast Guiarati actors in his Hindi

projects and advocated for

Guiarati stories to find national

platforms. His ability to switch

between languages and genres

made him a cultural ambassador

of sorts, representing Gujarati

humour and ethos within Indian

includes 'Irada' (1979), 'Hun

Hunshi Hunshilal' (1992), 'Pehlu',

'Aapne To Dhirubhai' (2000s) and

career overshadowed his regional

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By Rick Kirkman & Jerry Scott

While Asrani's Bollywood

'Hu Amdabad No Rikshowalo.'

His prominent Gujarati films

oopular cinema.

tured into direction and production too. He directed six films including 'Chala Murari Hero Banane, 'Salaam Mensaab' and 'Hum Nahin Sudharenge' between 1977 and 1997. Asrani's move to film making and direction did not overshadov his acting; he always remained best known as an actor and comedian His dual capacity showed his deep er understanding of cinema

tently. Beyond acting, Asrani ven-

beyond just performance. Asrani's cinematic journey leaves behind several enduring legacies including his forays into Gujarati Cinema. His entry into Gujarati cinema came naturally He brought mainstream polish and comic intelligence to region al narratives. His popularity in Bollywood gave Gujarati films a



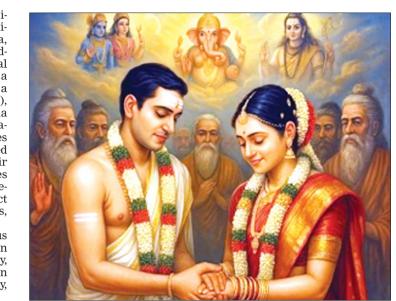
#IDEAL

The 7 Types Of Wives

Types of Wives in Ancient Indian Thought: Insights into Marital Ideals and Female Archetypes

n the rich philosophi cal and cultural traditions of ancient India, marriage was regarded not only as a social contract but also as a spiritual journey, a path of shared dharma (duty), (prosperity), kama (desire), and moksha (liberation). Ancient texts and sages such as Vashishta categorized types of wives based on their qualities, behaviors, and roles within marriage. These archetypes were intended to reflect moral ideals, emotional bonds, and spiritual compatibility.

This classification helps us understand how ancient Indian thinkers viewed the personality, virtue, and role of a wife in shaping the household, society, and spiritual life.



age Vashishta, one of the Saptarishis (seven great sages), emphasized the spiritual and moral power of a devoted wife. According to him, the ideal wife is one who is virtuous, wise, devoted, modest, and spiritually aligned with her nusband. She is not just a

Vashishta believed that such a wife could influence not only her husband's success in life but also his liberation. Her presence was considered auspicious, and her power (Shakti) was believed to bring peace, prosperity, and longevity.

dharma and

homemaker but a partner in

2. Dharma Patni (Wife of Dharma)

he Dharma Patni is a woman who upholds righteousness above all else. She is deeply aligned with moral duties, ethics, and family values. She helps her husband walk the path of dhar ma, supporting his spiritual goals and social responsibili-

hold, committed to truth, compassion, and sacrifice. She performs rituals with her husband, maintains har mony in the home, and brings

other's goals.

ties. The Dharma Patni is

seen as the pillar of the house-

This concept is perhaps

the most progressive and ide-

alistic in ancient thought,

envisioning marriage as a

household balance if it led to

this type is often reinterpret

ed as the strong, self-aware,

and empowered woman who

maintains identity while hon-

oring her marital bond.

However, in today's world.

ego clashes or dominance

¬ he Saha Dharmacharini



ment to his roots. Asrani's forays

into Gujarati cinema were more

than side projects, they reflected

his deep affection for his cultural

heritage. Whether through acting,

direction, or mentorship, he ele-

vated the profile of Gujarati films

with his unique blend of humour.

emotion, and craft. In remember

ing Asrani today, one must recog

nize not only the Bollywood legend

but also the Gujarati storyteller

who never forgot where his jour-

Yaariyan (2008), having Gurdas

sionally in television or special

appearances like 'Natkhat Narad.'

roles in later years, he still was

remembered and called upon for

films that required a 'veteran

comic touch.' In his final years, he

file. Even in his final hours, he had

posted Diwali wishes to his fans, a

gesture many are now calling his

name as he transcended the typical

sidekick stereotype to become per-

fect foil for the lead character,

blending slapstick with subtle

satire and dramatic depth. His

passing marks the end of an era.

His work will continue to evoke

laughter, nostalgia, and admiration

in generations to come.

Versatility was his middle

Γhough he had fewer high profile

Maan in main lead.

He also did a Punjabi film

Over the decades, Asrani remained active in films and occa-

stability and purity to the children, and support each

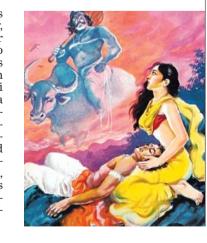
is the wife who walks side by side with her husband in all aspects of life. She is not behind him or beneath him, duty, prayer, and purpose. Together, they perform yajnas (rituals), serve society, raise

mutual spiritual journey where both individuals uplift each other. times seen as disruptive to

he Svarini wife is inde-

pendent in thought and action. She maintains her own opinions and may even assert authority over her husband. While independence can be a virtue, in the context of ancient scriptures, the Svarini archetype was some-

he Sati wife represents unwavering loyalty, chastity, and devotion to her husband. She is ready to sacrifice everything for his wellbeing and legacy. In mythology, figures like Sati (Dakshavani) and Sita embody this ideal, often facing great hardship with dignity and strength. The concept of Sati is complex and has been misused historical ly. But in its original sense, it symbolized a woman's purity, strength, and spiri tual devotion, not self



6. Rakshasi (Possessive o



is possessive, jealous, and deceit or emotional control to get her way and can be a source of distress in the marriage Ancient texts viewed this archetype as a cautionary example of ego-driven behavior that dis

rupts peace and dharma. This type was meant to high light how unchecked desire or pride could damage relationships, turning love into control.

7. Putri-Bhagini (Daughterly or

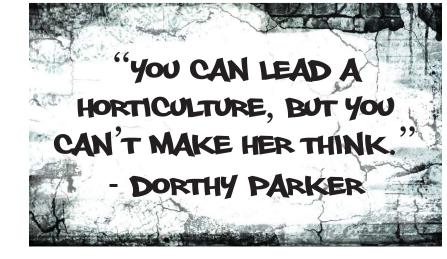
Sisterly Wife) n he Putri-Bhagini wife

behaves with innocence lovalty, and affection, much like a younger sister or daugh ter. This archetype emphasizes respect, gentleness, and a nurturing attitude. The husband, in turn, is expected to show care, patience, and protection, rather than domi nance or control

In this model, the relationship is grounded in emotional trust and kinship-like devotion, often seen in marriages where the wife is much vounger or more emotionally sensitive. While modern life has

evolved, the core values of respect, companionship, and spiritual partnership continue to resonate. Understanding these archetypes offers timeless wisdom on how marriages can understanding, purpose, and

THE WALL



BABY BLUES



I JUST WANT TO GET TO KNOW HER, FIND OUT WHAT MAKES HER TICK



THAT SOUNDS LIKE STALKING.



ZITS







