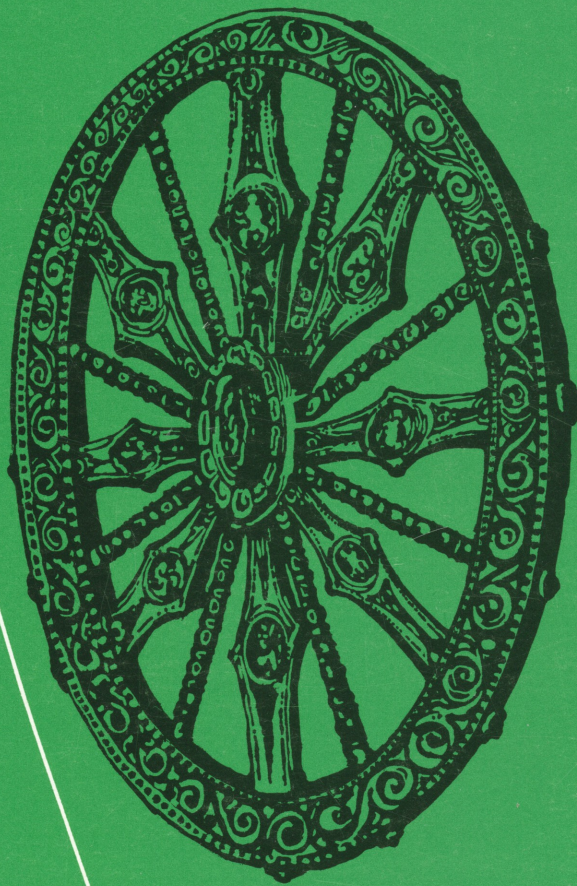
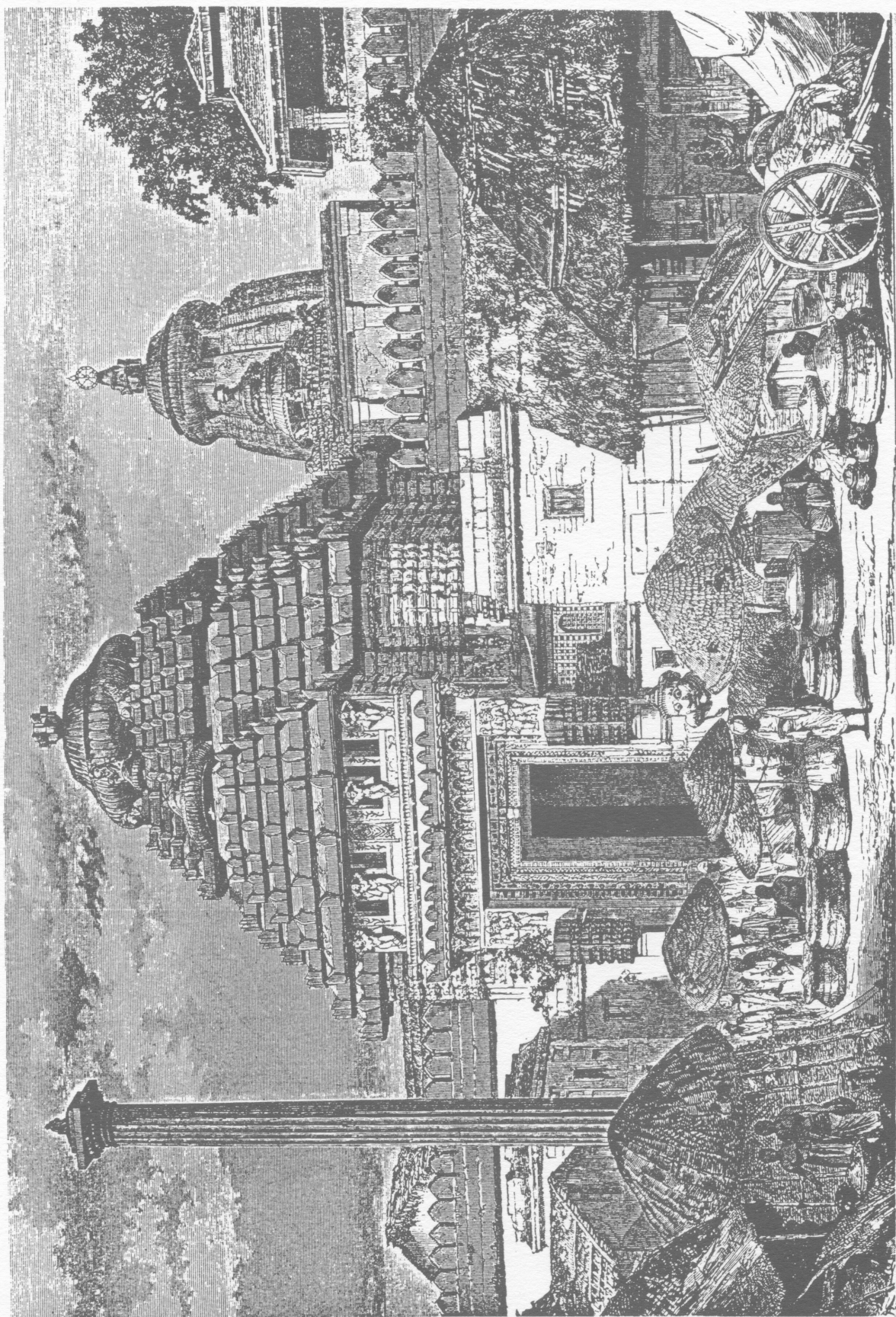


ORISSA SOCIETY OF AMERICAS



18th
Annual
Convention

July 3-5, 1987
Palo Alto, California



View of Jagannatha Temple, Puri, circa 1890



ଭୁଜେ ସର୍ବେ ବେଶ୍ଟଂ ଶିରସି ଶିଖିପୁଞ୍ଜଂ କଟୀତଟେ
ଦୁର୍ଲ୍ଲଭଂ ନେତ୍ରାନ୍ତେ ସହଚର କଟାକ୍ଷଂ-ବିଦ୍ୟତେ
ସଦା ଶ୍ରୀମଦ୍ ବୃନ୍ଦାବନ ବସତି ଲଳା-ପରିଚୟେ।
ଜଗନ୍ନାଥଃ ସ୍ବାମୀ ନୟନପଥଗାମୀ ଭବତୁ ମେ ।

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Orissa Society of America
18th Annual Convention

July 3 - 5, 1987

Palo Alto

California

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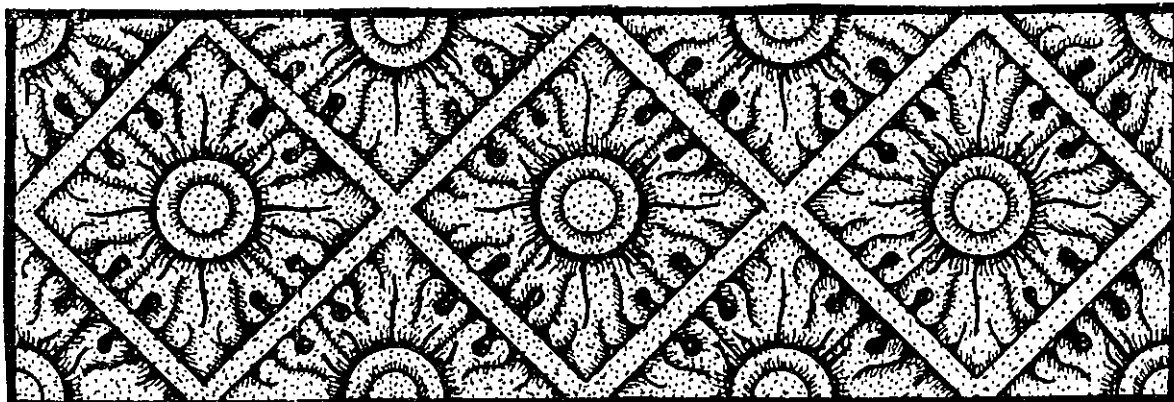
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ORISSA SOCIETY OF AMERICAS, INC.

President: Saroj Behera
Vice President: Purna Patnaik

Secretary - Treasurer: Sarat Misro
Editor in Chief: Deba Mohapatra -
Jnana Dash

May 29th, 1987

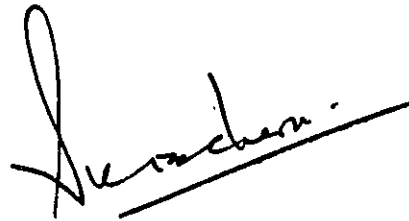
Dear Friends,

Welcome to California for the Eighteenth Annual Convention of the Orissa Society of Americas at the prestigious campus of Stanford University. We, in California, are certainly privileged to have this opportunity to have you all here to participate in this years convention.

OSA over the past several years has become a mature organisation. With the small group of Oriyas in North America, this organisation fosters our zeal to mantain our heritage and our efforts to blend that heritage with our present society we have chosen to live in.

Let us all join togather to develop cooperation and unity in this far away land and maintain a sense of belonging and community to reach out for each other in good and bad times.

Welcome again and let us make this a successful convention.



President, OSA



From the Editors

On rare occasions in history a precious idea spreads from country to country and from nation to nation. Such an occasion was almost two centuries ago when the founding fathers of the United States wrote the constitution. Since all too often the state uses its enormous powers to oppress its own citizens, the authority of the government was strictly circumscribed. Liberty of the individual and the pursuit of happiness became the guiding principles of the then new state.

In the two centuries that has followed, these principles have guided the United States to simultaneously arrive at technological superiority and social decadence. The propensity of individuals to achieve the good life, to access material wealth, has been a strong attractant for not only the oppressed elsewhere but also to those whose ambition to achieve and enjoy wealth recognise no scruples.

Although historically the Oriyas have been an adventurous seafaring merchant nation, not much of that trait has been evident for the past century or so.

When we, the individuals from Orissa, trickled into North America, starting some three decades back, the aim was to see the world, learn a little and return. Departing proved to be a formidable decision. Perhaps it should have come as no surprise that this melting pot of cultures offered each one of us a niche into which many of us could comfortably fit in.

Initially our residence was thought to be temporary. We were aliens in more senses than one, and we had no stake in the society or in its political system. We were quite quick to point out the excesses and deficiencies of the American government and society.

It is with patent astonishment therefore that we wake up one morning and discover that we are in fact the 'ugly americans'. By virtue of long residency, however temporary, or naturalised citizenship we have gradually slipped into that very American trait of perpetually grumbling against the government in Washington and are now heir to all the good and bad traits that make up the outsider's perception of an american.

In fact, so many of us have so readily eased into the comfortable role of american citizenship that it appears that we have forgotten our humble, abstemious and deprived lifestyle of not so long back in Orissa.

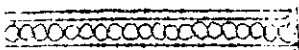
And yet there is a measure of disquiet. Very many of us believe that while living as an American is acceptable for an adult, growing up as an american by our children is not fully so. In fact there are frequent pangs of guilt for failing to raise the children in Orissa, where they would have grown up with all those gentle rural virtues missing in this so urbanised of societies.

But there is a luminous side. Through our unintended immigration they have become the heirs to the legacy of two great civilisations. One is the very oldest, the other very youngest. America has a rich young tradition of invention and innovation. India has a long tradition of philosophical and contemplative thought. With a such a combined heritage perhaps one of our children will spark into greatness. All of us will be watching, cheering and celebrating.

Lalu Mansinha

Saradindu Misra

Manaranjan Pattanayak



EIGHTEENTH ANNUAL CONVENTION
OF
ORISSA SOCIETY OF AMERICAS
JULY 3-5, 1987
STANFORD UNIVERSITY CAMPUS, STANFORD, CALIFORNIA

On behalf of all the Oriya people in California, I extend a warm welcome to all of you for the 18th Annual Convention of OSA. We are very happy to see you here.

Keeping up with a tradition, we had our annual California Picnic last year at Yosemite. In that picnic it was decided that all of us in California will host the 18th annual OSA convention. After selecting a committee for this proud event, our next objective was to select a site. Stanford University was a very natural choice for this purpose.

For the eighteenth year we all Oriyas and friends are meeting for this noble cause. Need less to say California has a lot to offer for people of all age groups. There are choices among places like Lake Tahoe, Yosemite, Disneyland, Universal Studios, San Diego Zoo, Great America, Seaworld, Napa Valley, The Redwood Forests, Marine World, Monterey Bay Aquarium and many more. California has both sea coasts and the mountains all within driving distance from each other. We the hosts will be more than glad to provide more informations on above places .

All of us in the organizing committee have put many hours in arranging this function. My sincere thanks to all the friends and families who are assembled here ,inspite of the finacial burden and their valuable time.

A very special thanks to the souvenir committee for bringing out this colorful booklet with all the fine articles. As a permanent feature, our directory of Oriya people' updated thru the publication date is commendable.

The primary goal here is to have a good-time, California style. Let us all unite and enjoy the gathering. This convention is for all age groups, including the proud Oriya youths and our children. It is the young people who will preserve our heritage.

Again my sincere wishes for all of you to have a enjoyable stay here, at Stanford.

"JAYA JAGANNATHA".
July 3rd, 1987.

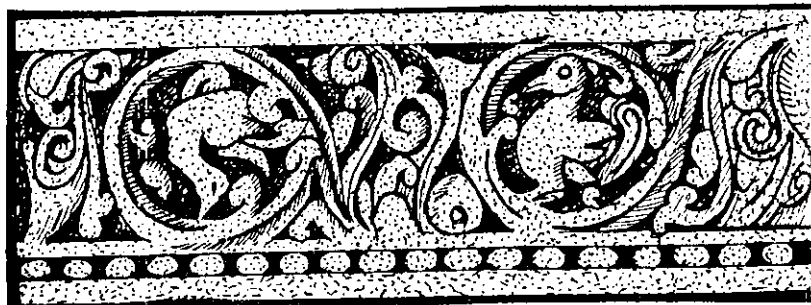
Sincerely yours,

Prasanna Samantaray
Chairman, Convention
Organizing Committee

Orissa Society of America
18th Annual Convention

Programme

July 3, Friday	: Registration M E H F I L	1 PM - Midnight
		10 PM - 1 AM
July 4, Saturday	: Breakfast in each dorm	7 AM - 9 AM
	: Registration	8 AM - Noon
	: OSA Executive Meeting	8 AM - 9 AM
	: Opening of the Convention	10 AM - 11 AM
	: General Body Meeting	11 AM - Noon
	L U N C H	Noon - 1:30 PM
	Seminar on Orissa by Invited Scholars	2 PM - 4 PM
	Group Discussions and Youth Forums	
	Children's Sports	4 PM - 6 PM
	General Sports and Games	4 PM - 6:30 PM
	D I N N E R	6:30 PM - 7:30 PM
	THIS IS ENTERTAINMENT	8 PM - 10 PM
	Movie "MAYA MIRIGA"	10 PM - 1 AM
	July 5, Sunday	
	: Breakfast	7 AM - 9 AM
	MUST return keys and checkout	12 NOON



Orissa Society of Americas
18th Annual Convention
July 3-5, 1987
Stanford, California

ORGANISING COMMITTEE

Chairman: Prasan Kumar Samantaray
Advisory Board: Jnana Ranjan Das
Sarat Misro

Accomodation: Sarat Misro
Surya Pattanaik

Stage Management: Sanjeev Mohanty
Suresh Baral

Entertainments: Saroj Behera
Pramode Pattanaik
Jnana Das

Food: Sunity Behera
Chhabi Satapathy

Registration: Bibek Satpathy
Purna Pattanaik

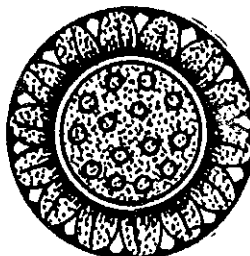
Accounting: Babru Samal

Seminars & Discussions: Jnana Das
Sandeep Das Verma
Srikanta Misra

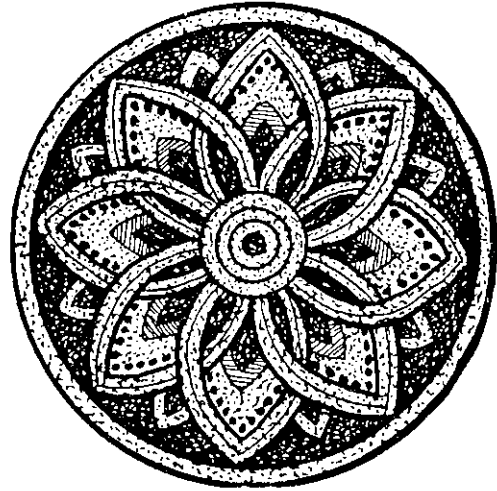
Sports: Swaroop Pattanaik
Kamal Acharya

Youth Committee: Sanjeeb Behera
Pragati Misro

Souvenir/Directory: Lalu Mansinha
Manaranjan Pattanayak
Saradindu Misra



Our contributors



Gayatri Bohidar is a regular contributor of short stories and poems in Oriya magazines.

Gita Das is Professor of Psychology at the University of Alberta.

Satyabrata Das graduated in Fine Arts from Shantiniketan University and is now studying for his MBA at UCLA.

Prasanna Hota belongs to the Indian Administrative Service, currently stationed at Bhubaneswar.

Somia Mansinha is a student in Grade XII in London, Canada.

Sadasiv Misra is an economist and is a former Vice-Chancellor of Utkal University.

Seema Anita Misra is in Grade XI in Lansdale, PA and is the editor of the school magazine.

Susmita Mishra is a student in Grade XI in Nashville, Tennessee.

Gopinath Mohanty is a well known writer, winner of the prestigious Gyanapitha award.

Jiten Mohanty is currently President of the Indian Philosophical Congress. He teaches at Temple University, Phila.

Prativa Mohanty writes poems and is the wife of the late Dr. Mahendra Mohanty.

Pritidhara Mohanty is interested in the environment. She has just graduated with bachelors degree from McMaster University, Canada.

Srigopal Mohanty is a statistician by profession, dreamer by nature and is deeply and passionately involved in all aspects of culture.

Sujit Mohanty is an enchanting singer currently completing requirements for a degree in law from SUNY, Buffalo.

Manorama Mohapatra is a writer, civic leader and is the Associate Editor of "Samaja".

Ananta Patnaik is a noted writer in Orissa, recipient of Sahitya Academy award. He is active in civic affairs.

Anita Patnaik is a student in Grade X in Dresser, PA.

Mantu Patnaik is an engineer in Connecticut who writes poems and short stories.

Sachi Rout Roy Well known writer, holder of Padmashree and Sahitya Academy awards.

Shradhakar Supkar is a well known writer and political leader in Orissa. He is currently a member of the Legislative Assembly

Srinivasa Udgata has written numerous poems and short stories in Oriya and Hindi. He is a member of the Sahitya Academy of Orissa.

"SPRING"

Susmita Mishra

Winter halts its yearly
work –
And hides behind the fresh
warm blanket –
taking with her, the
sleeping children and cold,
white afternoons.

Life reawakens from its rusting
bed –
Rising and shining throughout
the land –
Bringing back the warmth and
color left behind some time
ago.

Bold, Rich, Full trees reach
out to touch the sky while
shielding the land with its
magnificent green –
Warm air pushes itself in, filling
the wide area as the chilly
air slowly pulls out.

Dark, short, gloomy days end
for brighter and happier days
to begin –
And Nature sings out to
all the land –
Spring has come.



" I AM AN INDIAN "

Anita Patnaik

I am an Indian. My mother country is India. I am proud to be an Indian. Yet, there were times I can remember when I didn't want to be different.

As far back as I can remember people always asked me where I came from. I have dark skin and straight black hair. In the city people would talk in Spanish to me. I didn't tell them I wasn't Spanish but that I didn't know how to speak it. In school when asked, I would say that I was an Indian. All the kids would mistake me for a red Indian. They would tease me by performing a tribal dance or ask me who my chief was. I always had to explain that I came from the country India in Asia. Questions were always thrown at me.

My grandmother came from India when I was in second grade. She taught me many valuable things. I remember one thing that was different. If I ever stepped on a book or my feet touches anything containing knowledge, I would pay respect to Saraswati and Ganesh, the gods of knowledge. To show respect, I would touch the book, then my forehead, and my neck. I would do this also to pay respect to my parents, touching their feet, when they bought me something new. Once in second grade I had stepped on a book by mistake. So I did "my ritual". My friend, Debbie, saw me and asked what I was doing. I explained it to her. She found that fascinating. She stepped on all the books on the floor of the reading corner. After each book she did "my ritual". I told her that she couldn't do it on purpose because then it wouldn't pay respect. She said she didn't care. If she didn't care then why had she asked ?

My teachers and especially the other kids found it fascinating that I spoke another language, Oriya, fluently. I could say anything they asked me. In this way I was proud to be different.

During the summers of elementary school I went to India. Although I was surrounded by people of my own nationality I was also treated differently. In a certain sense I felt I was a foreigner. This is because I always got special treatment. I was always showered with gifts, toys, and clothes. My aunts would send their servants late in the evening to search for a store with my favorite sweets when I had a sudden craving. They would buy me ice cream which was rare to find back then in India. As I grew up, my feelings changed. It was important to be different.

Looking back, I can see that Indian dancing gave me pride in being an Indian. The first time I performed was at school in fourth grade. Everyone was supposed to perform something from their own nationality or any talent. The weeks before the show my friends would ask me what the dance was like. Some expected it to be a red Indian dance. Others thought it would be like an Egyptian or Middle-eastern dance. Most expected an African tribal dance. I knew that I was good and that I was beautiful. I had intricate ornaments of gold in my hair and on my arms. Flowers were fastened on my hair. I dazzled in my lavender-purple costume. I jingled with each step I took from my gungooroos or ankle bells. My dancing teacher told me that I was the best of her class and that I was graceful with talent. So many people came

to praise me. I had my picture taken a hundred times each with a different friend. Afterwards, I felt special to be different.

It was also during the fourth grade that I started to know what I was really like. Our family started to go to gatherings of Oriyas. I made many friends. They were all Indian and growing up in America. We had no barriers. We weren't different from each other. The friends that I had made then are my closest and most intimate friends now.

Living and growing up in America, I have now come to realize that I am an Indian after all. The realization has given me a sense of integrity, self-confidence, and pride. I now know my roots. Although I may spend the rest of my life in America, I will cherish my Indian heritage. We are told that America is a "melting pot" for many ethnic cultures. I want to preserve my unique cultural heritage, while becoming a part of American life.

India itself is a country of great diversity and one sign of the greatness of Indian cultures, how this diversity is maintained within an overall unity. I am an Indian but also an Oriya. I speak Oriya, sing Oriya songs, and celebrate Oriya festivals. But I also share the overall values of Indian life - the Hindu religious beliefs, loyalty to the family, respect for elders, and respect for all life. With this rich heritage, I hope I can also contribute to American life.

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MUSINGS OF AN INDIFFERENT(?) INDIAN

Pritidhara Mohanty

I was asked to write a piece regarding my experience as an Oriya/Indian in Canada, or some topic to that effect anyway. When I began to write, I found I felt very indifferent to any matters of Indian concern; indeed I was inclined to write about globalism and environmentalism, my pet interests. Nevertheless, after exhausting several sheets of paper, trying to come up with something suitable for this publication, it dawned on me that an explanation of my indifference to Indian and Oriya concerns, including the OSA, might just fit the bill.

I guess Indian concerns take a backseat at this stage of my life because I've been through what you could call my "Indian phase," at least, the first one in any case. In that phase, I took many opportunities to explore different aspects of Indian culture through a variety of activities: giving a speech on Hinduism, writing a book report on a work regarding Mahatma Gandhi, giving a presentation on the history behind India's Independence, performing Indian folk and Odissi dances, writing research papers on appropriate technology in India and Hinduism's effect on environmental attitudes, and reading the Bhagavad Gita.

In addition to the dose of "Indianness" that I obtained through my own efforts, is what I'm automatically exposed to by two members of my household. Their keen interest in promoting Indian/Oriya culture seems undying. Never a week passes without comments by these two on Odissi or some Indian event or other. Of course, there is another family member who promotes Indian culture by dressing in an Indian fashion and by other passive means. Given this barrage of factors screaming "India" or "Orissa" at me almost constantly at home, and my own forays into the Indian realm, I have had my fill of Indian stuff, and now take it for granted. It's like the back of my hand now; it's no big deal for me anymore.

More specifically with regard to the OSA, I'm even less enthusiastic about the organization than in Indian matters generally because the OSA's main function at this time seems to be principally that of a socialization forum primarily for adult Oriya immigrants, rather than a cultural organization. When I refer to culture in this instance, I mean the distinct expressions of a society such as dance, music, art, architecture and literature. As an Oriya who was born and raised on this continent, and who is more integrated in the society here than my preceding generation, I would be more satisfied and potentially more interested in a more culturally oriented OSA.

Evidently, the present OSA serves the needs of adults more than it does the youth who have been raised here. Year after year the youth have failed to form a network or group, and to articulate a coherent vision for OSA in the future. We can probably attribute this failure to simple lack of interest. It is natural that they derive less meaning from an OSA mainly devoted to socialization; they, after all, are much more comfortable with the many socialization outlets available in this society than are their parents, who have been uprooted from another environment.

Although, they are not keenly interested in the OSA in its present format, I presume they care, or will care about preservation of their Oriya heritage. Most people like to preserve whatever provides their distinct identity. (Considering that I have already digressed somewhat from my original topic, permit me to continue with my speculations of the OSA's future fate.)

Assuming my generation is potentially interested in a more cultural OSA, given their evident lack of enthusiasm for the contemporary OSA, and considering the small size of the Oriya group dispersed over the continent, I foresee that the OSA will shift its emphasis in the future to transform into a body resembling more of a cultural foundation. The activities of such an organization would probably revolve around a publication promoting Oriya culture. Another primary aspect could be the establishment and maintenance of a fund to provide scholarships for research regarding Oriya heritage and to help promote Odissi, which is becoming the most popular feature of Oriya culture in North America. The importance of conventions would most likely diminish.....

I started by saying I had difficulty thinking of Indian matters these days; well, surprise, surprise!



SPIRIT OF THE ORIYA YOUTH

Raj Mishra

Over fifty years have passed since the British colonialists granted statehood to Orissa.

The Oriya nationality has inhabited this land for ages, and its distinctive culture, language, tradition, psychology and economic basis have developed over tens of centuries. This ancient people have a heroic history. The legendary battle of Kalinga, when our ancestors fought with bravery against the invading army of Asoka and rivers of blood flowed on the soil, speaks for the freedom loving spirit of our people. Tragically, masses of the people have never enjoyed real freedom from want and poverty, deprivation and destitution even to this date. The workers and peasants of Orissa continue to have one of the lowest per capita incomes in India although the land of Orissa is laden with mineral resources, fertile land and expansive sea coast. The centuries old aspirations of Oriya people for freedom and progress continue to burn in their hearts.

The land that comprises present Orissa state had been the target of many invaders from both the north and the south. Different monarchs and emperors have occupied the land for varying lengths of time and oppressed our people directly or through their collaborators. The masses of people, mainly peasants, have driven them out sooner or later. The history of Orissa is a history of many such battles. Apart from the struggles against the invaders, the Oriya people have known to have embraced the Bhakti movement of Chaitanya Mahaprabhu who preached the rejection of the oppressive Brahminical order. The writings of Sarala Das embodiments of the liberating spirit of this movement.

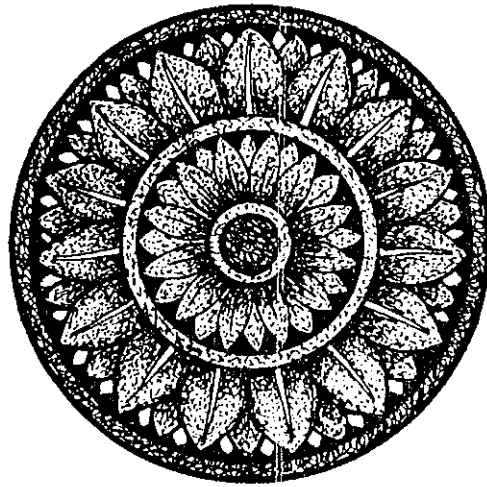
The famous Paik Rebellion of the 1820's was a major uprising of the Oriya peasants against the British rule. The peasants liberated large portions of the province from the British occupiers by defeating the colonial army in armed battles. When they finally crushed the uprising, the British were so terrified of our valiant people that they set about systematically destroying the Oriya fighting tradition. They declared the Oriyas to be "non-martial" race and made it illegal for them to possess arms. Through house searches, they confiscated swords, spears etc. and discriminated against the Oriyas in military training for the next hundred years.

There is no lack of heroism of the Oriya youth in the struggle against the British rule. The famous Baji Rout continues to inspire the young to stand up for freedom and justice. The assault of the Ranpur peasants against the revenue commissioner with a bamboo lathi speaks for the fearless valor of our youth against the armed gun-toting firing.

Along side of the other nationalities and peoples, Oriya people fought to rid India of British rule. The British, on their part, used every opportunity and individuals to undermine the anti-colonial struggle of the Indian people. They inculcated and rewarded their lackeys to divert and undermine the independence movement. In 1936, the British had hoped to diffuse the anti-colonial struggle by granting statehood to Orissa (and Sind). However, fulfillment of this legitimate demand of the Oriya people did not distract them from fighting the colonizers; they participated in the

anti-colonial struggle even more powerfully as one with the people all over India and it is the struggles of the Indian people that finally drove the British from our soil.

The spirit of the modern Indian youth and the modern Oriya youth is derived from the sentiments and heroic deeds of our previous generations, the same spirit that inspired our martyrs like Bhagat Singh, Rajguru and Sukdev to make the supreme sacrifice. Like the youth of all lands, our youth strives courageously and fearlessly for the same ideals that the past generations strove. These ideals of freedom inspire our youth to face the assaults of the police and the armed forces in the streets of Bhubaneswar, Burla, Kalahandi and other towns and villages in struggle for just causes. Just as before, they stand shoulder to shoulder with working people of India to achieve their common aim – social liberation. Their spirit is the spirit for a just social order.



TATIANA

Seema Anita Misra

Tatiana entered the school gymnasium which was filled with the Girl Scouts from Hillcrest Elementary School. It was Career Day for their troop, and some of the girls' mothers were there, heading tables where girls could sit and hear about the different jobs they could hold when they grew. Tatiana looked around and decided to go first to Greta Rehm's mother's table. Greta's mother was a nurse, and she was holding up a blood pressure kit. Tatiana sat down and looked down at Mrs. Rehm who was talking about being a school nurse Tatiana stepped over wounded bodies as she made her way to the ambulance. She picked up some bandages and a pitcher of water, and then she bent down over a sick soldier. Tatiana murmured soothing words and bandaged wounds. "Tatiana," a doctor over her said, "You can go now. A nurse will relieve you."

"No," said Tatiana, "I will stay. I am still needed." She looked up to see the doctor smiled with relief. In the distance, Tatiana could hear a cannon. She imagined the brave men fighting determinedly

Tatiana looked up as she heard chairs scraping against the floor and girls moving on to listen to a different speaker. "A nurse," thought Tatiana, "is the noblest profession in the world. Some day I'll save lives." She looked around and decided to go to Aletha Anders' mother's table next. Mrs. Anders was wearing a long white coat. She had next to her a test tube rack filled with test tubes and started to explain her job as a scientist.....Tatiana busily poured together two bubbling vials. She heard a door open and looked up to see a man walk in.

"Tatiana," exclaimed the harried man, "If we don't discover an antibiotic for the President in three days, he'll die !"

"Not to worry," Tatiana confidently assured him. "I'm positive that this will cure the President."

"Oh, Tatiana !" the man cried. "What would the government do without you ? You have saved the future of our country !"

"Oww !" Tatiana cried as someone hit her on the shoulder. She looked up and saw it was time to visit another speaker. "A scientist," thought Tatiana, "like the one I'll be will make this world a better place." She decided to go to Marie Weisler's mother's table.

"Do re mi fa so la ti," Mrs. Weisler was singing when Tatiana sat down. Tatiana listened to Mrs. Weisler, the church organist, demonstrate her singing ability.....

"The hills are alive," Tatiana sang, roaming the green mountains of Switzerland in the summertime, "with the Sound of Music."

"That's a rap," a man declared. Tatiana sat down and opened a bag full of letters.

"Dear Miss Stuart," she read. "You changed my life. Your music made me realize life is beautiful. Thank you for being you. Your most devoted fan—Mildred Price.".....

Smiling, Tatiana looked around to see girls moving on to another speaker. Humming to herself, Tatiana went to Kerri Leigh's mother's table. "If I become a singer," thought Tatiana, "I can make people everywhere happy." Mrs. Leigh had been Tatiana's second-grade teacher, but now she was teaching kindergarten. As Mrs. Leigh explained how she taught children to read, Tatiana slowly.....Tatiana began pumping water. She put Helen's hand under the water and started spelling the word "water" into Helen's hand "W-A-T-E-R. W-A-T-E-R." Desperately, Tatiana tried to obtain a response.

Miraculously, Helen's hand started repeating the letters. Laughing, Tatiana hugged Helen.....

Tatiana looked up to see only ten minutes were left before it would be time to go home. "Since I'm going to be a teacher," thought Tatiana, "I guess it doesn't matter who I visit next." Tatiana sat down at the nearest table. She looked up to see Rachel Newmann's mother holding a judge's gavel. Tatiana listened to Mrs. Newmann describing her job as a lawyer.....Tatiana walked confidently to the jury. "I feel," she assuredly declared, "that it is evident from the witness' testimonies that my client, the defendant, did not murder the prosecutor's aunt. Rather, it is the prosecutor who maliciously set out to ruin the defendant's life by charging him with a crime that he himself committed." The audience burst into applause, and Tatiana looked around.....to see the girls clapping their thanks to the speakers.

Tatiana slowly walked down the block. "The one thing," she thought, "I'll never do is sit around the house and take care of the children—like my mother. I'm going to make this world a better place to live in!" Tatiana had now reached her house, and she opened the front door. The pleasant aroma of cinnamon drifted towards her.

"Mmm....." sighed Tatiana, walking into the kitchen. "What are cooking, Mom?" she asked Mrs. Stuart.

"Oh, that's just a new recipe I made up. It is a cake for dessert. I hope it tastes as good as it smells. I—" Mrs. Stuart was interrupted as Randy and Scott, Tatiana's younger twin brothers, came rushing in. Randy was crying.

"Mommy," he wailed. "He hit me. Look." Sobbing, Randy held up a finger.

"It's okay," Mrs. Stuart murmured soothingly. "Here. We'll put a band-aid on, and it'll feel fine tomorrow." She kissed Randy on the forehead and looked reprovingly at Scott. "Run along and play now."

"Scott—" Mrs. Stuart started when she was interrupted by the wails of a baby. Tatiana followed her mother who had hurried into the next room. Mrs. Stuart picked up Stasia, Tatiana's younger sister, and started singing. Stasia stopped crying and laid her back into the crib. She turned around when Randy came back into the room.

"Mommy," he cried. "If I don't memorize my eleven's by tomorrow, Scott'll beat me."

"Calm down, Randy," advised Mrs. Stuart. "I'll teach you a trick. Just wait a few minutes until dinner's finished." Mrs. Stuart started to walk into the kitchen when Scott came running towards her.

"Mommy !" he yelled. "Randy stole my Dwight Gooden Card."

"I did not !" Randy yelled. "You stole my Don Mattingly Card."

"Did not !"

"Did too !"

"Randy ! Scott !" their mother interjected wearily. "Stop that this instant. Both of you trade cards, and then put them some place where the others can't find it."

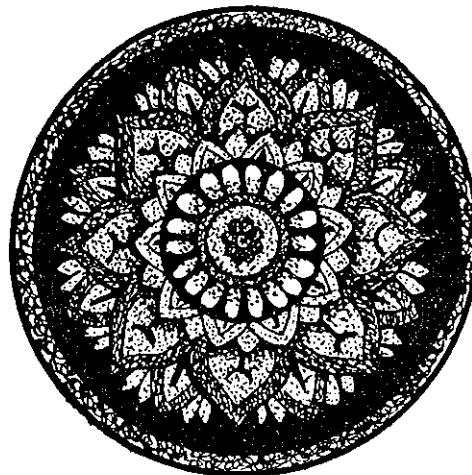
Randy and Scott exchanged glowering looks, but left the room together.

"Now, Tatiana," her mother said, "I'm sorry. What did you do today ? You had a Career Fair, didn't you ?"

"Yes, Mom," Tatiana replied, "but there is only one job I want."

"Oh ? What's that ?"

"I want to be a mother—like you !" and Tatiana smiled at her mother as they walked into the kitchen together.





Maze of Life

Linoc Print by Sonia Mansinha

AMERICA

Manorama Mohapatra

America,
The land where wants multiply
Despite plenty,
America, where lust and luxury
Lap against each other,
Where opportunities abound
Yet fear of uncertainty
Hovers over you,
Land of wild abandon, America !

America,
Lonely, alienated America,
Where every man is an island,
And kinship is a shattered dream
A utopia of glamour and glitter
an El Dorado of
Temptations and titillations.

Here everything has a price
But rarely anything has a value
America, a Grand Guernica
an eerie erotica.

Again America,
The beautiful, the bountiful,
The blessed dream-garden of God,
Where a vast stretch of waters
Is bridged by the golden gate !

America, I saw you
From the heart of your hearts
California,
Where every piece of stone
Turned into my ears
A song of songs
Where Nature nurtured my soul
For a few precious days and nights
Of my life.

Within you, America,
I had a glimpse
of the Absolute
And of the Infinite.

Do I understand you,
Do I not ? I do not know
For me you will be
Always a paradox, a contrast,
A loving and lovable entity.

(Translated from Oriya by Brajakishore Das)

ଦିଗନ୍ତ

ଦିନ ପରେ ଦିନ , ମାସ ପରେ ମାସ
ବହୁତ ଯାଏଁଛି ବିତି
ତେର ନନ୍ଦ ଆଉ ସାଗର ସ୍ନେହରେ
ଖୋଜି ବୁଲେ ଦିନ ହାଟି

ପାହାଡ଼ ଉପାଡ଼େ , ନଦୀଧାରରେ ଘେରେ
ଭୁକି ମାରେ ମନ ଭିତ୍ତି
ସୁନ୍ଦରୀ ସୁନ୍ଦରୀ ଆସିବେ ମୋ ପ୍ରିୟ
ଜେନି ନେବେ ସୁମି ସୁମି

ଏ ଔଷଧି ମନ ପାରେ ନାଚ ବୁଝି
ସ୍ନେହରେ ନାହିଁ ସ୍ଥାନ
ଜୀବନ ଛଡ଼େଇ ଢଳିଲେବି ମୁଁ ତ
ହୁମେ ମୋର ସମ୍ପାଦନ

* * * * *
ଧନ ଧାବେ ଭାଷା ସଂସାର ମାୟାରେ
ଦେଇ ନିତ କେବେ ମନ
ଜନ ମନ ଦେଖି ପହଞ୍ଚି ଉପକାରେ
କାଟିବୁ ତୁମ ଜୀବନ

ସୁନ୍ଦର ତୁମର ବନ୍ଧୁ ପରିବାର
ସ୍ୱାର୍ଥ ସ୍ଥାନ ତୁମ ମନ
ସୁନ୍ଦର ବଳି ମହାୟାନ ତୁମେ
ଶିଶୁମନ ... ଔଷଧିମନ

ପାହେନାତ ଛୁଟି ମୋ ମହା ଶକ୍ତି
ତୁମେ ଆଲୋକର ସମ
ଆତ୍ମା ମିଳନ ଆତ୍ମା ଆଶାମୟ
ସୁନ୍ଦର ପୁଣ୍ୟର ମନ

ଦିଗନ୍ତ ସେବାରେ , ଜୀବନ ସାମାରେ
ମନ ମୋ ଛୁଟିଛି ମନ
ଆଖି ଖୋଲି ଦେଖେ , ତୁମେ ବହୁତୁରେ
ଏ କି ମହାବଳି କା ସମ ? ? ?

(ସୁଗମାୟୁ ଝଙ୍କରେ ମହେନ୍ଦ୍ର ମାୟାନ୍ତି କାହା ଦଶମ ଶ୍ରାଦ୍ଧ ଉପହାରେ
ଉପୋହକ, କବିଦାସ ଏକ ସମର୍ପଣ)

ପ୍ରତିଭା ମହାନ୍ତି

BIOGRAPHY

Sachi Rout-Roy

It was Chapter Five.

#-----
#-----

She came.
The dusty room was a river flowing south.
and the living came to life anew.
The 'Leaf-like eye' and the 'eye-like leaf' met
each other
in Heaven's own mirror,
and nobody knew
when sleep came
like an oyster
softly, slowly crawling from the sands.
invigiled themselves
thro' the telescope of time
tho' they were one.

#-----
#-----

The Fourth Chapter was a scene nowhere.

#-----

The Third, Second and First were the same.

#-----
#-----

Mighty shadows cast
at the charnel of time
lit with black fire
Just then she came.
The great white flower in her hair burst
into wild fragrance
sweeping the silence of my soul.

#-----
#-----

It was sun-down.

"ସେମାନଙ୍କ ଅଧିକାର" ।

କେତେକଟି କଥାଟିଏ ଅଧିକାର ଛୁଟି ଗ'ଣ ଆଜିଂ ହୁଏ ନାହିଁ
 ଶହେଟି ଆକାଶରେ ଛଳି ଭାବିବା, ଫଗୁନଶା ଫଳକହ
 ଏବଂ ସେଇ ଛୁଟି ହାରି ଅସଂଖ୍ୟ ଫୁଲର ହଂସ
 ପାଠ ନାହିଁ ।

ଗାଁ ହାରି କୋର ମୁକ୍ତି ଖୋଜିବୁରେ ବାପପର
 କେମିତି କହିବୁ ତୁମ୍ଭ ମୋ ଗାଁର ଖାଲି ଏହି ଗଣ
 ଖାଲି ମୋର ଗାଁ ପାଞ୍ଚୁ ଏବଂ ଗାଁ ଗେଣି ବସିବୁରେ
 ଦେଉଳିବାହା ଘୁରିବୁରେ
 କାନ୍ଦେ ବସି କେତେକଟି ବସନ୍ତର ପ୍ରସ୍ତୁତ ପସରା
 ଗାଁଠାରୁ ନିଜକୁ କିଛି ଶୋପନରେ ଦେଖେ ସୁନା ଦେଖା
 ଫାହୁଆ ଫାହୁଆ ହୁଏ ହାରି ଆଉ କଟକର ତେର
 ଏବଂ ସେଇ ଦେଉଳିବାହା ଖୁସିରେ ଖୁସିରେ
 ହାତର ଟିକିଏ ଫଗୁ ମାରି ଦେଇ ଶୁଣିଲାଏ
 ସେମାନଙ୍କ ଗାଲରେ ଓଠରେ ।

ସେମାନଙ୍କ ଅଧିକାର ଫଗୁଣରେ କୋରୁରି ସାଜିବା,
 ଠିଆ ଦେଲେ ବସନ୍ତକୁ ସ୍ଥିର କରି ଦେଇ

ହୁଣ୍ଡୁ ହୁଣ୍ଡୁ ନୁହେଁରେ ଗାଟେ ଘାଟେ ବସନ୍ତ ବୁଣିବା
 ମାଲ ମାଲ କିଛି ତଳେ କାଟକେୟୁ ତଳେ
 କୁନି କୁନି ହୁଣ୍ଡା ପରି ଚକ ଚକ ମାଲୁଙ୍କ ଆଖିକୁ
 ନିଶେଷ ଗୁମ୍ଫା
 ଏବଂ କେଉଁ ଅନ୍ଧାର ସୁଅ
 ମିଠା ମିଠା ବର୍ଣ୍ଣମାଳୁ ଅପହର ଆଖିରେ ଖୁଣିବା ।

ସେଇ ଅଧିକାର ସିନା ଫୁଲ ଦୋର ବସିବୁରେ ଫୁଟେ
 ଆକାଶର ଡାହା ଦୋର ହୁଏି ଛାତି
 ପାଟିର ପାଗଳ ସ୍ମୃତି ଏବଂ ଦେଖେ ସମୟ ସୁନା କଣ୍ଠେହେ
 ସିନା ଅପହର କହେ ।

ତୁମ୍ଭ କିଛି କହିନାହାଁ ଆକାଶକୁ କାମିକି ଖୋଜୁଛୁ ।
 ଆଖିଟିଏ ଘେନି ଖାଲି ଦେଖିବାକୁ ମଧୁର ଛୁଟିବା
 ଛାତିଟିଏ ଘେନି ଖାଲି ବୁଣିବାକୁ ଏବଂ ଘାଲି ସାହାଡ଼ି ଦେବାକୁ
 ଦେଖେ ଗାଁର ସୁଅରେ ଆବେଶକୁ ଆଉ
 ଶୁଣୁ ଶୁଣୁ ଗାଲକୁ ଦେଖେ ସେଇ ଫୁଲକର ମଧୁର କବିତା ।

ଶ୍ରୀ ଶ୍ରୀମନ୍ତ୍ରୀ ଦିପକାନ୍ତ
 କବି କୁଟୁର ବାଲିକି

JAGANNATH CULTURE

Sadasiv Misra

When you travel in any part of India and introduce yourself as a person from Orissa, people will look at you with indifference. Where is this place? If you tell them that you are from Jagannath Dham, they will greet you and show you respect. All over India, in distant rural areas and in townships, Jagannath Puri is widely known as a holy place. Many men and women, high and low, affluent and indigent, Sadhus and Saints came and continue to come to see the sacred shrine and offer their prayers in the temple. Jagannath worship has been attracting millions of people from all over India and of late from abroad as well.

Over the years, many Sadhus and Saints, propounding different cults, came to the Shreekshetra to worship Lord Jagannath. Road communication was poor; transport facilities hardly existed; rivers were not bridged; there were thick jungles with wild animals. Yet nothing impeded people to undertake difficult journeys to Jagannath Puri.

Shankar-Acharya came from distant Kerala, all the difficult way on foot, to behold and worship Jagannath. He was a Shaivite, worshipper of Shiva. Ramanuj came from Tirupati in Andhra Pradesh. He was a Vaishnavite, worshipper of Vishnu. Kabir came from Banaras. He had been brought up in a Muslim family. Guru Nanak came from far-off Punjab, crossed Mahanadi at Kaliaboda, Cuttack and went to Jagannath Puri. Shri Chaitanya came from Bengal, crossed Mahanadi at Gadadia Ghat, Cuttack and proceeded to Puri. He was a Vaishnav and devoted to Krishna-leela. He lived the rest of his life at Jagannath Puri. All these Saints propounded different cults. But Jagannath was a powerful magnet.

There were Rajas, Maharajas and minor rulers in different parts of the country. Muslim rulers came later. India was not integrated politically or administratively. There were conflicts and battles among them to expand their territories. But India was spiritually one and integrated. And Jagannath was a binding force of love.

A remarkable feature of Jagannath worship is the quality and quantum of Bhog offered to the deities. This consists of cooked common food and the Mahaprasad can feed thousands of people, without any prior notice. Nowhere is such Mahaprasad available in such form and quantity, day in and day out. No one shall remain hungry in this sacred dham.

Another significant attribute of Mahaprasad is the manner in which this is partaken by the people. In common parlance, this Mahaprasad is called "Abhaya". This word means that this prasad is "not to be served". People of different castes and creeds, Brahmins and low caste people, sit down together and take this Mahaprasad. An orthodox Brahmin would not tolerate a low-caste person looking at him, while taking food. But in respect of "Abhaya" there is remarkable exception. This has been in operation for centuries, clearly signifying not merely the greatness of Lord Jagannath, but also the non-existence of caste distinction. Shree Mandir is the force and forum for the renunciation of caste system. Gandhiji said, untouchability is a crime against God and man.

Jagannath was originally worshipped by Shabaras, a tribal community in a forest, with thick foliage and streams running down the hills. A Maharaja in north India, Indradyumna by name, once dreamt that Jagannath was being worshipped by a tribal community in Utkal. The king had a young Brahmin minister Vidyapati by name. He sent his minister to locate this deity. Vidyapati went to Utkal and searched for the locality. He reached the Shabar habitation. The Shabars were a hospitable tribe. The minister met the Chief of the Shabars, Viswabasu by name. The chief gladly accommodated him at his residence.

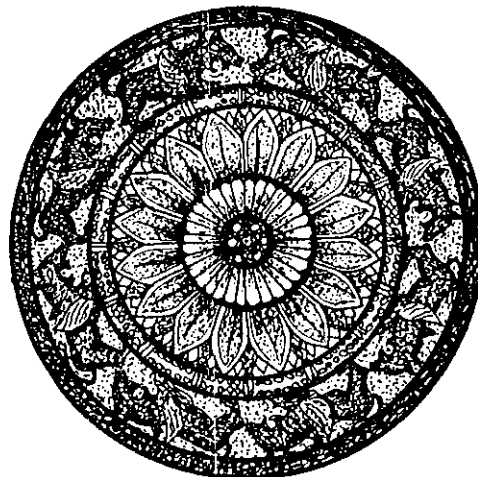
The tribal chief had a daughter. Her name was Lalita. She was young, attractive and of charming manners. The minister fell in love with her. With her assistance, the minister located the place of the deity and fled from the tribal habitant to Puri with the deity and Lalita. The tribal Chief Viswabasu found the cave of the deity empty and ran about in search of the deity till he reached Puri.

The outstanding feature of this event was that the Brahmin Vidyapati married the tribal girl Lalita in the presence of Maharaja Indradyumna. The Dayitas who manage all the ceremonies on the chariots, during the annual car festival are the progeny of the inter-marriage between brahmins and tribals. They are considered as the kith and kin of Lord Jagannath. Such inter-marriage was sanctioned under the Jagannath Culture. Society was not broken into fragments of narrow casteism.

In course of time, numerous folklore, festivals and anecdotes were added to supplement the basic teachings of Jagannath culture. One such illustration may be adequate.

Mother Lakshmi is the spouse of Vishnu. She is the custodian of wealth and welfare. The Goddess used to go out to see the condition of the people. Once she went out and did not return to the temple for a couple of days. She stayed in the house of an untouchable Chandala. Lord Jagannath would not permit her return to the temple. Mahalakshmi stopped all rations to the Shreemandir. The deities faced starvation. Jagannath had prevented her reentry under the instructions of Balabhadra. The elder brother realised the situation and invited Mahalakshmi back to the temple.

Jagannath culture has extensive spiritual aspects. But this is not all. This culture pervades in all directions of human relations and social structure. This culture treated all men as equal. It denounced caste distinctions. It integrated India as one with love, under the bountiful arms of the Lord.



ଉତ୍ତର। ଏକ ରୁମ୍ବନ ମୁଁ

ମୁଁ କ'ଣ କିଛି ନୁହେଁ? ବିଦ୍ୟୁତୀନ ଗୋଟିଏ ?
ସ୍ବାଚ୍ଛତ୍ତେ ଶୀତାତ୍ , ଯନ୍ତ୍ରଣାରେ ଶାସ୍ତ୍ରରେ ?
ସହ ସହ ବେଝିର ପିଣ୍ଡାନ୍ତ କାନ୍ଦରେ
ସମ୍ବନ୍ଧ ଶୁନ୍ୟର ଖାଲି, ଚକ୍ରମାତ୍ର ?

ମୁଁ କ'ଣ କିଛି ନୁହେଁ ! ଉତ୍ତମର ବିଦ୍ୟୁତୀନ ଗୋଟିଏ !
ଶୁଭ୍ ସ୍ବେଦେ ଗହ କଥା ଶୁଭ କି ଶାନ୍ତପେନ ।
ଆକାଶ- ଶୁଭ୍ ବକାରେ ଅନ୍ତରେ ସ୍ବପ୍ନମୁଁ ;
ସୁର୍ଗର ଆହ୍ଲାକରେ ମସିମାତ୍ର ହୁଅ -
ନ ସ୍ବେଦେ ବା କଂକଟିକା ମୁଁ କୈଶିକ ଆକର୍ଷଣକୁ
ଉପସାମ୍ କହି ଦିଅରେ - ?

କିଛି ତ ମୁଁ ନିଶ୍ଚୟ !!
ଅଭାବମାୟା ବ୍ୟସ୍ତରେ ଅବ୍ୟକ୍ତ ହୁଇଲାରେ
କିଛି ତ ମୁଁ ନିଶ୍ଚୟ ।
ନିଜଠାରୁ ମୁଁ କ'ଣ ବିଚ୍ଛିନ୍ନ ଆଡ଼ି ସ୍ବେଦ
ଶକ୍ତକ୍ଷ୍ମ ଆମ୍ବା ପରି, ବିହ୍ବଳ ମୁଁ ହେବେ ?
ବିଶ୍ବାନାଥ ହେବାରେ ନିମଗ୍ନ ଏକ ସ୍ବାଧର୍ମ ଉପସି ?

ନା, ନିଜକୁ ବିଚ୍ଛିନ୍ନ କହି ନିଜଠାରୁ, ଅସମ୍ଭାବ୍ୟ ମୁଁ ସ୍ବରକ ,
ଗୋଟିଏ ବୋଲି ସ୍ବେଦ ମୁଁ ବିକୃତରେ ମନୋବିନୟ
କିଛି ତ ମୁଁ ନିଶ୍ଚୟ !

ଦୁଃଖରେ ଗମ୍ଭୀରରେ ଉପାଡ଼ିତ ମୋ ହାତୀ
ହକ୍ତାକୁ ମୋ ପେଶ
ଦୀବନ୍ତ ଛାଗରେ ଉର୍ଦ୍ଧ୍ବ ମୁଁ
ହୁଅ ଏକ ହୁଅନ ତ ମୁଁ ?
ହୁଅ !!! ହାତୀର ମର୍ମର -
ବିଯୋଗୀ ଏ ଯୁଗର !

ଦିନକୁ ଯଜ୍ଞାନାୟକ

MY AMERICAN EXPERIENCE

Shraddhakar Supakar

I was travelling from Toronto to Kingston by road on July 7th 1986. Eight hours of motor cars were rushing at – what appeared to be breakneck speed. There were no pedestrian – men or beasts – on the road. Two-legged men appeared to have suddenly changed to four-wheeled creatures !

Earlier I had attended the Seventeenth Annual Conference of the Orissa Society of Americas at Arundale College campus in Missuagua, a twin city of Toronto. I had gone there with my son Rajendra, who has been working in Chicago for more than two decades. I was very pleased to meet Dr. Lalatendu Mansinha, whom I had not met for decades, Dr. Arjun Purohit, his wife Padmini and children, who are my neighbours in Sambalpur and a host of other friends. Oriya families had come all the way from San Diego, Washington (D.C.), Montreal, Minneapolis, Chicago and nearer places like New York and Burlington.

The Conference was well planned. The colourful and Informative Souvenir edited by Sri Saradindu Misra (son of my esteemed friend Sri Shyam Sundar Misra of Hind Sevak Samaj) and Sri Manaranjan Pattanayak of Yardley (PA) contained not merely Oriya poems and interesting articles, but also the addresses (including telephone numbers) of most of the Oriya families living in Canada and the U.S.A. The food was very good with typically Oriya dishes. The intellectual dishes consisted of full scale dramatised version of "The Saga of the Land of Jagannath" written by late Dr. Mayadhar Mansinha and staged under the direction of Dr. Sri Gopal Mohanty and his friends. Sambalpuri songs, Orissi dances, Bharat Natyam, Scottish dances and Egyptian shows were very fascinating. I wondered how the children, so far away from Orissa, could sing and dance so wonderfully well. Thanks to Mrs. Chitralekha Patnaik and her dance academy, the footwork and the choreography were excellent.

I patted myself on the back for making friends of so many Oriya families – about two hundred – without having the necessity of visiting their homes. The Conference was addressed by the Mayor of Missuagua, Mr. Manilal Tripathy, IFS from Orissa, now Deputy High Commissioner of India in Canada and others. We also listened to an interesting lecture on "The Assimilation of Oriyas in America" by Dr. Arjun Purohit.

The Souvenir contains the addresses of about seven hundred Oriya families in Canada and the USA. The total Oriya population in these two countries could thus come to about four thousand (including omissions from the list). Compared with the Gujaratis, the Punjabis, or the Bengalis, the Oriyas in America are few in number. To me it appears, more Oriyas could come and establish themselves in America. Those who are living in America are engineers, doctors, professors and businessmen and are, by and large, prosperous by Indian standard. Later, I visited many Oriya families – the Kanungos in Montreal, the Padhis in Burlington, the Bohidars in Lansdale, the Patnaiks in Yardley, the Misras (my nephew) in La Plata, the Misras in Chicago, the Sahus in Des Moines, the Dashes in Minneapolis, the Rathis in Arizona, the Beheras in San Francisco, the Mahapatras in Long Beach, the Patnaiks in San Diego and host of friends in other places. I attended an Oriya concert by the famous Oriya singer Sri Prafulla Kar in Minneapolis. Wherever I have gone, I have found the Oriyas loved and respected by the Americans. The Oriyas have not lost their ethnic identity inspite of the powerful foreign cultural environment.

ହସ

ତୁମ୍ଭା ସେ ଅନେକ ସ୍ବପ୍ନର

ଆକାଶ ନୀଳ ତେଜ ସାଗରର ତଳ ହାଣି
ଶାନ୍ତ ସୁଗନ୍ଧ , ନିଃସଂଗ ନାଭିହୀନ ଏ ପାତ୍ରରୁ ସେ ପାତ୍ରକୁ ଶୂର୍ଷିତ ହେଉ

ସଂଧ୍ୟାର ହଂସ , ତୁମ ଆଖିର ଶଙ୍ଖ ହଜୁକୁ ଆସୁଛି ବନ୍ଦର ଘିଅ

ପଥସ୍ଥର ନାଟକାର୍ତ୍ତ ପରି ଜୋଡ଼ି ବସେ ନିଜର ଅସ୍ତିତ୍ବ

ଦେଖି ଶୂର୍ଷିତ ଦୂରର ଦୂରତ୍ବ ସୀମାହୀନ ସେହି ଯାତ୍ରାର ଆତ୍ମ

କେଜଣି , କାହିଁକି , କେବେ ସୋହୁଥିଲା ?

ସ୍ବପ୍ନର ପଦ ଶିଖି ଏବେ ବି ସ୍ବପ୍ନ
ବସନ୍ତର ହଂସ ସବୁ ତୁମର ଗୋଲପି ଡେଇଁ ପୁଅର ସୋହୁ ପ୍ରାଣିଥିଲେ

ଢେଉ ନାଗେ ତୁମର ପାଦ ଛୁଇଁ ଶାମୁକାରେ ସଜାହବାରେ ସ୍ବପ୍ନ

ଚୋର ଚୋର ପାଦ ଫୁଲର ତୁମର ସେ କେବଳ ତୁମର

କେତେ ଯେ ଆଶକୁ ଆଗେଇ ଯାଉଛି

ଜର ଠିକଣା ଜୋଡ଼ିଲେ ମିଳେନା

ଶାମୁକା ସବୁ ବସନ୍ତି ଏକା ସାଗର ବେଳାହୁମିରେ

ଫୁଲ କହିଲେ କଣ ଗୋଟିଏ ହଂସର

ଦେଖି ଠାରେ ସବୁ ହଂସ ଫୁଟିଯାଏ

ମଳୟର ସ୍ବର୍ଣ୍ଣ ତେଜ ତୁମର ସ୍ବପ୍ନର ଠିକ୍ ଗୋଟିଏ ଶୂନ୍ୟ

ସ୍ବପ୍ନର ସବୁ ସୀମା ଛାଡ଼ି

ସାଗରର ସାତ ଢେଉ କାଟି

ଜୋଡ଼ି ବସେ . . . ସବୁହି ଆଖିରେ ଜୋଡ଼ି ଦେଖେ

ଯଦି କିଛି ଶାନ୍ତି ତୁମର ଦୂର ।

ଦିଗନ୍ତର ସୁନ୍ଦର ଅସ୍ବପ୍ନ

ତେବେ ମଧ୍ୟ ହୃଦୟ ମିଳେନା

ନିଃସଂଗ ଶାମୁକାକୁ ପୁଣି ପଶୁଛିବସେ

ସେ ପାହିଲେ ଠିକଣା ।

ମୃଗବୃତ୍ତ ଦାସ (ନିନ୍ଦ)

A SIGH

Ananta Patnaik

When I stretch out myself to you
Through a pageantry of tears and smiles

Aeons pass in ecstasy
You lie crumpled, inert !

When I retire to my shell, balked and bewildered,
You feel me with your antennae of consciousness, I suppose,
For a shiver runs in my spine.
I go calm and composed, compassionate to all and sundry,
Pity the fallen, in an arrogance sweet.
Whistle in a delirious dream.

A brooch or a bangle gleams on a telegraph pole.
And a shower of asteroids fall dazed in space—
Attuned to the muffled beats of hearts—
Broken pieces of iron in factories of pelf and power !

When I keep to the trails of the crucified beings,
Speak to the confessed souls,
I focus myself on you !
Engines screech and scream !

You shimmer in a mist.
A speck of mysterious blue !
Flutter and twitter, I hear,
And take to your wings
O Dove !

And mustering courage, I dive and glide,
Thrust myself into your heart
Soft and hard,
The kernel of a coconut green !
Piercing you, pinpoint you
In a quiescent flow of lightning !
You go spirally spinning and spinning
Fiery a ball.
A Top

In your embrace
Blushing
Beneath the waves of weightless kisses
Smothered in righteous wrath, as though tormented a while,
Cool and warm in alternate rhythm
I thrill and thrill !!

And there.....in a trail of yours,
Do I not lose myself bent in pain,
When I stoop to catch you,
Do you profane me, dear ?

How is it, then
Oceans go vermillion red,
Draped in wreaths of morning glory
Darkness stabs !
All the creepers and trees are drenched in blood ?
Shorn of smiles in an image pure and accents faltering.
With your lips of porcelain, sealed at times,
You laugh at me, in derisive glee !
In withering hate I crush you.....
Oblivion for you all the same,
You,
An orange, Oh !

Aeons pass in sweet oblivion again,
While reminiscing the past—
In Laser beams, perhaps, the future lurks !
Fashioned and forged by dexterous hands,
Many a moon enters the soul,
Lamp is lit,
In vain, in vain, Ah !

When I leave you,
Out of the bed of blossoms
Jump to the mire of modern myths,
What an agony of birth, Indeed !
For you fill my days with events, galore ;
And I circle and circle around you !
No, I am not a sputnik, though
Dance a fox-trot with Pleiads in play !

When I descend on earth
Robust in hope, ebullient in spirit
Do I not carry my coffin,
Do I not move in it,
To the bowels of space
Annihilating time ?

Oh, my Statuette,
Oh, my figurine.
In creative death
Strumming my Vina
Do I not raise a storm of eternal woes

Do I not paint you, sculpt you,
When I float and float again
In ecstasy clear in tumultuous love—
Sober, a Sigh ?

Oh my—
Oh you smile at me !
A chit,
A bit of stone on my table,
A trash !!

XXXXXXXXXXXX

ପଞ୍ଚଦାସ

ଭବେନ୍ଦ୍ର ଯୁବାନିୟମ ପାଟିକେର ଗୁଡ଼ିକୁ ନିବୃତ୍ତ କାଟି ଗାନ୍ଧିଜୀ
 ଉପୁଷ୍ଟି ଦେଖୁଥିବା ବାବୁଜୀଙ୍କର ଇଚ୍ଛାକୃତ କରୁଥିବା ଅଧ୍ୟାପକ ଅବିଶ୍ରାନ୍ତ । ସ୍ବଚ୍ଛନ୍ଦ
 ଚିଠିଟି ପଢ଼ି ବେଶ୍ ଉତ୍ତେଜିତ ହୋଇ ଉଠୁଥିବା ଅବିଶ୍ରାନ୍ତ ଶେଷକୁ ବେଳ । ଜୀବନଟି ଗୋଟିଏ ଅଶ୍ରୁ
 ଉପଗ୍ରହ ଭଳି । ଆମେ ସମସ୍ତେ ମାତ୍ର ... ହାତୁର ଗନ୍ଧାରେ ଠିକ୍ ଏହି ଅଶ୍ରୁରୁ ଯୁବାନିୟମ ପାଟିକେର ଭଳି...
 ମାତ୍ର ପ୍ରବେଶ ଡାକି ଚାଲି ଚାଲି (P) ଯାଏ, ଗପରେ ଗମନର ସ୍ଥିତି ଦେଖେ ଆଉ ଆମେ....
 ମାତ୍ର ପ୍ରବେଶ ହାତୁର ଶୀତଳତା ପ୍ରକାଶ ପାଉଣା ଯାଏ । ସ୍ବଚ୍ଛନ୍ଦ କରୁଥିବା "ଫୁ ଡାକୁଥିବା ଫୁ"
 ଆମେହିଁକାରେ ଭବେନ୍ଦ୍ର ଅଛୁ ଗୋଟି । ସବୁ ମିଛୁ ସଂଗ । ଜୀବନଟି ଗୋଟିଏ ମିଥ୍ୟା ପ୍ରହେଳିକା ।
 ଯିଏ ଜୀବନରେ ପ୍ରବେଶ ମୁହୂର୍ତ୍ତରେ ସଂଗ୍ରାମ କରି ଚାଲିଛି ସ୍ବାତ୍ ମାନବିତା ଗୋଟି, ସେ କରୁଥିବି
 ବିପଳଗତ ବହମ ପାପ ଦେଶରେ ।

ସତ୍ୟ ମାନବେ ଦେଖା ହୋଇଥିବା ଗୋଟିଏ ସ୍ବାବେଶ ।
 ଜୀବନରେ ଆଶାଥିବା ଗତ ବିନେ ନା ବିନେ ଗୋଟିଏ ଗୋଟିଏ ଅବିଶ୍ରାନ୍ତ ସ୍ବଚ୍ଛନ୍ଦ ଗୋଟି,
 ସ୍ବଚ୍ଛନ୍ଦ ମଧ୍ୟ । କିନ୍ତୁ ଅବିଶ୍ରାନ୍ତ ହୋଇ ପାରିବି ଗୋଟିଏ ଗୋଟିଏ ପାତ୍ରରେ । ଗୋଟିଏକୁ ଦେଖି
 କି ଖୁସି ହୋଇ ଯାଉଥିବା ସେ । କିନ୍ତୁ ଗୋଟିଏ ମୁସି ସୁସି କହୁଥାଏ "ଗ ସ୍ବଚ୍ଛନ୍ଦ ଜୀବନରେ କିଛି
 କରି ପାରିବୁ ବା, ଫୁ କିନ୍ତୁ କିଛି ପାରିବି ଏ ଜୀବନରେ । ସମୁଦ୍ର ମିଁ ଜୀବନ, ସମୁଦ୍ର ମିଁ ଜୀବନ ।
 ପିତାପିତା ଆଶା ଥିବା ଗୋଟିଏ ଚନ୍ଦ୍ର କହିବି । କରି ମଧ୍ୟ କିନ୍ତୁ ପାରିବି ଜୀବନ ।
 ପାମ୍ରାବି କହୁ ଫୁ ବହୁ ପଦେଷୁ ହରୁଅ "ଫୁ" ସ୍ବଚ୍ଛନ୍ଦ ହାତରେ ଗୋଟିଏ ପାତ୍ର ନଥିବା
 ଅବିଶ୍ରାନ୍ତ "ସ୍ବଚ୍ଛନ୍ଦ କଣ କେହି ସ୍ବଚ୍ଛନ୍ଦ ମାନୁ ?"

ସେହି ପ୍ରଶ୍ନଟି ସ୍ବଚ୍ଛନ୍ଦ ହୋଇ ଯାଉଥିବା ଦେଖେଦେଖେ
 ଗତ ଦେଖା ହୋଇଥିବା ସ୍ବଚ୍ଛନ୍ଦ ସ୍ବାବେଶ । ସ୍ବଚ୍ଛନ୍ଦ ଦେଖା ହୋଇ ଉପାହା ଗୋଟିଏ ପାତ୍ରରେ
 ସ୍ବଚ୍ଛନ୍ଦ ସ୍ବାବେଶ । ଆଜି ଯାଏଁ ଗୋଟିଏ ହୋଇଛି ସ୍ବଚ୍ଛନ୍ଦ । ଏ ସ୍ବଚ୍ଛନ୍ଦ ସମସ୍ତଙ୍କର ସ୍ବଚ୍ଛନ୍ଦ ଗୋଟିଏ
 ପ୍ରଶ୍ନ "ଗୋଟିଏ ସ୍ବଚ୍ଛନ୍ଦ ? ପିତା ପିତା କେଉଁଟି ?" ଅବଦୂତ ଅବିଶ୍ରାନ୍ତ ମଧ୍ୟ ସେହି ପ୍ରଶ୍ନ
 ପଚାରିଥିବା ମୁସି କହେଇ ଅଧ୍ୟାପିକା ସ୍ବଚ୍ଛନ୍ଦ ଗୋଟିଏ । କିଛି କହିବି ସେ । ଟିକିଏ ସୁସି
 ଦେଖା ବାସ । କାମ୍ରାକୁ ଯେ ସେ ହୁଇ ପାଉଥିବା ପଚାରି ପାରିବି ଅବିଶ୍ରାନ୍ତ । କେହି ଏକ
 ଅଶ୍ରୁ ମୁହୂର୍ତ୍ତରେ ପାରିବୁ ହୋଇଥିବା ସମସ୍ତଙ୍କର ଗୋଟିଏ କାମ୍ର ଗୋଟିଏ କହେଇଥିବା ।
 ପୁଣି ଶିବ ହିଁଦେ ଅବଦୂତ ଦେଖାଯାଏ ସେହି ପ୍ରଶ୍ନ କହେଇ । ସେହି ପ୍ରଶ୍ନ ସ୍ବଚ୍ଛନ୍ଦ । ଧ୍ୟାନ ହୁଏ
 ହୋଇ ଅବିଶ୍ରାନ୍ତ, ସ୍ବଚ୍ଛନ୍ଦ ଶ୍ରୀବାକୁ ଗୁଡ଼ି ଗୋଟିଏ ସ୍ବଚ୍ଛନ୍ଦ । କେହି ଅସୁଥିବା ଲୁହକୁ
 ଉଦ୍ବିଗ୍ନତ ପାତ୍ର ପ୍ରତିଛବି କରିବା ପାତ୍ର ମୁଁ କୁହାଉ ଗୋଟିଏ ଅବିଶ୍ରାନ୍ତ । ଗ ଜୀବନଟି ଅନେକ
 ଦୃଶ୍ୟରେ ପାଣି ଟାଙ୍କି ଉପରେ ଉଡ଼ୁଥିବା ହାତ ବେହେରା ପ୍ରଭୃତି ଗୁଡ଼ି ପରି । ଏହି ପ୍ରଶ୍ନ ହାତ
 ଗୁଡ଼ି ଏତେ ପାଖା ପାଖି, ଏତେ ନିବିଡ଼, ଏତେ ସମସ୍ତ ସାଥୀ, କିଏ ଜାଣେ ଗୋଟିଏକ ମାତ୍ର
 ଦିଅ ସ୍ବଚ୍ଛନ୍ଦ ଅନ୍ୟଟି କରି ଯାଉ ଉସି ଗୁଡ଼ିଏବି ଅନେକ ଦୃଶ୍ୟକୁ । କଣ ବା କହି ଚାହାନ୍ତି
 ସ୍ବଚ୍ଛନ୍ଦକୁ । ଗ ପାତ୍ର ଜୀବନଟି ଗୋଟିଏ ପଶୁଦ୍ବୀପ । ଅନେକ ଆସିବେ, ହାତରେ ହାତ ମିଶାଉ ଗୁଡ଼ିଏ
 କିଛି ପୁରୁ, ଗପରେ ସମସ୍ତେ ନିଜ ନିଜର ହାତ ଦେଖି ଗୁଡ଼ିଏବି ଏକ ସେ
 ଏକ ନିମ୍ନ ଗପଦ୍ବୀପ ହିଁଦେ ଏକାନ୍ତ ହାତେ ଗମ୍ୟ ।

x x x x x x x x x x x

ଶିକ୍ଷାଙ୍କ ଲେଖୁଥିବା ଶତାବ୍ଦୀରେ ବିଶିଷ୍ଟ ଯୋଡ଼ି। ସବୁ ଚିଠିରେ ସେହି ଗୋଟିଏ କଥା
 "ପଞ୍ଚମା ଅଶ୍ରୁମୟ", ସହକାରୀ ପ୍ରାନ୍ତରେ, ପ୍ରାନ୍ତର ବନ୍ଦ କରି ଦେଖିଲୁ", । ତା ସହିତ ସେହି
 ପ୍ରଶ୍ନର କଥା, "ଅବିଶ୍ରାନ୍ତ ଜୀବନର ବହୁତ ଚିନ୍ତା । ମାନସିକ ସ୍ଥିତିର ପାର୍ଥକ୍ୟ ତୁ ଯଦି ଏଠି ଉଠିବି
 ତାହାକୁ ତେବେ ଆମେରିକା ଦେଶର ସେହି ସ୍ଥିତିର କଥା ଦେଖିବି" । ପ୍ରାୟତଃ ଶିକ୍ଷାଙ୍କୁ ସେ
 ବୁଝାଉ ପାରେନା "ମୋର ଜୀବନ ଜୀବନ ହୁଏତ ସେଥିରେ ଆଉ ଗୋଟିଏ ଜୀବନ ମିଶାଇ
 ଥିବି" । ଶିକ୍ଷାଙ୍କ ଚୂର୍ଣ୍ଣିତ ମନ ଦେଖିବାକୁ ଶାନ୍ତ ହେବ । କି ଆଲୋଚନା ଅଛି ସେ ମା' ଶାନ୍ତ
 "ସେଇ ପାନିକର", ସେ ଗୋଟିଏ । ସ୍ଥୂଳ ମାତ୍ର ସେ ଛୁଟି ପଡ଼ି ଥିବା କୋଣରୁ ଏକ
 ସେଇ ଶବ୍ଦ ସହିତ ପଡ଼ି । ଅନାୟତ ଶବ୍ଦର ଏବଂ ଅପରିମିତ ମନୋବଳରେ ତଳି ଉଠୁଥିବା
 ଅବିଶ୍ରାନ୍ତ । ମୁନିଉର ସହିତ ଅନ୍ୟ ଯୋଡ଼ି ଆହୁରି ଶାନ୍ତରେ Ph.D କଲେଜରେ ପଢ଼ିବାକୁ ଯୋଡ଼ି
 ଏହି ସୁଖୀ ଜୀବନ ସେଇ ମାତ୍ରରେ । ନିର୍ଦ୍ଦିଷ୍ଟ ଭାବେ ଉଠିବାକୁ ବସିଥିବା ସେଥିରୁ ।
 ଜୀବନରେ ତଳକୁ ପାହାଚର ସଂଗ୍ରାମ, ଜୀବନରେ ତଳକୁ ନିଜର କରିବାର କି ଆବେଶ
 ଆଜି ଯାଏଁ ବୁଝି ପାରେନା । ପ୍ରତ୍ୟେକ ସ୍ଥିତିରେ ଜେମିଟି ଏକ ମିଶ୍ର ଅନୁଭୂତି
 ଆନନ୍ଦ ଏବଂ ଯନ୍ତ୍ରଣା । ଭାବିବାରର ଜୀବନ ସମ୍ପର୍କ କହୁ କହୁ ତଳକୁ ଆହୁରି
 କରି କୁହୁ ଦେଖି ! ତୋ ଜୀବନରେ ଗୋଟିଏ ସ୍ଥଳ । ଆମେ ଉଠିବା ପାଖରେ ଯାଉଥିବା ଯୋଡ଼ି
 ଦେଖିବା ପାଖାପାଖିର କୋଣର ଶ୍ରାବ୍ୟ ଏବଂ ଶାନ୍ତର ମୁଖ ମୁହଁରେ ପ୍ରକଟିତ ହୋଇ
 ଉଠିବି ମାୟା" । ପ୍ରାୟତଃ ପ୍ରମୋଦକୁ କିଛି କହି ପାରେନା ସେଥି । ନିର୍ଦ୍ଦିଷ୍ଟ ଆହୁରି
 କରି ତୁମ ଦେହ କହୁ- "ତୁମେ ଯୁଦ୍ଧରେ ଯିବି ମୁଁ ଯିବା ପାଇଁ ପ୍ରସ୍ତୁତ" । ସେଥି ଜେମିଟି
 ସ୍ଥଳରେ ଉଠିବି ନ ଥିବା ଏ ମିଶ୍ର ଗୋଟିଏ ପ୍ରାୟତଃ ଭାବିବାକୁ ଯୁକ୍ତର ପ୍ରମୋଦର ପରିବର୍ତ୍ତନ କୋଣ ।
 ପ୍ରୋଗାନ୍ କହୁ କହୁ ସେ ସ୍ଥଳର ଅନ୍ୟମନୁ ହୋଇଯାଏ । ତାହା ଗାଢ଼ ନୀଳ ଆଖିରେ ପୂର୍ଣ୍ଣିମା
 ମିଳନମୁଖର ପ୍ରଭାବ । ତଳକୁ ପ୍ରତିଛବି ।

Ph. D ପାଇଁ ପ୍ରସିଦ୍ଧ ଦେହ ସୁସ୍ଥିତି ପରେ ସ୍ଥଳର ଗପାକ
 ପାଖରୁ ଚିଠି ପାଏ ଅବିଶ୍ରାନ୍ତ । "କୋଉ ଦେହ ବହୁତ ଶାନ୍ତ । ସମ୍ପର୍କର ଆଶାକ୍ଷର । ତେବେ ଦେହକୁ
 ଗୁଞ୍ଜି" । ସେଥିରୁ ଏକ ଗୋଟିଏ ମେଣ୍ଟି ହିଁ ପିଲା ଏବଂ ଦେହର ପରେ ବିଶାଳର ଶାନ୍ତର
 ପ୍ରତିଶ୍ରୁତି ଦେହ ଦେହ ଆମେ ଅବିଶ୍ରାନ୍ତ ।

x x x x x x

ଅନେକ କେଳୁ ସମସ୍ତେ ଶାନ୍ତର ଶାନ୍ତ ହୋଇ ଶାନ୍ତି ଶାନ୍ତିରେ ।
 ଏସବୁକି ଶାନ୍ତିଦେବା ଅବିଶ୍ରାନ୍ତ । ଯହକୁ ଦେହର ତଳେ ହିଁ ହୋଇଥିବା ଦେହର ବସ୍ତୁ ଉଠୁଥିବା
 ମୁଖ ମନରେ ଦେହକୁ ଥିବା ଶାନ୍ତିରୁ ଶାନ୍ତିରୁ ସେ ଶାନ୍ତିର କହି ଦେଉ ।

" ତୁ ତୁମର ତୁ ଆମେରିକା ଦେହକୁ ।
 ମନେ କାହିଁ ଶାନ୍ତି । "

ମୁଖ ପର୍ଯ୍ୟନ୍ତ —————

FROM CUTTACK TO CALCUTTA : 1945-47

Jiten Mohanty

I passed the Intermediate Arts examination of the Utkal University in 1945. Since I had topped both the Matriculation and I.A. examinations, my father suggested I go somewhere else where, for my B.A., I could meet greater challenge. But where to go? Lately, a whole lot of Oriya students (including my oldest brother) had gone to Allahabad and had competed successfully for the All India Services. Allahabad University had a good record in so far as the All India Services examinations were concerned. I had already decided that route was not for me. It was during this period of indecision that in the house of the late Professor Guru Charan Mohanty, my brother's father-in-law, I met Dr. S.M.Banerjee who had come from Calcutta as the Professor of Physiology at the newly started Medical College in Cuttack. Dr. Banerjee had been a Professor in the Presidency College, Calcutta. He told me that the Presidency College attracted the best students of Bengal and that I would find the intellectual challenge stimulating. He gave me a letter of introduction to one of his former colleagues there. My maternal uncle, Gopabandhu Choudhury was a former student of Presidency College. With his blessings (although he confessed he had no idea of what the college was like then) and another letter of introduction from my aunt Malati Choudhury to her cousin (who was Calcutta University's longtime Controller of Examinations), I boarded a Calcutta bound train full of military personnel who barely let me in.

I first stayed with my elder brother, Surendra Mohanty – later known as Suren Mohanty (Betar) – who was running the first Oriya program at the Calcutta All India Radio. There was then no Radio Station in Cuttack, and Oriya artists had to go to Calcutta for performing in the radio. Most of my time in the evening, after the college hours, was spent at the AIR studio in Gistlin Place (where I would meet Bengali poets and musicians) or at the Oriya Book Store in Bow-bazar Street where educated Oriyas tended to congregate. There I got to know, amongst others, Aswini Kumar Ghosh and Kali Charan Patnaik, both Oriya dramatists of fame, Balakrushna Das, who sang in the AIR and Jatin Das who was the announcer. Another young Oriya singer Uday Nath Sahoo shared our apartment, and through him I got to know his father, that remarkable intellectual Lakshmi Narayan Sahoo. We all talked about Oriya literature, music and drama. When AIR was established in Cuttack, my brother moved as the first Program Officer there, and the entire group moved with him. I moved into the Eden Hindu Hostel of the Presidency College. Now for the first time I got to know my Bengali friends.

Collected in the college was a remarkable group of brilliant students – intellectually alert, sophisticated and competitive. Many of them later on shone in their careers. I may mention the names of a few of them: A.K.Bandyopadhyay (who just retired as the Secretary of President Zail Singh), S.M.Ghose (who was Indian Defense Secretary, passed away two years ago), Mohit Sen (a member of the Polit Bureau of the C.P.I.), Tapash Mazumdar (of the UGC & the Jawaharlal Nehru University), Amlan Dutta (formerly, Vice-Chancellor of Viswa Bharati), Surjit Sinha (Director General of Anthropological Survey of India, also Vice-Chancellor of Viswa Bharati), and Debi Pal (famous jurist and former judge of Calcutta High Court). I was immediately accepted as a member of this group and became partner of endless conversations about philosophical and political issues. During those years, most of my friends in the

college were Marxists (of various shades and, of course, of various degrees of seriousness). There were indeed very few like me who were Gandhians. Of the Oriya students in the Eden Hindu Hostel, Gobinda Das (now a famous Barrister) was a sort of Marxist (the others, good students no doubt, were politically indifferent). We tried to settle the deep issues: Marx Vs. Gandhi; Did the end justify the means? Was nonviolence an appropriate method for political and economic change? etc. etc. Those discussions increased my understanding of Marxism, I read most of Marx's writings, but my commitment to Gandhi became increasingly stronger.

Those were also the years of hectic political activity preceeding India's independence. Jawaharlal Nehru, during one of his many visits to Calcutta, spoke at the Presidency College. I was impressed by his speech as much as by his thoughtful looks. An exciting experience, I recall, was watching all the Congress leaders come to attend the Congress Working Committee meetings at Moulana Azad's house on the Ballygunje Circular Road : we stood for hours at the gate to see them come in and then depart - Nehru, Kriplani, Prafulla Ghosh, Sankar Rao Deo and many others. Gandhi was visiting with Satish Dasgupta at the Sodepur Ashram, and I would take a train from Sealdah to Sodepur and attend his prayer meetings. Seeing the Mahatma for the first time was a moving experience. I could never come close to him. From a distance I heard his speeches. A year later I would go to see him fast unto death at Bellaghata in order to quell the vicious communal riot that was raging in Calcutta.

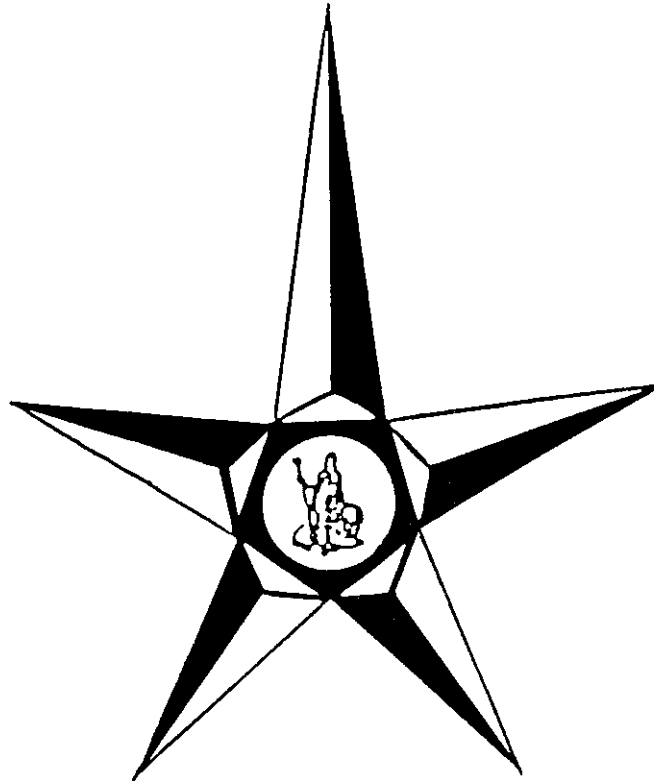
In between was the riot. The Eden Hindu Hostel was in a predominantly Muslim area, so we, taken unawares by the frenzy, were caught in the midst of the most vicious killings, till corpses in the College Square began to stink. It made no difference if corpses were Hindu or Moslem, they were neither. Politicians played havoc, the local Goondas took over, innocent men, women and children were butchered. After nearly two weeks of strom and stress, blood and stinking flesh, when the fire subsided and roads were open, we the Oriya students at college - I, Thura Parija, Gobinda Das, Naresh Nayak and some others hired a horse-drawn coach, slammed the doors from within until we arrived at the Howrah Station, and squeezed ourselves into a Cuttack-bound train which was already overflowing with people fleeing the city on fire.

My faith in religion was destroyed (how could religion be the reason why innocent people would be massacred?), but my commitment to the Mahatma grew. As the communal fire spread from Calcutta to Bihar to Delhi and to East Bengal, Gandhi rose to unimaginable spiritual heights trying almost single handed to bring reason and sanity. When several months later, the college opened and I returned to the Eden Hindu Hostel, Gandhi was in the city on his way to Nuakhali. I had a bare glimpse of him at the height of his greatness. The issues we had been discussing in the college, Gandhi Vs. Marx, all seemed so sterile. I took to the spinning wheel.

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ମୁନ। ପଞ୍ଜିରୁ

ହାତୀ ଚିତ୍ର ଦେଖିବାର ବ୍ୟବସ୍ଥା ମଧ୍ୟ ହାତ ହୋଇଥିଲା । ସଂଯୋଗେ ବିଭିନ୍ନ ଶବ୍ଦ
ଆବେଶକରେ ହସ୍ତାସିଦ୍ଧ ହୋଇ ଉଠୁଥିବା ପାର୍ଥକ୍ୟ ମଧ୍ୟରେ କୋଠରୀ ଗୁଡ଼ିକ । ଯାହା ଧାରରେ
ଗଢ଼ି ଖାତ, ସଂପ୍ରସାର ଦେଇ ପଶିବା ବେଳକୁ ଅନ୍ୟ ପାର୍ଶ୍ୱରେ ପଦ୍ମ ପ୍ରାନ୍ତରେ ପଡ଼ିପୁଣ୍ୟ ବିଶାଳ
ପ୍ରସ୍ତୁତିଶୀ, ପାଖରେ ହାତୀ କୁଣ୍ଡଳର ମଧ୍ୟେ । ସ୍ୱକାଳେ ଓ ସଂଯୋଗେ ଶାଂଖ୍ୟ ଧାରରେ ପ୍ରତିବେଶ ସ୍ଥାନରେ
ମୁଖିତ ହୋଇଥିଲେ । ପରିସର ପାର୍ଶ୍ୱରେ ସୁହମ୍ୟ ପ୍ରସ୍ତୁତ ହସ୍ୟାନ - ଗୁରୁ, ଜାହ, ଗୋରାଘ, କମଳ
ମାଳତୀ ଓ ଦେବୀ ଆଦି ନାନା ଭାବେ ପ୍ରସ୍ତୁତ ପଡ଼ିପୁଣ୍ୟ । ହସ୍ୟାନ ଅତିକ୍ରମ କରେ ହାତମଧ୍ୟରେ,
ପ୍ରଶସ୍ତ ବାହ୍ୟ ଦେଇ ପ୍ରବେଶ କରେ ପ୍ରଥମେ ପଡ଼ି ହାତୀଙ୍କ ସହ ଶୁଦ୍ଧ, ଯେଉଁଠିରେ ସୁବର୍ଣ୍ଣ
ସଂଯୋଗ ଧାରୀ ହାତୀ ଶାସନ କାର୍ଯ୍ୟ ପରିଚାଳନା କରନ୍ତି । ଅନ୍ତେ ପୁଣିରେ ଗୋଟିଏ ଖଣ୍ଡ ବିଶିଷ୍ଟ
ବିଶାଳ ମଣ୍ଡପ, ହାତୀର ପ୍ରତିମା ପ୍ରସ୍ତୁତ ହାତୀ ନର୍ତ୍ତକୀ ନାନାଙ୍କର ନୃପୁର ଶୁଣୁ ଶୁଣୁ ଶବ୍ଦରେ
ମୁଖିତ ହୋଇ ଉଠେ । ହାତମଧ୍ୟରେ ଅତିକ୍ରମ କରି ଉଡ଼େ ଖଣ୍ଡରେ ପ୍ରବେଶ କରେ ପଡ଼ି
ହାତୀ ପ୍ରାନ୍ତପୁର । ଧଳା ଶାଂଖ୍ୟ ମଧ୍ୟ ମଧ୍ୟ ପ୍ରସ୍ତୁତରେ ନିର୍ମିତ ସୁମନାଙ୍କରେ ସୁବର୍ଣ୍ଣ ପ୍ରସ୍ତୁତ ଶୁଣୁ
ପ୍ରଶସ୍ତ ବାହ୍ୟର କାନ୍ଥ ଗୁଡ଼ିକରେ ପ୍ରାଚୀନ ନାମରେ ଖୋଦିତ ଚିତ୍ର ସମୂହ । ସେହି ପ୍ରଶସ୍ତ
ବାହ୍ୟରେ ସୁବର୍ଣ୍ଣ ଖାଦିରେ ଶୁଣୁ ଶୁଣୁ ସୁନା ପ୍ରସ୍ତୁତ ହାତୀ । ସେଥିରେ ହାତୀର ପ୍ରାଚୀନ ଖବିତ ସୁବର୍ଣ୍ଣର
କୃତ୍ରିମ ଧାରୀ । ଉପରେ ଧଳା ମୁଣ୍ଡର ମାଳା ପିନ୍ଧି ବସିଛି କାଳ ମୁଣ୍ଡ ମୁଣ୍ଡ ହାତୀ ମଧ୍ୟରେ
ସାମନାରେ ହୁଣା ଧାରୀରେ ଧଳା, ଧୂସର ଓ ହାତ - ହୁଣା ପାଦରେ ଧାରୀ । ପ୍ରାଚୀନର ସୀମା
ନାହିଁ । ହାତୀର, ଧାରୀର ଅବା କପିର ?

କିନ୍ତୁ ମହନ ଆଜି ମାହବ, ମିଶ୍ର ନ ହୋଇ ସମ୍ପ୍ରତି ୧୫୮୭
 ପାଟ୍ଟନାମୟ ହାଣ୍ଡା ମୁଖ ପୁରୁଷ ହୁଏ ମଧ୍ୟ ବେ ଆଜି ମୁଖ୍ୟ ହୋଇ ପାଟ୍ଟନା । ଶ୍ରୀକୃଷ୍ଣ ଯୋଗୀ
 ଯୋଗୀ ଯି ଶୁଣିପାଟଣା ପ୍ରକା ପୁରୁଷାତ ମୁଖ୍ୟ ପ୍ରକାତ ପ୍ରକୋପନକୁ ପୁରୁଷ ଠେଲି ଦେହଧ୍ୟାୟ,
 ବସନ୍ତପରି ମହନ ଆଜି ଏ ସବୁ ପ୍ରକୋପନ ଠାରୁ ଦୂରେଇ ଯିବାକୁ ଚାହୁଁଛି । ଯ ଦ୍ୟାବତ ରାଜ
 ହିଆସରେ ମୁଖ୍ୟ ଯୋଗୀ ଚଳ ଚାଲି । ମହନକୁ ଆଜି ଆଦ୍ୟ ପୁରୁଷ କହିବାକୁ ମଧ୍ୟ ଉଚ୍ଛା
 ଦେହ ନାହିଁ । ଯହ ପୁରୁଷ ଆଜି ମୁଖି ଯାହା ଚାହୁଁଛି ସେହି ପୁରୁ ଆମ୍ଭକୁ ମଧ୍ୟ ଦେ । ଆମ୍ଭ
 କୃଷ୍ଣରେ ଦେଖା ଦେହ ଯି ମଧ୍ୟ ବାହ୍ୟ । କୋମଳ ପତ୍ରରେ ଭରି ଯାହା ଚାହୁଁଛି । ସେହି ଯି
 ଶାନ୍ତା ମଧ୍ୟରୁ ଶୁଣା ଯାହା କୋକିଳର କୁମ୍ଭ କୁମ୍ଭ ଗାନ । ମନରେ ଯହ ଭରି ଦେହ ଯି
 ଅମୃତ ମାୟାକା । ଯହ ସାଥୀ ଚାହୁଁଛି ଶୁଣି କୁହୁ ଚାହିଁ ଏ ଜଳରୁ ସେ ଜଳକୁ, ପୁଣି
 ଯି ଯାହୁଁଛି ଶୁଣାକୁ, ମହାଶୁଣାକୁ । ଚନ୍ଦ୍ରମୟ ଯହ ଚାହୁଁଛି ଭରିଗଲା । ଯହ ପର
 ଯାହ ମଧ୍ୟ ଭରି ପାଟ୍ଟନା । ସେ ଯେ ଆଜି ବନ୍ଦୀ, ଯିବହୁକ ସୁମ ପାଟ୍ଟନା ହେ ।

କେବେ କେମିତି ମଉନା ଗହ ଉପାସ ମନକୁ ଉଠାଏ
 ନିଧି ଅବିଚ୍ଛିନ୍ନରେ । ସିଧା ବି ମୁକୁନ୍ଦା ଢେରା ମେଲାଇ ଉଠି ବୁଲନ୍ତା । ଅନନ୍ତ ଗଗନରେ,
 ହାତ ଉପାସର କୁଟିମ ସମ୍ପର୍କରୁ ପୁରୁଷ, ବସୁ, ପୁରୁଷ ଯାହୁ ବେ ପ୍ରକୃତି କୋଳରେ ନିଜକୁ
 ପ୍ରଜେତୁ ପିନ୍ଧନ୍ତା, କେବେ ମଧ୍ୟ ପକି ପଡ଼ନ୍ତି, ମନ ମଉନିଆ ଗୀତ ଗାଉ ଏ ଜାଲୁର ସେ
 ତମ୍ଭ ଜାଲକୁ ଉଠି ବୁଲନ୍ତା - ଆଉ ସଂଧ୍ୟାରେ ଦେଖି ଯାଆନ୍ତା ସବୁଟା ବସନ୍ତର ଘେର
 କୁନି ନିଜକୁ ଦେଖି ଠିକି ମମଜାହା ଆଖିରେ ଅପେକ୍ଷା କରିଥାଆନ୍ତୁ ଗହ ଆଦର

ଶାବକ ଶୁଦ୍ଧିକ, ବଞ୍ଚିବେ ତମ୍ଭମାନଙ୍କର ହୁଏ ବିଷୟ ଆମ୍ଭର, ତନ୍ମ ଗର ସାଧକ ସୁଅନ୍ତ, ଆଉ
ତସର କୁମି କୁମି ଶାବକ ଶୁଦ୍ଧିକ ଗର ଭବ୍ୟ କୋଳରେ ପୁରା ହେ ମିତ୍ରା ଆମ୍ଭର ---
ଆଃ ଶିକିଟ ଶୁଣ ମନ୍ତ୍ରଣା, ଶୁଣା ହାବନା, ସହିତ ମନରେ ଅଭିଳାଷ, ସବୁ ଅଳକ, ସବୁ
ମିଥ୍ୟା । ଏ ମାତ୍ର ମନ୍ତ୍ରଣା ଭଳି ଜୀବନ ଗର ଅଭିଶପ୍ତ, ସେ ଗୋ ଜନ୍ମ ଏ ହୁଏ ସୁମଧୁରୀରେ

ଗର ପତି ଗହ୍ୱରିତ ଶୁଣୁ ଶୁଣୁ ନୁହେଁ ଶବ୍ଦରେ ବନକି ପ୍ରକୃତିରୁ
ଦେହା ମନ୍ତ୍ରଣା । ପାଦ ଶବ୍ଦ ପାଗେର ଆସିଲା । ହାଣୀ ମା'ଙ୍କର ପାଣି ପାଣି ଶାନ୍ତ ପିନ୍ଧି ମନ
ଅଳକାରେ ମଣି ପୋର ପାଗେର ଆସିଲା । ହାତରେ ଗର ଶାପ୍ୟ ପଦାର୍ଥ । ଗର ଗର ପୋର
ଭାରିଲା ସେ- "ମନ୍ତ୍ରଣା, ନିର୍ଦ୍ଦେଶ ହେ ଚଢ଼େଇଟା ମହିଷକି କଥା, କିଛି ତ ଜାଣନି ।" ମନ୍ତ୍ରଣା ବନକି
ଭାରିଲା । ଏ ଦାସୀ ନାମ ଅନୁବାଧା । ହାଣୀ ମା'ଙ୍କର ପ୍ରାୟ ପାତ୍ରା ଗୋଟି ଅନ୍ୟାନ୍ୟ ଦାସୀମାନଙ୍କର
ଗଳା ପାତ୍ରା ଭଲ । ସିଏ ଅବା ସାମାନ୍ୟ ଚଢ଼େଇଟା ଗାଦ ଯିବ କିପରି ? କିନ୍ତୁ କଥା କହିବ ମନ୍ତ୍ରଣା-
ଆହୁରି ସେ ଆଜି ସମ୍ପୂର୍ଣ୍ଣ ଅସମର୍ଥ ।

ସ୍ତବ୍ଧ କମ ସମୟ ମଧ୍ୟରେ କଥାଟା ହାତକୁ ଗୋଟି
ହାଣୀ ମା'ର ପୁଅରେ । ସହଜି ଆସିଲା କନିଷ୍ଠ ପରିଷିଳ ହାତରେ ମା'ଙ୍କ ଦା । ନିଶ୍ଚୟ ଗଳିକା
ମୁଁ କି ସୁନା ଖଜିକାଟିଏ । ଅପରୁପ ରୂପ ହାବନା ଗର । ମନ୍ତ୍ରଣାକୁ ହାତରେ ଧରି ଗର ନହେ ମନ୍ତ୍ରଣା
ହାତ ପାତ୍ରାରେ ଆର୍ତ୍ତର କେତେ ଗୋଟି କହାସେ- "ତୁ କିଛି କି ସୁଖୁର୍ କହୁଛୁ ମନ୍ତ୍ରଣା ? ତୁ ଶିକିଟ
କଥା କହିଲୁ ? ମନ୍ତ୍ରଣା ସେଇ ବନକ ବହନା ହାତକୁ ନାହାଁର ବନକ ଆକ୍ରାନ୍ତି ନହେ ସ୍ପର୍ଶରେ
ମୁହୂର୍ତ୍ତକ ପାଟ ନିଜ କରୁ ଭୁଲିଗଲା ଯେପରି । ଗର ସୁହନିତ କଣ୍ଠରେ କହିବାକୁ ଲାଗିଲା- "ବକ୍ରପଥ,
ବକ୍ରପଥ, ପଥୀ ଚକ୍ରପଥ ପଥ କହୁଛୁ କମଳର ବହନ", ପୁଣି ଶିଖୁଥିବା କେତେପଦ ଶାବ- "ନିହାରି
ଭାବେ ଗୋଟିଏ ଯଶୋବନ୍ତ ଶକତି, କାଳି କୋକିଳ ହାବ ଦେବେ ଆସି ଦେହା ପାତ୍ରାଟି-
ଗୋପରେ ହାତକୁ ନାହାଁ, ତେଜା, ହାଣୀମା

ହାତରେ ମା' ଶିକିଟା ମନ୍ତ୍ରଣାକୁ ମୁଁ ପାମବୁ ଦେବେ ଗୋଟିକରି ଶାବି
ଦେହା ଗୋଟି ହାତରେ । ତେଜା ତେଜା ଶାବିଗଲା ଶିକିଟ । ପରୁରେ ଗର ସମସ୍ତେ ସମାପି
ସମଗଳରେ ସହଜି ଶାବିଗଲା । ପାଦର ମୁହୂର୍ତ୍ତର ଶୁଣୁଛୁ ଶାବି ଶାବିରୁ ଶାବିରୁ ଦେହାପୁରା ।
ମୁଁ ହସିଥିବା ମନ୍ତ୍ରଣା ଅପରୁକ ମନରେ । ଦିନେ ଦିନେ ଏଇ ହାତକୁ ନାହାଁର ଶାବିକରି ଶାବି ମନରେ
ମନ୍ତ୍ରଣା ଗର ସୁହନିତ କଣ୍ଠରେ ଶିଖୁଥିବା ଶାବ ଶାବ- "ଆଗୋ ହାତରେ ମା, ଦୋଷ କହ ଶମା ---"
ସୁସି ସୁସି ହାତକୁ ନାହାଁ ଶାବୀରକ ଶାବ ନିଅନ୍ତୁ । ଗୋଟିକି ଗୋଟି ଯମୁଣା ଅସମ୍ଭା ଦେହା ମନ୍ତ୍ରଣା ।
ଆଖୁର ପଥ ରୁମ୍ବ ବସିଲା । ହାଣି ମା'ଙ୍କର ଆଦେଶରେ ମନ୍ତ୍ରଣାକୁ ଭୁଆସ ପରୁ ଶାବ ପୁର ବସିଗଲେ
ଶାବି ଦିଆଗଲା । ମନ୍ତ୍ରଣାରେ ପ୍ରକୃତିର ଅପରୁପ ଶୋଭା ହେ ଯିଶୁ ଶାବ । ଶାବି ସବୁଜ ଅହଣୀନି ।
ଅପରୁରେ ଆମ୍ଭକୁ ଶାବୀରେ ଶୋକିନ ସୁଗାଠ । ମନ୍ତ୍ରଣା ଆଜି ମୁକ୍ତି । ବହୁ ଦିନର ଆଶା ପୂର୍ଣ୍ଣ
ହୋଇଛି । ସେ ସୁହେଇ ଦେବ ନିଜକୁ ପ୍ରକୃତି କୋଳରେ, ନିଜକୁ ମିଶେଇ ଦେବ ଅନନ୍ତ ଗଗନରେ...

କିନ୍ତୁ ଏ କଥାଟା ? ମନ୍ତ୍ରଣା ଦେ ଆଜି ହାତକୁ ଅସମର୍ଥ । ଏତେ
ବର୍ଷ ପଢ଼ିଥିବେ ଆଗରୁ ହସି ଯାଉ ଶୁଦ୍ଧିକ ଗର ହାତରେ ସ୍ୱାଭାବିକ ଶାବି ହାତରେ ବସିଛନ୍ତି ।
ଦେହ ମନ ଶାବ ଆଜି ଅତି ମାତ୍ରାରେ ପ୍ରବଳ । ସେ ଆଜି ପଞ୍ଜା, ଅର୍ଦ୍ଧ, ମନ୍ତ୍ରଣା ମନ୍ତ୍ରଣା ।

ମହା ଚନ୍ଦ୍ର ଡାଗାରେ ପୂର୍ଣ୍ଣିମା ଆସିବ, ମହାନର ଅପେକ୍ଷା କରିବ ବର୍ଷା ଉଡ଼ୁ କୁ । କିନ୍ତୁ ତା ପାଖି ଆଜି ସବୁ ଆଶା ମହିର୍ତ୍ତିକାରେ ପହିଲତ ସୋହାବି । ଅବଶ୍ୟକ ସମୟକୁ ନେଇ ସେ ଝିଙ୍କାଳିଆ ଆମୁଛାରେ ବସି ରହିଲା ।

ଦାନ୍ତ୍ୟ ଜୀବନ ଗର୍ବ କିଛି ମନେ ନାହିଁ । ଲୋକନ ଗର୍ବ ଅସ୍ତ୍ରଧାରରେ କେବେଗୁଡ଼ି ମିଳେଇ ଯାଉଛି । ଟିକିଏ ଟିକିଏ ମନେ ପଡ଼େ - ଖୁଦ-କଣା କୋଡ଼ରେ ଯେଉଁଠି ନ୍ୟାୟର ଉନ୍ନତେ ପଡ଼ି ଛୁଟି ପଡ଼ି ସେଇଥିଲା, ଆଉ ତା'ପରେ ଖଜିକାରେ ତିଆରି ପଞ୍ଜିରୀରେ ଅନ୍ୟାନ୍ୟ ଚଢ଼େଇମାନଙ୍କ ସାଙ୍ଗରେ ଭାବରେ ଗୁମାସ୍ତା ଏ ଗଳିକୁ ବସି ଗଳିକୁ ଗୁମୁଥିଲା । ଗପରେ ଅସିଥିଲା ହାଣୀ ସ୍ୱପ୍ନ ପୁରୁଷ ସୁନା ପଞ୍ଜିରୀକୁ - ଯେଉଁଠାରେ କି ତା ଜୀବନର ମୁହୂର୍ତ୍ତ ସମୟ ମିଳେଇ ସେ ଆଜି ଶୁଭା, ଶକ୍ତି ସୁନା - ପୁରୁଷ ନୂଆ କଲ୍ୟାଣ ହାତ ଉପାସର ସମୟ ବଳ ବଢ଼ିଲା, ପୁରୁଷ ସେଇ ପ୍ରଶସ୍ତ ବାହାଣରେ ଶୁଭୁଚି ସୁନା ଶୁଭର ଗର୍ବ ସୁନା ପଞ୍ଜିରୀ ଆଉ ପାଖରେ ଗର୍ବ ଆପତ୍ତ ହାତରେ ଗିଡ଼ା ଗିଡ଼ା ଛିଡ଼ା ହୋଇ କାନ୍ଦୁଛି ଆଉ କହୁଛି - "ମୋ ମହନକୁ କାର୍ଯ୍ୟକି ଉଦ୍ଦେଶ୍ୟ ଦେଇ, ଆଜି ବିପଦ ଗଣ୍ଡ ମନେ" - ମହନର ଚକ୍ରପୁର ଏଇ ଆପତ୍ତ ବୋଲ କଥାରେ କୋଡ଼କରେ ଭରିଗଲା । ଧନୁର ଗର୍ବରତନ ପ୍ରଦେଶରେ ବେଶ୍ ସୁନା ଖଜିକା ମୁଗାଣୀ ହାତକୁମାରୀ ପାଖି ଅନେକ ମମତା ମାଡ଼ି ଉଠୁଛି ବେଶ୍, ସେଇ ଯେପରି ଏ ଚନ୍ଦ୍ର ପୂଜା ଗର୍ବ ଗିଡ଼ା ଗିଡ଼ା ପାଖି, ଗର୍ବ ଅନାଦିନ ମନୁଷ୍ୟ ସେଇ ବୋଲ କଥା ଦି ପଦ ଶୁଣିବା ପାଖି ।

ଭାବିଲା ମହନ - ନିଜ ପାଖି ଗର୍ବ ପୁଷ୍ପ ମାଝି । ଚନ୍ଦ୍ର ଯେତେବେଳେ ମହନ ଧୁବ ସଫା । ଧୂପର ଅନନ୍ତ ଗଗନରେ ଭଜି ବୁଲୁ ବୁଲୁ ଝଟ ବଗାସରେ ଦିନେ ଗର୍ବ ପ୍ରାଣ ପାଣୀ ଭଜି ଯାଉ ଶାନ୍ତି, କେନ୍ଦ୍ର ଉତ୍ସବ ସାଜେ ଗର୍ବ ସିନାସ । କିନ୍ତୁ ଆଜି - ଦୀପ ଶିଖାପରି ତଳି ଦିଗରକୁ ଆଲୋକ ପ୍ରଦାନ କରି ପାରିଛି ସେ । ଗର୍ବ ସୁନା ଗର୍ବ କଣ୍ଠରେ ଖାତଗାର ଅନ୍ୟକୁ ସୁଖ କରି ପାରିଛି ସେ - ସେଇତା ତା ଜୀବନର ବେଶ୍ ସାଧକଗ ।

ପୁଣି ଭାବୁଛି ମହନ - ପୁଷ୍ପ ଗର୍ବ କଣ ? ସେଇ ସୁନା ପଞ୍ଜିରୀ ଭିତରେ ରହି ସବୁଦିନ ସେ ପହଞ୍ଚେଇଥିଲା ଗଳି ତ ଶିଖୁଥିଲା । ମହନ ମାଝି ଲାଭୁଥିଲା ସିନା ସେ ଉତ୍ସବ ଗଳି ଶିଖୁଥିଲା । ଗର୍ବ ପୁଷ୍ପ ବିଶ୍ୱାସ - ସେ ଦୟାମୟ ଉତ୍ସବ ଏପରିକି ନିଶ୍ଚୟ ଗଳି ପାଣୀ ଚନ୍ଦ୍ରରୁ ଉଦ୍ଧାର କରିବେ, ସେ ନିଶ୍ଚୟ ଆଶ୍ରୟ ପାଞ୍ଚ ସେ ପହଞ୍ଚେଇଥିଲା ପାଦରେ ।

ଶିଖୁଥିବା ଗୀତ କେଉଁପଦ ବାହାଣ ପାଣିରୁ ଗର୍ବ ବାହାରି ଅସୁଥିଲା "ଚନ୍ଦ୍ରପର, ଚନ୍ଦ୍ରପର, ପାଣିରୁ ପାଣି କହେ କମଳର ବର" - ଗର୍ବ ପହଞ୍ଚିନ ଦେଖାଗଲା - ମହନ ଆମୁଛା ତଳେ ଉପଡ଼ିତ, ପ୍ରାଣସାୟ ଗର୍ବ ଉଡ଼ିଯାଉଛି । ଧୂପର ଅନ୍ୟ ପାଣିମାନ ଗର୍ବ ପୁଷ୍ପ ଗର୍ବ ସୁନା ଗର୍ବ ଦେଇ ଚନ୍ଦ୍ରର ଆସାତ କରି ପକାଉଛନ୍ତି ଏବଂ ଚନ୍ଦ୍ର ଶକ୍ତି ସୁନା ମହନର ମହିର୍ତ୍ତିକା ଗର୍ବ ଗର୍ବ ପୁରୁଷ ହାଣୀ ସ୍ୱପ୍ନ ପୁରୁଷ ସେଇ ଅଭିଭାବ ଗଳିକା ହାତକୁମାରୀର କ୍ରନ୍ଦନ ସୁର ବିଶ୍ୱବଳୟ ଛୁଟି ଧୂରେ ଧୂରେ ବିହୀନ ହୋଇ ଯାଉଛି, ଆଉ ଶୁନା ହୋଇ ଯାଉଛି ସୁନା ପଞ୍ଜିରୀ । -

କା.ପ୍ରହା. ବହିପାଞ୍ଚ

the spirit (Deha-lila) is portrayed in Indian sculptures. The body is not only beautiful but also spiritual.

Looking at the female figures of Khajuraho one can easily see that they are not proportionate, but are infused with the flow of life (Prana taranga). Most of the figures create an illusion of movement. Similarly narrow waists, round breasts and wide, lascivious, enchanting hips enhance female figures of Konarak, projecting the ultimate sensuousness; yet when one looks at the shadow cast by the figure, one sees the primal figure of mother with milk swollen breasts and wide pelvis, not the slim creeper like beauties of erotic fantasy. Indian art expresses this theme of Being (Bhuta) and Becoming (Bhava).

In erotic couple figures (Mithuna), the physical act of intrinsic experiences of sex is depicted. As the visible world makes us aware of the invisible, so also the gross (sthula) sex should orient our mind to its subtle (sukhma) nature. Indian sculpture is meant to be seen as well as felt. When the physical act is consummated what remains? Is it just satisfying an urge or is it an evocative experience? Close observation reveals the difference between the body of the decorative female figures (apsara) and the body and postures of the mithuna figures. "Apsaras" and "Naikas" (beautiful females) are much more lascivious and sensual than the amorous couple figures. The figures in the couples have the trained and disciplined body of yogies that are neither ascetic, voluptuous nor athletic. Their faces express serenity, not excitement; delight, not carnal desire, and total absorption with each other (tanmayata). At the core of lust and sensuality lies pure consciousness akin to eternal bliss (parama ananda).

It may be noticed that some of the postures closely resemble different yogic asanas. These types of sexo-yogic postures are more common at Konarak and Khajuraho temples. One interpretation can be that these depict the practice of debauchery under a religious guise. Alternatively they suggest a novel technique to reduce boredom and enhance the pleasure of sex. But perhaps such interpretations reveal our own level of comprehension of human life and its purpose. Our ancestors were more sensualistic than puritan. The treatment of love and sexuality in classical Sanskrit literature attests to that. In Orissa the oldest Oriya writings of "Charya-pada", the medieval "Gita-Govinda" and the writings of Upendra Bhanja convey the Oriya vision of life. Love and sex have always been considered instruments to explore and discover the transcendental nature of life. Siddhas, like Tiolopada or Luipada, speak in a secret language of Charya-pada about the metamorphosis of man, who is driven by hunger, sleep, sex and fear, and becomes a liberated spiritual human being.

We humans are like lotus, though we have roots in mud, we reach out to the sun.

K.C. Panigrahi 'Archeological Remains at Bhubaneswar'; Kitab Mahal, Cuttack. Chapter VII, pp102,108.

Saga of the land of Jagannatha

Srigopal Mohanty, Lalu Mansinha and Sujit Mohanty

{Note: Originally this formed the basis for a celebration of the 50th anniversary of Orissa at the 17th Annual Convention of the Orissa Society of America at Toronto, Canada. The narration formed the backdrop for short interludes of music, drama, dance or recitation, symbolic of the culture and history of Orissa. The text has been inspired by the book by the Late Dr. Mayadhar Mansinha.}

SCENE I Invocation -----

'From the unreal lead me to the real
From the darkness lead me to light
From death lead me to eternity'

Some five thousand years ago a tribe invaded India from the north-west. They spoke a language called Sanskrit, meaning culture. They called themselves the Arya, meaning cultured people, and chanted hymns from the *Upanishads*.

A thousand miles away to the southeast, by the sea, an old culture of the Odra merged with the then new culture of the Arya to evolve into the culture of Orissa. For untold centuries the priests recite the prayers to the Lord Jagannatha, lord of the universe.

Stradling the road between north and south India on the east coast, Orissa has naturally evolved an eclectic culture. The very symbol of this splendid synthesis is Lord Jagannatha. Once even believed to be a tribal God, he is Krushna, Rama, Buddha, Narayana all in one. He is also *Mahayanik Sunya* and *Adwatik Brahma*. The cult of Jagannatha is therefore unique in India, being a curious synthesis of mutually warring tenets.

SCENE II History -----

Emperor Ashoka attacks and subdues Kalinga in a bloody battle on the plains of Bhubaneswar. He is so moved by the blood and carnage that he adopts non-violence and converts to the then new religion of Buddhism. So spreads Buddhism in Asia.

About a century later an Oriya king, Kharavela, takes revenge by conquering the empire left by Ashoka. His brilliant military as well as civil achievements are inscribed on the roof of the Hatigumpha cave of Udayagiri Hill.

After Kharavela many royal dynasties rule Orissa: Kesari, Bhauma, Soma, Ganga, Bhoj, and, finally, the Surya dynasty, named after the Sun. The time is the thirteenth century, the king is Narasingha Deva of Surya dynasty. Orissa has seen remarkable achievements in arts, music, dance, as well as in engineering and architecture. The engineers of Orissa have been building bigger and more beautiful temples. Narasingha Deva wants to build a monument, the largest temple ever built. It is to be built in water, at the confluence of the river Chandrabhaga and the sea. It is to be an invocation to the Sun. And there it stands at Konarka, no less wonder inspiring in its ruins than when it stood fresh and whole. In spite of nature's wrathful and destructive ways, even today we see embellished forever on the walls of Konarka, the saga of human love and emotions, delicately and artfully sculptured, constantly reminding us of the erotic days of the past.

SCENE III Medieval Literature -----

Literature begins where art ends. In the fifteenth century, a farmer named Sarala Dasa composed a monumental work while plowing the fields. The text is monumental in that it formally marks the maturity of the Oriya language and the final separation from the mother language, Sanskrit. The theme of the epic book is the *Mahabhrata*, the age old story of the struggle between the good and the evil.

About a century after Sarala dasa, a group of five scholars (commonly known as the *Pancha Sakha*) formed a society in the holy city of Puri for the furtherance of literature. The output of the society was prodigious, mostly in religious and theological writings. Of these, the best known is the *Bhagabata Purana* by Jagannatha Dasa.

At about the same time as the *Pancha Sakha*, a man named Chaitanya preached the glory of divine love, particularly the love between Krushna and Radha. Thousands, young and the old, rich and poor, the ruler and the ruled, became his followers and renounced the real world. The inevitable happened. After centuries of glorious and virile resistance, Orissa was quickly trampled under the feet of invaders.

And then the second phase in Oriya literature began. Gone were the days of natural beauty and unpolished vitality. Versification became more and more artificial and complex. Imagine poetry to be like a mathematical equation where the aim of the author is to convey the beauty of his writings to only a select few. The representative dominant voice was that of Upendra Bhanja, who, unlike Sarala Dasa, was well tutored in Sanskrit. Although born a prince, he preferred writing to ruling.

Rebelling against the intellectualised tradition of the poetry of Upendra Bhanja, the song as an art form reached fruition in the seventeenth and eighteenth centuries. The best known composer of the period is Baladeva, who was given the title of *Kavisurya* by an admiring king, meaning a 'sun among poets'. His best known work is *Kishore Chandranana Champu*.

Gopala Krushna was a devout poet who poured out his soul in lyrics of deep and rich poetry and in so doing enriched the language and brought out its beauty to a remarkable degree. While *Champu* narrates the breathtaking see-saw romance between Radha and Krushna, the songs of Gopala Krushna reach the high water mark of both sensual and spiritual love.

SCENE IV Folklore -----

Orissa's feasts and festivals are intimately linked with the village and its people. During August and September of every year, young girls pray for the safe return of their brothers from distant lands. The festival originated in the seventh century, when sea merchants of Orissa fanned out across South East Asia for commerce and conquest. The story is told in *Taapoi*.

The backbone of the armies of Orissa has been the *Paika*, who is normally a farmer, but takes up arms when required. The training of the young men in the martial arts has been an integral part of the folk culture.

The *Raja* festival marks the passage of girls into womanhood. *Dasahara* ushers the coming harvest and is the symbolic celebration of the martial arts. With the fathers and the brothers gone off on military expeditions, which is celebrated in *Dasahara*, what should the teenagers do? The *Kumarautsava* celebrates the impatience of the youth.

No summer is complete without a folk opera. This festival has no name and is simply called *Jatra*, meaning 'the festival'.

SCENE V Modern Founders -----

Under the British, Orissa was quartered, truncated and annexed by neighbouring provinces. It took the concerted struggles of several giants to see a united Orissa state emerge in 1936. One of the giants, a remarkable man who rose through the ranks to become a cabinet minister was Madhusudan Das, considered by many to be the father of modern Orissa.

At a time when Oriya language was passing through a phase of uncertainty, there came Fakiramohan Senapati, the general who saved a language. His versatile genius created several lasting short stories and novels each of which is like a window into a society that was rapidly moving into the modern era. One of his most well known work is *Patent medicine*.

Orissa's abundant natural beauty is eulogised and poetised in the composition of Radhanath Ray

Madhusudan Rao, through his devotional poems taught modern Oriyas to pray.

Gopabandhu Das, he who bled for his people and carried the message of non-violence of Gandhi to the masses of Orissa.

The saying that poets are born and not made is best illustrated in the life of Gangadhar Meher, who plied a loom for his living.

Bhima Bhoi belonged to the Khond tribe, who predate Hindu culture. Yet this blind and devout tribal has written devotional songs such that during his lifetime he was considered a saint.

SCENE VI Recent Developments -----

The post-war era saw the blossoming of a number of outstanding literary figures whose influence transgressed the linguistic and ethnic boundaries of Orissa. Among them are Gopinanth Mohanty, Kahnu Charan Mohanty, Aswini Kumar Ghosh, Kali Charan Patnaik, Radah \mohan Gadanayak and Mayadhar Mansinha.

Orissa today is constantly on the move - changing, adapting, struggling, incorporating -- everything that the modern world has to offer. Her dreams and hopes which are eternal are best expressed through song, dance and music.

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ORISSA HAS A TRADITION

Gopinath Mohanty

Orissa is one among the twenty four administrative areas, that is, states that together constitute the Indian Union. When different states, then called Provinces were originally cut out of India during the British rule, what the British had in view was administrative expediency and not in every case, homogeneity of language, race, culture and tradition. Sometimes these other considerations were deliberately waived for political purposes, for instance, in respect of Orissa. That ancient country had a glorious history. Its people, led by its ruler had fought on the side of of the Kauravas against the Pandavas befriended by no less a person as Krishna.

The name by which Orissa was known then was Kalinga. 'Ka' in Sanskrit, means 'water' and 'Linga', that is a phallus represents Lord Shiva. By custom, water is poured on the sacred symbol of Shiva when it is worshipped and an icon of Shiva that was formed by nature and has a natural pool of water around its base is held in greater reverence. It may be that the country derived its name from the famous deity Lingaraja of Bhubaneswar. It was also called 'Utkala' which in Sanskrit means 'The country which excels every other country in artistry'. The fine 'Utkala Bastra' (cloth of Utkal) that could be passed through a finger-ring was famous in the markets of Rome and elsewhere in the west and so also the painted pottery bearing pictures, that was called 'Chitrita Ghata' in Sanskrit. The country has perhaps the largest number of temples that any country in the world has and some of the most beautiful in India with fine and exquisite architecture. The existing temples belong to different periods starting from the 6th century A.D. Another name for that country is 'Odisha', written 'Orissa' by the British. The word 'Odisha' is a contraction from the expression 'Odra Desa' (the land of people of a race of warriors called Odra). Another source for that name is the fact that the country is in the eastern part of India, and 'Udiana' in Sanskrit means 'the rising sun' in colloquial Oriya prevalent even now in South Orissa, 'the east' is called 'Udiana'. In Pali Prakrit which was the language of Kalinga it was 'Uddiana', from that word to 'Oddiana' was a natural transition, and from that, 'Odia'. At times, 'Utkala', 'Kangoda' and 'Kalinga' were the names of different portions of Orissa. The first disciples of Buddha were from Orissa. They were two merchants named Bhallika and Tapussa. Buddhism had a wide swing in Orissa which even now contains sacred Buddhist relics. Asoka invaded that country in 261 B.C., the people of Orissa fought bravely till the last. Asoka had it recorded that a hundred thousand of them were slain in battle and three times that number were mutilated or wounded. The courage moved his heart to pity and remorse so that he embraced Buddhism and gave up violence for the rest of his life. The saint who converted Asoka into Buddhism was Upagupta. The 'Vajrayana' cult of Buddhism originated in Orissa and was propagated in Nepal and Tibet by a prince of Orissa named Guru Padma Sambhava and his wife, Princess Lakshminkara. It spread from there to east Asia and to southeast Asia. Powerful kings ruled in Orissa till the 16th century. People from Orissa went Ceylon, Burma, Java, Bali,

Sumatra, Cambodia and Indo-China and settled there and some, belonging to the Sailodbhaba dynasty of Orissa that ruled in Orissa in the sixth to the eighth centuries A.D. founded ruling dynasties in many of those places. All that tract overseas beyond India was known as 'Subarna Dwipa'. The settlers enriched its society, art and culture and have left monuments there. The people of Orissa were valiant and were a sea faring nation. Their heroism was not only recorded by Asoka in the 6th Century B.C., they were referred to by the poet Kalidas in the 9th Century A.D. as "Kalinga Sahasikah" (that is, 'the brave people of Kalinga').

Up to the middle of the 16th Century, Orissa had kept Muslim invaders at bay and in the 13th Century, Narasimha Deva had inflicted a crushing defeat on the Muslim armies and had overrun Bengal where they then ruled and taken it. He commemorated his victory on the Sun temple at Konarak. He had the stone image of a huge elephant fixed high up on a wall of the temple with a lion of stone sitting on its head and tearing it. The image of the lion stands for Narasimha Deva and that of the elephant for the Muslim power. Orissa remained a whole independent kingdom till the 16th Century. It was a powerful bastion of Hinduism that stood out against the Muslim invaders who had established their power in neighbouring states, particularly in Bengal. Therefore, Hindu refugees from Bengal settled down in Orissa starting from the early days of the Muslim invasion. The Saint Chaitanya crossed the Ganga and set foot on Orissa at such a time. He then lived and died in Orissa. The King of Orissa, Pratapa Rudra Deva became his disciple, and his cult spread all over Orissa. People remained so engrossed in singing the praises of the Lord, dancing in ecstasy, and immersed in the bliss of an existence beyond death that they cast off their vigilance and their responsibility to meet the needs of the present. A large number of the people of Orissa belong to a caste named 'Khandayat' (which means, a person who holds sway over a 'Khanda' or subdivision). They are the Kshyatriyas of Orissa and had been hereditary warriors as a class by themselves in addition to being architects, artists, poets and cultivators. The great master architect of the world famous Konarak temple, Sadasiva Samantray Mahapatra had belonged to that caste. They turned away from war, military discipline was allowed to be waived at the intercession of influential holy men of the new cult, and so after the assassination of Mukunda Deva Gajapati, king of Orissa, by a revolt in 1578, the glory of Orissa as a power in India faded out of history. There followed long periods of disorder and insecurity and then until the British occupied it in 1803, there had been periods of rule by Muslims, Muslim Nizams of Bengal and by Marahattas though none of them physically held sway over the whole of Orissa. In fact, under a nominal suzerainty by some such ruler, different parts of Orissa remained independant for all purposes, even in defiance of the titular overlord.

British occupation of Orissa in 1803 was followed by expropriation of holdings, oppression, tyranny and extortion, leading to unprecedented impoverishment of the people. And then, the first battle for freedom from British rule in India was waged by the valiant people of Orissa, it was begun by three hundred Kondh tribals of the Eastern Ghats and was taken up by non tribals with Bakshi Jagabandhu Bidyadhar Bhramarabara Ray at their head, the Bakshi had been the hereditary Commander in Chief of the army of the Raja of Puri before the British arrived. The fight went on for over two years and then the British after incurring heavy losses, managed

to crush the revolt by the aid of their numerically superior forces, their Madras Army and their Bengal Army, the two wings making a pincer movement and also with the aid of their fire power. Many are the stirring tales of heroism of the people of Orissa in that fight. The British shot, hanged or imprisoned the leaders of the movement and some were imprisoned in the Andaman island. They demolished the forts of the Khandayats and pounded down the walls in the hope that no relics could remain for posterity and dismembered the state of Orissa, placing the parts in three of their Provinces, namely Bengal, including Bihar, Madhya Pradesh, and Madras. They demilitarised the people of Orissa. This was accompanied by their economic ruination. The railway line laid by the British all along the eastern sea coast erected a high embankment which prevented the natural flow of rain water into the sea, the coast became waterlogged, and malaria became an epidemic. Nature played a malign hand, a sand bar began to rise all along the Orissa sea coast in the Bay of Bengal towards the middle of the eighteenth century due to a change in the current in the ocean. Orissa had been famous for its harbours from which ships had sailed to distant countries, the harbours became blocked and the mouths of the rivers were filled with sand. The finest of all harbours, what is now the Chilka lake was cut off from the sea. The level of the river beds rose when their mouths were blocked up. Floods and famines became a regular feature. The situation of the people of Orissa in such circumstances can be comparable to that of the sea fish found in the Chilka lake, it is locally known as the 'Bhuasuni Magura' that is 'the sea creature which is like a newly married bride', a harmless creature now measuring about four feet in length whose ancestors had been great whales when the harbour had been open to the sea. Orissa was made a separate province on the 1st of April, 1936, but large chunks of natural Orissa were left outside the Province in the Provinces of Bengal, Bihar, Madhya Pradesh and Andhra Pradesh where they still are. In Bengal, Oriya was the mother tongue of the bulk of the population in the district of Midnapore and in the portions of the '24-Pergannas' District, at least till the middle of the 19th Century, then it was forcibly changed into Bengali, the teaching of Oriya there was discontinued. Similar things took place elsewhere in neighbouring provinces. The people, for fear of being made victims of discrimination in official employments and etc. changed their caste title suffixes to their names that is their surnames into equivalents in the language of such states or made their caste titles to conform to the language of these states. Thus, 'Mohanty' now appears in Bengal as 'Maiti', and Brahmin caste names once suffixed in Oriya to names have been changed into Bengali caste names. But tradition has not completely died out there. There are palm-leaf Mss of several Oriya classical poems including the Mahabharata, the Ramayana and the Bhagabata in the houses of those people and in some instances while the language in the Mss(?) is Oriya, the characters in which they have been inscribed are the Bengali script. Though they speak Bengali, their priests, on the occasion of their marriages, chant in Sanskrit, in some city or villages in present day Bengal, "Here, in Jambudwipa (that is, India), in 'Utkala Desha', etc. etc. In Andhra Pradesh, people of the 'Sisti Karana' caste which caste is nothing but the Oriya 'Karana' (i.e., Kayastha) drop their caste suffixes of their names. Thus a person may be found with the name "R.K.Ramlingam", it sounds a perfectly Telugu name. When asked to speak the name in full, the bearer of the name would utter it as "Rama Mohanty" (for 'R', denoting the name of his ancestors, Katak (for 'K', which is the name of the place where his ancestors lived). Ramalingam Pattanayak perhaps mentions

'Pattanayak' no more, as that would betray his Oriya ancestry and do no good to him. Tradition may be best for a variety of reasons. Many Oriya children living in the USA cannot understand a word of Oriya and their parents have little to do with Oriya. Even in Orissa, some who are groomed in English schools have become alien to Oriya in speech and in other aspects of culture. Such has been the craze for 'modernity' with some people that they know little of the achievements of the people of Orissa in the past. I shall cite one example. The name of Jagannatha Dasa, author of the Oriya 'Bhagabata' is familiar to everybody in the villages of Orissa and educated people are expected to know more. No other book is held in Orissa in greater veneration and love than the Bhagabata, at places it is recited daily in every house. Once I happened to visit the library of an educational center where educated Oriya ladies were employed as teachers. The library contained some cheap best sellers. I asked them if they had the books of Jagannatha Dasa. There were none and they did not know what he was nor what he had done.

The Oriya people have a glorious tradition. Their language is the most ancient in the group comprising Maithili, Bengali, Assamese and Oriya which group is derived from the Ardha Magadhi dialect of Prakrit, which in turn is derived from Sanskrit or from which, a reformed language, Sanskrit was fashioned out, there are two opinions. Evolution of Oriya language can be traced to pillar inscriptions of Asoka in the 3rd Century B.C. and to the Udayagiri cave inscriptions of Kharavela of the 2nd Century B.C. Poetry in their language and their two rich and highly developed spiritual philosophies is found in the poems of some of the famous Vajrayana poets starting with the 9th century. By all evidence, the Saint Gorakhanatha, who belonged to the 10th century wrote in Oriya. In the same century Sarola Dasa wrote the Oriya 'Mahabharata', an entirely original composition of high literary merit which uses the bare outlines of the Sanskrit epic and fills it up with details of the times and with stories from his imagination. He set it in a rhyme corresponding to the sound of breakers beating on the surf.

Orissa has been a seat of Sanskrit learning and several Sanskrit poets and scholars of wide acclaim had flourished there. Among them was perhaps Bhavabhuti the dramatist. Oriya literature upto the 13th century A.D. have not been found though several Sanskrit works continued to be compared. One such was 'Geeta Govinda', authored by Jayadeva, a native of village Kendu-bilwa (near Prataprudrapur in Balipatna Police Station in Puri District) in a greater village Kanduri Deuli that is still there on the banks of the sacred Prachi River in Puri District of Orissa, about fifteen miles from Bhubaneswar. Much has been written about it by scholars. Also, in the 13th century, a novel called Rudra Sudha Nidhi was written in Oriya by Narayana Abadhuta Swami. Sanskrit compositions continues to proliferate. Viswanatha Kaviraja wrote his famous 'Sahitya Darpana', and Sridhara Swamy of Orissa wrote the Sridhari Tika exposition of the Sanskrit Mahabharata which is the sole authority on the subject. Vishnu Sharma, of Orissa, wrote the 'Pancha Tantra'. Oriya literature again came to the foreground since the 16th century and has continued to grow although proficiency in Sanskrit classics was also practiced.

One of the traits of tradition in Orissa is the high place that is given to women. Sahaja Yogini Chinta was a lady who was a Professor of philosophy in the Odantapuri University in Orissa in the Vajrayana age. 'Odantapuri' is

from 'Upa Dantapuri' meaning in the suburb of the city of Dantapura, which was then the capital of Orissa, ever since a molar tooth of the Buddha had been enshrined there. The tooth was later sent to Ceylon. Among the master craftsmen engaged in the building of Konaraka was a lady. Women equalled men in horseriding and in fighting. They have been pictured as marching to battle on the temple walls. Many women fighters of different times appear in legends and stories. Three wise women scholars, philosophers and poets and some of them in the Brahmin 'Sasana' villages were authorities on particular Vedas and branches of Hindu philosophy.

Another prized strain in the Oriya tradition has been its spirit of communal living, particularly in the villages, where every member is deemed to be the member of the same village family. They used to share. The feudal headmen and chiefs deemed themselves to be the servant of the people and would take their food only after being satisfied that everybody else in the village had eaten.

Pictures on temple walls highlight the multitudes as well as individuals. To stress the point, there are sculptures of chariots, elephants and horses are made up of living human bodies linked together. This sense of communal life is first being eroded by 'modernism' which leads to split up of joint families and to selfish individualism in the conduct of one's affairs.

The goal of ethics in Orissa has been since times immemorial to inculcate three qualities in every person. Wisdom, Work and Devotion to God. All the three have to be developed and employed to their highest capabilities and to the fullest extent, the ultimate goal for a man being to be a 'Purusottama', that is the highest perfection of man. Sole Devotion without the aid of the other two qualities is foreign to Oriya tradition. Secondly, the tradition recognises both material reality and spiritual reality and tries to realise both of them in religion and in literature. It aims at perfection of realisation of both these realities. The temple in Orissa is represented as the external world, the human body and all the various scenes of worldly life are depicted there, inside the temple these are not found, there is only the sacred image of the Deity, just like the human form having in the soul. Oriya literature since its beginning has dealt with matter and spirit. It is in the Oriya tradition for a person to be brave, honest and truthful, to understand the world and to understand the mystery that is beyond form. It is in that tradition to be unsparing in selfcriticism and in appraisal of the action of others. In Sarala Dasa's 'Mahabharata' even Krishna has been judged and his faults exposed. Often a person is in the wrong. Oriya tradition demands that however mighty he might be, his errors and faults should be told to his face by anybody else however lower in status than other person might be. The highest importance and status attached to the common man, the cultivator, labourer and petty trader. Sarala Dasa has painted the character of a powerful king named 'Janu Ghanta'. That king, a great conqueror and a powerful just and kindly ruler, kept his subjects in a high level of welfare and in peace and security; but for all his achievements, he maintained himself by going about begging and not by tapping the tax of his kingdom. Sarala Dasa has practically sanctified Yudhishthira by making him marry the daughter of a petty tradesman named Hari Sahu.

It is in keeping with Oriya tradition that no man is deemed to be the last word as the possessor of any particular attribute. Sarala Dasa makes each

of his heroes to meet some at some time, someone more than his match who defeats him and shows him his place. The Oriya tradition does not encourage show of pride; it encourages anonymity on the part of those who do great and noble works, enjoins humility and amiability. The country form of greeting in Oriya addressed to anyone whosoever is "so and so, Dandabata" which literally translated means 'Like a God'. What it connotes is 'I greet you with due humility by prostrating myself on the ground straight and stiff like a wooden rod'. Such a word is rarely found in any other language. The Oriya language is accurate, and specific in its meaning, every word evokes a concrete image of object, action and feeling. It is a wonderful language with a vast vocabulary catering to different needs, conveying subtle nuances of meaning, delicate shades of difference in colour, emotion, dream images, desires and intentions. It has been enriched by its long history of over twelve hundred years and by words drawn from different local dialects, particularly, the dialects of tribals who even now constitute twentyfour percent of the population. It is a highly musical language with varying pitch and with skillful arrangement of long and short vowels, consonants, soft labial sounds and hard explosive sounds and with proper cadence. It is not all soft as is Bengali, nor all hard as is perhaps Hindi. In Orissa, sometimes the common villager bursts into Hindi when he wants to vent his rage on anybody or coos in Bengali when he wants to sing something highly sentimental. Oriya has a fine balance of the hard and the soft as is also found in real nature and is comparable in musicality with its neighbour Telegu and also with Tamil and Kannada and Malayalam, like which languages too, the top portion of its alphabets is circular, so shaped in order to permit etching the letters out with an iron stylus on palm leaves.

The tradition of Orissa represents an ideal integration of different cults, religious beliefs, races and languages, a harmonious synthesis, resulting in a healthy and strong new growth in the process of evolution. Muslims and Hindus have lived in Orissa like brothers, taking part in each others festivities. A Satyanarayan Pala ceremony is held for every Hindu child on his or her birth, the deity Satyanarayan is otherwise called 'Satya Pir', he is described as God incarnate as a Muslim saint. Hindus in Orissa worship at the graveyards shrines of Muslim saints known as 'Pirs' and pray for their wishes being fulfilled. Most famous are the Pirs named Bokhari Saheb at Kaipadura in the Khurda Subdivision, and Jahania Pir in the same Puri District. In village Manika Gada in the Khurda Subdivision in Puri District an interesting ceremony takes place on the occasion of the annual Durga Puja festival. There is a Goddess in the village named 'Manika Bhuyani', obviously she was the deity of the people of the tribe Bhuyan who once lived there. The Hindus worshipped her as Durga. Then came the Muslims who settled in the village. The hereditary headman for the entire village is a Muslim. He acts as the 'Jajamana' or 'the person on whose behalf the ceremony is performed.' in the ceremony. The priests are Brahmins. They give him a seat on the sacred platform in front of the temple and tie a sacred ring of grass around his middle finger. He is then made to pour water on the ground from a pot and to hand over a betel nut to the heads priest, all of which signifies that the Muslim headman has appointed the Brahmin priest to officiate on his behalf. The image of the deity is taken in procession to the doors of every house in the village including the house of the Muslim inhabitants. They prepare the grounds in front of the houses in advance for the purpose, they offer sweets and fruits to the

Goddess as any devotee would do. She is deemed to have accepted offerings from the Muslim hands and to have blessed the house, as is explained to the resident of the house by the priests. While communal riots raged in other parts of India and heads rolled, the air being rent with savage yells and piteous wails, there was perfect peace between Hindus and Muslims in Orissa. There were instances of Muslim agitators from outside Orissa being driven away by Muslims in Orissa when the outsiders came to incite them.

The great fuser, the embodiment of integration and synthesis and also the model for the common man in Orissa in every walk of life has been the ancient and presiding Deity of Orissa, Jagannatha, the highest object of adoration in the Hindu world. All important saints of each of the cults and religions in the Hindu world came to his shrine and paid homage to Him. came Guru Nanak, singing on the spur of the moment of his ecstasy "Gagan me thal Rabi Chandra Deepak Bane" ... "Lord, the platter that is being moved before you and on which there are lamps is the sky, the lamps on it are the sun and the moon etc.". This song, often sung in the golden temple at Amritsar was later made into a Bengali poem by the poet Rabindranath Tagore, beginning "Tahare arati kore Chandra Tapa" meaning "the Sun and the moon offer their devotion to you(at the lamp waving ceremony held daily at fixed periods in the day and the night). That Deity means the Lord of the Universe. It is referred to in the Rig veda as 'the log floating in the sea'. It was claimed by the Hindus to signify the formless One and Only God, Brahma, also to signify Vishnu, also Siva, also Bhairaba, also Buddha who was an incarnation of Vishnu, also as the original Jina. A story is current that Jesus Christ visited the shrine during the years when he was wandered about from place to place and when his solours remained a mystery. With all this the Deity Jagannatha was originally the tribal deity "Janang Lo" of the hill tribe called Sabara or Soora. "Janang Lo" the God of Gods, the greatest God of all in the Soora pantheon is still worshipped in Soora villages in the hills of Orissa. Jagannatha makes no distinction between human beings by reason of caste, creed or religion. No such distinction is permitted in his presence and the sacred offering of food consecrated to him can be eaten by a Brahmin and an untouchable Harijan together from the same plate. Among his historic devotees was a muslim, Sal Beg, remembered in Orissa as a poet who composed soulful prayer songs addressed to Jagannatha. Jagannatha represents the Oriya's traditional ideal of universal brotherhood, another name which He bears is "Maitri Debata", meaning "The God of friendship and good feeling between all people of the earth", a unique god symbolising a unique ideal which is more relevant and necessary to achieve in the age of atomic weapons.

And this too has been the tradition of Orissa. Bhima Bhoi, a tribal belonging to the Khond tribe who was a famous saint and philosopher poet in Oriya and who flourished in the 17th-18th century addressed a prayer the Formless One God which ran

"Lord
may the distress of all people in the world be removed
and they be saved even though at the cost of my being
cast in hell"

May Oriyas remember and cherish the best in their tradition.

OWNING A HOUSE IN BHUBANESWAR

Prasanna K. Hota

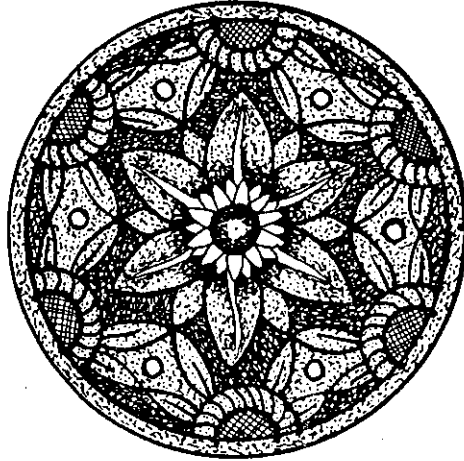
The Bhubaneswar Development Authority (BDA) has been constituted by the State Government of Orissa to take up urban planning and development of the Capital region of the State consisting of 93 villages of Bhubaneswar, Khurda and Jatni. Till date, BDA has planned for construction of about 4,000 houses with a total cost of about Sixteen Crores of rupees. In its last scheme, the BDA has had some interaction with non-resident Oriyas and has come to notice the wide interest among the non-resident Oriyas to own a good house in Bhubaneswar. The BDA is well-equipped to take up construction of sophisticated houses. It has got Architects, Town Planners and Senior Engineers in its ranks. It has put up several multi-storeyed buildings and some of the nationalised banks of India are in the process of commissioning BDA to construct their Office complex on a turn-key basis. So BDA is in a position to make a special drive and enable the non-resident Oriyas to own residential house/other kind of commercial properties in Bhubaneswar.

Bhubaneswar is the Capital of the State and has the best prospects for planned urban growth. It is humbly suggested that holding a property in Bhubaneswar is the best choice for any body wanting to hold property in Orissa. If sufficient number of non-resident Oriyas (let us say fifty or more at a time) evince interest in a special housing colony to be set up for them in any good location in Bhubaneswar, BDA is in a position to oblige them. BDA has in its possession good patches of Government land and if required can acquire private land to put up sophisticated colonies. All infrastructures like water supply, roads, sewerage, electricity shall be available in full measure in these colonies. The planning of the colony will be taken up through reputed architectural back up. If some of the non-resident Oriyas can get together and suggest some worthwhile layouts, the same can be considered by the BDA with an open mind and can be adopted with suitable modifications to conform to local environment. Also house plans can be suggested by non-resident Oriyas and BDA can develop them further or alternatively, BDA shall develop good housing plans through its own Architect.

Good houses cost good money. With sophisticated finishing the present cost of construction per Sft. will be around Rs.200/-. However, this cost is only suggestive and will vary according to the scope of the project. It is also possible for BDA to find loan finance to meet part of the cost of the project enabling non-resident Oriyas to make some down payment and thereafter continue the payment through easy monthly instalments. The rentability of a good house in Bhubaneswar is still very attractive and generally such houses are rented out at the rate of Re.1/- to Rs.1.50 per Sft. per month. The loan finance will generally bear an interest incidence of 15% P.A. and the repayment period will be somewhere between 8 to 12 years. Individual duplex bungalows covering a floor area of approximately 1500 to 2000 Sft. having plot coverage from 2700 to 3500 Sft. costing approximately from Rs.3.00 lakhs to Rs.4.50 lakhs can be suggested as houses which may meet the need of non-resident Oriyas. Here also the size of the plot, the size of the floor area and the cost of the house will vary from project to project and will depend on the kind of response that we get from the non-resident Oriyas. If the Orissa Society of Americans can take up a discussion among the non-resident Oriyas about the above proposal and let us have their response, the BDA will definitely be in a position to translate their dream about owning a house in Bhubaneswar into a reality. A questionnaire can be

circulated among the non-resident Oriyas in the North America to elicit their response regarding the type of house they want and the kind of money they can invest. BDA looks forward to a meaningful interaction with the Orissa Society of Americas and awaits eagerly the reaction of non-resident Oriyas to this proposal.

(P.S. All enquiries regarding the above proposal be directed to Bhubaneswar Development Authority, 2nd Floor Ashoka Market, Unit-II, Ashok Nagar, Bhubaneswar 751 009)



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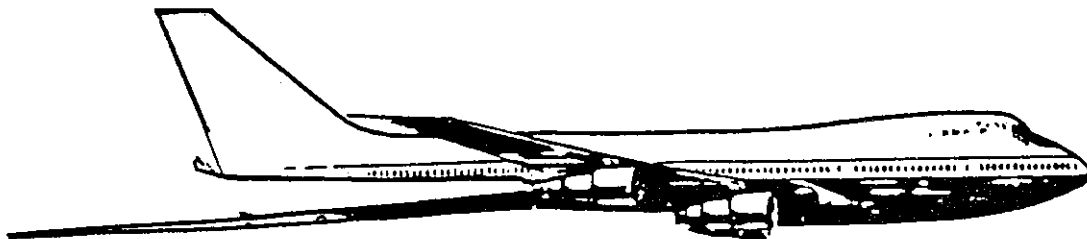
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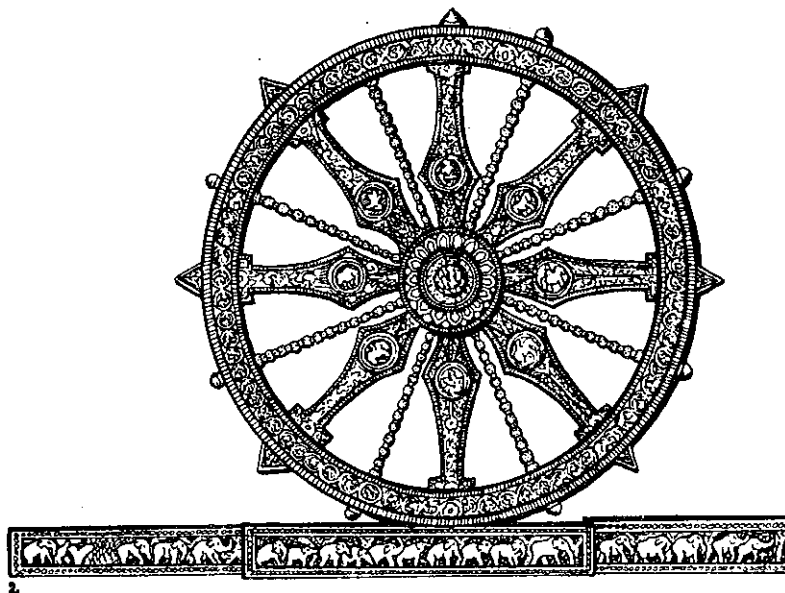
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Neither nonbeing nor being was as yet.
 Neither was airy space nor heavens beyond:
 What was enveloped? And where? Sheltered by whom?
 And was there water? Bottomless, unfathomed?

Neither was there death nor immortality.
 Nor was there any sign of night or day:
 Totally windless, by itself, the One breathed:
 Beyond that, indeed, nothing whatever was.

The Hymn of Creation. The Rig-Veda



ଦିବ ସୂର୍ଯ୍ୟସହସ୍ରସ୍ୟ ଭବେଦ୍ଭଗବତ୍ପଦ୍ମତା
 ଯଦି ଶଃ ସଦୃଶୀ ସା ସ୍ୟାଦ୍ ଭସ୍ମସ୍ୟ ମହାମୁନଃ ।

If there should be in the sky
 A thousand suns risen all at once.
 Such splendour would be
 Of the splendour of that Great Being.

Bhagabat Gita



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