



October 26: Accession Day in Jammu and Kashmir

October 26 is observed as Accession Day in Jammu and Kashmir, commemorating the historic day in 1947 when the princely state formally acceded to India. Faced with challenges during the turbulent period of partition, Maharaja Hari Singh signed the Instrument of Accession, integrating Jammu and Kashmir into the Indian Union. This day is remembered for its historical significance and the role it played in shaping the region's political landscape. Across Jammu and Kashmir, Accession Day is marked with official events, flag hoisting ceremonies, and reflections on the state's journey, highlighting unity, sovereignty, and India's commitment to the region.

#TRADITIONAL INDIAN THOUGHT

The 7 Types Of Husbands

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



Marriage in Indian 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, especially those rooted in Hindu dharmaśāstra, the concept of 'seven types of husbands' has been used to describe the diverse ways men may relate to their wives,

emotionally, spiritually, socially, and psychologically. These seven archetypes are known as: Swami, Vallabh, Prajapati, Vairagi (or Vyragi), Sakha, Guru, and Dasa. Each represents a unique style of leadership, affection, or partnership within marriage. Understanding these types provides insight into marital dynamics and what qualities may lead to harmony or imbalance in a relationship.

1. Swami (The Lord)

The Swami type of husband considers himself the absolute authority in the household. He expects obedience from his wife and often takes on a commanding, paternalistic role. While he may provide for his family and protect them, he tends to

treat his wife as a subordinate rather than an equal partner. This model reflects a patriarchal dynamic, rooted in traditional societal roles. If not tempered with love and humility this type can lead to control or emotional distance in the relationship.

2. Vallabh (The Beloved)

The Vallabh husband is one who is affectionate, loving, 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 represents romantic intimacy and emotional availability, making him a preferred type in most modern interpretations of marital bliss.

3. Prajapati (The Provider or Creator)

Drawing 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,

and discipline in the household. However, he may become overly focused on duty, neglecting emotional intimacy. His role is functional and paternal, prioritizing responsibilities over romance or friendship.

4. Vairagi (The Detached or Ascetic)

The Vairagi husband is emotionally and physically distant, often absorbed in spiritual or personal pursuits. He may be indifferent to household matters or even to his wife, valuing detachment

over involvement. This type might be respected in ascetic or philosophical traditions, but in practical family life, his lack of presence and warmth can cause emotional isolation for the spouse.

5. Sakha (The Friend)

The Sakha is the ideal companion, a friend to his wife in the truest sense. He shares openly, supports her dreams, listens without judgment, and stands by her in all situations. This type of husband values equality, mutual

respect, and partnership. In modern relationship psychology, this type aligns closely with the ideal of emotional intelligence and healthy communication. The Sakha husband creates a space of trust and deep connection.

6. Guru (The Guide or Teacher)

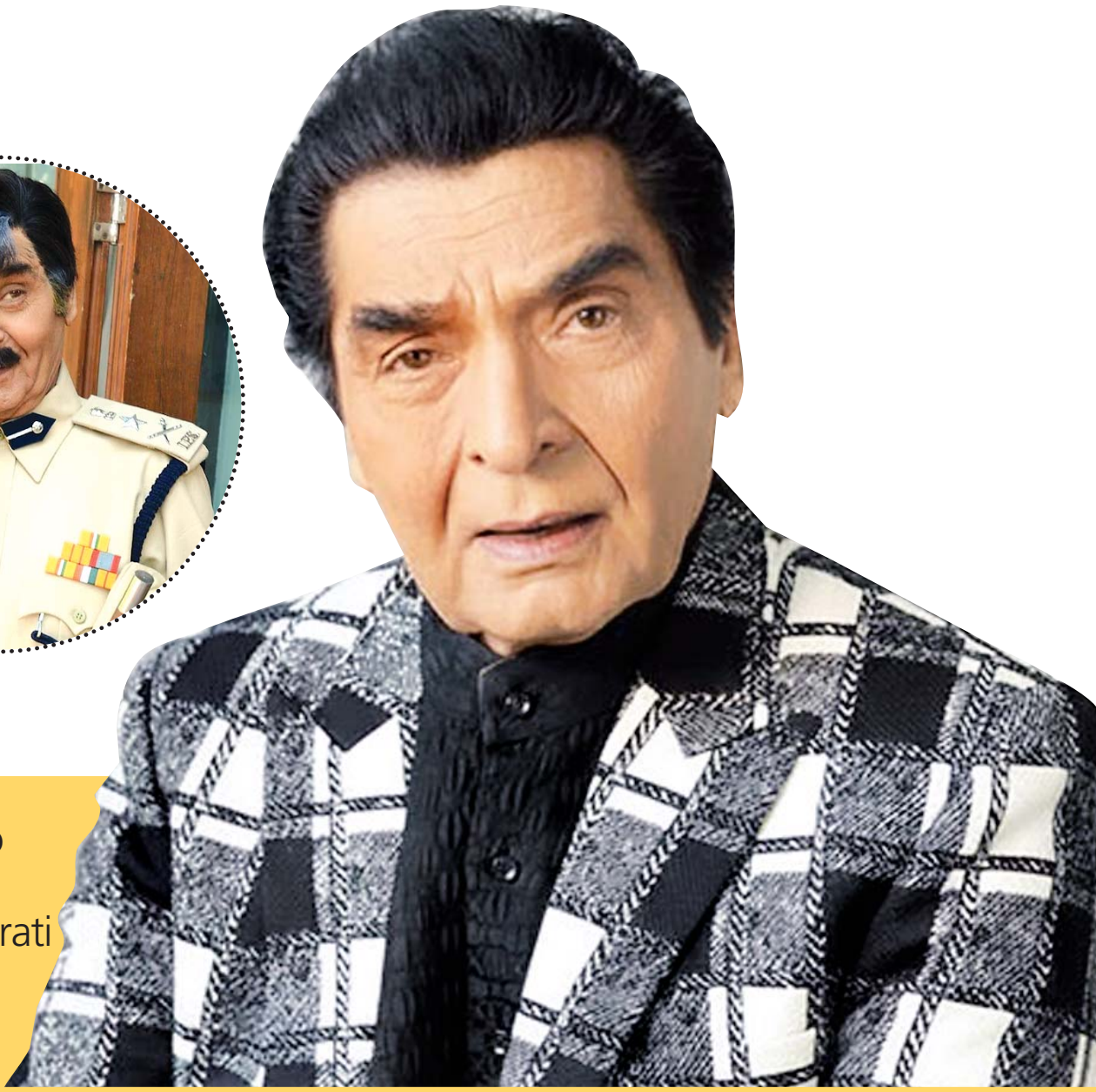
The Guru husband sees his role as one of instruction and moral guidance. He aims to elevate his wife intellectually, spiritually, or culturally. While he may be well-meaning, this type can also carry the danger of condescension,

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 partnership.

7. Dasa (The Servant)

The 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 traditions, this is viewed as a spiritually evolved state, serving the spouse with complete devotion. In others, it's seen as an imbalance of power

that may not be sustainable. In a balanced relationship, elements of multiple types may co-exist: the leadership of the 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 life's journey.



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

Asrani was a trained 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 Raj Shandilye'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 Ritvik 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 Shah's 'Hare Kaanch Ki Churiyan' in 1967. It also introduced Naina Shahu, daughter of Kishore Shahu, in leading role against thespian Biswajeet. However, 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 persuasion. 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 consistent supporting and comic parts. By the early 1970s, he was frequently seen in films directed by Gulzar, such as 'Mere Apne,'

#GOODBYE ASRANI



him in comedic or supporting roles that got audience attention. Though he had played the supporting character in many films, he 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 villager 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 Meherbanian' (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 comic 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-

comically, 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 remembered. 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

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 elevated the profile of Gujarati films with his unique blend of humour, emotion, and craft. In remembering Asrani today, one must recognize not only the Bollywood legend but also the Gujarati storyteller who never forgot where his journey began. He also did a Punjabi film 'Yaariyan' (2008), having Gurdas Maan in main lead. Over the decades, Asrani remained active in films and occasionally in television or special appearances like 'Natkhat Narad.' Though he had fewer high profile roles in later years, he still was remembered and called upon for films that required a 'veteran comic touch.' In his final years, he preferred to keep things low profile. Even in his final hours, he had posted Diwali wishes to his fans, a gesture many are now calling his farewell note.

Versatility was his middle name as he transcended the typical sidekick stereotype to become perfect 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.

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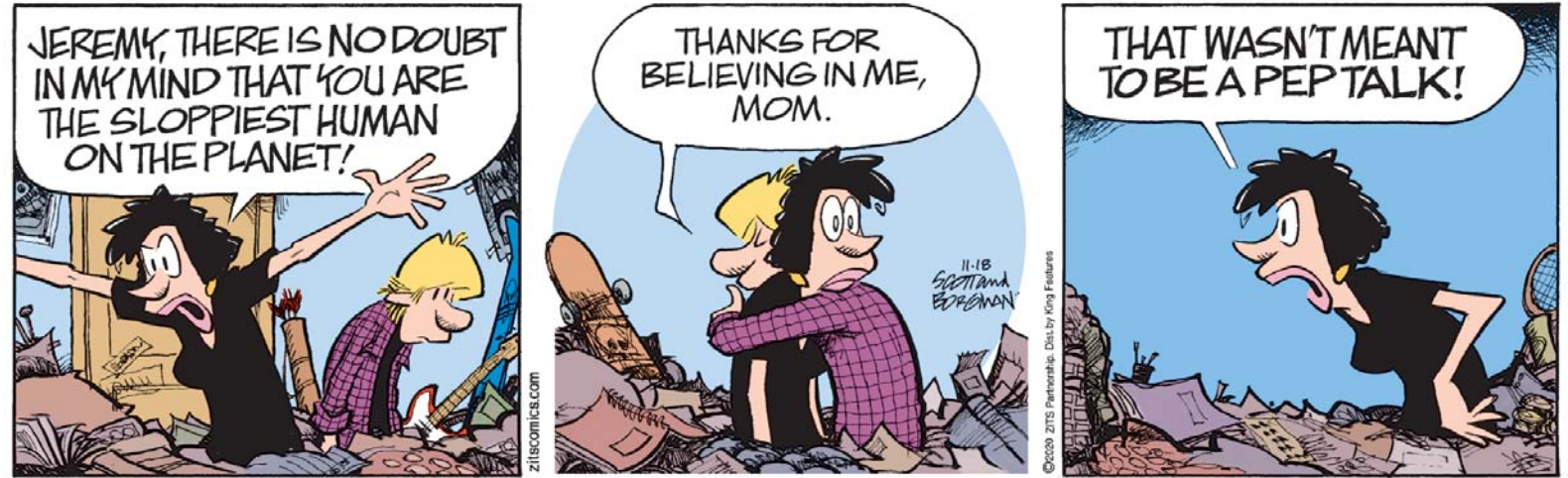
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regional cinema well into the 2000s demonstrated his lifelong commit-



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman

BABY BLUES



THE WALL

