

ORISSA SOCIETY OF AMERICAS

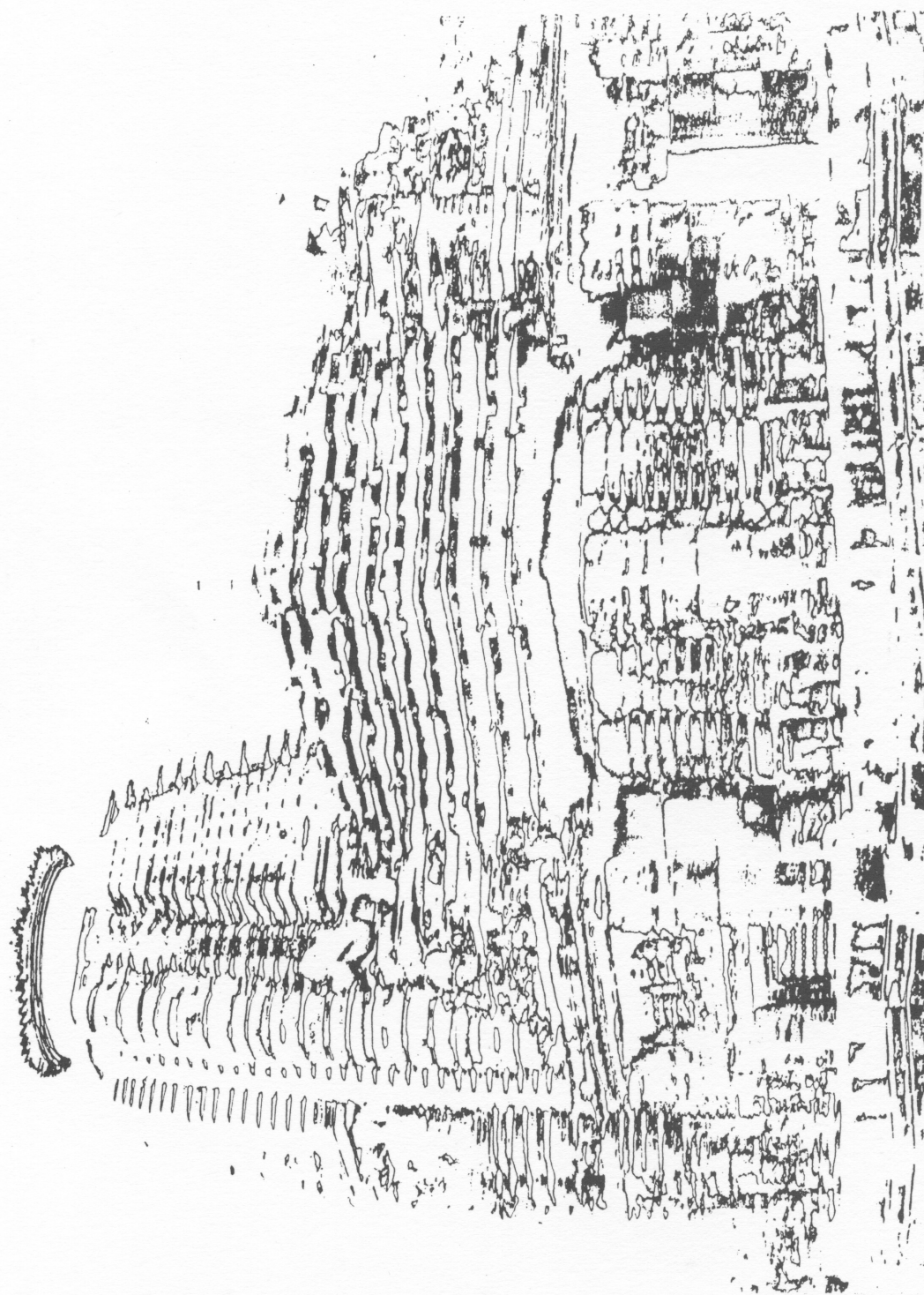
SILVER JUBILEE



Twenty-Fifth Annual Convention

July 1-4, 1994

Pomona, New Jersey



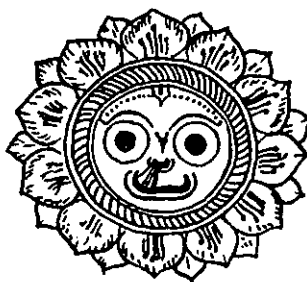
RAJARANI TEMPLE, BHUBANESWAR

Photograph and print by B.D. Sanwal, 1988

This stylised photo print emulates the line drawings of yesteryears. The three step print process enhances the contrast and emphasises the highlights and shadows. The photographer is Professor of Biochemistry at the University of Western Ontario, Canada



JOURNAL
OF THE
ORISSA SOCIETY OF AMERICA
SILVER JUBILEE SOUVENIR



କୃପାପାଘାସାରଃ ସଜ୍ଜନଜଗତଗ୍ରଣୀ ରୁଚିରୋ
ରମାବାଣୀରାମଃ ସ୍ତୁରତମଳପଦ୍ମାକ୍ଷମୁଖୌଃ
ସୁରେନ୍ଦ୍ରୈରାଧ୍ୟଃ ଶ୍ରୁତିଗଣିତା ଗାତ ଚରିତୋ
ଜଗନ୍ନାଥଃ ସ୍ୱାମୀ ନୟନପଥଗାମୀ ଭବତୁ ମେ ।

*Oh Lord Jagannatha! Lord of the Universe!
Show me the true Path!*

*Twenty - fifth Annual Convention
of the
Orissa Society of America
July 1 - 4, 1994*

Pomona, New Jersey

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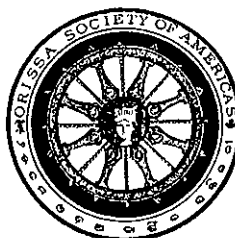
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Journal of the Orissa Society of America

Editor: **Alekha K. Dash**

The Journal welcomes poems, short stories, articles, letters in English and in Oriya. Please mail to:
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ନମଇଁ ନୃସିଂହ ଚରଣ

[ଶ୍ରୀମଦ୍ ଭଗବତ ପ୍ରଥମ ସ୍କନ୍ଦ : ପ୍ରଥମ ଅଧ୍ୟାୟ]

IN PRAISE OF LORD NRUSINGHA

ନମଇଁ ନୃସିଂହ ଚରଣ । ଅନାଦି ପରମ କାରଣ ॥
ଯା ବିନ୍ଦୁ ଆଦି ମଧ୍ୟ ଅଳ୍ପ । ବିଶ୍ୱରେ ନ ଘଟେ ଜଗତ ॥
କହିୟୁ ଅର୍ଥ ଯେ ଜାଣଇ । ସ୍ୱତେଜେ ନିତ୍ୟ ପ୍ରକାଶଇ ॥
ଆନନ୍ଦ ମନେ ବେଦ ସାର । ବ୍ରହ୍ମରେ ଯେ କଲା ବିସାର ॥
ଯାହାର ରୂପ ହୃଦେ ଚିତ୍ତି । ବେଦ ପୁରୁଷ ନ ଜାଣନ୍ତି ॥
ମୃତ୍ତିକା ବିକାର ଯେମନ୍ତ । ଜଳରେ ହୁଅଇ କଳ୍ପିତ ॥
ଜଳେ ଉପଳ ବୃଦ୍ଧି କରି । ମୃଗତୃଷ୍ଣାରେ ଯେହ୍ନେ ବାରି ॥
ହୁଏ ଅରୂପ ଶ୍ୱିତି ତିନି । ଯାହା ଗୋଚରେ ଅନୁମାନି ॥
ସ୍ୱଭାବେ ନୁହେଁ ସେ ତେମନ୍ତ । ଏ ସଂଖ୍ୟା ଯୋଗୀଙ୍କର ମତ ॥
ଆତ୍ମା ପ୍ରକାଶେ ସତ୍ୟ ଥାଇ । ନିରସ୍ତ୍ର ବୁଦ୍ଧକ ବୋଲଇ ॥
ସତ୍ୟ ପରମାନନ୍ଦ ହରି । ଯା ଭାବେ ଭବ ସତ୍ୟ କରି ॥
ଏମନ୍ତ ସତ୍ୟ ରୂପ ଯା'ର । ତା ପାଦେ ମୋର ନମସ୍କାର ॥
ତାଙ୍କ ଚରଣେ ନିତ୍ୟ ଧ୍ୟାନ । କରି ତରନ୍ତି ସାଧୁଜନ ॥
ସେ ହରି ପାଦ ହୃଦେ ଧରି । ପ୍ରବନ୍ଧେ ଗୀତ ନାଚ କରି ॥
ଅଶେଷ ଜଗତର ହିତେ । ବନ୍ଦଇ ଦାସ ଜଗନ୍ନାଥେ ॥

I bow down at the feet of Lord Nrusingha
The Eternal, the Great Cause of Creation.
No one can ever understand the world—
Its beginning, middle or end—without referring to Him.
He alone knows the true nature of senses
And is manifest in His own light.
Out of joy He created the *Vedas*
And spread their message through Brahma.
Even Gods fail to recognise His form.
The quality of earth is determined by water.
But ice is sometimes mistaken as water,
So is mirage
We argue about His form, formlessness and existence,
But His true nature is beyond us.
This is what the *Sankhya-yogis* hold.
He is ever present in the soul
And is mysterious.
He is the Truth and Eternal Joy.
And for Him the world is a reality.
I bow down at His feet, always.
Meditating over His feet alone do seers attain salvation
Contemplating over Him, singing Him in songs,
Jagannath Das prays for the well being of the
end less worlds

Translated from the Oriya *Bhagavata* by: Ganeswar Mishra



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*FRONT COVER

The arts and crafts of Orissa derive from a tradition that goes back thousands of years. The background of the front cover is the *anchal* of a silk sari designed and hand woven in Orissa. The inset shows a *pattachitra*, painting on a specially prepared cloth fabric. This style of painting probably started in Puri District, but is now an art form found in villages all over Orissa. This is a scene from a folklore about the Kanchi- Kaveri expedition of King Prusottama Deva. Two Gods, Lord Balabhadra and Lord Jagannatha are seen riding a black horse and a white horse respectively, travelling in disguise as warriors, to help Purusottama Deva in a battle against the Kingdom of Kanchi. On the way *Maniki Gopaluni* (milk woman) offered yoghurt to the two riders in exchange for a ring. In this scene Lord Balabhadra is seen offering the ring to Maniki Gopaluni. When King Purusottama heard the story from Maniki he recognised the Divine ring, realised the intervention on his side by the Gods, and was overjoyed with a sense of victory.

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BACK COVER

A modern painting of a **Beach Scene At Gopalpur-On-The-Sea**, Orissa by the famous artist **Prafulla Mohanti**. He was born in Nanpur, Orissa, studied architecture in Bombay and now lives in Leeds in northern England. " My painting, writing and philosophy of life are rooted in my village culture. ----- For a long time I have been working with artists and craftsmen in my village, learning from them and helping them to continue their creativity". Prafulla Mohanti is the author of four books: *My Village, My Life; Indian Village Tales; Through Brown Eyes; and, Changing Village, Changing Life*. He has held exhibitions of his art in all parts of the world.

Cover Design by Lalu Mansinha and Mana Ranjan Pattanayak. Sari on cover courtesy of Charu Hota
Silver Jubilee Logo design by Mana Ranjan Pattanayak and Lalu Mansinha



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*He (this self) has neither birth nor death.
Nor does he cease to be having been in existence before;
unborn, eternal permanent and primeval,
he is never killed when the body is killed'*
Bhagavad Gita II:20

SRINIVAS PRAHARAJ
November 16, 1962 - June 12, 1994

In Memoriam

*For the born, death is unavoidable;
and for the dead, birth is sure to take place.
Therefore, in a situation that is inevitable,
there is no justification for you to grieve.*
Bhagavad Gita II: 27

Srinivas Praharaj was born on November 16, 1962 to Chakradhar and Binapani Dash in Cuttack, Orissa, India. He was married to Rupa Satpathy on March 20, 1994 in Bhubaneswar. He has left behind two brothers, Asit and Satyabrata in India and his sister Prabasini, married to Dr. Rasika Tripathy of Texas.

Srinivas graduated as a mechanical engineer from Visweswaraya Engineering College, Nagpur in 1984, where he was placed second in the graduating class. He received his Ph.D. in mechanical engineering from the University of Maryland, College Park with a specialisation in Reliability Engineering.

As a bright young engineer, he joined Godrej India Ltd. In 1984. In 1988, Srinivas came to the U.S. and began working for Dimensions International in Washington, DC. In 1992 he moved to Syracuse, New York to work with Carrier, a subsidiary of United Technologies where he was a research scientist.

A charming and pleasant personality, Dr. Praharaj touched everyone's hearts -- young and old alike. He was an essential member of the community -- forever willing to be anywhere and everywhere he was needed. A talented singer and art lover, Srinivas organised singing groups, helped in children's dance groups, and volunteered much of his time to the Orissa Society of America. He was a prominent member of the Kalahandi Bolangir Project.

Srinivas's warmth, sincerity and generosity will be missed greatly by those who were blessed to know him.

*It is life in quest of life in bodies that fear the grave.
There are no graves here.
These mountains and plains are a cradle and a stepping stone.....*
-- Kahlil Gibran, The Prophet

ଗୋଟିଏ ମୁହୂର୍ତ୍ତ

ଶ୍ରୀନିବାସ ପ୍ରହରାଜ

ଏକାକୀ ଏ ଶୂନ୍ୟତାର ବଳୟ ଭିତରୁ,
ବର୍ତ୍ତମାନର ମେଘନାଦ ପ୍ରାଚୀର ଏପଟୁ ।
ମୁଁ ଆଜି ଗୁହେଁ ଦେଖିବାକୁ
ଅଦୃଶ୍ୟ ଅତୀତକୁ ମୋର
ଯାହା ଦିନେ ହଜିଗଲା
ସ୍ମୃତିର ଦିଗବଳୟ ତଳେ
ହସ ଆଉ ଲୁହର ସ୍ମରଣିକା ହୋଇ ।
ଅଭିମନ୍ୟୁ ପରି
ମୋ ଜୀବନର ଗତେକ ଆକାଂକ୍ଷା,
ଜାଣିଥିଲେ କେବଳ ପ୍ରବେଶର ଦ୍ଵାର,
ଆଶା ଆଉ ଅଭିଳାଷର,
ହୁନିଆର ଏ କଷଟି ପଥରର
ଚକ୍ରବ୍ୟୁହକୁ ।
ଏଠି ସଂଗ୍ରାମର ବିରତ ନାହିଁ,
ବିଜୟ ଅସମ୍ଭବ,
ଆଉ ବି, ଫେରିବାକୁ ପଡିପାରେ
ସ୍ଥିକାର କରି,
ମୃତ୍ୟୁର ବରଣମାଳା,
ଅଶାନ୍ତି ଓ ଅବଶୋଷର ।
ଭାତ ଆଉ ଆଶଂକିତ କି ମୁଁ ?
ମୋ କର୍ତ୍ତବ୍ୟର ଗାଣ୍ଡୀବ ପାଇଁ
ଅଛିକି ମୋ ପାଖେ, ପାର୍ଥର ଅନିବାର୍ଯ୍ୟ ଲକ୍ଷ୍ୟ ?
ମିଳିବ କି ମୋତେ ,
ମୋ ପ୍ରାର୍ଥନାର ପ୍ରତିଟି ପଦରୁ ।
ଭଗବତ ଆଶୀର୍ବାଦ,
ପ୍ରତିଶ୍ରୁତି ନ ପ୍ରଦଶ୍ୟସି,ମା ଶୁଭ ର ପ୍ରତିଶ୍ରୁତି,
ଆଉ ଅଦୃଶ୍ୟ ସହାୟ,
ସେ ସାରଥିର,
ଗୁଲିବାକୁ ଲକ୍ଷ୍ୟ ଅଭିମୁଖେ ?
ହରଦେଶୀ ପ୍ରିୟା ମୋର

କରୁଛି ପ୍ରତୀକ୍ଷା ।
ବିଜୟ ମାଲ୍ୟ ନେଇ, ସ୍ଵାଗତର ଭେଟିନେଇ ।
ମନେ ତାର କେତେ ଆଶା
ବରିନେବ ବିଜୟା ପ୍ରିୟକୁ ।
ଶ୍ରୀଧର ଇଙ୍ଗିତରେ
ଭୁଳାଇବ ଯୁଦ୍ଧର କ୍ଳାନ୍ତି ଓ ବିଷାଦ ।
ଗଢିବ ସେ ସୁନାର ସଂସାର,
ରକ୍ତ ଆଉ ଶୋଣିତର,
ଏ ବର୍ତ୍ତମାନଠାରୁ,
ହରେ ବହୁହରେ,
ପ୍ରେମ ଆଉ ସ୍ନେହଭରା
ଭବିଷ୍ୟତର ଅଜଣା ଉପତ୍ୟକା ତଳେ ।
କିନ୍ତୁ ହାୟ ।
କାହିଁ ଏ ଯୁଦ୍ଧର ସମାପ୍ତି ।
ତା ଆଶା ବି ଆଶାରେ ରହିଯାଇପାରେ ।
ଏ ଯୁଦ୍ଧର ପରିଣତ ଯାହା ହେଉ,
ମୋ ସୁନାର ଅତୀତ ମୋ ଜୀବନ ସଂଚୟ ।
ଭରପୁର ସମ୍ଭାର ସେ ,
ହସ ଆଉ ପରିହାସ,
ସ୍ନେହ ଆଉ ଆଦରର ପ୍ରାରୁଣ୍ୟ ନେଇ ।
ଅବିସ୍ମରଣୀୟ ତାର ପ୍ରତିଟି ମୁହୂର୍ତ୍ତ ।
ଭ୍ରାତୃତ୍ଵର କୋଳାହଳ ଏତେ ସେଠି ।
ଶୁଭି ନ ଥିଲା କେବେ ସେଠୁ ,
ଆଶାମା ଏ ଯୁଦ୍ଧର ହୃଦୟ ।
ମୋର କେତେ ଇଚ୍ଛା ହୁଏ,
ପ୍ରୟାସ ବି କରେ ମୁଁ ,
ଏ ଯୁଦ୍ଧଭୂମିରୁ, ଆହତ ଓ ପରାହତ ସୈନିକର ଚିହ୍ନାର ଚକ୍ର ବି,
ଫେରିପାଇବାକୁ,
ସେଇ ଅତୀତରହସଭରା ଅମାରରୁ,
ଗୋଟିଏ ମୁହୂର୍ତ୍ତ ।

A MESSAGE FROM THE PRESIDENT

ORISSA SOCIETY OF AMERICAS

4925 Interlachen Court, Edina, Minnesota 55436
Phone: (612)-931-9400, or (612)-935-1707, Fax: (612)-935-1650

Dear Friends,

It is with great pleasure I welcome you to the Silver Jubilee convention of the Orissa Society of Americas.

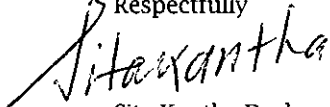
New York Chapter Organisers and members have been working very hard for the past one year to make the 25th OSA convention the most successful and memorable ever. I sincerely thank everyone who has contributed to the success of the Silver Jubilee Convention.

I am very proud to announce that we have built the Orissa Society of Americas on a foundation of talented and dedicated people with a commitment to be responsible global citizens. From this solid foundation, I am confident that we will achieve the goals of our society.

- Our emphasis on youth and youth programs is producing good results. Many chapter heads are youth and they are doing an excellent job for their chapters.
- Dr. and Mrs. Biswal and OSA have established a scholarship to recognize and award a graduating high school student with the most outstanding and academic curricular activities. The honoree will receive a \$1000.00 cash award at the convention.
- Dr. Gauri Das, the first president of OSA has been selected as the **Outstanding Oriya** for this year. This is the best way we can recognize our past president for the many contributions he has made to OSA.
- Kalashree awards have been awarded to Annapurna (Annu) Biswal and Sushreesangita Kar for their outstanding contributions in promoting Odissi dance and music. We are proud of their talent, dedication and services to the community.
- Vice President, Gopa Patnaik is in charge of cultural programs. She has been in touch with many artists in Orissa who are interested in visiting USA and Canada. I urge our chapter coordinators to plan cultural programs for our local artists and visiting artists. Chitralekha Dance Academy, Sushreesangita Kar Dance school, Nandita Behera and others offer dance classes. Please contact them to have dance classes in your area.
- OSA has been involved in many Orissa developments and relief projects. Many of these projects are handled by individual OSA members who have started Colleges, Schools, Hospitals, Clinics and other such projects in Orissa.
- The Hospital Corporation of Orissa, Inc. consisting of some OSA members, started Kalinga Hospital in Bhubaneswar. This world class hospital is scheduled to open in 1995.
- Lord Jagannath Murthy in Ganesh Temple of Nashville. Now OSA members have the opportunity to worship Lord Jagannath and participate in Rathajatra in Nashville.
- OSA has opened OSA Center in Bhubaneswar in December 1992 with the financial support from Dr. Hemanta Senapati and Dr. S.K. Dash. OSA has to allocate funds to run this center after December 94. Mr. Satya Mohapatra is the OSA Center Coordinator in Bhubaneswar. OSA centre provides information and assistance to Oriya students, scholars, artists, business people and others.
- It is time to think about our OSA center in USA and Canada where we can keep our OSA records, display our Orissa arts and crafts, and offer information and assistance to OSA members.
- OSA has grown from 70 members to 1000 members during past 25 years. Our needs have increased. To manage our day to day business, meet our OSA members needs, maintain the continuity of OSA programs and manage OSA funds, we need a permanent person (Executive Director). This person should work under the supervision of OSA President and Executive Committee. The OSA Executive Director can generate income from advertisements, grants and memberships.
- OSA established a Crisis Fund last year under the management of Mrs. Jayashree Mohanty. The money is available to OSA members in emergencies. I urge you to donate generously to OSA Crisis Fund.
- OSA President Mr. S.K. Dash and others have been offering assistance to Oriya students for past 25 years on a personal basis. It is time for OSA to consider OSA scholarships and/or loan programs for deserving students.
- OSA Editor Dr. Alekh Dash has proposed to start ORIYAS HELPING ORIYAS program. I am in full agreement with him and ready to work on this program with your help. Please use ORNET, OSA News Letters and OSA meetings to pass this information. Information of job openings, assistantships, fellowships, grants, admission opportunities, business opportunities and others when you know. You can gather this information from your department, University, business and friends and place it on ORNET and mail copies to me.
- The financial status of OSA is good, but not good enough to support many programs OSA wants to initiate. So we need your support. Be a member, life member, patron or benefactor and/or donate the project of your choice.

On behalf of the Executive Committee, I want to thank you for your continued support, your willingness to share your talents and knowledge and the key role you play in your business and community. Let us look forward to a challenging and eventful 1994-95.

Respectfully



Sita Kantha Dash
OSA president

ORISSA

views and reviews

Each individual's image of Orissa is much like the story of the blind men and the elephant. While each of us has an image based on our own upbringing, experience and education in Orissa, that image, however accurate, is only part of a whole. It is fitting that for the Silver Jubilee we provide a series of reviews, to provide the missing pieces, to make our own image of Orissa whole. The Journal requested a number of experts on Orissa to write a review on the topic of his or her expertise.

An extraordinary amount of work went into planning and organising these reviews. It is a pleasure to acknowledge the active and enthusiastic participation by Mana Ranjan Pattanayak, Netiti Prasad Bohidar, SriGopal Mohanty and Satya Mohapatra.

Gaurab Jhunjhunwalla is a wizard with computers and software and helped in coding and decoding at several critical junctures.

The Village My Art School

Prafulla Mohanti

My initiation into the world of art and education was at the village chatshali when I was three years old. I was taken there by my grandmother who could not read or write but was determined to educate her grandson. Ironically my elder sister was prevented from going to school after she reached puberty; she might become a Kirastani, my grandmother grumbled.

I remember my first day at the chatshali. I carried a brass plate on which was arranged some rice, a coin, a dhoti for the teacher, some flowers and a coconut. I bowed down to pay respect to the teacher who blessed me by gently stroking my outstretched palm with his cane. Then he took my right hand and with a piece of clay chalk helped me to draw three circles on the mud floor: Brahma, Vishnu, Maheswar, the Hindu Trinity. It was my first drawing lesson and I practiced the circles for several months. As I look back I find how profound this system was. The Oriya script is round and practicing the three circles helped me to develop good handwriting. The chanting of the names evoked a sense of meditation and I became aware of the presence of the divine energy all around me, in people and the landscape. I did not have to look for beauty, it was there, everywhere. The way the villagers moved and formed groups was like a ballet. I watched the colours of the rice fields change from vivid green to golden yellow, the sweet-scented flowers which opened out at night, the multi-coloured birds and brilliant sunrises and sunsets. It was magic and I felt at one with nature.

The name of my village is Nanpur in the district of Jajpur, but it was then in Cuttack. It is situated on the right bank of the river Birupa surrounded by paddy fields, mango groves and palm trees swaying in the wind like dancers. In the distance there is a range of hills. The river gives Nanpur its identity and plays an important part in its life. It is a meeting place for the villagers who use it for bathing and washing. In my childhood floods were common; the river overflowed and the whole area became a lake with villages standing like islands. The only way to go from one village to the other was by boat but I enjoyed visiting my friends on rafts made of banana trunks. In the summer the river dried up and provided us with a bed of clean sand on which I played, making patterns with my feet. The village was our playground and we played everywhere, making up games. We used bullock carts as seesaws and the roots of the banyan trees as swings. In the rainy season the village paths turned into little streams on which we sailed paper boats. The village was totally isolated. There were no proper roads and it took one day to reach Cuttack, thirty miles away.

Art was a part of life. The villagers decorated the floors and walls of their mud houses with rice paste for religious festivals and ceremonies. This form of decoration is called *chita*. My mother was a good painter and I followed her instinctively. I became so good that I was invited by other villagers to decorate

their homes. Their appreciation gave me encouragement. The lotus was the main symbol. At harvest festival it was used with stylised footprints to welcome Laxmi, the goddess of wealth, into the house and at Dussera another form of the lotus was used. The villagers saw their gods and goddesses both as figures and in abstract forms. While some villagers worshipped Durga with ten arms, riding a lion, others saw her as an earthen pot filled with water. The village women created the goddess Mangala by digging a mound of earth on the village path and decorating it with vermilion and hibiscus flowers. The image of Laxmi was made with a bowl full of golden paddy decorated with flowers. For processions painted figures of animals, birds and humans were made. The creation and celebration of these divine energies gave the villagers the opportunity to express their artistic talent. Instinctively I took part in these creations.

Everything in the village was produced by craftsmen using their hands. Emphasis was given to the creative use of hands and I saw potters, stonemasons, weavers, jewellers at work. The objects they made were not only functional but aesthetically beautiful and the villagers had a natural sense of colour and design. I learned artistic appreciation by watching my mother select saris, pots and jewellery from the village craftsmen.

There was no radio, cinema or television, but never a dull moment. One festival followed another bringing life and colour. The most popular was *Holi* when we played with coloured water and powder and made little palanquins, to carry Krishna to a meeting ground. In the dry season travelling singers, dancers, snake charmers and puppeteers came visiting and a wave of excitement went through the village when they arrived. Plays were performed in the open air, starting in the evening and continuing until sunrise. The characters inspired me and I produced plays with my friends on the village path using flowers and leaves for costumes and ash and coloured powder for make-up. There were no ready made art materials so I had to improvise. I made brushes with straw and paints with coloured earths and flowers, painting directly on the large mud walls.

The *jogis* and *pala* groups were an integral part of village culture. *Pala* brought literature and poetry through song, dance, music and story telling to the villagers who could not read or write. The stories were based on the Ramayana and Mahabharata and there was often competition between rival groups. The *jogi* is the traditional ballad singer who goes from village to village playing a *kendera*, a one-stringed instrument like a violin. As he goes from house to house people give him rice, money and vegetables and often provide him with shelter for the night. His songs fill the village with their compassion.

A cow goes to graze in the forest and meets a tiger.

The tiger says, 'I want to eat you.'

The cow says, 'I have a small child who is hungry. Let me feed her first, then you can eat me.'

The tiger says, 'If I let you go, you won't return.'

The cow says, 'It is the Age of Truth. I promise by saying three times that I will return.'

The tiger agrees.

The cow goes home, feeds the calf and tells it, 'I have promised to go to the tiger. He wants to eat me.'

The calf says, 'If you leave me I won't have any food and will die. It is better the tiger eats me as well.'

The cow and the calf go to the tiger and offer themselves to be eaten.

The tiger thinks, 'If I eat the cow, the calf will die. If I eat the calf I will be killing a baby and be disgraced for ever.'

The tiger decides not to eat them and lets them go free.

This song describes the love between mother and child and the kindness of the good man, reflecting the villagers' attitude to life and religion. There is a saying:

Dhana arjane, dharma kari,

Dhane prapata, Narahari.

The aim of wealth is to do dharma. Dharma means doing good work, helping others in every way; to dig wells, plant trees and be kind to everybody, including plants and animals. So most people spent their lives doing dharma in order to accumulate points, piety, so that their souls could go to Baikuntha, the land of the gods, where every villager wanted to go. The village was my guru. I learned about life by listening to stories from my mother and other villagers. My mother used to tell me a story, helping me to count:

This little finger said, 'Another, I'm hungry.'

The next finger said, 'Where can we get food?'

The middle finger said, 'We'll borrow.'

The first finger said, 'How can we pay it back?'

The big thumb said, 'We'll eat, drink, and leave the village.'

My childhood was happy. I felt I belonged to the village and the village belonged to me. But within this beautiful world I was aware of immense suffering. Epidemics of cholera, smallpox and typhoid were common and many of my childhood friends died or were disfigured. When I was thirteen years old I watched helplessly the village chowkidar die of a snake bite. I started asking questions about life and death. I wanted to be a doctor to help the village but could not get into a medical school. By chance I got a place in the Sir J.J. School of Art to study architecture in Bombay. The method of education was British and we were told that architects with British qualifications got better jobs and commissions. So after graduating as an architect in 1960 I went to England for further studies and experience.

I found England a totally different world, unrelated to the images I had seen in films or read about in books. Nobody had warned me about racial prejudice. I was shocked to see notices in estate agents' windows saying, 'No blacks, no Irish, no children, no dogs'. Because I was an Indian I had difficulty in finding a room when I went to the northern industrial city of Leeds to study town planning. Luckily, after a long search I found a room. The landlady was a Jew

from Rumania and her skin was darker than mine. My bed sitting room was in an old Victorian house occupied by students and nurses. The walls were covered in old wall paper making the room dark and depressing. So I drew village symbols of the lotus and Jagannath on large pieces of paper and put them on the walls. Soon the atmosphere of the room changed and created a secure environment for me. I took out my miniature figures of Jagannath, Balabhadra and Subhadra and put them on the mantelpiece. I looked at them carefully. Jagannath's black face with round eyes made me realise that my god was black. That gave me confidence. Balabhadra's white face and Subhadra's yellow face made me feel that there was a deliberate attempt in Orissa to bring the races together through religion.

The cult of Jagannath is Orissa's strength. He is all things to all people. That is why, in spite of tension between Hindus and Muslims in other parts of India, life in Orissa villages remains tranquil. The women in Nanpur worship Satyapir, a Hindu-Muslim god, to bless them with 3012s* 'Satya' is the Hindu part, meaning 'truth', and 'Pir' in Islam means 'prophet'. My eldest brother died in childhood. Several years passed and my mother did not have a son. She worshipped Satyapir every day. My brother was born and was named Fakir Charan, the Feet of the Fakir, the Muslim holy man.

My life in Leeds soon fell into a pattern. I got up early in the morning and listened to the news on the radio. After a breakfast of a bowl of cereals and several cups of tea I worked on my drawings for the school's projects. At midday I had lunch in my room and walked to the school to attend classes. When they were over in the evening I returned to my room and painted. The village symbols changed, expressing, my changing moods. Gradually they became a means of self-expression. The lotus of my childhood, the round eyes of Jagannath, the oval form of the shalagrams worshipped by my mother, and the Shiva lingam went through different forms of transformation. They changed through the process of abstraction to a circle, an oval and finally to the point, the bindu. In the grey city of Leeds colour became important to me. I used bold, bright colours.

My town planning course was for two years and I was not receiving any grant. In order to pay for my studies, in my spare time I taught yoga and meditation to Leeds businessmen and art and dancing in art schools and colleges. This took up a lot of my time and energy. I thought that if I could sell some of my paintings it would help me to pay for my education. But how did one sell? I knew that London was the centre for art galleries so I went there with a portfolio of my paintings. I walked along Cork Street and Bond Street looking at the fashionable galleries from the outside. Then I plucked up my courage and went inside one. After looking at my paintings the director said, 'I like them but this is not the type of work we show in our gallery. But there is another gallery nearby which has recently shown the work of an Indian artist. Why not try there?' The director of the gallery was a woman. She looked through my portfolio with great interest and said,

'Do you know an art critic?'

'No.'

'I like your paintings but how can you have an exhibition without a critic to write about your work in the papers?'

She gave me the name and telephone number of a museum director, regarded as the only expert on Indian art in London, and asked me to get in touch with him. When I telephoned him he said, 'Why don't you go back to India?' and put the telephone down. I did not know that he was helping another Indian artist and did not want me to compete with him.

I showed my paintings to other galleries. They all said they liked them but made polite excuses: 'We are fully booked for the next five years.' 'We don't show this kind of work.' Disappointed, I left.

While travelling back to Leeds by train I was doodling on a piece of paper and reflecting on my experiences. I thought the galleries in London treated works of art like bags of potatoes.

'How much?' a man sitting opposite me asked.

'What do you mean?' I was surprised.

'I would like to buy that drawing' he said. How much do you want for it?'

I was taken aback. All this time I had been wanting to sell my paintings but now I was facing a situation where someone wanted to buy and I did not know how to cope. It was like giving a piece of myself away.

'Do you really like it?' I asked.

'Yes'.

'Then please take it.'

He brought me luck. When I returned to Leeds and described my London experience to my friends in the university they said, 'Why don't you have an exhibition here?' Soon a date was fixed.

On the morning of the private view I felt nervous. When I looked at my forty paintings on the walls I could see parts of myself in them. My village symbols had become a process of self-realisation.

It was a beautiful spring evening and I was worried that no-one would turn up to my private view. Why should anyone come to see my paintings? I was totally unknown. I stayed in my room and prayed to Jagannath to make people come to my exhibition. I arrived at the gallery fifteen minutes late and the director came up to me looking worried. 'Everybody is asking me where is the artist and where is the price list.' I had not prepared one because the idea of inviting people and then handing them a price list was embarrassing for me.

A visitor came up to me and said, 'I see you have been influenced by Klee.' He pointed to one of my drawings inspired by Jagannath.

'Clay?' I asked. My knowledge of European art was limited. He started to explain. Without saying anything I left the exhibition and went across the road to my room and brought the miniature figures of Jagannath, Balabhadra and Subhadra. I showed them to the visitor and asked, 'Who has been influenced by whom? Me by Klee or Klee by these figures which are at least a thousand years old?'

A professor from the university bought a painting and congratulated me. 'If a man paints so well why shouldn't he be a painter?' he said. He had come with his eight year old daughter. When I said, 'Thank you for coming to see my exhibition', she replied, 'Thank you for painting the pictures. There wouldn't be an exhibition without them.'

My exhibition was very well received and reviews appeared in local and national newspapers. The Leeds City Art Gallery bought a painting for its collection and I found myself accepted as a painter.

I had come to Leeds to study town planning and in the process I became a painter. For the first time I found it was possible to stand on my own feet. Making the unknown my own, adjusting to new values and facing prejudice created inner tensions. I took refuge in my paintings. The village philosophy that the world is in the body gave me the inner strength to acquire a sense of belonging in an alien culture.

People often ask me what my paintings mean. It is amazing how different people interpret them in different ways relating to their own experiences.

At one of my London exhibitions I overheard a conversation: 'Are they sexual symbols?' I had never thought there was anything sexual about my work but when I returned to my studio I could see sexual symbols in all my paintings.

In Germany a visitor said, 'Your paintings remind me of Brancusi's eggs.'

In Delhi a westernised Indian pointed at an oval painting with a bindu and commented that it looked like an embryo. A young boy saw Chandra Mama, uncle moon, in the same painting; a group of holy men said it was meditative. To an art dealer it was a mandala, a perfect example of tantra.

I do not like analysing my own work, it is inhibiting. I am involved with my work, it is a way of life. I am happy when I am painting; it is like being in a state of love. I paint for myself and my work is rooted in Oriya village tradition and culture where all the modern trends in western art have existed for centuries. The painted figures used in processions are perfect examples of Pop Art. If Mahlia Budha, the village deity in the shape of a Shiva lingam covered in vermilion and decorated with hibiscus flowers, is taken to an art gallery in London or New York it would be considered a work of art, a piece of sculpture, an example of Installation Art. If I reproduced the ritual of my initiation into the world of learning it would be Performance Art. The river bed with my footprints or a patch of green paddy field would be Environmental and Conceptual Art. They all exist as a natural expression of village life.

Wherever I go I carry my village with me, its forms and colours. For me colour is life and life is colour. I express my emotions through colour and form which gives me hope and a sense of awareness. The bindu disappears to shunya, nothing. From this nothingness life begins again and becomes everything, Bramhanda, the total universe. ♦♦♦

Prafulla Mohanti has worked with children all over the world, helping them to paint and dance. He has taught art, design and creative writing in schools and universities. He is the author of four books: My Village, My Life; Indian Village Tales; Through Brown Eyes; and Changing Village, Changing Life. He has produced a film, My Village, My Life, based on the book.



The Script, Language and Literature of Orissa

Jagannath Prasad Das

The earliest script found in Orissa is the Brahmi script in which the Ashokan inscriptions of Dhauli and Jaugada were written in the third century BC. The language of the script was a form of a middle Indo-Aryan language as opposed to Sanskrit. In Kharavela's inscription in Khandagiri-Udayagiri (first century AD) a slightly different Brahmi script was used and the language was akin to Pali. From the Gupta period onwards, the language followed in the copper plates and stone inscriptions was Sanskrit. The script from the 5th to the 8th century AD developed what has been called box-head characters. After this date, there were regional variations in the script and the script used in South Orissa (called the later Kalinga script) was influenced by South Indian scripts.

The next stage of development was the proto-Oriya (called proto-Bengali by Buhler) which was used from the eleventh to the fourteenth centuries in Assam, Bengal and Orissa. It is from this script that modern Oriya (as also modern Bengali) script evolved. Whereas the Bengali script retained the horizontal top line of the original script, it is said that Oriya script changed them to curves due to the exigencies of the writing material, the palm-leaf. The incision of a long straight, horizontal line with an iron stylus would have split the leaf, because palm has a longitudinal fibre going from the stalk to the point. Moreover, the style being held in the right hand and the leaf in the left, the thumb of the left hand serves as a fulcrum on which the style moves and this naturally imparts a circular form to the letters. The palm-leaf is thus said to have decided the shape of the Oriya script.

The main development of the Oriya script took place during the rule of the kings of the Ganga dynasty in Orissa from 1077 to 1435 AD as evidenced from numerous copper plate grants and stone inscriptions of this period. The stone inscription found in the Pottesvar temple in Ganjam of the year 1370 AD is considered to be the earliest Oriya inscription in cursive Oriya script.

The copper plate grants and stone inscriptions were all written in the Sanskrit language though Oriya words were sometimes used. The first use of Oriya language in a grant was by Narasimha Deva IV in his Kenduli copper plate grant of 1383 AD. It was also during his time that Oriya was introduced as the language for court documents. By the time of the Suryavamshi kings of Orissa (1435-1540 AD), Oriya script and language had fully developed. This period also marked the beginning of Oriya literature. The earliest datable work in Oriya literature is the *Mahabharat* of Sarala Das, who mentions that he was a contemporary of the first Suryavamshi king Kapilendra (1435-1467).

The Charya songs composed in a period between the ninth to the twelfth centuries AD by composers hailing from the eastern region of India are stated to

be the oldest Oriya literary works. The palm-leaf manuscript of *Charyagiti* was discovered by Haraprasad Shastri in Nepal in 1907 .. and was published by him in Bengali in 1916. The manuscript, now preserved in the National Archives of Nepal, seems to have been copied in the late thirteenth or early fourteenth century and is in a script which was in vogue in Bengali-Assamese and Maithili of that period. So far as the language is concerned, this earliest vernacular text has been claimed by Bengali, Assamese, Maithili and Oriya. The language perhaps represents a stage of speech which is very much akin to what we would conceive to be old Oriya or old Assamese as much as old Bengali.

Between the Charya songs and Sarala Das's *Mahabharat*, no Oriya literary works have come to notice except some prose writings and a poem called *Kalasa Chautisa*. During this period, however, Orissa produced an enormous amount of Sanskrit literature, which include books on astrology, astronomy, medicine, grammar, religion and law. Several commentaries were written on well-known Sanskrit works. There was also an outpouring of literary works, the best-known of which are *Anargha Raghava* of Murari Misra, *Gita Govinda* of Jayadeva and *Sahitya Darpana* of Vishwanath Kaviraj.

There are many legends concerning Sarala Das. It is said that he was considered the dunce of the family which belonged to the cultivator caste. Through the grace of the goddess of his village, Sarala acquired the power of versifying. The goddess ordered him to compose the *Mahabharat* in Oriya and when he expressed his inability to distinguish good from bad verses, she told him, "Write on palm-leaves whatever comes to your mind. When you get disgusted, take the palm-leaves so written to the river Chandrabhaga and float them in its water. Gather those leaves which will float upto you and stitch them according to the order of receipt. This will be your *Mahabharat*". In this way, Sarala Das is said to have composed his work. By the time of Sarala Das, Oriya script, language and literature had come to a fully developed stage. (Sarala writes in his *Mahabharat* that Krishna had studied Oriya among other languages). *Mahabharat* of Sarala Das was written in spoken Oriya at a time when Sanskrit held its sway as the language of the court and literature. Sarala wrote the epic in his own style, taking only the bare minimum from the original Sanskrit work of Vyasa. He also gave the characters and the episodes Orissan colour and it is no wonder that his *Mahabharat* became one of the most popular books in Orissa. Sarala Das acquired celebrity in Bengal too and his *Mahabharat* was introduced in a Bengali translation not later than the early part of the sixteenth century.

Soon after, two other epics, Valmiki's *Ramayana* and the *Bhagavata Purana* were rendered into Oriya. Like Sarala's *Mahabharat* Balaram Das's *Jagamohan*

Ramayana and jagannath Das's *Bhagavata* deviated a great deal from the original Sanskrit. There is so much originality and local colour in these writings that the Oriya epics have been called original works of the authors rather than translations. These three books soon became the most widely read books in Orissa.

With the advent of Chaitanya to Orissa in 1510 AD and the spread of Vaishnavism, the Oriya *Bhagavata* was, however, soon to achieve unprecedented popularity. Community houses called Bhagavata-ghars sprang up in the villages of Orissa where copies of *Bhagavata* were kept and daily recited. When the common people found that the *Bhagavata*, the most sacred of sacred books was within their easy reach, they took to the study of Oriya with uncommon zeal. Parents wanted their children to learn *Bhagavata* so that they could read it to them on their deathbed. In case of an epidemic or calamity, the villagers took recourse to reading the *Bhagavata*. It became the most quoted book and lines from *Bhagavata* entered the everyday speech of Oriyas. The book in a way permeated the entire social life of Orissa. This is what was written about the position of *Bhagavata* a hundred years back and the position has not changed much in the villages of Orissa today.

The *Bhagavata Purana* is the most sacred book of the Vaishnavas, their Bible or Koran. The Oriyas are mostly Vaishnavas, and hence the Oriya *Bhagavata* enjoys an immense popularity. In every respectable house, a room is set apart in which the *Bhagavata* with the other religious works is kept on a gadi (raised seat) and periodically or daily worshipped with flowers, tulsi leaves and sandal pastes. In every important village a shed is set aside at one end, where the villagers gather and hear every week the *Bhagavata* read out by Brahmins. On auspicious days the *Bhagavata* is read out in a gentleman's house to his friends and relatives, while the pothi is always handled with care and respect.

During the sixteenth and seventeenth centuries, a large number of *kavyas* or long episodic poems were written in Oriya, all based on the Krishna theme. The most outstanding of these *kavyas* are Bhakta Charan Das's *Mathura Mangala* and Dinakrishna Das's *Rasakallola*. Several other translations of *Ramayana* also appeared, the more popular ones being the versions of *Adhyatma Ramayana* by Gopal Telenga and Haladhar Das and *Vichitra Ramayana* by Vishwanath Khuntia. Another popular book of the period was Shishu Shankar Das's *Ushabhilasha*, based on a story in Sarala's *Mahabharat*. New poetic forms also emerged during this period, viz, janana (songs of prayer), Chautisa (songs which followed the chautis or thirtyfour consonants of the Oriya alphabet) and Poi (referring to the number of verses in the poem, Dasa-poi meaning a ten-verse poem).

Whereas the early Oriya literature was written for the masses in a simple diction, which was at once naive, vigorous and spontaneous, the *kavya* literature of the later period followed a chaste, ornamental and Sanskritised language. The *kavya* poets tried to make up for the loss of the natural gusto, forthright clarity and strength of common man's speech in the early

writing by metrical and dictional cleverness. In *kavyas* like *Ushabhilasha*, we meet only the beginnings of this. Later it was to be the sole objective of the poets.

Orissa lost her independence in 1568 AD and was successively overrun by Afghans, Mughals and Marathas. Till the British conquest in 1803, Orissa was a veritable cockpit of rival warlords and marauders and there was no peace and security. In the absence of a stable central power, Orissa broke up into a number of semi-independent principalities under local rajas. These small feudal chiefs warred among themselves, maintained harems and patronised art, music and literature for a pastime. Their courts became the refuge of pandits and pedants who believed in ornamental poetry and writings which were alliterative, full of puns and yielded different interpretations in the hands of the learned. The outstanding literary figure of the period, when poetry moved to the court, was Upendra Bhanja, himself a prince.

Dhananjay Bhanja, raja of Ghumsar from 1640 to 1701 was an important poet who wrote several *kavyas*. He also married several wives, who had numerous children and when he was old, the queens and their sons quarrelled among themselves. The favourite queen wanted her son Nilakanth to succeed and, so she poisoned her husband. Nilakanth could, however, ascend the throne only after murdering his elder brother and the latter's son. Nilakanth himself was deposed after two years and had to leave the State.

Upendra Bhanja, the eldest son of Nilakanth preferred to keep away from the family feud and to, devote himself to writing poetry. The quantity he has written is enormous and some of his works are yet to be published in print. He was the master of ornate poetry and each of his works is an example of his mastery over some particular versifying skill or other. Through clever manipulation of words and -with a liberal use of puns, alliterations, assonances and figures of speech, he built up a body of poetry which was gaudy and grandiloquent and at the same time pedantic and unintelligible. He composed songs, *kavyas*, epics, fictional poems, rhetorical compositions, *chitra-kavya* (picture-poems) and even a dictionary in verse for the use of poets. He wrote whole books of verse in which each line started with the same letter of the alphabet. He has entire cantos which, if the first letter of each line is taken out, read in a different metre and give a different meaning. He has a whole canto which reads the same backwards, making it a long palindrome of five hundred and sixty letters. He is also as much known for explicit descriptions of sex as for his verbal jugglery. And it is Upendra again who, for the first time, liberated Oriya literature from religion and wrote true secular poetry. 'To summarise, Upendra Bhanja is in Oriya language the most voluminous author, the earliest and most prominent fictional poet, the most obscene, the most unintelligible, and on the whole the best writer of rhetorical excellences.'

Till the Oriya literature entered the truly modern phase in the second half of the nineteenth century, all the poets who came after Upendra blindly followed

him and wrote in his style. During this period, music and dance flourished under the encouragement of the princely courts. It was also the age of copying of thousands of palm-leaf manuscripts for large scale circulation. Numerous chitra-pothis were prepared under court patronage and most of the illustrated manuscripts would belong to this period, though many of the extant chitra-pothis seem to have been done towards the later part of the nineteenth century.

Though paper was in use during Upendra's time, poets did their writing on palm-leaf, as this was considered sacred and proper. Upendra sometimes had his hero and heroine write love letters with pen and paper, though he himself most probably used palm-leaves to compose on. It was through palm-leaf copies of manuscripts that a poet reached his large readership. In the case of Upendra himself, more than a hundred years had to lapse after his death for any of his books to come out in print.

Through all these developments in literature, the Oriya script used in pothis did not undergo much of a change from its fifteenth century form. However, with the introduction of paper and the growing use of Oriya in court work, a new cursive script emerged to enable faster writing. The new script was called Karani, after Karan, the caste of the scribes, and was used for writing on paper with pen and ink. Palm-leaf manuscripts, however, continued to be written in the old form of script (sometimes called Brahmani to distinguish it from Karani), though some court documents on palm-leaf were written in Karani. As a matter of fact, there was an injunction that Karani script should not be used in a pothi, and that the writing should be done in a neat manner.

In 1872, John Beams, Commissioner, Orissa Division, had thought that karani had come to stay and had written, '... with the greater extension of the use of paper, which has taken place since the establishment of our rule, especially in our courts of justice, the round top line of the Oriya script is gradually dying out, and many contractions have been introduced, which it is to be hoped may be by degrees imported into the printed characters'. But this did not happen and the Oriya script of today (both hand-written and printed) is no different from the script used in palm-leaves.

Oriya-printing was introduced by missionaries soon after the British conquest of 1803. An Oriya typeface was devised in 1804 by the Serampore Press of the missionaries and the first Oriya book came out of the press three years later. The typeface followed the script of the palm-leaf manuscripts rather than the Karani script used in the courts. The first press to come up with local efforts was Cuttack Printing Company which published the Oriya periodical *Utkal Dipika*. It started printing in the lithographic process in 1866 but soon acquired Oriya types which again were in the script of the palm-leaf. The first book to be printed in this press was Upendra Bhanja's *Pre-masudhanidhi* which was released on the 15th December 1866. The promoters of the Press also formed a literary society for the promotion of Oriya and one of their earliest decisions was to publish Oriya kavyas in print. The first books chosen for such printing included Upendra Bhanja's *Vaidehisha Vilasa* and Dinakrishna Das's *Rasakallola*.

★◎★

Jagannath Prasad Das is a poet and playwright who has published a major work on Orissan art, Puri 'Paintings'. Born in Orissa in 1936, he lives and works in Delhi, and is a consultant to the Festival of India. This article is excerpted, with the permission of Dr. Das, from his authoritative book on the palm leaf manuscripts of Orissa, Chitra-pothi.



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● ପ୍ରଫେସର ବାସୁଦେବ ସାହୁ

'ଲିପ୍ୟନ୍ତେ ରତି ଲିପିଃ' । ଉଚ୍ଚାରିତ ଧ୍ବନିକୁ ଯେ ରୂପାୟିତକରେ ତାହାକୁ ଲିପି କୁହାଯାଏ । ଯେ ପର୍ଯ୍ୟନ୍ତ ମୁଖନିଷ୍ପତ୍ତ ବାକ ଲିପିବଦ୍ଧ ରୂପ ନ ଦେଇଛି, ସେ ପର୍ଯ୍ୟନ୍ତ ତାହା 'ଧ୍ବନି' । ଯେତେବେଳେ ଏହା 'ଲିପିବଦ୍ଧ' ରୂପ ନିଏ, ସେତେବେଳେ ଏହା 'ବର୍ଣ୍ଣ' । ଭାଷାର କ୍ରମବିକାଶ ପଥରେ ଲିପି ହେଉଛି ଏକ ଉଦ୍ଦେଶ୍ୟଯୋଗ୍ୟ ଆବିଷ୍କାର । ଲିପିବିନା ପୃଥ୍ବୀର ବହୁ ଭାଷା ଲୋପ ପାଇଯାଇଅଛି । ଲିପି ହିଁ ଭାଷାକୁ ବଞ୍ଚାଇ ରଖିଛି । କେବଳ ଭାଷା ବା ସାହିତ୍ୟ ନୁହେଁ, ମାନବ ସଭ୍ୟତା ଓ ସଂସ୍କୃତିର କ୍ରମବିକାଶ ପଥରେ ଲିପିହେଉଛି ଏକ ପ୍ରଦାନ ସହାୟକ ।

ପ୍ରତ୍ୟାଶ୍ରିତ ଆବିଷ୍କାରରୁ ଜଣାଯାଏ, ଖ୍ରୀଷ୍ଟପୂର୍ବ ଦ୍ଵିତୀୟ ଶତାବ୍ଦୀରେ ଲିପିର ପ୍ରଥମ ଉଦ୍ଭାବନ ହୋଇଥିଲା । ଚିତ୍ରଲିପି ହେଉଛି ଲିପିର ପ୍ରାଥମିକ ରୂପ । କ୍ରମଶଃ ଏହା ଭାବ ସାଂକେତିକ ପ୍ରକୃତି ରୂପଦେଇ ଶେଷରେ ନିର୍ଦ୍ଦିଷ୍ଟ ଭାଷା ବା ଭାଷାସମୂହ ପାଇଁ ନିର୍ଦ୍ଦିଷ୍ଟ ରୂପ ପରିଗ୍ରହ କରିଅଛି ।

ଲିପି ଚତୁର୍ବିତମାନଙ୍କ ମତରେ ସୈନ୍ଦବ ଲିପି ହେଉଛି ଭାରତବର୍ଷରେ ଆଦିଷ୍ଟତ ପ୍ରାଚୀନତମ ଲିପି । ସିନ୍ଧୁ ଉପତ୍ୟକାର ଅଧିବାସୀମାନେ ଖ୍ରୀ:ପୂ: ଦ୍ଵିତୀୟ ଶତାବ୍ଦୀରେ ବର୍ଷ ପୁର୍ବେ ଏକପ୍ରକାର ଆକୃତି ଲିପି ବ୍ୟବହାର କରୁଥିଲେ । ତାହାର ନମୁନା ତତ୍ତ୍ଵାବଳୀ ମୃତ୍ତିକା ନିର୍ମିତ ମୂର୍ତ୍ତୀ ଓ ଗୃହୋପକରଣମାନଙ୍କରୁ ମିଳିଥାଏ । (୧) ଏହା ଚିତ୍ର ଲିପି ଓ ଧ୍ବନୀ ସାଙ୍କେତିକ ଲିପିର ମଧ୍ୟବର୍ତ୍ତୀ ଅବସ୍ଥା । (୨) ଭାରତବାସୀଙ୍କର ଲିପିଜ୍ଞାନ ସଂପର୍କରେ ସୈନ୍ଦବ ଲିପି ଐତିହାସିକ ପ୍ରମାଣ ପ୍ରଦାନ କରୁଥିଲେ ମଧ୍ୟ ଅଶୋକ ଲିପି ସାହାଯ୍ୟରେ ଏହି ଲିପିଗୁଡ଼ିକୁ ପାଠ କରିବା ସମ୍ଭବପର ହୋଇନାହିଁ କିମ୍ବା ଆଧୁନିକ ଭାରତୀୟ ଲିପିଗୁଡ଼ିକ ସହିତ ଏହାର ପାରମ୍ପରିକ ସମ୍ପର୍କ ନାହିଁ ।

ଭାରତବର୍ଷରୁ ଆଦିଷ୍ଟତ ଓ ପର୍ବତୀୟ ଲିପିମାନଙ୍କ ମଧ୍ୟରେ ପ୍ରାଚୀନ ବ୍ରାହ୍ମୀ ଲିପି ହିଁ ହେଉଛି ସର୍ବପ୍ରଥମ । ସେ ସମୟରେ ପଞ୍ଜାବ ଅଞ୍ଚଳରେ ଖରୋଷ୍ଠୀ ଲିପିର ପ୍ରଚଳନ ଥିଲେ ହେଁ ଭାରତୀୟ ଭାଷାରେ ଲିଖିତ ଗ୍ରନ୍ଥମାନଙ୍କରେ ମୁଖ୍ୟତଃ ବ୍ରାହ୍ମୀ ଲିପି ବ୍ୟବହୃତ ହେଉ ଥିଲା । (୩) ଖରୋଷ୍ଠୀ ଭାରତୀୟ ଲିପି ହୋଇ ନ ଥିବାରୁ ତାହା କ୍ରମଶଃ ପରିତ୍ୟକ୍ତ ହୋଇଥିଲା । (୪) ଲିପିତତ୍ତ୍ଵବିତ୍ ତଃ ସତ୍ୟନାରାୟଣ ରାଜଗୁରୁଙ୍କ ମତରେ ଭାରତରେ ଲିଖିତ ଗ୍ରନ୍ଥମାନଙ୍କ ମଧ୍ୟରେ ଯାହାଙ୍କ ନିରୁକ୍ତ, ପାମିନିଙ୍କ ଅଷ୍ଟାଧ୍ୟାୟୀ ଓ ପତଞ୍ଜଳିଙ୍କ ମହାଭାଷ୍ୟ ପ୍ରାଚୀନତମ । ଏଗୁଡ଼ିକ ବ୍ରାହ୍ମୀଲିପିରେ ଲିଖିତ ହୋଇଥିଲା । ତେଣୁ ବ୍ରାହ୍ମୀଲିପିର ଉତ୍ତର କାଳ ଖ୍ରୀଷ୍ଟପୂର୍ବ ୫୦୦ ବର୍ଷ ତଳୁ ବୋଲି ଅନୁମାନ କରାଯାଇପାରେ ।

(୫) ଭାରତୀୟମାନଙ୍କର ବିଶ୍ୱାସ ବ୍ରହ୍ମ (ବେଦ)ର ସାୟାପୁତ୍ର ନିମିତ୍ତ ଆଧ୍ୟାତ୍ମିକ ଯେଉଁ ଲିପି ଆବିଷ୍କାର କରିଥିଲେ, ତାହା ବ୍ରାହ୍ମୀ ନାମରେ ଅଭିହିତ । ତତ୍ତ୍ଵଯାୟୀ ଅନୁମାନ କରାଯାଇ ପାରେ, ଖ୍ରୀ:ପୂ: ପ୍ରାୟ ଏକ ହଜାର ବର୍ଷ ତଳେ ବ୍ରାହ୍ମୀ ଲିପିର ଉତ୍ତର ହୋଇଥିଲା । ବର୍ତ୍ତମାନ ବିଭିନ୍ନ ଆଧୁନିକ ଭାରତୀୟ ଆଧ୍ୟାତ୍ମିକମାନଙ୍କ ପାଇଁ ଯେଉଁସବୁ ଲିପିର ବ୍ୟବହାର ହେଉଅଛି, ସେ ସବୁର ମୂଳ ହେଉଛି ବ୍ରାହ୍ମୀ । (୬) ଅନ୍ୟାନ୍ୟ ଭାରତୀୟ ଲିପିପରି ଓଡ଼ିଆ ଲିପି ମଧ୍ୟ ବ୍ରାହ୍ମୀଲିପିର କ୍ରମ ବିବର୍ତ୍ତନ ଫଳରେ ଜନ୍ମଲାଭ କରିଛି । (୭) ପ୍ରାଚୀନ ବ୍ରାହ୍ମୀଲିପିରୁ ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିର ବିକାଶ ପର୍ଯ୍ୟନ୍ତ ନିମ୍ନଲିଖିତ କ୍ରମ ଉତ୍ତରଣ ସୋପାନ ଲକ୍ଷ୍ୟ କରାଯାଏ ।

(୧) ପ୍ରାଚୀନ ବ୍ରାହ୍ମୀଲିପି-(ଅନୁମାନ ଖ୍ରୀ:ପୂ: ୫ମ ଶତାବ୍ଦୀରୁ ଖ୍ରୀ:ପୂ: ୨ୟ ଶତାବ୍ଦୀ)
ଅଶୋକଙ୍କ ଅନୁଶାସନଗୁଡ଼ିକ ଏହି ଲିପିରେ ଖୋଦିତ ହୋଇଅଛି । ଖ୍ରୀଷ୍ଟପୂର୍ବ ୩ୟ ଶତାବ୍ଦୀରେ ଅଶୋକଙ୍କ ଦ୍ଵାରା ଖୋଦାୟିତ ଧଉଳି ଓ ଜଗତଗଡ଼ ଧର୍ମାବଳୀରୁ ଶୁଭିକରେ ଯେଉଁ ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି, ତାହା ହିଁ ହେଉଛି ପ୍ରାଚୀନତମ ଓଡ଼ିଆ ଲିପି । ପ୍ରାଚୀନ ବ୍ରାହ୍ମୀଲିପି ମୁଖ୍ୟତଃ ମୌର୍ଯ୍ୟ ସାମନ୍ତ କାଳରେ ପ୍ରଚଳିତ ଥିବାରୁ ଏହାକୁ ମୌର୍ଯ୍ୟକାଳୀନ ବ୍ରାହ୍ମୀଲିପି ଭାବରେ ମଧ୍ୟ ଅଭିହିତ କରାଯାଇପାରେ । ଏହି ଲିପିର ଅକ୍ଷରଗୁଡ଼ିକ ଉପରେ

ବିନ୍ଦୁ ଯୋଗ କରିବା ପଦ୍ଧତି ନ ଥିଲା । ପରବର୍ତ୍ତୀ କାଳୀନ ବ୍ରାହ୍ମୀଲିପିରେ ସୌନ୍ଦର୍ଯ୍ୟ ବର୍ଦ୍ଧନ ନିମିତ୍ତ ବିନ୍ଦୁ ବା ଦୁଳ ଯୋଗ କରାଯାଇଥିଲା । ସେ କାଳରେ କେତୋଟି ନିର୍ଦ୍ଦିଷ୍ଟ ପରିବାର ରାଜାଙ୍କ ଦ୍ଵାରା ଲିପିକାର ଭାବରେ ନିଯୁକ୍ତି ପାଉଥିଲେ । ପାରିବାରିକ ବା ମୌଳିକ ସ୍ଵାତନ୍ତ୍ର୍ୟ ପ୍ରଦର୍ଶନ ଲକ୍ଷ୍ୟରେ କୌଣସି କୌଣସି ଲିପିକାର ସରଳରେଖାଯୁକ୍ତ ବ୍ରାହ୍ମୀଲିପିକୁ କ୍ରମଶଃ ବକ୍ତ୍ର ଓ ଗୋଲ କରି ଲେଖୁଥିଲେ । ଅଶୋକଙ୍କ ସମୟରେ ମଧ୍ୟ ଲିପିର ଆକୃତିରେ ଏହି ପରିବର୍ତ୍ତନ ଲକ୍ଷ୍ୟ କରିବାକୁ ମିଳେ । (୮)

(୨) ପରବର୍ତ୍ତୀ ବ୍ରାହ୍ମୀଲିପି-(ଖ୍ରୀ:ପୂ: ୧ମ ଶତାବ୍ଦୀ-ଖ୍ରୀଷ୍ଟୀୟ ଦ୍ଵିତୀୟ ଶତାବ୍ଦୀ)
କାନକ୍ରମେ ଅଞ୍ଚଳ ଭେଦରେ ପ୍ରାଚୀନ ବ୍ରାହ୍ମୀ ଲିପିରେ କେତେକ ପରିବର୍ତ୍ତନ ଲକ୍ଷ୍ୟ କରା ଗଲା । ଏହି ଲିପି ମୁଖ୍ୟତଃ କୁଶାଣ ଶାସନରେ ବ୍ୟବହୃତ ହେଉଥିବାରୁ ଏହାକୁ କୁଶାଣକାଳୀନ ବ୍ରାହ୍ମୀଲିପି ଭାବରେ ମଧ୍ୟ ଅଭିହିତ କରାଯାଇପାରେ । ଖାରବେଳଙ୍କ ହାତୀଗୁମ୍ଫା(ଉତ୍ତରୀ) ଶିଳାଲେଖାରେ ବ୍ୟବହୃତ ଲିପି ହେଉଛି ପରବର୍ତ୍ତୀ ବ୍ରାହ୍ମୀଲିପି । ଏହ ବ୍ୟତୀତ ବାଲେଶ୍ଵର ଜିଲ୍ଲାର ଭଦ୍ରକରୁ ପ୍ରାପ୍ତ ମହାରାଜଗଣଙ୍କ ରାଜତ୍ଵ କାଳରେ ଉଦ୍ଧାର୍ଯ୍ୟ ଅଭିଲେଖ (ଖ୍ରୀଷ୍ଟୀୟ ଦ୍ଵିତୀୟ ଶତାବ୍ଦୀ)ରେ ମଧ୍ୟ କୁଶାଣ ବ୍ରାହ୍ମୀ ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି । ପରବର୍ତ୍ତୀ ବ୍ରାହ୍ମୀ ଲିପିରେ ଏକ ପ୍ରକାର ବିନ୍ଦୁ ବା ଦୁଳ ବ୍ୟବହୃତ ହେଉ ଥିଲା । ଏହି କ୍ଷୁଦ୍ର ବିନ୍ଦୁଟି କ୍ରମଶଃ ଗୋଟିଏ କ୍ଷୁଦ୍ର ଚୂଳିକା ବା ଚତୁଷ୍ପାଶ ଆକୃତି ଧାରଣ କରିଥିଲା । ଅକ୍ଷରରେ ପରିବର୍ତ୍ତନ ମୂଳରେ ଗୁରୋଟି କାରଣ ରହିଥିବା ଅନୁମାନ କରାଯାଇପାରେ । ଯଥା:- (କ) ଅକ୍ଷର ଗୁଡ଼ିକୁ ସ୍ପଷ୍ଟ, ସରଳ ଓ ସୁସ୍ପଷ୍ଟ କରିବା, (ଖ) ସୌନ୍ଦର୍ଯ୍ୟ ବଢ଼ାଇବା, (ଗ) ସହଜ ଲେଖ୍ୟ କରିବା, (ଘ) ତାଳପଢ଼ାଉଁ ଲିଖନ ଆଧାର ଉପରେ ଅକ୍ଷରଗୁଡ଼ିକୁ ଅଧିକ ସାୟା କରିବା । (୯) ବିଭିନ୍ନ କାରଣରୁ ଓଡ଼ିଆ ବର୍ଣ୍ଣମାଳାର ବହୁଅକ୍ଷର କାନକ୍ରମେ ଆକୃତି ପରିବର୍ତ୍ତନ କରିଥିଲେ ମଧ୍ୟ ଖ୍ରୀଷ୍ଟୀୟ ଦ୍ଵିତୀୟ ଶତାବ୍ଦୀରେ ପ୍ରଚଳିତ 'ଠ' ତାହାର ଆକୃତି ପରିବର୍ତ୍ତନ କରି ନାହିଁ । ଉପରେ ନିର୍ଦ୍ଦିଷ୍ଟ ଗୁରୋଟି କାରଣ ଉପରେ ଏହାର ପରିବର୍ତ୍ତନ ନିର୍ଭର କରୁ ନ ଥିବାରୁ ଏହା ଏପର୍ଯ୍ୟନ୍ତ ଅପରିବର୍ତ୍ତିତ ରହିଅଛି । (୧୦)

(୩) ଗୁପ୍ତକାଳୀନ ଲିପି (ଖ୍ରୀଷ୍ଟୀୟ ୪ର୍ଥ ଶତାବ୍ଦୀ-୫ମ ଶତାବ୍ଦୀ)
ଉତ୍ତର ଭାରତର ଗୁପ୍ତ ସମ୍ରାଟବର୍ଗ ଓ ସମକାଳୀନ ରାଜାମାନଙ୍କଦ୍ଵାରା ଖୋଦାୟିତ ଶିଳାଲେଖ ଓ ତାମ୍ର ଲେଖାଦିରେ କୁଶାଣ ବ୍ରାହ୍ମୀଲିପିର ବିକଶିତ ସ୍ଵର ଲକ୍ଷ୍ୟ କରିବାକୁ ମିଳେ । ଗୁପ୍ତ ରାଜତ୍ଵ କାଳରେ ଏହାହିଁ ପ୍ରଚଳିତ ଥିବାରୁ ଏହାକୁ ଗୁପ୍ତଲିପି କୁହାଯାଏ । ଲ,ଷ,ହ ଆଦି କେତେକ ଅକ୍ଷରକୁ ଭିତ୍ତି କରି ଏହି ଲିପିକୁ ଦୁଇ ଭାଗରେ ବିଭକ୍ତ କରାଯାଇପାରେ ଯଥା :- ପ୍ରାଚ୍ୟ ଓ ପ୍ରତାଚ୍ୟ । (୧୧) ଏହି ସମୟର ଲିପିରେ ବ୍ୟବହୃତ ଖ,ଗ,ଈ,ଏ,ଠ ଏବଂ ଶ ପ୍ରକୃତି ସହିତ ଆଧୁନିକ ଓଡ଼ିଆ ଅକ୍ଷରର ସାଦୃଶ୍ୟ ରହିଛି । (୧୨) କଳାହାଣ୍ଡିରୁ ପ୍ରାପ୍ତ ମହାରାଜା ଦୁଷ୍ଟକରଙ୍କ ତାମ୍ରପତ୍ର (ପ୍ରାୟ ଦତ୍ତର୍ଥ ଶତାବ୍ଦୀ) (!), ଧର୍ମରାଜାଙ୍କ ସୁମନ୍ତକ ତାମ୍ର ଶାସନ (୫୬୯-୬୦୦ ଖ୍ରୀ:), ମହାରାଜା ଶମ୍ଭୁବର୍ମାଙ୍କର ସୋରୋ ତାମ୍ର ଶାସନ (୫୭୯-୮୦୦), ଢଳ ବିଗ୍ରହଙ୍କର ଜଣାସ ତାମ୍ର ଶାସନ (୫୯୯ ଖ୍ରୀ: (୧୪), ଶିବରାଜଙ୍କ ପଟିଆ କିଳ୍ଲା ତାମ୍ର ଶାସନ (୬୦୨ ଖ୍ରୀ: ମଧ୍ୟବ ବର୍ମାଙ୍କ ଗଜାମ ତାମ୍ର ଶାସନ (୬୨୦ ଖ୍ରୀ: ପ୍ରକୃତିରେ ଏହି ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି । (୪) ମଧ୍ୟଯୁଗର କଳିଙ୍ଗଲିପି, ସୁଷ୍ମକୋଣାଲିପି, କଣ୍ଟକ ଶାସନ ଲିପି, ବାଳକ ଶାସନ ଲିପି, ସିଦ୍ଧମାତୃକା ଲିପି ବା କୁଟିଳ ଲିପି

(୫ମ ଶତାବ୍ଦୀ-୧୧ଶ ଶତାବ୍ଦୀ)-
ସପ୍ତମ ଶତାବ୍ଦୀରୁ ଏକାଦଶ ଶତାବ୍ଦୀ ପର୍ଯ୍ୟନ୍ତ କଳିଙ୍ଗରେ ଭଞ୍ଜ, ତୁଙ୍ଗ, ସୁନକି, ବିଗ୍ରହ, ଭୈମ, ଶୈଳୋଦଭବ ଓ ଗଙ୍ଗ ଆଦି ରାଜବଂଶ ରାଜତ୍ଵ କରୁଥିଲେ । ଏମାନଙ୍କ ଶିଳାଲେଖାସନମାନଙ୍କରେ ଯେଉଁ ଲିପି ବ୍ୟବହୃତ ହୋଇଥିଲା, ତାହାକୁ ମଧ୍ୟ ଯୁଗର କଳିଙ୍ଗ

ଲିପି କୁହାଯାଏ । ମଧ୍ୟଯୁଗୀୟ ଭାରତର ପୁରାତତ୍ତ୍ୱରେ ଏହି ଲିପିର ପ୍ରଚଳନ ଲକ୍ଷ୍ୟ କରାଯାଏ । ଏହିଲିପିଗୁଡ଼ିକର ଶୀର୍ଷ ପ୍ରକ୍ଷୁବ୍ଧକୋଣ, କଣ୍ଠକ, କାନକ ଅଥବା ସିନ୍ଧୁମାତୃକା ଆଦି ନାମରେ ଅଭିହିତ କରାଯାଇ ପାରେ । ଏହିଲିପି କ୍ରମଶଃ ସରଳରୁ କୃତ୍ରିମ ହୋଇଥିବାରୁ ଏହାକୁ କୃତ୍ରିମ ଲିପି ମଧ୍ୟ କୁହାଯାଇଥାଏ । ଏହି ଲିପିକୁ ପେଟିକା ଶୀର୍ଷକ ମଧ୍ୟ କୁହାଯାଇଥାଏ ।

ଏହିସମୟର ଲିପିକୁ ପ୍ରାଧାନତଃ ଦୁଇ ଭାଗରେ ବିଭକ୍ତ କରାଯାଇପାରେ । ଯଥା:- (କ) ଉତ୍ତର ଭାରତୀୟ ଲିପି ପ୍ରଭାବିତ କୃତ୍ରିମ ଲିପି - ଓଡ଼ିଶାର ପୂର୍ବ-ଉତ୍ତର ଓ ପଶ୍ଚିମାଞ୍ଚଳରେ ଏହାର ବ୍ୟବହାର ଥିଲା, (ଖ) ଓଡ଼ିଶାର ଦକ୍ଷିଣାଞ୍ଚଳରେ ଏହାର ବ୍ୟବହାର ଥିଲା । (୧୫) ମହାସାମନ୍ତ ମଧୁରାଜଙ୍କ ଗୀତାମ ତାମ୍ରଲେଖ (୧୬), ସୈନ୍ୟଜାତ ମାଧବ ରାଜାଙ୍କ ଖୋରଧା ତାମ୍ର ଲେଖ (୧୭), ଶୁଭକରଙ୍କ ନେତ୍ରକପୁର ଅଭିଲେଖ (୧୮), ତାଣ୍ଡୀ ମହାଦେବୀଙ୍କ ଦୁଇଟି ଦାନପତ୍ର (୧୯), ବିଦ୍ୟାଧର ଭଞ୍ଜଙ୍କ ସରନ୍ଦ (୨୦), ନେତ୍ର ଭଞ୍ଜଙ୍କ ତାମ୍ର ଶାସନ (୨୧), କଟକର ଯୋଗବିଂଶ ରାଜାଙ୍କର ଅଭିଲେଖ (୨୨), ଦ୍ୱିତୀୟ ମହାଭବଗୁପ୍ତଙ୍କ ସରନ୍ଦପୁର ଜିଲ୍ଲା ଅନ୍ତର୍ଗତ କୁତପଲ୍ଲୀ ଫଳକ (୨୩) ପ୍ରଭୃତିରେ ଏହି ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି ।

କୃତ୍ରିମ ଲିପିର କୃତ୍ରିମତ୍ୱ ଓ ଏହାର ବିଶେଷତ୍ୱର କାରଣ ସମ୍ପର୍କରେ ସାର ହମେସାକ ମତ ଦେଇଛନ୍ତି- The Gupta inscription gave rise to the Kutila inscriptions prevalent in India from about 800 to 2200 A.D. It can easily be supposed that characters prevalent in different parts of Aryan India, as distinguished from the Dravidian, were almost the same. But according to the historians, from the 1200 A.D onward a political separation from the Central Government gave rise to consequent separation of the linguistic development in the different provinces. The Oriyas following their neighbouring nations the Teluges, Tamils etc developed in a peculiar formation their provincial Kutila Characters. As the palm leaves were the only writing materials in ancient Orissa as in other parts of the east coast provinces of southern India, and iron style (called stilus) was employed for scratching in the characters, and this gave rise to the rounded shapes of the Oriya characters which originally sprang from the kutila character "

ଖ୍ରୀଷ୍ଟୀୟ ୭ମ ଶତାବ୍ଦୀରେକଳିଙ୍ଗ ଓ ତୋଷାଳା ମଧ୍ୟବର୍ତ୍ତୀ କଙ୍ଗୋଦରେ ଯେଉଁ ଲିପି ବ୍ୟବହୃତ ହେଉଥିଲା, ମଧ୍ୟଯୁଗୀୟ କଳିଙ୍ଗ ଲିପିଠାରୁ ତାହା କେତେକ ପରିମାଣରେ ପୃଥକ ଥିଲା । ଏହା ଉତ୍ତର ଭାରତୀୟ ଲିପିଦ୍ୱାରା ବିଶେଷ ଭାବରେ ପ୍ରଭାବିତ ହୋଇଥିଲା । ସମସ୍ତତଃ ଶୈଳୋଭାର ବଂଶୀୟ ରାଜାମାନେ ଅଶ୍ୱମେଧ ଓ ବାକପେୟାଦି ଯଜ୍ଞାନୁଷ୍ଠାନ ପାଇଁ ଉତ୍ତର ଭାରତକୁ ବ୍ରାହ୍ମଣମାନଙ୍କୁ ନିମନ୍ତ୍ରଣ କରି କଙ୍ଗୋଦରେ ସାୟା ବସବାସ ପାଇଁ ଗ୍ରାମ ଦାନ କରିଥିଲେ । ଏମାନଙ୍କ ଭାଷା ଓ ଲିପିଦ୍ୱାରା ଓଡ଼ିଆ ଭାଷା ପ୍ରଭାବିତ ହୋଇଥିଲା । (୨୫) ହୁଏନ୍ସା ତାଙ୍କର ଭ୍ରମଣ ବୃତ୍ତାନ୍ତରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି ଯେ ସେ କଙ୍ଗୋଦରେ ଉତ୍ତର ଭାରତୀୟ ଭାଷା ଶୁଣିବାକୁ ପାଇଥିଲେ ଓ ଏହାର ଲିପି ସହିତ ଉତ୍ତର ଭାରତୀୟ ଲିପିର କେତେକ ସାମଞ୍ଜସ୍ୟ ଲକ୍ଷ୍ୟ କରିଥିଲେ । (୨୬) ଅନ୍ୟ ପକ୍ଷରେ ଓଡ଼ିଶାର ଦକ୍ଷିଣରେ (କଳିଙ୍ଗରେ) ପ୍ରଚଳିତ ଲିପି ପଡୋଶୀ ରାଜ୍ୟ ବେଙ୍ଗରେ ପ୍ରଚଳିତ ଲିପି ସହିତ ସାମଞ୍ଜସ୍ୟ ରକ୍ଷା କରିଥିଲା । ଉଭୟ ଲିପିର ସମନ୍ୱୟରେ ଓଡ଼ିଆ ଲିପି ସମୃଦ୍ଧ ହୋଇଅଛି ।

(୫) ପ୍ରତ୍ନ ଓଡ଼ିଆ ଲିପି - (ଦୁଧଲରଙ୍କ ଉଲ୍ଲେଖ ଅନୁଯାୟୀ ପ୍ରତ୍ନବଙ୍ଗୀୟ ଲିପି) ମାଗଧା ଲିପି ଗୌଡ଼ା ଲିପି (୧୧ଶ ଶତାବ୍ଦୀ-୧୪ ଶ ଶତାବ୍ଦୀ) ମଧ୍ୟଯୁଗୀୟ କଳିଙ୍ଗ ଲିପି ୧୧ଶ ଶତାବ୍ଦୀର ପ୍ରଥମାର୍ଦ୍ଧରେ କେତେକ ବଣିଷ୍ଟ ଲକ୍ଷଣ ଧାରଣ କରିଥିଲା । ଏହା ଲିପି ଲାଭ ଆକୃତି ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିମାନା ସଙ୍ଗରେ ଅଧିକାଂଶ କ୍ଷେତ୍ରରେ ପ୍ରାୟ ସମାନ । ଓଡ଼ିଆ ଲିପିମାନର ନିମ୍ନୋକ୍ତ ବର୍ଣ୍ଣଗୁଡ଼ିକର ସଠିକ ବା ନିର୍ଦ୍ଦିଷ୍ଟ ଆକୃତି ପ୍ରାୟ ଗଠିତ ହୋଇ ସାରିଥିଲା :-

ଅ,ଆ,ଉ,ଈ,ଉ,ଊ,ଏ,ଐ,ଓ,ଐ,କ,ଖ,ଗ,ଘ,ଙ,ଠ,ଧ,ଧ,ୟ, ର, କ,ଲ, ବ,ଶ, ଷ ହ । ଏହା ଛଡ଼ା ଅନ୍ୟ ଅକ୍ଷର ଗୁଡ଼ିକ ମଧ୍ୟ ଆଧୁନିକ ଓଡ଼ିଆ ଅକ୍ଷର ସହିତ ଉଲ୍ଲେଖଯୋଗ୍ୟ ସାଦୃଶ୍ୟ ଲାଭ କରି ସାରିଥିଲା ।

ଏହି ସମୟରେ ବଙ୍ଗୀୟଲିପି, ଆସାମୀଲିପି ଓ ଓଡ଼ିଆ ଲିପି ମଧ୍ୟରେ ଅନେକ ସାମଞ୍ଜସ୍ୟ ଲକ୍ଷ୍ୟ କରାଯାଏ । ପୂର୍ବ ଭରତୀୟ । ରାଷ୍ଟ୍ରମାନଙ୍କରେ ବ୍ୟବହୃତ ଏପରି ଲିପିକୁ ବ୍ୟଲହ

(Bhuler) ମୋଟାମୋଟି ବାବରେ ପ୍ରତ୍ନବଙ୍ଗୀୟ (Proto Bengali) ଲିପିବୋଲି ଅଭିହିତ କରିଛନ୍ତି । ଏହି ଲିପି ଆଧୁନିକ ବଙ୍ଗୀୟ ଲିପିର ଯେପରି ପୂର୍ବବସ୍ଥା ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିର ସେହିପରି ପୂର୍ବବସ୍ଥା । ତେଣୁ ଏହାକୁ ପ୍ରତ୍ନ ଓଡ଼ିଆ ଲିପି (Proto Oriya Script) ମଧ୍ୟ କୁହାଯାଇ ପାରେ ।

୦୫ ଚିନେଜି ଚନ୍ଦ୍ର ସରକାର ଏହି ଲିପିକୁ 'ଗୌଡ଼ା ଲିପି' ଆଖ୍ୟା ଦେଇଛନ୍ତି । ତାଙ୍କ ପୂର୍ବରୁ ଅଲବରୁନା ମଧ୍ୟ ଏହି ଆଖ୍ୟା ପ୍ରଦାନ କରିଥିଲେ । (୨୭) ୦୫ କୁଞ୍ଜ ବିହାରୀ ତ୍ରିପାଠୀଙ୍କ ମତରେ ଏହାକୁ 'ମାଗଧା ଲିପି' ବୋଲି କହିବା ଅଧିକ ସମାଜନ ହେବ । (୨୮) ପୂର୍ବା ମାଗଧା ଭାଷାରୁ ଯେପରି ଓଡ଼ିଆ, ବଙ୍ଗଳା, ଆସାମୀ, ମୈଥିଳୀ, ବୋଜପୁରୀ, ମାଗଧା ପ୍ରଭୃତି ଭାଷାର ଉତ୍ପତ୍ତି ଘଟିଅଛି । ପୂର୍ବା ମାଗଧା ଲିପିରୁ ସେହିପରି ଓଡ଼ିଆ, ବଙ୍ଗଳା, ଆସାମୀ, ମୈଥିଳୀ, ଭୋଜପୁରୀ, ମାଗଧା ପ୍ରଭୃତି ଲିପିର ଉତ୍ପତ୍ତି ଘଟିଅଛି ।

ମନମୋହନ ଚକ୍ରବର୍ତ୍ତୀଙ୍କ ମତରେ ଜୟପାଳ ଦେବଙ୍କର ବାଲେଶ୍ୱର ଜିଲ୍ଲା ଇର୍ଦ୍ଦା ଫଳକରେ ସର୍ବପ୍ରଥମ ପ୍ରତ୍ନବଙ୍ଗୀୟ ବର୍ଣ୍ଣମାଳା ବ୍ୟବହୃତ ହୋଇଅଛି । (୨୯) ଏହି ଲିପିକୁ ପ୍ରତ୍ନ ଓଡ଼ିଆ ବୋଲି ମଧ୍ୟ କୁହାଯାଇପାରେ ।

୦୫ ସତ୍ୟ ନାରାୟଣ ରାଜଗୁରୁଙ୍କ ମତରେ ସୋରୋ ନିକଟସ୍ଥ ଗନ୍ତ୍ରୀ ବେତରୁ ପ୍ରାପ୍ତ ବୌଦ୍ଧ ପ୍ରତିମାର ପାଦଦେଶରେ ଲିଖିତ ଦୁଇଟି ପଞ୍ଚିରେ ସର୍ବପ୍ରଥମ ପ୍ରତ୍ନ ଓଡ଼ିଆ ଲିପି ବ୍ୟବହୃତ । ସେ ଏହାର ସମୟ ୧୦ମ ଓ ୧୧ଶ ଶତାବ୍ଦୀ ମଧ୍ୟରେ ନିର୍ଣ୍ଣୟ କରିଛନ୍ତି । ଏହାର ଦ୍ୱିତୀୟ ବୃକ୍ଷାନ୍ତ ରୂପେ ସେ ରାଜା ବଜ୍ରହସ୍ତ ଦେବଙ୍କର ଏକ ତାମ୍ର ଶାସନ (୧୧ଶ ଶତାବ୍ଦୀ)କୁ ଗ୍ରହଣ କରିଛନ୍ତି । (୩୦)

୦୫ କୁଞ୍ଜବିହାରୀ ତ୍ରିପାଠୀଙ୍କ ମତରେ ଆନ୍ଧ୍ରପ୍ରଦେଶର ଟିକାକୋଲି ଜିଲ୍ଲାର ଉତ୍ତରମ ଗ୍ରାମରୁ ଆବିଷ୍କୃତ ଅନନ୍ତ ବର୍ମାଙ୍କ ଶିଳାଲେଖରେ ପ୍ରତ୍ନ ଓଡ଼ିଆ ଲିପି ଓ ପରବର୍ତ୍ତୀ କଳିଙ୍ଗ ଲିପିର ମିଶ୍ରଣ ଦେଖିବାକୁ ମିଳେ । ଏହି ଶିଳାଲେଖର ଖୋଦନ କାଳ ୧୦୫୧ ଖ୍ରୀଷ୍ଟାବ୍ଦ । ଏହା ବ୍ୟତୀତ ଅନନ୍ତ ବର୍ମା, ଚକ୍ରତରଙ୍ଗ ଦେବଙ୍କର ତାମ୍ର ଶାସନ, ଯୋଗବିଂଶ ମହାରାଜ ଭଦ୍ରରଥଙ୍କ ତାମ୍ରପୁର ଶାସନ (୩୧), ଚତୁର୍ଥ ନରସିଂହ ଦେବଙ୍କ ତ୍ରିମାଳାମଠ ତାମ୍ର ଫଳକ (୩୨), ଭୁବନେଶ୍ୱରରୁ ପ୍ରାପ୍ତ ନରସିଂହ ଦେବଙ୍କ ତାମିଳ ଓଡ଼ିଆ ଚୈତ୍ୟାକ୍ଷିକ ଶିଳାଲେଖ (୧୧୪୯ ଖ୍ରୀ:), ସୋନପୁରରୁ ଆବିଷ୍କୃତ ଭାନୁଦେବଙ୍କ ସମୟର ଶିଳାଲେଖ ୯୧୩ଶ ଶତାବ୍ଦୀ (୩୩) ପ୍ରଭୃତିରେ ଏହି ଲିପିର ଅତିମିଶ୍ର ଓ ମିଶ୍ର ରୂପ ଦେଖିବାକୁ ମିଳେ ।

ପ୍ରତ୍ନ ଓଡ଼ିଆ ଲିପିରେ ଉତ୍ତର ଭାରତୀୟ ଲିପି ଓ ଦକ୍ଷିଣ ଭାରତୀୟ ଲିପିର ସମନ୍ୱୟ ଘଟିଥିଲା । ୦୫ ସତ୍ୟନାରାୟଣ ରାଜଗୁରୁଙ୍କ ମତରେ, ଯେଉଁ ସମୟରେ ଦକ୍ଷିଣାତ୍ୟ ଲିପି ସଙ୍ଗେ ଉତ୍ତର ଓ ପୂର୍ବଭାରତୀୟ ଲିପି ଗୁଡ଼ିକ ସଂପୂର୍ଣ୍ଣ ରୂପେ ବିଚ୍ଛିନ୍ନ ହୋଇ ପଡିଲେ, ପୁଣି ଦକ୍ଷିଣାତ୍ୟ ଭାଷା ଭାରତର ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳରେ ଦୁର୍ବୋଧ୍ୟ ହେଲା, ସେତେବେଳେ ସେହି ଉଭୟ ପ୍ରକାର ଲିପି ମଧ୍ୟରେ ଯୋଗସୂତ୍ର ରକ୍ଷାକରିବା ପାଇଁ କଳିଙ୍ଗର ଲେଖକମାନେ ଚେଷ୍ଟିତ ହେଲେ । ଏଥିରୁ ପ୍ରମାଣ ରୂପେମହାରାଜା ବଜ୍ରହସ୍ତ ଏବଂ ଅନ୍ୟ କେତେ ବଙ୍ଗବଂଶୀୟ ରାଜାଙ୍କର ତାମ୍ର ଶାସନ ଗ୍ରହଣ କରାଯାଇପାରେ । ବଜ୍ରହସ୍ତଙ୍କର ଏକ ତାମ୍ର ଶାସନରେ ଉତ୍ତର ଭାରତୀୟ ଲିପି ସଙ୍ଗେ ଦକ୍ଷିଣାତ୍ୟ ଲିପି ସଂଯୁକ୍ତକରି ଲିପିକାର ଏହି ଅନୁଶାସନଟି ପୂର୍ଣ୍ଣ କରିଛନ୍ତି । ଯଦି ଉଭୟ ପ୍ରକାର ଲିପି ଏ ଦେଶରେ (କଳିଙ୍ଗରେ) ପ୍ରଚଳିତ ହୋଇ ସୁପରିଚିତ ହୋଇ ନ ଥାନ୍ତା, ତାହାହେଲେ ରାଜକୀୟ ଶାସନରେ ଏପରି ମିଶ୍ରିତ ଲିପି କଦାପି ବ୍ୟବହାର କରାଯାନ୍ତା ନାହିଁ । (୨୪) ମହାରାଜା ଚକ୍ରତରଙ୍ଗଦେବଙ୍କର ଦୁଇଟି ତାମ୍ର ଶାସନରୁ ଗୋଟିକରେ ଦକ୍ଷିଣାତ୍ୟ ଲିପି ଏବଂ ଅନ୍ୟଟିରେ ଉତ୍ତର ଭାରତୀୟ ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି । (୩୫)

(୬) ପ୍ରାଚୀନ ଓଡ଼ିଆ ଲିପି (୧୪ଶ ଶତାବ୍ଦୀ-୧୬ଶ ଶତାବ୍ଦୀ)-

ପ୍ରତ୍ନ ଓଡ଼ିଆ ବା ପ୍ରତ୍ନ ବଙ୍ଗୀୟ ଲିପିର ପରବର୍ତ୍ତୀ ବିକାଶ ସ୍ତର ହୋଇଛି ପ୍ରାଚୀନ ଓଡ଼ିଆ ଲିପି । ଏହିଲିପିରେ ନାଗରୀ ଲିପିର ପ୍ରଭାବ ଲକ୍ଷ୍ୟ କରାଯାଏ । ୧୩୯୫ ଖ୍ରୀ:ରେ ଖୋଦିତ ଚତୁର୍ଥ ନରସିଂହ ଦେବଙ୍କ ପୁରୀ ଶଙ୍କରାନନ୍ଦ ମଠର ତାମ୍ରଫଳକ ସରନ୍ଦରେ ବ୍ୟବହୃତ ଲିପି ହେଉଛି ନାଗରୀ ପ୍ରଭାବିତ ପ୍ରାଚୀନ ଓଡ଼ିଆ ଲିପି । ୧୪୦୩ ଖ୍ରୀ:ରେ ଖୋଦିତ ଶ୍ରୀ କୁର୍ମେଶ୍ୱର ମନ୍ଦିର ଅଭିଲେଖର ଲିପି ଆଧୁନିକ ଦେବନାଗରୀ ଲିପିଦ୍ୱାରା ବହୁଳଭାବରେ ପ୍ରଭାବିତ ହୋଇଥିଲା । ଓଡ଼ିଆ ଲିପିର ବିକାଶଧାରାରେନାଗରୀ ଲିପିର ପ୍ରଭାବ ସ୍ପଷ୍ଟ ପ୍ରମାଣିତ ହୋଇଥାଏ । କେତୋଟି ଓଡ଼ିଆ ଅକ୍ଷର ସହିତ ନାଗରୀ ଅକ୍ଷରର ଏତେ ଦୂର ସାଦୃଶ୍ୟ ରହିଛି ଯେ ଓଡ଼ିଆ ଅକ୍ଷରର ଶୀର୍ଷ ଦେଶର ମୁଣ୍ଡଳା ପରିବର୍ତ୍ତେ ରେଖାବାଣି ଦେଲେ ସେଗୁଡ଼ିକ ସହଜରେ ନାଗରୀ ଅକ୍ଷର ରୂପେ ପଠିତ ହୋଇପାରିବ । (୩୬) ତୁର ଲିପି ମଧ୍ୟରେ ଏତାଦୃଶ ନିକଟ ସାଦୃଶ୍ୟ ଲକ୍ଷ୍ୟ କରି ଗ୍ରିୟର୍ସନ (Grierson) ମତ ଦେଇଛନ୍ତି- " The Maithili and Bengali alphabets are derived from Buhler's Proto-bengali. The Oriya alphabet is on the

contrary derived from Nagari and probably reached Orissa directly from the west" (୩୭)

(କ) ଦିକାକୋଲି ଜିଲ୍ଲାର ପୋଟେଙ୍ଗା ଗ୍ରାମ ପୋଟେଙ୍ଗର ମନ୍ଦିରରେ ଥିବା ଭାନିଦେବଙ୍କ ଶିଳାଲେଖ (୧୩୭୬ ଖ୍ରୀ:), (ଖ) ଚତୁର୍ଥ ନରସିଂହ ଦେବଙ୍କର ଯାଜପୁର ସିଦ୍ଧେଶ୍ୱର ମନ୍ଦିରସ୍ଥ ବ୍ରହ୍ମାଭିଲେଖ (୧୩୯୪ ଖ୍ରୀ:), (ଗ) ସମ୍ବଲପୁର ଜିଲ୍ଲାର ନରସିଂହନାଥ ମନ୍ଦିରରେ ଥିବା ବୈଦେବଦେବଙ୍କ ଶିଳାଲେଖ (୧୪୧୩ ଖ୍ରୀ:), (ଘ) ବାଣେର ଗଡ଼ପଡ଼ାସ୍ଥ ପ୍ରାସ୍ତ ପୁରୁଷୋତ୍ତମ ଦେବଙ୍କ ଚରଣଶ୍ରୀର୍ଷକ ଗମ୍ଭ ପତ୍ର (୧୪୭୨), (ଙ) ପୁରୀ ଜଗନ୍ନାଥ ମନ୍ଦିର କଣ୍ଠ ବିଜୟ ଦ୍ୱାରରେ କପିଳେଶ୍ୱର ଦେବ, ପୁରୁଷୋତ୍ତମ ଦେବ ଓ ପ୍ରତାପରୁଦ୍ର ଦେବଙ୍କ ଦ୍ୱାରା ଖୋଦାୟିତ ବିଭିନ୍ନ ଶିଳାଲେଖ (୧୪୩୫-୧୫୩୧) ଖ୍ରୀ:), (ଚ) ମେଢିନାପୁର ଜିଲ୍ଲାର ଗଗନେଶ୍ୱର ପୂର୍ବ ଭଗ୍ନାବଶେଷରେ ଖୋଦିତ କପିଳେଶ୍ୱର ଦେବଙ୍କ ସମୟର ଶିଳାଲେଖ (୧୪୩୫-୧୪୬୭ ଖ୍ରୀ:), (ଛ) ଆହୁ ରାଜ୍ୟର କୁର୍ଣ୍ଣଳ ଜିଲ୍ଲାର ଶ୍ରୀ ଶୈଳମଠରେ ଖୋଦିତ କପିଳେଶ୍ୱର ଦେବଙ୍କ ଶିଳାଲେଖ (୧୩୬୦ ଖ୍ରୀ:), (ଜ) ଗୁଣ୍ଡୁଚ ଜିଲ୍ଲାର ବାପତଳାସ୍ଥ ପ୍ରାସ୍ତ କପିଳେଶ୍ୱର ଦେବଙ୍କ ତାମ୍ରଶାସନର ଓଡ଼ିଆ ଫଳକ (୧୪୫୮ ଖ୍ରୀ:), (ଝ) କପିଳେଶ୍ୱର ଦେବଙ୍କ ରାଜତ୍ୱ କାଳଠାରୁ ଆରମ୍ଭ କରି ମୁକୁନ୍ଦ ଦେବଙ୍କ ରାଜତ୍ୱ କାଳ ମଧ୍ୟରେ ବିଶାଖାପଡ଼ନ ଜିଲ୍ଲାର ସାମାନ୍ୟତମ ଲକ୍ଷ୍ମୀନାରାୟଣ ମନ୍ଦିର ଗାତୁରେ ଖଳବିତ ୩୧ଟି ଅଭିଲେଖ (୧୪୩୫-୧୫୬୮ ଖ୍ରୀ:)

ଆଧୁନିକ ଓଡ଼ିଆ ଲିପି (୧୬ଶ ଶତାବ୍ଦୀରୁ ଅଦ୍ୟାବଧି)-

ପ୍ରାଚୀନ ଓଡ଼ିଆ ଲିପି ୧୭ ଶ ଶତାବ୍ଦୀରୁ ବିକଶିତ ହୋଇ ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିରେ ପରିଣତ ହୋଇଅଛି। ପ୍ରାଚୀନ ଓଡ଼ିଆ ଲିପିର ଉପର ଭାଗର ବକ୍ତବ୍ୟ ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିରେ କ୍ରମଶଃ ଗୋଲାକାର ରୂପଧାରଣ କରିଅଛି । ୧୬ଶ ଶତାବ୍ଦୀରୁ ଅଦ୍ୟାବଧି ଲିଖିତ ତାଳପତ୍ର ପୋଥି, ଶିଳାଲେଖ, ତାମ୍ରଲେଖ ଓ ମୁଦ୍ରିତ ଗ୍ରନ୍ଥମାନଙ୍କରେ ଏହି ଲିପି ବ୍ୟବହୃତ ହେଉଅଛି ।

ଆଧୁନିକ ଓଡ଼ିଆ ଲିପିର ଲିଖନ ପଦ୍ଧତିରେ ଦୁଇଟି ଭେଦ ରହିଛି, ଯଥା-ସିଦ୍ଧାୟତନୀୟ ପଦ୍ଧତି ଓ କରଣା ପଦ୍ଧତି । ଶିକ୍ଷାୟତନ ପଦ୍ଧତି-ସ୍କୁଲ, କଲେଜ ଓ ମୁଦ୍ରିତ ଗ୍ରନ୍ଥମାନଙ୍କରେ ବ୍ୟବହୃତ ହୋଇଥାଏ । ମୋହରିଚମାନଙ୍କ ଦ୍ୱାରା କବେରି କାଗଜପତ୍ରମାନଙ୍କରେ ଓ ତାଳପତ୍ର ପୋଥିମାନଙ୍କରେ ଏହିଲିପି ବ୍ୟବହୃତ ହେଉଅଛି ।

କରଣା ଲିପିର ପ୍ରବର୍ତ୍ତନ ଓଡ଼ିଶାରେ ମୁସଲମାନ ଶାସନକାଳରେ କାଗଜର ବହୁଳ ପ୍ରଚଳନ ଫଳରେ ସମ୍ଭବ ହୋଇଥିଲା । ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ମୁଖ୍ୟତଃ କଟକ ଓ ପୁରୀ ଜିଲ୍ଲାର କବେରୀମାନଙ୍କରେ ଓ ତାଳପତ୍ର ପୋଥିମାନଙ୍କରେ ଏହିଲିପି ଅଧିକ ପରିମାଣରେ ବ୍ୟବହୃତ ହୋଇଥିଲା । କାରଣ କଟକରେ ଓଡ଼ିଶାର ରାଜଧାନୀ ସ୍ଥାପିତ ହେବା ଫଳରେ କଟକ ଜିଲ୍ଲାରେ ଓ ତାର ପଡୋଶୀ ପୁରୀ ଜିଲ୍ଲାରେ ଅଧିବାସୀମାନେ ମୋହରୀର ଭାବରେ ଓ ଲେଖକ ଭାବରେ ଜାତିକା ନିର୍ବାହ କଲେ । ପ୍ରଥମେ କରଣା ଜାତିର ଲୋକମାନେ ମୁଖ୍ୟତଃ ମୋହରୀର ବା ଲେଖକ କାର୍ଯ୍ୟ କରୁଥିବାରୁ ଓ ସେମାନଙ୍କ ଦ୍ୱାରା ସ୍ୱତନ୍ତ୍ର କିଶନ ପଦ୍ଧତି ଅନୁସୂତ ହେଉଥିବାରୁ ଏହି ଲିପିର ନାମ ହୋଇଛି କରଣାଲିପି । କବେରି କାଗଜପତ୍ରମାନଙ୍କରେ ଏହାର ବହୁଳ ପ୍ରଚଳନ ଥିବାରୁ ଏହି ଲିପିର ଅନ୍ୟ ଏକ ନାମ ହୋଇଛି କବେରିଲିପି । କରଣା ଲିପି ପ୍ରଚଳନର ବିପ୍ଳବ ପ୍ରସାର ପଡ଼ିଥିଲା ଓଡ଼ିଶାରେ ବ୍ରିଟିଶ ପ୍ରଚଳନ ପରେ । ଅର୍ଥାତ୍ ତଳବିଂଶ ଶତାବ୍ଦୀର ଆରମ୍ଭରେ ଶାସନ କାର୍ଯ୍ୟର ସୁବିଧା ଦୃଷ୍ଟିରୁ ତାଳପତ୍ର ସ୍ଥାନରେ କାଗଜ ଓ ତୁଳି ସ୍ଥାନରେ କଳମର, ବ୍ୟବହାର ବହୁଳ ପରିମାଣରେ ଦେଖା ଦେଲା । ଲିଖନ କାର୍ଯ୍ୟ ଆଉ ଭିତ ଅନୁସାରେ ଗୁଡ଼ି ପୁଆ ହୋଇ ରହିଲା ନାହିଁ । କରଣା ମାନଙ୍କ ଛଡା ଅନ୍ୟ ଜାତିର ଲୋକମାନେ ମଧ୍ୟ ଏହି କାର୍ଯ୍ୟରେ ନିଯୁକ୍ତ ହେଲେ । ତାଳପତ୍ର ଓ ଲୌହ ଲେଖନୀ ପରିବର୍ତ୍ତେ କାଗଜ କଳମ ବ୍ୟବହୃତ ହେବାରୁ ହସ୍ତଲେଖନୀ ସିଂପ୍ରତର ହେଲା । ପ୍ରତି ଅକ୍ଷରକୁ ସ୍ୱତନ୍ତ୍ର ଭାବରେ ଲେଖିବା ପାଇଁ ହାତ ଓ ଲେଖନୀକୁ ବାରମ୍ବାର ଉଠାଇବା ଅବାବଶ୍ୟକ ବୋଲି ମନେ ହେଲା । ପାଖାପାଖି ଅକ୍ଷରଗୁଡ଼ିକୁ ମିଶାଇ ମିଶାଇ ଇଂରାଜୀ ଅକ୍ଷର ଲିଖନ ପଦ୍ଧତିରେ ଓଡ଼ିଆ ଅକ୍ଷର ଲେଖିବା ପାଇଁ ଲେଖକମାନେ ବେଷ୍ଟିତ ହେଲେ । (୩୮) ଏ ପଦ୍ଧତି ଓଡ଼ିଆ ଛାପାଖାନାର ପ୍ରତିଷ୍ଠା ପର୍ଯ୍ୟନ୍ତ ପ୍ରଚଳନର ଥିଲା । ଏବେ ମଧ୍ୟ କବେରୀ କାଗଜପତ୍ର ମାନଙ୍କରେ ମୋହରିଚ ମାନେ ଏହି କରଣା ବ୍ୟବହାର କରିଥାନ୍ତି ।

ବିଂଶ ଶତାବ୍ଦୀରେ ଓଡ଼ିଆ ମୁଦ୍ରାୟତ୍ତର ପ୍ରସାର ଫଳରେ ଓଡ଼ିଆ ବର୍ଣ୍ଣମାଳାର ନର୍ଦ୍ଦିଷ୍ଟ ରୂପ ଆବଦ୍ଧ ହେଲା ଏବଂ ଏହି ବର୍ଣ୍ଣମାଳା ପ୍ରାୟ ସବୁ କ୍ଷେତ୍ରରେ ସ୍ୱୀକୃତ ହେଲା ।

ଏହିପରି ବିଭିନ୍ନ ସ୍ତର ଦେଇ ଓଡ଼ିଆ ଲିପି ଏକ ସାଧ୍ୟ ଆଧୁନିକ ରୂପ ପରିଗ୍ରହ କରିଅଛି । ଓଡ଼ିଆ ଲିପିର ବୈଶିଷ୍ଟ୍ୟ:

ଓଡ଼ିଆ ଲିପିରେ ମୁଖ୍ୟତଃ ୪ଟି ବୈଶିଷ୍ଟ୍ୟ ଲକ୍ଷ୍ୟ କରିବାକୁ ମିଳେ । ଯଥା-ବିରୋଦେଶରେ ଅର୍ଦ୍ଧବୃତ୍ତାକାର ମଣ୍ଡଳା (Top curve), ପୁରା (loop), ପୁଞ୍ଜ (tail), ଓ କୋଣାନ୍ତ

କୁଟିନ ବକ୍ତବ୍ୟ (curve) । (୩୯) ଏହିସବୁ ବୈଶିଷ୍ଟ୍ୟ ପାଇଁ ପରବର୍ତ୍ତୀ ଗ୍ରନ୍ଥାଣା ଲିପି, ତାମିଲ ବକ୍ତବ୍ୟ ଲିପି ପ୍ରଥମ ଓ ଷଷ୍ଠ ଶତାବ୍ଦୀରେ ପ୍ରଚଳିତ ଉତ୍ତର ଭାରତୀୟ ପେଟିକାଶାସ୍ତ୍ର ବା ଶଙ୍କୁଶାସ୍ତ୍ର ଲିପି ଓ ଲୌହ ଲେଖନୀରେ ତାଳପତ୍ରରେ ଲିଖନ ପରମ୍ପରା ଭରପାଦି ଯାହା । (୪୦)

ଦଶମ ଶତାବ୍ଦୀ ବେଳକୁ ଓଡ଼ିଆ ଲିପିରେ ଉଭୟ ଉତ୍ତର ଭାରତୀୟ ଓ ଦକ୍ଷିଣ ଭାରତୀୟ ଲିପିର ପ୍ରଭାବ ଦେଖା ଦେଇଥିଲା । ଉପଯୁକ୍ତ ବୈଶିଷ୍ଟ୍ୟମାନ ଉଣା ଅଧିକ ଲକ୍ଷ୍ୟ କରିବାକୁ ମିଳିଥିଲା ।

ଅନଳ ବର୍ଣ୍ଣ ଦେବଙ୍କ ମଣ୍ଡାସା ତାମ୍ରଶାସନରେ (୯୯୯ ଖ୍ରୀ:) ବ୍ୟବହୃତ ୭୩୮ଟି ଅକ୍ଷର ମଧ୍ୟରୁ ୧୯୯ଟି ଦକ୍ଷିଣଭାରତୀୟ ଲିପି-ପ୍ରଭାବିତ, ୫୯୯ଟି ତେଲୁଗୁ ଲିପି ପ୍ରଭାବିତ, ୧୦୧୧ଟି ତାମିଲ ଗ୍ରନ୍ଥଲିପି ପ୍ରଭାବିତ, ୨୨୨ଟି ଗଙ୍ଗରାଜତୁଳକାଳୀନ କଳିଙ୍ଗ ଲିପି-ପ୍ରଭାବିତ ଓ ୧୫୭ଟି ଆଧୁନିକ ଓଡ଼ିଆ ଲିପି ସଦୃଶ । (୪୧) ସମ୍ଭବତଃ ତୋଷାଳୀର ଭୌମବଂଶୀୟ ରାଜାମାନେ ପ୍ରଥମେ ଓଡ଼ିଆ ଲିପିରେ ପୁଞ୍ଜ ବ୍ୟବହାର ଆରମ୍ଭ କରି ଥିଲେ । କୋଣାର୍କକଳର ସୋମବଂଶୀ ରାଜାମାନେ କୁଟିନ ଲିପିର ବହୁଳ ପ୍ରସାର ଘଟାଇଥିଲେ । ପରବର୍ତ୍ତୀ କାଳରେ ଓଡ଼ିଆ ଲିପିରେ ଏହିପୁଞ୍ଜ ଓ କୁଟିନକୁ ପ୍ରୟୋଗ ବ୍ୟାପକ ହୋଇଥିଲା । (୪୨)

ବହୁ ବଙ୍ଗଳାଙ୍କ ମତରେ ଓଡ଼ିଆ ଲିପି ୧୫ ଶ ଶତାବ୍ଦୀ ପରେ ବଙ୍ଗଳା ଲିପିରୁ ଉଦ୍ଭୂତ ହୋଇଅଛି । ଉଦାହରଣ ସ୍ୱରୂପ ରାଖାଇ ତାସ ବାନାର୍ଜୀଙ୍କ ମତରେ “In the south the Bengali script was used throughout Orissa xx The modern cursive Oriya script was developed out of the Bengali after the 15th century A.D. like the modern Assamese.” (43)

କିନ୍ତୁ ଏ ମତ ଭ୍ରମାତ୍ମକ । ବାସ୍ତବତଃ ୧୦ମ ଶତାବ୍ଦୀବେଳକୁ ଓଡ଼ିଆ ଲିପି ବଙ୍ଗଳା ଲିପିରୁ ସ୍ୱତନ୍ତ୍ର ମାର୍ଗରେଗଠି କରି ବିକଶିତ ହୋଇଥିଲା । ଏହା ବିଶେଷ ଭାବରେ ନାଗରୀ, ତକ୍ଷିଣ ନାଗରୀ, (ଉତ୍ତରକାଳୀନ କଳିଙ୍ଗ ଲିପି), ତାମିଲ ଲିପି ଓ ତେଲୁଗୁ ଲିପିଦ୍ୱାରା ପ୍ରଭାବିତ ହୋଇଥିଲା । ଉତ୍ତର ଭାରତୀୟ ଲିପିଦ୍ୱାରା ପ୍ରଭାବିତ ହେବା ଫଳରେ ବଙ୍ଗଳା ଲିପିର ଶିରୋବେଶରେ ସାମନ୍ତରାଳ ରେଖା ରହିଗଲା କିନ୍ତୁ ଦକ୍ଷିଣ ଭାରତୀୟ ଲିପିଦ୍ୱାରା ପ୍ରଭାବିତ ହେବା ଫଳରେ ଓଡ଼ିଆ ଲିପି ବର୍ଣ୍ଣର ଆକାର ଧାରଣ କଲା । କେତେକ ଅକ୍ଷର ବଙ୍ଗଳାରେ କୋଣସୂତ୍ର ହେଲା ବେଳେ ଓଡ଼ିଆରେ କୁଟିନାକୃତି ହେଲା । ବଙ୍ଗଳାରେ କେତେକ ଅକ୍ଷରର ଶିରୋବେଶର ବାମ ଭାଗସ୍ଥ ଶରତ ଟ୍ରିଭୁତ ଓ ପୁରୀ (ବ୍ୟହୁରୁଙ୍କ ଭାଷାରେ Nepalese Hook) ପରିଚିତ ହେଲା ବେଳେ ଓଡ଼ିଆରେ ବ୍ୟବହୃତ ହେଲା । (୪୪) ତେଣୁ ତଃ କୁଷ୍ଟବିଶ୍ଳେଷା ଶ୍ରେୟା ମତ ଦେଇଛନ୍ତି “The Oriya script is more akin to proto Bengali than to modern Bengali (୪୫)

ଓଡ଼ିଆ ବର୍ଣ୍ଣର ଲିପି ଓ ତାମିଲ ବକ୍ତବ୍ୟ ଲିପି :

ଓଡ଼ିଶାର ତାଳପତ୍ର ପୋଥିମାନଙ୍କରେ ବର୍ଣ୍ଣକାଳୁଟି ଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି । ତାଳପତ୍ର ପୋଥିରେ ଲୌହ ଲେଖନୀରେ ଲେଖା ଯାଉଥିବା ଫଳରେ ତାଳପତ୍ର ଦିଗି ନ ଯିବା ପାଇଁ ଅକ୍ଷରଗୁଡ଼ିକ ବର୍ଣ୍ଣର କରାଯାଉଥିଲା । ଓଡ଼ିଆ ବର୍ଣ୍ଣର ବର୍ଣ୍ଣମାଳା ଦକ୍ଷିଣାତ୍ୟର ତାମିଲ ବକ୍ତବ୍ୟରୁ ବର୍ଣ୍ଣମାଳାର ଅନୁକରଣରେ ସୃଷ୍ଟି ବୋଲି ଲିପି ତତ୍ତ୍ୱ ବିତମାନେ ମତ ଦେଇଥାନ୍ତି । (୪୬)

ଶ୍ରୀମ ପଣ୍ଡିତ ପେରିପୁସ (ଖ୍ରୀ.ପୂ. ୧ମ ଶତାବ୍ଦୀ) ଉଲ୍ଲେଖ ଅନୁଯାୟୀ ତାଙ୍କ ସମୟରେ ପ୍ରାସ୍ତ ଏକ ତାମିଲ ଗ୍ରନ୍ଥରୁ ସେ ଜାଣିପାରିଥିଲେ ଯେ କୁମାରିକା ଅବଦିପଠାରେ ଜଣେ ଦେବୀ (କୁମାରୀ କନ୍ୟା ବା କନ୍ୟା କୁମାରୀ) ସମୁଦ୍ରରେସ୍ନାନ କରୁଥିଲେ । ଯଦି ପ୍ରକୃତରେ ପରେପୁସ ଏକ ତାମିଲ ଗ୍ରନ୍ଥ ପାଠ୍ୟାବଳୀ, ତେବେ ଅନୁମାନ କରାଯିବ ଯେ ବକ୍ତବ୍ୟ ଲିପିର ଆୟୁଷ ଅଧିକତମ ଦୁଇ ହଜାର ବର୍ଷ । ଏହି ଲିପିରୁ ଆଧୁନିକ ତାମିଲ ଲିପିର ସୃଷ୍ଟି । (୪୭) ତତ୍ତ୍ୱର ସତ୍ୟତାପ୍ରାୟଶ ରାଜଗୁରୁଙ୍କମତରେ ଦକ୍ଷିଣାତ୍ୟରବକ୍ତବ୍ୟ ଲିପି ହେଉଛି ତାମିଲର ଭାଷାର ଅଣୋକୋଉର ଯୁଗର ବର୍ଣ୍ଣମାଳା । ତାହା ପ୍ରତୀକତଃ ତାତ୍ତ୍ୱିକ ଜିଲ୍ଲାର ଦକ୍ଷିଣରେ ପୁଣି ଦକ୍ଷିଣ-ମାଳବାର ଏବଂ ବ୍ରାହ୍ମଣଙ୍କଦ୍ୱାରା ଜିଲ୍ଲାମାନଙ୍କରେ ପ୍ରଚଳିତ ଥିଲା । ଏହି ଅକ୍ଷରଟି ପୂର୍ବେ ପାଣ୍ଡ୍ୟ ଓ ଦେବ ବଂଶୀୟ ରାଜାମାନଙ୍କର ଶାସନାଧୀନ ଥିଲା । (୪୮) ଆଧୁନିକ ଓଡ଼ିଆ ବର୍ଣ୍ଣମାଳାର ପ୍ରଥମ ଦୁଇଟି ଅକ୍ଷର, ଅର୍ଥାତ୍ ଅ ଏବଂ ଆ ପୂର୍ବ ଉତ୍ତରଭାରତୀୟ କୋଶସି ଲିପିରେ ନାହିଁ । ସୁତରା, ଦକ୍ଷିଣ ଭାରତରେ ତାମିଲ ଭାଷା ଭାଷା ପ୍ରଦେଶରେ ଖ୍ରୀଷ୍ଟୀୟ ୮ମ ଶତାବ୍ଦୀରେପ୍ରଚଳିତ “ବକ୍ତବ୍ୟ” (ବର୍ଣ୍ଣଲତ୍ତ) ସମ୍ଭବତଃ ଅଣୋକଙ୍କ ସମୟରେ ଦକ୍ଷିଣାତ୍ୟରେ ତାଳପତ୍ରରେ ଲେଖନୀ ସାହାଯ୍ୟରେ ଲେଖାଯିବାର ପରମ୍ପରା ପ୍ରଚଳିତ ଥିଲା । ତାଳପତ୍ର ଉପରେ ଲୋହ ଲେଖନୀରେ ଅକ୍ଷର ଖୋଦନ ବେଳେ ଏଗୁଡ଼ିକ

କୋଣାର୍କରୁ ନ କରୁ ବର୍ତ୍ତୁଳାକୃତି କରିବା ଆବଶ୍ୟକ ହୋଇଥିଲା । ପାଣ୍ଡ୍ୟ ଦେଶ ଓ ସନ୍ଧିକଟ ସମୁଦ୍ରକୂଳବର୍ତ୍ତୀ ଅଞ୍ଚଳମାନଙ୍କରେ ତାଳପତ୍ରପ୍ରଭୃତ ପରିମାଣରେ ସୁଲଭ ଥିବାରୁ ତହିଁରେ ଗ୍ରହ ଲେଖିବା ପରମ୍ପରା ପ୍ରଚଳିତ ଥିଲା । ଶୈଳୋତ୍ତର ରାଜବଂଶର ରାଜତ୍ବ କାଳର ଏକ ତାଳପତ୍ରରେ ରାଜକୀୟ ପ୍ରଶସ୍ତି ଲିଖିତ ହୋଇଥିବାର ବୃଷ୍ଟିଗୋଚର ହୁଏ । (୫୦) ଏହି ରାଜବଂଶର ରାଜତ୍ବ କାଳରେ ଓଡ଼ିଶାରେ ମନ୍ଦିର ନିର୍ମାଣ କଳାର ବିକାଶ ଆରମ୍ଭ ହୋଇଥିଲା । ମନ୍ଦିର ନିର୍ମାଣ ପୂର୍ବରୁ ଶିଳ୍ପୀମାନେ ତାଳପତ୍ରରେ ମନ୍ଦିରର ନକ୍ସା ପୁଷ୍ପକ କରିବାକୁ ବା ମନ୍ଦିର ନିର୍ମାଣକର୍ତ୍ତାଙ୍କ ଅନୁମୋଦନ କାମନା କରୁଥିବେ ବୋଲି ଅନୁମାନ କରାଯାଏ । ସମ୍ଭବତଃ ଷଷ୍ଠ-ସପ୍ତମ ଶତାବ୍ଦୀ ବେଳକୁ ତାଳପତ୍ର ଉପରେ ଓଡ଼ିଆ ଲିପିର ପ୍ରଚଳନ ହୋଇସାରିଥିଲା । (୫୧)

ବର୍ତ୍ତମାନ ସୁଦ୍ଧା ସଂଗୃହୀତ ତାଳପତ୍ର ପୋଥିମାନଙ୍କ ମଧ୍ୟରେ କଟକ ଜିଲ୍ଲାର ଧର୍ମଶାଳା ଅଞ୍ଚଳରୁ ପ୍ରାପ୍ତ 'ଅଭିନବ ଗୀତ ଗୋବିନ୍ଦ' ପାଣ୍ଡୁଲିପିଟି (୫୨) ପ୍ରାଚୀନତମ (୧୪୯୩ ଖ୍ରୀ.) ବୋଲି ଐତିହାସିକ କେତାବଳୀ ଅନୁସାରେ ମହାପାତ୍ର ମତ ଦେଇଛନ୍ତି । (୫୩) ଏଥିରେ ବ୍ୟବହୃତ ଅ.ଆ.ଧ,ଢ, ଦୁ,ରୁ କୁ,ବ୍ୟ,ତଃ,ଉ,ଭି,ନ୍ଦୁ ଆଦି ଅକ୍ଷରଗୁଡ଼ିକ ସହିତ ଆଧୁନିକ ଓଡ଼ିଆ ଅକ୍ଷରର ପାର୍ଥକ୍ୟ ପରିଲକ୍ଷିତ ହୋଇଥାଏ । (୫୪) ଅନ୍ୟ ପ୍ରାଚୀନ ତାଳପତ୍ର ପୋଥିମାନଙ୍କରେ ବ୍ୟବହୃତ ଅ.ଆ.ର,ଲ,ଏ,କ,ଟ,ଧ,ଭ,ହ,ତ୍ୟ,ଡ,ବ୍ର,ଢ ଇ, ଭ କୁ ଆଦି ଅକ୍ଷର ଲିଖନ ପ୍ରଣାଳୀ ମଧ୍ୟ ଆଧୁନିକ ଅକ୍ଷର ଲିଖନ ପ୍ରଣାଳୀଠାରୁ ପୃଥକ (୫୫) ଓଡ଼ିଆ ବର୍ତ୍ତୁଳ ଲିପି ଓ ଚିତ୍ରବିଜୟ ଖୁଣ୍ଟଲିପି :

ତତ୍ତ୍ୱର ଖଗେଶ୍ୱର ମହାପାତ୍ର କେ ତିଳତୀୟ ଧର୍ମଶାସ୍ତ୍ର ପୋଥି ଆବିଷ୍କାର କରିଛନ୍ତି ଯହିଁରେ ଖୁଣ୍ଟଲିପି ବ୍ୟବହୃତ ହୋଇଅଛି । ତାଙ୍କ ମତରେ ଓଡ଼ିଆ ବର୍ତ୍ତୁଳ ଲିପି ସହିତ ଏହାର ସମ୍ପର୍କ ରହିଛି । ଏକଦା ଧର୍ମ ପ୍ରସଙ୍ଗରେ ଓଡ଼ିଆ ଚିତ୍ରତ ମଧ୍ୟରେ ଘନିଷ୍ଠ ସମ୍ପର୍କ ଥିଲା ଓ ସେହି ହେତୁ ଓଡ଼ିଆ ବର୍ତ୍ତୁଳ ଲିପି ସହିତ ଚିତ୍ରତୀୟ ଖୁଣ୍ଟ ଲିପି ମଧ୍ୟରେ ସମ୍ପର୍କ ନିର୍ଦ୍ଧାରଣ କରାଯାଇ ପାରେ ବୋଲି ସେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଏହା ଓଡ଼ିଆ ଲିପିର ରୂପାନ୍ତର । (୫୬)

ପୋଥିଟିରେ ବ୍ୟବହୃତ ଇ,କ୍ଷ,ଏ,ଓ,ଖ,ଗ,ଢ,କ,ଟ,ଠ, ଚ,ଡ,ଶ,ତ,ଥ, ଦ,ଧ,ନ,ପ,ଫ, ବ,ମ,ଯ,ର,ଲ,ଶ,ଷ,ସ, ଅକ୍ଷରଗୁଡ଼ିକ ଅବିକଳ ଓଡ଼ିଆ ପରି , ଅ,ଆ,ପ୍ରାଚୀନ ଓଡ଼ିଆ ଅକ୍ଷର ପରି ଓ ଅନୁସ୍ୱାର, ବିସର୍ଗର ଚିହ୍ନ ମଧ୍ୟ ଓଡ଼ିଆ ପରି । (୫୭)

ଅନୁମାନ କରାଯାଏ ଓମ ଶତାବ୍ଦୀରେ ଓଡ଼ିଆ ଲିପିରୁ ଏହି ଲିପିର ଉତ୍ପତ୍ତି ଘଟିଅଛି । ଉପସଂହାର :

ଉପଯୁକ୍ତ ଆଲୋଚନାରୁ ପ୍ରତିପକ୍ଷ ହୁଏ ଯେ, ଓଡ଼ିଆ ଲିପି କୌଣସି ଗୋଟିଏ ନିର୍ଦ୍ଦିଷ୍ଟ ଲିପିରୁ ଉତ୍ପତ୍ତି ହୋଇନାହିଁ । ଏଥିରେ ଯେପରି ଉତ୍ତର ଭାରତୀୟ ଗ୍ରାନ୍ଥୀ ଲିପିର ବିଭିନ୍ନ ବିକଶିତ ସ୍ତରର ପ୍ରଭାବ ରହିଛି, ସେହିପରି ଦକ୍ଷିଣ ଭାରତୀୟ ତାମିଲ, ତେଲୁଗୁ ଲିପିଦ୍ୱାରା ଏହା ପ୍ରଭାବିତ ହୋଇଅଛି । ବିଭିନ୍ନ କାଳରେ ବିଭିନ୍ନ ବିବର୍ତ୍ତନ ଦେଇ ଆଜି ଓଡ଼ିଆ ଲିପି ନିଜର ବିକଶିତ ରୂପ ଲାଭ କରିଅଛି ଓ ବହୁ ଆହରିତ ଉପାଦାନ ସତ୍ତ୍ୱେ ସ୍ୱାକ୍ଷର ଓ ସ୍ୱଚ୍ଛନ୍ଦରା ବଜାୟ ରଖିଅଛି ।

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The Evolution of Journalism in Orissa

Satya Mohapatra

Orissa is the only state in India which was formed on the basis of language. The print media, consisting of a few newspapers, played a very important role in consolidating the Oriya speaking areas, which resulted in the formation of the present state of Orissa. These newspapers also played a significant role in influencing the culture and the development of modern Oriya literature. The media also played an important role in preserving the heritage of Orissa and campaigned to re-discover the cultural traditions such as the Odissi song and dance. The history of early newspapers in Orissa is also the history of the development of Oriya language and script. In 1849 *Janaruna* was printed from the Orissa Mission Press. During that period another Oriya newspaper was published by the Government with the help of Christian Missionaries. This was mainly because missionaries were devoted to spread of the religion and they realised that Oriya language would be more effective in converting the common people to Christianity.

Long before the arrival of missionaries in Orissa a palm leaves journal named *Kujibara Patrika* was in existence. This was mentioned by the missionaries who lived in Orissa in 1822. This newspaper was edited by a Sadhu named Mahatma Santha Sadhu Sundar Das alias Sundara Babaji. Sundara Das was believed to have been born in Kumarpur, now in Cuttack district. This newspaper was hand-written on palm leaves and was read at different hata (Market Places) by his disciples.

The earliest newspaper was published in 1849 from the Mission Press. In 1851 the Utkal Government Gazette was published from the Orissa Mission Press. It continued to appear till the end of 19th century. Since it was a Government publication it did not influence the people effectively. In 1856 *Prabodha Chandrika* was published from the Orissa Mission Press. The description of the Sepoy Mutiny was recorded in this newspaper and also the contemporary events like floods and grievances of the people. The language used in this newspaper was in chaste Oriya and was influenced by Bengali. This journal contributed to the development of Oriya prose in a big way. This paper was closed in 1858 as it had incurred a large loss. In 1861 *Aurunodaya* was published. It was published by the Christian Vernacular Literature Society and was in existence for about 3 years. The Editor of this paper was one W. C. Lacey who had deep knowledge of the Oriya language. In 1858 a weekly newspaper named Ganjam Gazette was published from Ganjam Collectorate Press in Chhatrapur. Initially news in Telegu and English language were published. In 1860 Oriya language was also used by this newspaper. The Oriya used in this newspaper was heavily influenced by Telegu. In those days Ganjam was under Madras Presidency.

Utkal Deepika

The birth of *Utkal Deepika* in 1865 was a landmark in the history of journalism in Orissa from all considerations. This weekly newspaper was the harbinger of modern journalism in this state. It continued for 71 years and pleaded strongly for the formation of a separate province for Oriya speaking people. This newspaper ceased publication in 1936- the year Orissa came into existence as a separate state. The editor was Gourisankar Ray who was of Bengali origin. Gourisankar Ray was helped by Bichitrnanda Das, an eminent leader of those days. In 1869 this newspaper shifted to Daragha Bazar of Cuttack. Gourisankar Ray remained the editor of this newspaper for nearly 50 years, which set a record. Letters to the Editor were published in Oriya, English and Bengali. Editor Gourisankar disagreed boldly with the Government on many issues. The British Officers and other Government employees tried hard to help the people of Orissa at the time of great famine *na-anka* on the basis of reports published in *Deepika*.

Utkal Deepika and Gourisankar Ray roared whenever there was an attack on the Oriya language by some of the intellectuals of Bengal, who wanted to prove that Oriya is not a separate language. Gourisankar not only condemned them but tried to publish books in Oriya. The intellectuals of Bengal who claimed that Oriya is not a separate language were led by Dr. Rajendra Lal Mitra, a noted historian. Dr. Mitra, in a meeting of Debating Society at Cuttack in 1868, said that the Oriya language should be replaced by Bengali. Gourisankar Ray said through his newspaper that the number of Oriya speaking population was more than the Bengali speaking population. Gourisankar Ray also pointed out that Dr. Mitra was ignorant about the Oriya language. In those days Bengali books were used as text books in the schools in Oriya speaking areas. A letter stating that Oriya should be written in Bengali script was published in a newspaper named Cuttack Star edited by one Uma Charan Haldar. The Daily Mirror of Calcutta in 1869 September published a news item to the effect that Oriyas were not happy at the introduction of Oriya language in the schools of Orissa. Due to the strong argument of Gourisankar Ray and *Utkal Deepika* Oriya language was introduced in schools of Orissa. The introduction of Oriya language in schools was supported by the British administrator. Again the controversy was raised when one Kanti Chandra Bhattacharya, Headmaster Balasore district school published a book named *Oriya Swantantra Bhasa Noy*. Kanti Bhattacharya wanted to prove that Oriya was not a language but was only a dialect of Bengali language. To this Gourisankar Ray reacted sharply and criticised the ignorance of Kanti Bhattacharya. In 1866 there were only 63 Vernacular schools all over Orissa. Gourisankar Ray pleaded that Oriyas should be provided with Government jobs. Gourisankar ac-

tively worked with Madhu Sudan Das for the formation of a separate state for the Oriyas. Gourisankar Ray died in March 7th 1917. After his death Nilamani Bidyaratna became the editor of Utkal Deepika. He died in 1923. In 1936 the paper stopped publication finally. Along with Utkal Deepika *Sambad Bahika* and *Sambalpur Hiteishini* dominated the journalistic world of Orissa until the advent of daily newspapers in the state. In Balasore, *Sambad Bahika* was first published in July 1886. The language used in *Sambad Bahika* was of very high order. *Sambad Bahika* defended Oriya language during the controversy between Bengali and Oriya and continued for over 56 years upto 1923. Other papers published before 1870 were the *Cuttack Argus*, the first English journal of Orissa, the *Utkal Hiteishini*, the *Cuttack Star*, the *Utkal Suvankari*. During 1870-80 the following newspapers were published.

Periodical	Start date
<i>Cuttack Chronicle</i>	March 1871
<i>Aguyanee</i>	August 1872
<i>Utkala Darpana</i>	January 1873
<i>Utkal Putra</i>	April 1873
<i>Bhagabat Bhakti Pradayinee</i>	August 1873
<i>Bideshee</i>	November 1873
<i>Sikshaka</i>	April 1874
<i>Dharmabodhinee</i>	May 1874
<i>Chandrika</i>	September 1874
<i>Utkala Sanskaraka</i>	August 1874
<i>Swadeshee</i>	January 1876
<i>Barttalahari</i>	1877
<i>Utkala Madhupa</i>	April 1879
<i>Kohinoor</i>	April 1880
<i>Purushottam Deepinee</i>	1880

Parry Mohan Acharya, a noted social worker of Orissa, published a newspaper named *Utkal Putra*. In south Orissa a newspaper *Swadeshee* was also published. It was brought out in English, Oriya and Telegu language. Bhakta Kabi Madhu Sudan Rao was editor of a paper named the *Sikshaka*. The Maharaja of Mayurabhanj Krushna Chandra Bhanja published a magazine named *Mayurabhanja*. The newspapers which came out during 81-90 is as follows :

Periodical	Start Date
<i>Purushottama Patrika</i>	April 1882
<i>Prajabandhu</i>	1882
<i>Taraka</i>	June 1883
<i>Sebaka</i>	September 1883
<i>Dhumaketu</i>	September 1884
<i>Sankaraka</i>	October 1884
<i>Naba Bidhan</i>	November 1884
<i>Pradeepa</i>	January 1885
<i>Sikshabandhu</i>	January 1885
<i>Haribhakti Pradayinee</i>	April 1885
<i>Byabasayee</i>	January 1886
<i>Taraka O Shubhabartta</i>	April 1886

<i>Orissa Students</i>	1886
<i>Naba Sambada</i>	January 21, 1887
<i>Samyabadee</i>	April 1887
<i>Odia</i>	October 26, 1887
<i>Odia O Naba Sambada</i>	January 1888
<i>Orissa Patriot</i>	1888
<i>Asha</i>	October 1888
<i>Deepaka</i>	May 4, 1889
<i>Sambalpur Hiteishini</i>	May 30, 1889
<i>Samalochana</i>	1889

Sambalpur Hiteishini

Sambalpur Hiteishini was published from Bamra and was edited by Nilamani Bidyaratna. He was the editor for 13 years and was succeeded by Braja Bandhu Mishra. Later, Nabaghana Nayak, Ratnakar Sharma Dinabandhu Gadnaik became editors between 1910 to 1923. It was the only paper from western Orissa. *Bijuli* a literary magazine was published from the same press. Radhanath Ray, Fakir Mohan Senapati, Chintamani Mohanty, Biswanath Kar, Chaturbhuja Naik, Chandramohan Moharana, Sadhu Charan Ray, Gangadhar Meher, Dharanidhar Mishra, Laxman Mishra, Gopinath Nanda Sharma, Sribasha Panda and Annapurna Dei were regular contributors. Gangadhar Mehera praised Nilamani Bidyaratna for his able editorship and for keeping the entire state Orissa as one. When Hindi was introduced in the courts of Sambalpur, *Hiteishini* and Nilamani Bidyaratna condemned it. As a result of this Oriya was introduced as the court language in 1903 in Sambalpur. This newspaper also pleaded for the appointment of teachers to teach Oriya in Ganjam Area and also supported a separate Oriya state for the Oriya speaking people and the merger of Sambalpur. Like Gourisankar Ray, Nilamani Bidyaratna became a legendary editor. This newspaper continued publication for 30 years upto 1919, stopped and reappeared, to be closed finally in March 3, 1923.

Another literary magazine *Indradhanu* was brought out from Cuttack and was supported by Gourisankar Ray. The literary conflict between *Bijuli* and *Indradhanu* enlivened the literary scene of Orissa. After 14 issues *Bijuli* stopped its publication, followed by *Indradhanu*. The following periodicals came out between 1891 to 1990.

Periodical	Start Date
<i>Utkala Prabha</i>	April 1891
<i>Bhakti Tattwa</i>	July 1893
<i>Asha</i>	1892
<i>Indradhanu</i>	August 1893
<i>Bijuli</i>	September 1893
<i>Brahma</i>	January 1894
<i>Utkala Chikitsaka</i>	1894
<i>Utkalabandhu</i>	August 1896
<i>Ganjam News</i>	August 1896
<i>Utkala Sahitya</i>	January 1896
<i>Orissa Times</i>	June 1898
<i>Ganjam Odia Hitabadinee</i>	June 1899
<i>Alochana</i>	March 1900

Utkal Prabha which was brought out in 1891 continued publication till 1923. It serialised a novel written by Ramsankar Ray. Ramsankar Ray was the first novelist in Oriya. This newspaper was supported by Maharaj of Mayurabhanj Sri Krushnachandra Bhanja Deo. The Maharaja paid Rs.120 to six poets and six writers. The Essayists, play writers, story writers and epic writers were paid Rs.200 each. This encouraged Oriya writers. As a result Radhanath Ray wrote *Chilika*, Ramsankar Ray wrote *Bibasini* a novel. Bhakta Kabi Madhu Sudan also edited a newspaper named the *Brahma*. Ganjam News was an English weekly and was edited by Shyam Sundar Rajguru and was published from Paralakhemundi. Biswanath Kar, a noted writer, published and edited *Utkal Sahitya* which provided new leadership to Oriya literature. Nanda Kishore Bal, Mrutunjaya Rath, Gopal Chandra Praharaj, Chandra Mohan Maharana, Damodar Kar and Krushna Prasad Choudhury were writing regularly in *Utkal Sahitya*. This magazine was published for 25 years.

At a time when the Oriya speaking region of India was divided into several parts and the language threatened with extinction, Oriya newspapers and magazines not only preserved the Oriya language but helped creating a separate state on the basis of language.

It is interesting to note that not only did Bengali intellectuals tried to prove that Oriya language is a dialect but the intellectuals of Andhra tried to prove that Oriya was uncivilized and under developed and therefore unsuitable to be termed as a language. To this Utkal Deepika reacted sharply. With the advent of the 20th century the Oriya speaking areas joined the national movement for the independence of India but at the same time the struggle to form a separate state of Orissa continued. In 1905 *Mukura* was started and it continued for 25 years. In it short stories of Fakir Mohan Senapati and Tapaswini of Gangadhar Mehera was published. Other noted writers of this magazine were Madhusudan Rao, Jagabandhu Singh. The writers belonging to Satyabadi group saw their early writing published in the magazine. Braja Sundar, the editor of this paper, also edited the Oriya and English weekly sponsored by M. Das. Braja Sundar was also the secretary of Utkal Sammelan. Following is the list of newspapers published from 1911 to 1920:

Periodical	Start Date
<i>Asha</i>	April 13, 1913
<i>Prathamik Siksha</i>	1913
<i>Naba Jyoti</i>	1913
<i>Vishal Andhrabane</i>	1914
<i>Pada Samrajya Bodhinee</i>	1914
<i>Satyabadee</i>	1914
<i>Puribasee</i>	1914
<i>Shubhabartta</i>	1917
<i>Samaja</i>	1919
<i>Sahakara</i>	1919
<i>Seba</i>	1919

Another important periodical, *Asha* was published in 1930 and was edited by Sashi Bhusan Rath.

Later he brought out a daily newspaper New Orissa in English in the 1933. He named this newspaper after his daughter Ashalata. Sashi Bhusan Rath was a great editor and statesman. His main concern was the merger of Oriya speaking areas with Orissa. During the visit of Mahatma Gandhi to Orissa in March 1921 Rath apprised him about the merger of Oriya speaking areas and formation of a separate state. The *Asha* became a daily paper in April 1928 and was named *Dainik Asha*. This newspaper brought in reforms in the Oriya script and was criticised for the same. It served as a training ground for eminent journalists like Shriharsha Mishra, Chintamani Mishra, Godabarish Mohapatra and Ramachandra Sinha and others.

Development Of Oriya Language

John Beams, a British official who studied the languages of India during his service, mentioned that Oriya was older than Bengali and Hindi. Later on the noted linguist Dr. Suneeti Kumar Chatterjee also stated that Oriya is the elder sister of Bengali. Before the 3rd century B.C Bharat Muni's *Natya Sastra* mention Oriya as a mix language. Huen Tsang, the famous Chinese traveler who visited Orissa, mentioned about the prevalence of Oriya language. It is believed that the Oriya language evolved between 3rd century B.C and 8th century AD. Oriya blossomed between 8th century and 12th century. Dohas and Verses were written in Oriya, famous as Natha literature. *Sissu Veda* appeared between 12th and 13th century AD. This is considered to be the earliest Oriya book and contains both poems and prose. In the 14th century Sarala Das wrote *Mahavarat*. In the 16th century Upendra Bhanja and Baladev Rath wrote beautiful poems and in 19th century Oriya language took the shape of a modern language.

Oriya Script

The earliest script found in Orissa was the Brahmi script. Edicts of Ashoka, carved on rock in the 3rd century B.C was written in this script. Later the Brahmi script was used in the caves of Udayagiri near Bhubaneswar which recorded events during the reign of King Kharavela. Marathas ruled Orissa during 4th and 7th century A.D also used Brahmi script. Palm leaves were used for writing in Orissa during the 6th and 7th century. During 7th and 8th century two types of scripts were used in Orissa. Ganga Dynasty and Kalinga used combination of both the scripts. The scripts were influenced by Northern Indian languages and South Indian languages. The palm leaf writings compelled the writers to make the upper portion of the letter round. This was similar to vatteluttu script of Tamil. By the end of the 15th century modern Oriya script developed. The oldest manuscript is the *Abhinaba Geeta Govinda* was written in modern Oriya script in the year 1493. Some letters which were used in this book are no longer in use. In the first half of 19th century a script known as *Karani* was in use, but with introduction of modern printing system, this script has disappeared. In

the 19th century efforts were made to change the script and to make it simple. With the introduction of Oriya typewriters the Oriya script underwent changes. Later Monotypes and Linotypes were introduced and Oriya script underwent further changes.

Evolution Of Printing In Oriya Language

Printing came to Orissa in the 19th century. Printing began in 1456 in Germany. In India the earliest existence of a printing press was in 1556. In 1557 a book was printed in Goa. Jaao Gonsalves prepared types in Tamil and printed a book in Tamil. In 1674 another printing press was established in Bombay. Madras got its first printing press in 1761. In Bengali the first book was published in 1778.

When British took over Orissa in 1803 the missionaries came to Orissa. To spread Christian religion the Baptist Christian Mission started developing scripts in different languages at Serampore. The New Testament is the first Oriya book, printed in 1809. This book was written by William Carey and was helped by Pandit Mrutunjay Vidyalankar. In 1811 several books appeared in print. In 1822 Rev. C. Lacey brought a handpress to Cuttack. During 1836-37 this press became the Orissa Mission Press. The first Oriya monthly magazine *Janaruna* was printed in 1849 from this press. The second press in Orissa was established by the Cuttack Printing Company at an investment of Rs. 7500/-. The Cuttack Printing

Company used a lithographic machine. Lithographic machine was used because the missionaries did not agree to share the Oriya types developed by them. The lithographic machine used hand-written Oriya script. In August 1867 the Cuttack Printing Company used Oriya types procured from Adhar Chandra Karmakar of Machhua Bazar, Calcutta. The Cuttack Printing Company shifted its press to Daragha Bazar Cuttack in 1869. Later on a printing press was established in Balasore district. There was only one press in 1865 that is the Orissa Mission Press, but by 1900 there were 16 printing presses in Orissa, mostly in Cuttack, Balasore, Puri. By 1958 there were about 300 printing presses in Orissa. The first type foundry was established in Cuttack by one Kapileswar Nanda followed by Kapila Behera. Most of the printing machine used in 19th century Orissa were Caxtonian machines which could produce only about a thousand copies a day. During the later part of 20th century the Orissa Printing Industry adopted modern printing system and latest machines were introduced.

To write this article helps were taken from the writings of Nilamani Mishra, Surendra Mohanty, Satyanarayan Rajguru, N.K. Murty, Natabar Samantray, Samarjeet Chakravarty, Sunil Kumar Chatterjee, Fakir Mohan Senapati, S.P. Sen, Sudhakar Pattnaik, Bainsidhar Mohanty, B.C. Ray, Mrutunjaya Rath, Krushna Chandra Kar, Sarbeswar Das, Gopal Chandra Mishra, Ramchandra Brahma and Chintamani Mohapatra and others. ♦♦♦

(Satya Mahapatro is the Editor of Dinalipi. He is a former director of Indian Newspaper Society. He is currently a member of the Newsprint Advisory Committee of the Information And broadcasting Ministry of India. He is also the Chief Coordinator of the Orissa Society of America in Orissa. The author recently accompanied the prime minister as a member of his press delegation to Britain.

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JAGANNATH CULT

A.C.Pradhan

The origin of Lord Jagannath, the presiding deity of the holy city of Puri, around whom the religious life of Orissa has evolved from hoary past has been shrouded in myths and legends. Analysing the legendary association of Jagannath with a class of aborigines, called Sabaras, the peculiar nature of the wooden icon of the deity and his associates, Balabhadra and Subhadra, and association of a class of non-Brahmin priests called Daita who are presumed to be of tribal origin with the worship of the deity, some scholars hold that Jagannath was originally a tribal deity. Dr. Annacharlott Eschmann holds that the Navakalevar ritual, i.e. the ceremony of periodical renewal of the deity, is a tribal custom. Such practices of renewal of wooden deity are to be found among the primitive tribes like Saoras and Khonds.

If Lord Jagannath was tribal in origin, at what stage and how was he metamorphosed into a Hinduised deity? The legends regarding the origin of Jagannath, which have been recorded in various sources such as Mahabharat of Sarala Das, Deula Tola of Nilambar Das, Skando Purana, Brahma Purana, Narada Purana, Padma Purana, Kapila Samhita etc. suggest the tribal as well as Brahmanical links of the deity in the initial stage. According to Sarala Das's Mahabharat, the dead body of Lord Krishna, transformed into wooden form, landed at the Puri sea shore; Jara Sabara, an aborigine, picket it up and worshipped it; subsequently, Indradyumna, the king of Somavamsa, got three wooden images made out of the log and built a temple for the deities. According to Deulatola, Indradyumna, the king of Malava, got a piece of sacred wood, which was the metamorphosed shape of God Nilamadhava from the Sabara Chief, named Visvavasu, and out of the wood he carved three images. Both the stories suggest the Vaishnavite origin of Jagannath. But Indradyumna, the hero of the legends remains a legendary figure, and his historicity cannot be established on any safe ground. Some have identified him with the Indradyumna of original Mahabharat and considered him to be a very ancient figure of pre-Christian era. If we accept the version of Sarala Dasa's Mahabharat, we may feel inclined to identify him with Indraratha, the Somavamsi king of tenth century A.D. But identification of Indradyumna with Indraratha is at variance with the long-accepted tradition that Yayati I, the remote predecessor of Indraratha, built the Jagannath temple at Puri.

Some scholars trace a Buddhist origin of the trinity of the Jagannath temple. It is said that the tooth relic of Lord Buddha is preserved in the image of Jagannath, that the three deities- Jagannath, Subhadra and Balabhadra- represent Buddha, Dharma and Sangha respectively, that the Snana Yatra (Bathing festival) and Ratha Yatra (car festival) of the Jagannath temple are of Buddhist origin and that the sharing of Kaivalya (Sacred food) on equal footing by

all castes is due to the Buddhist impact. There are some literary evidences of co-relation between Lord Jagannath and Buddhism. According to some scholars, Jagannath is a common epithet of Buddha. In Tibet, one of the names of Buddha is Jagannath. Jayadeva, the twelfth century Vaishnava poet who, according to some scholars, identified Jagannath with Krishna or Vishnu also accepted Buddha as the ninth incarnation of Krishna or Vishnu. Sarala Das, the fifteenth century poet, in his Mahabharat, regarded Jagannath as an embodiment of Buddha. He wrote, "To deliver mankind, Jagannath has manifested himself in the form of Buddha". Daru Brahma Gua of Jagannath Das says, "To assume the form of Buddha the Lord gave up his hands and legs". Some Oriya Vaishnavas regarded Chaitanya as the partial manifestation of Buddha." In the Chaitanya Bhagavata of Isvar Das, Chaitanya is reported to have said, "I am Chaitanyas in the form of Buddha." Evidently there was a synthesis between Buddhism and Vaishnavism at some stage, and Jagannath cult bears the imprint of that synthesis.

Even if we accept the hypothesis that Jagannath was originally a tribal deity or a Buddhist deity or both, we can not rule out the possibility of his metamorphosis into Vishnu or Krishna at quite an early stage. Dr. Eschmann holds that in his earliest form as an image of Vishnu, Jagannath was known as Nrusimha, the Lion incarnation of Vishnu. Her contention is based on the fact that the Navakalevar ritual considers the Jagannath figure to be Narsimha. She says, "Narasimha is the iconological aspect of Jagannath, which recedes in the later theology; it can be easily associated with tribal cults, and was probably instrumental for the development of the Jagannath iconography."

It is accepted by most of the scholars that in the earliest phase Jagannath was known as Purushottama. Vishnudharma, an unpublished Sanskrit manuscript of 3rd century AD, says that Krishna was known as Purushottama in the Odra country. Vaman Purana, a work of seventh century AD, refers to the Purushottama deity of Puri. Anargharaghavanatakam of Murari Misra, which, according to some scholars, is a work of the middle or later part of ninth century AD describes Purushottama deity of Puri with his female consort, Kamala, on lap. The Sarada Devi temple inscription of Maihar (in the Satna district of Madhya Pradesh), which is assigned to the middle of the tenth century AD, also refers to the Purushottama deity of Odra country, located on the seashore. The literary and epigraphic sources affirm the reputation of the Purushottama deity of Puri in the tenth century A.D. Such was the importance of the deity of Puri, when the Somavamsi rule was established in the coastal belt in the tenth century AD, that Yayati I (922 AD- 955 AD) had to construct a temple for the deity. Some scholars are of the opinion that some sculptural

remains of the Somavamsi period are still to be found in the premises of the Jagannath temple. As the Somavamsis were primarily Saivites, the shrine of Purushottama appears to have been neglected during the Somavamsi period.

Though by the tenth century AD, the presiding deity of Puri was known as Purushottama, which is one of thousand epithets of Vishnu, yet during the Bhaumakara period, the deity appears to have been profoundly influenced by Saivism, Shaktism, Tantricism and Buddhism which were simultaneously prevalent. Scholars are of the opinion that the image of Jagannath has striking similarity with that of Ekapada Bhairava (Bhairava with one foot, which is a manifestation of Siva; whose worship was prevalent during the Bhaumakara period). Some Tantrik texts refer to Puri as a seat of Shaktism, vimala as the Shakti and Jagannath as his Bhairava. The prevalence of Shaktism as proved by the existence of such Saiva Shrines as Markandeyesvara, Patalesvan Lokanath. The prevalence of Shaktism at Puri is borne out by the worship of Vimala inside the temple, and the existence of Saptamatruka image. The "Utkal Khanda" of Skanda purana describes Subhadra as the Shakti of Jagannath.

The name "Purushottama", though an epithet of Vishnu, has Tantrik significance according to some scholars. It represents the erotic aspect of Vishnu. Purushottama is to be found with Lakshmi, the female erotic partner. In the Anargharaghava natakam, Murari Mishra describes Purushottama with Lakshmi on his lap. Jayadeva, in his Gitagovinda, dealt with erotic sports of Krishna with Radha, and identified Radha with Kamala or Lakshmi, the consort of Narayana. Jayadeva also regarded Jagannath as Krishna. Subhadra was treated as Lakshmi during the Ganga period, and afterwards. The Purushottam Mahatmya of Skanda purana (a work of 13th century AD) and of Vishnurahasa (a work of 16th century AD) referred to the female wooden image between Jagannath and Balabhadra as Lakshmi.

The propagation of Vaishnavism by Ramanuja early in the twelfth century AD "resulted in the reinforcement of the Vaishnavism of Orissa which had grown around Purushottam- Jagannath, the incarnation of Vishnu." Such was the predominance of the

cult of Purushottama- Jagannath that Chodaganadeva, the founder of Ganga empire in Utkal, had to erect a temple for him and another for his consort, Lakshmi, even though in his private life Chodaganadeva remained a devotee of Siva. The Ganga period saw the recognition of Jagannath as the patron deity of the royal family. A powerful Ganga monarch like Anangabhima III, called his empire the Purushottama Samrajya (the empire of Purushottam) and himself the Rauta or representative of Purushottama. The same importance of Purushottama- Jagannath continued the Suryavamsi period. Kapilendradeva, the founder of Suryavamsi empire, invoked the name of Jagannath in the day-to-day administration of the state. He prayed to the deity for permission to punish some recalcitrant or rebellious officers of the State. Kapilendradeva constructed the outer wall of the Jagannath temple in his fifteenth regnal year. Purushottamadeva, the son and successor of Kapilendra, was greatly devoted to Jagannath for singing whose glory he wrote Abhinava Gitagovindam. According to the tradition, recorded in the Madalapanji, Lord Jagannath helped Purushottama, to conquer Kanchi and marry Padmavati, the daughter of the Kanchi ruler. During the reign of Prataparudra, Chaitanya came to Orissa in 1509 AD. Chaitanya completed the process of identification of Jagannath with Krishna which had been begun by Jayadeva.

Jagannath cult exercises unique influence over the socio-religious-political life of Orissa. During the Ganga and Surya rules, Jagannath, so to say, became the State deity. Jagannath cult is an amalgam of diverse religious cults like tribal religion, Brahmanical religion, Buddhism, Saivism, Shaktism, Tantricism and above all Vishnavism. Puri has been visited from ancient times by founders of different religious cults, who left their legacy through the monasteries. It has become one of the four important places of pilgrimage for the devout Hindus not only of Orissa but also of all parts of India. Largest crowds of devotees are to be noticed in Puri at the time of the car festival of Lord Jagannath. It is the belief of Hindus that on seeing Lord Jagannath, the manifestation of supreme being, in his chariot one never falls into the mire of the cycle of rebirth.*♦♦

A.C.Pradhan is Reader in History in Utkal University, Vanivihar, Bhubaneswar, Orissa.



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From Within The Garden

Chitta Ranjan Das

This ancient land of ours, Orissa, has remained a meeting place of the cultural and social heritage of both north and south India. It has also served as a link as well as a bridge between the two heritage. This itself is very significant in as much as this tract of land and its population had been a part of the region that had for a long time resisted the influx of the Aryans and their colonisation when the latter had started spreading eastward from the north Gangetic Plain. Kalinga, along with its neighbours Anga (South Bihar) and Banga, were then known as Bratyabhumi and it really took quite some time till their people came under the pale of Aryan acculturation. Since then, of course, Orissa as a geographical entity has been exposed to all sorts of cultures, from the north as well as from the south of the Indian sub-continent. The ethnologists have classified the people of Orissa as Mongolo-Dravidians. And the two millenniums of known history have in the long run been instrumental in shaping Orissa as we have come to know it now. And its geographical position, perhaps more than anything else, has played a predominating role in giving it an occasion to serve as a meeting point between the north and the south.

Conquerors have come both from the north and the south. Both Asoka, the great Maurya and Shri Chologanga Deva of the cholas have come with their armies to conquer this landtract. The bloodshed caused in the Kalinga war by the inroad from the north has been described by historians to have changed the heart of the conqueror himself and what a significant change this change of heart and subsequent conversion have brought about in the total gamut of the Indian great tradition! The Cholas, about the beginning of the second millennium, have first taken possession of Kalinga and have then also annexed Utkala and Kosala, thus giving a first total shape to what we now call Orissa, both politically and culturally. The Gangas have earned the credit of having provided a real shrine to the institution of Jagannatha, which has always meant so much to whatever has happened in Orissa since then and even to whatever still happens in Orissa to-day. A native line of kings have taken over from the Cholas and have been, in their turn, taken over by the Mohammedans and Moguls. Then Orissa has been run over by the Marathas when the latter were on their wane as a real power, and then the English have occupied the land at last in 1803. Orissa has remained under the influence of Buddhism and Jainism for quite some centuries, it has also has its legion of Muslim converts because of the Muslim rule, a Christian cross-section because of the Christian missionaries. And, all along in spite of the many changes that have gone over their heads, there has been a core population comprising what we know to-day as our Adivasis. Moreover, there has always been that major fear of the population, which has, willy nilly, held together the

so-called Hindus, ranging from the high-caste Brahmins down to the many denominations of high and low castes including those whom we have learnt to euphemistically call the Harijans.

The Adivasis do speak their own languages. yet there has been sufficient acculturation to enable a good majority of them to understand and speak Oriya, except in a few remote pockets in the very interiors. Otherwise, the rest of the inhabitants of Orissa use Oriya as the medium of their day-to-day communication. The patterns of Bengali and Urdu spoken in Orissa sound demonstrably Oriyanized. Even the Marwaris in the urban centers of Orissa and the several thousand Sikhs who had once come here as refugees after the country's partition in 1947 and have since wonderfully settled down and become Oriyas do use Oriya as their chief medium, though, very understandably, they continue their respective mother tongues at home and among themselves. And hence, we can reasonably say that the Oriya language is the principal unifying factor which has held all of us together as a real cohesive whole. To the assertion of Sri Gopabandhu Dash who had once declared that whoever lives and has his being within the geographical boundary of Orissa is by virtue of that alone an Oriya, we may perhaps add that whoever has taken to speaking the Oriya language in the daily transactions of his life, for all intents and purposes has to be reckoned an Oriya. And these Oriyas are about four crores and odd in number according to the 1991 Indian Census.

How much of the Oriya language has come down to us from the Sanskrit mainstream may very well be anybody's guess. It has been a platitude to say that classical Sanskrit has been the source as well as the hinterland of all the modern regional language of India. Yet it is also a fact that the proponents of Sanskrit have used nearly every occasion to keep down these regional languages in the process of their flowering up, almost in the same way in which some of the so-called proponents of English in to-day's India tend to take almost every chance to discourage them and deprive them of their rightful role and place. The Oriya script owes both to Sanskrit and the Dravidian languages for its evolution. And, to speak about the myriad of words and usage that have split over to Oriya from the Austric times is to indicate how much Oriya and Orissa for that matter are indebted to the Adivasis. Some scholars have even said that the very word Utkal is a word of Austric origin. Orissa's presiding deity, Lord Jagannatha, was being worshipped by a certain tribe in Orissa in days long gone by. Most of the spiritual leaders and Sanskrit scholars who have ever left their mark upon Orissa have been interestingly enough, more often than not from the South, Odissi dance and music distinctly point to their close links and affinities with South India.

Orissa was formed into a separate province by the British rulers in 1936. One feels a bit estranged about the whole incident in that the movement for a separate administrative entity for Orissa was hatched mainly by people at the helm who thought that protecting Orissa's interests was more urgent than taking cognizance of the national level political struggle against the British regime to achieve the country's independence. What appears still more strange is that many of the stalwarts and enthusiasts in the separate province movement were feudatory chiefs in the Oriya speaking gadajats and, when a separate province was won, their states were not included in it. In fact the many deliberations in the Utkala Sammilani, the platform from where the demands for a separate province were made vocal, were all along intriguingly silent about the merger of the states where the rajas ruled and kept the people under subjugation. Thus Orissa came to look somewhat like a whole virtually after India gained her political freedom and the British had quit the country. And the rajas, as in the rest of India, have since been dispossessed of their mandate as rulers and been made citizens of India. The coastal districts directly under the British administration have remained more open and exposed to European cultural influence and the processes of modernization, more receptive to the incumbent challenges and changes. The feudatory states with their tradition-long feudal regimes, on the other hand, have been forced to remain cut off and closed. This has resulted in a sort of imbalance, between the respective development of the two regions, in spheres social, political, educational and economic. This in balance is somewhat conspicuous even to-day and at times tends to give a spur to some people to become exclusively conscious about their particular regions only and feel deprived and discriminated against. And when sentiments go very high, the disgruntlement inspires even separatist zeal.

People who know, claim that Orissa is very rich in natural resources and other various potentials. Yet, as a strange contradiction, the state is lagging behind many other states in India as regards economic development and providing appropriate openings to its people. The villages of Orissa, at least most of them have not changed substantially during the last several decades of freedom. On the contrary, those people who could, have migrated to the urban areas and most villages look deserted and utterly forsaken. Agriculture has become chiefly managerial and little has been done in the way of land reform. There have been more schools and colleges and so-called formal education seems to have percolated to the rural areas; but as the old colonial educational system has been allowed to continue, education has unfortunately contributed more towards a disintegration of the village community than otherwise. There is acute unemployment among those who are privileged to get an education. The educated youth is mainly in search of a job and if it does not get one, feels helpless and undone. The education that is imparted does not teach self-reliance to the young people. With the right type of education, they could be a great asset as far as the building up an achievement-oriented soci-

ety is concurred. At times when one has a look at the real state of things that prevails, the educated in India are the most conservative, averse to change and suffer from a sense of insecurity. And, on the other hand, to build a really healthy society and collaborate with all the efforts at restructuring and renovating it, one directly needs people who are willing and courageous, who love to take risks and who love adventure and above all, who are honest and earnestly wish to live for some goals which are greater than their petty personal ambitions.

Scholars who have looked at post-independence India have critically described it as a land of postponed revolutions. Political freedom should have brought in its wake the long desired changes and revolutions in the social, economic and political realms. Unfortunately this did not happen. Either the leadership that gave us political freedom was too tired to concern itself with the challenge of further changes or an appropriate new leadership could not be possible here which could ably take over from the veterans. India produced gigantic plans and yet it was proved before long that no serious change was sincerely meant and the old order was anything but willing to abdicate. Political will was almost conspicuous by its absence, and it seemed that people who had expected drastic restructuring to take place were mercilessly betrayed. As a result, a callous bureaucracy began to sit heavily on the destiny of the country and its people and that has spelt disaster in the long run. With every election that takes place, political parties and at times their various alliances come and go, are called upon to rule or driven out of office; yet the bureaucracy continues obstinately. As a result, the political leaders in power, it seems, have been now used to leave everything in the hands of the bureaucrats. They themselves settle down to a status of constitutional satraps with almost no power to enforce what they profess to enforce. And, Orissa as a part of India bears testimony to the same, perhaps a bit more ruthlessly in view of the chronic lack of awareness on the part of its people.

One should not draw any pessimistic conclusion in view of the critical assessment of Orissa's overall situation as has been given above. The entire world is now in for great changes and India, and for that matter Orissa, can never keep itself aloof from the sweep of changes that awaits humanity. A leadership that lacks the necessary vision and will can at best delay the process, but can in no case obliterate it. The people of India have the wisdom and experience of a centuries long civilization behind them and more often than not they have proved that they are ahead of their leaders most of the time. We have had more than one corroborating evidences of it even in the very recent years. India seems to be the only democracy amidst her neighbours where the powers that be keep on labouring under and wrangling over glosses of various brands. Democracy has come to stay in India and nobody or no political element in the country has any design to replace it with any other pattern.

This democratic credo has to be strengthened as earnestly as possible to see that more and yet more

people actively participate in its various processes. Till now, it has become as it were a plaything in the hands of some only. This has always tempted the government and the country's leaders to go autocratic and indifferent. They have always taken care to benefit from the people's economic backwardness, political ignorance and from a class and caste-ridden social structure which has always contributed towards maintaining distances between man and man as well as between community and community. Even in a small state like Orissa, such a dismal situation has played a role in inciting regionalism and what not and weakened the much-denied cohesiveness among people which they need to be really able to look forward with hope and confidence and improve their lot and work for their dignity as human beings.

The paramount need is for a new type of leadership, much akin to the one that prevailed in India when the country was fighting for her political liberation from the foreign rule. Leadership which is honest, broadminded and means what it professes. Not leadership which does not have a sense of purpose and which is hankering for its own gains and advantages. And, what is more, not political leadership only; but also leadership in spheres of education, entrepreneurship in industry, community building and the like. In fact, leadership in these other areas is a prerequisite for creating an environment where the political leaders and the government they run and the bureaucracy they have at their disposal will be compelled to obey the will of the people and implement their dreams. There ought to be more and more experiments in Orissa in the field of education, of industrial innovation, more and more agencies outside the pale of government to pioneer in the various areas of social uplift and provide operable models to the government to learn from and catch up with. A government in an underdeveloped country has often a tendency to fall upon its people as a superstructure, boss it over as far as possible and thereby inspire fear and distastiation. Sanity demands that things ought to be structured from below, educating the people in taking their own responsibility while a government

serves them, India can attain that sanity only when there is a new variety of leadership taking up the reins, building stably from below and building with a difference. Orissa at the moment badly needs this alternative leadership. And this is no less than a real challenge for those who feel they are within the garden and have a tryst with Orissa's years to come, who nourish in them a sense of belongings to Orissa wherever they are in the world in the areas of their calling.

Oriyas, who are abroad, have a special mission to fulfill in this regard. Wherever they may be, they have their roots here in Orissa and they do carry a bit of its heritage wherever they find themselves to be upon the globe. One can make a better assessment of one's own culture and one's own people when one is looking at them from outside. They can better compare the state of things prevailing where they were once born and brought up and where they find themselves now. They are now part of a milieu where there is no caste, where distances have been eliminated to a great extent, where people live with dignity and look upon one another as equal citizens. One has reasons to believe that now they can look at their own native land with a different attitude altogether. They can immensely help all honest attempts at providing alternatives here in Orissa, strengthen the hands of those here who have a dream and try, as individuals or in groups, to grow up to the challenges that encounter them. Many people do go abroad for further studies, they become exposed to the latest knowledge in their respective fields. But most of them, when they come back, remain exactly what they had been in their attitude before going abroad and take almost no time to get reconciled to the old ruts. These people can never become agents of change. Those who have taken a decision to stay and work abroad, they can certainly inspire others here at home who are working for a real change, who are genuine and have not lost themselves in the mess here. They have the courage to be in spite of. They are the people who can be most relied upon. Let the two sides discover each other. ★◎★

Chitta Ranjan Das lives in Bhubabeswar at 83A, Bapujee Nagar, Bhubaneswar - 751009, Phone : 0674-406334

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Glimpses Of The Cultural Heritage Of Orissa

K. S. Behera

Each region has its achievements, and each people its contributions for the creation of the Indian civilization. And the better we know these, we know more and more about our national heritage, its wonderful richness, diversity and unity. What are the Orissans and how great were their contributions? The power of ancient Orissa is no longer a secret. In fact, in the past, we had a distinct identity as Kalinga, Odra, Utkal and Odisha and that identity was established throughout India and abroad. Evidence about Kalinga, in the form of the 13th Rock Edict of Ashoka, comes from distant Afghanistan. The Pasupati temple inscription of Nepal speaks of Kalinga; the Polonaruwa inscription from Sri Lanka speaks of Kalinga's relationship with that country. An inscription from Sahet Mahet, in Uttar Pradesh, mentions Mahapandita Sakyarakshita of Utkal and his disciple. Vagisvararakshita of the Choda country. In the accounts of the Muslim writers, as also in an inscription of Hushang Shah of Malwa, this land is known as "Udisa" and it was this name that has continued. As farmers, soldiers, sailors, empire-builders or builders of great monuments, our achievements were striking. Our contributions in various fields, especially in arts, are now freely acknowledged. Kalinga was known also for other things, and items of daily life such as rice, salt, cotton, betel leaf, etc. Kautilya admires the elephants of Kalinga as the best of their types in India; the author of the Kashmir Chronicle knows Kalinga's forests as the homeland of elephants. The Arthashastra also mentions Kalinga as an important center of textile industry. In Vasudeva-Hindi of Sanghadas Gani the land of Utkala is mentioned for cotton and yarn. The Manasollasa refers to the Kalinga type in the list of fabrics; it also mentions the superior variety of rice produced in Kalinga. From the Chinese writer Wang Ta Yuan (14th century) we get the significant evidence that in Orissa rice was sold "at the unbelievably low price of 46 baskets for one cowrie." Kalidasa in his *Raghuvamsha* mentions the coconut trees of Kalinga. In the 16th century Abul Fazal mentions "various kinds of betel leaf" and states that in Orissa fruits were found in plenty. In ancient times Kalinga was known for her iron. While describing the gradation of different types of iron, Bhoja mentions Kalinga iron as eight times better than the Krouncha variety. Thus we form a wonderful impression about the wealth of the land.

Orissa is an ancient land. It was inhabited from the prehistoric period when the Early Man used stone tools. It was in 1875 that V. Ball noticed Lower Paleolithic tools in Orissa and since then, in course of survey, tools from Paleolithic to Neolithic phase have been discovered revealing man's progress from food gathering stage to food producing stage. Excavation at Kuchal showed pottery in association with Neolithic implements, while excavation at Baidyapur has yielded significant evidence about the cultivation of rice in the Neolithic period. Copper hoards have also been reported from Orissa at Bhagrapir and Dunria. The dis-

covery of Neolithic Celts along with copper rings and steatite beads from Angul suggests a Chalcolithic phase, but its nature and possible connection with Central Indian Chalcolithic Culture remain uncertain. By the 3rd Century BC Orissa had progressed from food gathering stage to civilization and its written history began with Ashoka. Kharavela (1st century BC) placed this land on the political map of India in the face of formidable challenges and he is considered to be one of the greatest figures of its history. In subsequent centuries great dynasties such as those of the Bhaumakaras, Somavamsis, Gangas and Gajapatis flourished and ruled the land. Orissa rose to power and glory. A unique geographical position, a long coast-line, unlimited resources, ambition, social integration, spirit of enterprise, determination on the part of the people to achieve greatness in all fields, effective leadership and other factors made this region great. Orissa has an extremely rich cultural heritage.

Religious Development

As a meeting place of the North and the South, Orissa was open to cultural influences from all sides from the beginning of its history. Mahavira came here and preached his doctrines. Jainism had a popular career in Orissa. Buddhism was also popular in Orissa. The first lay disciples of Buddha, Trapusha and Bhallika, were from Orissa. A great Stupa was erected in honor of Buddha's sacred tooth relic in Orissa. It was in this land of Kalinga that Ashoka was converted to Buddhism after a great war which resulted in death and deportation of innumerable people. From the days of Ashoka, and many centuries afterwards, Buddhism progressed in Orissa with popular support and patronage. In course of time it declined, but did not disappear completely, as in other parts of India; it still lingers in a few villages of Cuttack district. Orissa was known for its Sakti pithas. As known from the Vana-parva of the Mahabharata, Viraja (modern Jajpur) was a center of Sakti worship from early times. A typical contribution of Orissa to Sakti worship was the "Stambheswari" cult with its pillar worship. Orissa has the unique distinction of possessing a Varahi temple at Chaurasi (Puri District) and two Chausat Yogini temples at Hirapur and Ranipur Jharial. Salivism prospered under Saliodbhavas and the Somavamsis, and still there are many Siva temples. Vaisnavism began under the Mathras and the Nalas and gained considerable popularity under the Gangas and the Gajapatis. Orissa welcomed religious preachers of various sects, Shankaracharya, Ramanuja, Nanak and Shri Chaitanya. This region has had a tradition in religious toleration in keeping with the finest traditions of India. That is why in about 1st Century BC Kharavela, an ardent Jaina, declared that he was a "worshipper of all religions and repairer of temples of all sects." Subhakar Deva of the Bhauma dynasty though a Buddhist, patronized Brahmins and maintained the Varnashrama system. In

the sculptures of Konark temple, Narasimhadeva, the builder of the Sun Temple, is shown as worshipping Durga- Mahisasuramardini, Jagannath and Siva-linga. He was a son of Durga (Durgaputra), Purusottama, and a devotee of Siva (Paramamahaesvara); that is how the Kapilas inscription puts it. Orissa has four places of pilgrimage connected with Vaisnavism, Saivism, Sun-worship and Sakti cult; there are Puri, Bhubaneswar, Konark and Jajpur respectively. In Orissa, under the aegis of Jagannatha, a noble attempt was made to achieve a synthesis of all religions. Jagannath is the "Lord of the Universe" and He embodies Universal harmony. No region other than Orissa could have produced a God like Jagannatha. He is the supreme deity in whom all religions are represented. He appears before devotees in many guises, as Vishnu, Siva, Buddha, Krishna, Rama and as the universal God.

One important feature of his worship was the absence of class distinction. Even the author of the Riyazu's Salatin admitted that here in Purusottam "Hindus unlike their practice elsewhere, eat together with the Muslims and other races; all sorts of cooked food sell in the bazar, and Hindus or Muslims buy them and eat together and drink together. " Indeed this is something unique in the annals of religious history. For millions of people outside, even today, Orissa is the land of Jagannatha, Purusotama Samrajya, that is how it was mentioned in Ganga inscriptions, and his worship has affected the entire mould of our society.

Literature

In the sphere of literature, Orissa made significant contributions. The Sanskrit literature was rich and was further enriched by works such as Gita Govinda, Sahitya Darpana, Ekavali, Saraswati Vilasa, Kapila Samhita, Harihara Chaturangam and a number of other works which survive as palm leaf manuscripts. It was through the palm leaf manuscripts of Orissa that a complete Samhita of the Atharva Veda, i. e. the Paippe nimusalada Samhita was preserved down the centuries. In course of time Oriya language developed through various stages and in various branches. In the 15th Century Sarala Das wrote the entire Mahabharata in Oriya but his rendering was not in the form of a translation but in the form of a brilliant creation, altogether new and refreshing. In the 16th century the poet-philosophers of Orissa enriched the Oriya language by their devotional works. Jagannatha Das reinterpreted the Bhagavata in the language of common men and even today it has not lost its appeal.

Maritime Heritage

From the earliest times the great sailors of Kalinga dominated the ocean. Excavations at Sisupalgarh have yielded several Roman objects indicating trade contacts with the Roman Empire. So great was the fame of ancient Kalinga as a maritime power that Kalidasa refers to the king of Kalinga as "mahodadhipati" or the Lord of the Seas. Kalinga had cultural and political relations with Srilanka or Simhala. Vijaya, the first king of Simhala, was from Kalinga. The Dathavamsa reveals that the sacred tooth relic of the Buddha was taken from

Dantapur of Kalinga to Simhala, where it is now worshipped in the Tooth Place at Kandy. The Chulavamsa mentions that king Vijayavahu of Simhala married the Kalinga princess Trilokasundari. Her kinsmen Madhumarnava, Bhimaraja and Balatkara settled in Simhala. Nishankamalla, who ruled over Simhala for 9 years (1189-1198), was the son of Sri Jayagopa of Kalinga. His mother was queen Parvati Mahadevi. His two queens were Kalinga Subhadra and Gangavamsa Kalyana; the latter, as Kalyanavati, held the scepter for six years. Nishankamalla's daughter was Sarvangasundari and his nephew was Chodaganga. Nishankamalla proclaimed to the Simhalese people that his kith and kin from Kalinga were the pure descendants of the race of Vijaya and the throne of Lanka belonged to them.

The sailors of Kalinga also reached the countries of South-East Asia. Legends of Java relate that 20, 000 families were sent to Java by the Prince of King (Kalinga). These people prospered and multiplied. According to the Chinese sources, in AD 795 a Buddhist king of Orissa presented a manuscript of Maharani text to the Chinese emperor Te-Tsong.

Art and Architecture

Orissa occupies a distinct place in the Indian art history on account of her great monuments and masterpieces of sculpture. For the history of Indian art, few provinces of India are of greater importance than Orissa. All traces of architecture of the early period have vanished or are still lying underground. The excavations at Sisupalgarh and Jaugada have revealed some important evidence about the military architecture of the ancient period. That there was a fortified township with houses, cross-streets and an elaborate gate-way-complex is evident from the excavations at Sisupalgarh.

The caves of Khandagiri-Udayagiri hills are the important architectural remains dating back to about the 1st century BC. The excavation on the top of Udayagiri has also revealed the remains of an apsidal structure, which is one of the earliest of its class. The caves were cut in solid rock, on the orders of King Kharavela and members of his family, for the use of Jaina ascetics. They are quite simple in keeping with the traditions of the Jaina religion; the interior is plain, the floor is raised at the back to serve the purpose of a pillow and generally the roof is very low and a man can hardly stand erect. Some of these dwelling cells have pillared verandahs. The most important of this group is Ranigumpha in Udayagiri which is a double storied monastery. The caves bear carvings in low relief, in the arches, tympanums and intervening space between the arches. In the history of rock-cut architecture of India, and especially of Eastern India, these caves have a significant place.

Like Jainism, Buddhism also provided inspiration for the development of art and architecture. With the spread of Buddhism, stupas, viharas and temples sprang up in important centers; many such establishments have crumbled and are now in ruins. Railing posts discovered from Bhubaneswar, suggest the existence of a stupa. The glory of the Buddhist architecture can be visualized by a look at the archaeological remains at

Ratnagiri. Here, large scale excavations have brought to light the remains of a main Stupa, two viharas and eight temples. With Buddhist images, ornamented doorways, unexcelled in any other Buddhist establishment, and other decorations, the Ratnagiri Mahavihara was one of the most beautiful monasteries of India. The establishment flourished from about the sixth century AD to the 12th century.

In all these centuries, however, architecture in Orissa found its supreme expression in temples. Even now Orissa is a land of temples some of them being the finest specimens of Indian architecture. Of these temples, three are famous : the temple of Lingaraja (11th Century) at Bhubaneswar, Jagannath temple (12th century) at Puri, and the great Sun Temple of Konark (13th Century). In the absence of specimens from the Gupta period, the early origin of Orissan temple architecture is still unknown but the extant temples from "one of the most compact and homogenous architectural group in India" and reveal a story of evolution from at least the sixth to the 16th century. In a broader Indian context they form part of the North Indian Style, but with distinctive features, they constitute a separate style called the Kalinga style of architecture. This style reached its mature phase about the 11th century AD. with the erection of the great Lingaraja temple which embodies all that is best in the developed Orissan style. The Orissan temple is remarkable in its plan, elevation and details of decoration. In the Oriya texts on architecture, like the Bhubana Pradipa, there are separate names for the different divisions and individual structural units of the temple. The general type consists of a main temple called vimana or deula for the chief deity and a separate assembly hall or the Jagamohana for devotees; the two structures, however, from parts of one integral plan and are connected internally. The shrine room has a curvilinear tower and is called rekha deula. The jagamohana is a pidha temple being surrounded by a pyramidal super-structure. With the development of the style and in response to the needs of the rituals, two other temples, nata mandir (dancing hall), and bhogamandapa (hall of offerings), were constructed. The four structures, as at Lingaraj and Jagannatha, stand in one line but the emphasis is always on the soaring sikhara of the main shrine. Often the whole complex is enclosed by high walls but there is no gopuram as in South India.

Bhubaneswar, which itself is a city of temples, has important early temples such as Bharatesvar-Lakshmanesvar group, Parasuramesvar, Svarnajalesvar, etc. Most famous of these early temples is the Parasuramesvar temple, built in the 7th century AD. It is a modest temple consisting of deula and Jagamohana; the former has a squattish type of curvilinear sikhara and the latter is designed as an oblong pillared hall with provision for clerestory sky-lights between the two sloping tiers of terraced roof. The temple walls are, however, covered with figures and decorative motifs in low relief which are noted for their simplicity and beauty. There are seated dikpalas, saptamatrikas, Ganesha, Lakulisa, Surya, eight-armed Nataraja and other divinities. As Percy Brown observes, "Every stone here is of informative character. "

The style was developed further in design, techniques of construction, and decoration. In Vaital temple at Bhubaneswar, for example, we find a Jagamohan of the Parasuramesvara type, but built on cantilever principles. The sculptures are also much developed and show sensitive modeling. Early temples are also to be found in other parts of Orissa, at Gandharadi near Baud in Phulbani District, at Simhnatha in the bed of the Mahanadi in Cuttack district, on the top of the Jagamanda hill in Koraput district, at Kulo in Dhenkanal district and at Badgaon in Ganjam district.

In the next phase, during the 10th and 11th centuries, temple architecture progressed under the patronage of the Somavamsi Kings of Orissa. The sikhara of the main shrine came to possess a soaring quality, the jagamohana emerged as a well-formed pidha temple, and new developments were marked in the spheres of sculpture, technique of carving and iconography. For example the Mukteswar temple (10th century AD.) has a standard type of rekha sikhara but of great beauty, light and rhythmic in its treatment. Its Jagamohana has become a pidha deula with pidhas arranged in a continuous succession and crowned with a kalasa. With a beautiful makara torana at the entrance, and graceful carvings from top to bottom, the temple is "the gem of Orissan architecture" or as R. L. Mitra has said "the handsomest-a charming epitome of the perfection of Orissan temple architecture. " The Rajarani temple (11th century), originally dedicated to Siva but no longer under worship, represents yet another experiment in temple architecture. It has a Jagamohana, through plain, like that of Muketeswar, but the main temple, adorned with a number of miniature temples, resembles the temples at Khajuraho. In other details, however, the Rajarani represents a continuation of the Orissan style and is a fine specimen of architecture, a dream realised in rajaraniya sandstone. The Brahmeswar temple, built by queen Kalavati-devi in the 11th Century, marks the evolution of a full-fledged jagamohana with all components of the mastaka that set the pattern for later examples. The great temple of Lingaraja (11th century AD) at Bhubaneswar not only marks the climax of the Kalinga style, but is undoubtedly one of the splendid temples of India. It represents an elaborate temple complex consisting of deula, jagamohana, natamandira and bhogamandapa in one axial alignment and several lesser shrines all around. In contrast to the pyramidal form of the jagamohana, the soaring tower of the deula (45 m. in height), with vertical succession of miniature temple motifs on it, has a unique grandeur and majesty.

The Ganga period (1114-1435), that followed the Somavamsi rule, was a glorious period of architectural activity. The grand temple of Jagannath at Puri, planned on an elaborate scale like that of the Lingaraja, is a worthy monument in honor of the "Lord of the universe". It was constructed by Ganga monarch Anantavarman Chodagangadeva when Orissa possessed an empire from the Ganga to the Gautamaganga or the Godavari. Built about the middle of the 12th century, its wonderful artistic carvings remained under successive coats of plaster, and earned for the monument the name "white pagoda". Now these are being revealed again in an ambitious undertaking by the Archaeologi-

cal Survey of India to preserve this great national monument for the posterity in all its splendour. The "Black Pagoda" or the celebrated Konark Temple, built by Narasimha Deva (1238-1264) in the best days of political power and economic prosperity, is the greatest of Orissa's monuments. If art is an index of the creative genius of a people, this grand temple is not only the finest articulation of the creative genius of a people, this grand temple is not only the finest articulation of the creative genius of the Oriya people, but being a wonderful monument, it is a priceless heritage of all mankind. The conception of the temple, dedicated to the Sun God, in the form of a chariot with twenty four wheels and seven horses, is that of a genius, and its execution in stone is the most striking achievement of the Orissan temple architecture. "Even those whose judgment is critical and who are difficult to please stand astonished at its sight", said Abul Fazl in the 16th Century. In the beginning of the present century Sir John Marshall noted, "there is no monument of Hinduism, I think that is at once so stupendous and so perfectly proportioned, as the Black Pagoda, and none which leaves so deep an impression on the memory". After Konark, however, temple architecture, in the absence of patronage and political stability, rapidly deteriorated. The spirit of that art still lingers in the efforts of the people to build temples on the traditional style and in the art of stone carving.

As regards sculpture, Orissa is one of the artistic regions of India where history of sculpture can be studied from the early period. The earliest sculpture of Orissa is represented by the forepart of an elephant carved on a boulder of rock at Dhauli. Being a product of the local school, it lacks the brilliant polish characteristic of the Mauryan art, but in realistic treatment of the animal form it is akin to the beautiful bull of Ramapurwa. At Bhubaneswar a bell capital, a lion sculpture, and fragment of a column, now worshipped as Siva Linga in the Bhaskaresvara temple, suggest the existence of an ancient pillar but in the absence of distinct Mauryan characteristics it is still uncertain whether it was an Ashokan pillar. The sculptures of Khandagiri-Udaygiri caves provide the next landmark. On the whole they are simple but show an advance over the art of Bharhut. Besides the art of the Jalna caves, a few Yaksha and Naga images reveal the progress of art and religion in the early centuries of the Christian era. Buddhist sculptures are found all over the State, but they are seen at their best in Ratnagiri, Udayagiri and Lalitagiri. Lalitagiri sculptures are considered by scholars to be the earliest. In fact Lalitagiri sculptures, with their lingering influence of the Gupta art tradition, provide the missing link in the long evolution of Orissan sculpture. R. P. Chanda remarked, "No connoisseur will hesitate to include the Bodhisattvas found on the Naltigiri (Lalitagiri) among the most lovely things shaped by the hand of man". Scholars such as D. P. Ghosh, and Benjamin Rowland are convinced about the influence of Lalitagiri images are found in great numbers and are notable for their iconographic and artistic interest. In the Barabhuji-gumpha (Cave No. 8) at Khandagiri are found all the twenty-four Tirthankaras and their respective Sasana-Devis. In Orissa, as in other

parts of India, sculpture was linked with temple architecture and passed through the process of evolution like architecture. The interior of the temple is plain, but in sharp contrast, the outside is filled with sculptures from the very base to the top. In the earlier temples, as at Parasuramesvara, they appear in low relief but in later temples they appear in alto-relievo or in the round. Some of the finest temple sculptures of Orissa are found at Muketeswar, Rajarani and the Lingaraja. The loving hand of the artist was particularly fond of carving lovely female figures in eternal youth, and often with vivid sensuousness. The Konark Temple is noted for its profusion of sculptures. Even in ruins the temple vibrates with life. The temple walls teem with youthful forms; delicately modeled and cheerfully smiling, they defy decay and mock at time. A significant feature about the art is the presence of erotic sculptures. Symbolic or ornamental, meaningful or purposeless, traditional or innovative, such sculptures are seen in plenty. Coomaraswamy observed, "Love and desire are part of life. Life is a well behind or within which is God. The outside of the temple is an image of this life samsara, and the carvings on it represent everything that belongs to samsara and perpetuate illusion, every bond and each desire of loveliness that binds men to the wheel of life and death." The erotic sculptures, however, are not the only carvings of Konark. As Robert Ebersole points out, "Even if one elects to dismiss the intrinsically superb sculptural qualities of the erotic figures, there still remains a tremendous number of morally acceptable examples which attest to the fact that the temple of the Sun represents the culmination of medieval Hindu art and supreme achievement of temple sculpture." Among the master-pieces of Konark we may refer to the free-standing figures of female musicians, massive elephants and horses in the Court-yard. Commenting on the splendid war horse, Haveli remarks, "Had it by chance been labeled 'Roman' or 'Greek', this magnificent work of art would now be the pride of some great metropolitan museum in Europe and America. Here Indian sculptors have shown that they can express with as much fire and passion as the greatest European art the pride of victory and glory of triumphant warfare."

Orissa produced fine icons in bronze. Buddhist and Jaina centers have yielded bronze images of great iconographic interest, while many such icons of the Brahmanical pantheon are still worshipped in temples. Banpur, in Puri district, was an important center of bronze casting in ancient times and it has produced several bronze images which are now displayed in the State Museum. The ivory objects from Orissa are of fine workmanship. The specimens at Kapilas Temple, and Biranchi Narayan Temple at Buguda, also show that Orissan craftsmen excelled in the art of wood-carving.

Painting

Orissa has a line tradition in painting. The great temples and wonderful achievements in sculpture have so far overshadowed this aspect of Orissan art. Orissan painting covers wider field; prehistoric paintings, historical paintings, illustrated palm leaf manuscripts,

painted manuscripts, on paper, pata paintings etc. have added to its richness. The prehistoric paintings are found in the forests of western Orissa in Sambalpur, Sundargarh and Kalahandi districts in such places as Ulapgarh, Munikmada, Ushakothi, Yogimatha and Gudahandi. Their systematic study remains yet a desideratum. In the historical periods, the paintings which adorned the crude walls of Khandagiri-Udaygiri caves have all vanished, but paintings on Ravana Chhaya at Sitabhinji (Keonjhar district) still struggles to survive. The scene depicts a royal procession and in treatment it is on "a par with the quality of the Ajanta and Bagh cave frescoes of the Gupta period." The paintings represented by illustrated palm leaf and paper manuscripts are in the indigenous style. The themes are generally drawn from works like the Gita Govinda, the Amarusataka, the Bhagavata Purana, etc. The pata paintings of Puri have a tradition which goes back to an earlier period. These paintings are so called because they are executed on cloth, but being brightly painted with Jagannath and other icons, with religious, even historical themes, they possess a peculiar charm and originality of their own. O. C. Ganguly observes, "By virtue of their strange and fantastic pictorial conceptions, their peculiar and idiosyncratic conventions, their strange and summary system of line formulations, and their deliberately wayward colour schemes almost confined to three or four tones of bright primitive tints, they stand quite by themselves and bear no affinity to any other schools of painting either in or outside India."

Performing Arts

Orissa has a rich tradition in dancing. This is revealed through inscriptions, dance sculptures and surviving forms of dancing. In the Hathigumpha inscription, Kharavela is said to have entertained his subjects through dance and musical performances. In the sculpture of Ranigumpha, the King, with his two queens, gazes at a dance performance. Like other forms of art, dancing was an offering to God, and devadasis were employed in temples, and through the language of mudras, poses and postures, they helped to convey the message of the religious mythologies. Dance was not confined to temples, it was even known in Buddhist viharas and patronised in the royal courts. It was not the monopoly of the devadasis or the professional artists; as a source of aesthetic pleasure it was looked on as an essential element of culture and loved by almost all people. The dance art, in course of time, developed into a distinctive school which could be termed "Odissi" "one of the most perfect classical systems of Indian dancing surviving." In the main, it is a *lasya* form of dance emphasizing gentle movements, meaningful loving looks and languid poses. The Chhau dance of Orissa presents yet another tradition in dance art; while Odissi is noted for its feminine grace, the

Chhau is known for its vigorous modes of walk, and movement. The Chhau seems to have evolved from the war dance of Oriya paiks (foot soldiers). The dance is connected with the worship of Shiva, the consort of Parvati, and the king of dancers. The Chhau dance has gradually developed combining tribal, folk and classical elements. A special feature of the Mayurbhanj school of Chhau is the absence of mask. The Odissi and the Chhau are the typical contributions of Orissa to the colourful dance forms of India.

Science and Technology

The development of science and technology is a fascinating but yet unexplored aspect of Orissa's culture. The site of Sisupalgarh, near Bhubaneswar, the most planned early historical city of India, with its habitation complex, gateways, watch towers, etc. reveals the knowledge of town-planning during the ancient period. The construction of temples, viharas, stupas and forts indicates the engineering skill of Orissan builders. The precise manner in which the construction of the temples proceeded and heavy stone blocks were lifted to great heights, is yet to be established with certainty. The monolithic Navagraha slab, placed over the eastern doorway of Konark Temple weighed nearly 27 tons. The massive dome, forming the crowning elements of the Jagamohana, is 25 ft in thickness, and estimated to weigh not less than 2000 tons. This had to be lifted to a height of about 40 metres above the ground.

The iron beams of Konark testify to the metallurgical advancement achieved in the 13th century. These vary in length, the largest one being 35 ft long and 71/2 inches square weighing about 6000 lb. The iron of these beams is pure wrought iron. It is claimed that the reduced ore and the slag were obtained in the form of spongy puddled masses or blooms which were subsequently forge-welded together in successive lumps to make the beams. The iron produced in the process is heterogeneous in composition and has considerable slag inclusion. The remarkable corrosion resistance of the beams seems due to this layer or slag over the surface which was inert to all electro-chemical reactions involved in corrosion.

The sailors of Orissa were skilled in navigational techniques and could cross the high seas in their simple sailing vessels. Astronomy also made notable progress in Orissa. Even in the last century, Chandrasekhar, known in Orissa as Pathani Samanta, startled scholars by his astronomical observations. His *Siddhanta Darpana* is a famous treatise on astronomy.

Thus it will be evident that Orissa has impressive achievements in various fields to her credit. The people have inherited a legacy, great and glorious, and it is to be hoped that it will be further enriched with new achievements. ♦♦★

K.S. Behera is Professor of History at Utkal University, Vani Vihar, Bhubaneswar.

ଓଡ଼ିଶାର ଲୋକ ସଙ୍ଗୀତ

▲ ୦୪ (ଶ୍ରୀମତୀ) ସୁଧା ମିଶ୍ର

ଆଧୁନିକ ଓଡ଼ିଶାର ଲୋକ ସଙ୍ଗୀତ ସମ୍ପର୍କରେ ଆଲୋଚନା କଲାବେଳେ, ଏହି ଭୂଖଣ୍ଡର ପ୍ରାଚୀନ ଭୌଗଳିକ ସ୍ଥିତି ଓ ବ୍ୟାପ୍ତି ସମ୍ପର୍କରେ ସ୍ପଷ୍ଟ ମନରେ କେତେକ ପ୍ରଶ୍ନ ସୃଷ୍ଟି ହୁଏ । ଇତିହାସ ଓ ସମୟର ପ୍ରବାହରେ ବାଉଁଶର ପରିବର୍ତ୍ତିତ ସମାଜର ସାମଗ୍ରିକ ମୂଲ୍ୟାୟନ ପାଇଁ ତାର ଧର୍ମ ଓ ଭାଷାକୁ ଯତିତ ମାପକାଠି ଭାବରେ ଗ୍ରହଣ କରାଯାଏ କିନ୍ତୁ ବିଭିନ୍ନ ଯୁଗରେ ନିର୍ଦ୍ଦିଷ୍ଟ ଭୌଗଳିକ ପରିସୀମା ମଧ୍ୟରେ ହିଁ ସେହି ଭୂଖଣ୍ଡର ସଂସ୍କୃତିରେ ନାନାଦି ପରିବର୍ତ୍ତନ ଉଦ୍‌ବର୍ତ୍ତନ, ଅଭିବୃଦ୍ଧି ସଂପ୍ରତିତ ହୋଇଥାଏ । ଏହି ଦୃଷ୍ଟି କୋଣରୁ ଆଜିର ଓଡ଼ିଶା, ଯାହା ଏକଦା କଳିଙ୍ଗ, ଭଦ୍ରଦେଶ, ତ୍ରିକଳିଙ୍ଗ, କୋଶଳ, ରଞ୍ଜନ ନାମରେ ପରିଚିତ ଥିଲା, ବୈଦିକ ଯୁଗରୁ ହିଁ କଳାସାହିତ୍ୟ ସଂସ୍କୃତି ଓ ସାମାଜିକ ସମୃଦ୍ଧିରେ ସୁଖ୍ୟାତି ଅର୍ଜନ କରିଆସିଛି । ଏ ସଂପର୍କରେ କପିଳ ସଂହିତାରେ କୁହାଯାଇଛି - ବର୍ଣ୍ଣାଶା ଭାରତଃ ଶ୍ରେଷ୍ଠଃ ଦେଶାନାମୁତ୍କଳଃ ଶ୍ରୁତଃ ।

ଉତ୍କଳସ୍ୟ ସମୋଦେଶୋ ଦେଶୋ ନାତ୍ରା ମହାତଳେ ।

ପ୍ରତ୍ୟେକ ଜାତିର ସଂସ୍କୃତିକ ଜୀବନ ତାର ସାମାଜିକ ପରିସ୍ଥିତି ସହିତ ଓଡ଼ିଶାପ୍ରାନ୍ତ ଭାବରେ ଜଡ଼ିତ । ଭୌଗଳିକ ସ୍ଥିତି ଓଡ଼ିଶାକୁ ଏପରି ଏକ ସ୍ୱାତନ୍ତ୍ର୍ୟ ପ୍ରଦାନ କରିଛି ଯାହାକି ସମଗ୍ର ଭାରତବର୍ଷର ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳଠାରୁ ଓଡ଼ିଶାକୁ ତାର ନିଜସ୍ୱ ଏକ ସ୍ୱତନ୍ତ୍ର ସଂସ୍କୃତିର ସ୍ୱାସ୍ଥରବହନ କରିବାର ସୁଯୋଗ ଦେଇଛି । ଏହି ସାହିତ୍ୟିକ ମାନଙ୍କ ମତରେ ଭାରତର ତଥାକଥିତ ଆର୍ଯ୍ୟସଂସ୍କୃତିଠାରୁ ମଧ୍ୟ ଓଡ଼ିଆ ଜାତିର ସଂସ୍କୃତିକ ଏତିହାସ ଆହୁରି ପ୍ରାଚୀନ । ଏହି ଦୃଷ୍ଟିକୋଣରୁ ଆଧାର କରି ଏଠାରେ ଓଡ଼ିଶାର ଲୋକସଙ୍ଗୀତର ପରମ୍ପରା ଉପରେ ଆଲୋଚନା କରାଯାଇପାରେ ।

ଲୋକସଂସ୍କୃତି, ପ୍ରତ୍ୟେକ ଦେଶ ଓ ଜାତିର ମୂଳ ସଂସ୍କୃତିର ଭିତ୍ତିଭୂମି । ଲୋକସଂସ୍କୃତିର ଅନ୍ୟତମ ମୁଖ୍ୟ ଧାରା ହୋଇଛି ଲୋକସଙ୍ଗୀତ । ଲୋକସଙ୍ଗୀତକୁ ମୁଖ୍ୟତଃ ଲୋକ ବାଦ୍ୟ, ଲୋକଗୀତ, ଲୋକନୃତ୍ୟ ଓ ଲୋକନାଟ୍ୟ ଏପରି ଗୁଣି ଶ୍ରେଣୀରେ ବିଭକ୍ତ କରାଯାଇ ଥାଏ । ତେବେ ମୋଟାମୋଟ ଭାବରେ ଏମାନେ ପରସ୍ପର ଉପରେ ନିର୍ଭରଶୀଳ । ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତରେ ମଧ୍ୟ ଏହି ଗୁଣୋଚ୍ଚିତ ବିଭାଗର ସ୍ୱାତନ୍ତ୍ର୍ୟ ରହିବା ସଙ୍ଗେ ସଙ୍ଗେ ସେମାନଙ୍କର ପରସ୍ପର ମଧ୍ୟରେ ଅତୁଟ ସମ୍ପର୍କ ମଧ୍ୟ ଦୃଷ୍ଟି ଗୋଚର ହୁଏ ।

ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତର ପୁଷ୍ପଭୂମି:-

ଜଗନ୍ନାଥ ସଂସ୍କୃତିର ପ୍ରଭାବ ଓ ଜଗନ୍ନାଥ ଉପାସନାର ବ୍ୟାପକତା ସମଗ୍ର ବିଶ୍ୱରେ ଜଗନ୍ନାଥ ଧର୍ମର ପ୍ରତିଷ୍ଠା ସହିତ ଓଡ଼ିଶାକୁ ଗୌରବାନ୍ୱିତ କରିବାପରି ଓଡ଼ିଶାର ଲୋକସଙ୍ଗୀତରେ ସବୁଧର୍ମର ସୁସମନ୍ୱୟ ଓଡ଼ିଆ ସଂସ୍କୃତିକୁ ଅଧିକ ମହାନ ଓ ବିଶ୍ୱପ୍ରେମରେ ଉଦ୍‌ବୋଧିତ କରିଛି । କୌତୁହଳର ବିଷୟ ସମଗ୍ର ଓଡ଼ିଆ ଲୋକଜୀବନର ସାମଗ୍ରିକ ରୂପ ଏହି ଲୋକସଙ୍ଗୀତ ଗୁଡ଼ିକରେ ପ୍ରତିଫଳିତ । ଏହି ଭୂଖଣ୍ଡରେ କାଳର କରାଳଗତିରେ ଯତିଯାଉଥିବା ଅନେକ ରାଜନୈତିକ ପରିବର୍ତ୍ତନ ସାମାଜିକ ବିବର୍ତ୍ତନ, ଆଧ୍ୟାତ୍ମିକ ଆନ୍ଦୋଳନର ଏକ ସୁମଧୁର କଳାତ୍ମକ ସୁସମନ୍ୱୟର ଅନ୍ୟତମ ସାଂଗିତିକ ରୂପ ହେଉଛି ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତ । ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତର ବିଭିନ୍ନ ଧାରା ଗୁଡ଼ିକର ତାତ୍ତ୍ୱିକ ବିଶ୍ଳେଷଣ ପ୍ରମାଣିତ କରିଥାଏ ଯେ କାଳସ୍ରୋତରେ ଗତି କରି ଏହିମାଟିର ସଂସ୍କୃତି ବିଭିନ୍ନ ସମୟରେ ଭିନ୍ନ ଭିନ୍ନ ପ୍ରକାର ସଂସ୍କୃତି ଦ୍ୱାରା ପ୍ରବାହିତ ହୋଇ ନିଜର ଏକ ସମୃଦ୍ଧତା, ସୁସଂହତ ଓ ସୁସମୃଦ୍ଧ ବୈବିଧ୍ୟମୟ ଲୋକସଙ୍ଗୀତର ପରମ୍ପରା ସୃଷ୍ଟି କରିପାରିଛି । ଏତଦ୍‌ବ୍ୟତୀତ ଓଡ଼ିଆ ଭାଷା ସାହିତ୍ୟର ଉଚ୍ଚତ ସମୃଦ୍ଧ ଭଣ୍ଡାର ମଧ୍ୟ ସଙ୍ଗୀତକୁ ଅନେକ ପରିମାଣରେ ପ୍ରଭାବିତ କରିଛି ।

ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତର ବୈଶିଷ୍ଟ୍ୟ:- ଲୋକ ସଂସ୍କୃତି ସହିତ ଓଡ଼ିଶାପ୍ରାନ୍ତ ଭାବରେ ଜଡ଼ିତ ଓଡ଼ିଆ ଲୋକଗୀତ ଗୁଡ଼ିକର ସଂଖ୍ୟା ଅସଂଖ୍ୟ । ଭାଷା, ସ୍ୱର, ତାଳ, ଭାବ, ରସ ସର୍ବୋପରି ପରିବେଷଣ କୌଶଳ ଦୃଷ୍ଟିରୁ ପ୍ରତ୍ୟେକ ଗୀତ, ନୃତ୍ୟ ବାଦ୍ୟର ଏପରି ସ୍ୱାତନ୍ତ୍ର୍ୟ ଓ ବଳିଷ୍ଠ ପରମ୍ପରା ରହିଛି ଯାହାକୁ ହୃଦୟଙ୍ଗମ କରିବା ପାଇଁ ଏକ କଳାପ୍ରାଣ ଅନୁସନ୍ଧିଷ୍ଟ ମନୋବୃତ୍ତିର ଏକାନ୍ତ ଆବଶ୍ୟକତା ରହିଛି । ମୋଟାମୋଟ ଭାବରେ କହିବାକୁ ଗଲେ ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତ ଗୁଡ଼ିକ ସମାଜ ଉଚ୍ଚ ନୀଚ, ଧନୀ ଚରିତ୍ର, ଭେଦଭେଦଠାରୁ ଦୂରଦୂର୍ଗତ । କୌଣସି ନିର୍ଦ୍ଦିଷ୍ଟ ଅଞ୍ଚଳ, ସମ୍ପ୍ରଦାୟ ମଧ୍ୟରେ ଏହା ସୀମିତ ନୁହେଁ । ଏହାର ସୀମା ଖୁବ୍ ବ୍ୟାପକ । ସଂକୀର୍ଣ୍ଣ ଜାତି ଓ ସାଂପ୍ରଦାୟିକତାକୁ ଏହା ସମାଜରୁ ସଂପୂର୍ଣ୍ଣ ଦୂରେଇ ଦେଇ ଥାଏ । ଓଡ଼ିଆ ଲୋକଗୀତ ଓଡ଼ିଆ ସନ୍ତାନର ଜନ୍ମଠାରୁ ମୃତ୍ୟୁପର୍ଯ୍ୟନ୍ତ ସୁଖଦୁଃଖର ସାଥୀତ୍ୱ । ବିବାହବ୍ରତ, ପର୍ବପର୍ବାଣୀ, ଯାନିଯାତ୍ରା ପ୍ରଭୃତି ମାଙ୍ଗଳିକ କାର୍ଯ୍ୟରେ ଯେପରି ଓଡ଼ିଆ ଲୋକଗୀତର ଆବଶ୍ୟକତା ଅନୁଭୂତ ହୁଏ ସେହିପରି ରୋଗ, ବ୍ୟାଧି, ବିଧି ପ୍ରାକୃତିକ ବିପଦ, ମୃତବ୍ୟକ୍ତିର ଦ୍ୱାଦଶହ କାର୍ଯ୍ୟରେ ମଧ୍ୟ ଲୋକଗୀତ ପରିବେଷିତ

ହୁଏ । ଭଲଫସଲ ପାଇବାକୁ ଏହି ଗୀତମାଧ୍ୟମରେ ହିଁ ଦେବଦେବୀଙ୍କୁ ନିବେଦନ କରାଯାଏ ।

ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତର ସାରମର୍ମ ହେଉଛି ଦେବଦେବୀଙ୍କୁ ଭକ୍ତିକରିବା, ସେମାନଙ୍କ ପ୍ରବର୍ତ୍ତ ଆଦର୍ଶ ଗୁଡ଼ିକୁ ଭଲପାଇବା, ମନୁଷ୍ୟ ମନୁଷ୍ୟ ଭିତରେ ଜାତିଧର୍ମବର୍ଣ୍ଣ ନିର୍ବିଶେଷରେ ମୈତ୍ରୀ ଓ ପ୍ରେମ ସ୍ଥାପନ କରିବା । ପାପରକ୍ଷୟ ପୁଣ୍ୟର ଜୟ ବାଉଁଶଦ୍ୱାରା ଏକ ସୁସ୍ଥ, ସୁନ୍ଦର, ପରିପୁଷ୍ଟ ସମାଜଗଠନ କରିବା, ନିଜଜାତିର ଭାଷା, ସାହିତ୍ୟ, କଳା, ସଙ୍ଗୀତ, ପରମ୍ପରା, ଧର୍ମ, ସଂସ୍କୃତିକୁ ହୃଦୟଙ୍ଗମ କରି ଅନ୍ୟକୁ ତତ୍ପରା ଅନୁପ୍ରାଣୀତ କରାଇବା, ସର୍ବୋପରି ନିଜର ମା ଓ ମାଟିକୁ ସମ୍ମାନ ଦେଇ ଧର୍ମ ଓ ନୈତିକତା ଆଧାରିତ ଏକ ସୁଖମୟ ସମାଜ ଗଠନ କରିବା । ଏତେଗୁଡ଼ିଏ ମହାନ ଆଦର୍ଶ ଓ ଉଦ୍‌ଦେଶ୍ୟ ଦ୍ୱାରା ରକ୍ଷିତ ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତ ବର୍ଷର କୌଣସି ନିର୍ଦ୍ଦିଷ୍ଟ ଦିନ, ମାସ କିମ୍ବା ସମୟ ମଧ୍ୟରେ ସୀମିତ ହୋଇ ରହିନି । ଏହା ବର୍ଷର ବିଭିନ୍ନ ସମୟରେ ଭିନ୍ନ ଭିନ୍ନ ସ୍ଥାନରେ ଅନୁଷ୍ଠିତ ହୋଇଥାଏ । ସାମଗ୍ରିକ ଭାବରେ ସମଗ୍ର ସମାଜକୁ ଅଭିଭୂତ, ଅନୁପ୍ରାଣୀତ ଓ ଉଦ୍‌ବୋଧିତ କରେ । ଜାତି ଧର୍ମ ବର୍ଣ୍ଣ ନିର୍ବିଶେଷରେ ସମସ୍ତେ ଏହାର ରସିକ ଭୋକ୍ତା । ସବୁ ସଂପ୍ରଦାୟର କଳାକାର ଓ ଦର୍ଶକ ମାନଙ୍କ ପାଇଁ ଏହାର ଦ୍ୱାର ଉନ୍ମୁଳ । ସମସ୍ତଙ୍କୁ ସ୍ଥୂଳ ଆନନ୍ଦ, ସୁସ୍ଥ ଆଧ୍ୟାତ୍ମିକ ଦେବତା ଓ ଅନ୍ତର୍ନିହିତ ସୌନ୍ଦର୍ଯ୍ୟବୋଧରେ ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତ ରସାଗିତ କରିଥାଏ । ଏହାହିଁ ଓଡ଼ିଆ ଲୋକସଙ୍ଗୀତର ବିରଜନ ଗୁଲ୍ୟବୋଧ ଓ ନିଜସ୍ୱ ବୈଶିଷ୍ଟ୍ୟ ।

ଲୋକବାଦ୍ୟ-ଓଡ଼ିଶାରେ କାଠ, ତାର, ତମ୍ବା, ତମ୍ବା, ପିତଳ ଓ ଖଂଶରେ ତିଆରି ବିଭିନ୍ନ ଆକୃତିର ଅନେକ ଲୋକବାଦ୍ୟ ରହିଛି । ସେ ସବୁର ବିସ୍ତୃତ ଆଲୋଚନା ଖୁବ୍ ବିଶାଳ ହେଲେ ମଧ୍ୟ ଏଠାରେ ସଂକ୍ଷେପରେ ସେ ସବୁ ମଧ୍ୟରୁ ଅଳ୍ପ କେତୋଟି ଲୋକପ୍ରିୟ ବାଦ୍ୟର ସୂଚନା ପ୍ରଦାନ କରାଯାଉଛି ।

ଲୋକବାଦ୍ୟ:-

ଶଙ୍ଖ-ଓଡ଼ିଶାରେ ପ୍ରଚଳିତ ବିବିଧ ଲୋକବାଦ୍ୟମାନଙ୍କରେ ଶଙ୍ଖର ସ୍ଥାନ ସ୍ୱତନ୍ତ୍ର । ଏକାଠି ଦୁଇଟି ଶଙ୍ଖକୁ ବିଭିନ୍ନ ତାଳ, ସ୍ୱର ଓ ତଙ୍ଗରେ ଶଙ୍ଖଆମାନେ ଅନେକ ସମୟଧରି ବଜାଇଥାନ୍ତି । ତା ସହିତ ବିଭିନ୍ନ ମୁଦ୍ରାପ୍ରଦର୍ଶନ ଓ ଅଙ୍ଗଭଙ୍ଗ ଦ୍ୱାରା ଦର୍ଶକମାନଙ୍କର ମନୋରଞ୍ଜନ ମଧ୍ୟ କରିଥାନ୍ତି । ଏକ ଉଚ୍ଚତ ଶଙ୍ଖ ବାଦନ ପରମ୍ପରା ଗଣ୍ୟମଜିଲ୍ଲାରେ ଏବେ ମଧ୍ୟ ସୁରକ୍ଷିତ ହୋଇ ରହିଛି ।

ଖଣ୍ଡଶା-ଏହା ଏକ ଅତି ସରଳ ଓ ସହଜ ବାଦ୍ୟଟିଏ ହେଲେ ମଧ୍ୟ ଏହାର ବାଦନ କୌଶଳରେ ଅନେକ ବୈବିଧ୍ୟତା ପରିଦୃଷ୍ଟ ହୁଏ । ତମ୍ବାରେ ନିର୍ମିତ ଏହି ବାଦନକୁ ମୁଖ୍ୟତଃ ଭଜନ ସହିତ ବଜାଯାଏ । ଓଡ଼ିଶାରେ ଏପରି କଳାକାର ଅଛନ୍ତି ଯେଉଁମାନେ ଏକ ସଙ୍ଗରେ ପାଞ୍ଚଟି ଖଣ୍ଡଶାକୁ ଆଶୁସଜିରେ ରଖି ହାତରେ ବାଜେଇବାତେଇ ବଜାଇଥାନ୍ତି ।

ମନ୍ଦୁରା-ବିଭିନ୍ନ ଲୋକନୃତ୍ୟ, ନାଟ୍ୟ ତଥା ମନ୍ଦିର ଓ ବିବାହ ଆଦି ମାଙ୍ଗଳିକ କାର୍ଯ୍ୟମାନଙ୍କରେ ବ୍ୟବହୃତ ମନ୍ଦୁରା ବାଦ୍ୟ ଓଡ଼ିଶାର ସବୁଠାରୁ ଅଧିକ ବ୍ୟବହୃତ ଲୋକବାଦ୍ୟଟିଏ, ଏହା କାଠ ଓ ପିତଳରେ ନିର୍ମିତ ଏକ ବାଦ୍ୟ, ଯାହାକୁ ମୁଖରେ ଫୁଲିବା ସଙ୍ଗେ ସଙ୍ଗେ ଆଙ୍ଗୁଳି ଗୁଲକା ଦ୍ୱାରା ବଜାଯାଏ । କୋଲ-ଏହା ମଧ୍ୟ ଏକ ଦର୍ମ ବାଦ୍ୟ । ହାତବଦଳରେ ଏହାକୁ କାଠରେ ଆଘାତ କରିଲେ ସ୍ୱର ନିଷ୍କର ହୁଏ । ଅଧିକାଂଶ ଲୋକନୃତ୍ୟରେ ଏହାକୁ ସହଯୋଗୀ ବାଦ୍ୟରୂପେ ବଜା ଯାଏ । ଓଡ଼ିଶାର ସବୁଅଞ୍ଚଳରେ ବୋଲର ଯଦିଓ ପ୍ରଚଳନ ରହିଛି କିନ୍ତୁ ଆକାରରେ ପାର୍ଥକ୍ୟ ରହିଛି ।

ଯୋଡ଼ିକାଗରା-ତୋଳ ପରି ଆକୃତିରେ ଗୋଲ ଓ ତମ୍ବାରେ ଏହା ନିର୍ମିତ ହେଲେ ମଧ୍ୟ ନାଗରାର ଗଠନ କୌଶଳ ଓ ବାଦନ ପ୍ରଣାଳୀ ଭିନ୍ନ । ଗୋଟିଏ ପରିବର୍ତ୍ତିତ ଦୁଇଟି ନାଗରାକୁ କାଠରେ ବାଜେଇ ବାଜେଇ ବଜାଯାଏ । ଏହିବାଦ୍ୟଯନ୍ତ୍ରରେ ବାଦନ କୌଶଳ ଖୁବ୍ କଠିନ । ସଙ୍ଗୀତ ଶାସ୍ତ୍ରରେ ଥିବା ଅନେକ ତାଳକୁ ଏହି ବାଦ୍ୟଯନ୍ତ୍ରରେ ବଜା ଯାଇଥାଏ ।

ଘୁମୁରା-ପଶ୍ଚିମ ଓଡ଼ିଶାରେ ମାଟିରେ ତିଆରି ମାଠିଆ ଆକୃତିର ଏକ ପାତ୍ରକୁ ବମନା ବାନ୍ଧି ଏହି ବାଦ୍ୟଟିକୁ ତିଆରି କରାଯାଏ ବାଦକ ମାନେ ଏହି ବାଦ୍ୟଟିକୁ ଦେକରେ ଓହ୍ଲାଇ ନାଚି ନାଚି ବଜେଇଥାନ୍ତି । ଘୁମୁରାକାର ସହିତ ଘୁମୁରା ବାଦ୍ୟଟିକୁ ବଜା ଯାଏ ।

ଧୁମୁରା-ପୁରାଣ ବର୍ଣ୍ଣିତ ଭୂମୁରଦ୍ୱାରା ବାଦ୍ୟପରି ଏହା ଓଡ଼ିଶାର ଲୋକବାଦ୍ୟମାନଙ୍କ ମଧ୍ୟରେ ସବୁଠାରୁ ବଡ଼ ଓ ଖୁବ୍ ଯୋଗ ଶବ୍ଦରେ ବଜାଯାଉଥିବା ବାଦ୍ୟଟି । ଏହା ଏତେ ବିରାଟ ଯେ ଏକା ସଙ୍ଗରେ ଦୁଇ ତିନିଜଣ ଲୋକମଧ୍ୟ ଏହାକୁ ବଜାଇପାରିବେ । କିନ୍ତୁ ବର୍ତ୍ତମାନ ଯାତାୟାତ ଅସୁବିଧା ଓ ନିର୍ମାଣ ପାଇଁ ଆର୍ଥିକ ଅଭାବରୁ ଆକାରରେ ଏହାକୁ

କ୍ଷୋଭ କରିଦିଆଯାଉଛି । ଏହା ମଧ୍ୟ ବମ୍ବେରେ ନିର୍ମିତ ଏକ ବାଦ୍ୟ । ମୁଖ୍ୟତଃ ଛନ୍ଦ କୃତ୍ୟରେ ଏହା ବଜାଯାଏ ।

ଏକତାରା-ତାରତାରା ବଜାଯାଉଥିବା ଏହିବାଦ୍ୟଟି ମୁଖ୍ୟତଃ ଭଜନ ଗାୟନରେ ବ୍ୟବହୃତ । ତାରକୁ ବିଭିନ୍ନ ତଙ୍ଗରେ ବଜାଇଲେ ତହିଁରୁ ଯେଉଁ ସ୍ୱର ଓ ତାଳ ନିଶ୍ଚୁତ ହୁଏ ଗାୟକ ସେହି ଅନୁସାରେ ବିଭିନ୍ନ ଭଜନଗାଏ । ଏହି ଭଜନ ଗୁଡ଼ିକ ମୁଖ୍ୟତଃ ଜଗନ୍ନାଥ, ରାମ, କୃଷ୍ଣଙ୍କ ଗୁଣ ଗାନ ରସାତ୍ମକ ।

କେନ୍ଦୁରା-ଗାଁ ଗଣ୍ଡାରେ ଘରକୁ ଘର ଦୁଇ ଗାତଗାଇ ଭିକ ମାଗୁଥିବା ଯୋଗାମାନେ କେନ୍ଦୁରା ବଜାଇଥାନ୍ତି । ବର୍ତ୍ତମାନ ଓଡ଼ିଶାରେ କେନ୍ଦୁରାବାଦ୍ୟର ଅନେକ ପରିମାର୍ଜିତରୂପ ଦେଖାଯାଏ । ଆଜିକାଲି ଭିକମାଗିବା ସମୟ ପରିବର୍ତ୍ତେ ଅନେକ ଲୋକସଙ୍ଗୀତ ଆସର, ରେଡ଼ିଓ ଓ ଦୂରଦର୍ଶନରେ ମଧ୍ୟ କେନ୍ଦୁରା ବାଦନ ଶୁଣିବାକୁ ଓ ଦେଖିବାକୁ ମିଳୁଛି ।

ତୁଲୁଲୀ-ମୟୂରଭଞ୍ଜ ଜିଲ୍ଲାରେ ଝୁମର ପ୍ରକୃତି ଲୋକଗୀତ ଗାୟନ ପାଇଁ ତୁଲୁଲୀ ଏକାନ୍ତ ଆବଶ୍ୟକ ହୋଇଥାଏ । ଏହା ମଧ୍ୟ ଏକ ତାରବାଦ୍ୟ । ବର୍ତ୍ତମାନ ଏହାର ବାଦନ କୌଶଳରେ ଅନେକ ନୂଆ ନୂଆ କୌଶଳ ଅବଲମ୍ବନ କରାଯାଇ ଏକ ସ୍ୱତନ୍ତ୍ର ଏକକ ବାଦ୍ୟଭାବରେ ବଜାଯାଉଛି ।

ତତ୍ତତ୍ତ-ଏହା ମଧ୍ୟ ବିଭିନ୍ନ ଲୋକଗୀତରେ ମୁଖ୍ୟତଃ ପଶ୍ଚିମ ଓଡ଼ିଶାରେ ହିଁ ବ୍ୟବହାର ହୁଏ ।

ଲୋକଗୀତ:-

ଖୁରୁରୁକୁଣା ଓ ଭଲୁକୁଣା ଗୀତ-ଭାବେ ମାସର ପ୍ରତି ରବିବାରରେ ଅବିବାହିତ ଝିଅମାନେ ମଙ୍ଗଳାଙ୍କ ପୂଜା ସହିତ ନାନା ପ୍ରକାର ଗୀତ ଗାଇଥାନ୍ତି । ଅଞ୍ଚଳଭେଦରେ ଏହି ଗୀତର ଭାଷା ଓ ସ୍ୱରରେ ପାର୍ଥକ୍ୟ ଦେଖାଯାଏ । କୌଣସି ବାଦ୍ୟଯନ୍ତ୍ର ସହାୟତା ବିନା ଏହି ଗୀତ ଗୁଡ଼ିକ ଗାଁର ଝିଅମାନଙ୍କ କଣ୍ଠରେ ଖୁବ ମଧୁର ଓ ହୃଦୟଗ୍ରାହୀ ହୋଇ ଗାତ୍ରାର ନିଦ୍ରାତାକୁ ଅନୁରଞ୍ଜିତ କରିଥାଏ ।

କୁଆଁର ପୁନେଇଁ ଗୀତ-କାର୍ତ୍ତିକ ପୂର୍ଣ୍ଣମୀରେ ପାଳନ କରାଯାଉଥିବା କୁଆଁରପୁନେଇଁ ପର୍ବର ସ୍ୱତନ୍ତ୍ର ଗୀତକୁ ଝିଅମାନେ ହିଁ ଗାଇଥାନ୍ତି । ଏହିଗୀତର ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ସ୍ୱର ରହିଛି । ଏହି ସ୍ୱର ମଧ୍ୟମରେ କୁଆଁରା ଝିଅମାନେ ମନର ଅନେକ ଅବ୍ୟକ୍ତ ଭାବ ପ୍ରକାଶିତ ହୋଇଥାଏ ।

ଝୁମରଗୀତ-ଉତ୍ତର ଓଡ଼ିଶାର ଏକ ଅତି ଲୋକପ୍ରିୟ ଗୀତ ହେଉଛି ଝୁମର । ଏହାର ଭାଷାର ଏକ ସ୍ୱାତନ୍ତ୍ର୍ୟ ରହିଛି । ଗୀତଟିକୁ ଯେ କୌଣସି ସମୟରେ ପୁଅଝିଅମାନେ ଗାଇ ଥାନ୍ତି । ଏହିଗୀତର ଏପରି ଏକ ମନମୋହନୀ ତାଳ ଓ ତାର ଝୁଙ୍କ ରହିଛି ଏବଂ ସ୍ୱରବିନ୍ୟାସର ଧାରା ରହିଛି, ଯାହା ଯେ କୌଣସି ଭାଷାର ଶ୍ରେଷ୍ଠତାକୁ ଆମେତିତ କରି ଥାଏ । ଝୁମର ଗୀତରେ ସ୍ୱତନ୍ତ୍ର ବାଦ୍ୟ ବଜାଯାଏ । ଓଡ଼ିଶାର ମୟୂରଭଞ୍ଜ ଜିଲ୍ଲାରେ ଏହିଗୀତର ଲୋକପ୍ରିୟତା ଖୁବ ବେଶୀ ।

ପାଲା-ଏହା ଓଡ଼ିଆଲୋକ ସଙ୍ଗୀତର ଏକ ବିଶାଳ ବିଭବ । ଏଥିରେ ଓଡ଼ିଆ ଭାଷା, ସାହିତ୍ୟ, ସଂସ୍କୃତି, ଗୁଳିତଳଣାର ପ୍ରତିଛବି ପ୍ରକାଶ ପାଏ । ପାଲା ସାମ୍ବିତକ, ସାହିତ୍ୟିକ ତଥା ଧର୍ମିକ ଅଭିବ୍ୟକ୍ତିର ସୁସମନ୍ୱୟ । ବୈଠକୀ ପାଲା, ଠିଆ ପାଲା ଭେଦରେ ଏହା ଦୁଇ ପ୍ରକାର । ଗାଁ ଗହଳରେ ଏବେ ମଧ୍ୟ ପାଲାର ଲୋକପ୍ରିୟତା ଖୁବବେଶୀ । ଠିଆ ପାଲାରେ ଜଣେ ମୁଖ୍ୟଗାୟକ, ଜଣେ ପାଲିଆ, ତିନିଜଣ ମୃଦଙ୍ଗ, ଝଞ୍ଜ ବଜାନ୍ତି । ଗୀତ, ସଂଳାପ ମଝିରେ ମଝିରେ ଅଭିନୟ ଓ ନୃତ୍ୟ ମଧ୍ୟ ପାଲିଆ ଜଣକ କରି ହାସ୍ୟରସ ସୃଷ୍ଟି କରନ୍ତି । ସଂସ୍କୃତ ପ୍ରାଚୀନ ଓ ମଧ୍ୟଯୁଗୀୟ ଓଡ଼ିଆକାବ୍ୟ ସାହିତ୍ୟକୁ ଆଧାର କରି ପାଲା ପରିବେଷଣ କରାଯାଏ । ଓଡ଼ିଶାର ପ୍ରାୟ ଅଧିକାଂଶ ଅଞ୍ଚଳରେ ଯଦିଓ ପାଲାର ପ୍ରଚଳନ ରହିଛି, କିନ୍ତୁ ମୁଖ୍ୟତଃ ଏହା ଉତ୍ତର ପୂର୍ବ ଓ ଉପକୂଳବର୍ତ୍ତି ଅଞ୍ଚଳରେ ହିଁ ଏହାର ଅଧିକ ଆଚରଣରହିଛି । କେବଳ ପୁରୁଷମାନଙ୍କ ଦ୍ୱାରା ହିଁ ଏହା ପରିବେଷିତ ହୋଇଥାଏ ।

ଦାସକାଠି ଗୀତ-ଦୁଇଟି ବର୍ତ୍ତୁଳକାର କାଠି ସାହାଯ୍ୟରେ ତାଳ ତେଲ ଏହିଗୀତଟିକୁ ଗାନ କରାଯାଏ । ଜଣେ ମୁଖ୍ୟଗାୟକ ଓ ଜଣେ ପାଲିଆ ଏଥିରେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି । ଦୁଇଟି କାଠିକୁ ହାତର ଅଙ୍ଗୁଳି ସହିତେ ରଖି ତହିଁରୁ ଏପରି ସ୍ୱର ଗାୟକ ବାହାର କରନ୍ତି ଯାହା ଗାନ ହୋଉଥିବା ବିଷୟବସ୍ତୁର ଭାବ ଅନୁକୂଳ ହୋଇ ଶ୍ରେଷ୍ଠାମାନଙ୍କୁ ପ୍ରମୋଦିତ କରିଥାଏ । ମୁଖ୍ୟତଃ ପୌରାଣିକ ବିଷୟବସ୍ତୁ ଓ କିଛି ହାସ୍ୟରସାତ୍ମକ କଥା ମଧ୍ୟ ଏଥିରେ ପରିବେଷଣ କରାଯାଏ । ପୁରୁଷମାନେ ହିଁ ଏହାକୁ ଗାନ କରନ୍ତି ।

ରଜଦୋଳିଗୀତ-ଓଡ଼ିଆଝିଅର ଅତି ଆପଣାବ । ରଜପର୍ବ ଓ ତାର ଦୋଳି ସହିତ ଏହା ଓଡ଼ିଆପ୍ରାତ ଭାବରେ କଟିତ । ଦୋଳିରେ ଝୁଲି ଝୁଲି ଏହିଗୀତ ଝିଅମାନେ ଗାନ୍ତି । ପରସ୍ପର ଭିତରେ ପ୍ରତିଯୋଗିତା ପାଇଁ ଝିଅବୋହୂମାନେ ନୂଆ ନୂଆ ଗୀତ ନିକେ ନିକେ ଚିଆରି କରିଥାନ୍ତି । ଏହାର ଗାନସ୍ୱର ପାରମ୍ପରିକ ଶୈଳୀର । ଗୀତ ଗୁଡ଼ିକରେ ଝିଅବୋହୂଙ୍କର କେତେ ଅନୁହାସର ଫୁଟିଉଠେ । ପାରିବାରିକ ସାମାଜିକ ବ୍ୟକ୍ତିଗତ ଆଶା ନିରାଶାର ଏହା

ଏକ ନିଦ୍ରାକ ପ୍ରତିଛବି । ଏଥିରେ ଝିଅବୋହୂ ଏପରିକି ବୟସ୍କା ବୃଦ୍ଧା ମାନେ ମଧ୍ୟ ସକ୍ରିୟ ଭାବେ ଅଂଶଗ୍ରହଣ କରନ୍ତି ।

ଏହିପରି ଅସଂଖ୍ୟ ଲୋକଗୀତ ରହିଛି । ଓଡ଼ିଆ ଲୋକଗୀତ ଏକ ସ୍ୱତଃ, ସ୍ୱତଃ, ସରଳ, ସାବଲୀଳ ଭାବଧାରୀଟିଏ । ଏହାର ଆତ୍ମା ଭାବହେଲେ ଶରୀର ହେଉଛି ସାଧାରଣଜନତାର ଭାଷା ଓ ସ୍ୱର । ନିଆଏ ଛନ୍ଦ କପଟ, ରାଗ ତାଳର କ୍ଳିଷ୍ଟତା, ଉପସାପନାର ବାହ୍ୟ ଆତ୍ମର ଶୁଦ୍ଧତା । ଭାଷାର ସୃଷ୍ଟି ସହିତ ଲୋକଗୀତର ଆରମ୍ଭ, ହସ, କାନ୍ଦ, ସ୍ୱପ୍ନଦୁଃଖ ଜୀବନ ଯନ୍ତ୍ରଣା ଭିତରେ ସ୍ୱତଃ ଯାହା ହୃଦୟ ଭିତରୁ ଛିଟିକି ପଡେ ତାହାହିଁ ଓଡ଼ିଆ ଲୋକଗୀତ । ଓଡ଼ିଆ ଲୋକଗୀତର ଭଣ୍ଡାରରେ କେତେ ଯେ ଅମୂଲ୍ୟ ସଂପଦ, ବୈଦିତ୍ୟତା ପୂରି ରହିଛି ତାହା ଅଙ୍ଗେ ନ ଲିଭେଲେ ହୃଦୟଙ୍ଗମ କରିହେବନି ।

ଲୋକଗୀତ ଓ ନୃତ୍ୟ:-

ଅଧିକାଂଶ ଓଡ଼ିଆ ଲୋକଗୀତ, ନୃତ୍ୟ ସହିତ ଅଙ୍ଗାଙ୍ଗା ଭାବରେ କଟିତ । ଯେପରି ସମ୍ବଲପୁରୀ ନୃତ୍ୟ ସହିତଗୀତ, ଗୋଡ଼ାମାଟ ଓ ଗୀତ, ତେଣୁ ଏଠାରେ କେତୋଟି ଲୋକପ୍ରିୟ ଲୋକଗୀତ ଓ ନୃତ୍ୟର ସୂଚନା ଦିଆଯାଇଛି ।

ତାଳଖାଇ ନୃତ୍ୟ-ଏହା ମୁଖ୍ୟତଃ ପଶ୍ଚିମ ଓଡ଼ିଶାରେପ୍ରଚଳିତ । ଆଶ୍ୱୀନମାସର ଦୁର୍ଗାପୂଜ ସମୟରେ ଅଷ୍ଟମୀ ତିଥିଠାରୁ ଦଶମୀତିଥି ମଧ୍ୟରେ ପାରମ୍ପରିକ ପୂଜା ସହିତ ଏହା ଅନୁଷ୍ଠିତ ହୋଇଥାଏ । କିନ୍ତୁ ସ୍ଥାନଭେଦରେ ଏହା ମୁଖ୍ୟତଃ ଆଦିବାସୀ ଓ ଅଣ ଆଦିବାସୀମାନଙ୍କ ଦ୍ୱାରା ଭିନ୍ନଭିନ୍ନ ଭାବରେ ପାଳନ କରାଯାଏ । ନର୍ତ୍ତକୀମାନେ ପରସ୍ପରର ଅଣ୍ଟାରେହାତକୁ ଛଦି, ଅଣ୍ଟାଠାରୁ ତଳକୁ ନଇଁ ନଇଁ ଆଗକୁ ଆଗକୁ ପାଦପକେଇ ପକେଇ ନାଚି ଯାନ୍ତି।ଯୁଗି ଫେରିବାବେଳେ ସେହିପରି ମୁଣ୍ଡକୁ ଉପରକୁ କରି ପଛେପଛେଇ ପେରିଯାନ୍ତି । ଏହି ନୃତ୍ୟରେ ପ୍ରାୟ ତିନିରୁ ଚାରିପ୍ରକାର ନୃତ୍ୟଶୈଳୀ ଅନୁସରଣ କରାଯାଏ । ନର୍ତ୍ତକୀମାନଙ୍କର ବେଶପୋଷାକ, ମୁଣ୍ଡର ଖୋଷା ହାତବେକର ରଘଣାର ଆକର୍ଷଣ ତାଳଖାଇ ନୃତ୍ୟକୁ ଆହୁରି ଅଧିକ ମନୋରଞ୍ଜକ କରିଥାଏ । ତାଳଖାଇ ନୃତ୍ୟ ସହିତ ପର୍ଯ୍ୟାୟକ୍ରମେ ଗୀତ ଓ ବାଦ୍ୟବଜା ଯାଏ, ଗୁଞ୍ଜୁ,ଢୋଲ,ମହୁରା ବାଦ୍ୟକୁ ଏଥିରେ ବଜାଯାଏ । ତାଳକାର ନୃତ୍ୟକୁ ବୈଠକୀ, ଯୁଗି, ଗୁଲେଇ ଧାଡ଼ିତାଳଖାଇ, ଗୁଡ଼ିକିଆ,ସାପୁଆତାଳଖାଇ ଏପରି ଶୈଳୀ ଭେଦରେ ନାମକରଣ କରାଯାଇଥାଏ। ତାଳଖାଇ ଗୀତର ଭାବ ଯେପରି ସରଳ ଭାଷା ସେହିପରି ଖୁବ ସାବଲୀଳ ଓ ଆକର୍ଷଣୀୟ ଗୀତ,ନୃତ୍ୟ ଛଳରେ ଯୁବକ ଯୁବତୀମାନଙ୍କ ମଧ୍ୟରେ ପ୍ରତିଯୋଗୀତା ଗୁଲେ ।

ସମ୍ବଲପୁରୀ ଗୀତ ଓ ନୃତ୍ୟ-ସମ୍ବଲପୁର ଅଞ୍ଚଳର କଥିତ ଭାଷାରେଏହି ଗୀତ ଗୁଡ଼ିକ ଗାନକରାଯାଏ । ସେହି ଗୀତ ଅନୁସାରେ ତଳତଳ ହୋଇ ଯୁବତୀଝିଅମାନେ ନୃତ୍ୟ କରିଥାନ୍ତି । ଏମାନଙ୍କର ବେଶପୋଷାକ ଓ ସାଜସଜ୍ଜା ମଧ୍ୟ ଖୁବ ଆକର୍ଷଣୀୟ । ଆଜି-ଏହି ନୃତ୍ୟ ସାରାଭାରତବର୍ଷରେ ନିଜର ସୁଦୃଢ ଆସନ ସୃଷ୍ଟି କରିପାରିଛି ।

ଘଟପାଟୁଆ-ଶାଢ୍ୟଧର୍ମ ସହିତ ଏହାର ସଂପର୍କ ଖୁବ ପରିଷ୍ଟ । ପରିବେଷଣ ଶୈଳୀ ଖୁବ ଦମହାର । ମୁଣ୍ଡରେ ଘଟ ବା ମାଠିଆ ରଖି ପାଦରେ ଲମ୍ବ ଲମ୍ବ କାଠର ତଣ୍ଡା ଲଗାଇ ଏମାନେ ନିଜର କଳାତ୍ମକ ପାରଦର୍ଶିତା ପ୍ରଦର୍ଶନ କରାଉଥାନ୍ତି।ସାତରୁ ଆଠଜଣ ବ୍ୟକ୍ତି ନୃତ୍ୟ କରନ୍ତି । ଜଣେ ଗାୟକ ଓ ଦୁଇଜଣ ପାଲିଆ, ଢୋଲ ମହୁରା ଓ ରାମତାଳି ବାଦ୍ୟଯନ୍ତ୍ର ସାହାଯ୍ୟରେ ନର୍ତ୍ତକମାନଙ୍କୁ ସାହାଯ୍ୟ କରନ୍ତି । ନୃତ୍ୟଶୈଳୀର ଭେଦରେ ଘଟପାଟୁଆକୁ ଭଟା ପାଟୁଆ, ନିଆଁ ପାଟୁଆ, ଫୋଡାପାଟୁଆ, ଝୁଲ୍ଲା ପାଟୁଆ, ଖଣ୍ଡାପାଟୁଆ, କଣ୍ଡାପାଟୁଆ ନାମରେ ନାମିତ କରାଯାଇଥାଏ ।

ଦଇତି ଘୋଡ଼ାନାଚ-ବୈଦ୍ୟପୂର୍ଣ୍ଣମାଠାରୁ ଅଷ୍ଟମୀତିଥି ପର୍ଯ୍ୟନ୍ତ ଓଡ଼ିଶାର ଧାରବ ସମ୍ପ୍ରଦାୟର ଲୋକମାନେ ନୃତ୍ୟଟିକୁ ପରିବେଷଣ କରିଥାନ୍ତି । ବର୍ତ୍ତମାନ କିନ୍ତୁ ଏହା ଘୋଡ଼ାନାଚ ଭାବରେ କେବଳ ଓଡ଼ିଶା ନୁହେଁ ଓଡ଼ିଶା ବାହାରେମଧ୍ୟ ଲୋକପ୍ରିୟତା ହାସଲ କରିଛି । ଏଥିରେ ପ୍ରଜିତ ଠାକୁରାଣୀଙ୍କୁ ବାଣ୍ଟିଲା ନୂହାଯାଏ । କାଗଜ ଓ କଳାରେ ତିଆରି ଏକ ଘୋଡ଼ାକୁ ଆଶ୍ରୟ କରି ନୃତ୍ୟ କରାଯାଏ । ନାଚ ସହିତ ଗୀତବୋଲିଯାଏ ଓ ଢୋଲ ମହୁରା ଦତ ବାଦ୍ୟଯନ୍ତ୍ରକୁ ବଜାଯାଏ । ଘୋଡ଼ାନାଚରେ ଜଣେ ପୁରୁଷ ଓ ସା ଦରିଦ୍ର ଓଡ଼ିଭିଲ ସାମାଜିକ ଶୁଳ୍ବିକଣା ବିଷୟ ସମ୍ବଳିତ ତଥ୍ୟକୁ ଗୀତ,ହାସ୍ୟରସପୂର୍ଣ୍ଣ ବ୍ୟଙ୍ଗାତ୍ମକ ଶୈଳୀରେ ସଂଳାପ ରଚନା ଚର୍ଚ୍ଚକମାନଙ୍କ ମନରେ ଅଶେଷ ଆନନ୍ଦ ଭରିଦିଏ । ଏବଂ ଏହି ନୃତ୍ୟମଧ୍ୟମରେ ପରିବେଶିତ ସନ୍ଦେଶ ସାମାଜିକ ପରିବେଶକୁ ସୁସ୍ଥ ସୁନ୍ଦର କରି ଗତିତୋଳିବାରେମଧ୍ୟ ସାହାଯ୍ୟ କରେ ।

ବାଘନାଚ-ଗଂଗାଳ ଜିଲ୍ଲାର ଠାକୁରାଣୀ ଯାତ୍ରା ସମୟରେ ବିଭିନ୍ନ ପ୍ରକାର ପଶୁମାନଙ୍କର ଶୁଳି,ଠାଣି ଓ ଶିକାର କରିବାର ଅଙ୍ଗଭଙ୍ଗୀକୁ ଅନୁକରଣ କରି ସେହିଭଳି ପୋଷାକରେ ସଜିତ ହୋଇ ଯେଉଁ ନାଚ କରାଯାଏ ତାହା ବାଘନାଚ ଭାବରେ ପରିଚିତ । ବାହାରକୁ ବାଘଟିଏ ଭଳି ଦେଖାଯାଉଥିଲେ ମଧ୍ୟ ବାଘ ଖେଳ ଭିତରେ ଦୁଇରୁ ଟଳଣ ବ୍ୟକ୍ତି ଲୁଚିରହି ସେହି ଅନୁସାରେ ନୃତ୍ୟ କରିଥାନ୍ତି । ନାଚସହିତ ଗୀତ ଓ ବାଦ୍ୟ ଯନ୍ତ୍ର ମଧ୍ୟ ବଜାଯାଏ ।

ଗୋପାଳଙ୍କ ଓଗାଳ-ମୁଖ୍ୟତଃ ଉତ୍ତର ଓଡ଼ିଶାର ଗଉଡ ସଂପ୍ରଦାୟ ଭିତରେ ଏହା

ପ୍ରଚଳିତ । ବାତିଧରି ସେମାନେ ବଜାଇ ବଜାଇ ରାଧାକୃଷ୍ଣଙ୍କ ଗୁଣାବଳୀକୁ ଗୀତ, ତାଳ ମାଧ୍ୟମରେ ଏଥିରେ ପରିବେଷଣ କରାଯାଏ । ଗୋପାଳ ବାଳକମାନେ ଲଉତି ବା ବାତିରେ ଏହି ନୃତ୍ୟକୁ ପରିବେଷଣ କରିଥାନ୍ତି ।

ଛତନୃତ୍ୟ-ଲୋକନୃତ୍ୟରେ ଏକ ବିଧିବଦ୍ଧ ଶାସ୍ତ୍ରୀୟ ରୂପ ଓ ପରିବେଷଣର ନିୟମ ଯଦିଓ ନ ଥାଏ, କିନ୍ତୁ ଛତ ନୃତ୍ୟରେ ଏହାର ବ୍ୟତିକ୍ରମ ଘଟିଛି । ଓଡ଼ିଶାର ଛତନୃତ୍ୟର ପରିବେଷଣ ପଦ୍ଧତି ଆଜି ଏହାକୁ ଏକ ସ୍ୱତନ୍ତ୍ର ଉଚ୍ଚତର ଧରଣର ନୃତ୍ୟକଳାର ଆସନ ପ୍ରଦାନ କରିଛି । ଏକ କିମ୍ବା ଏକାଧିକ ବ୍ୟକ୍ତି ଏହାକୁ ପରିବେଷଣ କରନ୍ତି । ଛତନୃତ୍ୟ ପ୍ରଦର୍ଶନ ବେଳେ କଳାକାର କେବଳ ବିଷୟବସ୍ତୁର ଭାବକୁ ଅଙ୍ଗଭଙ୍ଗୀ ମାଧ୍ୟମରେ ତାଳର ଛନ୍ଦେ ଛନ୍ଦେ ପ୍ରକାଶ କରେ । ଏଥିରେ ଧ୍ରୁପଦ, ଢୋଲ, ମହୁରୀ, ଚତବର୍ତ୍ତି କେତେକ ଅଞ୍ଚଳରେ ଯୋଡ଼ିମହୁରୀ, କାହାଳୀ, ନାଗରୀ, ସାହାଲାଇ ମଧ୍ୟ ବଜାଯାଏ । କୌଣସି ଗୀତ କିମ୍ବା ସଂଳାପର ଆବଶ୍ୟକତା ଏଥିରେ ନ ଥାଏ । କିନ୍ତୁ କେନ୍ଦୁଝର ଅଞ୍ଚଳରେ ଛତରେ ଗୀତ ମଧ୍ୟ ଗାନ ହୁଏ । ମୟୂରଭଞ୍ଜର ଛତନୃତ୍ୟ ଆଜି ବିଶ୍ୱପ୍ରସିଦ୍ଧ ହୋଇପାରିଛି । ବିଭିନ୍ନ ବିଷୟକୁ ଛତନୃତ୍ୟରେ ଅବତାରଣା କରାଯାଇଥାଏ । ଏହାର ଅଙ୍ଗଭଙ୍ଗୀ, ଗତି, ହସ୍ତ, ପାଦମୁଦ୍ରାଗୁଡ଼ିକ ବାରମ୍ବାରମ୍ବର । ଏହିଗୁଡ଼ିକୁ ଲହରୀ ଚବକା, ଡେଇଁ ଚବକା, ଭୁବାରମ୍ଭାଜା ହୁମକା ଓଡ଼ିଆ, ପାଲଟା, ହାଣା, ମାଠା, ପ୍ରଭୃତି କହନ୍ତି ।

ବନ୍ତନୃତ୍ୟ-ଓଡ଼ିଶାରେ ବନ୍ତନାଟର ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ରହିଛି । ମୁଖ୍ୟତଃ ଶିବପୁରୀଶ୍ୱର କଥାବସ୍ତୁ ଉପରେ ଏହା ଆଧାରିତ ହେଲେ ମଧ୍ୟ ଏଥିରେ ଅନେକ ଶୈଳୀର ନାଟ୍ୟଭିନ୍ନତା ମଧ୍ୟ କରାଯାଏ । ଚଢ଼େୟା ଚଢ଼େୟାଣୀ, ରାଉତରା ରାଉତାଣୀ ପ୍ରଭୃତି ଗୋଟିଏ ପରେ ଗୋଟିଏ ନୃତ୍ୟ ରୀତିସାରା ଲୋକମାନଙ୍କର ମନୋରଞ୍ଜନ କରିଥାଏ । ପାଣିବନ୍ତା, ଧୁଳିତନ୍ତ୍ର ଏପରି ତେଜସ୍ବି ଏଥିରେ ଅନୁଷ୍ଠିତ ହୁଏ । ଏହାସ୍ଥର ସମୟ ସାପେକ୍ଷ ଓ କଷ୍ଟତାୟକ ହୋଇଥିବାରୁ ଧିରେ ଧିରେ ଏହାର ଲୋକପ୍ରିୟତା ହ୍ରାସ ପାଇଛି । କିନ୍ତୁ ତା ପରିବର୍ତ୍ତେ ବନ୍ତନାଟର ଏକ ପରିବର୍ତ୍ତିତ ସ୍ୱରୂପ ଆଧୁନିକ ସମାଜରେ ଖୁବ ଲୋକପ୍ରିୟତା ହାସଲ କରିଛି । ଏହାର ଗୀତ ଓ ନୃତ୍ୟକୁ ପାରମ୍ପରିକ ଶୈଳୀରେ କରାଯାଏ ।

ଲୋକନାଟ୍ୟ-ଓଡ଼ିଆ ଲୋକନାଟର ସମୃଦ୍ଧ ଉତ୍ସାର ଆଜି ସମଗ୍ର ବିଶ୍ୱର ଦୃଷ୍ଟି ଆକର୍ଷଣ କରିଛି । ସାଧାରଣ ଗାଁ ଗହଳରେ ପରିବେଷିତ ଏହି ଲୋକନାଟର ଭାଷା, ସାହିତ୍ୟ, ରାଗରାଗିଣୀଯୁକ୍ତ ଗୀତର ସ୍ୱର, ବିଭିଧତାଳ, ବୈଦିତ୍ୟମୟ ମଞ୍ଚସଜ୍ଜା ଆଦି ମଧ୍ୟ ସମସ୍ତଙ୍କୁ କିଛିକ୍ଷଣ ପାଇଁ ସ୍ତବ୍ଧ କରିଥାଏ । ଏହି ନାଟର ବିଭିନ୍ନ ଶୈଳୀ ମଧ୍ୟ ରହିଛି । ସେଗୁଡ଼ିକ ହେଉଛି ଲାଲା, ଯାତ୍ରା, ସୁଆଙ୍ଗ, ରାସ, ଯାତ୍ରା ତାମସା, ଗଂଜାମର ରାଧାପ୍ରେମଲାଳା, ଭାରତଲାଳା, ପଶ୍ଚିମଓଡ଼ିଶାର ଧନୁଯାତ୍ରା, କୋରାପୁଟ ଅଞ୍ଚଳର ଦେଶିୟନାଟ, ଉତ୍ତର ଓଡ଼ିଶାର ତାମସା, ଉପକୂଳବର୍ତ୍ତୀ ଅଞ୍ଚଳମାନଙ୍କର ଯାତ୍ରା, ଗୀତନାଟ୍ୟ ଗୁଡ଼ିକ ରାତିରାତି ଧରି ପ୍ରଦର୍ଶିତହୁଏ ଏବଂ ଗାଁଗହଳରେ ଏହାକୁ ସମସ୍ତେ ଉପଭୋଗ କରିଥାନ୍ତି ।

ରାଧାପ୍ରେମଲାଳା-ରାଧାପ୍ରେମଲାଳା ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଏକ ଲୋକପ୍ରିୟ କଳା । ଏଥିରେ ମୁଖ୍ୟତଃ ଅନେକ ପାରମ୍ପରିକ ଛାନ୍ଦ ତମ୍ବୁ ଗୀତ ଗୁଡ଼ିକୁ ବିଭିନ୍ନ ଚରିତ୍ରର ସଂଳାପ ମାଧ୍ୟମରେ ସଂଯୋଜିତ କରି ଏକ ସଂଗୀତାତ୍ମକ ନାଟକାୟତା ସୃଷ୍ଟି କରାଯାଇଥାଏ । ଗୀତ ସହିତ ଅନେକ ପାରମ୍ପରିକ ବାଦ୍ୟ ମଧ୍ୟ ଏଥିରେ ବଜାଯାଇଥାଏ । ଦୀର୍ଘ ସମୟଧରି ଏହା ପରିବେଷିତ ହୋଇଥାଏ ।

ଭାରତଲାଳା-ମହାଭାରତର ମୁଖ୍ୟ ବିଷୟବସ୍ତୁଗୁଡ଼ିକ ନୃତ୍ୟଗୀତ ଓ ପାରମ୍ପରିକ ଲୋକଭାଷା ମାଧ୍ୟମରେ ଏଥିରେ ପରିବେଷିତ ହୋଇଥାଏ । ଦ୍ୱାରା ବା ସ୍ତୁତ୍ୟାଚାର ଏଥିରେ ମୁଖ୍ୟ ଭାସ୍ବିତ ଥାଏ । ତେଣୁ ଏହା ଦ୍ୱାରା ନାଟ ଭାବରେ ମଧ୍ୟ ପରିଚିତ । ଗୀତ ଗୁଡ଼ିକର ଗାୟନଶୈଳୀ ଓ ତତନୂୟାୟ ନୃତ୍ୟ ପରିବେଷଣରେ ସ୍ୱାତନ୍ତ୍ର୍ୟ ରହିଛି । ସମାଜକୁ ଉପଯୁକ୍ତ ଚିନ୍ତାବର୍ତ୍ତନ ଦେଶର ଅନେକ ଖୋରାକ ଭାରତଲାଳାରେ ରହିଛି ।

ରାମଲାଳା-ଓଡ଼ିଆ ଲାଳାମାନଙ୍କ ମଧ୍ୟରେ ରାମଲାଳାର ସ୍ଥାନ ସ୍ୱତନ୍ତ୍ର । ଓଡ଼ିଶାର କଟକ, କେନ୍ଦୁଝର ତଥା ଗଂଜାମ ଜିଲ୍ଲାମାନଙ୍କରେ ପରିବେଷିତ ହୁଏ । ବିଶ୍ୱନାଥ ଖୁଣ୍ଟିଆଙ୍କ ବିଚିତ୍ର ରାମାୟଣ ଯଦିଓ ଏହାର ମୁଖ୍ୟଅବଲମ୍ବନ କିନ୍ତୁ ଅନ୍ୟାନ୍ୟ ସ୍ଥାନୀୟ ରଚିତ ପାରମ୍ପରିକ ରାମାୟଣ, ଛାନ୍ଦ ରୂପ ମଧ୍ୟ ଏଥିରେ ଗୀତ ଗ୍ରହଣ କରାଯାଇଥାଏ । କେତେକ ସ୍ଥାନର ରାମାୟଣରେ ମୁଖ୍ୟର ବ୍ୟବହାର ହୋଇଥାଏ । ରାମଲାଳାର ମୁଖ୍ୟ ଆକର୍ଷଣ ହୋଇଛି ଏହାର ରାଗରାଗିଣୀଯୁକ୍ତ ଛାନ୍ଦ ଓ ଚଉପଦା ଗୀତ ଗୁଡ଼ିକର ସହଜ, ଭାବ ସମ୍ବଳିତ ସ୍ତର ସମ୍ଭାର ।

କୃଷ୍ଣଲାଳା-ରାମଲାଳା ପରି କୃଷ୍ଣଲାଳା ମଧ୍ୟ ଓଡ଼ିଶାରେ ଖୁବ ଲୋକପ୍ରିୟ । ଏଥିରେ ମଧ୍ୟ ଗୀତ ଓ ସଂଳାପ ମାଧ୍ୟମରେ କୃଷ୍ଣ କଥା ପରିବେଷିତ ହୁଏ । ଓଡ଼ିଶାରେ ଅଧିକାଂଶ ଅଞ୍ଚଳରେ ଏହା ପରିବେଷିତ ହୋଇଥାଏ ।

ଓଡ଼ିଆ ଲୋକନାଟ୍ୟ ପରମ୍ପରାର ଏକ ମୁଖ୍ୟ ଧାରା । କୃଷ୍ଣଭକ୍ତଠାରୁ ଆରମ୍ଭ କରି ବିଭିନ୍ନ ପଟଣାବଳୀକୁ ଗୀତ, ନୃତ୍ୟ ଓ ସଂଗୀତାତ୍ମକ ନାଟ୍ୟଭିନ୍ନତା ଦ୍ୱାରା ଏଥିରେ ପରିବେଷଣ କରାଯାଇଥାଏ । କୃଷ୍ଣଲାଳାର କଳେବର ମଧ୍ୟରେ ଶତାଧିକ ଓଡ଼ିଆ ଗୀତ,

ଛାନ୍ଦ, ଚଉପଦାର ସୁମଧୁର ସ୍ୱର ଝଙ୍କାର ଶ୍ରୋତା ଓ ଚର୍ଚ୍ଚକଙ୍କୁ ବିମୁଗ୍ଧ କରିଥାଏ । ଆଧୁନିକ ଯୁଗରେ ସମୟର ସ୍ପନ୍ଦିତା ହେତୁ ସମଗ୍ର କୃଷ୍ଣଲାଳାକୁ ବିଭିନ୍ନ ଭାଗରେ ବିଭକ୍ତ କରିଦିଆଯାଇ ତାର ସ୍ୱତନ୍ତ୍ର ନାମକରଣ କରାଯାଇଛି । ଯଥା ଲବଣଶ୍ୱେରୀ, କାଳାୟତନ, ଗୋପକେଳି, ବୃନ୍ଦାବନଲାଳା ।

ସୁଆଙ୍ଗ-ଓଡ଼ିଶାର ଏକ ଅତି ଉଚ୍ଚତ ଲୋକପ୍ରିୟ ନାଟ୍ୟକଳା ଭାବରେ ସୁଆଙ୍ଗ ପରିଚିତ । ଏଥିରେ ଯଦିଓ ପାରମ୍ପରିକ ସଂଗୀତରେ ବିଶେଷ ପ୍ରଭାବ ନ ଥାଏ କିନ୍ତୁ କୌତୁହଳର ବିଷୟ ଅନେକ ମୁସଲମାନ କବି ଏଗୁଡ଼ିକର ରଚୟିତା ଅନେକ ବିଷୟ ସମ୍ବନ୍ଧିତ ସୁଆଙ୍ଗ ରହିଛି ତନ୍ମଧ୍ୟରେ ସୁଭଦ୍ରାହରଣ ସୁଆଙ୍ଗ, ଧୂବଚରିତ, ଲକ୍ଷ୍ମୀ ଲାଖବିହାରୀ ସୁଆଙ୍ଗ ଇତ୍ୟାଦି ହରଣ ଖୁବ ଲୋକପ୍ରିୟ ।

ପ୍ରହ୍ଲାଦନାଟକ-ସବୁଠାରୁ ଶ୍ରେଷ୍ଠ ଉଚ୍ଚତ ଓ ସ୍ୱତନ୍ତ୍ର ଶାସ୍ତ୍ରୀୟ ସଂଗୀତର ଭିତ୍ତିଭୂମି ଉପରେ ପ୍ରତିଷ୍ଠିତ ଲୋକନାଟକ ଭାବରେ ପ୍ରହ୍ଲାଦନାଟକ ଆଜି ସମଗ୍ର ବିଶ୍ୱକୁ ଚମତ୍କୃତ କରିଛି । ପ୍ରହ୍ଲାଦ, ହରିଶ୍ୟକଶିପୁ ଓ ନୃସିଂହ ଏହି ତିନୋଟି ଏହାର ମୁଖ୍ୟଚରିତ୍ର । ଏକ ସୁଉଚ୍ଚ ମଞ୍ଚା ଯେଉଁଥିରେ ଆଠରୁ ଦୀର୍ଘ ପାଞ୍ଚାଦ ଥାଏ । ତାରି ଉପରେ ହିଁ ମୁଖ୍ୟତଃ ନାଟକର ଅଧିକାଂଶ ଅଭିନୟ, ନୃତ୍ୟ ପ୍ରଦର୍ଶିତ ହୁଏ । ନାଟକରେ ଶତାଧିକ ଗୀତ ରହିଛି । ପ୍ରତ୍ୟେକ ଗୀତର ସ୍ୱତନ୍ତ୍ର ରାଗ, ତାଳ ଓ ଗାୟନଶୈଳୀ ମଧ୍ୟ ନିର୍ଦ୍ଦିଷ୍ଟ ହୋଇରହିଛି । ଚରିତ୍ରମାନେ ଏକାଧାରରେ ଗୀତଗାନ୍ତି । ସଂଳାପ ଉଚ୍ଚାରଣ କରନ୍ତି ଓ ଗୀତ ଅନୁସାରେ ନୃତ୍ୟ ମଧ୍ୟ କରିଥାନ୍ତି । ଏକ ମୁଖ୍ୟଗାୟକ ଓ ଝଙ୍କରୀ ପାଳିଆ ଗୀତ ଗାୟନରେ ସାହାଯ୍ୟ କରିଥାନ୍ତି । ହାର୍ମୋନିୟମ, ମୁଖବୀଣା, ଗିନି, ଝାଞ୍ଜ କରତାଳ ଏଥିରେ ବ୍ୟବହାର କରାଯାଏ । ପ୍ରହ୍ଲାଦନାଟକର ଯେଉଁ ସଜ୍ଜା କୌଶଳ, ଉପକରଣ, ବେଶପୋଷାକ, କେଶସଜ୍ଜା, ଅଳଙ୍କାରର ବ୍ୟବହାର ହୁଏ । ତାର ଅନୁଶୀଳନରେ ଏହା ଏକ ଉଚ୍ଚକୋଟୀର କଳାରୂପେ ପ୍ରମାଣିତ ହୁଏ ।

ଉପସଂହାର

ଲୋକଗୀତ ହେଉ କିମ୍ବା ଲୋକନାଟ୍ୟ ହେଉ ସେ ଆମ ଓଡ଼ିଆ ମାଟିର ଏକ ନିଜସ୍ୱ ପରିଚୟ । ଆଧୁନିକ ବିଜ୍ଞାନଯୁଗରେ ଶିକ୍ଷାର ଦୂତ ଅଗ୍ରଗତି, ପରିବର୍ତ୍ତିତ ସାମାଜିକ ଅଭିବୃଦ୍ଧି, ସର୍ବୋପରି ବସ୍ତୁବାଦର ପ୍ରସାର ଆଜି ଓଡ଼ିଆ ଲୋକସଂଗୀତକୁ ଦୂତ ଗତିରେ ହ୍ରାସ ଅଭିମୁଖୀ କରିଛି । କିନ୍ତୁ ଲୋକସଂଗୀତରେ ଯଦିଓ ବିଂଶ ଶତାବ୍ଦୀର ଦଳକିତ୍ୱ ଦୂରଦର୍ଶନ, ରେଡିଓ ସଭ୍ୟତାରେ ଆକ୍ରାନ୍ତ ଆଧୁନିକ ଲୋକସମାଜରେ ସାଂସ୍କୃତିକ ସ୍ୱନ୍ଦନ ନାହିଁ ତଥାପି ଏହା ଆମ ଜାତିର ବିଶ୍ୱାଳ, ସମୃଦ୍ଧ ଅତୀତକୁ ସବୁ ସମୟରେ ସ୍ମରଣ କରାଇଥାଏ ।

ଲୋକସଂଗୀତର ଦୂତ ଅବସ୍ଥା ସଂସ୍କୃତି ପ୍ରୋମାନଙ୍କ ମନରେ ଯେତେ ନିରାଶ ଭରିତେଲେ ମଧ୍ୟ ତାରି ଭିତରେ ଆଶାର ଏକ କ୍ଷଣ ଆଲୋକରେଖା ଏବେ ମଧ୍ୟ ଆମମାନଙ୍କ ମଧ୍ୟରେ ଏହି ଲୋକସଂଗୀତର ପ୍ରସାର, ପ୍ରସାର, ସଂରକ୍ଷଣ ପାଇଁ ପ୍ରେରଣା ଯୋଗାଇଛି । କାରଣ କୌଣସି ଜାତି, ସମାଜ, ଯେତେ ଉଚ୍ଚତର ପାହାଚ ଚଢ଼ିଗଲେ ମଧ୍ୟ ସେ ସବୁବେଳେ ତାର ଭିତ୍ତିଭୂମି, ଅତୀତକୁ ମନେପକାଏ । କେହି କେବେହେଲେ ନିଜର ଅତୀତ, ପରମ୍ପରା ଓ ମୂଳଭିତ୍ତିକୁ ପରିତ୍ୟାଗ କରି ଉପରକୁ ଉଠିପାରିନି । ଉଠିଗଲେ ମଧ୍ୟ ଅଧିକ ସମୟ ଟିକି ପାରିନି । ଅତୀତର ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ ମର୍ଯ୍ୟାଦାବଦ୍ଧ ସଂସ୍କାର, ସଂସ୍କୃତି, ପରମ୍ପରା ହିଁ ବ୍ୟକ୍ତି, ସମାଜ ଓ ଜାତିର ବର୍ତ୍ତମାନକୁ ସୁସମୃଦ୍ଧ, ବଳିଷ୍ଠ ଓ ମର୍ଯ୍ୟାଦାବଦ୍ଧ କରି ଗଠିତୋଳେ । ମୋଟ ଉପରେ କହିବାକୁ ଗଲେ ସମଗ୍ର ଦୁନିଆ ଆଗରେ ଗର୍ବର ସହିତ ମୁଣ୍ଡଟେକି ଠିଆ ହେବାକୁ ହେଲେ ବର୍ତ୍ତମାନ ସହିତ ଅତୀତ ଉପରେହିଁ ଅଧିକ ଅବଲମ୍ବନ କରିବାକୁ ପଡ଼ିଥାଏ । ଅତୀତହିଁ ଗୋଟିଏ ଜାତିର ଦୁନିୟାତ ।

ତେଣୁ ଆମ ଓଡ଼ିଆ ଜାତି, ଓଡ଼ିଆ କଳା, ସାହିତ୍ୟ ସଂସ୍କୃତି ଆଜି ସମଗ୍ର ବିଶ୍ୱରେ ଯେତେ ସୁନାମ ଅର୍ଜନ କରି ବିଭିନ୍ନ କ୍ଷେତ୍ରରେ ପ୍ରତିଷ୍ଠାଲାଭ କରିଲେ ମଧ୍ୟ ତା ପାଇଁ ତାର ଅତୀତ ପରମ୍ପରା ତା ଠାରୁ ଅଧିକ ଗୌରବମୟ । ସେଥିପାଇଁ ଆମର ପ୍ରହ୍ଲାଦନାଟକ ରଂଲଗ୍ନରେ ପହଞ୍ଚିପାରିଛି । ଆମେରିକାର ବ୍ରାଉନ ବିଶ୍ୱବିଦ୍ୟାଳୟର ପ୍ରଫେସର ଜନ ଏମିରା ଆସି ଗଂଜାମ ଜିଲ୍ଲାର ପ୍ରତିଟି ଗାଁ ଗାଁରେ ବୁଲି ପ୍ରହ୍ଲାଦନାଟକର ତତ୍ତ୍ୱ, ସାଂଗିତିକ ଗଞ୍ଜାରତାକୁ ଦୀର୍ଘ ଆଠବର୍ଷଧରି ମାପିଗୁଲିଛନ୍ତି । ତଥାପି ବୁଝିପାରି ନାହାନ୍ତି । ଓଡ଼ିଶାର ଛତନାଟ, ବାଘନାଟ, ସମ୍ବଲପୁରୀ ନୃତ୍ୟ, ଆଦିବାସୀ ନାଟ, ଯୋଡ଼ାନାଟ, ବାଉଁଶରାଣୀ, କଣ୍ଠେଇ ନୃତ୍ୟ ପ୍ରଭୃତି କେବଳ ଭାରତବର୍ଷ ଭିତରେ ନୁହେଁ ପୃଥିବୀର ବିଭିନ୍ନ ଦେଶମାନଙ୍କରେ ମଧ୍ୟ ପ୍ରଦର୍ଶିତ ହୋଇ ଖୁବ ଉଚ୍ଚ ପ୍ରଶଂସିତ ହୋଇଛି । ଏବେ ଧିରେ ଧିରେ ସମସ୍ତେ ହୃଦୟଙ୍ଗମ କରୁଛନ୍ତି । ଓଡ଼ିଆ ଲୋକ ସଂଗୀତର ପ୍ରସାର ପ୍ରସାର କରାଇବା ଦ୍ୱାରା ଆମେ କେବଳ ନିଜର ମହାନ ସଂସ୍କୃତି, ବଳିଷ୍ଠ ପରମ୍ପରାର ପ୍ରସାର କରୁନୁ । ଏକ ସମୃଦ୍ଧ ଜାତିର ବିଶ୍ୱାଳ ଅତୀତର ପୁଷ୍ଟକ ସାଂସ୍କୃତିକ ପରମ୍ପରାର ଦାୟାଦ ବୋଲି ସମଗ୍ର ବିଶ୍ୱଦରବାରରେ ଗର୍ବ କରିବାକୁ ସୁବର୍ଣ୍ଣ ସୁଯୋଗ ମଧ୍ୟ ଲାଭ କରୁଛୁ ।

ଭାରତୀୟ ପ୍ରସାରଣ ସେବା, ସମ୍ପାଦିକା, ଓଡ଼ିଶା ସଂଗୀତ ନାଟକ ଏକାଡେମୀ,
ଭୁବନେଶ୍ୱର, ଓଡ଼ିଶା । ଦୂରଭାଷା-୫୫୧୩୮, ୪୦୮ ୯୮୮, ୫୦୭୩୮

ଓଡ଼ିଆ ଲୋକଗୀତ

ଓ ଶଶି ଶେଖର ଶତପଥୀ

ଲୋକଗୀତ ଲୋକସାହିତ୍ୟର ଏକ ବିଶେଷ ଅଙ୍ଗ । ଲୋକ ସାହିତ୍ୟ କହିଲେ ବହିରେ ବା ପତ୍ର ପତ୍ରିକାରେ ପ୍ରକାଶିତ ସାହିତ୍ୟକୁ ବୁଝାଯାଏ ନାହିଁ । ଗାଧାରଣ ଲୋକମାନଙ୍କ ଦ୍ଵାରା ସୃଷ୍ଟି ଓ ସେମାନଙ୍କ ମୁହଁରେ ବଞ୍ଚିରହିଥିବା ଜଗତମାଳା, ବୁଢ଼ା କାହାଣୀ, ପିଲାଶୁଆ ଗୀତ, ଦୋଳିଖେଳ ଗୀତ, ନାଁ-ଦିଆ ଗୀତ ଓ ଅନ୍ୟାନ୍ୟ ନାନାଦୟା ଗୀତ ହିଁ ଲୋକସାହିତ୍ୟର ଅବର୍ଜ୍ଜିତ । ଯୋଗ ଗୀତ ଗାଇ ହଳିଆ ହଳ କରେ । ଖଞ୍ଜଣିଆ ଖଞ୍ଜଣି ବଜାଏ, ଓଡ଼ିଆ କୁଆଁରୀ ପୁଡ଼ି ଖେଳେ, ଚକ୍ଫଳିଆ ପଣ୍ଡା ଘରଘରବୁଲି ଭିକ ମାଗେ, ଗଉଡ଼ ପିଲା ଧୁଡୁକା ବଜାଇ ଗାଇପଲକୁ ବାହୁଡ଼ାଇ ଆଣେ, ଯୋଗ ଗୀତ ଗାଇ ଗାଁ ମାଇପିମାନେ ନାଁ ଦିଆଦେଇ ଖେଳ ଖେଳନ୍ତି ନଣନ୍ଦ ଭାଉଜ ଅଜାଟାପରୀ ହୁଅନ୍ତି, ନାଉରିଆ ନାଆରେ ମନମତାଣିଆ ଗୀତ ଗାଇ ନଦୀ ପାର କରେ, ସେ ସବୁ ହିଁ ଲୋକଗୀତ ଭିତରେ ପରିଗଣିତ । ଏହିସବୁ ଗୀତ ପୋଥିପତ୍ରରେ ଦେଖିବାକୁ ମିଳେନା, ଅଥଚ ଲୋକମାନଙ୍କର ଅତି ନିଜର ହୋଇ ଲୋକଶ୍ରୁତି ଆକାରରେ କାଳକାଳ ଧରି ଜାଣି ରହେ ।

ଲୋକସାହିତ୍ୟ ଲିଖିତ ସାହିତ୍ୟଠାରୁ ପୁରାପୁରା ଭିନ୍ନ । ଲିଖିତ ସାହିତ୍ୟର ସୃଷ୍ଟି ହୋଇଥାଏ ଲେଖକର କଲମରୁ । ଦ୍ଵିତୀୟ ମଣ୍ଡଳରେ ଏହାର ଦର୍ଶନ ଓ ସମାଲୋଚନା । ନିଜକୁ ପଣ୍ଡିତ ଓ ଆଧୁନିକ ବୋଲାଇଥିବା ଅନେକ ତଥାକଥିତ ଶିକ୍ଷିତ ବ୍ୟକ୍ତିଙ୍କ ମତରେ ଏହା ହିଁ ସାହିତ୍ୟ, ଆଲୋଚନାର ବସ୍ତୁ ଓ ପୁରସ୍କାର ପାଇବାର ଯୋଗ୍ୟ । କିନ୍ତୁ, ପ୍ରକୃତ ପକ୍ଷରେ ଲୋକସାହିତ୍ୟର ମୂଲ୍ୟ ଯାଠାରୁ କୌଣସି ଗୁଣରେ କମ ନୁହେଁ । ଲିଖିତ ସାହିତ୍ୟ କେବଳ ପାଠୁଆ ଲୋକଙ୍କ ଭିତରେ ସୀମିତ ରହିଥାଏ । ଲୋକସାହିତ୍ୟର ପ୍ରଭାବ କିନ୍ତୁ ଆବାଳ ବୃଦ୍ଧବନିତା, ଶିକ୍ଷିତ, ଅଶିକ୍ଷିତ, ଅର୍ଦ୍ଧଶିକ୍ଷିତ ସମସ୍ତଙ୍କ ଭିତରେ ପରିବ୍ୟାପ୍ତ । ଲୋକଗୀତରେ ପାଠୁଆ ଲୋକର ତଥାକଥିତ ବିଶୁଦ୍ଧ ଭାଷା ନ ଥାଏ ସତ କିନ୍ତୁ ଏଥିରେ ଥାଏ ଭାବର ଅନିବର୍ତ୍ତନୀୟ ସୁଖମା, ମଣିଷ ପ୍ରାଣର ଆବେଗମୟ ସ୍ଵର ।

ଓଡ଼ିଆ ଲୋକଗୀତରୁ ଗୋଟିଏ ଦିଗ ଉଦାହରଣ ଦେଇ କଥାଟା ଆରମ୍ଭ କରିବା ।
ଯଥା-

ବୁଡ଼ାକୁ ମୁଖା, ବୁଜେଇ ମୁଖା
ଧାନ ଭରଣକ ଖାଉଥା ବସି
ତୁ ଥା ମୁଁ ଯାଉଛି ରୁଷି । (ପିଲାଖେଳେଇବା ଗୀତ)

ବା
ମେଘ ବରଷିଆ ଚପର ଚାପର
କେଶର ମାଇଲ ଗଜା,
କେଉଁ ଗାଇଜର ରାଜା ଆସିଛନ୍ତି
ତେଲିଙ୍ଗି ଭାଇତ ବଜା ! (ନାମାଦୟା ଗୀତ)

ବା
ଏଲଗତ ମେଲଗତ ଝାଉଁଳି ଝୁଞ୍ଚା
ବେଲ ଖୋଳପା
ବେଲ ଗଛର ଝାଞ୍ଜା
ତା ନୁଆ ମାଇପ ରାଣ୍ଡି
ହଳିଆ ଯାଇଛି ଧାନ ଚିଲକୁ
ମାରି ଆଣିବ ଶଙ୍ଖଚିଲକୁ
ଶଙ୍ଖଚିଲ କରେ ବସା,
ସାଇବାଶଙ୍କର କେତେ ଭରସା, ସମ୍ବଲପୁରୀଆ ଖୋସା ।
(ଖେଳଗୀତ) ।

ଏ ଖେଳରେ ପିଲାମାନେ ଗୋଟାଏ ହାତକୁ ତଳେ ରଖନ୍ତି । ଗାତଗାଇବା ଲୋକ ଗୋଟିଏ ପରେ ଗୋଟିଏ ହାତକୁ ଆସେ ଆସେ ବିଧା ମାରି ଗୀତ ଗାଏ । ଶେଷ ଶବ୍ଦ ଖୋସା ଉଭାରଣ କଲାବେଳେ ଯୋଗ ପିଲା ହାତରେ ବିଧା ବାଜେ ସେ ଜିତେ ।

ଯା ସହିତ ଗୋଟାଏ ଆଧୁନିକ ଲିଖିତ କବିତାରୁ ପଡ଼େ ତୁଳନା କରନ୍ତୁ । ଓଡ଼ିଶାର ବୟୋକ୍ୟେଷ୍ଟ ନମସ୍ୟ କରି, ରାଧାମୋହନ ଗଡ଼ଜାତୀୟଙ୍କ ଲେଖାରୁ ଦି ପତ ଉଦ୍ଧାର କଲି :-

କବି ହେବା ପାଇଁ ବାସନା ମୋର ପ୍ରବଳ ଭାରି ରେ ପ୍ରବଳ ଭାରି,
ମୁହଁ ଆକାଶର ବିହଙ୍ଗସମ ଏ ମୋର ମନ
ଉଡି ବୁଲୁଥାଏ ବରିଆ ପାରି ରେ ବରିଆ ପାରି ।

ଏ କବିତାରେ କବି ତାଙ୍କ କହିବା କଥା ବ୍ୟକ୍ତ କରେ । ଆପଣଙ୍କ ପାଟିକୁ ମେଲା କରି ଶ୍ରମରେ ଖାଦ୍ୟ ପୁରେଇ ଦିଆଗଲା । କବିତାପଞ୍ଚି ପଢ଼ିଲା ବେଳେ ଆପଣଙ୍କ ମନରେ ଏଶ୍ଵତେଶ୍ଵ ଦୁଆ ଭାବନା ଆସେନା । କବିଙ୍କ କହିବା କଥା ଦୁଇ ଆପଣ ତାଙ୍କର ପରବର୍ତ୍ତୀ ଧାଡ଼ି ଶୁଣିବାକୁ ପ୍ରସ୍ତୁତ ହୋଇ ରହିଛି । କିନ୍ତୁ, ଏଲଗତ ମେଲଗତ ଗୀତରେ ଆପଣଙ୍କ ପାଖରେ ଅନେକ କଥା ସକେଇ ଥୋଇ ଦିଆଗଲା । ଆପଣଙ୍କ ମନମୁତାବକ କଥା ଗ୍ରହଣ କରିବେ । ଏ ଗୀତ ଶୁଣିଲାବେଳେ ଭିନ୍ନ ଭିନ୍ନ ଲୋକମାନେ ଭିନ୍ନ ଭିନ୍ନ ଚିନ୍ତାଧାରା ଆସିଥାଏ । ଲିଖିତ ଗୀତଠାରୁ ଲୋକଗୀତର ସ୍ଵାତ ସ୍ଵତନ୍ତ୍ର ହେଲେ ବି ଲୋକଗୀତର ପ୍ରତିଷ୍ଠା ବା ପ୍ରଭାବ କୌଣସି ଗୁଣରେ କମ ନୁହେଁ ।

ଲୋକଗୀତର ରଚୟିତା କବି ବା ଭାବୁକ ନୁହଁନ୍ତି । ଏହାର ସୃଷ୍ଟି ହେଉଛି ସାଧାରଣ ଲୋକମାନଙ୍କ ଦ୍ଵାରା । ବଣର ମଲ୍ଲୀ ବଣରେ ଫୁଟେ, ବଣରେ ଝଡ଼େ । ହେଲେ ଝଡ଼ିବା ଆଗରୁ ତାର ମନ୍ଦକ ସାରା ପୃଥିବୀରେ ଅଜଣା ରହିଲେ ବି ଆଖପାଖରେ କେହି ବୁଲୁଥିଲେ ତାର ସୁଗନ୍ଧରେ ସ୍ତବ୍ଧ ହୋଇଯାଇଥାନ୍ତି ।

ଓଡ଼ିଶାର ଗାଁ ଗଣ୍ଡାରେ ପାଠ ପଢ଼ି ନ ଥିଲେ ବି ଅନେକ ପ୍ରତିଭାବାନ ଲୋକ ଅଛନ୍ତି । ଗାଁର କୌଣସି ଘଟଣାକୁ ଲକ୍ଷ୍ୟକରି ହଠାତ ସେମାନଙ୍କ କଣ୍ଠରୁ କେଇପଦ ଗୀତ ବାହାରିଯାଏ । ସେଇ ଗୀତପଦକ ପାଖଲୋକଙ୍କ ମନକୁ ପାଇଲେ ଗାଁ ସାରା ଲୋକମାନେ କ୍ରମଶଃ ଗୀତଟାକୁ ନିଜ ଭାଷା ଅନୁସାରେ ବୋଲିଥାନ୍ତି । ଗୀତଟା ମୁନଲୋକର ବ୍ୟକ୍ତିତ୍ଵ ବାହାରକୁ ଆସି ପୁରୀ ସମାଜର ଭାଷା ଓ ଅନୁଭୂତି ଦ୍ଵାରା ପ୍ରଭାବିତ ହୋଇ ଏକ ନୂଆ ରୂପ ଧାରଣ କରେ । ଗୀତଟି ଯଦି ଆହୁରି ଦେଶୀ ପ୍ରାଣସ୍ପର୍ଶୀ ହେଲା, ତେବେ ତାହା ଗ୍ରାମର ସାମା ବାହାରେ ବି ଆଦୃତ ହୁଏ ଓ ଲୋକ ଟୁଣ୍ଡରେ କାଳକାଳ ଧରି ବଞ୍ଚିରହେ । ସେମିତି କୋଉ ଏକ ଅଜଣା ମୁହୂର୍ତ୍ତରେ କେଉଁ ଗୋଟିଏ ଅଜଣା ଗାଁରେ ଜଣେ ଅନାମଧେୟ ଲୋକ ସୃଷ୍ଟି କରିଥିଲା “ବୁଝାକୁ ଏତେ ମୁଚି ନାହିଁ ଗୋଡ଼ କଦାଚୁ କେତେ, ଗୋଡ଼ରେ ଯେମନ୍ତ ମୁଚି ଥାନ୍ତା, କବୁଡ଼ି କବୁଡ଼ି ଭାଙ୍ଗି ଦିଅନ୍ତା” । ଗୀତଟି ମଣିଷର ପ୍ରକୃତ ସହିତ ଏତେ ଓଡ଼ଃସ୍ପନ୍ଦିତ ଭାବେ ଜଡ଼ିତ ଯେ, ଏହା ସମାଜରେ ଯେ ଅନେକ ଦିନ ଯାଏଁ ଶୁଲିତ ତାହା ନିଃସନ୍ଦେହରେ କୁହାଯାଇପାରେ । ପ୍ରବନ୍ଧର ବାକିତକ ଅଂଶରେ ଓଡ଼ିଶାରେ ଶୁଲୁଥିବା ବିଭିନ୍ନ ପ୍ରକାର ଲୋକଗୀତର ସଂକ୍ଷେପ ଆଲୋଚନା କରାଯିବ ।

ଗାଁରେ ସା ଲୋକମାନେ ସାଧାରଣତଃ ରୋଷେଇବାସ କରି ଘରକଥା ବୁଝିଥାଆନ୍ତି । କାମ କଲାବେଳେ ବିରକ୍ତି ଲାଘବ କରିବା ପାଇଁ ସେମାନେ ପରସ୍ପରକୁ ଜଗ କରି ପ୍ରଶ୍ନ ପଚାରିଥାନ୍ତି । ଏହାକୁ ସାଧାରଣତଃ ନାଁ ଦିଆ ଗୀତ ବୋଲାଯାଏ । ଗାଁର ନିତିନିଆ ଜିନିଷକୁ ଲକ୍ଷ୍ୟ କରି ନାଁ ଦିଆ ଗୀତର ସୃଷ୍ଟି । ଉତ୍ତରକର୍ଣ୍ଣାକୁ ବୁଝି ଖେଳେଇ ଗୀତର ଉତ୍ତର ଦବାକୁ ପଡ଼ିଥାଏ । ତଳେ କେତୋଟି ନାଁ ଦିଆ ଗୀତର ଉଦାହରଣ ଉତ୍ତର ସହିତ ଦିଆଗଲା ।

(୧) ଲହ ଲହକା, ପତର ବଞ୍ଜା,
ତା ଫଳ ବିକାଏ ମୁଠାଏ ଟଙ୍କା । (ଧାନ)

(୨) ଚିଲିକି ଚିଲି,
ପର୍ବତ ଉପରୁ ଗଡ଼ି ପଡ଼ିଲା
ମୟୂର ପିତା । (ଉଲୁଣା)

(୩) ଚିକିରି ବଣକୁ ଯାଇଥିଲି, ଚିକିରି କଣ୍ଠା ବୁଡ଼ିଥିଲି,
ଫୁକୁରୁ ଫୁକୁରୁ ଚେଉଁଥିଲି । (ଲିଆ)

(୪) କାଠରୁ ବାହାରିଲା ଭାମା,
ଉଜଡ଼ ଖାଉନାହିଁ, ପେଟ ଖାଉନାହିଁ
ମନକୁ ହେଉଛି ଧୁମ୍ପା । (ପଣସ)

(୫) ପିଲା ଦିନରୁ ମୁଣ୍ଡରେ ଟୋପି
କୁଷ୍ଠ ଅବତାରେ ମେହିଲେ ଗୋପା
ରାମ ଅବତାରେ ରାବଣ ମାରି
ଆଜି ହୋଇଥିଲା ସେ ତରକାଗୀ । (ବାଉଁଶ)

(୬) ଫେଁ ଫେଁ ଫେଁ ମୁରାବା,
ଶଗଡ଼ରେ ନାହିଁ ଯୋଡ଼ା କୁଆଳା,
ତା ନାଁ ବାଞ୍ଛିଆ ତାଣ,
ମୋତିଦେଲେ ଯିବ ବଡ଼ତ କୋଣ । (ବସ)

ଓଡ଼ିଶାର ଘରେ ଘରେ ପୁରିଖେଳ ଝିଅମାନଙ୍କ ଭିତରେ ସୁପରିଚିତ । ପୁରିଖେଳ ଖେଳିବା

ସମୟରେ ଝିଅମାନେ ଯୋଗ ଅନୁସାରେ ଗାତ ଗାଇଥାଆନ୍ତି, ସେସବୁ ପୁରୁଷେଳ ଗାତର ଅନ୍ତର୍ଭୁକ୍ତ । ଏ ଗାତରେ ଅନେକ ସମୟରେ କିଛି ଅର୍ଥ ନଥାଏ । ଖାଲି ଗାତରେ ଚାଳ ପଡିଲେ ହେଲା । ଅନ୍ୟାନ୍ୟ ଲୋକଗାତ ତୁଳନାରେ ଏ ଗାତର ସ୍ୱର୍ଣ୍ଣକାରୀଙ୍କ ପାଖରେ ଗାତ ଫାନ୍ଦିବାକୁ ସମୟ ଅତି କମ । ଫାନ୍ଦିବା ଗାତ ବୋଲିବାକୁ ପଡିବ । ଭାବିବିହୀନ ମନର ବିଚାରକୁ ଏକତ୍ରିତ କରି ଗାତ ଗାଇବାର ଅବକାଶ ନାହିଁ । ବେଶୀ ସମୟ ପୁରୁଷେଳ ଅନ୍ୟକୁ ହରାଇବା ହେଲା ପୁରୁଷେଳାଳାର ମୁଖ୍ୟ ବିଦ୍ୟା । ସୁତରାଂ, ପୁରୁଷେଳ ଗାତ ଗୁଡିକ ସାଧାରଣତଃ ଅନେକ ଅନାବନା ଅର୍ଥପୂର୍ଣ୍ଣ ବିଦ୍ୟାଧାରର ସମସ୍ତ ମାତ୍ର । ଓଡ଼ିଶାର ବିଶିଷ୍ଟ ସାହିତ୍ୟିକ ଅଧ୍ୟାପକ ଡଃ କୁଞ୍ଜବିହାରୀ ଦାଶଙ୍କ ଭାଷାରେ ପୁରୁଷେଳ ଗାତ ଏକ ଅନାବନା ଫୁଲର ଏକ ମାଳା । ପ୍ରତି ଫୁଲର ସ୍ୱତନ୍ତ୍ର ସୌନ୍ଦର୍ଯ୍ୟ ଥିଲେ ହେଁ ସାମଗ୍ରିକ ସୌନ୍ଦର୍ଯ୍ୟର ସଙ୍କେତ ମିଳେ ନାହିଁ । ଗୋଟିଏ ଗୋଟିଏ ଗାତ କେତୋଟି ଛାୟାଛବିର ସମସ୍ତ ମାତ୍ର । କୌଣସି ପ୍ରଶଂସା ନୁହେଁ, ଏହାର ଆରମ୍ଭ ଅଛି, ପରିଣତି ନାହିଁ । ପୁରୁଷେଳ ଗାତରୁ ପଡେ ଶୁଣନ୍ତୁ ।

ବିକି ବିକେଇ ଲୋ, ମରଦ ଲଗେଇ ଲୋ,
ଜଣାଯିବ ହାରଜିତ ତୋର ମୋର ଲୋ
ଫୁଟି ଫୁଟି ମାଛ, କୁଲାରେ ପକେଇ ବାଛ
ତୁମ ଦେହଶୁର ଅଇଲେ
ନଇପାଣି ଗୋଟ ଧୋଇଲେ
ପାଟିଲା କଦଳୀ ଖାଇଲେ-
ବିକି ବିକେଇ ଲୋ ।

(ପୁରୁଷେଳ ଗାତ)

ପୁଅମାନେ ବାଗୁଡି ଖେଳିଲା ବେଳେ ଯୋଗ ବାଗୁଡି ଗାତ ଗାଆନ୍ତି, ସେଇ ଗାତର ପୁରୁଷେଳ ଗାତ ସହିତ ଅନେକ ଗୁରୁତ୍ୱିକ ସାମଞ୍ଜସ୍ୟ ଅଛି । ଉଭୟ ପୁରୁଷେଳ ଗାତ ଓ ବାଗୁଡି ଗାତ ଖେଳାଳୀ ପାଖେ କମ ସମୟ ଥିବାବେଳେ ସୃଷ୍ଟି । ଖେଳାଳୀର ଗାତ ବୋଲିବା ମୁଖ୍ୟ ଉଦ୍ଦେଶ୍ୟ ନୁହେଁ, ଖେଳଜିତିବା ମୁଖ୍ୟ । ତେଣୁ, ବାଗୁଡି ଗାତ ବି ଅନେକ ଅସମ୍ପୂର୍ଣ୍ଣ ବିଦ୍ୟାଧାରର ସମାହାରରେ ସୃଷ୍ଟି । ପୁରୀ ଅଞ୍ଚଳରେ ଗୁଲୁଥୁବା ବାଗୁଡି ଗାତରୁ ପଡେ ଉଦ୍ଧାର କଲି;

ବାସ ମଲା ଯଦାରେ,
ବାସ ମଲା ଯଦାରେ,
ଘିରି ଘିରି ଶବ୍ଦ କଲା ସମୁଦ୍ର ପଛରେ,
ସମୁଦ୍ର ପଛରେ, ସମୁଦ୍ର ପଛରେ । (ବାଗୁଡି ଗାତ)
ବାଗୁଡି ଓ ପୁରୁଷେଳ ଛଡା ପିଲାମାନେ ଘୋ ଘୋ ରାଣା, ରତିକିଲି ମିଟିକିଲି ଉଡୁଉଡୁମା ଆଦି ଅସଂଖ୍ୟ ପ୍ରକାରର ଖେଳ ଖେଳିଥାଆନ୍ତି । ଖେଳବେଳେ ବୋଲାଯାଉଥିବା ଗାତରୁ କେତୋଟି ଉଦ୍ଧାର କରାଗଲା;

(୧) ରତିକିଲି ମିଟିକିଲି ଫୁଟିଗଲା କଣି
ଆମକେ ଡାଳକେ କନକେ ବାସା
ହରିଆ ରାଉତ ପଣ୍ଡିତ କାକୁଡି ଶ୍ୱେର ।
(ରତିକିଲି ମିଟିକିଲି ଗାତ)

(୨) ଅକଲ ମକଲ ଉଇକି ଚକଲ
ନାଟିକି ନିତା ପୋଇ ପୋଇକା
ଶଙ୍ଖବିଲ ଭାଇ ମାଉଲା ଧକା
ଓଡ ମୋଡ
ଚନେଇ ବାଟିର କହେଇ ବୋର ।
(ବୋର ବଛା ଗାତ)

(୩) ଉଡୁଉଡୁମା ତାଳ ଗୋଟମା
ତୁଡା ପାହୁରାଣୀ ପିତଳ ସୋମା
ଆଗେ କି ପଛେ କି ସମୁଦ୍ରଶାଙ୍କର ଭାଇ ମଲା
ଉକତ ପିଣ୍ଡୁଳା ପାଣି ହେଲା
ତୁମୁମୁ ଖଇର କାଟି
ରାଜାଘର ପିଲା ହାବେଳା ହାତୀ
ହାବଳା ହାତୀର ତେଲ ଘଡି

ବାସ ନେଇଗଲା ଗେଲ କରି । (ଉଡୁଉଡୁମା ଗାତ)

ଏସବୁ ଖେଳ ଓଡ଼ିଶାର ପ୍ରାୟ ସବୁ ଅଞ୍ଚଳରେ ଖେଳା ଯାଇଥାଏ । କିନ୍ତୁ ଗାତ ଗୁଡିକରେ ଆଞ୍ଚଳିକ ଭାଷା ଓ ଗୁରୁତ୍ୱକଳର ପ୍ରଭାବ ପଡିବା ଯୋଗୁଁ ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଗୁଲୁଥୁବା ଗାତଭିତରେ କିଛିଟା ପାର୍ଥକ୍ୟ ଦେଖାଯାଏ ।

ମା ମାନେ ପିଲାଙ୍କୁ ଶୁଆଇଲା ବେଳେ ବା ସେମାନଙ୍କୁ ଖେଳାଇଲା ବେଳେ ଏଣୁତେଣୁ ଗାତ

ଗାଇଥାଆନ୍ତି । ଏସବୁ ଗାତ ବୋଲିବା ବେଳେ ମାଆ ପାଖରେ ଅପେକ୍ଷାକୃତ ଅଧିକ ସମୟ ଥାଏ । ତେଣୁ, ସାଧାରଣତଃ ଏହି ଗାତସବୁ ଅର୍ଥପୂର୍ଣ୍ଣ ହୋଇଥାଏ । ଏଥିରେ ବାସଲ୍ୟସ୍ୱେଦ ଅଳ୍ପବହୁତ ପ୍ରତିଫଳିତ ହୋଇଥାଏ । ଉଦାହରଣ-

ଝୁଲୁ ହାତୀ ଝୁଲୁ, କିଆକନ୍ଦା ଖାଇ ଫୁଲୁ,
ହାତୀ ଝୁଲୁଥାଏ ରାଜା ବରିଗୁରେ କିଆକନ୍ଦା ଖାଇବାକୁ,
ମୋ କୁନା ଝୁଲଇ ମୋହରି କୋଳରେ ତୁଧାତ ଖାଇବାକୁ ।
ଅଥବା

ଧୋ ରେ ବାଇଆ ଧୋ,
ଯେଉଁ କିଆରୀରେ ଗହଳ ମାଣ୍ଡିଆ ସେଇ କିଆରୀରେ ଶୋ ।
ସୋଲ ଶାଗ ବିଡି ବିଡିଲେ ସୋଲ ଶାଗ ବିଡି ବିଡି,
ମୋ କୁନା ଯିବ ଯେ ପାଲିଙ୍କି ଚଢି ଲୋ
ଫୁଲ ପହୁଅବ ଉଡି । (ପିଲାଶୁଆ ଗାତ)

ଓଡ଼ିଶାର ଅର୍ଥନୀତି କୃଷି ଉପରେ ବହୁଳ ଭାବେ ନିର୍ଭର କରିଥାଏ । ଓଡ଼ିଆ କୃଷକ କେଉଁ ଆବାହମାନ କାଳରୁ ବଂଶାନୁଗତ ଭାବରେ ଗୁଣ କାମ କରି ଆସୁଛି, ତାର ଖବର କେହି ରଖିନି । କିନ୍ତୁ, ବିଭିନ୍ନ ଫସଲ ବିଷୟରେ ଗୁଣର ଅଙ୍ଗଲିଭା କଥା ସବୁ ଦକ୍ଷାଗାତ ଭାବେ ଓଡ଼ିଶାର ଗାଁ ଗାଁରେ ବଞ୍ଚି ରହିଛି । ଏହା ସମୟ ସମୟରେ ଅବସର ବିନୋଦନ କରିବା ସଂଗେ ସଂଗେ ଗୁଣ ବିଷୟରେ ଅନେକ ଉପାଦେୟ କଥା ଜଣାଇଥାଏ । ବାସ୍ତବରେ, ଗୁଣଗାତ ଅନ୍ୟାନ୍ୟ ଲୋକଗାତ ତୁଳନାରେ ଅନେକ ଉପାଦେୟ । ଗୁଣଗାତ ଅନେକ ଦକ୍ଷାଙ୍କର ଦୀର୍ଘଦିନର ଅଭିଜ୍ଞତାରୁ ସୃଷ୍ଟି, ସୁତରାଂ ଏଥିରେ ଅନାବନା ବିଦ୍ୟାଧାର ଦେଖିବାକୁ ମିଳେନା । ଏସବୁ କାରଣରୁ ଦକ୍ଷାଗାତ ଲୋକଗାତମାନଙ୍କ ଭିତରେ ଏକ ବିଶିଷ୍ଟ ସ୍ଥାନ ଅଧିକାର କରେ ।

ଦକ୍ଷାଗାତର କେତୋଟି ଉଦାହରଣ-

(୧) ଜ୍ୟେଷ୍ଠେ କଦଳୀ ଆଖାବେ କିଆ,
ପୋତ ନ ପୋତ ହୋଇବ ପିଆ ।

(୨) ଯଦି ଚରଷର ମାଘର ଶେଷ,
ଧନ୍ୟ ସେ ଭାଜା, ଧନ୍ୟ ସେ ତେଣ ।

(୩) ହାତେ ଗୁଣଶ୍ରେ ଖୋଲିବ ଗାତ
ପତର ଖଣ୍ଡକେ ନ ଦେବ ହାତ
ଗୁଣଶ୍ରେ ଛାଡି ଭାଙ୍ଗିବ ଭଣ୍ଡା
ତେବେ ସେ ପାଇବ କଦଳୀ ପେଣ୍ଡା । (ଦକ୍ଷାଗାତ)

ଓଡ଼ିଶାରେ ମାଉସିମାନେ ବିଭିନ୍ନ ପ୍ରସଙ୍ଗରେ ବୋଲୁଥିବା ଗାତକୁ ଏକତ୍ରିତ କରିବା ଏକ ଦୁରୁହ ବ୍ୟାପାର । ଉପରେ ପୁରୁଷେଳ ଗାତ ପିଲାଶୁଆ ଗାତ ଆଦି ବିଷୟରେ ଉଲ୍ଲେଖ କରାଯାଇଛି । ଏସବୁ ସୁଖାତ୍ମକ ଗାତ । କିନ୍ତୁ ଓଡ଼ିଶାରେ ଦୁଃଖାତ୍ମକ ଲୋକଗାତର ସଂଖ୍ୟା ବି ଅନେକ । ଏହା ଭିତରେ ଶାଶୁବୋହୁ କଳି, ନଣନ୍ଦ ଭାଉଜ କଳି, ସା କାନ୍ଦଣା, ନବବିବାହିତା ଝିଅର ଅଭିଯୋଗ ଆଦି ଯିବ । ଏଥିରେ ମଣିଷର ନିତିନିଆ ଦୁଃଖ ଓ ଦେବନା ସମ୍ୟକ ରୂପେ ପ୍ରତିଫଳିତ । ଲିଖିତ କବିତାରେ ଲେଖକ ଅନ୍ୟର ମନକଥା ଭାବିବିହୀନ ପ୍ରକାଶ କରିଥାଏ, କିନ୍ତୁ ଲୋକଗାତରେ ଅନୁଭବକାରୀ ହିଁ ନିଜେ ସୃଷ୍ଟି । ସୁତରାଂ, ସମାଜର ଅନ୍ତର୍ନିହିତ ଦୈନନ୍ଦିନ ସତ୍ୟାବଳୀକୁ ବିରୁଣ କରିବାରେ ଲିଖିତ ସାହିତ୍ୟ ଯେତେଦୂର ସମର୍ଥ ନୁହେଁ, ଲୋକଗାତ ତା ପାରୁ ଅଧିକ ସମର୍ଥ । ପଲ୍ଲୀର ନବବିବାହିତା ଅଭିଧାନା ଝିଅ ଯେତେବେଳେ ବୋହୂ ହୋଇ ପାଖ ଗାଁକୁ ଯାଏ ଓ ବର ତା ମନକୁ ପାଇ ନ ଥାଏ, ତାର ମନକଥା ସ୍ୱତଃ ତା କଣ୍ଠରୁ ହିଁ ମା ପାଖେ ଅଭିଯୋଗ ହିସାବରେ ବାହାରି ଆସିଥାଏ ।

ବାପା ଯାଇଥିଲେ ତୋଟା ମାଳକୁ ବୋଉଲୋ ମୋର,
ଧରି ଆଣିଲେଏ ବୁଡ଼ ବରକୁ ବୋଉଲୋ ମୋର,
ବାଙ୍ଗରା ମୁଣ୍ଡରେ ପାଗ ଭିଡିଛି ବୋଉଲୋ ମୋର,
ବାଜ ନାହିଁ ଗୁଆ ଛେଡି ଖାଉଡି ବୋଉଲୋ ମୋର ।
(ଝିଅର ଅଭିଯୋଗ)

ଏସବୁ ଲୋକଗାତ ଓଡ଼ିଶା ତଥା ଓଡ଼ିଆ ସାହିତ୍ୟର ଏକ ଅମୂଲ୍ୟ ସଂପଦ । ପ୍ରକୃତରେ କହିବାକୁ ଗଲେ, ଓଡ଼ିଶାରେ ଯେତେ ଲୋକଗାତ ବର୍ତ୍ତମାନ ପ୍ରଚଳିତ ଅଛି, ଭବିଷ୍ୟତକୁ ମିଶେଇ ଅନେକ ଭାଷାରେ ଏହାତୁଳକରେ ଅତି କମ ସଂଖ୍ୟକ ଲୋକଗାତ ଦେଖିବାକୁ ମିଳେ । ଓଡ଼ିଆ ଲୋକଗାତର ମାଧୁର୍ଯ୍ୟ, ଲାଳିତ୍ୟ, ରୂପସମ୍ପର୍କ, ଭାବର ଆବେଗ, ଓ ରସର ପ୍ରାଦୁର୍ଯ୍ୟ କଥା ବିଚ୍ଛା କରି ଲେଖକ ଆଜି ଆମେରିକା ଓଡ଼ିଆ ସମାଜର ଚୌପା କଣ୍ଠି ପାଳନ ଅବସରରେ ନିଜକୁ ଗର୍ବିତ ମନେ କରୁଛି ।



Tradition and Modernity in Oriya Poetry

Ramakanta Rath and Hara Prasad Das

Oriya poetry has a tradition of more than a thousand years. The Earliest poetic utterances date back to the fifth to tenth centuries when the Vajrayani symbols defined the creative matrix of a whole range of mystic and philosophical ideas. The principal poetic works of this period are the Charyapadas and the Sisuvada.

A formal beginning of the poetic tradition, however, was made in the fifteenth century with Sarala Das who wrote the Oriya Mahabharat in Dandi Vritta - a free-flowing verbal style a great beauty and complexity which gave Oriya poetry its first working idiom. Jagannath Das, a poet of sixteenth century - perhaps the most outstanding poet of the Oriya poetic tradition-produced the Oriya version of the Sri-mad Bhagavat by blending a conversational folk idiom with the refined diction of Sanskrit classical poetry. In the process he gave definition to the standard language of Oriya poetry. His ability to create mesmeric poetic effect with a simple nine-alphabet metre is legendary. His Bhagavat shaped Oriya sensibility and language in a manner that has changed little in the last five hundred years.

The sixteenth century also saw the emergence of the mystic tradition of Oriya poetry. Achyutananda Das, the oracle poet, who spoke in riddles about the soul, made poetry a vehicle of metaphysical thought while eschewing ornate vocabulary. By the end of the sixteenth century, Oriya poetry had been infused with a blend of didactic symbolism, expressive speech-rhythm and metaphysical yearnings.

In the exclusively aristocratic confines of royalty the poets of the seventeenth and the eighteenth century spoke of human love and the divine. Upendra Bhanja, the first amongst the Riti poets of this period shaped Oriya poetry with an ornamental classicism accompanied by pure musical orchestration. Along with other poets of the Riti tradition like Dinakrishna Das and Abhimayu Samantsinghar, Upendra Bhanja set a poetic standard that was structurally rigorous though musical. While it appeared that the Riti tradition destroyed the intellectual-metaphysical tradition that had preceded it, in reality the Riti poets were almost uniquely responsible for the revival of the grand poetic tradition of Kavya literature.

The end of the Riti tradition was resplendent with the flash of genius of Kavisurya Baladev and Gopalkrishna. Baladev anticipated the modern temper and speech in a series of love lyrics that provide the most important corpus of Odissi vocal music. In the early part of the nineteenth century Gopalkrishna wrote love poems on the Radha-Krishna theme to revive the lost speech-rhythm mastered in the fifteenth and sixteenth centuries. Then came Bhima Bhoi, the tribal poet who revived the mystic tradition of Achutananda Das, while giving a complete world-view of the creative personae. Radhanath Ray, his

contemporary, broke new ground through his nature poems and romantic poems.

Mystic passion died, and its place was taken by romantic passion, essentially European in character. It is here that western influence explored new forms of communication. Gangadhar Meher, however, remained totally uninfluenced by the European sensibility and continued his work of revival of the classical tradition of Sanskrit poetry in rhythmic patterns.

Oriya cultural life passed through a watershed-period during the inter-war years, to witness the emergence of Oriya identity, romantic naturalism and neo-realism in a deeply fused strand. Separation of the veins from the strand would show that the poets of the Satyabadi group were primarily naturalists wielding poetry to invoke patriotism. The Sabuja group, the belated romantics, wrote on the wings of the wind and nothing much of their work lasted beyond their life-time. One romantic poet, Mayadhar Mansingh, however, stood out for the reason that he updated the romantic image with a touch of modern realism. The most significant product of this time was Sachidananda Routray, who picked up his neo-realist manifesto out of the remains of the Communist manifesto and the Symbolist manifesto. Routray stands as the principal idiom-maker of modern Oriya poetry. Radhamohan Gardnayak was another poet who acquired an appreciative readership through his ballads.

Then the Eliot phenomenon happened in English poetry. In 1955 Guruprasad Mohanty published his version of *The Waste Land* titled *Kalapurush* - to be hailed as the harbinger of new poetry. *Kalapurush* and Mohanty's other poems, though few, discovered poetry in the life of the ordinary middle-class individual. This was the time when Ramakanta Rath arrived with a rare idiom-running lines interspersed with cuts, thrusts, bites and banter in a mock-serious blend of the physical and the metaphysical. Leaving aside his early poems Ramakanta's prime concern is the delusion of the living process-be it love or death. He strung together Oriya poetic traditions into a new format. The structure of the lines, the diction and the syntax were elusively new, yet rooted in the soil. His crowning achievement came with *Sri Radha* an epic poem on the theme of love which bridged the chasm between Oriya poetic tradition and the fashionable new writing in vogue.

Sitakant Mahapatra, whose primary concern has been the re-evaluation of the Oriya tradition, is a poet of another order. His *Astapadi* recaptures the epic grandeur of poetry against a largely thematic backdrop. His essential simplicity in the use of images, metaphors and symbols have earned for him an appreciative audience, yet his single most important contribution lies in giving Oriya poetry a reason for its survival. But others like Soubhagya Kumar Misra and Rajendra Kishore Panda, who are his younger

contemporaries, believe in just the opposite. Cumulatively, these newer poets have explored the place of the individual in a largely uncongenial contemporary life. They have sought-and often found-idioms expressive of their perception and experience.

Some of the later poets have been included in this selection, as if to prove the point that a new cycle is in the making. We have to leave their assessment to the twenty-first century. Incidentally, a few of these later poets happen to be women. This (the emergence of women as a considerable group of significant writers) is an entirely new phenomenon. The

excellence of their work-and not the fact of their gender-entitles them to be considered among the most competent writers of new poetry.

This anthology is by no means exhaustive. It aims at best to be representative by touching upon the groundswells of different points of growth. Those who do not find place here are by no means lesser poets; but those who find place here could not have been excluded. Where space is limited, a poetic tradition has necessarily to be introduced by its major trends.

✪✪✪

Ramakanta Rath is a former Chief Secretary, Government of Orissa., and a poet, winner of a Sahitya Akademi award. Hara Prasad Das is the Accountant General of Orissa and a well known writer.



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Sitakanta, The Poet

D.P. Pattanayak

Within every human being there is a being which sometimes dreams, gets lost in memories of the past, gets excited about projections into the future and gets entangled in ideologies and values. This is the artistic being. The artist reaches out and satisfies this dreamy inner being hidden within every body. That is why he is linked with everybody. In this process, however, the artist is terribly lonely. In the midst of hustle and bustle where the outer frame is confused as reality, the literary artist takes us beyond happiness, sorrow and suffering, life and death of this "real" world, and gives us a glimpse of the impersonal delight which runs parallel to the life bound by space and time. Sitakanta Mohapatra, the poet, has to be seen in this perspective. Under the exterior of a bureaucrat, under the veneer of an intellectual, there exists a sensitive artistic being which excites our feelings and the intellect and speaks to us in a language which is at the same time individual as well as universal.

Sitakanta earned a Ph. D. working on aspects of tribal language, literature and culture in Orissa. He is author of two volumes on language, literature and culture. His prologues and epilogues to some of his poetry collections provide excellent insight into modern poetry in general and to his own poetry in particular. Sitakanta as a prose writer and as an essayist has carved a niche for himself in contemporary Oriya Essay and criticism and needs to be studied separately.

A competent translator, who has translated children's poems, tribal poems and some of his own poems besides translating some short stories of Gopinath Mohanty, the foremost Oriya fiction writer and Gyan Peeth Award winner, Sri Mohapatra has written insightful essays about the process of translation. Translation is a difficult art. Translating into English and into one's own language represents communication with two different audiences and raises complex questions. Translating one's own poems raises complexities of a different order. Tagore's lines "nirdaya aaghaat haani pitah. bhaarateeree seei sargee Karaha unniita" and its translation by himself as "into that heaven of freedom, my father, let my country awake", may be taken as example. Robert Frost's maxim "Poetry is what gets lost in translation" reminds us that whatever is lost in translation is an invitation to appreciate the inner working of the original. In discussing Sitakanta's translations some of these points have to be kept in view.

Sitakanta has received the Sahitya Akademi Award and the Bharatiya Gyanpeeth Award (1993) for his poetry. He is the third Oriya writer to receive the Gyanapeeth award. He is known as the country and abroad as a poet. He received Orissa Sahitya Akademi award for Astapadi (1967) and central Sahitya Akademi Award for Sabdara Akash. He is the youngest writer to have been given the Bharatiya Gyan

Peeth award. Writing in 1979 in citranadi Sitakant says, "Oh Dear River, you sing to join, to mix. I also sing for the same reason; In sorrow, disgust, tears, attachment, delight, anger and illusion. I sing to join, to bring together, not to separate, "This language links the local with the universal. In the words of Yannis Ritsos, "Because we do not sing to separate ourselves/from the world, my friend/to unite it we sing". Sitakanta, unlike other urban poets, has his roots in the village. The open space in the riverside, the groves and orchards, the wet rains of the hanging dark low clouds, the enchanting flute of the cowherd boy, the beautiful colour mix of the stretching fields and the dense relationship with the young and the old, characteristic of rural areas, take shape in his poems and gets relate with contemporary, the urban and build bridges between the tradition on the one hand and modern and the post modern on the other.

Nutana Kavita published around 1957 gave a new taste of modern poetry in Oriya, Guru Prasad Mohanty and Bhanuji Rao were the initiators of modernism and Prof. Jatindramohan Mohanty introduced them to the Oriya readers. Sitakanta expanded the tradition and gave excellent presentations of poems motivated as well as tinged by intellect as well as feeling. In his first collection, Dipti O Dyuti, the poems are apparently unconnected. But they are products of an interanimation between life and poetry and that is what holds them together. In his second collection the poems are thematically related and present a slice of life which is integrated and articulated through myths and symbols. The subsequent collections move from one peak of maturity, to another reflecting the complex reactions of the poet to the contemporary situation in as language trying to establish intimates conversation with the reader.

In many of his poems the travel of the soul through suffering and affliction of life forms the main theme. Although there are rays of hope, loneliness, hopelessness and nearness to death are constant companions to life. In his poem Post mortem of the beggar boy, which combines irony and pathos, this helplessness and hopelessness captured.

Besides what will you get by opening the stomach.

You will get only what is inside everybody.

On the point of the scalpel will shine

Like the tender moon Some hope,

Some dream

And countless despairs/like a million suns.

What is of importance is the fact that what is happening here and now is also related to puranic epi-

sodes. Thus the poem Stanandhyara Upakatha, whatever is happening in Nuakhali, Hiroshima, Pindaraka, Dwaraka, Prabhasa owes its opening to the episode of the destruction of the jadus.

"Dwaraka Destroyed in the high tide of the sea left behind,

In the forest of Erakka all the quarrels in which brothers, sons, mothers and their brothers destroyed, all the destruction and losses, the lonely world and friendless I am distressed the dark night envelopes".

Looking at contemporary life through the medium of myth has lent a new Kavya-vision to his poetry. In his poem sun set in the mirror of a bus one finds the link between here and now and the mythological times. The shaking mirror with trembling fleeting images reminds the author of Arjun's Visva Rupa Darshan. In the use of mythology Sitakantha remains unsurpassed even today.

Sitakanta's language has an earthy smell. His language which captures the rural ethos has the felicity of addressing the urban. The village pond, the mango grove, the river bank, the chirping bird, the baby playing in the dust transform into the most sophisticated questions of life, destruction and death and change in continuity. The small things, everyday experiences of life, ordinary happenings which provide both social critique and self analysis are universals in contemporary life and living. In his poem "whom to ask", the sophistry of the small is captured beautifully.

When to ask

If our children will be back

From their Schools and colleges

in the evening?

★◎★

*D.P. Pattanayak is a former Director of Central Institute of Languages, Mysore.
This article was broadcast over All India Radio, Bangalore, March 1994.*



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HIGHER EDUCATION IN ORISSA A REFLECTION

Shantilata Sahu

Higher Education in Orissa starts with completion of school education. Schooling takes about ten years. A child enters into the first grade of a school at about five years of age, hence, by the time of completes school and comes for higher education he is approximately fifteen plus. Thus, higher education which takes about five to seven years, is essentially educating the teen, aiming to prepare and mould the fluid adolescent to meet the demands of adult life.

Education, especially higher education, has two goals in view : one, to impart skill and competence so that one is able to earn his livelihood while making his bit of contribution to a field of knowledge; two, to instill a positive value system so that one is aware of his social duties and responsibilities and discharges these duties properly. The first goal is geared for an immediate need fulfillment and sustains and individual; the second goal is geared for a remote need fulfillment and sustains a race. The present write-up is an attempt to analyse how far the present higher education system in Orissa caters to these needs. The write-up begins with an exposition of the general layout of higher education system in the state.

There are five universities with a host of feeder colleges in the state. These universities are : Utkal University, Sambalpur University, Berhampur University, Orissa University of Agriculture and Technology; and Jagannath Sanskrit University. Each university has a number of feeder colleges affiliated to it. Some of these colleges are managed and governed by the government of Orissa, others being managed and governed by private bodies. These colleges offer courses in humanities, science, commerce, and law; and technical education in engineering and medical sciences. The entire scene, however, is controlled by the directorate of higher education of the state.

Higher education in Orissa starts with a two-year course - the +2 stage in the college. Schools passout students who take admission in science, humanities and commerce stream of +2 course. A chunk of +2 science passout then go for medical or engineering studies; the rest go for a 3-year degree course- the +3 stage of higher education. Completion of +3 stage of study in the college marks the end of graduation. Post-graduation study facilities in humanities and science subjects, commerce and law are also available in the state. Post-graduate studies take two years of tie. M. Phil is the next stage of education after post-graduation; and Ph. D is the highest degree offered in the state.

Students getting into medical or engineering courses take five or four years, respectively, to complete their graduation. Post-graduation and specialization study facilities in these branches are also available.

So far as the medium of instruction is concerned, mostly it is English, though there is a provision to opt for taking instructions in Oriya which is the regional language of the state. Moreover, it was observed that scheduled caste students and students belonging to tribal groups i.e. scheduled tribe students drop out from studies at a high rate. Similar was the trend observed with girl students. So, the state government is taking special measures to bring in the socially and economically backward groups into the fold of education. These measures consist of reserving special quota of seats for their admission and giving special scholarships to these students.

The aforesaid being the general layout of higher education system in the state, let us look into its successes and failures. So far as its successes are concerned, no doubt the past decades have seen a larger number of graduate Oriya youths-both men and women-passing out from colleges. There has been an expansion of higher education in the state. And, this additional chunk now not only has the lucky few born into the male sex group of the upper strata of the society composed by the high caste, high education, high income group; it now consists of a sizable number of scheduled caste and scheduled tribe students; and a good number of girl students also. Higher education has expanded and has been able to take in the neglected stand of the society into its stream, though the response from this section has not yet been upto expectation. The state government feels that the dropout rate among scheduled caste, scheduled tribe and female students is till high; and this exists despite running special incentive schemes.

Next, has it produced productive youths? Has higher education been able to impart necessary skill and competence, so that one can earn livelihood in lieu of services rendered out of his knowledge? The mass unemployment problem, each day adding numbers to this stagnating population compels one to make the answer in negative. Technical education is forbiddingly costly. besides, a very few fortunate +2 passouts can clear the stumbling entrance examination into technical branches. As a result, majority in the college go for general education; but the state is not in a state to absorb and utilise the whole band of youth with degrees in a general line.

The fast growing number of private colleges contribute indirectly to this problem. Private bodies or organisations can open a college affiliated to any one of the universities. Most of such colleges have poor infrastructure and the staff intake is of low calibre. With this where starts a downward move in the spiral of the quality of education ultimately ending up the unemployment. These colleges produce graduates, quite large in number, mostly in a general line, who are qualitatively poor. No wonder these products end

up in not being able to sell themselves in the job market.

Still worse is the fate of those who get into these colleges but are never able to passout. They remain stuck in the midway of graduation; and even after that do not go back for agriculture. Agriculture is looked down as a mode of occupation. Yester-years in the state have seen a sharp drop in the agricultural labour force causing a significant problem in the fields. A student who once enters the gate of a college, whatever type it may be, is supposed to seek out his fate somewhere other than the fields. College entry, in this sense, is an one-way traffic, bringing misery for the half-way stuck and problems for the state.

Thus, looking from the perspectives of the first goal of higher education, education has expanded but not in euphony with the givenness and needs of the state, hence, has ended up in mass unemployment resources remaining untouched.

Looking from the perspectives of the second goal of education, i.e. inculcating a positive outlook towards life and living; promoting a humanistic value system; and growing a realistic idealism so that one is geared not only towards one's own need fulfillment but is also geared towards duties and responsibilities for others in his orbit, whatever of such sensibility is left in to-day's youth is probably the remnant of what their predecessors had. Value system is under going a change - no one knows if there is taking place

an erosion in it or if a necessary existential change is being incorporated into it - and the present generation is in its grip. This transition has created a state of confusion old is being discarded, but a viable new has not yet emerged out. So, it seems pointless to look for a positive value orientation in a young graduate, who is rarely able to find for himself on the one hand; and is embedded in a confused value backdrop on the other. But, in spite of this an Oriya young man still has a sense of social responsibility; a sense of social answerability. This he owes to his cultural background; to the resilient Indian mind. It is the collective Indian subconscious, which has withstood many a upheavals and erosions, which is still pulsating in the present generation Oriya youth and making him feel duty bound for the aged and infirm and responsible for the upcoming.

So, higher education need not be expanded for its shake only; general education upto the level of graduation may be open for all restricting post-graduate education for those aiming for and showing a promise for teaching and research professions only. Greater emphasis and better provisioning for technical education should be available without compromising with the quality. Moreover, the upcoming generation should be mentally prepared for seeking out self-employment avenues instead of being job-oriented only. These steps may help alleviate the situation. ♦♦♦

The author is a Professor at the Centre of Advance Studies in Psychology, Utkal University, Vani Vihar, Bhubaneswar - 751004, Orissa, India.



RAJ K. BHAGAT

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THE TRIBALS OF ORISSA

Usha Deka

Gone are the days of Paul Gauguin, when every tribal community was thought to be very exotic and at the same time simple. From the later part of 19th century, the tribals of the world were attracting travelers, missionaries and explorers. The tribal societies, like other societies, have not remained where they were hundred years back. Society is never static, Societies change, assimilating some good and some bad traits from the outside world. They evolve their own means for survival in this changing world.

The tribals of India, over the centuries, have also attracted persons by their colourful and simple life. Learned person like Verrier Elwin fell in love with the tribals and finally settled in India in the midst of the tribals. The attraction was the absence of complexity in the tribal songs and dances and beating of the drums in the moonlit night or at the time of the festivals. They were content, when their daily needs were satisfied. But gradually the tribals are changing and accepting the modern world of outside civilization.

Orissa is wellknown in India and the world for the colourful tribal population, and of different languages and cultures. The north east Indian states have the highest concentration of tribal populations. Next to these states are Orissa and Madhya Pradesh. Orissa is unique in, having a coastline. However in the interior, it presents a continuous scenery with that of Madhya Pradesh and southern Bihar. In the north-south division of India, Orissa occupies a central position. The state has been inhabited from pre-historic times by tribals from different ethnic stock, speaking different languages, following different migration routes. In the ancient epic of Ramayana, there are descriptions of central Decan plateau hills and forests of Dandakaranya and mention of sevara or saora tribe.

At present there are 62 tribal groups in Orissa as per the sixth schedule. The list was finalised in 1955. They live mainly in Mayurbhanj, Phulbani, Koraput and Sundargarh districts, constitute more than 50% of the total district population. In Bolangir, Sambalpur, Kalahandi and Dhenkanal districts, the tribals make up a lower proportion of the local population. In the coastal districts, their numbers are much smaller.

Of the 62 tribal groups, a few live only in Orissa, like Bonda, Didayi etc. Some tribals inhabit a continuous region across and along the state border, e.g. the Koya of southern Koraput are also found in Andhra Pradesh and Madhya Pradesh, the Oran and Munda are also found in Bihar and Madhya Pradesh. Some of the tribes are large in size, like the Khond of Phulbani and Koraput districts, Gonds of Phulbani and Kalahandi districts and the Munda of Keonjhar and Mayurbhanj districts. Tribes like the Bonda, the Didayi and the Parengu are small in number and now live in only a few villages.

Most of the tribals live in isolation from 'modern' civilisation, in the hills and forests with insufficient road links. As such they are endogamous closely knit societies. Each tribe is a self sufficient social unit with their own tribal laws. The tribes of Orissa linguistically can be divided into two major sections--the Dravidian speaking groups and the Mundari speaking groups. The Mundari speaking groups are more in Western Orissa, and Dravidian speaking groups are more in Southern Orissa. None of the tribal languages had any script, but recently a script has been developed for the Santal language. As the tribals are no longer isolated as in the olden days, the tribals are gradually assimilating the local culture of the non-tribals and also their language. Most of the tribals are bilingual as they have to communicate with the outside world. Some of the tribals of the present generation do not know their ancestral languages, e.g. the Bathudi of Joshipur area of Mayurbhanj district and the Kisan of the Kuchinda area. Though none of the tribe originally spoke any Indo-European language, they are now fluent in Oriya, Hindi and English.

The tribal habitats were more extensive in historical times than what it is today. In some areas, such as Pal-Lahara in Dhenkanal district, the tribal population was in majority; but due to influx of non-tribals from outside, the proportion of the tribals has decreased. The tribals are pushed more and more into the hilly regions and their habitat has shrunk. The non-tribals migrate to these areas in search of livelihood, like the teachers, employees of central and state government and industries and traders.

The religion of the tribal peoples varies, but is primarily animistic. They worship both animate and inanimate objects and different spirits. The village deities play an important part in their daily life. The concept of a supreme being, belief in soul and belief in life after death are core issue in their religion of late, some of the tribes are assimilating different concepts of Hindu religion and culture, particularly the concept of Lord Jagannath. The Desitya Khond residing in the bordering area of Ganjam and Phulbani districts worship Lord Jagannath as Mahaprabhu. In certain regions, some tribals have embraced Christianity, the largest population being in Sundergarh district.

The tribals of Orissa depend on simple means of production as their technological development is not of a high standard. As their needs were simple and few, they were content to produce only as much as was needed. Most of the tribes, even after independence of India, used to practice the method of shifting cultivation known as slash and burn. Only one main crop, and very few vegetables, was produced. They used to supplement their food by collecting roots and tubers, leaves etc. from forests. Most of their needs were met by forest produce (both major and minor) they were surviving well. But the slash and burn

method of agricultural practice reduced forest cover. Growth of population limited the habitation and extension of the habitat became impossible. This resulted in a lowering of the quantity and quality of food. Gradually, the tribals are being persuaded to give up the slash and burn agricultural practice. They are motivated to take up terrace cultivation. At present, the saora of Ganjam and Koraput districts have been most successful in the change of practice, with beautiful terrace constructed on the hill slopes. Some of the tribals, like the Bathudi and the Santals of Mayurbhanj district have taken up wet cultivation. Other tribes like Koya are at the crossroads, practicing both the old and new methods of food production. Constraints in achieving better food production are manifold :- their philosophy of life and attitude towards personal happiness; nonavailability of proper irrigation facilities; and the geographical terrain.

The tribals were outside the "Hindu" fold. The British government did not like to interfere with their life. Though there was no frontier agency in Orissa as in the border regions of India. The tribal belt of Orissa lacked different types of modern facilities like schools, health centres, postal services and road communications. Though schools, colleges and different types of educational institutions are established for uplifting the social and economic conditions of the tribals, the school dropout rate is very high. Very few tribal students have studied upto the post graduate level or have technical education. General literacy rate among the tribals are less than half of the state average. In certain blocks of Kalahandi district the literacy rate is as low as 4%.

At present, the state as well as the central government are operating quite a good number of projects for the development of the tribal people. More than 22% of the jobs in the state are reserved for them. But unfortunately the people are not coming up to the expectation of development. The tribal communities of Orissa, as a whole are at the crossroads. They are undergoing a sea change in their values. Formerly most of the tribals were giving bride price at the time of their marriage. (Bride price is the payment in the form of cattle and other valuables to the father of the girl by the boy). But at present the educated tribal boy does not want to pay a bride price; instead, they exchange gifts. Formerly among the tribals of Orissa, the boy or the girl used to choose their own marriage partner as they were marrying as adults. The age at marriage has been gradually decreasing among the tribals due to sanskritization. Thanks to the legally prescribed minimum marriageable age, child marriage has not come

into existence. A girl child in the tribal society is not considered a misfortune and not neglected from the beginning of her life as is the custom in rural India. She is given as much care and attention as given to a male child. As she grows up, she accompanies and help her mother in all the house-hold and outside job.

Though the tribals of Orissa are being given special attention as a socially and economically disadvantaged entity for the last 45 years; the situation at present is not much different from what it was earlier. In contrast, the tribals of Meghalaya, Nagaland and Mizoram are much better off. The literacy rate, standards of education, political consciousness and economic status among the North eastern Indian tribes are significantly better.

If we go to the reason behind this differential state of development, we will be baffled and will not be able to give any justification. The Orissa tribals have been disturbed since 1950 onward by slow infiltration of outside population, establishment of hydel power project, establishment of different types of industries and establishment of different irrigation projects. The tribals were displaced from their homeland, not always properly rehabilitated and at times not even properly compensated. They spent the little compensation money, lost their livelihood, became landless labour or borrowed money from the local money lender and finally landed in the nearest urban centre and became lowly paid rickshaw pullers. In the north eastern Indian states, the tribals constitute more than 50% of the state population and the majority rule does protect some of the interests of the tribals.

In Orissa, the educated tribal youth gradually become urbanized and loses contact with his village base. But he also is not assimilated in any other society. He himself feels the difference and this gives rise to a feeling of alienation with modern education and the outside world. At times, they accept the first available job as their needs are not few. When they come out of their home and move about in different parts of the country, they realise that their own regions are not developed. The regions, which are inhabited by the tribals in Orissa, possess maximum natural resources. These resources are exploited by the nation or by the state but the local people do not reap the fruit of the development. The sense of neglect is one of the reason for the growth of Jharkhand movement in northern Orissa. The educated tribal youth particularly Santal, etc. would like to have more say in decision making, they want to see their regions more developed and hope that one day they will be as prosperous as the rest of Orissa, if not India. ♦♦♦

Usha Deka is a Professor at Utkal University, Vani Vihar, Orissa.



Flora of Orissa

S.N. Patnaik

Orissa one of the states in the eastern coast of India is located between 17.22° 34'N Latitudes and - 81.27°E longitude which comprises a total land area of 155707 sqkm. with a coast line stretching to about 842 km. The forest cover has been drastically reduced from 42.46% before independence (1947) to about 14% at present. It is now a great concern because even with this rapid degradation, the deforestation continues, with large scale felling of trees and clearing of forests.

The forest types of India was elaborately divided and subdivided by Champion and Seth (1968) based on climatic conditions. This is still now the best system of classification of vegetation of this country and gives a fairly good idea about the flora. According to this system, forests of Orissa fall under five categories: (i) Orissa semi-evergreen forests, (ii) Tropical moist deciduous forests, (iii) Tropical dry deciduous forests, (iv) Central Indian hill forests, (v) Littoral and tidal swamp forests. The characteristic features and floristic composition of these forests are as follows :

Orissa semi-evergreen forests - This type of forest has a top storey formed by a number of trees which are deciduous, though for a short period. The second storey is entirely evergreen. These are found in the high hills and in lower permanently moist-valleys, with fertile soil and high humidity, in the districts of Mayurbhanj, Keonjhar and Balasore- Cuttack-Puri districts. These semi evergreen forests of Orissa are, however, not the climatic climax, and are seen in Gandhamardan hill range and Meghanad Parbat in Keonjhar, Similipal in Mayurbhanj and Chandaka-Khandigir, Banpur mals and Nayagarh Forest Division in Puri Districts. The dominant components in the top storey are *Mangifera indica*, *Dillenia pentagyna*, *Firminia colorata*, *Syzygium cumini*, *Artocarpus lakoocha*, *Bridelia airyslawii*, *Terminalia alata*, *Careya arborea* and *Schleichera oleosa*. The second storey is composed of medium sized evergreen trees of which *Polyalthia cerasoides*, *Pterospermum xylocarpum*, *Mesua nagassarium*, *Litsea monopetala*, *Aphanamixis polystachya* are quite conspicuous. *Diospyros malabarica*, *Amoora hiernii*, *Drypetes roxburghii*, *Elaeocarpus tectorius* occur very close to hilly streams in damp localities. *Dendrocalamus strictus* and *Bambusa arundinacea* are found in hill slopes or valleys along streams. Climbers are found in profusion such as *Entada rheedii*, *Uvaria hamiltonii*, *Combretum roxburghii*, *Spatholobus parviflorus* etc. The ground flora is poor where underwood is dense but evergreen herbs and shrubby perennials are abundant in the areas of adequate light.

Tropical moist deciduous forests - The major portion of the hilly districts of Orissa, bearing a few small tracts in the northern most part of Mayurbhanj and parts of western districts bordering upon Madhya Pradesh and those in south bordering upon Andhra Pradesh are characterised by the Tropical moist de-

ciduous forests. The forests of Kalahandi, Angul, Keonjhar, Paralakhemundi, Athmalik, Phulbani and Similipal fall under this category. *Shorea robusta* (Sal) constitutes the most dominant component of this forest type and forms 60 to 90% of the top canopy. The most important feature of Sal is its semievergreen nature and the forest having a denser top canopy tends to have less middle canopy. Climbers are few and canes occur only in the fringes of swampy streams. Bamboos are found in dry open sites. The principal associates of sal are *Terminalia alata*, *Pterocarpus marsupium*, *Anogeissus latifolia*, *Mitragyna parviflora*, *Schleichera oleosa* etc. The middle storey is composed of moderate sized trees like *Dalbergia paniculata*, *Phyllanthus emblica*, *Cassia fistula*, *Lagerstroemia parviflora* etc. Climbers and woody liane include several large and common species such as *Bauhinia vahlii*, *Butea superba*, *Gnetum ula* etc.

Tropical dry deciduous forests - Parts of Sambalpur-Bolangir-Kalahandi-Koraput districts represent southern tropical dry deciduous forests whereas part of Mayurbhanj bordering upon Singhbhum come under the northern tropical dry deciduous type. This forest type is formed largely by a mixture of tree species which remain deciduous for several months during the dry season. *Shorea robusta* of low height predominates this forest type but is more mixed with other species. As an edaphic climax, it is found on south-facing hill sides, flat-hill tops, eroded ground and intensively drained gravel terraces. Apart from sal, *Terminalia alata*, *Pterocarpus marsupium*, *Madhuca longifolia*, *Bucania langan*, *Anogeissus latifolia*, *Terminalia bellerica* etc. from the top storey. Quite a large number of small trees and shrubs are found in the second storey. Some of the characteristic species of this storey are *Cleistanthus collinus*, *Phyllanthus emblica*, *Semecarpus anacardium*, *Gardenia latifolia*, *Phyllodium pulchellum*, *Nyctanthes arbotristis*, *Indigofera cassioides* etc. The ground flora is also very rich in respect of species composition. The climbers are represented by *Bauhinia vahlii*, *Butea superba*, *Paracalyx scariosa*, *Pueraria tuberosa*, *Rhynchosia refuescens*, *Smilax zeylanica* etc.

Central Indian hill forests - These forests are seen on hill tops over 900-1500m where the soil is typically shallow. These are seen on the top of major hill ranges in Mayurbhanj, Keonjhar, Sambalpur, Bolangir and Kalahandi and Koraput districts. The sites are exposed due to human settlement and interference. The residual forests are inferior types, the trees are short-boled though vegetation in sheltered valleys and glens harbour semievergreen forests. The tree species constituting the top canopy are *Manilkara hexandra*, *Synzigium cumni*, *Dalbergia latifolia*, *Mallostus philippensis*, *Ficus species*, *Gardenia turgida* etc. Notable climbs are *Butea superba*, *Clematis smilacifolia*, *Scindapsus officinalis* etc. Ground flora is com-

posed of herbaceous elements like *Hemigraphis latobrosa*, *Indigofera pulchella*, *Blumea weightiana* etc.

Littoral and tidal swamp forests - The littoral and tidal swamp forests are found in Orissa along the coast of Bay of Bengal. The estuaries of rivers like Subarnarekha, Budhabalang, Baitarani, Brahmani, Mahanadi, Devi, Banshadhara etc. have built up the coastal alluvium which harbour these forests as continuous belts or large and small patches. Within this broad category, the occurrence of two subgroups viz. Tidal Swamp Forests and Littoral Swamp Forests are found. In the sandy coastal region and along the banks of rivers usually *Calophyllum inophyllum*, *Pongamia pinnata*, *Borassus flabellifer* and *Cocos nucifera* stand out among the trees marking the transition from dunes to the hinterland. The most characteristic species in tall evergreen *Casurina equisetifolia* which stretches almost in a pure formation on the sandy beaches along the sea face. In large tract there are cashew (*Anacardium occidentale*) plantation. Where the sand is exposed there are maritime grasses and sedges like *Spinifex littoreus*, *Cyperus arenarius* etc. and sand binders like *Imomoea pescaprea*, *Hydrophylax meritima*, *Launea sarmentosa* etc. *Panda-*

nus odoratissimus makes dense hedges near the beach.

The tidal swamp forests are mainly characterised by mangrove vegetation which are seen in the estuaries of the above river systems. The major components are some of the notable tree species like *Sonneratia apetala*, *Rhizophora mucronata*, *Ceriops roxburghiana*, *Bruguiera parviflora*, *Avicennia officinalis*, *Heritiera minor*, *Exoecaria agallocha*, *Kandelia candel*, *Cerbera manghas*, *Brownlowia lanceolata* which are typical mangrove elements. Some of the mangrove associates are *Phoenix paludosa*, *Tamarix troupilii*, *Acanthus ilicifolius*, *Acrostichum aureum*, *Isonia bijuga* etc. The mangrove plants exhibit typical adaptations with special features to the extremely specialised habitat and these serve as a barricade against coastal cyclone and land erosion by tidal action.

Besides these major vegetation types there are hoards of other habitats such as scrub jungles, grass lands, rocky terrain, rice fields, fallow lands and wetlands which have their characteristic floristic composition. ♦♦★

S.N. Patnaik is Professor of Botany at Utkal University, Vani Vihar, Bhubaneswar -751004 India.



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ORISSA FOREST POLICY

Narayan Hazari

A few days back I met the Principal Chief Conservator of Forests, Orissa to share my ideas on Forest Policy in Orissa. In fact I wanted to use him as sounding board. I began by saying, "In thirty districts of Orissa forests can be handed over to the villagers, who live in the foothills." Before I started to say anything more, the Principal C.C.F. shouted at me, contesting my contention. He was angry with the people because in the very recent past some people had killed a forest guard, while he prevented them from plundering the forest. He asked me what the voluntary agencies were doing over the matter, why were they not deprecating the action of those people associated with murder. He knew that I was associated with a leading voluntary agency of the state, "Friends of Trees and Living Beings." This organisation is located in my village Buddhagrama, twelve kilometers away from Nayagarh Town of Nayagarh district. This organisation has received "Global Five Hundred Environmental Award" of the United Nations and highest award of the government of India "Brukha Mitra" for its work on environmental conservation and ecology development. I told him that as people in villages managed their common property resources like : common land, water resources for irrigation, pisciculture, bathing of human being and animal they would be able to manage their own affairs. They are managing common property resources because of this natural interest in these resources and common responsibility. Hence, villagers would be able to own and manage the forests. He said that, there was a basic difference between forests and water resources. Had it been possible to take away water, people would have done so, he added emphatically.

I told him of my experiences in hundreds of villages while going on foot march (Pada Yatra) to these villages to spread the message of environmental, conservation, sustainable development, bio-farming, bio-fertilizers, family planning, education, health care, prohibition, women's development, removal of untouchability, income conservation programmes etc. In villages I have seen people becoming over dependent on government. They want governmental help for the renovation of their tanks, construction of their roads etc. Almost every village goes for pisciculture in the village tanks. Nearly 80% of the villages distribute the fishes among themselves. They do not use it for the renovation of their tanks, canals and other developmental works. Of course in nearly 20% of villages the villagers use the money earned from pisciculture for developmental works. Large number of villages in Orissa and in other states of India, raised their own schools, colleges and hospitals. After sometime, the government extends a helping hand to these institutions. It funds them.

I explained to him that in half of the subdivisions in the thirty districts of Orissa non reserved forests can be owned and managed by the villagers. In the other half, there can be joint forest management;

ownership and management of forests should belong to people and government at the ratio of 1 : 1. The people should have 50% of the share and so also the government. I expressed my apprehension that once the government had the share in the forests, there was the danger that the whole process shall be poisoned. Government is an extraneous agency. When villagers were finding it difficult to manage themselves because factionalism was endemic to village India, it was difficult to manage the government over which people had little control. Because of democratic policies villages have been politicised. Political parties want the villages to be faction ridden. They want factions to function as their vote banks. Factions in villages have socio-economic bases. With the coming of politics, factions which were being dissolved in the natural process, were being solidified. I am not favourably disposed of towards ownership and management of forests by the government, because by and large government is an insensitive agency. In the year 1878 forests in India were taken over by the British government and their ownership as well as management was vested in the government.

As a result, the people thought that forests were government property. Therefore, elimination started, people were eliminated from the forests. They lost their natural interest in the forests. This was one of the primary causes for the disappearance of forests.

During my discussion with a Secretary to the Government of Orissa, department of forest and environment, he confessed that forests cannot be protected by the government. The government has not been able to protect the forests and there is no reason to believe that it will protect the forests in future. He told me that, this was off the record. All sensible foresters admit that forest cannot be protected by the government. Hence, the sensible course open to the country is to hand over the non-reserved forests to the people.

However, this experiment of 50% of the forests being owned and managed by the people and other 50% to be under joint forest management can continue for a decade. If we see that both the approaches succeed we can go for both the models. If we see that people's managed forests fare better, we can go for this model. If the joint forest management clicks, then we can go for it. In Switzerland 90% of the forest are owned and managed by the people. In Israel there is no forest department, implying these by that the forests are under the ownership and management of the people.

The Orissa gazette of 5th July 1993 speaks of joint forest committee for the villages. The committee will comprise 10 to 15 members, and its composition shall be as follows :

I have grave doubts about the success of the above joint forest management committee. In this committee the Naib Sarapanch is the Chairperson,

Ward Members of the village are members. Concerned foresters and forest guards are members. Members of a concerned NGO in the area is to be selected by the Divisional Forest Officer as a member. The Naib Sarpanch, the Forester, the forest guard and the nominee of the DFO are outsiders. The ward members are the only people coming from the village. But, it has to be remembered that, the ward members of the village

a) Naib Sarpanch	Chairperson
b) Ward member(s) representing the village(s)	Member(s)
c) Six to eight representatives elected/selected by the Samiti of whom at least three shall be women members.	Member(s) (Vana samrakshana samiti of the village constituted by the gram panchayat)
d) Concerned forester	Member
e) Concerned forest guard	Member
f) Nominee of a concerned NGO in the area to be selected by the D.F.O.	Member

are not natural leaders of the village. In my book grass root politics in rural India, I have pleaded for having a panchayat in every village. India has nearly six lakhs of villages. Orissa has nearly Forty Eight thousands villages. In every village there should be a panchayat. From time immemorial every village had a political institution of its own. That was the panchayat. This panchayat consisted, of 5 representatives of the people from the village. They were chosen through consensus in the meeting of the village council. Every village had a head. In Ramayan and Mahabharat times the village head was known as gramani.

We can create the institution of the panchayat and gramani in every Orissa village. In Kerala, Karnataka, Tamilnadu, Andhra Pradesh, Gujrat almost every village has a panchayat. If we constitute a panchayat in every Orissa village it should be annually elected and by secret ballot. The Gramani should be elected by the members of the panchayat. The institution of gramani shall not bring feudalism through the back door, because the gramani will be annually elected. When the country has a Prime Minister, the state has a Chief Minister, the Zilla panchayat as a Chairman, the Block Panchayat has a Chairman, the present Panchayat of cluster of villages has a sarpanch, there is no reason why the village panchayat should not have a leader. Gramani can be that leader.

There is no point of reference both for the people and the government in the village at present. This brings in a number of social and administrative

problems. If anything goes wrong in a village nobody knows who shall convene the meeting of the village council. Similarly whenever, the government is in need of the co-operation of the people of the village, it does not know whom to approach. Of course some say that the ward member is there. But ward member is not a natural leader of the village.

I fervently plead for a four tier system of Panchayat Raj in Orissa and for other states in India. Karnataka has such a system. In Orissa, we can have a panchayat in every village, a mandal panchayat at the level of present panchayat (which consists of on the average a cluster of a villages), the Block panchayat (panchayat samiti) at the Block level and Zilla Panchayat (Zilla Parishad) at the district level.

With the establishment of a panchayat in every village by the Government, the legitimacy of the present traditional and informal panchayat found in every village shall be strengthened. In the absence of a formal and official political structure in the village, the traditional panchayat of the village is degenerating and decaying. The sooner we restore the ancient panchayat in a democratic form in every village the better for the country. The village in the central and critical variable for economic development and social change. Village should be the most powerful political, social, economic and cultural institution. Power and resources should be handed over to the villagers. The villagers should be masters of their own destiny. The need of hour is de-centralisation of power and resources.

Because the Naib Sarpanch, the ward members, the forester, the forest guard, the nominee of DFO are not natural leaders of the village. They will not be able to manage the forests. Moreover, most of them are outsiders, they have no natural interest in the development of village.

At present the Orissa government has created joint forest committees in the entire state. The time is coming when the government will create joint irrigation committees, joint electricity committees, joint education committees, joint health committees for all villages etc. There is no point beating about the bush. It is high time that every village is given back its political institution i.e. the panchayat. This panchayat consisting of natural leaders of the village shall look after the forest, water resources, electricity, education, health and sanitation, village disputes etc. The sooner this good sense dawns on the government the better. Let us hope for the best.

The principal CCF after listening to my thesis told me not to mind his shouting at me. He was my batch mate in under-graduate days in the Ravenshaw College, the premier educational institution of Orissa a long time. ★◆◆

Narayan Hazari is Professor in Political Science, Utkal University, Bhubaneswar, Orissa India



ORISSA TODAY: THE ECONOMIC SCENE

Chakradhar Mishra

1. INTRODUCTION

1.1 Orissa is rich, but Orissans are poor. Over the years, this continues to be the operative paradox of Orissa's economy. We are presently in the midst of the Eighth Five Year Plan for socio - economic development. But the state has so far, not been able to get away from its dubious distinction of being in poverty amidst plenty.

1.2 Nature has been very kind to the State. It enjoys plenty of sunshine throughout the year without being too hot as in North India. The winter is mild and the South - Eastern monsoon favours us with plenty of rainfall. Perhaps because of this, the people of Orissa take life easily and a wee bit lazily.

1.3 The natural resource endowment of the State is disproportionately more favourable compared to its area. The soil is fertile; the forests are rich with valuable timber species and other forest produce; surface and ground water resource are plenty; its mineral resources are the envy of most of the other major States of the country; the long coast line and the marine resources still remain mostly unexploited; the undegraded environment with its lakes, forest sanctuaries, waterfalls, springs, flora & fauna provide great attraction to outside tourists.

1.4 According to land records, the area under forests in Orissa is about 41% of its geographical area. However, most of it has become denuded in the meantime and the latest estimate based on remote sensing techniques puts the figure at no more than 19% and the national policy is to have forest cover on at least one - third of the geographical area. The hills have become barren and soil erosion is alarming.

1.5 The National Commission on Agriculture had estimated that Orissa possesses 10% of the total water resources of the country (both surface and ground water) although it has only 4% of the geographical area. The Central Water Commission has estimated that the flow irrigation potential of the State is 6.3 million hectares. The potential utilised is only 0.89 million hectares leaving about 86% still unutilised. The ground water potential is 3.3 million hectometers which can irrigate 1.7 million hectares. Current utilisation is only 10%, leaving 90% untapped so far.

1.6 Orissa is one of the largest mineral bearing States in India, having 18.37% of the total mineral reserves of the country. Based on "All India Mineral Reserve Estimate of 1985" mineral reserves of Orissa in respect of Chromite, Bauxite, Iron- Ore and Graphite are about 98%, 70%, 26% and 37% respectively of the total deposits of such minerals in India. But the State contributes only 9.7% to the total mineral production of the country. The rate of exploitation is less than 1%.

Lack of infrastructure facilities is the main reason for the same. Low level of investment, lack of modernisation and occasional labor unrest are the main factors responsible for this low rate of exploitation.

1.7 The long coast line of about 400kms and the virgin territorial waters remain largely untapped so far. One estimate puts the potential for marine fish at the 17,000 tonnes annually, but the production has been only marginal.

2. SOME MACRO- ECONOMIC INDICATORS

2.1 Demographic characteristics

2.1.1 The total population of Orissa according to 1991 Census is 31.66 million which is 3.7% of the total population of India. The population density per sq.km is 203 against 257 for all India. The annual growth rate is around 2.0% which is lower than the national rate of 2.4%. The sex ratio of 981 is slightly unfavorable to females. Orissa lives mostly in small villages with only one- eighth of its population living in urban areas. However, the literacy rate of 49% compares well with the national average. But the female literacy is poor (only about 34%).

2.1.2 Although the State has made good progress in the family planning front, the birth rate is still very high at 30 per 1000 and the national objective of achieving unity Net Reproduction Rate (NRR) by the turn of the century is still very far to reach. The Infant Mortality Rate (IMR) of Orissa is the highest among the States, being 122 as against about 80 for the country as a whole and an extensive child immunisation programme has been mounted over enlarged post-natal child care facilities.

2.1.3 Because of high birth rates in the seventies and the eighties, new additions to the labour force is increasing significantly now. At the present rate, nearly 2.7 lakh persons enter the labour market annually. Taking into consideration the backlog of unemployment and the new additions to the labour force, the problem of unemployment has become difficult to tackle. It may be mentioned here that in Orissa the problem of unemployment is more in the nature of under- employment than chronic unemployment. In the rural areas, families somehow distribute the available work among household members resulting mostly in very low labour productivity. Although the organized sector manpower intake is limited, the tardy growth of private sector does not provide adequate complementary scope of labour absorption. Hence the unemployment problem is becoming worse year after year. To add to it is the demand of women labour force to enter the employment market in search of relative economic independence. This is an

encouraging development of the eighties which necessitates innovative planning for development of wasteland, water- shed management, agro-based industries, agricultural processing activities and the like.

2.1.4 The worst problem the State faces now is to provide gainful avocations to the growing number of educated unemployed youth. By the end of 1991, there are more than 6 lakh educated persons including 6000 engineering graduates of different disciplines, about 1000 medical graduates, 500 agricultural science graduates in the live registers of. Employment Exchanges seeking placements. The unemployment among professional candidates, is naturally of great concern to the society considering the heavy public expenditure involved in providing them with specialised education and training. No wonder, then, that quite a few of them are in search of greener pastures outside the country and some of the best brains are getting drained out.

2.2 STATE INCOME

2.2.1 As we have stated earlier, Orissa is one of the poorer States of the Indian Union inspite of its rich natural resource endowment. The per-capita State Domestic Product (State Income) in 1989-90 at (1980-81 constant prices) was Rs.1557 only which was less than half that of Punjab (Rs.3658), Maharashtra (Rs.3281) & Haryana (Rs.3193). Per capita income-wise Orissa occupies the bottom-most position excepting Bihar among major States.

2.2.2 Analysing the sectoral contributions to the SDP it is observed that agriculture sector alone contributes more than 50% to the State Income. Since agriculture is predominantly rainfed, the uncertainty of monsoon makes the quantum of agro- products unstable. In turn, this also produces fluctuations in the SDP and the percapita income. Further the economy has to diversify and the dominance of the primary sector has to be broken to accelerate the growth of GDP and hence the per-capita income. The secondary sectors consisting of Industry, Construction, Electricity etc. contribute only 13% to the SDP. The contributions from the tertiary sector and the services sector are about the same at about 18-19% each. The State has to break this relationship and with augmentation and reorientation of the investment pattern, the shares of the secondary and tertiary sectors have to be stepped up.

2.3 POVERTY & INEQUALITY

2.3.1 In the beginning periods of our planning era, the basic objective of development was growth of GDP. The expectation was that if the wealth cake became larger, every body would get a greater share of it. But experience proved otherwise. The relatively rich became richer and the poor, poorer. Although the SDP increased by 3-5% during the plans, the population below poverty line also increased due to disproportionate sharing of the additional wealth generated.

The cry for social justice became louder and direct attack on poverty became inevitable. It may be mentioned in this context that among the States, Orissa had and still has the largest proportion of population living below the poverty line. The latest (1987-88) comparable figures of poverty ratios are: Orissa 44.7%, India 29.9%. It is worth noting that in India families which cannot afford to provide 2400 Cal. per capita in the rural areas and 2100 Cal. in the urban areas are taken to be living below the poverty line. This in the concept of absolute poverty. In recent years re- definition of poverty by providing for minimum expenditure for clothing and housing besides food has resulted in pushing up the poverty stricken population in Orissa to more than 50%.

2.3.2 Even among the poor, the intensity of poverty is very high in Orissa compared to other major States. With the Seventh Plan norm of per household annual income of Rs. 6400/- or less, Orissa is unfortunate to have the largest concentration of families with incomes less than Rs. 3500/-

2.3.3 An independent study reveals that in Orissa as many as 12.59% of its population do not get two meals a day, the percentage being half as much at the national level.

2.3.4 The poverty scenario becomes more striking when we consider the holding distribution of land which is almost the only asset the rural households possess. More than half (52.1%) of the operational holdings are less than one hectare in size. Nearly three- fourth of the holdings are less than two hectares. Only 0.57% of the holdings belong to the large category with 10 or more hectares. Again the area operated by marginal (less than 1 ha.) holdings is less than 17.5%. Even the three- fourth small holdings (less than 2 ha.) operate only one-third of the operated area. Thus the land holding distribution is very skewed and the result is the striking incidence of poverty.

3. SECTORAL DEVELOPMENT SCENARIO

3.1 Agriculture

3.1.1 The agriculture sector dominates the State's Economy with its overwhelming share of the State Domestic Product. More than 70% of our population are directly or indirectly engaged in agricultural activities. Prospect of agriculture in the State depends on the good and timely monsoon. However, the erratic monsoon and inadequate irrigation facilities adversely affect agricultural production.

3.1.2 In spite of violent fluctuations, an average annual increase of 9.5% in food-grains production was achieved during the 7th plan period. A record food-grains production of 83.6 lakh MT was achieved in 1991- 92. With a population share of 3.7% we contribute 3.9% to the total foodgrains production at All India Level. Rice is the most dominant crop accounting for more than 80% of the total food- grains production and we are self- sufficient in rice and have

even a small surplus for export. But we have to depend heavily on other States and some-times on imports from outside the country in regard to pulses and oilseeds. Concerted efforts are being made to step up their production. As a matter of fact, significant success has been achieved in respect of groundnut production where a 51.4% increase has been registered.

3.1.3 The productivity levels are very low. Rice, the most important crop of the State gives a yield rate of only 14.3 Qls./ha. as against 35.1 Qls./ha in Punjab and 27.3 Qls./ha in Haryana. Even the All India average rate of 17.6 Qls./ha is about 25% higher. Adoption of high yielding variety seeds is very essential for boosting up agricultural production in the State. In spite of constraints like inadequate irrigation facilities, shortage of capital with the cultivators and non-availability of adequate quantity of high yielding variety of seeds, the progress of coverage of HYV crops is quite encouraging.

3.1.4 The consumption of chemical fertiliser in the State is significantly low at 20.9 kg/ha in 1990- 91 as compared to Punjab (171.2 kg), Haryana (128.3kg) and 72.4 kg/ha at All India level.

3.1.5 Irrigation is another essential input for increasing agricultural production and productivity. It is also necessary to stabilise production and to increase confidence of cultivators for higher investments. But, inspite of our most favoured water resource endowment, we have achieved an irrigation potential of only 31% of the gross cropped area. In this sector our major constraint is financial resources for not only undertaking a much larger number of projects, but even for early completion of a number of on- going projects.

3.2 INDUSTRY

3.2.1 In order to give an upward thrust to the almost static agrarian economy of the State, strenuous efforts are being made to boost up the industrial growth. By the end of the Seventh Plan 231 large and medium industries with a total capital investment of more than Rs 1000 crores and employment potential of nearly 70,000 were functioning in the State. There were also more than 40,000 small scale units with a total investment of Rs.563 crores and employment potential of over 3 lakhs persons operating. Orissa that is Utkal, famous for its arts and crafts, also had more than 11 lakh artisan units with investment of the order of Rs. 260 crores providing employment to nearly 20 lakh persons.

3.2.2. In the central sector, NALCO, at Angul and Damanjori, PPL at Paradeep, Steel Plant at Rourkela, IRE at Chatrapur, Carriage repair workshop at Mancheswar, FCI & Heavy Water Projects at Talcher are worth mentioning. However, inspite of the liberalised industrial policy of the State Government, private capital has been very shy to come to Orissa. The proposed

steel plant at Daitari with major private capital investment is yet to be firmly grounded.

3.2.3 The industrial backwardness of the State can be assessed from the fact that the per capita output in the industry sector is less than a thousand rupees in Orissa as compared to about two thousand rupees for India and four times as much in Maharashtra (Rs. 4554), Gujarat (Rs.4196), Punjab (Rs.4033). The per capita value added by manufacture in Orissa is equally depressing. While this is Rs. 866 in Maharashtra, Rs. 731 in Gujarat and Rs.536 in Punjab, it is only Rs. 158 in Orissa, the national figure being Rs. 358.

3.3 INFRASTRUCTURE

3.3.1 As we have said before, nature has endowed us with vast reserves of natural resources, but we have not succeeded in exploiting them even marginally. The constraints are many. Apart from lack of local investable funds, inadequate infrastructure support inhibits flow of outside capital into the State. Power is an important input for industrial development. We continued to be a power- surplus State till about the middle of the seventies. But there is now power scarcity. By the end of the 7th plan the demand for power was 1271 MW against the power availability of 721 MW, the deficit being over 43%. All efforts are being made to wipe out this deficit by the turn of the century. In fact, the 8th plan programme is to complete Rengali Stage-II, Upper Indravati, IBTPS Stage-I and Stage-II (part) and a number of small projects. Even then the firm power availability would go up to 2100 MW as against an estimated demand of 2700 MW resulting in a deficit of 22%.

3.3.2 The per capita consumption of electricity is low (200 KWH in 1990- 91) as against more than 400 KWH in some of the industrially advanced States like Maharashtra & Gujarat.

3.3.3 In regard to other infrastructure, communication facilities play a vital role in the economic development process, Orissa lags behind most of the other States in this regard. Orissa has only 122 km of surfaced roads per 1000 sq.kms of its area compared to 269 km for All India and as high as 817 kms for Punjab. The rural areas are very ill served by road communication. Percentage of villages connected with all weather roads is as low as 15 against 41 at All India level. The vast tribal areas of Koraput, Kalahandi, Phulbani & Sundergarh still remain inaccessible and the primitive methods of economic activities still predominate in these areas. No wonder, therefore, that these areas are economically most backward and productivity levels are depressingly low. Railways have touched only the periphery of the State, the island areas still remaining unconnected. Larger investments in both central & state sectors are therefore, called for to open up the interior areas and boost up their economic development.

3.4 SOCIAL SERVICES

3.4.1 Education and Health are the two most important social services which are among the basic needs of the population. Development of Education is the principal instrument of human resource development which could promote a qualitative change in the overall socioeconomic progress of the State. The National policy of Education 1986, has given stress on universal enrollment in the age group of 6-14. The estimated child population in this age group by 1.3.91 was 55.75 lakhs and the enrollment figure by the same period was 51.75 lakhs. Thus, significant success has already been achieved in this field. But the quality of education is poor. The teacher- pupil ratio, the teaching aids and instruments and facilities for making education more enjoyable to the students need significant upgradation.

3.4.2 The dropout rate at the primary stage is quite alarming. The percentage of dropouts among General, Scheduled Caste and Scheduled Tribes. Category of students were 46, 56 and 72 respectively. They were as high as 65, 81 and 89 for General, SC & ST categories at the middle school level. Non- availabil-

4. INVESTIBLE RESOURCES OF THE STATE

4.1 In its planning, efforts and within the limited resources it could mobilise, the State is striving hard to provide a better quality of life to its residents. The Planners have been examining a wide spectrum of objectives to achieve. Growth considerations like achieving a per capita income equal to those reached by Punjab or Maharastra are currently beyond its most optimistic resource assessments. Even aiming at the national per capita level by the turn of the century would require huge investments. To eradicate poverty or to wipe out unemployment by 2000 AD cannot be thought of at present. The state was able to finalise the 8th Plan for an outlay of Rs.10,000 crores. But the experience of the first two years of the plan is very disappointing in- as- much as the State was forced to reduce substantially the agreed plan ceilings for the annual plans due to insufficient additional resource mobilisation. Even for a modest objective of reducing the gap between the state and National Per capita incomes by 25% only, an outlay of Rs.29,442 crores had been estimated at 1991-92 prices. The outlay was to come from the three sector viz central, State and private sectors. The State sector

SECTORWISE OUTLAYS (In Crores of Rupees)

Objectives	State	Centre	Private	Total
Closing the gap	30,000	10,000	36,000	96,000
Reducing the gap by 50%	24,000	24,000	29,000	77,000
Reducing the gap by 25%	20,000	20,000	28,000	68,000

ity of schooling facilities within approachable distance is a major constraint for retention of students in schools especially for girl students. In order to provide better schooling facilities, non-formal schools are being opened in large numbers.

3.4.3 The problem of higher education is the large number of students seeking admission. In our anxiety to accommodate as many as possible, the quality is getting diluted and the course content and teaching methodology are such that we are producing a large number of college educated boys and girls who are not in a position to contribute much to the socioeconomic development of the State, but are contributing negatively to the social unrest.

3.4.4 We do not have many highly specialised technical education institutions and as we have mentioned earlier, quite a number of the products of our Engineering, Medical and Agricultural Colleges are adding to the category of technically educated unemployed youths.

was to contribute Rs. 13,249 crores. An- equal outlay could come from the central sector and a meagre outlay of 10% was envisaged from the private sector. With optimistic assessment, we would finalise the State sector outlay at Rs. 10,000 crores only. The central sector may contribute as much.

4.2 With certain assumed goals to be reached by the turn of the century and basing on the past experience of central and state sector investments in the plan, certain exercises were undertaken to quantify the outlay needed from different sectors. The results are presented below.

4.3 It is possible that the State may be able to mobilise resources needed for achieving a growth rate so as to reduce the gap between the state and national per capita incomes by 25%. But as we have mentioned earlier, the private sector flow of investible resources has been rather tardy. The private sector could be divided into two parts: Domestic or Internal and Foreign or External. We are not very hopeful for a big step up in the internal private capital. But the new liberalised economic policy could come to our help in a big way by inducing external private capital.

On considerations of cheap labour, easy accessibility to natural resources and the attractive liberalised policy of the State, with a single window policy for clearance of projects, it will not be too optimistic to attract foreign capital of the order of Rs. 30,000 crores during the next six years.

4.4. The State has virtually no balance from current revenues. The percentage of fiscal deficit to gross State Domestic Product is as high as 7% to-day. The percapita debt burden of the State was Rs. 601.1 in 1984-85 and this has increased to Rs. 1701.7 in 1993-94. Against this background the State has to depend heavily on External Capital Investment if it has to have some visible impact on the quality of life of its people. Fortunately the current national economic policy is quite favourable in this regard.

5. PROBLEMS AND PROSPECTS

5.1 From the foregoing analysis it is clear that we have a strenuous struggle ahead to improve the quality of life for Orissans. With increasing number of mouths to feed, we have to undertake human resource development in a big way and take up development programmes to eradicate poverty, raise productivity, reduce income inequality and provide opportunities for gainful avocations for all.

5.2 Improved health care facilities and control of certain diseases has increased the life expectancy. Higher demand for consumption is visible in the market. The production has not kept pace with the demand. The result is the alarming price rise which produced the double digit inflation in the country. Although the new economic policy has checked the pace of whole-sale price rise somewhat, the retail market is not showing any sign of restraint.

5.3 The monsoon-bound risk-prone agriculture still dominate the economy. This has to be broken urgently. Irrigation has to be greatly emphasised in our development efforts. Crop planning based on agro-

climatic conditions and adoption of specific technology with increased use of fertiliser, larger coverage of high yielding varieties, adoption of better water management techniques and better dryland farming have to be taken up seriously to not only bring about stability but also to step up economic growth.

5.4 Reduction in the forest coverage has been causing anxiety. Protection of natural forests should receive priority. Along with this massive plantations in degraded forest areas and in waste lands should be taken up to check the present rate of forest and environmental degradation and to meet the growing demand for fuel, fodder and industrial wood.

5.5 The vast mineral deposits of the State, if optimally exploited and processed, can revolutionise the industrial development and can absorb a sizable proportion of the labour force besides contributing a large share to GDP. It is unfortunate that lack of infrastructure, absence of a network of mineral-based industries, slow progress of mineral resource surveys and inadequate basic documentation of raisable mineral reserves, absence of a wide range of techno-economic feasibility studies etc. are persisting as retarding factors for mineral development of the State. A time-bound perspective plan is a must for mineral resource development in order to break the paradox of poverty amidst plenty.

5.6 Creation of gainful employment opportunities and reduction of under-employment has to be approached through micro-level planning. The unorganised sector always provides maximum opportunities for employment generation in the State. Hence Rural Development and wage employment programmes have to be taken up in a big way. If we are serious about poverty eradication, then the need is to gainfully utilise the only asset the poor man has viz. his labour. Effective handling of the mutually supportive issues of growth and poverty eradication would go a long way in improving the productivity of land, labour and capital. ★●+

Dr. Chakradhar Mishra obtained his doctoral degree from the University of London. He has held a number of important positions in Orissa, including Director, Bureau of Statistics & Economics; Special Secretary, Planning & Coordination Department; and Member-Secretary, State Planning Board, Government of Orissa. He lives in Bhubaneswar, Orissa.



THE LAND SYSTEM IN ORISSA

*Bishnu Charan Swami and
Bibhu Prasad Sumal*

The province of Orissa was carved out on the 1st day of April 1936, partly due to local agitation and popular demand and partly due to the then British policy of divide and rule. Of-course the national movement, continuing then under the Indian National Congress lent the support to the idea of forming states on linguistic basis. The province of Orissa was made out of a part of Madras Presidency, a part of the then Central Province, a part of the province of Bihar and Orissa and the Orissa Division of the Bengal Presidency. To add to above, 25 princely states, i.e. Athagarh, Athamallik, Bamra, Boudh, Bonai, Baramba, Dhenkanal, Daspalla, Gangapur, Hindol, Keonjhar, Kalahandi, Khandapara, Kharasuan, Mayurbhanj, Nilagiri, Nayagarh, Narsingpur, Pallahara, Patna, Rairakhol, Ranpur, Sonapur, Saraikella, Talcher and Tigiria were also merged within the state of Orissa on the 1st January, 1948. Subsequently two of them, namely Sareikella and Kharasuan were taken out and were added to the state of Bihar during the reorganisation of provinces, done after independence.

The total area of Orissa state, as it exists at present comprises 1,55,782 sqkm. The gross crop area is at present 82.75 lakh hectares. The gross forest area is 67.92 lakh hectares which is about 40% of the total area. Tribal and Scheduled Caste population forms about 40 to 45% of the total population. The mainstay of living is agriculture and 76% of the total population depend upon agriculture.

To trace the development of the revenue administration and land management in India during different periods, we find always a complex pattern as the invaders like Sukh, Kusan, Huns, Muslims, Moguls and lastly the Europeans, such as the French, the Portuguese and the British made inroads into India at different times and occupied India in part or whole, lending their own system of collection of revenue.

The Hindu system of revenue administration was hereditary and it was passed on from generation to generation. With the Muslim invasion in the 11th century the rulers introduced an indirect system by engaging intermediaries who were responsible for collection of revenue. In 1975 the British East India company was granted Dewani of Bengal and Orissa as part of such a system. With the full fledged establishment of the British Rule in India, a system of revenue administration came into existence during the period of Lord Cornwallis. The British administrators thought of bringing in permanent settlement as the real solution to the problem to inculcate a sense of security into the minds of Zamindars (collector of revenue) and the cultivators who were paying rent for their land to the zamindars.

In Orissa, the northern districts came under the company's rule in 1803 and initially temporary settlement were carried on which was valid for terms of a year, three or five years. Thereafter the British, after making a study of the agrarian conditions, opted for a permanent settlement. Regulations 1802 was

passed and the Northern Sirkars (districts of Ganjam and Koraput) were the first to come under its operation. Under this system, interests of Zamindars and land holders were confirmed in perpetuity.

In Orissa, therefore, different systems were prevalent in the parts of present day Orissa that were under different administration, such as Madras Presidency, Bengal Presidency and Central Province.

The British revenue administration maintained records and made attempts to ameliorate the conditions of the actual farmers, but all the same the proprietors were favoured as they responsible for payment of rent (Nazrana) to the Exchequer.

The agrarian discontentment led to passing of the Rent Act X of 1859 which contained for the first time a definition of the right of occupancy and provided regulations for both landlord and tenant. Until this Act was formulated, tenants were at the mercy of oppression of Zamindars.

Then came the Bengal Tenancy Act, 1885, but it was not applicable in its entirety in Orissa. The provincial settlement, the Maddox Settlement, was named after S.L. Maddox, the then Settlement Officer. This law defined the different rights in land and the concept of a 'settled raiyat' as one who holds a piece of land continuously in any village as a raiyat for twelve years. Every Settled Raiyat has a right of occupancy of all lands for the time being held by him.

In 1913 the Orissa Tenancy Act was enacted to define clearly rights and obligations of all types of tenants.

Prior to independence, we find different types of rights on lands such as occupancy right, bazyapti, minha, chandana, sikkim, lakhraj, Mafi, Sukhabasi, Bramhotar, Pirotar, debottar, so on so forth. Similarly different proprietary rights also existed, such as. Zamindars, Malguzars, Malik- Makbuzar, Patel, Thekadars, Bhogra, Bhogis, Baheldars, Mukadas, Sarbarakars, pradhans, Lakhrajdars so on and so forth. It was a complex prism.

The worst of it is that all the princely states, before merger had no properly codified law. Previous practices, orders passed earlier, fragmentary rules were used to control the tenancy rights of these states.

The Orissa Tenancy Act, 1913 was only applicable to coastal districts, and it was not applicable to the princely states. The Act was amended in 1938 and recognised the Bazyaptidar as a tenureholder for transfer or division of tenancy, right of raiyats over trees on their holdings, reduction of mutation fee etc.

However, on the eve of Independence, the Indian National Congress promised the cultivators many reforms to be augmented after the transfer of powers and the leaders of congress party actively involved themselves in krushak movements of princely states and powerful zamindaries. This resulted in upheaval in Dhenkanal, Kanika and other states.

After the achievement of Independence, the first step in this direction was taken by passing of Act 1 of 1948, (The Orissa Communal, forest and private lands, prohibition of Alienation) Act which acted as a check to large-scale alienation and assignment of communal, forest and private lands by the landlords on receipts of high premium.

By the accession of princely states to the Orissa state, the Orissa Merged States (laws) Act, 1950 brought the entire state into one system of revenue administration.

The State government took note of precarious agrarian conditions for tillers of soil and in order to save the tenant from arbitrary eviction and maximum rate of rent, payable by him, passed the Orissa Tenants Protection Act (Act 3 of 1948). This act provided against arbitrary eviction of tenant and fixed the rate of rents, to be payable in different districts.

Thereafter the Orissa Tenants Relief Act was passed repealing the Orissa Tenants Protection Act. in 1949, which was extended from time to time till 1955, safeguarding the interest of the cultivators.

The major breakthrough was effected by passing of the Orissa Estates Abolition Act 1 of 1952 which was intended to abolish all intermediary interests in between the state and the tillers of the soil, i.e. tenants. In order to bring the direct relationship of the tenants with the state, this act was passed.

After the operation of the said Act, there was a kaleidoscopic change in the revenue collection, which was done henceforth directly by the state. The process of elimination of intermediary systems covered all kinds of sub-proprietary interests as well. On 13th April 1961 all Tanki Bahel estates were vested in the state. On 1st June 1959 the Thekadari interests of Kalahandi District vested. On 1st April 1960 the interests of Gountias, Malguzars and Maugidars in Khalsa village and Thekadars and Maujidars of Sambalpur were abolished. Now, onwards the state becomes the landlord for all practical purposes and tillers or occupiers of land directly pay the rent to the state. Moreover, the state creates its own agency for collection of rent. There was no longer any need of an intermediary to do the same job. In addition to all these, the interest in land is simplified and there is no longer any dichotomy in the system such as Sikkim tenant, raiyat, chandana, Mufi etc. of various interests as were prevalent earlier. A point to be remembered here that all debottar or pirotter land are also vested with the state. The Ekhrayat Mahala of Sri Lord Jagannath was also wiped out and annuity is now paid to those endowments for their up keep.

Another big change came with the passing of the Orissa land reforms Act, 1960 which has under gone

several amendments in course of time. The broad features of the said Act was to give land to the actual tillers of the soil. Section.15 of the Act provides for acquisition of title to the land who cultivates it on bhag basis on payment of some nominal compensation. The same section also lays down that a bhag cultivator cannot be evicted from the land, without the interference of the court and is liable to pay 1/4th of the produce to the landlord. Another important feature of the Orissa land reforms act is in its ceiling provisions. The family of five persons are entitled to retain any ten standard acres of cultivable land with increase of two acres for additional member in the family. But the said limit is upto 18 standard acres irrespective of number of members in the family. This provision hits at big landholders and takes away the surplus land for distribution to the landless persons in the society. The scale of compensation prescribed only Rs. 800/- per standard acre to be paid to the landholders for loss of his excess land. An interesting feature in the said act is found in the definition of family. A family, under an artificial definition, is described to be an individual, the husband or wife, as the case may be, of such individual and their children, whether major or minor, but does not include a major married son who as such had separated by partition or otherwise before the 26th day of September 1970. This provision limits the holding of a family which can not grow beyond prescribed limitation.

The Act also safeguards the interest of the Scheduled Caste and Scheduled Tribes who lose their landed property to higher caste people in the present day society. It has put a restriction an alienation of landed property by the member of a schedule caste or schedule tribe to any other, but to a member of his caste or tribe as the case may be. In case of necessity of a such transfer, the vendor is to obtain permission of sub-collector of the sub-division under S.21 & 22 of the said Act.

So, this enactment has gone long way to safeguard the interest of the tiller of the soil and prevent accumulation of landed property in few hands. The last change that came on the land in consolidation of the fragmented holdings of a person at different places.

The population of India per sq mile is high and at places the highest in comparison to global figures. Therefore holdings here are too small. Consolidation has paved way for consolidation of small holdings of a farmer. A farmer will have only, at best three holdings. This has helped in doing intensive cultivation and saving the land from wastage in ridges etc. as small holdings are un-economical for better cultivation. ★◎★

Bishnu Charan Swami is a Senior Advocate of the Orissa High Court and Bibhu Prasad Sumal is a journalist by profession



Energy Crisis in Orissa

NEED FOR PRE-EMPTIVE STEPS

P.K.Kar

The importance of energy for the very survival of life in the universe is well known. The sources of energy has been broadly classified in to two categories ; commercial and non-commercial. The commercial sources are mainly coal, oil & hydro in our state and the non-commercial sources are fire wood, animal dung, agriculture waste, mostly used in rural areas.

Other planning effort, so far is heavily oriented towards development of commercial sources. Even with an investment of over 30% of plan outlay in energy sector, the availability has followed for short of demand. Limiting our analysis to one type of commercial energy i.e. Electricity, we can easily see the massive effort made, plan after plan by the state in this direction.

Growth of Installed Capacity in Our State

1. End of 61-62	157 MW
2. Beginning of 6th plan (80-81)	914 MW
3. End of 6th plan (84-85)	1134 MW
4. End of 7th Plan (89-90)	1611.5 MW

Historically other than small generating units at Chowdwar & Cuttack, Puri, Balasore, Berahampur and some princely states like Mayurbhanj, Bamra, Bolangir, Bhawanipatna, Parlakhemundi, power generation in real sense of the term started in Orissa during 1954-55 with the commissioning of interstate Hydro Electric Project at Machhkund in Koraput district with an installed capacity of 114.75 MW. Then came the commissioning of massive Hirakud Power Station in

power.

In the year 67, this was further addition to the installed capacity with the commissioning of only Thermal Station at Talcher. With 4 units of 62.5 MW each, totalling 250 MW. Thus for almost a decade, there was no addition to installed capacity. Subsequently in the year 1973 to 75, Balimela Power House with an installed capacity of 360 MW was commissioned. Again this was a large gap till 82-83, when 2 units of 110 MW at TTPS was put on stream. This was followed by commissioning of Rengali Hydro Power house in 85-86 and Upper Kolab P/H in 1988.

This quantum of Energy i.e. 693 MW is available only when the reservoirs are filled up due to normal monsoon & Talcher Thermal functions at desired level.

In addition, our State has its share of power from the central generating stations at Farakka in West Bengal & Chuka in Bhutan. The quantum being 75 MW and 36.5 MW respectively. From these power houses our neighbours i.e. Bihar, West Bengal, Sikkim, DVC also get their quota. We are drawing power from these two power houses since '87.

There has also been significant addition to the captive power generating capacity in some industries. Special mention may be made about Nalco's capacity of 600 MW, Rourkela Steel Plant's capacity of 245 MW, INDAL's capacity of 60 MW, ICCL's Choudwar plant capacity of 108 MW. Those power plants also feed surplus power to the grid after meeting their own needs. Even there the shortage persists and load shedding puts consumers in inconvenience and loss.

The peculiar feature of power generation in our

Power Stations in Orissa

	Name of the power station	Installed Capacity MW	Energy available MW	Year commissioned
1.	Machkund Hydro Electric Project	(114.75)34	34	1955
2.	Hirakud Hydro Electric Project(I & II)	270	120	1956
3.	Talcher Thermal Power Station	250	112.50	1967
4.	Balimela H.E.Project	360	135.00	1973
5.	Talcher Thermal Station Extension	220	99.00	1982
6.	Rengali H.E.Project	200	85.00	1985
7.	Upper Kolab Project	240	95.00	1988
8.	Hirakud P/H Extension (7th unit)	37.5	13.00	1990
		1611.5 MW	693 MW	

1956 in Sambalpur district.

Thereafter no significant addition to generation of power was made till 1967. The power generated in Machkund & Hirakud was more than adequate to meet the demand in the state at that time. In fact the demand was so low that Orissa having given away its right to 20% of the share of power from Machhkund to Andhra Pradesh, still continued to be supplied in

state is over dependance on hydro power which brings in a crisis during draught years. The ratio of thermal generation to hydro generation at national level is about 68 : 32 where as in our state, it is just the reverse 33 : 67. A year of less rainfall (as in the current year) would bring untold miseries for all as is now happening.

How Load Has Grown.

There has been tremendous growth of electricity consumption during last three decades. In 1961 the total demand for power in the state was only 70 MW. After a decade these unrestricted demand had more than doubled increasing to about 197 MW. During the decade 1970-1980, the total unrestricted demand rose to 350 MW almost 5 times the demand in '61. But the most significant increase in demand occurred thereafter after 80's. It is approximately at the same time (80-81), that the state started to change from being a surplus state in power to a power deficit state. It is only at this time, we started purchasing (importing) power from neighbouring states instead of exporting (selling) power to neighbouring states till then.

The deficit has been continuing & is becoming more & more acute day by day as the demand has increased much faster than the supply. The growth can be seen from the following facts.

The real growth or spurt came till 88-89. The present restricted average demand is about 1300 MW (peak demand is much higher). The present shortage is around 44% in spite of heavy purchases from all

ing central govt. to help the state to meet the challenge. The result is this for all to see. The efforts are going to be materialised for the people of our state in no distant future. They are :-

1. Indravati H.E. Project (150 x 4) -600 MW
2. I B Thermal Project (2 x 210) -420 MW
In State Sector
3. Talcher Power Thermal Project
(NTPC/central govt.) Kaniha -3000 MW
Central Sector

Work on all the above 3 projects are in progress. First unit of IB Thermal and Kaniha's NTPC teant shall start generating this year itself and that of Indravati by 1997. The shortage position will considerably cease by these plants coming into operation fully.

Future Perspective

Year	Unity generated in different power houses	Unity chased or Exported in M.U.	pur- Total consumption in our state in M.U.
76-77	3040.6 Units	-370	2678.9
80-81	3272.2	-104	3188
81-82	3506.0	+81.8	3587
84-85	4045.0	+461.0	4506
88-89	4459.0	+1509.0	5968
91-92	6454.0	+1181.0	7653

available sources.

All these galloping demand for power is due to tremendous effort for development of the state govt. in all fronts i.e. industrial, agricultural & rural electrification programmes.

In industrial front alone, from a small consumption of 250 MU in 77-78, this consumption level went up to over 3000 MU in 88-89 due to massive industrialisation effort.

By 3/90, 64% of total villages (46,553) have been provided with facilities of electric power. Nearly 53,000 pump sets have been energised to boost agricultural production in 1961, had only 100 (one hundred) LI points. It is quantum jump indeed. The total consumers in the state is over 10 lakhs.

EFFORT FOR NEW GENERATING STATIONS

Against the above back ground of growth in installed capacity, growth of power demand on all fronts, it is a herculean effort to meet the aspirations of the people as power supply industry is highly capital intensive. In spite of resource crunch, the state govt. with its persistant effort tried to meet the challenge by its own effort and at the same time persuad-

The state govt. have not stopped these and have taken further steps to meet future projected demand. Several new projects have been identified by an expert body and exploration started to find at resources for their financing. The projects are :-

1. Naraj Thermal Project (1000 MW).
2. Jajpur Road Thermal Project (500 MW).
3. IB Thermal Extension (2 x 500 MW).
4. Gopalpur Thermal Power Project (420 MW).
5. Hydro Plants at Sandhol (on Mahanadi), Bhimkund (on Baitarani) Mandira (near Rourkela), Harbhargi (in Ganjam Dist.). Several small hydro stations (mini/micro) have also been identified.

All these efforts have been made by govt. by 88-89.

ENERGY REQUIRED IN RURAL SECTOR

Govt. have so far been spending nearly 35% of plan outlay in power sector. Nearly 80% of our population live in rural areas. They consume positively negligible portion of commercial energy (out of coal, oil and hydro). The energy required in the rural sector (nearly 90%) come from non-commercial sources like

fuel, wood, animal dung, agricultural waste and animate sources.

In rural areas, the house hold sector is the main energy consuming sector followed by agricultural sector. The energy consumption in cooking (in open space and uneconomic chulla) is disproportionately high. Because of heavy dependance on fuel-wood, the forest area is gradually decreasing. The other major needs for the rural areas are lighting and agricultural. Due to Load Shedding and frequent interruptions, kerosine is used as a major fuel for lighting. In interior hilly areas fuel wood is also used for lighting purposes and in agricultural activities, human and animal energy are still major sources for meeting the energy need.

In the absence of systematic survey, it is becoming difficult to know whether the energy sources are flowing or not flowing to rural areas partly because of scarcity and largely because of productive capacity of other powerful uses.

The existing energy situation in rural areas in our state indicates low energy input and low productivity. Even this low energy input is utilised for non-productive activities like cooking for reasons of survival.

We have not been able to assess the rural energy consumption pattern more realistically. One of the items of 20 points programme launched by govt. is to provide energy to rural sector. "Kutir Jyoti" programme is a step in that direction for the rural poor below the poverty line.

It will be a colossal demand on the commercial energy sector, if all the demand of the rural sector is met from the grid. Higher priority has to be given both conceptually and financially to develop non-commercial energy sources to achieve a balance between environment and progress. (Solar photo synthetic cells, wind power energy, Bio-gas etc.)

Role Of State, State Electricity Board, Consumers Of Electricity & Citizens

No power is costlier than ores power. Wheels of development would come to a grinding halt if energy of quality and quantity is not available to the society.

We have to seriously analyse whether the benefit on capital invested or going to be invested in the power sector are optimum and we are utilising electricity indiciously. Public investments at such a large scale in power sector (at the cost of other sectors) is gradually becoming well high impossibility. Demand is increasing and so also the system to be handled by electricity board. Large scale power generation in the private sector and through captive generation by the industries after only viable alternative. Energy sources fit for our rural economy should receive highest priority both conceptually and financially. Energy management in the industrial sectors should formulate energy conservation plan and audit programme to bring down the waste as well as broaden the sectors for demand management. Consumers of electricity have the normal duty to safeguard the vast net work of lines and equipments laid for their benefit.

As well as for the next generation at the cost of the state. They should think that nothing is free in the economical world and all sources are to be paid for. If a revolution is called for, it is against the evil practices of any kind. Consumers of electricity should set an example to others by remaining ever vigilant. Can the consumers of electricity rise above their self to put an end to any kind of evil misdeed by others and make "Waste not-want not" as their philosophy of life.

Putting down together all these efforts, the power demand of the state can be met without hampering the desired growth in economy. ♦♦♦

P.K. Kar was formerly Special Secretary, Irrigation & Power Department. and Chairman Orissa State Electricity Board



POWER SCENARIO IN ORISSA

Abhiram Panda

Historical

The state of Orissa, before independence, consisted of a small fraction of present Orissa State. The 26 princely States forming bulk of the territory were merged into Orissa in 1948, and reorganisation of States in India gave final shape to its 13 districts (now 30) and an area of 156000 sq. km. The present population (1991) of 31.5 million is nearly thrice the pre-independence figure. Electricity was available in 5 or 6 towns with small Diesel D. C. Power Plants for lighting purpose, as there was little industrial activity. In 1948, the Government of India nationalised the Electricity supply business and most private power supply companies were superseded. In Orissa the State Government, and later the Orissa State Electricity Board (1961) took charge of Power Development and supply. This step enabled the Government to extend power supply to all corners of the State irrespective of profits, so that there would be balanced growth of economy.

Resources

Orissa has abundant natural potential in water, mineral sea coast and forests, but has remained under developed even after four and half decades of independence. Its seven large rivers annually discharge 8 million hectametres of water, providing scope for large hydro-electric power stations, irrigation and pisciculture etc. Over 44,000 million tonnes of coal reserves, mostly power grade are concentrated in two areas, by the side of large rivers and can sustain very large thermal Power Stations and extensive mining activities, if properly developed. Besides, Iron ore, Bauxite, Limestone, Chromite, Nickel, Manganese Rare earth, and granite are also available in plenty for viable exploitation. A 500 KM

electricity supply. Two Hydro Electric Projects were completed between 1955 and 1960, one located at the extreme South (Machkund) and the other at the extreme North West (Hirakud), without adequate transmission link and load development. These two stations remained in isolated operation, serving different areas. Intensive load development was taken up, even by selling this power at substandard rates plus other incentives to bulk consumers. Planning and development of power systems are monitored by the Central Government, though the actual operations are with respective States. Loads surveys, investigation of feasible generation and transmission projects are carried out regularly and based on available funds, priorities and targets are fixed. Several hydro-electric Power Projects and one Thermal Station were completed in Orissa under "Five Year" Plans to bring the total installed capacity to 1741 MW by 1993, with a hydro and thermal mix of 73% and 27% respectively. (The enclosed map of Orissa shows the location and other details). As the hydropower potential is dependent on vagaries of rainfall, the firm power from hydrostations is severely reduced in dry monsoon years. With limited resources, addition of thermal capacity for a 50:50 mix. of hydro and thermal has not been possible, nor has investment on Transmission system been adequate.

Looking back, the growth of power demand and supply has a see-saw path. Till 1982 the State was considered "Power-surplus" compared to neighbouring States. A dynamic Industrial Policy of the Government in early eighties gave a boost to the industrial development, which accelerated the growth of power demand. As new power and transmission projects could not be commissioned to match the growth in demand, "power famine" started growing

	1975	1980	1985	1990	1995
1. Power Availability in MW (Avg. annual figure)	256	317	496	720	1500
2. Demand in MW	256	317	750	1275	2200
3. Surplus / Shortage	--	--	(-) 254	(-) 555	(-) 700

long sea-coast is another source for fishing, prawn cultivation, and establishment of sea-ports. But only a small fraction of these resources have been utilised, in spite of efforts by the Government. Lack of infrastructure, especially communication to vast areas of the State has contributed to the sluggish progress.

Power

In Orissa power development started only after independence by the State Government (later by the State Electricity Board) after nationalisation of

after 1982-83. Two major power projects, (Indravati Hydro and IB Valley Thermal), started in early 80's, are yet to be completed. Lack of adequate funds, high inflation and time over-run have snowballed to delay these projects. During the decade (1982-93) the power demand increased fourfold as against the growth of power generation at half of this growth as the table above illustrates.

The shortage was partially met by getting power from surplus of neighbouring States, Captive Power Plants of NALCO and ICCL in Orissa, and above all by imposing statutory Power-cuts on consumers and area "load-sheddings". The power required annually

has grown steadily and is over 10,000 M.U. by end of 1992-93.

The gross generation including purchase from all sources in 1992-93 is however only 7500 M.U. resulting in a 25% power cut. These figures for the past five years in Million Units are :-

Year	OSEB Generation	Outsider Power	Total
1988-89	4460 (509 MW)	1509	5969
1989-90	4993 (570 MW)	1223	6216
1990-91	5886 (672 MW)	874	6760
1991-92	6454 (737 MW)	1181	7635
1992-93	5538 (632 MW)	1970	7508

Transmission System

Besides shortfall in generation, the power loss the T&D system also is significant. As mentioned earlier, the power stations are far-flung and the primary transmission network, which is statistically quite high, is grossly inadequate to evacuate large quantum of power with drastic variations in hydrocapacity due to seasonal changes. Extensive rural lines of 33 KV and 11 KV, overloaded distribution network have added to the burden. The T & D system designed for a smaller power demand has remained unchanged over the years. Funds required for Transmission and Distribution (T & D) has not been available, causing over loading and leading to poor voltage and heavy 12R loss (T & D loss) which has exceeded 35%. Snow-ball effect of this has brought more strain on the SEB's technical and financial structures. On top of this, power theft is on the rise, and has probably exceeded 10% of the gross revenue. The power tariff has all along been non-remunerative. Recent changes in regulations have enabled the SEB to raise the average sale rate marginally above the pooled cost of generation plus T & D losses. But the system still needs a commercial turning so that collection of revenue is given the proper priority. It will not be difficult to imagine the state of affairs in a monopoly public Sector utility under these circumstances. however, the conditions in some states are much worse.

Captive Power

As the grid power in India, especially in Orissa, is cheap (subsidised), all consumers, barring a few having co-generation (such as Paper Plant) completely depended on grid power. The severe power shortage in Bengal (Calcutta) in 60's and 70's forced the consumers there to go for captive power for their own survival. This was also a warning to consumers elsewhere. In Orissa, the National Aluminium Co (NALCO), blazed the trail by having its own C.P.P. with an output equal to the then Orissa Grid demand. Others followed in quick succession. Both new and

existing consumers have now partial, full or stand by Captive Power source, depending on their circumstances. This has a two-fold effect, (i) Loss of consumers/revenue to OSEB, (ii) Many expensive diesel power sources have come up, burning oil, imported from outside. Orissa probably leads in total

Captive Power installation including co-generation Plants, at 1500 M.W. Almost all new industries are providing for C.P.P. according to their needs. The Government has offered a number of incentives for captive power. However, the increased grid tariff and interruptions causing loss of production to industries are enough incentives for provision of captive power. The cost of Captive Power varies from 60 paise to 3.00 rupees per KWHR depending on size, fuel and annual hours of operation (PLF), but would certainly justify, if the production/output of quality and quantity can be maintained. Besides, the cost of power all over the country is nearly same, hence this does not influence the end cost of a product either in Orissa or elsewhere.

Private Generation

Power shortage in India is a national problem. For the past several years the Central Government has been trying to evolve schemes to combat this evil. A monopoly public sector protected by law, as the SEB's are, will face severe constraints to get out of this trouble. As funds for investment is not available with the Government, the first step chosen was to get private generation companies similar to existing Government generation companies like NTPC/NHPC etc. The law was amended suitably, but still the tariff and collection being in the hands of the SEB's and the State Government, there was little response from private sector until the revenue or fair return was guaranteed by the Central Government. The prospective investors must have checked the outstanding dues of NTPC/NHPC/Coal India against the SEB's before insisting on this guaranteed return. But still not a single power station has been commissioned yet from new generation companies. In Orissa, MOU's have been signed with 3 or 4 parties both from inside the Country and abroad, but still the cobwebs are yet to be cleared. However, the root of trouble being the distribution and revenue collection centers, Orissa has put the first step forward by initiating privatisation of distribution in some areas. Once this function of the OSEB is privatised, most of its problems would be solved and it can concentrate/invest in new generation schemes and

major transmission links, (which are easier to carry out) and leave the private distribution utilities to (i) collect dues on time (ii) Prevent thefts (iii) improve distribution systems to bring down T & D losses and thereby gain or increase that much power for sale, and (iv) provide standby generation in the area to avoid or reduce the load shedding or restrictions now imposed. As this is the proper commercial process of doing electricity business, privatisation of distribution/sale will probably bring a dramatic change in the power sector both in Orissa, and in the whole country. The cities like Bombay, Ahmedabad etc. are glowing examples of successful private distribution utilities. Calcutta however faced severe government restrictions in adding to its generation capacity, though now this has been lifted.

Conclusion

Power is a local matter. It starts with a consumer. So any utility or a body corporate can start serving a group of source of power. Neighbouring utilities interconnect to help each other and reduce their standby surplus. More and more utilities get connected to each other electrically for

improved commercial results, but each looks after its area and consumers. Any subsidy or special aid to any type or group of consumers or non-remunerative developmental work desired by Government can be given subsidy to either the consumer or the utility, so that the financial performance of the utility is not impaired. But in India, all such non-profit making investments of subsidised parties (tariffs) are dumped on the SEB's who are owned by the Government, so the SEB's finances are in shambles. In paper many of them show profit by considering "receivables", but have such cash shortage that they cannot pay salaries or buy spares. A private sector on the other hand can cope with this better as it has got more capability for adjustments or maneuverability. The situation in Orissa is not as bad as it appears. There are still huge hydro potential to be harnessed, billions of MT of power grade coal with plenty of water nearby for large thermal stations. With realistic planning and intensive efforts, proper blending of hydro and thermal power can be achieved in a decade to create a stable grid. All the power required by the "Area Utilities" can be met and good profits for the SEB as well as tax for the State Government can be ensured.

★◎★

Abhiram Panda graduated in Electrical Engineer from Indian Institute of Science, Bangalore. He has worked in the Electricity Department, Government of Orissa at various levels, and was Chairman of the Orissa State Electricity Board. After retirement in 1984 he has been working as a Consultant in Power, based in Bhubaneswar, Orissa. Advisor to National Aluminium Company, Industrial Development Corporation of Orissa, Orissa Mining Corporation, Hindusthan Copper Ltd., Bharat Aluminium Company, and ORITCO, a consulting unit under IDBI. Address: B-27, BJB Nagar, Bhubaneswar-751014, Phone -55588

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Prawn Farming

A MAJOR FOREIGN EXCHANGE EARNER

Amarendra Dash

Out of the 15 thrust items marine products occupies a very prominent place and thus gets great importance in the export scenario of the country. From a modest export of Rs. 4 crores from our country in 1961- 62, seafood export has now reached a record figure of 197089 mt in quantity and Rs. 1704.09 crores in value last year (1992- 93). It is now rising steadily every year and within the next few years, with proper planning, it may be possible to reach Rs. 5000/- crores.

Orissa, with a long coast line of 485 km along the Bay of Bengal and 3 lacs hectares of coastal land, has got perhaps the best potentials for seafood exports, in comparison to other maritime states. Yet Orissa's share in seafood export is hardly 5% of India's export. Orissa's export last year of seafood products was 4705 mt valued at Rs.90.15 crores, as compared with the All India figure of 197089 MT valued Rs. 1704.09 crores. Almost the entire seafood export from Orissa consists of prawn.

Prawn is procured from two sources - landing from the sea and through aquaculture. The landing from the sea is through boats and fishing trawlers. With the beginning of the Blue Revolution in 1970, Orissa found a place in the maritime map for fishing. Thousands of catamarans and hundreds of mechanised boats started operating from the various fishing bases, bringing a sizable landing of prawn. Chilka lake, with its unique natural features i.e. ideal water salinity and natural feed available in the water for the growth of prawn, also added to the production of Black Tiger prawn which has a great demand in the overseas market. Orissa started from a modest beginning of about Rs.50 lacs of prawn export in the seventies. This has now reached a respectable figure of Rs. 90 crores. But this is practically nothing in comparison to the potential available in the state. Over exploitation of the coastal sea has reduced the landing from the sea. The landing from Chilka lake also started diminishing due to the same reason. At the same time the demand of prawn is going on increasing in the world market. To cope with the demand some other device had to be found out for the production of prawn and that is through prawn aquaculture.

Of the 3 lacs hectares of coastal land and brackish water areas, 25,000 hectares have been identified to be ideally suitable for brackish water shrimp culture. The land is completely free from any pollution or contamination. With scientific shrimp culture the yield per hectare can be raised to about 1MT per crop or 2MT per year using the extensive method of culture and to about 5 MT per crop or 10 MT per year with the semi-intensive culture. Compare this to the production of 200 to 1000 Kg. per year using the traditional method of aquaculture.

In the traditional method of culture there is practically no technology involved. One has only to catch from the estuaries or other water logged areas. Seeds are brought by the tidal water to such areas and the juvenile prawns grow with the natural feed available. The ideal example is Chilka Lake where the traditional method still continues. Of course, due to the blocking of the passage to the sea, presently there is hardly any possibilities of the prawn seeds or juveniles to be carried into the lake through the tides. The *Gheri* method has been introduced where a particular water area of say 50 to 500 acres is developed and seeds collected from the natural sources and hatcheries are released at a very low density of say 5000 to 10000 seeds per ha, depending upon the size and facilities available. Proper care has to be taken before stocking so that fish and other predators are not allowed inside the *Gheri* by putting a barricade with bamboo and nylon net partition on the linkage point to the main water area. The prawn in the *Gheri* grow by consuming the natural feed available and they are caught between 3 to 5 months after the stocking until the entire stock of prawn is caught.

The Extensive method of prawn culture is practiced in ponds where the brackish water is fed either directly during high tide or with the help of pumps. Before filling the water care is taken to prepare the ponds with treatment of lime and fertiliser and then to filter the water at the intake point to eliminate predators and other aquatic animals. Seeds at the rate of 10,000 to 50,000 per hectare is released in these ponds. Here also the prawn grow with the natural feed available and sometimes home made feed are supplied to supplement the feed requirement. The production in such culture system is about 500 to 1000 kg per hectare/crop. Minor variations in this method is possible, in water and feed management to improve production. This method is common all over the maritime states of India.

The semi-intensive method of culture has been introduced in our country very recently, within the last four years, and in Orissa only last year. In this system one aims for a production of 4 to 6 MT per ha/per crop or around 10 MT per ha per year in two crops. There are technicalities involved in such culture right from the site selection to design and construction of farm, pond preparation, stocking, feed and water quality management. The seeding is around 2 lacs to 3 lacs per hectare. Electrically powered pumps and pond aerators are used, with proper monitoring during the culture period. High energy pelletized feed of various sizes and quality are used which helps in the growth of the prawn and frequent aeration supply oxygen to the growing prawn. The entire culture period is 120 to 140 days during which time the prawn is expected to grow to a minimum size of 30 gms each, if not more. Harvesting is done

one at a time, pond by pond. After harvesting the ponds are prepared for the next crop. Two crops are raised per year. The culture period for the first crop is generally February to June and the second crop from June to October with a gap of about one month for pond preparation.

There is yet another method of culture called Intensive method where production is aimed at 15 MT per hectare per crop or 30 MT per year. This is highly capital intensive and management is not easy. There is also the possibility of affecting the environment. This method is therefore not encouraged in India.

Semi-intensive shrimp culture is also capital intensive, the capital cost being approximately Rs. 6/- lacs per ha. and recurring expenditure approximately Rs. 4/- per ha per crop. It is therefore, not possible to practice semi-intensive culture on a large scale. Looking at our financial position and investment capacity, a judicious combination of the extensive method and semi-intensive method of culture is recommended, where out of the available 25,000 ha. of land only 5000 ha (20%) should be brought under semi-intensive culture and the balance 20,000 ha under the extensive method. With this combination it is possible to increase the shrimp production and export to Rs. 1000 crores per year within the next few years. An increase from the present Rs. 90/- crores export to Rs. 1000/- crores is a very big jump. But it

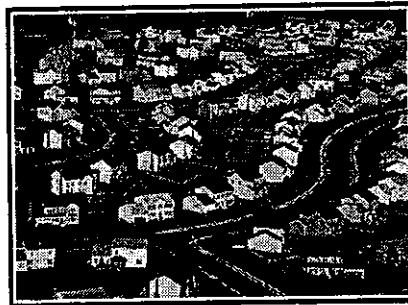
is no impossible. To achieve this target the following factors are to be taken care of:

1. Most of the identified brackish water land belong to the government. They should be made available expeditiously to farmers on 30 to 50 years lease basis at a reasonable rate.
2. The investment to develop 25,000 ha of brackish water land along with the recurring expenditure for one crop is as follows:
 - A: Extensive method: 20,000 ha of land or 15,000 ha water is Rs.150.00 crores.
Recurring Expenditure: Rs.22.50 crores.
 - B: Semi-intensive Method: 5000 ha of land or 3500 ha of water, Rs. 210.00 Crores
 - Recurring expenditure: Rs.140.00 crores
 - **Total:** Rs.522.50 crores

Joint venture projects with processor/ exporters as principal partner may be considered. Foreign equity participation may also be possible from overseas buyers. Satellite farming with 100 ha prawn hatchery, processing unit and feed mill plant can also be consider as a joint venture project.★◆

Amarendra Dash is the Chief Managing Director of Suryo Udyog Limited in Bhubaneswar.

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The eyes of youth - a different view

The Oriya community in North America, like any other community, has its faults and foibles. And like many others, we take a romanticised view of our cultural and historical past, and, turn a blind eye to those characteristics of our community which should be disturbing to us. The Oriya - American (and - Canadian) children growing up in United States and Canada see Orissa and Oriyas from a different perspective. They look at us, from the old country, with a critical eye, imbued as they are with a sense of values that is uniquely North American.

SHADES OF DIFFERENCE

Perceptions of Color in Indian Communities

Sarthak Das

During one summer working in Calcutta one of the most tragic yet infuriating memories I have is taking a small eight year old boy, Ravi, to have his legs, which were broken, rebroken and set into plaster. I recall going alone with the boy, carrying him to the local free hospital, a tragic institution in itself. People lay on the small cots on the floor, crowded close together like animals. The chaos at the actual registration area exceeded the standard Indian bureaucratic zoo -- after all people's health was at stake here. I waited for sometime, finally soliciting the help of a nurse who informed me that the doctor would come soon. Soon evolved into three hours, my small friend surprisingly patient and curious of the parade of sick people passing by. After another half hour, a supposed "doctor" appeared, rushed us into a small area, and after a quick diagnosis through the x-rays, he rebroke the boys legs. As Ravi wailed and clutched me tightly the entire time, I prayed I would never have to do this again. We returned to the orphanage, plaster cast on the legs, and a small Cadbury chocolate in mouth, Ravi was tired of crying.

A week later the head sister, also a trained nurse, informed me that x-rays had revealed that one of the legs was healing incorrectly. Dreading the experience, I returned with Ravi to the hospital, my excursion frighteningly similar to my first trip, Ravi no longer curious of the hospital, it now instilled him with fear. About ten days after this breaking of a leg for the second time, the sister observed that something was still wrong. Incredulous and in disbelief when I volunteered to go back to the hospital, she suggested another volunteer, a French woman with long blond hair, go instead. The next day this volunteer, Denise, accompanied Ravi to the hospital.

Denise recounted to me and others later on that week that upon entry into the hospital they were waited upon attentively, and whisked to a cleaner room, two floors above where I had been. Needless to say, the procedure was finally completed -- Ravi's leg was finally set correctly.

It infuriated me to know that as an Indian I was treated as a secondary citizen, one of the masses, all at the expense of a small child in pain. That the doctors and hospital personnel were prey to the Indian way of worshipping the *sahib* was a frightening reality.

I tell this story to make a point of a problem within our own community. We are all angered and repulsed by the discrimination when we hear this story. Yet what many of us fail to understand, is that our community is guilty of the same crime. In my opinion, this racism in fact is a societal phenomena prevalent in Indian communities not only in India *but here in North America as well*. A prejudice which manifests itself in several forms, it is all the more

insidious and equally unjust. The primary form of this discrimination lies in the way our culture esteems fairness of skin.

How many times have we heard at our community gatherings replete with Mercedes, Motorola beepers, and mothers in saris lined with gold talking amongst one another, "Look at her over there, she's so pretty, if only she were fair." Endless warnings from mothers to their daughters to "stay out of the sun," so as not to become "black." Our very lexicon lends itself to negative associations with things that are dark. When we describe someone with a dark complexion do we not use the Oriya word "moyla"? Is this not the word used to call a bathroom or house dirty? Conversely "sappha" is a term for someone with light skin, and for things that are clean. From this simple model it becomes clear that our language itself has evolved a semantic network that is biased against darkness. (Cross-culturally this is nothing new, just examine any Websters dictionary published before 1967 and read the definitions of the words "black" and "white." The definitions have societal implications that stretch far beyond the realm of mere linguistics.)

This bias towards light skin clearly stems from centuries of socialization, nonetheless this is no excuse for present day discrimination. I think it is also important to stress that worst sufferers of this prejudice are women, and that it is a discrimination that is definitely gender-specific. Comments are often made on how fair a girl is and the role that plays in her character and marriage marketability, yet how often is a boy's dark skin a major drawback? Certainly, this bias does not affect men and women the same way. Further cultural examination reveals that stereotypes exist of the "dark, stubborn daughter," versus the "soft, fair-skinned girl."

The implications of this color-bias outstep the bounds of our own community. That is to say, I would propose that this bias affects the community to the degree that there are ingrained prejudices against African-Americans. How many times have I overheard, "Don't go there, it's a black area." Or even worse, in Oriya, "Bhala jaga nuha. Kala loka bhurthee." Moreover, it appears that should children stray from the community and date a white "American" (a flawed term in itself) it may be difficult but eventually accepted. However a much greater stigma is attached to dating or marrying an African-American, a "black." I am fortunate enough to have parents who have moved beyond this, yet I know many of my South Asian peers cannot attest to the same degree of freedom and open discourse in their own homes.

By now tomes have been written by South Asian American children and parents regarding the difficulties in blending "two worlds." My appeal is that we

at least work to eradicate these dominant prejudices and forge a syncretistic tradition that is more inclusive. Most of our community would think themselves to be fair, unbiased individuals but often this seems hollow rhetoric. Those same individuals who profess equality react very differently when color becomes an issue in their own home. Through this vehicle of the 25th Anniversary, the Silver Jubilee Edition of the

Journal of OSA I make a plea to our community for the next generation: Let us pledge, parents and children, to understand, bridge gaps against sexism, racism, and homophobia (an unspoken subject in our community). Do not let your children -- be they light or dark-skinned, gay or straight, marrying an Indian or dating an African - American -- become broken spirited, the Ravi's of our future.★◎★

Sarthak is a junior at Harvard University working on a joint degree in Social Anthropology and Sanskrit/Indian Studies. He is currently researching a senior thesis and long term project dealing with the cultural interpretations of AIDS and theories of AIDS education in northeastern India.



dreams of once upon a time

Lubu Mishra

Through the window I see myself, but my reflection is faster, younger and ignorant.

Thirty years ago, when I was 15, Blue and I were the *best* of friends. He had moved in in September, and ever since then we were inseparable. Blue lived on the corner of High Street; 79 to be exact. Everyday Blue and I would play basketball in the old park off Main Street. We were the best in the school, and could beat anyone two on two. Blue's real name was Jedadiah Blueson, so we just called him Blue.

Everyday we would go outside and play an indefinite game of one on one. We never kept score, we just played. our favorite playing time was at night, when we had to slap the bugs away from us in the Alabama heat.

My parents Robert and Wilma Flint were two hard working parents. I never really saw my father much because he was always working in the mines. My mother baby-sat for the Reeds and the Wilsons, just to pull in some extra money. The three of us eked out a living, and with love and hope we survived.

"Ready for this one," I said in a mocking tone, "I'm gonna blow by and-reverse." I had been practicing this move all summer, and now I could put it to good use. Blue was the best defender I knew, and if I could get by him, I could go past anybody. Suddenly a bright light from out of the woods lit up the damp sky. Blue and I ran to see what it was. Men in white cloaks and white hats that covered their faces were walking around in an immense burning cross. was awestruck. I had never seen anything like it, but Blue knew what it

was. Whether it was in fear or anger, Blue ran. He ran faster than a cheetah. I struggled to catch up with him, and when we reached my house he explained who those people were.

"The KKK Ricky!" he bellowed.

"You mean the guys on the radio? The ones that loot black peoples houses?" I said.

"Yeah, that's why we moved here, to get away from *them*."

Blue and I split apart for the next few weeks. It was a sweltering August day when Blue came into my house. Both of my parents were home and they told us to play outside. When I came back I received one of the worst beatings. My father took me to the shed and whipped me good with his belt.

"Who told you you could bring that nigger into my house?" I had never heard him say that word before, nor had I ever expected him to. Abrasively, he took me by my hand into his room. There, on his bed, was the white cloak and hat. I was dumbfounded and at a loss for words. I buried my face in my hands and wept: my father, a racist, in one of the most notorious clans in the world. I wept, but not for me, or for Blue, but for the human race. What have we come to?

I never saw Blue again after that incident, and then nearly one month later, he moved away. I never heard from him again; where he was, or how he was doing.

Now as I watch my son, through the window, I wait for tonight. For tonight I show him my white cloak and hat. From generation to generation, hatred and ignorance is passed.

★◎★

Lubu Mishra lives in Shrewsbury, Massachusetts



Introspective

Amitav Misra

It is not often that we take a look at our ourselves. We, Indians and Indo Americans are proud of ourselves and satisfied with our lot. For the most part we live in fairly affluent neighbourhoods. We are well educated and well employed. Though we may receive an occasional glare from southern bigots, we cannot deny that as a race we have assimilated fairly well while managing to hold our cultural identity. We are accepted by the American intelligentsia- sometimes even as a part of the American intelligentsia.

What strikes me is that with us, the term "American" often becomes synonymous with "Anglo". This seems to hold specially true for the older generations. We assimilate ourselves into the white society. We are accepted by the white intelligentsia.

Unlike most Indians my age, I attend a traditionally non-college bound high school. It is a school comprised mostly of hispanics, with the remainder of the population divided fairly evenly between blacks and whites. Most of these come from the lower end of the socio-economic spectrum. The asian population is made up mostly of poor vietnamese that barely speak english. At this school, I am the only Indian.

Now, I am no lonelier than an Indian child at a school that draws from the upper class. Instead of assimilating with the Anglos I have assimilated with the minorities. In other words, I am not thrust unwillingly into the heart of the East Side every day, and I don't flee for my life when the final bell rings. Understand, these people are my best friends, my classmates, my teammates. This are the people that I see movies with, that I shoot pool with, that I hang out with. With them I have established deep ties, and I pray that these are not severed after high school.

See, by the grace of God and the work of my parents, I am well equipped to enter the world of the white man. It angers me to tears that when I go to college, I shall leave my friends behind. Out of 997 students in my freshman class, less than 250 will graduate. Of these,

perhaps 70 will enroll in college after graduation.

What we fail to realize is that these people are our people. We are people of colour, and it is imperative that we do not forget. Too often I hear Indians of my parent's generation speak with disgust of the "blacks killing themselves" or unpleasant situations when they had to deal with blacks or Hispanics. How can we claim to remain true to our cultural identity, when in our assimilation we lose the component of our identity as coloured residents and citizens of this country?

When I talk about this with my elders, I often hear protestations. Numerous accounts of direct racism and indirect prejudice fill my ears. Why do we forget so quickly? It is true that often we must deal with stereotypes, both negative and positive. In the football locker room I am often confronted with jokes about the price of Slushees. I am referred to as "camel" and also as "genius". I have the highest grade point average in the entire athletics program. Often I am looked at with envy, for I have a whole range of options after my graduation, options that don't even begin to present themselves to a kid whose father is in jail and whose mother works full time to support the family.

Gee, these are realities that Indians do not have to deal with. We deal with the convenience store joke, and we subjected to general everyday prejudices against dark skinned people, but in the job market we easily overcome that. With the benefit of hardworking parents, my generation has very few obstacles, other than the limits of our own intelligence, that stand between us and a successful life. But we must not forget-whether we stand in a Harvard lecture hall, a Wall Street brokerage house, or a Silicon Valley research firm- we are lucky. There is nothing that separates us from the East Side kids at my school, other than a stable family that leads to good education. We will always be coloured, and we can no longer deny the common thread that ties us together with people of other colour. ★◎★

Amitav Misra will be a junior at Johnston High School, Austin in the 94-95 school year. He is the son of Jayadev and Mamata Misra



Mixing two Cultures: A Match?

Barnali Dasverma

I feel that mixing two cultures, our American lifestyle and Oriya/ Indian heritage, is not as hard as everyone thinks. It is for many of us.

For me at least, and a few of the Indian people I know, it is fairly easy to blend our two cultures. Most friends and all real friends, respect the "other" part of us. And a lot of them think it's part of us and a lot of them think it's really neat and try to "get into it" more. Some times, I think it's us who are paranoid about what other people will think, and the truth is, -usually -that they don't really care that much. One example would be a cultural day we had at school few years ago. I wore a Salwar- Kameez but was really afraid of what people would think. My friend Sheila, who's South Indian, wore one too. And guess what? Nobody cared. In fact, we felt more "into it" (the theme) because when we saw other people wearing clothes from their culture (like a Kimono from Japan) we saw we were "with it", that day.

Also, an Oriya friend of mine, sometimes brought Indian food to school for lunch, and

even though I still think it's embarrassing, I have to admit, it really is no big deal. Some of her friends even liked it and asked if she could bring some for them the next day.

I have to say that we aren't always lucky. Once, when I we stopped at a store on the way to a puja to pick up something some guy started screaming something about "red dots and going back to where we came from, etc. etc." - I got so angry! I was embarrassed and I couldn't believe that in this melting pot, as the U. S. is known, scum like that actually have the guts to insult people like that. - I couldn't believe it. - The weird thing is neither my mom or I happened to be wearing a bindi, or "red dot." -Just Indian clothes.

The truth is, I think that even though there are some jerks out there who have the nerve to make fun of our culture, most people don't really have a problem with it. More or less, it's usually us, if anyone that's got a problem. The good thing is, most of us don't. Most of us probably dance to Bhangra as comfortably as we can to Salt n' Peppa's Shoop!

★◎★

Barnali Dasverma is in Grade 7 and lives in California



Cardiology Associates of Bucks county, Inc

Happy 25th Anniversary

&

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Nostalgia!

ORISSA SOCIETY OF AMERICA

THE EARLY DAYS

One by one they came to the new world, initially fearful of a strange and unknown land, with a culture uniquely its own. Invariably each came as a student, to learn from this technologically advanced society. They liked the new world and stayed. Unbeknownst to each other, they grew in numbers, an Oriya in this city and an Oriya in another. Then a small group of Oriyas met on a wintry day in Boston in December 1969, took count, and an association of Oriyas in the United States and Canada was founded. The rest, as they say, is history.

PRESIDENTS
of the
ORISSA SOCIETY OF AMERICA

Gauri Das	1970	Boston, Massachusetts
Bhabagrahi Misra	1971	Hartford, Connecticut
Gauri Das	1973	Boston, Massachusetts
Amiya Patnaik	1975	Riverdale, New Jersey
Promode Patnaik	1978	Birmingham, Alabama
Ladukesh Pattnaik	1981	Detroit, Michigan
Rabi Patnaik	1983	Randolph Town, Maryland
Saroj Bchera	1985	San Jose, California
Asoka Das	1987	Toronto, Canada
Amiya Mohanty	1989	Richmond, Kentucky
Digambar Mishra	1991	Birmingham, Alabama
Sita Kantha Dash	1993	Minneapolis, Minnesota



VENUES OF OSA ANNUAL CONVENTION

1970	Hartford, Connecticut
1971	Hartford, Connecticut
1972	Riverdale, New Jersey
1973	Riverdale, New Jersey
1974	College Park, Maryland
1975	Riverdale, New Jersey
1976	Toronto, Ontario, Canada
1977	Riverdale, New Jersey
1978	Wheaton, Maryland
1979	New Brunswick, New Jersey
1980	Detroit, Michigan
1981	Chicago, Illinois
1982	Minneapolis, Minnesota
1983	Bowie, Maryland
1984	Glassboro, New Jersey
1985	Kent, Ohio
1986	Toronto, Ontario, Canada
1987	Stanford, California
1988	Saginaw, Michigan
1989	Nashville, Tennessee
1990	Washington, D.C.
1991	Chicago, Illinois
1992	Atlanta, Georgia
1993	Troy, Michigan
1994	Pomona, New Jersey

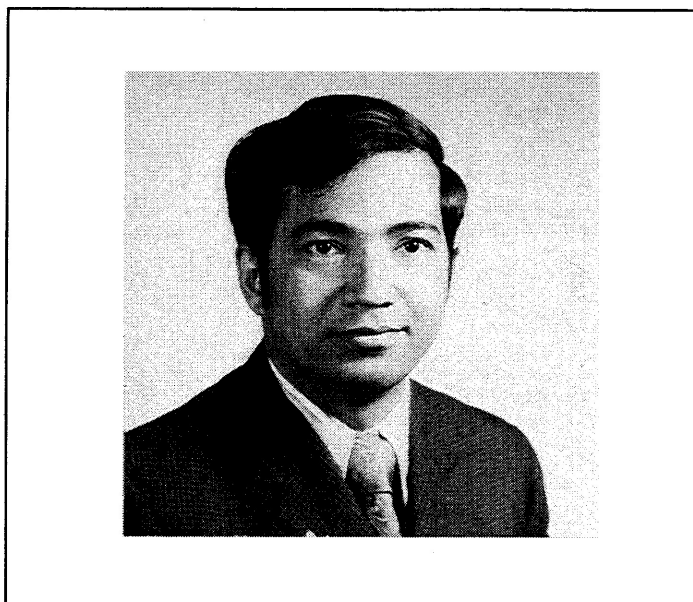


EDITORS

The names of the publications of the Orissa Society of America have undergone changes. Starting in 1986, the Orissa Society of America publishes an annual Special Souvenir Issue, which also carried the Membership Directory. This year the Directory is being published as a separate volume.

Orissa Society News <i>Utkala Samachara</i>	1971 - 1973	Gauri C. Das
OSA Newsletter <i>Utkala Samachara</i>	1974 - 1975	Promode K. Patnaik
OSA Newsletter <i>Utkala Samachara</i>	1975 - 1977	Jnana Ranjan Dash
<i>Utkala Samachara</i>	1978	Amiya K. Patnaik
OSA Newsletter	1981 - 1984	Jnana Ranjan Dash
Lipika	1985 - 1986	Deba Prasad Mohapatra
Special Souvenir Issue	1986	Lalu Mansinha Saradindu Misra Mana Ranjan Pattanayak
Journal of the Orissa Society of America	1986	Lalu Mansinha Saradindu Misra
Special Souvenir Issue	1987	Lalu Mansinha Saradindu Misra Mana Ranjan Pattanayak
Journal of the Orissa Society of America	1988	Saradindu Misra Lalu Mansinha Sabita Panigrahi
Special Souvenir Issue	1988	Lalu Mansinha Gagan Panigrahi Sabita Panigrahi
Journal of the Orissa Society of America	1988	Lalu Mansinha Saradindu Misra
Special Souvenir Issue	1989	Lalu Mansinha Gagan Panigrahi Sabita Panigrahi
Journal of the Orissa Society of America	1989	Digambar Mishra Sura Prasad Rath
Journal of the Orissa Society of America	1990	Digambar Mishra Sura Prasad Rath
Special Souvenir Issue	1990	Digambar Mishra Sura Prasad Rath Sudip Patnaik
Journal of Orissa Society of America	1991	Digambar Mishra
Special Souvenir Issue	1991	Digambar Mishra
Special Souvenir Issue	1992	Kula C. Misra Minati Biswal
Special Souvenir Issue	1993	Kula C. Misra
Orissa Society of Americas Journal	1994	Alekha K. Dash
Special Silver Jubilee Souvenir Issue	1994	Lalu Mansinha Mana Ranjan Pattanayak Sri Gopal Mohanty Netiti Prasad Bohidar Satya Mohapatra

OUTSTANDING ORIYA OF 1994



Gauri C. Das

The Orissa Society of America recognises the exceptional and unique contribution by Dr. Gauri C. Das to the community of Oriyas in North America and has declared him to be this year's **Outstanding Oriya**. Dr. Das is one of the founders of the OSA and set the tone of the functioning of the organization in the early years. He was the first President of the Society, elected by acclamation at the first convention in Hartford in 1970. He was also the first Editor of the OSA Newsletter. OSA salutes his achievements, his foresight and his community spirit

Gauri Das was First Class First in B.Sc.(Honors) in Physics from Utkal University in 1960. He was awarded the University Best Graduate Gold Medal. As has been the long tradition at Utkal University, Gauri Das proceeded to the famous Indian Institute of Science at Bangalore to study Metallurgy. He graduated with a Bachelors in engineering degree in 1962 and joined the Indian Institute of Technology, Khargpur. He was awarded a M.Tech degree in Physical Metallurgy in 1963. He joined Imperial College, University of London, with a Burmah - Shell Scholarship. After his Ph.D. degree in 1967 he had short post-doctoral stints at the University of Maryland and at MIT and then went on to be Manager, Special Products Group, Barnes Engineering. Currently he is Senior Scientist, Space Power Inc.. Gauri and Chinmoyee Das live in San Jose, California.

Orissa Society of the Americas - the Early Years

Gauri C. Das

Twenty five years ago, there were very few Oriyas in the USA and Canada. In the Boston area, in the late Sixties Our number grew to seven. On December 14, 1969, Sunday afternoon, during an after lunch discussion at the apartment of Dr. Prasanta Patnaik, Dr. Jogeswar Rath suggested that we form an association of Oriyas in the New England area. We had talked about this idea at times, but that was the first time it was proposed to the whole group. Everybody was very much enthusiastic about this idea and an association called "New England Utkal Samaj" was born. I was elected the President of this baby organization with everybody's consent. The association had three objectives, namely to establish social ties among Oriyas living in the USA and Canada, to publicize Orissan culture and literature in America and to help bright students from Orissa to come here for higher studies. It was probably the first formal association of Oriyas outside India. Messages were sent to the newspapers in Orissa. Only a few days after the publication of the news, communication between Orissa and New England Utkal Samaj was established. Some Oriya social and cultural organizations in Calcutta and Bombay also contacted us. Some Oriya students were helped in their efforts to come to the USA and Canada for higher studies.

During the labor day weekend in 1970, we went from Boston to visit Dr. Duryodhan Mangaraj in Amherst, Massachusetts. There, we talked about the need for the Oriyas in this country to know about one another and decided to compile a directory of Oriyas in the USA and Canada. All known names and addresses were put together. At that time Dr. Bhabagrahi Misra was in Hartford, Connecticut. We all went to his house from Amherst. Bhabagrahi Babu probably knew more Oriyas in North America than anybody else and he added a lot more names and addresses to our list. There we discussed the formation of a larger society with broader objectives. After returning to Boston, we wrote to all Oriyas whose addresses were known to us, requesting them to send addresses of other Oriyas they might have known. There was a tremendous amount of cooperation and the compilation of a directory of Oriyas in the USA and Canada continued mainly with the efforts of Manmohan Subudhi and Nagabhusan Senapati.

In the mean time, we decided to have a get together of Oriyas in North America to formally start an organization of Oriyas. On October 5, 1970, invitations were sent to all Oriyas whose addresses were available to attend a convention in Hosmer Auditorium of Hartford Seminary Foundation in Hartford on October 17, 1970. Bhabagrahi Babu's family being the only Oriyas in Hartford, all the Oriyas coming from distant places stayed in his house. On the morning of October 17, there was so much commotion and noise in his house that Bhabagrahi Babu and I had to lock

ourselves in a room to draft the constitution and by-laws of a new organization of Oriyas in the USA and Canada. The objectives of the organization were stated as: (a) to form a nonpolitical and nonprofit organization of all persons interested in Orissa, (b) to promote interest and activities in the understanding of Orissan culture and (c) to facilitate, exchange of information between Orissa and the USA and Canada.

That day at 5 PM, 55 Oriyas from various places of North America got together in Hosmer Auditorium. It was an unique experience and those who were present there will never forget it. Many friends and acquaintances were meeting for the first time in many years. There was joy and excitement in the air. The ladies had prepared food for the dinner and brought it with them. After the dinner and cultural program with the enthusiastic approval of everybody an organization of Oriyas in the USA and Canada, named "ORISSA SOCIETY OF THE AMERICAS" (OSA) was inaugurated. Its scope and objectives were discussed and the election of office bearers was held by voice vote. With unanimous support, I was elected President, Dr. Amiya Patnaik Vice President, Dr. Bhabagrahi Misra Secretary, Mr. Nagabhusan Senapati Treasurer and Dr. Krushna Mohan Das, Dr. Jogeswar Rath, Mr. Sakuntala Mangaraj and Mr. Rabi Patnaik members of the Executive Committee. It was decided to publish a quarterly newsletter called the Orissa Society News or "Utkal Samachar".

The first issue of the newsletter was published on October 20, 1970. Many who could not attend the convention in Hartford telephoned or wrote letters to learn more about OSA. In those days, the enthusiasm and interest which Oriyas and others interested in Orissa took in the society was unbelievable. The letters which members wrote to me in those early days of OSA showed how much they cared for and loved the organization. Many members voluntarily contributed money to the Society. Other Oriyas in far off places would hear about OSA and would send their membership dues and contributions.

In March 1971, the Executive Committee of OSA was reconstituted. Dr. Krushna Mohan Das became the First Vice President. Mr. Rabi Ray, Mr. Promode Patnaik, Dr. Sitakantha Das, Dr. Bijoy Das, Dr. Surya Misra and Dr. Rabi Kanungo joined the Executive Committee as members. As the geographic distances between the members were very large, it was decided to open local chapters of OSA. New York and Boston were the first to open local chapters followed by San Francisco, Toronto, Atlanta, Chicago and South Dakota.

In the Orissa Society News, in addition to the news of OSA and Orissa, the news of meetings, get togethers, celebration of Oriya Pujas, festivals and cultural events at local chapters, marriages, birth of children, completion of education, starting of new jobs, moving to new places, return to Orissa, awards,

accomplishments and visit to America by parents of the members were published. For the first time, the Oriyas had the opportunity to know the whereabouts of other Oriyas in America. During their travel for business or pleasure, they could contact other Oriyas in those places and very often stayed with them instead of hotels. Many members of OSA published news items in the newsletter requesting all Oriyas to stay with them if they happen to visit their part of the country. I remember having guests almost every week and some of the guests I was meeting for the first time. This feeling of closeness and sharing among the Oriyas in North America and staying with other Oriya families during distant trips were probably the major advantages of the formation of OSA.

It is amazing to recall the many thoughts and ideas of our members which were published in the newsletter in the early years, for example: communication with government and private agencies in Orissa to transfer American technical knowledge for practical application in Orissa, charter of an airplane from the USA to Bhubaneswar for those going on a vacation to Orissa, arrangement of marriages through the newsletter and the publication of authentic Oriya recipes for cooking. At that time the annual family membership due was \$3.00 and the individual membership due was \$2.00. The office bearers very often spent money for OSA from their own pocket and never asked to be reimbursed. In the first few years, during the annual convention, the ladies were cooking food for the dinner in their homes and refused to accept any money for the ingredients. All the participants coming to the convention from distant places stayed with local families and the total cost of attending the convention was \$5.00 for family and \$3.00 for individuals.

On June 18, 1971, the first directory of Oriyas in the USA and Canada was published by OSA. The first edition contained the addresses of 160 Oriyas. After that, the directory was updated every three months by adding a supplement to the Orissa Society News. The first annual convention of OSA was held in New York on July 3, 1971. It was decided that the office bearers should continue for one more year. Dr. Jageswar Rath was, returning to India and he was elected the Permanent Representative of OSA in Orissa.

On October 30, 1971 the coastal areas of Orissa were devastated by a powerful cyclone and tidal waves. The Oriyas in the USA and Canada were

shocked by that terrible news. OSA immediately started a cyclone relief fund. The members contributed to this fund generously and the collected amount was sent to Orissa Governor's Relief Fund. Also some OSA chapters and individual members collated and sent money to various relief agencies in Orissa.

On November 9, 1971, the Government of the U.S.A. accepted OSA as a tax exempt nonprofit social organization. On July 1, 1972, the second annual convention of OSA was held in Hartford, Connecticut. We discussed proposals such as: sponsoring Oriya artists for a tour of USA and Canada, helping Oriya students to come here for higher studies, establishment of scholarships in Orissa and the expansion of the scope of the Orissa Society News.

For the year 1972-73, Dr. Bhabagrahi Misra was elected President, Dr. Sri Gopal Mohanty and Dr. Surya Misra Vice Presidents, Dr. Promode Patnaik Secretary and Dr. Amiya Patnaik Treasurer. Due to some difficulties, the change over from the old office bearers to the new office bearers was delayed. A few months after the new office bearers took charge in April 1973, Dr. Bhabagrahi Misra returned to Orissa and at the request of the executive committee, I accepted the Presidency of OSA till the following election.

In the 1975 election of OSA, the elected officeholders were: Dr. Amiya Patnaik - President, Dr. Manindra Mohapatra and Mr. Samar Bhuyan - Vice Presidents, Mr. Rabi Ray - Secretary Mr. Prasanna Samantaray - Treasurer. In September 1975, in the executive committee meeting of OSA at the fifth annual convention in Toronto we had a heated debate on a number of issues. But in spite of the arguments and the differences of opinion, we all had a tremendous amount of love and respect for one another and there was no meanness. We all felt like belonging to a large family. In later years, however, politics entered into OSA and the lofty ideal of establishing close relationship among Oriyas in the USA and Canada, for which OSA was established in the first place, gradually disappeared. It was a very painful experience for me and after being very closely associated with OSA for ten years from its birth in 1970 till 1980, I decided to retire from this organization. Fortunately, in the last few years, there have been sincere efforts by some members and office bearers to bring everybody together again. OSA was an important part of my life for a long time and for the sake of OSA and the Oriya community in the USA and Canada, I hope and pray that their effort will succeed. ♦♦♦

Gauri Charan Das is one of the founders of the Orissa Society of America, and, the first President. He is being recognized for his contributions to the Oriya community in North America with the award of Outstanding Oriya by the OSA. The presentation of the award will take place at the Silver Jubilee Convention at Pomona, New Jersey.



Request for names and addresses for the first Directory.

DR. GAURI C. DAS ,
ROOM 13-5050 , M.I.T. ,
CAMBRIDGE , MASS. 02139 .

ଆମେରିକା ଓ କାନାଡାରେ ଥିବା ଓଡ଼ିଆମାନଙ୍କ ମଧ୍ୟରେ
ସାମାଜିକ ସଂପର୍କ ସ୍ଥାପନକରିବା , ଆମେରିକାରେ ହିନ୍ଦୁମାନଙ୍କୁ କଳା ଓ ସାହିତ୍ୟ
ପ୍ରସାରକରିବା ଏବଂ ପ୍ରତିଷ୍ଠାମାନଙ୍କୁ ଓଡ଼ିଆ ଛାତ୍ରମାନଙ୍କୁ 'ଆମେରିକାରେ ଶିକ୍ଷା-
ଦିଗରେ ଯତ୍ନକର୍ତ୍ତୃକ ସାହାଯ୍ୟ କରିବା - ଏହି ତିନୋଟି ଦୃଷ୍ଟିକୋଣରେ
ହିନ୍ଦୁମାନଙ୍କୁ ଅଧିକାରୀ ଥିବା କେତେକ ଓଡ଼ିଆ ଶତ ବର୍ଷର ଦୂର ଗୋଟିଏ
ଅନୁଷ୍ଠାନ ସ୍ଥାପନ କରିଛନ୍ତି । ଏହି ସମିତିର କାର୍ଯ୍ୟକାରୀତାକୁ ସଂକ୍ଷିପ୍ତ କରିବାପାଇଁ
ଆମମାନଙ୍କର ସ୍ବଚ୍ଛେଦ ଓ ସହାୟତାକୁ ଏକାଠି ଗ୍ରହଣ କରିବା ।

ଉପହାସ ଦୃଷ୍ଟିକୋଣରେ ସାଧନକରିବା ପାଇଁ ଆମେରିକା ଓ
କାନାଡାରେ ଥିବା ସମସ୍ତ ଓଡ଼ିଆ ଓଡ଼ିଆମାନଙ୍କର ତିନିଟି ସଂଗ୍ରହକରିବା
ଆବଶ୍ୟକ ଅନୁଷ୍ଠାନ କରୁଛୁ । ଦୟାକରି ଆମର ଜାଣିଥିବା ଓଡ଼ିଆ ବ୍ୟକ୍ତିମାନଙ୍କର
ତିନିଟି ଓ ସେମାନଙ୍କର ସଂକ୍ଷିପ୍ତ ବିବରଣୀ ଯଥାସମ୍ଭବ ଉପକ୍ରମ କରନ୍ତୁ ।

ଆମମାନଙ୍କର ଏହି ଦୟାକରି ଆମମାନଙ୍କର ମନାମ
କେନ୍ଦ୍ର ଜଣାହେଉ ଏହି ମିଳି ଅନୁଷ୍ଠାନର ସଂକ୍ଷିପ୍ତ ବିବରଣୀ ସାହାଯ୍ୟ
କରିବା ।

ଦେଖାଯାଏ !

ଆମମାନଙ୍କର ,

ଗୃହି ଚିହ୍ନ ମାଧ୍ୟମ ।

ସେପ୍ଟେମ୍ବର ୨, ୧୯୭୦.

Invitation to the founding convention.

DR. GAURI C. DAS,
ROOM 13-5050, M.I.T.,
CAMBRIDGE, MASS. 02139.
PHONE:

(617) - 547-8397 (RES.)

(617) - 864-6900, EXT. 6909 (OFF.)

ପ୍ରିୟ ଡ଼. ଶ୍ରୀମତୀ,

ଅକ୍ଟୋବର ମାସ ୧୭ ତାରିଖ ଶନିବାର ସଂନ୍ଧ୍ୟା ୫ଟା
ସ୍ମରଣରେ HARTFORD SEMINARY FOUNDATION ର HOSMER
AUDITORIUM ରେ ଆମେରିକା ଓ କାନାଡାରେ ଥିବା ଓଡ଼ିଆମାନଙ୍କର
ଏକ ବନ୍ଧୁମିଳନର ଆୟୋଜନ ହେଉଛି । ଏହି ବନ୍ଧୁମିଳନ ଉପଲକ୍ଷେ
ସ୍ଥାପନାଦ୍ୱାରା ଓ ଆମୋଦଗ୍ରମୋଦ ପରିବେଷଣ ସମସ୍ତା କରାଯାଉଛି ।

ଆପଣ ସମ୍ପର୍କରେ ଏଥିରେ ଯୋଗଦେଇ ପାରିବେ
ବିଶେଷ ଆନନ୍ଦିତ ହେବୁ । ଆଶା ଆପଣଙ୍କ ଆସିବା ସମ୍ଭବ ପଦ୍ଧତି
ଚେଷ୍ଟାକରିବା । ଜଣାଉଛି ।

—ପରମ୍ପରା !

ଆପଣଙ୍କର,

ଗୌରୀ ଚନ୍ଦ୍ର ଦାସ ।

ଅକ୍ଟୋବର ୫, ୧୯୭୦.

ବନ୍ଧୁମିଳନର ସ୍ଥାନ

HOSMER AUDITORIUM,
Hartford Seminary Foundation,
c/o DR. BHABAGRAHI MISRA,
55 ELIZABETH ST.,
HARTFORD, CONNECTICUT-06105
PHONE: (203) 232-9850.

The first OSA Newsletter.

October 20, 1970

To : All those from Orissa(India) or Interested in Orissa
now residing in the USA and Canada.

From : Dr. Bhabagrahi Misra, 55 Elizabeth Street, Hartford, Conn. 06105

Subject : The october 17, 1970 meeting at Hartford

As you may like to know, Oriyas living in the North-Eastern states of the USA (55 in number) met at the Hosmer auditorium of the Hartford Seminary Foundation on october 17, at 5.00 p.m.

We all shared foods brought over by a number of families and enjoyed "Orissi" dance presented by Miss Fenu Mangaraj from Amherst. Also vocal songs were presented by Mrs. Kabita Pattnaik & Mr. Rabindranath Pattanaik. Mr. Pattanaik also joined Mr. Tukuna Das in presenting caricature

After the variety entertainment, Dr. Gauri charan Das discussed with everyone present, to inaugurate a new society for further communication and relationship. The following members formed the Executive Committee for 1970-71 with power to co-opt members from other parts of USA and Canada. It was unanimously decided to name the Society as ORISSA SOCIETY OF THE AMERICAS. Everyone congratulated Dr. Jogeswar Rath who had initially conceived the idea of such a society.

Executive Committee : President-Dr. Gauri charan Das, Boston; Vice-President-Dr. Amiya krushna Pattanaik, New York; Secretary-Dr. Bhabagrahi Misra, Hartford; Treasurer-Mr. Nagabhusan Senapati, Boston; Members - Dr. Krushna Mohan Das, New York; Dr. Jogeswar Rath, Providence; Mrs. Sakuntala Mangaraj, Amherst; Mr. Rabindranath Pattanaik, Amherst P. Ray, N.Y.

The office of the Society is located at Boston and all correspondence may be directed to Mr. N. Senapati, 418 A Ashdown House, MIT, Mass 02139. It was also suggested that Oriyas living at Canada, West, Mid-West and Southern States of USA nominate one/two members to the Ex. committee. Any suggestion for the improvement of the Society will be recorded with thanks.

The membership is open to any one from or interested in Orissa. The annual membership for 1970-71 is \$3.00 per family and \$2.00 single. Other donations and contributions will be gladly accepted. Dr. K.M. Das of New York contributed \$ 20.00 and Dr. Nimai Charan Panda of S.C.B Medical College, Visiting Professor at Rockefeller University for 1969-70 returning to Cuttack, donated \$5.00, and Dr. Swain contributed \$10.00.

I have taken the responsibility of writing NEWSLETTERS as often as I can. All information (award of degrees, your participation in conventions, publication, wedding, birth of new child and anything you wish to share with others) may be forwarded to me. Could we name the NL as UTKAL SAMACHARA (Rush your suggestions please). The date-line for the first NL has been tentatively fixed for Jan 26, 1971.

Please join the Society soon and please pass on the good news to all those whom you know, and please remember the membership fees, donations and contributions to go to Mr. Senapati. Only news items to me.

The second OSA Newsletter.

ORISSA SOCIETY NEWS

~ଉତ୍କଳ ସମାଜ~

Newsletter of the

VOL.1.No.2,1970-71

Orissa Society of the Americas

"ORISSA IS NOW UNDER PRESIDENT'S RULE - Election will be held on March 5, 1971"

A Brief History of the Society

THEY HAD A DREAM

It was December 14, 1969 - a Sunday afternoon. Seven Oriyas met at Dr. Prasanta Pattnayak's apartment in Cambridge, Boston for a nice Oriya Luncheon. They were engaged in conversation, discussion, debate and gossip. Revolutionary ideas have always been born in such meetings. So it was not a surprise (even if it may seem so now) when Dr. Jogesh Rath proposed an Association of the Oriyas in the New England area, and it received an enthusiastic smile of approval from everybody.

Aims and objectives of the association were immediately drafted. Messages were sent to newspapers in Orissa. It was only a few weeks after the publication of the news; communication between Orissa and the New England Utkal Samaj was established. Letters, enquiries, requests came flowing in and still pour in though the name of the Association has changed.

IT CAME TRUE

They met Dr. Bhabagrahi Misra in Hartford and discussed the formation of a larger society with broader objectives. It was the 17th October 1970, Oriyas from Pennsylvania to Boston met informally at the Hartford Seminary Foundation and the ORISSA SOCIETY OF THE AMERICAS (U.S.A. and CANADA) (-OSA-) was inaugurated (See NL Vol-1, No-1, Oct 1970).

Topics of Interest:

Interested in ORISSAN STUDIES:

If you know anyone interested in doing research on any aspects of Orissan Culture, please request him to contact Dr. Bhabagrahi Misra, 55 Elizabeth St., Hartford, Conn. 06105.

National Geographic Magazine in its Oct. 1970 issue has published a wonderful unbiased article on Orissa. You may find it interesting for your family and friends.

Reprinted from the Journal of Orissa Society of America, Summer 1992

ସ୍ମୃତି ଓ ଇତିହାସ : “ଓସା”

॥ ଦକ୍ଷର ଭାବଗ୍ରାହୀ ମିଶ୍ର ॥

ପ୍ରାୟ ୨୨ ବର୍ଷରୁ ଉର୍ଦ୍ଧ୍ୱ ହୋଇଗଲା । ଏଇ କେତେ ବର୍ଷ ଭିତରେ ପୃଥିବୀରେ ବହୁ ପରିବର୍ତ୍ତନ ଘଟି ସାରିଛି । ସେଇ ପରିବର୍ତ୍ତନର ଧାରାରେ “ଓଡ଼ିଶା ସୋସାଇଟି ଅଫ ଆମେରିକାନ୍” ଓ.ଏସ୍.ଏ. ବୋଧହୁଏ ଆଉ ଦୁଇ ତିନି ବର୍ଷ ପରେ ତାର ରୌପ୍ୟ ଜୁବିଲୀ ପାଳନ କରିବ । ଏବେ ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକା ଓ କାନାଡ଼ାରେ ପ୍ରାୟ ୫୦୦ରୁ ଉର୍ଦ୍ଧ୍ୱ ଓଡ଼ିଆ ପରିବାର ବାସ କରୁଛନ୍ତି । ସେମାନଙ୍କ ଭିତରେ ଭାଷା-ସଂସ୍କୃତି-ପରିଚିତିର ପ୍ରୀତି ସୌହାର୍ଦ୍ଦ କ୍ରମଶଃ ଘନୀଭୂତ ହେବାର ଲକ୍ଷ୍ୟ କରୁଛି-ଦୂରରେ ଥାଇ ।

କେଉଁ ପରିପ୍ରେକ୍ଷାରେ ଏପରି ଏକ ଶିକ୍ଷା ସଂସ୍କୃତି ମୂଳକ ଅନୁଷ୍ଠାନର ପ୍ରତିଷ୍ଠା କରାଯାଇଥିଲା, ତା’ର ବିବରଣୀ ‘ଓସା’ର ଭବିଷ୍ୟତ ଇତିହାସ ପାଇଁ ହୁଏତ ବହୁ ହର୍ଷ ବିଷାଦ ଘଟଣାର ସମାହାର ଲିପିବଦ୍ଧ କରିବାର ଆବଶ୍ୟକତା ଥାଇପାରେ । କାରଣ ପ୍ରତ୍ୟେକ ଜାତି, ଭାଷାଭାଷି ଗୋଷ୍ଠୀ ସେମାନଙ୍କର ପରିଚୟ ଲୋଡ଼ନ୍ତି । ସେମିତି ହୁଏତ ଲୋଡ଼ିବେ ଆଜିର ଆମେରିକାନ୍ ଯୁବକ ଯୁବତୀ, ଛାତ୍ର ଛାତ୍ରୀ, ତରୁଣୀ ତରୁଣୀ, ଯେଉଁମାନଙ୍କର ପୂର୍ବପୁରୁଷ ଜୀବନ ସଂଗ୍ରାମରେ ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାକୁ ସେମାନଙ୍କର ବାସସ୍ଥଳୀ ଜୀବିକା ଅର୍ଜନର ଏକ ମୁକ୍ତ ସମାଜ ଭାବରେ ଗ୍ରହଣ କରି ନେଇଥିଲେ ସେମାନଙ୍କ ଭିତରୁ ଅନେକ ସ୍ୱାଭାବିକ ପ୍ରକ୍ରିୟାରେ ଆମେରିକାର ନାଗରିକ ବା ଅନ୍ୟ କେହି ସ୍ଥାୟୀ ବାସିନ୍ଦା । କିନ୍ତୁ ସେମାନଙ୍କ ଭିତରେ ଭାଷା, ସଂସ୍କୃତିର ଯେଉଁ ଧାରାଟି ରହିଛି, ତାକୁ ଜୀବିତ ରଖିବାର ଉଦ୍ଦେଶ୍ୟରେ ଏହି ଅନୁଷ୍ଠାନର ପରିକଳ୍ପନା କରାଯାଇଥିଲା ।

ମୁଁ ମୋର ପରିବାର ସହିତ କନେକ୍ଟିକଟ୍ ସହରରେ ରହୁଥାଏ । ଆମେ ଉଭୟ ହାର୍ଟଫୋର୍ଡ଼ ସେମିନାରୀ ଫାଉଣ୍ଡେସନରେ ଅଧ୍ୟାପନ କରୁଥାଉ । ସେ ସହରରେ ଅଳ୍ପ କେତେଜଣ ଭାରତୀୟ ରହୁଥାନ୍ତି । ଏହି ବିଭିନ୍ନ ଭାଷାଭାଷୀ ଭାରତୀୟଙ୍କ ମଧ୍ୟରେ ସୌହାର୍ଦ୍ଦ୍ୟ ବେଶ ବଢ଼ି ଉଠୁଥାଏ । କିନ୍ତୁ ଅଭିଜ୍ଞତାରୁ ଅନୁଭୂତିରୁ କ୍ରମଶଃ ଜଣାପଡ଼ିଗଲା ଯେ ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଭାଷା ଭାଷୀ ଲୋକଙ୍କର ସଂଖ୍ୟା ବଢ଼ିବା ସଙ୍ଗେ ସଙ୍ଗେ ଭାରତୀୟ ସୌହାର୍ଦ୍ଦ୍ୟ ହ୍ରାସ ପାଇବାରେ ଲାଗେ । ଏହିଭଳି ସମୟରେ ‘ସମାଜ’ ଖବରକାଗଜରେ ସମ୍ବାଦଟିଏ ଦେଖିଲି । ବୋଷନ ସହରରେ ଡକ୍ଟର ପ୍ରଶାନ୍ତ ପଟ୍ଟନାୟକ, ଡକ୍ଟର ଗୌରୀଚରଣ ଦାସ ଓ ଡକ୍ଟର ଯୋଗେଶ୍ୱର ରଥ ଏକ ନିଉ ଇଂଲଣ୍ଡ ଓଡ଼ିଆ ଆସୋସିଏସନ୍ ଗଠନ କରି ସାରିଥାନ୍ତି । ଏଭଳି ଏକ ଆଞ୍ଚଳିକ ଓଡ଼ିଆ ସଙ୍ଗଠନ ମନକୁ ପାଇଲାନାହିଁ । ତେଣୁ ୧୯୬୯ ବା ୧୯୭୦ (ମନେନାହିଁ)ରେ ଏହି ବନ୍ଧୁମାନଙ୍କୁ ଚିଠି ଲେଖି ଫୋନ୍‌କରି ହାର୍ଟଫୋର୍ଡ଼ରେ ଏକ ଓଡ଼ିଆ ସମ୍ମିଳନୀ ଡକାଇବାର ବ୍ୟବସ୍ଥା କଲି । ଏଥିରେ ଆମେରିକା ଓ କାନାଡ଼ାରେ ବାସ କରୁଥିବା ଶତାଧିକ ଓଡ଼ିଆ ଯୋଗଦେଲେ । ସେତେବେଳେ ମୁଁ ହାର୍ଟଫୋର୍ଡ଼ ସହରରେ (ବିଶ୍ୱାସୀତ ଆମେରିକାନ୍ ଲେଖକ ମାର୍କ ଟ୍ରେଙ୍କ ଘର ପାଖରେ) ୮୫ ସରମାନସ୍ତାତରେ ରହୁଥାଏ । ସେହି ଘରେ ଡକ୍ଟର ଗୌରୀଚରଣ ଦାସ, ଡକ୍ଟର ଯୋଗେଶ୍ୱର ରଥ ଓ ମୁଁ ବସି ଆଲୋଚନା କରି “ଓଡ଼ିଶା ସୋସାଇଟି ଅଫ ଆମେରିକାନ୍”ର ସମ୍ପାଦନ ପ୍ରସ୍ତୁତ କଲୁ ଓ ପ୍ରଥମେ ଡକ୍ଟର ଦାସ ଏହି ସଂସ୍ଥାର ସଭାପତି ନିର୍ବାଚିତ ହେଲେ- ପ୍ରାୟ ଦୁଇବର୍ଷ ସହରରେ ବାର୍ଷିକ ଉତ୍ସବମାନ ଅନୁଷ୍ଠିତ ହେଲା । ଓଡ଼ିଶା ନୃତ୍ୟ, ଓଡ଼ିଶା ସଙ୍ଗୀତର ଚର୍ଚ୍ଚା ସହିତ ସେହି ଉପମହାଦେଶରେ ବାସ କରୁଥିବା ଓଡ଼ିଆମାନେ ପରସ୍ପର ସହିତ ଯୋଗସୂତ୍ର ସ୍ଥାପନ କଲେ ଓ କାଳକ୍ରମେ ଓଡ଼ିଶାରୁ କେହି ଆମେରିକା ବୁଲିଗଲେ ଓ.ଏସ୍.ଏ.ର କର୍ମକର୍ମୀମାନେ ସେମାନଙ୍କୁ ଅତିଥି କଲେ । ମୁଁ ଥିବା ଭିତରେ “ଓଡ଼ିଶା ନୃତ୍ୟ” ପ୍ରଦର୍ଶନୀ ପାଇଁ ପ୍ରଥମେ ଦିଲ୍ଲୀରୁ ସୁରେନ୍ଦ୍ର ଜେନାଙ୍କୁ ନିଆ ଯାଇଥିଲା । ଏଥିପାଇଁ ବୋଷନ ସହରରେ ବାସ କରୁଥିବା ଆମେରିକାନ୍ ଅଧ୍ୟାପିକା ପ୍ରେଡ଼େରିକା ମାର୍ଗଲିନ୍ ପ୍ରତ୍ୟେକା କରିଥିଲେ ।

ମନେପଡ଼ୁଛି, ସେଥିପାଇଁ ବୋଧହୁଏ ଅନୁଦାନ ଯୋଗାଇ ଦେଇଥିଲେ ଭାରତରେ ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାର ରାଷ୍ଟ୍ରଦୂତ ଅଧ୍ୟାପକ ଶାଲବ୍ରେଧ ।

ଅବଶ୍ୟ ଏହି ଅନୁଷ୍ଠାନଗଠନରେ ସକ୍ରିୟ ଭୂମିକା ନେଇଥିବାରୁ ମୁଁ ରାଜନୀତି କ୍ଷେତ୍ରରେ ସରକାରୀ କୋପ ଦୃଷ୍ଟିର ଶରବ୍ୟ ହୋଇଛି । ମନେ ପଡ଼ୁଛି ହାର୍ଟଫୋର୍ଡ଼ ସହରରେ ‘ଓଡ଼ିଶା ନୃତ୍ୟ’ର ଆୟୋଜନ କଲାବେଳେ ‘ଭାରତ ନାଟ୍ୟ’ର କାହିଁକି ଆୟୋଜନ କରୁନାହିଁ ବୋଲି କୌଣସି ଅଜ୍ଞାତ ଭାରତୀୟଙ୍କର ପ୍ରଚ୍ଛନ୍ନ ଧମକ ଟେଲିଫୋନ ଯୋଗେ ପାଇଛି । ଏହି ଅନୁଷ୍ଠାନ ଗଠନରେ ମୋର ସକ୍ରିୟତା ମୋର ଜୀବନକୁ ରକ୍ଷାକ୍ତ କରି ଏହି ସଂସ୍ଥାର ସମ୍ପାଦକ ଭାବରେ କାର୍ଯ୍ୟ କରିଛି । ସଭ୍ୟତାଦା ସଂଗ୍ରହ କରି ଅନୁଷ୍ଠାନଟିକୁ ବହୁ କଷ୍ଟରେ ତିଆରି କରାଗଲା । କାଳକ୍ରମେ ଏହା ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକା ସରକାରଙ୍କ ଦ୍ୱାରା ଏକ ସାଂସ୍କୃତିକ ଅନୁଷ୍ଠାନ ଭାବରେ ସ୍ୱୀକୃତି ଲାଭ କଲା । ପ୍ରଥମେ ସଂସ୍ଥା ପରଫରୁ ଏକ ନିଉଇଲେଟର

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ପ୍ରକାଶ କରାଯାଉଥିଲା କ୍ରମେ ଓଡ଼ିଆମାନେ ଓଡ଼ିଶାରେ ଗବେଷଣା କାର୍ଯ୍ୟ କରିଥିବା ଆମେରିକୀୟମାନେ ଏହି ସଂସ୍ଥାର ଅଗ୍ରଗତି ପାଇଁ ସାହାଯ୍ୟ କରିଚାଲିଲେ ।

ମନେ ହେଉଛି ପରବର୍ତ୍ତୀ ସମୟରେ ଅର୍ଥାତ ୧୯୭୧ ମସିହାରେ ମୁଁ ଏହି ସଂସ୍ଥାର ସଭାପତି ନିର୍ବାଚିତ ହେଲି ଓ ବୋଧହୁଏ ଏହି ସଂସ୍ଥାର ପ୍ରଥମ ଆଜୀବନ ସଭ୍ୟ ମୁଁ ଓ ମୋର ପତ୍ନୀ । ସଂସ୍ଥା ତରଫରୁ ପ୍ରତ୍ୟେକ ବର୍ଷ ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାର ବିଭିନ୍ନ ଥିଲେ ବି ମୁଁ ଅତ୍ୟନ୍ତ ଆନନ୍ଦିତ ଯେ; ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକା ଓ କାନାଡାରେ ବାସ କରୁଥିବା ବହୁ ଓଡ଼ିଆ ପରିବାର ଏହି ଅନୁଷ୍ଠାନକୁ ଏକ ସକ୍ରୀୟ ସାଂସ୍କୃତିକ ଅନୁଷ୍ଠାନ ଭାବରେ ଗଢ଼ି ପାରିଛନ୍ତି । ଏବେ ଖବର କାଗଜମାନଙ୍କରୁ ଏ ସମ୍ପର୍କରେ ସମ୍ଭାବ ପାଉଛି ଓ ଏହି ଅନୁଷ୍ଠାନର ଅତିଥିମନ୍ତ୍ରଣା ବହୁ ସମାଜସେବୀ, ରାଜନୀତିଜ୍ଞ ଓ ସାହିତ୍ୟ, ସଙ୍ଗୀତ, ନୃତ୍ୟ ନିପୁଣ କଳାକାରଙ୍କୁ ଯୁକ୍ତରାଷ୍ଟ୍ର ଭ୍ରମଣରେ ସାହାଯ୍ୟ କରିପାରିଛି । ଅନ୍ୟ ଭାବରେ କହିଲେ ଓ.ଏସ୍.ଏ. ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକା ଓ ଓଡ଼ିଶା ମଧ୍ୟରେ ସାଂସ୍କୃତିକ ବିନିମୟର ଏକ କେନ୍ଦ୍ର ହୋଇ ପଡ଼ିଛି । ଏବେ ଆଉ ଏହାର ଜନ୍ମ ଜାତକର ବେଦନା ଓ ଚିନ୍ତାଅନୁଭୂତି ସ୍ମରଣକରି ଲାଭ ନାହିଁ-କାରଣ ଏହା ଏକ ପ୍ରତିଷ୍ଠିତ ସାଂସ୍କୃତିକ ଅନୁଷ୍ଠାନ ଓ ଏହି ଅନୁଷ୍ଠାନର କାର୍ଯ୍ୟକ୍ରମ ଓଡ଼ିଆମାନଙ୍କ ଭିତରେ ଏକ ଆତ୍ମସମ୍ମାନ ଓ ଗୌରବ ବୋଧ ଜାଗ୍ରତ କରିପାରିଛି । ଭାରତ ବର୍ଷରେ ଓଡ଼ିଶା ହୁଏତ ଅର୍ଥନୀତି ଦୃଷ୍ଟିରୁ ଏବଂ ଏକ ଅନଗ୍ରସର ରାଜ୍ୟ ରହିଛି । ଉଚ୍ଚତମ ଭାରତୀୟ ଓ ଆମେରିକୀୟ ଅର୍ଥନୀତିଜ୍ଞଙ୍କ ମାପକାଠିରେ । କିନ୍ତୁ ସଂସ୍କୃତି, ଭାଷା, ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଓଡ଼ିଶା ତାର ଐତିହାସିକ ସମ୍ମାନ ପ୍ରତିଷ୍ଠା କରିଛି, କରିସାରିଛି, କରିପାରିଛି ଓଡ଼ିଆମାନଙ୍କର ସମ୍ମିଳିତ ଉଦ୍ୟମ ଫଳରେ । ଏ ଦିଗରେ ମୋର ବିଶେଷ କୌଣସି ଅବଦାନ ନାହିଁ । କିଛି ମାତ୍ରାରେ ଭାରତର ସଂସ୍କୃତିପ୍ରେମୀ ଏକ ସାଧାରଣ ନାଗରାଜକର ସାଙ୍ଗଠନିକତାର ଏହା ଏକ କ୍ଷୁଦ୍ର ଦୃଷ୍ଟାନ୍ତ ହୋଇପାରେ । ଏଥିପାଇଁ ଜୀବିକା ଦୃଷ୍ଟିରୁ, ଅର୍ଥନୈତିକ ଦୂରାବସ୍ଥା ଦୃଷ୍ଟିରୁ ମୁଁ ଅନେକ ପରିମାଣରେ କ୍ଷତିଗ୍ରସ୍ତ ହୋଇଛି । ସେ କ୍ଷତି ମୋତେ ଯେତେ ଦୁଃଖ ଦେଉନାହିଁ - ତା'ଠାରୁ ଅଧିକ ଆନନ୍ଦ ଦେଉଛି 'ଓସା'ର ପ୍ରତିଷ୍ଠା । ଆନ୍ଧ୍ରରାଷ୍ଟ୍ରୀୟ କ୍ଷେତ୍ରରେ ସଠିକ୍, କ୍ରିୟାଶୀଳ ଭୂମିକା ନେଇପାରିଲେ 'ଓସା' ଏକ ସାଂସ୍କୃତିକ ଅନୁଷ୍ଠାନ ଭାବରେ ଓଡ଼ିଶାବାସୀଙ୍କର ଗର୍ବର ବିଷୟ ହେବ ।

୧୯୭୩ ମସିହାରେ ଅମଳାତାନ୍ତ୍ରିକ-ରାଜନୈତିକ ଷଡ଼ଯନ୍ତ୍ର ଫଳରେ ଭାରତ ଫେରିଲି । ସେହି ୧୯୭୩ ମସିହାରେ 'ଓସା'ର ସଭାପତି ପଦରୁ ଇସ୍ତଫା ଦେଇଥିଲି । କିନ୍ତୁ ଏବେ ବି 'ଓସା' ମୋର ମାନସପତ୍ରରେ ରହିଛି । ଓସାର ବିକାଶ ଓ ଉନ୍ନତି ମୋର ଏହି ପରିଣତ ବୟସରେ ମଧ୍ୟ ମୋତେ ଗଭୀର ଆନନ୍ଦ ଯୋଗାଇ ପାରୁଛି ।

ଜତିହାସର ଏହି ଜୁରତା ନୂଆ କଥା ନୁହେଁ । ସ୍ୱାର୍ଥପରତା ଠାରୁ ଉର୍ଦ୍ଧ୍ୱକୁ ଉଠି ସାଂସ୍କୃତିକ ଚେତନାର ଧାରାକୁ ପ୍ରବାହିତ ରଖିବା ଦିଗରେ ଓସା ଆହୁରି ବଳିଷ୍ଠ ହୋଇପାରିବ ବୋଲି ମୋର ଦୃଢ଼ ଧାରଣା ରହିଛି । ଆମର କନ୍ୟା ଓଡ଼ିଶୀ ନୃତ୍ୟ ପ୍ରକାଶା ଓ ତାଙ୍କର 'ଲୁସି' ଏବେ ଆମେରିକାର ନାଗରିକ ଓ କୁଫ୍ରିଟନ ଇଣ୍ଡିଆନାରେ ବାସ କରୁଛି । ତେଣୁ ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାର ଓସା ସହିତ ପାରିବାରିକ ସମ୍ପର୍କ ପୁଣି ଗଢ଼ି ଉଠିଛି । ଏବେ (ଓସା ଡିରେକ୍ଟର)ରୁ ଦେଖୁଛି ମୋର ଜାମାତା କମ୍ପ୍ୟୁଟର ଇଞ୍ଜିନିୟର କମଳେଶ ।

ଏଇ ଅବସରରେ ପ୍ରଥମ ସମ୍ମିଳନୀ ପାଇଁ (ହାର୍ଟ ପ୍ରଭୁ ସେମିନାରୀ ଫାଉଣ୍ଡେସନ)ର କର୍ମକର୍ତ୍ତାମାନେ ବିନା ଦ୍ୱିଧାରେ ସମ୍ମିଳନୀ ପ୍ରକୋଷ (ମେକନରି ହଲ୍) ଯୋଗାଇ ଦେଇଥିବାରୁ ତାଙ୍କୁ ଏବେ ଧନ୍ୟବାଦ ଦେବା ଉଚିତ୍ ମନେକରୁଛି । ଆଶା କରୁଛି ଓସା ଉଚ୍ଚତମ ଦେଶ ମଧ୍ୟରେ ଏକ ସାଂସ୍କୃତିକ ସେତୁ ଭାବରେ କାର୍ଯ୍ୟ କରିବ ।

ପୂର୍ବତନ ସଭାପତି

ଓଡ଼ିଶା ସୋସାଇଟି ଅଫ୍ ଆମେରିକା

Celebrating OSA

CHANGING ROLE OF THE LARGEST ORIYA COMMUNITY ABROAD

Digambar Mishra

It has been a delight and an honor to be a member of the OSA family for twenty years. During these years, I have had the privilege to play several roles, including the editorship of the OSA journal for two years (1989-91) and the presidency for 1991-1993. As the largest "Paradeshi" Oriya community abroad, we sincerely seek to earn a valued place in the "multicultural" setting of a country which perhaps is destined to be the world's first universal nation.

I recall with gratitude my friend late Promod's effort in inducting me to OSA. He successfully persuaded me to attend the 1974 Annual OSA Convention in Baltimore, Maryland. His Oriya "Swaviman" was contagious.

It was indeed an excitement to ride with him and his family to the convention from Birmingham, Alabama, after a few months of my residency at the University of Alabama as a graduate student. The warm welcome at Rabi Babu and Sobha Apals (Rabi and Sobha Patnaik) house at about 2:00 a.m. in a July morning is unforgettable.

I wish to submit humbly that my role in building upon the positive traditions of OSA since my entry into it, especially in recent years, has been immensely rewarding. The support I received from my fellow OSA members as president was overwhelming. We worked on a few goals which included: 1) establishing an OSA center in Bhubaneswar; 2) honoring two distinguished Oriyas at every annual convention; and 3) inviting at least one literary figure to the annual convention. Perhaps the most significant work during this period can be described as building a bridge between our new home in America and the beloved Orissa of which we are so nostalgic. No apology is indeed necessary for a devotion to community service that help sustain Oriya identity and its cultural civility.

During my tenure as president, I had the privilege to work with a fine team of other office bearers that included Renu Panigrahi, Hemant Senapati, and Kula Misra. The newly introduced Board of Governors and the Executive Council were very supportive of our programs and policies. Together we called for new inventiveness and renewal in terms of creating, among other things, a sense of community. In our small way, we made some very significant strides.

The most memorable occasion with respect to building bridges between us here and our folks back home related to the inauguration ceremony of an OSA Center in Bhubaneswar on December 28, 1992. Thanks to Mr. Satya Mohapatra, our current liaison, the celebration was a grand success. A number of leading state functionaries, including the Governor, the Chief Minister and his cabinet colleagues, scores of senior officials and hundreds of distinguished public figures had assembled to welcome us.

A celebration of this magnitude would not have been possible without a sizeable financial contribution by Hemant Senapati. Dr. Sita Kantha Dash, Dr. Sudarsan Mishra, and Dr. Dasarathi Ram also contributed for this event. Thanks to the contributions of benefactors, patrons, and life members that the money in OSA treasury reached all time high. I believe strongly that no worthy cause suffers from lack of funds since we are lucky to have among us a few more fortunate individuals who have blessings of Goddess Laxmi and who believe in giving.

Finally, it is with great deal of pleasure that I wish to record my appreciation to Dr. Sita Kantha Dash and his team for continuing the momentum. As we know, there have been differences of opinion over the role and scope of the OSA. Some of us have hangers about OSA's structural orthodoxy and status quo. However, as we celebrate twenty-five years of the founding of the OSA, let us not forget the basic principle that inspired the founders. These individuals decided to build a community of Oriyas in North America to celebrate their concept of enlightened self-interest. Periodic meetings and cultural interactions were instrumental for their initial security and survival in an alien land.

Times have changed. We are now the largest Oriya community outside India. While pursuing our enlightened self-interest with the new found opportunities, let us reinvent this forum to serve our fellow Oriyas back in Orissa. This genuine love and broad agenda will hopefully make our children proud of their ancestral homeland where "giving" and "sacrifice" have long been the twin ideals.

May Lord Jagannath Bless us all.

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Digambar Mishra is a Past-Editor (1989 - 1991) of the Editor of the Journal of Orissa Society of America and a Past-President (1991 - 1993) of the Orissa Society of America

A Few Words

Asoka Kumar Das

I am proud to be a member of the Orissa Society of Americas. As a member and past president of this society it is difficult to believe that a quarter of a century have now passed since it was formed. Many people have contributed to this society over the years in different ways. Some of them are not here today to celebrate with us, We will miss them for ever and remember their great contributions.

I was happy to be one of OSA executives. I enjoyed every minute of my time during that two year term. Perhaps the most visible developments during my two years had been the establishment of the OSA Journal and new Constitution of OSA. During my term of office I had requested advice and help from many of you. Even more touching had been those instances where members had helped even before I had asked. It had been memorable two years. It was not easy but we tried our best, To each one of you, my sincere thanks-

We all have contributed one way or other for the growth of this organization. It is reasonable to say that OSA has represented the cultural and social needs of all Oriyas in North America. This convention is special because this coincides with twenty fifth anniversary of New York chapter of OSA. I am sure that this Convention will be a time for reflection on the achievements of the past twenty five years.

Let us congratulate the members and organizers of OSANY and celebrate together the SILVER JUBILEE ANNUAL CONVENTION OF ORISSA SOCIETY OF AMERICAS at Stockton College campus, Pomona, New Jersey from July 1 to July 4, 1994.

My special thanks to Mr. Mana Ranjan Pattnayak, Convenor of Twenty fifth Annual convention for his dedication to make this event a memorable one. ♦♦♦

Asoka Kumar Das was President of the OSA 1987 - 1989.



Our Silver Jubilee Convention

Amiya K. Mohanty

It is indeed a great pleasure to be a part of the SILVER JUBILEE CONVENTION of our OSA. About three decades ago, in the fall of 1964 when I came to Florida State, there were just a few Oriyas scattered in United States and Canada. That summer while visiting Dr. K.M. Das and Dr. Amiya Patnaik in New York, I found, to my surprise, that only a handful Oriyas were living around New York. Although today our number has significantly increased, we are still a small minority compared to other language groups from India. I recall, in fall of 1969 when I just joined the faculty of Eastern Kentucky University, I received a letter from Dr. Gouri Das followed by telephone calls from Dr. Amiya Patnaik and Dr. Bhabagrahi Mishra regarding the formation of Orissa Society of Americas. Time has passed by so quickly and today we are completing 25 years of its existence. It is certainly a matter of great pride that since 1970 we have held the OSA convention every year without any interruption. The attendance has consistently increased and the quality of convention activities has significantly improved. It is gratifying to see youth activities emphasized in convention programs. Overall, our conventions have served the basic functions of communication, socialization and the preservation

and transmission of our heritage and cultural values. Through OSA we have come closer to each other and our community has become more cohesive and united.

While reminiscing the past conventions, the sad memories of untimely deaths of Kalashree Promode Patnaik and talented Subrina Biswal flash in my mind. Subrina touched us in many ways and will be forever in our hearts. Promode, the versatile and dynamic individual, was eagerly waiting for the Silver Jubilee convention and had many ideas and plans he wanted to propose. Undoubtedly he was an asset for our community and will always be remembered.

Today, at this occasion, the founders of this organization like Drs. Gouri Das, K.M. Das, Bhabagrahi Mishra, Amiya Patnaik, Jogesh Rath and others command our admiration and gratitude. I also want to express my appreciation and extend my thanks to convenor Mr. Manaranjan Pattanayak, to the souvenir editor Dr. Lalu Mansinha and to the members of 25th convention committee for their enthusiasm and dedicated efforts. Finally, I congratulate and commend our OSA president Sitikantha Dash and his executive committee for their active support and involvement in making our convention a grand success. ♦♦♦

Amiya K. Mohanty was President of the Orissa Society of America from 1989 - 1991

Twentyfive Years of OSANY: a Retrospection

Saradindu Misra

In 1969, there were not as many Oriyas living around New York as we have now. There was only one Indian grocery store in lower Manhattan, run by an Iranian. ABC Store was the only appliance store, selling 220 volt appliances where Indians would flock in great numbers to make their home-bound purchases. Popular Fabrics was the only sari store located near the Port Authority Bus Terminal. Indian movies were yet to come to the public school auditoriums. Hindi film songs were unheard of in the public broadcasting system. There was no place of worship for Indians. The only annual event was the Dussera festival in Columbia University where most Oriyas would gather and discover to their delight a few new faces from their own state. This was a time when oriya constituted an absolute minority among the Indians, numbering around 20 in the metropolitan New York area. They stuck to each other as part of a joint family scattered around the tri-state area, eagerly looking forward to the weekends for an opportunity of getting together in someone's house or apartment; eat and discuss Orissa politics; talk about problems facing the immigrant oriya community, and overall, have fun and a good time. One such venue was the home of Krushna Mohan Das in Cambria Heights where more often such activities were taking place and where the concept of creating an association for oriya was hatched for the first time.

Around the Same time, Gouri Das, Manamohan Subudhi, Jogeswar Rath, Prasanna Samantray and a few others from the Boston area were actively collecting names of the oriya, living in the United States and Canada, in order to compile a directory of oriya in North America. When the roll call was over, to their amazement, the headcount exceeded far more than what they originally expected. The time has come for gathering all the oriya under one umbrella. Invitations were sent out for such a gathering in Boston and the Orissa Society of the Americas was launched with Gouri Das as the first President. The bulk of the first gathering constituted Oriya living in the New York area. Hence, it was proposed to create the New York chapter of OSA (OSANY) with Krushna Mohan Das as the chapter president.

Dr. Das continued to head the chapter for quite a few years. Since he was the only oriya having a house at that time, most of the gatherings of OSANY were confined to his house. Notable among them was the Thanksgiving Dinner and New Years party which Mrs. Das (Basi Apa) hosted in her house for many many years. The oriya population in the New York area was growing steadily and OSANY started playing a major role in shaping the activities of OSA. Amiya Patnaik became President of OSA in 1975. Before then, however, he was instrumental in convening two OSA conventions in Rivervale, New Jersey, in 1972 and 1973. After he became President of OSA, there were two more conventions in Rivervale, New Jersey, one in

1975 and the other in 1977 - all due to the untiring effort and leadership of Amiya Babu.

As far as I remember, Duryodhan Mangaraj took over the OSANY presidency from Krushna Babu in the year 1974. We had a sizable population of oriya by then. OSANY activities could not be confined in a house any more. Mangaraj Babu started a lot of outdoor activities during his tenure such as beach parties, picnics etc. In one such picnic, OSANY had the distinct pleasure of having Rabi Ray, former Union Minister and Speaker of Lok Sabha, and his wife, amongst its members. The most notable achievement of OSANY during this period, however, was the oriya radio program. Rabindra Ray, a former graduate of Columbia University, was able to secure a slot for OSANY to play oriya songs in the Columbia University broadcasting network. The writer of this article, along with wife Lata, were given the responsibility of producing the program which was aired every other month, initially for a duration of half an hour, subsequently increased to 45 minutes. The OSANY radio program enthralled the oriya community of the tri-state area for more than five years and became a major milestone in the annals of OSANY. For the first time in America, oriya songs were heard through the public broadcasting system.

Ram Saran Sahu took over the presidency in 1976. The chapter, by this time, had gained considerable maturity. The membership roster had also reached a level where organizing any event in someone's house was not feasible. An outside hall became necessary for holding such functions. OSANY started its annual day by observing Kumar Purnima. Sahu Babu brought many classical dancers of repute to take part in the OSANY Kumar uchhab. Notable among them were Ritha Devi and Ratilekha Mitra. He also discovered the annual camp site in the Bellplain State Forest. This camp site became immensely popular among the members and was successively used by OSANY for 12 years until demolished by the New Jersey Parks commission. The camp site consisted of a large two-storey house capable of accommodating 15-20 families, situated on the bank of a lake. The site commanded absolute privacy where members and their children spent two to three nights and used to have non-stop fun for day and night with elaborate meals, swimming, ball-playing, and children's activities. The site became so popular that many times friends from Washington DC and New England area were among the guests. Two other functions worthy of mention also took place, for the first time, during Sahu Babu's tenure. OSANY was invited to take part in an outdoor concert at the world-famous Lincoln Center of New York. Lata Misra, together with Pratap Das and party from Washington DC participated in the program and thrilled the thousands of New Yorkers, assembled there, with their oriya songs and music. OSANY also

organized a Ratha Jatra festival in the Flushing Hindu Temple in 1977 in collaboration with Jagannath Society, founded by Bimal Mahanti. A large number of oriya from the tri-state, along with other Indian devotees, participated in this event where three chariots carrying Jagannath, Balavadra and Subhadra were drawn by devotees in front of the Hindu temple at Bowne Street. After the ceremony, OSANY treated the entire congregation to a lavish vegetarian feast.

Krushna Mohan Das took over OSANY presidency, for the second time, in 1978. He organized a dance performance of the famous dancer of Orissa, Dr. Minati Misra for the first time in New York city along with Bimal Mahanti. During that time, Orissa's number one singer Akhaya Mohanty visited the USA. OSANY organized his program in Manhattan. A 45-minute radio program, dedicated exclusively to the songs of Akhaya Mohanty, was also aired during his visit to New York. In 1979 Kumar Uchhab, OSANY presented Itishree Panda in an odissi dance number at the Flushing Hindu temple. OSANY organized the annual convention of OSA in 1979 in New Brunswick, New Jersey. Famous oriya singer Prafulla Kar also visited the United States and gave a performance for OSANY at the Bellplain camp. OSANY also felicitated the legendary oddissi dancer Guru Kelu Charan Mohapatra who was visiting New York at that time.

By 1979, OSANY had hosted five conventions. Unlike now, the venues of the convention was not in hotel sites. There was no food catering. Our ladies not only accommodated the visiting oriya families in their houses for days together, but also cooked delicious food for the conventions. This chronicle will remain incomplete without mention of the work done in this respect by Basant Das (Basi Apa), Kabita Patnaik, Menaka Subudhi, Annapurna Kanungo, Sakuntala Mangaraj, Sanjukta Mahanti, Navanita Patnaik, Jayanti Mahapatra, Shanti Mipra, Nirupama Sahu, Prabasini Sen, Prabha Panigrahi, Dipti Mahapatra, Bidu Barik, Prabha Ray, Lata Misra and a host of others. Most of them had become of fine bearers of OSANY in different times. Without their dedication and active support, our chapter could not have supported all those conventions.

Jagat Mohan Subudhi was the next president of OSANY. He took over in 1980. During his tenure, OSANY, for the first time, started the annual Visub Milan function. Dr. Subudhi also introduced collection of lifemembership from OSANY members as was done in OSA. He increased OSANY funds significantly. He also led a vigorous campaign to collect membership funds for OSA as well and induced scores of members to become life members of OSA.

In 1980, the author of this chronicle took over OSANY presidency for a brief period. The only achievement of OSANY during that period was presenting Sanjukta Panigrahi in America. OSANY joined hands with *Heart and Hands for Handicapped* to introduce Sanjukta Panigrahi to the American audience. The program took place in the Town Hall of Manhattan to packed capacity. Half the audience were Americans. Sanjukta redefined odissi dance with her magnificent performance. She thrilled the audience for over two hours with a spell-binding program. At

the end of the show, the audience rose to their feet to give her a standing ovation and clapped hands for a full five minutes. The program got rave reviews from the New York press - and Sanjukta finally landed in America!

For the period 1982-84, OSANY elected office bearers from relatively new entrants to the New York area - Mana Ranjan Pattanayak as President, Sulekha Das as Vice President, and Samar Bhuyan as Secretary. All of them had considerable experience in community affairs, and together, they tried to achieve new heights in the annals of OSANY. The members on their individual capacity brought Sikandar Alam, the famous singer of Orissa. Alam travelled all the key cities of USA and Canada and thrilled the oriya with his melodious voice. His program was by far the best organized. Sulekha Das, for the first time, represented OSANY in the India Day parade in Manhattan. She also started an oriya school for the benefit of our children. The biggest achievement during this period, however, was the Glassboro convention. The leadership and hard work of Mana Ranjan Pattanayak, along with scores of OSANY volunteers, made the convention an outstanding success. Food, accommodation, cultural and youth programs - each one of them attained new heights. Also, for the first time OSANY brought out a real souvenir, edited by Birendra Patnaik, for the occasion. This convention had the largest attendance of oriya and was hailed as the best convention so far in the history of OSA.

While OSANYANS were basking in glory in the aftermath of the resounding success of the Glassboro convention, cracks seemed to have appeared in the OSANY organization. OSANY was due to go to polls on the Kumar Uchhab of 1984. A small minority who were opposed to the Glassboro convention wanted to fight the elections. The usual conciliation process turned into a confrontation and Krushna Mohan Das, for the third time, emerged as the President with Jayanti Mahapatra as the Secretary/Treasurer. Unfortunately, the members who failed to win this election, broke away from OSANY and created another chapter. The dismemberment of OSANY was a painful blow and despite sustained efforts, it could never be amended. However, the most significant achievement during this period was the establishment of OSANY scholarship in the three universities of Orissa. To date, a number of best graduates from the three universities have received this coveted scholarship. This is the only endowment created for students of Orissa by the oriya of North America which has an everlasting value. It has created a tremendous awareness in Orissa about the expatriate oriya, small but significant contribution towards excellence of education in Orissa.

Kalpataru Kanungo and Madhab Dash were chosen president and secretary, respectively, for the term 1988 and 1989 with a clear mandate from OSANY to negotiate and bring back the run-away faction to its original fold. Several attempts were made by them in this direction. However, the attempts turned futile. The next president, Sudhansu Misra, and Secretary, Dhyna Pattanayak, continued the same process, but

the reunion was never meant to be. The chapters continue to exist as separate entities.

Pranab Patnaik and Bhubaneswari Misra came to the United States during this period. Their first concert was held for the benefit of OSANY where they thrilled the audience with their superb renderings. OSANY has already completed its 20th year. A vast number of young oriya have come to the New York area from Orissa. To bind them together and to bring them under OSANY umbrella, the membership decided to elect a young president. Asutosh Dutta was elected president for 1992-93 when he was a graduate student. During his tenure, the membership of OSANY exploded, four-fold. Asutosh organized a number of annual events with huge attendance. OSANY has become a mature organization and continued to be the largest chapter of OSA. In the last Kumar Uchhab which was held in the Flushing temple, there was standing room only for the late comers: famous singers like Bitu Singh, and dancers of repute like Ritha Devi are frequently gracing our functions,

along with a host of young and talented artists from within the organization.

Rajan Panda, another young oriya and the former secretary of OSANY, has taken over the presidency now and has embarked upon the most ambitious project of hosting the Silver Jubilee function of OSA at the Stockton State College. Preparations are under way for over a year to make this the most glittering event in the history of OSA. Every event is being planned on a panoramic canvas under the leadership of Mana Ranjan Pattanayak, convenor of the Silver Jubilee function, along with an army of dedicated volunteers, to make an all out success of the convention. After all, this is a double silver jubilee celebration - for OSA as well as for OSANY. The members of the New York chapter will spare no pains to assure the visiting oriya of a rewarding, exciting, and meaningful three days of activities. Hopefully, due to the grace of Almighty, OSANY will continue in the path of progress and will be able to celebrate many more jubilees in the years ahead. ♦♦♦

Saradindu Misra is a long time resident in the New York area

Reflections

Saroj K. Behera

We take it for granted --- July fourth weekend is our annual convention. ORNET, a computer network enabling us to communicate globally, is available. We can use the OSA directory to find a telephone number and call a friend in any town. And the list goes on. It has been twenty five years since the onset of this organization, and it is indeed a pleasure to see its growth from childhood to present maturity.

For those of us who are first generation immigrants to this country, a forum had to be found. We welcomed this organization with open arms. I lived in Canada at the time we had started the Oriya picnic; once a year and that was a great gathering. It was a place and time to meet friends and reminisce; to recall days in Ravenshaw, East hostel, Cuttack, and so on. OSA and yearly conventions started in Boston around those times.

Things have changed now. From a mere handful of people to a respectably large group, from recollections and reminiscing to youth forums and discussions on community challenges. Our thinking has significantly evolved. Our community has matured and so has its association. We have grown from being members of a club to being a community striving to maintain its cross cultural identity. We have a grown up second generation here. We are looking towards them to take the helm of our community with novel and revolutionary ideas. We have a group of energetic young immigrants not born during the British Raj, and we look for them to take up the leadership of this community with vigour and enthusiasm. All of these are special events and, to me, look very progressive.

What lies ahead are unique challenges. Here are a few that come to my mind:

- Should we consider to participate and enhance the local community we live in? It's like paying back a little to the community here for providing us with a number of opportunities for growth. It will serve two purposes: one, to provide communal work for the group; and second, to identify Oriya community's presence.

- How do we manage our community containing a multitude of generations? For example, in California, we now have the following groups within our community

- My generation...Immigrants from the 60's and 70's.

- My son's generation ... Those born and brought up here.

- The new generation of young immigrants (Ornetters and Calnetters)

- Two generations of children (10-20, and < 5)

(The divisions become quite obvious at a large gathering)

- How do we manage synergy within this diverse group?

- How do we integrate various thoughtful activities of many Oriya people here in USA and Canada into the folds of the community to strengthen our presence?

- Should we address the growing community of elderly amongst us?

These are some of the thoughts and questions that come to my mind on this special occasion. It has been a great twenty five years. Our community has changed significantly and our mix has changed immensely. ♦♦♦

Saroj Behera is a Past-President (1985 - 1987) of the Orissa Society of America.

THE FIRST OSANYANS

A Tribute to Basi Apa and Dr. Krushna Mohan Das

Saradindu Misra

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It was August of 1971. I was just getting ready to come to the United States against a job offer. Since I did not know any Oriyas in United States, my good friend, Shri Ullas Mohanty of Bhubaneswar, suggested that I see his brother-in-law, Dr. Krushna Mohan Mohan Das in New York, upon my arrival. He did not know Dr. Das' telephone number, but he was kind enough to give me his address. I arrived at the JFK airport on August 16th and stayed with friends of mine in Long Island before making contact with Dr. Das. Within the week of my arrival, I was able to get his telephone number through the operator. I spoke with him and he immediately invited me to spend the following weekend at his home in Queens.

Next Friday, I packed my overnight bag and made my sojourn to Queens, after work. A long subway ride from Manhattan to Queens, and then a bus ride to Cambria Heights, brought me to the clinic of Dr. Das, near his home. As I reached the clinic, Dr. Das stepped out from his parked car and greeted me as if he knew me for a long time. We drove to his home, together, where I was introduced to Mrs. Das (*Basi Apa*). Little did I realize then that this introduction would culminate in an everlasting friendship for over two decades with this noble Oriya couple and their family.

Dr. Das was one of the pioneers among Oriyas to have set foot on this land. After a teaching stint at the Veterinary College of Orissa, he joined the Cornell University in the United States. He obtained his Masters and Ph.D. degrees from Cornell and then joined the teaching faculty of the Pace University in New York. When I met him in 1971, he was the Chief of Staff in the world-famous Animal Medical Center of New York -- a position of rare distinction ever held by an Indian.

As far as I remember, at this time, Dr. Das was the only Oriya who had a house in New York -- and it was a virtual weekend home for almost all the Oriyas living around the tri-state area. Every weekend, most of them would assemble in Cambria Heights for socializing, which was always followed by a sumptuous Oriya dinner. I have never met anyone like Basi Apa; who would get such a thrill in cooking and feeding the guests. And what a cook she is! No one can compete with her in traditional Oriya fares!! I believe, around the summer of 1970, in one of those Oriya gatherings, Dr. Das proposed to set up an association of Oriyas living around the New York area. Thus started the formation of OSANY. Subsequently, the same year, friends living in Boston compiled a list of all Oriyas living in the United States and invited them to a gathering to launch the Orissa Society of the Americas. OSANY joined this national organization right away and was then the only separate Chapter under the OSA umbrella. Since then the gradual growth of OSANY has been phenomenal. It is still the largest Chapter of OSA and has been a vital part of all its activities.

Thanks to Dr. Das, the founder of OSANY, and Past President of the Chapter over several periods, whose vi-

sion and leadership enabled the Chapter to thrive so successfully for so many years, contributing enormously towards the Oriya cause both in the USA as well as in Orissa. The most important of them all was the creation of the OSANY Scholarship Program which was instituted in 1986 during Dr. Das' presidency. This program created an endowment in the three universities of Orissa (Utkal, Sambalpur, and Berhampur), the proceeds from which would be used to award a scholarship of Rs.3,000 every year to the best graduate of each university. This program is a significant achievement of the Oriyas living in North America. It has brought tremendous awareness in Orissa about the contribution of non-resident Oriyas towards the excellence of education in Orissa. Thanks to Dr. Das for rigorously pursuing this project from inception to completion against a lot of obstacles and red-tape in Orissa. Besides this scholarship program, Dr. Das's contribution in the formation of the Orissa Flood Society in 1971 and the Jagannath Society in the mid-70's, along with Mr. Bimal Mohanty, is noteworthy. Big or small, he always wants to get involved in something for the benefit of the Oriyas living either in this country or in Orissa.

He is a true Orissan in that sense. Both he and Basi Apa regarded all the Oriyas living in this country as members of their family. Their home was open to all of them, especially to newcomers to the New York area. Numerous immigrant Oriyas have lived in their home prior to getting a foothold in this country. The writer of this tribute is one of those who stayed with the Das family for several months while getting used to this foreign environment. During that period I never thought for a moment that I was away from my family, in a foreign land. Basi Apa looked after me as her own younger brother. When my wife arrived in June of 1972, she complained that I had been thoroughly spoiled by Basi Apa and was incapable of taking care of myself. I was not the only such case. I have seen many newcomer Oriya families, who lived with them and had similar experience. For many years, the venue of the Thanksgiving dinner for Oriyas was her home. Basi Apa is an embodiment of tranquility. Her cheerful disposition and loving care would immediately make an everlasting impression on anyone who happens to be associated with her. She is the kind of person who will never have an enemy.

One can go on elaborating the virtues of Dr. and Mrs. Das, about their service to the Oriya community. Both of them have carved a very special place in the hearts of all the Oriyas living away from their motherland. Thus, it is most appropriate on the part of the members of our community to have decided to felicitate Dr. Das and Basi Apa at the 24th Annual Convention of OSA, in recognition of their love, affection, and service to the non-resident Oriya community for more than two decades. ♦♦♦

The First Oriya Marriage In North America

Subhas C. Mohapatra

Well, not quite. There had been an earlier wedding, but the couple left the USA and returned to Orissa shortly after their marriage. We got married, stayed, and raised a family of second generation Oriya-Americans.

I left India from Dum Dum Airport, Calcutta, by Air France on September 13, 1965. War between India and Pakistan had broken out just a few days before. The airforce base at Kalaikunda near Kharagpur was bombed by Pakistan a few hours after my flight left. Dum Dum Airport was closed and all flights were cancelled. Consequently, the travel plans of several of my friends, among them Sashibhusan Mishra (Psychology), Deba Patnaik (English), and Prabhat Mishra (Chemistry), had to be postponed, by weeks or even months. Since there was no jumbo jet in those days, the Air France plane stopped at almost every major city en route.

I landed at JFK Airport on September 14, 1965 early in the morning. After customs and immigration clearance I was directed to go to the helicopter pad to go to Newark Airport. Although I had heard about helicopters I had never seen one. I had no idea about what a helicopter pad would look like. Although I was speaking English most Americans thought I was speaking a different language. Finally, an airport employee led me to the helipad, from where I was transported to the Newark Airport. I took a propeller plane (in those days jet planes were not very common) from Newark to North Carolina. Since my airline ticket showed that my travel was from Newark to Raleigh-Durham I assumed it was a direct flight. Thus, when the plane landed at Richmond, Virginia, I also deplaned along with other passengers. When after 20 minutes I did not find my baggage, I went to the Baggage Claims Officer and reported to him that my baggage was missing. He immediately told me that in fact the plane is held up and they were looking for me, and the name being announced was mine. They had so much difficulty pronouncing my name that even I could not recognize my own name.

The Raleigh-Durham Airport, which is now an international airport, was so small that my professor was waiting for me on a bench at a safe distance from the run way. As soon as Professor Noggle saw me he ran to the plane and embraced me with joy because he was afraid that I may not be able to come because of the war. Professor Noggle took me directly to his house where his wife was waiting for us wearing beautiful Indian jewelry which Professor Noggle had brought for her during his trip to Orissa and his daughter was wearing a beautiful India sari. In spite of the Noggle's sincere efforts to make me feel at home, they were not successful for I had already started missing every one back home. In the evening, at the dinner, we were joined by Mr. A. Gnanom, now an eminent plant physiologist in India and the ex-Vice Chancellor of several universities. After sup-

per, Mr. Gnanom took me to another Oriya who was already here. He was Mr. Krushnamohan Satapathy, a student in textile chemistry, from Puri. We discovered that we were in fact related to each other through his marriage. We went on talking late into the night about Orissa and tried to place different people at different times and different locations until two of his friends suddenly appeared and drafted him to join a hurriedly arranged weekend activity. The next day being Sunday, we got up late and Mr. Satapathy cooked a delicious Indian lunch, after which he took me around the campus and showed me different places including the library where I was to spend most of my time in the succeeding months.

When I reported to the Botany department office on Monday, I was congratulated by Dr. Noggle that in addition to the research assistantship, I have been awarded a veteran's benefit package and should go to the financial office to claim it. When I met the financial advisor, we both found out that I was not the veteran they thought I was. Since I was a star-player in the Ravenshaw College, and was awarded the best all-round scholar prize in 1958, most of my teachers and friends used to call me a veteran. Not knowing that veteran meant war veteran, I had marked yes to the "Are you a veteran" question on the application form, and this resulted in the veteran's benefit package. When they found out that I was a phony veteran, the package quickly dissolved into nothing.

On Monday evening, after the classes, Mr. Satapathy helped me move into the Bagwell Dormitory. As I think back to my early days in this country I am still moved by the feeling of what would have been my life without Mr. Gnanom and Mr. Satapathy, not to mention the enormous kindness of Professor Noggle and his family. Two funny incidents during my early days stand out in my memory. In the dormitory, I was living in a room which was at the intersection of two roads. Because North Carolina State University at that time was primarily a male student university with few or no women students, most of our students would go to the women's college named Meredith College in the same city for dates. Many of these young men would have attractive sports cars which they drove very fast to impress the Meredith women. The squeaking of the tires while they were turning at the intersection always gave me an impression that dogs were barking all night long. But as I looked for the dogs in the morning, not only did I not see any dog, but I even did not hear the same noise during the whole week until the next weekend. This was such a mystery for me that I had to search out several American friends to find the explanation. The other incident was my encounter with the technician in the laboratory. She was so friendly that she immediately started bringing foods for me during lunch so that I will not have cultural-shock. Having seen 'girls with face down' all my life, I was misled to think that some

kind of romance was about to develop between the two of us, i.e., until I met her boy friend who came to the laboratory to invite her to weekend activities.

The biggest early challenge, however, was my inability to cope with the common bathroom, where dozens of adult men would use the washroom and the communal shower, completely naked in front of each other. I was forced to adopt early morning habits to avoid this situation. I continued to be uncomfortable with this situation and searched vigorously for a roommate with whom I could share an apartment outside the dormitory. Finally, I ran into an East-Pakistani (now Bangladesh), Mr. G.M. Fakir. When I proposed to share an apartment he was simply stupefied. He could not comprehend that he could share an apartment with a person from an enemy country, especially when there was a war going on. After I rationalized with him for more than a week about the futility of war particularly at a place far from our respective countries, he reluctantly agreed to share an apartment with me on an experimental basis. Fakir was the son of a Mullah (a Moslem priest). He was not willing to extend any non-Moslem equal dignity. This philosophy of his was reflected in almost every act on a daily basis. He would frequently run to my room with excitement declaring "Mohapatra, do you know our soldiers killed so many dushmans". I would respond "Fakir, your dushmans are my countrymen and vice versa, let us keep the joys and frustrations related to the war within us". He would immediately realize the sensitivity and try to restrain his open feelings about the war and religion. Fortunately, our friendship survived the war and he finally made an exception for me, and later for my wife Niru.

Schoolwork kept us busy and I and Fakir did not realize that the Christmas vacation had already arrived. I hitched a ride with a stranger and traveled nearly 800 miles to Boston paying only five dollars. I spent the Christmas with my second cousin, Prasant Misra, who was doing a Ph.D. in Physics at the Tufts University. Ramesh Misra, who was doing Ph.D. under the Noble Prize winning physicist Dr. Milliken and Prabhat Mishra, who came late and joined a Ph.D. program in chemistry at the Univ. of Georgia, Athens, had also come to join us. In addition, Dr. Akhaya Jenna (metallurgy, now IIT, Kharagpur), and Dr. Bhaskar Das (Chemistry, now Utkal University) were both post-doctoral fellows at MIT. Although congregation of so many Oriyas in Prasant Misra's residence created a lot of work for Mrs. Misra, we all had a wonderful time. I was unable to arrange a ride back and had to take the bus, my first Greyhound bus ride from Boston to Raleigh. The comfort inside the bus was not only a pleasant surprise, but I was further surprised to see that the bus even had a washroom. After returning to Raleigh on January 3, my immediate task was to prepare for the final exams at the end of the fall semester.

The war between India and Pakistan was a strain on the relationship between the Indian and Pakistani students on the campus. It was therefore a relief when we heard that Prime Minister Sastry had gone to Tashkent (then in USSR) to negotiate a cease-fire with

Pakistan. We were shocked to hear that the Prime Minister had expired suddenly at Tashkent on January 7, 1966. As if the nature could not tolerate this blow, it started snowing the same day in Raleigh, and continued snowing for days. Nearly 19 inches of snow had accumulated, setting a record. Our southern city was not prepared to handle so much snow. We became housebound and could not go out for any thing. Even the animals felt it. For several days, a cat sat outside the window and continued to wail. When Fakir heard the cat, he came rushing to me and asked if this has any significance for our country or culture. We both agreed that this implies that a tragedy was imminent or in progress at a different place. I said "I hope my father is all right because I heard before Christmas that he was sick". Finally, when the snow stopped and the city came back to life, I went to the department to check my mail. I was shocked to see that there was not a single letter from India. Normally I used to receive two or three letters a day from family, friends, and former students. Then, on January 15, I received an aerogramme just before going to my first annual examination. This letter was addressed to Dr. C.P. Swanson of the University of Ohio at Athens, but the address was scratched out and my address was written on it. It came from Mr. J.K. Misra, former Justice of the High Court and father of Prasant Misra, my cousin at Boston. I was puzzled, since Justice Misra had never written to me before. On opening the letter, I found that my father had expired in the same night as Prime Minister Sastry. There was an astounding coincidence: my father and Mr. Sastry passed away at about the same time the cat was wailing during the snowstorm. It seemed like as if the whole world had crashed on my head. I immediately went to the Head of the Department for advice who assured me that he can reschedule the exams if I so desired. But I felt that the best tribute I could give to my just departed father was to do what he had always advised me by saying, "those who cannot control the events are eventually controlled and consumed by those events". He had said that he learned this lesson when my mother expired three days after giving birth to my youngest brother, when I was a little over a year old. As fate would have it, I would have to take his advice into my heart on the occasion of his death. So I went ahead and finished all the exams with dogged determination.

Although the funeral and all the proper rituals were finished by the time I got the news, I expressed my grief by repeating all the rites for twelve days. Since Fakir was the son of a Mullah, I requested him to serve as the priest for the occasion. He was surprised that a Hindu would request him for this. Not knowing Hindu rites, he offered to do it according to his religion. This took me back to my childhood. There is a town named Bhadrak in the district of Balasore. This town has a large number of Muslim residents. Every year for more than a decade there would be fighting and altercation between Hindus and Muslims during religious festivals. My father was made the SDM (Sub-Divisional Magistrate) to stop the riots. His openness towards the local Muslims removed all suspicion and hatred, and there has been peace between

the two groups ever since. I felt it would be a fitting honor to my father's departed soul to have a Muslim priest conduct his last rites. My friend also felt highly honored to have this opportunity. As an aside, I and my wife helped Fakir conduct the rites when his father passed away couple of years later.

When I left India, I was already engaged to Niru, and before my father expired he had written to me that the marriage was scheduled for June 26, 1966. Accordingly, I had made initial arrangements to go home. The family decided that in accordance to Hindu tradition the wedding had to be postponed for a year due to my father's death. This decision was not acceptable to me for several reasons: 1. It seemed to me that the best homage that can be paid to my deceased father is to have carried out his wishes. This requires that the marriage should be performed originally as scheduled by him. 2. Several of my contemporaries who had gone back for marriage had either not brought their wives following marriage or broke the engagement and got married somewhere else. Some others, on the other hand, simply ignored the engagements and commitments and got married in the foreign country they went to. Under these circumstances, if Niru had to wait for me under engagement there was a possibility of different types of rumors about my motives, intentions, and activities. All these could have compounded Niru's personal anxieties and concerns. 3. Niru was scheduled to continue her higher education after coming to this country following our marriage. If the marriage was delayed for one year her study plan would also have been postponed for the same duration. 4. Last, but not the least, I needed Niru's support to tide through the difficult period following my father's death. Therefore, I tried to persuade my family, to no avail, that the marriage should be held as scheduled on June 26, 1966. However, my family and Niru's family agreed that the religious observances do not apply outside Orissa. The marriage could take place in the US outside the social constraints. As I started arrangements I soon found out that there were certain immigration restrictions because she was not coming as a student or a dependent or a spouse. The then Mayor of Raleigh, Mr. J.G. Coggins, was my host family when I came to this country for the first time. I met with Mr. Coggins and sought his help and advice on this matter. Mr. Coggins immediately called the late J. Everett Jordan, Senator for North Carolina, and asked for assistance. Senator Jordan's office found out from the US Immigration Office that I can sponsor Niru as a fiancée and obtain a marriage visa for her since we were already engaged. Thus, Niru became the first Oriya girl who came exclusively with a marriage visa (under the general category B). She arrived in the USA on June 25, 1966, in time for the June 26th wedding date fixed by my father. The wedding

was to be held at Boston in the residence of my cousin. I met Niru at the JFK and we flew directly to Boston. But the wedding on the 26th of June because, in Massachusetts, no marriage could be held without a marriage license and the license could not be obtained without a blood test. It took several days to complete this formality. Finally we got the marriage license. When I was posting letters to India about the new wedding plans, I accidentally dropped the marriage license in the mail-box. More time was lost to retrieve the license from the head post office. The wedding was rescheduled for July 1, 1966. My cousin wanted to bring a Brahmin priest to travel from Chicago to conduct the ceremony. I did not see why it was necessary to have another person's intervention for me and Niru to accept each other in matrimony, especially since the state of Massachusetts had already accepted us in that capacity. However, at the insistence of my cousin and his wife I agreed that a local priest, who was a theology student at the Tufts university and good friend of my cousin, could conduct the ceremony. The priest showed me all his religious books, including Hindu books, and offered to conduct the wedding in any way I and Niru wished. I asked the priest to complete the ceremony within 25 minutes and 25 dollars. The priest was very cooperative and did so. In the evening, my cousin and his wife invited several Indian families to a nice feast. Drs. Das and Jena were among the guests. Thus, the first Oriya wedding in the North American Continent was held on July 1, 1966. On our 25th wedding anniversary, I joked with Niru that I have already gotten the full worth of the 25-dollar and 25-minute marriage that has lasted for 25 years, and that she was now free to give the same happiness and honor to any other deserving person. She was kind enough to decline this offer of freedom, and we are now in the journey toward the second 25th anniversary.

I and Niru can not say with certainty that our marriage has not passed through rocky roads; we had ups and downs and moments of doubts and desperation. But our heart goes out to those who go through hours of a ritualistic and lavish wedding ceremony, then to endure a lifetime of indifference and to end up in acrimony and bitterness sooner or later.

Looking back, I can say without any reservation that Niru has had an enormous influence on my life. Having her by my side had a positive impact on my early days of research. Later, her direct assistance speeded up the completion of my degree. Her presence has indeed added to the richness of my life. She has truly become a partner in my adventures and a cushion for all the 'big falls'. If a husband ever feels grateful to this wife, I do not know if there is another man who owes as much gratitude to his wife as I do to Niru. ♦♦♦

Subhas C. Mohapatra is at the Seed Technology/Biotechnology Laboratory, North Carolina State University, Raleigh, North Carolina.



Footprints in the Sands of Time

Jnana Ranjan Dash

Reminiscences, Anecdotes,

Twenty-five years ago, like many engineering students in India, I dreamt of coming to America for higher studies. During the summer of 1970, my friend Sunil Sarangi from I.I.T. Kharagpur (currently a professor there) was visiting me in Rourkela and we both stumbled into a news item published in the daily Samaj. A few Oriyas in the Boston area had started a formal organization called The Orissa Society of the Americas (OSA). There was a name and address published for communication. Both Sunil and I promptly wrote a letter to Gauri Babu (Gauri Charan Das, currently of San Jose, California). We congratulated him for such an initiative and also informed him of our impending arrival - Sunil at New York, and myself in Canada.

In those days, just knowing of an Oriya person in any part of this continent was subject for excitement. Upon arrival in Canada in the Fall of 1970, I remember systematically writing letters to every Oriya I had known of, many of whom I had never met. Letters went out to Jagannath Prasad Das in Edmonton, Rabi Kanungo in Montreal, Subhas Mohapatra in North Carolina, Sudhansu Mishra in Minnesota, and several others. Of course, I wrote to Gauri Babu again informing him of my whereabouts. Old friends were sought and contacted. A mere phone call from a known Oriya was of much significance!

As a student, I was homesick and anxious to meet Oriyas in this far-off continent. Distances seemed longer then, isolation felt more intense, inter-continental phone-calls were unthinkable propositions. Mana Ranjan Pattanayak (convenor of this 25th. Anniversary) was known to me from India. But alas! He lived in Sudbury, several hundred miles from me and a good overnight bus-trip away. He insisted I come traveling all Friday night, spend the weekend, and take all night Sunday to return. Given my status as a student on a meager scholarship, he threw in the incentive of financial reimbursement for the bus-fare. He also trivialized the bus-journey to be a simpler form of the Cuttack-to-Rourkela trip. I remember those Fridays very well. It was hard to wait all day for the start of the trip. At the end of the trip, he would be waiting at the bus station. Our joy knew no bounds! His family members and I were on a "high" for the two days until the time of my return trip. The charm of meeting known people in a far-off continent can be such a delightful experience!

OSA in those days....

During the mid-seventies, we started to build a directory of Oriyas. I was in charge of editing the OSA newsletter. In those days, PC's were not available. I remember toiling with an IBM Selectric

typewriter to write the newsletter and get the directory printed. Later on, I got the directory in an IBM 370 mainframe computer at the IBM Canada Headquarters. I think I had to write a program to capture the data, sort it, and print it out. Sounds so antiquated!

The annual conventions of OSA were smaller affairs - no hotel-staying, no catered foods, no 2-day extravaganza. It felt more like a family get-together. The top priority was to meet friends and gossip. Nothing wrong with that model which persists to date. I remember volunteering to host the 1975 convention in Toronto, a one-day affair. Almost 100 people attended. Families came from New York, Michigan, Boston, and from distant Canadian cities. In our 2-bedroom apartment, five families were staying - to find out that they had to cook food for everyone as well. Menaka Thakkar, a well-known professional Odissi dancer agreed to perform for us at no cost, because this was the first time she was performing in front of an all-Oriya audience. In subsequent years, we drove to New York, New Jersey, and Washington to attend conventions.

I think 1983 was the watershed year when Pratap Das and friends in Washington suddenly changed the scale and scope of the convention. It's elaborateness was very impressive! The next year, Mana Ranjan Pattanayak and friends in New York followed the Washington benchmark and made it even bigger! Healthy competition. The convention has seen various sites - Detroit, Chicago, Minneapolis, Atlanta, Ohio, Raleigh, Toronto. Only once, it came west to Stanford University campus in Palo Alto in 1987, organized by Sarat Misro and friends.

At the Local level..

We had initiated the concept of a grand-scale picnic in Ontario back in 1972, where families spent two days and two nights in scenic lake-front cottages in the midst of sylvan surroundings. That model gained popularity immensely. Soon, we were attracting families from far-away locations such as Alabama, Chicago, Michigan, New York, and Washington. To my knowledge, several locations follow that model today, the most prominent being California with their annual picnic during the memorial weekend in May. Both in Ontario then and in California now, we somehow managed to stay away from "Chapter" formalities without compromising the concept. Today, we have strong "local-activity-groups" in many locations around the continent.

Trials, tribulations, ...

We have grown in size over the 25 years. While we had a couple of hundred addresses in early 1970s, today it approaches a thousand. We continue to

examine and reexamine the possible role of OSA. We must take immense pride that we have grown and matured as a community. If nothing else, the excuse of an organization or a convention has brought us closer. Who can forget the shock and grief when one of our children was in the ill-fated Kanishka crash? Who can forget that day soon after the OSA convention, when one of our brightest and most talented youngsters was snatched away from us in Baltimore? How much we grieved together at the sudden departures of Mahendra Mohanty, Nalini Hota, Pramode Patnaik, and Dillip Satpathy! In those moments of despair, how strongly we have felt the need for each other! We have also rejoiced at good news - a child being born, a young one getting admitted to a top school, someone getting a prestigious award. Those moments gave us a collective pride. We even felt proud for a Gita Mehta upon her literary success, just because her father is an Oriya and a Mira Nair for her success in movie-making, just because she grew up in Orissa.

Final thoughts,

Yes, a quarter century is an important milestone. It is true that our number has grown. In the San Francisco bay area, there were 10 families in 1980, now there are 50. But, we are still minuscule compared to other Indo-Americans. I always joke that our total number in the continent is less than say, the Andhrites from just one city Hyderabad, or Gujaratis from Baroda. Smallness however, has its advantages. I feel like knowing most of the Oriyas. I

would like to remind our younger Oriyas to take pride in our heritage by being pro-active in this 25-year-old organization. Technology helps. The activity in Omet (Oriya Network, an electronic highway for communication) is very heartening, so are initiatives such as the Kalahandi-Bolangir fund. Fifty years from now, our children and grand-children must know something about their roots, much like any ethnic immigrant community. Our anthropologist friend Dr. Triloki Pandey (teaches at the University of California at Santa Cruz and married to an Oriya) reminds us that language and culture are the only means that gives a community its unique identity. He must know because he is a world-renowned scholar and researcher on the native American Indians.

Recently my son brought the October, 1970 issue of the National Geographic from his school. This issue contained an elaborate article on Orissa titled, "Orissa, Past and Promise in an Indian State" by Bart McDowell with exquisite photographs by the famous James Blair. This is a must-read for everyone and I remember how excited I was when it came out twenty four years ago. This time I was excited to see a fourteen-year old second generation Oriya reading it with so much interest. The author says, "...Yet for its typical ways, Orissa stands apart, boasting its own Aryan language - Oriya - a rich literature, a unique culture, and a regional history that once changed the course of the world." Can we say it any better?

As the OSA enters full-fledged adulthood at age 25, let us make the next 25 years even more substantial and exciting!

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Jnana Ranjan Dash lives in San Jose, California. He came to Canada in 1970 for graduate studies at the University of Waterloo in Systems Design after graduating from R.E.C. Rourkela. He lived in Canada until 1979 before moving to California. He worked for IBM for 16 years. Currently, he is Vice President of Product Strategy and Technology at Oracle Corporation, a software company in California. Mr. Dash was editor of the OSA newsletter for 8 years and is an active member of the OSA. He writes a regular column in the Samaj called "America Chithi". He is married to Swetapadma Dash and they have two sons, Somesh (14) and Suchit (9).



Memories of Coming To America

Sudhansu S. Misra

It was on September 4, 1956 when I first set my foot in America. I was then a 26 year old adventurer who fantasized of coming to America for graduate study in Electrical Engineering and to experience the life in the western world. When I left India, I was choked up with emotion to think that I will have to spend almost two years alone in a far away land where I did not know any body. Today, almost 38 years after, I am still here in America as a naturalized citizen. The stages through which I adopted the new home in the west, is quite long. I will narrate the experiences of my first few days in America.

Leaving India

When the time came for leaving home nearly all my family, friends and relatives, over 50 in number gathered to bid me farewell. One of my cousins who is a photographer took a few black and white (the only colors available then) photographs of the group with only me in my western clothes. My mother had tears in her eyes when she gave a big hug at the time of parting. My father arranged for two of my brothers, my cousin, my sister and her husband to accompany me on my journey from Cuttack to Bombay by train which is a distance of about 1000 miles. After overcoming my sad feelings while leaving home I prepared myself for the long journey ahead. The trip which lasted for two days before reaching Bombay was quite pleasant and memorable. On the way we stopped in Allahabad where we were guests of a friend from college days from Banares, Dharmen and his wife Sushama. They were very gracious hosts and to this day all of us remember the pleasant time we had in Allahabad.

Upon our arrival in Bombay we stayed in Hotel Delmar on the marine drive. The same evening I was to leave Bombay by a TWA flight. All those who accompanied me gave me a touching farewell with tears in their eyes. It was raining hard when my plane took off. I learnt later that my older brother could not control himself and started sobbing when my plane disappeared in the rain clouds of Bombay a few seconds after take off.

Being the first plane flight of my life I was concerned and apprehensive before take off. But once I settled down, I began to reminisce and started chewing the few remaining *pans* which I carried from Bombay. The thought of future unknowns in a foreign land and long absence from my home and family made me feel lonesome all of a sudden. I do not remember what I ate in the plane but whatever it was I did not like the taste. The strain of the long trip from my home in India finally resulted in fatigue and I fell asleep after some time.

Arrival in USA

It was early morning in New York when our TWA flight landed 36 hours after I left Bombay. It was a super constellation Boeing propeller aircraft which took its time to make the long flight from India. Now a days it takes approximately 7 hours to cross the Atlantic by a modern jet propelled aircraft. The same flight took us 12 hours in our propeller aircraft. It must have been an adventure to have crossed the Atlantic by an airplane, because all the passengers in the flight received a TWA certificate of Atlantic crossing. On the way we had to land in Cairo, Athens, Paris, Shannon and Gander (Newfoundland) before reaching New York.

On the way, at Paris, I stayed over night in a hotel arranged by the airline. There was no automatic transfer of baggage to the next flight those days (or at least I did not know about it). After checking out, I carried my heavy suitcase wherever I went until I reached the hotel. This was especially hard for me as I used to think that carrying baggage is undignified for respectable persons. I soon got over that feeling, particularly when I found out that the cost of hired help in the western world will drain out my meager foreign currency reserve in a hurry. After a long flight and not having had any Indian food to eat on the way, I ordered a chicken dinner at the hotel hoping to get a delicious curried chicken and rice meal. But to my disappointment I was served half of a grilled chicken with some rice and vegetables. My encounter with western food began from that day until I finished my school and was joined by my wife in 1959. I left Paris the next morning for New York.

I was nearly sweating with my heavy woollen garment and a felt hat that I was wearing to combat the notion of cold winters of the western world. I wished someone had told me that it is quite warm in New York in the month of September. After my passport was processed and stamped with "Admitted" by the Immigration authorities I officially entered the soil of United States. It took me a while to find my way out of the airport. It became apparent to me that although I was able to speak in English, I had to repeat myself quite often before I was able to communicate with the Americans and vice versa. I found that it was not hard to get help. I learnt quickly to thank and smile at people a lot which provided good results. When I came out of the airport, I was amazed to see a large number of big automobiles traveling at high speed without much noise or blowing of horns. The familiar crowded streets of India were not found in the streets of New York. Suddenly I realized that unlike India, hardly any one walks on the streets in America and practically every thing moves on wheels.

I went to my hotel near the Times Square. Although it was morning in New York I did not realize that I was almost in the middle of night according to the Indian time. After having my breakfast of toast, eggs and tea (which did not have the familiar Indian taste) I set out to see the Empire State building which always amazed me as the tallest building in the world at that time. I had no difficulty in finding it and I was thrilled to be on the top of 120 floors from the ground after taking two elevators. Having fulfilled that ambition, I wanted to rest a little in my hotel before exploring other attractions in New York. That little rest amounted to almost 10 hours of sleep and when I woke up, it was 4 AM. Not realizing it was morning, I set out to see a movie in Times Square which runs all night. At dawn when the movie was over, it dawned on me that instead of sun set I was seeing the sun rise of the next day, the day on which I have to leave for Cleveland where I have to start my school at the Case Institute of Technology.

Although I flew from Bombay to New York my desire was to take a comfortable train ride while I was traveling in America. Besides it would be a great opportunity for me to see the countryside at less cost and less worry of flying. This was prearranged and I had written to Case Institute about my plans. That morning I went to the Pennsylvania Railroad station in New York to catch the train to Cleveland.

In Cleveland:

The journey to Cleveland which I thought was going to be short, took almost 15 hours and I reached there at about 8 P.M. Being unfamiliar with the new place I was not sure how and where I will go. I only knew that I have a room in the dormitory. I was still in my warm winter clothing although it was quite hot out side. Getting off the train, I was shocked to find an Indian gentleman asking my name and if I am here to go to Case Institute. I never felt so happy to see another Indian in my life until that time, when my friend Dinanath(Dinu) Digambar Nadkarni introduced himself and told me that he has come to receive me at the railway station and take me to his home. He

said he was requested by Dr. Sealy, the Chairman of the Electrical Engineering Department, where he was a Ph.D. graduate student, to receive me at the station. I was so happy that I showed my gratitude by becoming a guest in his house for seven days, until school started.

Both Dinu and his wife Shashi, who was a registered nurse, insisted on my staying and having my meals with them. With them I felt that I did not leave India without friends and the familiar hospitality. We became close friends and companions from then on during my stay in Cleveland. Actually Dinu was my mentor during my stay in Cleveland and I enjoyed his and Shashi's company. I got quite familiar with Maharastrian food which Dinu preferred with an extra help of hot chili. I did not realize then, but I am quite sure now that food has served in many ways to unite Indians in America.

After a week of my stay with Dinu and Sashi I moved to my dormitory room at the Case Institute. My room mate Mr. Rama Rao from India came to Case Institute as a Ph.D. student in Chemical Engineering. Although much older (late 40's) than I, he was a good companion and friend. Both of us were quite disappointed with the choice of food in the dormitory cafeteria. Food without familiar spice and preparation did not have much taste for me. Poor Rama Rao being a vegetarian had to settle for rice, salad and vegetarian soup which he later realized had beef in it. With much regrets he abandoned taking soup from in his meals.

It was not long after my arrival when I was surprised to see the first snow fall in my life. Getting up in the morning and finding a blanket of snow covering the ground, the bushes and the trees was a thrilling experience. Gradually as days passed on and the pressure of studies built up I got accustomed to the environment and the new customs of the west. There have been many winters and summers since then. Now I look back and reminisce as history unfolds from the mid fifties to the mid nineties.

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Sudhansu Misra lives in Minneapolis.



EPIC JOURNEY

Ghana S. Tripathy

Forty-two years after, I still remember the journey I took in 1952. I had been accepted for residency training by St. Francis Hospital in Peoria, Illinois, but I could not come in June when my friends did. The reason for this is another story for some other day. I finally was able to make the journey on October sixth, where this story begins.

I booked my passage through PanAm Airline to leave from Calcutta. The PanAm officials advised me that it would take at least two weeks, or more, for confirmation. They also told me to obtain a visa first. I had already applied to the American Consulate for a visa, and in the meantime, got a letter from the U. S. Consulate that I must have a complete physical examination by a doctor of their choice at Calcutta, which would include chest x-ray, blood, stool and urine examinations. I immediately proceeded to Calcutta. It took three days to obtain the Doctor's certificate that I was fit to enter the U. S. A., and my visa was issued on September twenty-fourth.

During my visit to Calcutta, I went to the PanAm office and was told that it might take another ten days to get my tickets. My brother was living in Calcutta then, and with his help, I bought some wool suits and travel accessories, before returning to Cuttack to wait for my travel confirmation.

Although in school we had a few courses in American History, I did not have very good knowledge of Americans and their culture, the climate, and the country as a whole. We were thoroughly taught about England and European countries, but not much about America. I guess it was so, because I had my education in British India. Anyway, I wanted to, learn a little more about America and the Americans before I came.

Prior to Indian Independence, very few Indians had come to America. As a matter of fact, the number of Indian visitors to the U.S.A. was quite insignificant (and Oriyas probably were last on the list), since the eyes of all Indians were focused on England and Europe. After independence, the Government of India sent a few educators, scientists and economists in post-war reconstruction and post-independence development plan. Some of my professors came for a very short time on Travel Fellowships, but one had been in Chicago for almost two years. So, I spoke to my teachers who had returned from America.

What I learned from them was just like the descriptions of the four blind people who felt the elephant. Some told me it was quite cold, even in early October, because they had been in New England. Others who were in the South said that I would not need warm clothes in October. They all were right! Since I was coming to Peoria, I relied on the one who had been in Chicago. He emphatically told me that it was quite cold from the beginning of October, so I would need long wool underwear and an overcoat. He also told me that since I was flying and would not

have time to get acclimatized, it would be best for me to put on the wool underwear before leaving Calcutta.

I finally received the telegram, for which I was anxiously waiting. It read, "October 6th, 1952, 2030 hours, Calcutta to London, PanAm Flight 03, First Class / October 8th, London to New York, PanAm Flight #051, Tourist Class". I immediately left for Calcutta to do some more shopping, since I had not bought the long wool underwear and overcoat. My brother again took me to "New Market" where I bought my underwear, but could not find an overcoat. So, I decided to buy it in London, where I had a twenty-four hour lay-over.

On October sixth, at 3:00 P.M., the PanAm bus picked me up at my brother's house in "Park Circus". I had followed my teacher's advice to the letter, and was wearing my long wool underwear and wool suit. Can you imagine how uncomfortable I was, especially in October, in Calcutta? I was the most miserable soul in the whole world till I reached London. I could not change on the way, because all my clothes were in my suitcase, which had been checked. Luckily, for me, the plane was air-conditioned; otherwise, I would have died before reaching London.

My brother, his family and friends took a taxi to the airport, where I bade a final good-bye. One of my brother's friends gave me a book, "Discovery of India", by Jawaharlal Nehru, to read on the way. I checked through customs, entered the plane, and was on my way to America.

In those days, very few people were traveling by air. It was a very nice, comfortable, propeller plane. I was traveling by first class to London, and so, was offered free drinks and cigarettes. I had never taken any alcohol in my life; the free drink was no benefit to me. Our plane stopped at Karachi, Beirut, Istanbul, Frankfurt and finally, London. 'When we took off from Frankfurt, there was some air turbulence and I began to feel a little uncomfortable. A white American passenger sitting next to me was drinking straight scotch. He advised me to try a little, so that I would feel better. I was afraid to do that. Anyhow, he asked the flight attendant to bring some for me. On his insistence, I tried alcohol for the first time. One sip of that straight scotch set fire in my mouth and throat. I couldn't swallow it, and ran to the restroom to spit it out. The fellow passenger had a good laugh about it. Believe me, I have not forgotten that very first experience and the bitter taste which persisted in my mouth for half an hour. This incident discouraged me from trying any alcohol for several years.

Finally, we landed at London Airport, sometime in the evening of October seventh. It had taken almost thirty hours to reach London. There were about 120 passengers on our flight, including several Indian doctors. The airline took us to Hotel Nightingale for the night. England was just struggling out of the rav-

ages of World War II; the economy was bad and supplies were scarce. Heat was available in the Hotel, but one had to put a shilling in the meter each hour to keep warm, which we had to do till we went to bed.

Next morning, after breakfast, we went to see the London Museum. The weather was nice, warm, and sunny, so I did not buy my overcoat. Besides, I did not have enough money to buy one. The next morning, I started the last leg of my flight, to New York.

While flying from London to New York, an American lady was sitting beside me, so we started a conversation. Although I learned and studied English all my life, I had difficulty understanding her. She, too, had a problem understanding me. Anyway, we continued talking. She wanted to know my profession, where I was going, and if I knew anyone in the U.S.A. I told her my friend, Dr. Aditya Burman, was working at Seaview Hospital in Staten Island, New York, and I planned to stop and see him for a couple of days before proceeding to Peoria by bus. She asked if my friend was going to meet me at the airport; I said, "No". When she heard that, she sensed trouble for me. She told me, "New York is a very big city and you will have trouble finding your friend because of the problem you have in communicating". She suggested it would be best for me to fly directly to Peoria, then, after I was acquainted with the country, the people and the big cities, I could come to New York to visit my friend. I thought that was excellent advice.

When we arrived in New York at Idlewild (now Kennedy) Airport, at 2:00 P.M., October ninth, she took me to the PanAm desk and told the officials that I did not understand English well. She told them I wanted to go to Peoria, and asked if they could help me to get a flight. Then she said good-bye and left. I thanked her, but it did not occur to me to get her name and address, which I have regretted, since I

could not send her a thank you note. Even today, her face flashes before my eyes.

Miss Dorimus, a name I will never forget, was a PanAm employee who took complete charge of me. For the domestic flight, I had to go to LaGuardia Airport. There was no direct flight from New York to Peoria, so I had to change planes in Chicago. Miss Dorimus arranged for my tickets and asked a red cap to assist me to catch the right bus to LaGuardia. When I arrived, an employee of the domestic airline met me at the bus stop. He got my tickets and helped me to get into the right plane. Now, I cannot recall the name of that domestic airline. When I landed at Chicago, another airline employee took me to the proper terminal for my connecting flight to Peoria. I was really glad that I had not bought the overcoat in London; otherwise, I could not have afforded the extra plane fare.

The flight over Chicago at night was a thrilling sight for me. I had never before seen a lighted city as big as Chicago, from the air. From the Peoria airport, I went by taxi to St. Francis Hospital and finally arrived at about 12:00 midnight.

If a present day plane traveler reads this account, he will never believe the above description as true, and probably, will think I made up this story. What a change has taken place in air travel in forty years, especially the human aspect of the relationship between the airlines and the passengers!! If I had been traveling today, as uneducated as I was in traveling, I doubt I would have made it. I am ever grateful to the unknown American lady whose advice was extremely valuable and helpful to me, and to Miss Dorimus, wherever she may be now. I sent her a thank you note in cars of PanAm, and she thanked me too.

★◆★

Ghana S. Tripathy is a retired surgeon, father of five children, living at Dover, Ohio for the last 30 years.

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An Evocation of Times Long Past

Lalu Mansinha

From above the street lights appeared as a necklace of shining and brilliant beads. The sights, sounds and smells that define an Indian city had disappeared, making the image unreal, virtual. The lights of Calcutta gradually became smaller, then became dots and then vanished below me, until only the blackness of the night remained. Then I looked at the engine on my right and panicked. Flames were shooting out from the engine. We were on fire! My first plane trip, and I was going down in a flaming plane; I was too young to die. I grabbed the hand of the passenger on my left and shouted "The engine is on fire; we better tell somebody!". He was a young American, a State Department employee going home on vacation. He smiled and told me that there was nothing to worry about; flames from this type of propeller engines become visible at night. I was on a Pan American airliner with propeller engines. The year was 1959.

Back in the mid thirties, Orissa had no university. In fact at various times under the British, Orissa existed only as a concept, as split appendages to Bengal, Bihar, Central Provinces and Madras. When my father completed his MA in English from Patna University, he wanted to get a job. His professor, an Englishman, a man with some foresight, took him for a walk and told Bapa that it was his duty to go on to the highest level of education upto the limit of his intellectual ability. He brushed aside my father's statements of being a poor village boy with no money and no resources. He said, "India will be free and independent one day. India is going to need people like you. You must get a Ph.D. from England." Bapa went onto become the first Oriya Ph.D.. (A few years before him Dr. P.K. Parija had obtained a D.Sc.)

Orissa became a separate province the year before I was born. When I was in school in 1947 India became independent. I went on to receive a B.Sc. and M.Tech degrees in Geology and Geophysics from Indian Institute of Technology, Khargpur, the third batch of students to graduate from IIT. I considered applying for a job, but Bapa had other dreams. His greatest fear was that he had to go beg some petty bureaucrat for an ill-paying clerk's job for his not too bright son. He was relieved and delighted that I passed all my exams. Bapa was a poet; far from being disappointed that I had not turned out to be a literateur, he now revelled in the idea that his son was going to be a scientist. Bapa repeated to me the advice from his English Professor and decided that I was going abroad to study for a Ph.D. His dreams then overtook my abilities. His instructions to me were very specific: "I do not want to hear that you are the top expert in your chosen field in Orissa. I do not want to hear that you are the top expert in your field in India. Someday I want to hear that you are THE expert in the field in the whole world." Tall orders for a 22 year old boy who just got his Masters. Knowing a

little bit about the role of luck in research, I was convinced that I would not be able to fulfil Bapa's ambition for me. I did not argue with him. I just kept quiet.

In spite of what Bapa said, my ambition after graduating from IIT was to get a job. Our family finances were always shaky. I thought I would offer myself to serve in Orissa. In the summer of 1959 I went to see a senior bureaucrat in Bhubaneswar. I told him that I had a good education in Geology and Exploration Geophysics and would like to stay in Orissa, if I could get a job. Since he had no clue what these subjects were, I explained that we detect buried mineral deposits, look for gas and oil, and I made a point of the fact that I can locate underground sources of water. In the hot mid-summer season I thought water would be my selling point. The bureaucrat thought for a while, looked puzzled, and then said, "Water is God given; He either provides it or He does not. What can you do?". He did not believe me, and I saw that my ambition to get a job and serve Orissa was not going to be, at least that summer.

A few years before this, Prime Minister Nehru had formed the Oil and Natural Gas Commission, which soon signed a collaboration program with the USSR. Shortly thereafter there was an announcement that oil and gas has been found with Soviet help. Even though I was still a student, I was furious. Once you know the method, anyone can explore for buried oil, mineral water etc. Why is it that in my country there was still a thinking that a 'foreign expert' was better? Given half a chance I would have found those oilfields! When I applied to ONGC I was offered Rs250/ per month as an assistant. I was angry and disappointed.

Bapa's dreams, and my failure to get a meaningful position, along with several other factors persuaded me in the summer of 1959 to seek my lifepath abroad.

On the day of my departure it rained the whole day. By evening, virtually the entire city was under water. I was staying with a friend and our taxi just made it to the Pan American Office. All bus and taxi service to Dum Dum airport were canceled. Pan American rented a British Airways (BOAC in those days) bus because it had bigger tires than any other bus in the city and could cross deeper waters. We made it to the airport. Bapa and Lalit, who had come to see me off, did not.

My first flight. I knew of the description in the old Sanskrit texts of flights, riding atop the giant bird Garuda. The descriptions are vivid and many believe that people in India in those days, some 5000 years back, could fly. If nothing else we must credit the author of that description with a most fertile imagination and a talent for creative writing. As I looked down on the dimming lights, leaving below me the monsoon of Calcutta, I thought of the that ancient author. If he were on this plane, looking down, he would have

thought, "I have seen all this before; I have seen with my mind's eye; this is nothing to be amazed about."

Those were the heydays of Pan American World Airways. It was the flagship of the richest and most advanced technological country on earth. The stewardesses were pretty and young, and looked even more alluring to us. We were intense young men, educated in the physical arts, but with a cultural background that had prohibited all contact with girls. As a result, to many of us girls were mysterious creatures that inhabited a different planet. Except for one or two cousins, and the sisters of my friend in Calcutta, I had never had a normal, ordinary conversation with a girl of my age.

The propeller airplanes had to be refuelled frequently. Our plane stopped in Bangkok. There was an hour to wait. The Americans left to buy things or take a stroll. We, three students from India, had a few precious dollars and could not afford anything. In the fifties India had perpetual shortage of foreign exchange. Just before I left, there was another severe exchange crisis. The Reserve Bank of India allowed each to take only \$10 (yes folks! TEN dollars) out of the country; and that too only after filling out a long form. That is all each of us had. So we three decided to just sit in the cramped plane.

Before I left India Bou and I, her first born, had a talk. She cautioned me against 'those girls'. I assured her that I had no immediate plans regarding girls. I told Bou that if I fell in love, I would let her know. She said nothing. Looking back on that conversation I now realise that Bou, married off at age thirteen to Bapa, had no idea of what 'falling in love' meant; for that matter neither did I. It is strange that Bapa did not have a father to son talk with me before I left. In many ways he was so emotional that he could not speak directly to me on any topic that was painful or embarrassing. He could, and did, write long poetic letters.

Meanwhile more mundane considerations were at hand. From Bangkok our propeller driven plane flew to Hong Kong. The same weather system that bedevilled us in Calcutta had arrived ahead of us. Our plane could not land, and was forced to circle the low hills of Kowloon for about an hour. We were flying just above and around the peaks. The air was turbulent and the plane kept going up and down violently. My stomach churned; I felt very sick; I had a strange feeling of nausea and extreme unease. When we finally landed, I resolved never to fly again. From Hong Kong we flew over the southern tip of Formosa (now Taiwan) to Guam and then onto Honolulu. An United Airlines plane took me from Honolulu to Seattle, and then onto Vancouver, British Columbia.

It was early afternoon. As I looked down at the Fraser River and the delta, my first glimpse of Canada, I saw logs floating down the river, I saw boats, ships, houses, cars. We landed. I had arrived. But my feeling was not that of a boy, from an impoverished backward country, who had been time-transported into a twentieth century technological society. The surprise was that there was no surprise, no sense of wonder, no sense of discovery. I have known all this before. I have seen all this before. It was as if I had always been here; I have always been part of this life, I have always been part of this land, Canada.

Back in the fifties Sambalpur was a sleepy little town. There was nothing much to do. In the afternoons I took long walks. During my High School years and two years of college, I read everything that I had access to. Thus even if the world did not know of Sambalpur, I knew the world. Barely ten years after the first computers were constructed in the US I knew of them. Within a few years of the development of the atomic bomb, I wrote a series of articles in Oriya, for the weekly Science section of the daily newspaper *Pra-jatantra*, translated from US magazine articles, on the design of the bomb. I wrote many articles on science in Oriya during my schooldays; I can remember one on submarines; another on the chemistry of sugars.

For as long as I can remember, I wanted to be a scientist. An uncle once mentioned that a scientist must know mathematics and must know German. I was determined to learn both. Math was taught in school, and I always put in extra effort. German was not taught, and no one around knew the language, and thus posed a challenge. After considerable search I located an old book of German grammar and script and started teaching myself. It was a very old book. and unbeknownst to myself, I was learning an antiquated script that has now virtually disappeared in Germany.

During the dusty hot summers of Sambalpur, the school holidays were long and boring. We had to invent our own amusement. Television did not exist in India. Bou simply forbade us to go to movies. The movies were bad for us. I spent my time devising small experiments. Bapa had a rubber stamp of his signature. I wanted to make a metal cast out of it. I have forgotten why I wanted to do it. First I made a clay mold and dried it. Then in the hot midday sun I built a fire and heated a piece of lead (I cannot remember how I got the lead). With a blow tube (*phunknali*) I puffed and blew at the fire, to raise the temperature. After quite a while of puffing and puffing the lead melted. Lying in the hot midday sun near the fire, I almost melted too. I poured the lead into the clay mold and minutes later had a replica of my father's signature. It was not exact. The edges were not sharp, certainly not as sharp as the rubber original, and the imprint on paper was imperfect. With further attempts at casting, I recognised the problem. The mold itself was not hot. Hence the molten lead was cooling too rapidly, before it could get into all the sharp edges and corners.

I mention these three events of my school days, the article on the atomic bomb, my learning of German, and the experiments in casting, with a purpose. To be poor does not necessarily mean that one has to be impoverished. We all grew up without all the frills and resources that are available to European and American school students. In the backwaters of India, even in Sambalpur, it was possible to exercise one's intellect and hone it to a state equal to any in the world. The only limitation is that imposed by ourselves.

It is in this sense that Canada was not a discovery for me. I had read about Canada and the United States. When I set foot on Canadian soil, what I saw was what I already knew.

As a young boy I was fascinated by war, and played incessant war games, by myself. My side, the friendly side, was led by an invented character, Prince Pippin. My games consisted of large scale battles of mecha-

nised air land naval forces. Since I had no scale models of military hardware, I simply used pebbles and rocks. I ascribe my interest in war as due to my being a *Khandayat*, the fighter caste. Anyway, war was in my blood and before I finished high school, I had finished reading Winston Churchill's 'History of the Second World War'. The result was opposite of what Winston Churchill would have anticipated; A German officer, General Field Marshal Erwin Rommel, became a hero to me. I also read up on other German generals and became familiar with the campaigns of Guderian, Manstein, Kesselring and many others. I knew details of every major battle in the Second World War; I could reel off almost hour by hour account of the movement of armies, of divisions, of armour. In spite of my love for war, I am not prone to violent behaviour. I was sympathetic when Bapa declared he was a Buddhist; even now I occasionally state that I am too.

My travel to Canada for 'higher studies' was itself a misadventure of sorts. The Physics Department at the University of British Columbia (UBC) had accepted me as a Ph.D. student and offered me a princely sum of \$1700/year. I was assured that this was sufficient to live on. (As it turned out, I could not only live on this but comfortably save \$700/year.) When I applied to the Canadian High Commission in Delhi for a visa, the Visa Officer told me that the amount was insufficient. He wrote "I have a daughter in college; I know that you cannot live on that amount". He refused to grant me a visa.

The Head of UBC Physics Dept. was Dr. Gordon Shrum. He was a person of power on campus and in British Columbia. In addition to running the Physics Department, he was Dean of Graduate Studies; Director of Housing; Charman of the British Columbia Research Council and later, Chairman of BC Hydroelectric Commission. When I wrote to him about the denial of visa he wrote a strongly worded letter stating quite clearly that \$1700/year was more than sufficient for a graduate student. Upon receiving this letter the Canadian High Commission relented and said that they would reconsider, but I had to pass a medical examination, with blood tests, x-rays, urine tests, stool tests -- the whole works. All this cost a lot of money, but after the battery of tests, I was declared healthy and fit. Whereupon I wrote to the Canadian High Commission again and expected my visa to arrive shortly.

I was too optimistic. The Visa Officer said he would not grant me a visa until he interviewed me in person in New Delhi. I was angry. I wrote to Dr. Shrum stating that it was illogical for me to travel all that distance for an interview by a clearly hostile Visa Officer. Dr. Shrum's response was simple: "Come to Canada without a visa; upon landing at Vancouver Airport tell the immigration officer I said so. Bring your medical reports".

So I travelled across the Pacific holding on to various reports on my body fluids and body wastes and an oversized chest X-ray. I do not not remember how I convinced the airline into letting me travel without a visa to Canada. I did not even have a visitors visa to the US; in fact my passport had no visa of any kind to any country. I had nightmares of being refused entry into Canada at Vancouver Airport, and shipped ignominiously, back to Calcutta. On landing at Vancouver I

told the Immigration Officer, "Dr. Shrum wrote to me tell you to admit me into Canada.". After all the hassle in India, the whole process of entry into Canada took about a minute. Such was the weight of Dr. Gordon Shrum in those days in that region., The Immigration Officer hardly asked any questions. He simply stamped my passport. I was in Canada. I was picked up at the airport and after attending a reception for foreign students, taken to a student residence.

Although I felt that I have been in Canada all along, book knowledge can only go so far. At 7pm I became hungry and went to the dining room. Dinner time was just over. There was a young girl behind the counter and I asked about dinner. She replied "Thank you, I would love to. I will be out in a few minutes". Puzzling over her reply, it suddenly dawned on me that I had my first 'date'. Scarcely 24hrs had passed since I left Calcutta. I had a date. The girl had short cropped hair, rather unusual in those days. She was pretty. She was a girl and I had a date. My state of elation was short lived, I mentally counted my dollars. I had barely enough money to feed myself, let alone go out on a date. Her happy smile froze when I explained that I was not inviting her for dinner; I had no money. I just wanted some food.

I stayed in the student residence because I do not particularly like to cook. A group of us, among them three Oriyas, Surya Misra and Nalini Hota, and myself started sitting at one end of a long table in the dining hall. Soon we found that the other end was frequented by a group of girls, all undergraduates. It was a question of time. Our group and 'their' group became friends. We became one group. With time we came to know the thoughts, the feelings, fears and hopes of the girls; young white middleclass girls from the suburbs and small towns and farms. They provided us with a window into a Canada beyond the campus. We remained a group until one by one each graduated and went our separate ways.

How did I do in my Ph.D. program? Unbeknownst to myself, I had enrolled in a Ph.D. program in Physics, even if I had only cursory knowledge of the field. The graduate courses in Nuclear Physics, Quantum Mechanics, Statistics, Waves were killers. Many failed. I got through barely, by luck. But much of what I am today is from the struggle to pass in those days. I discovered that my true interests lay in physics and mathematics, and my subsequent research interests reflect this.

The Geophysics group in the Physics Department, faculty, staff and students at UBC used to mingle informally twice a day over coffee breaks. There were lots of jokes and mutual bantering, interspersed with serious discussions of ongoing thesis research. For the first few months I was quietly trying to find my bearings and simply listened. Then one day there was a discussion on the Battle for Stalingrad. My supervisor made some incorrect statements about the campaign. I corrected him. He tried to show that I was wrong; whereupon I reeled off from memory the disposition of tanks and troops in the Stalingrad area. He went home, checked his books and next day he admitted that I was right. From that time onwards there was a new respect towards what I had to say on any subject, including discussions on my thesis research. My fascination with modern mechanised war brought me some benefits.

On campus a small group of us formed the Semi - Intellectual Club, with periodic meetings and discussion on 'higher things of life'. Through a young don, an English lecturer, I was introduced to the writings of Lawrence Durrell. Durrell's *Alexandria Quartet* was interesting because the four volumes represented the four dimensions of space and time, inspired by ideas from Einstein's theory. The same don lent me a record of Handel's *Water Music*. I listened to it day and night, for months and memorised the hour long score. My American 'aunty and uncle', Polly and Ralph Victor of Seattle, friends of Bapa, gave me a birthday gift, a record of Beethoven's *Eroica*. I fell in love with European music of the late seventeenth and early eighteenth century. I absorbed every Concerto and Symphony Beethoven ever wrote and memorised them.

It is an enduring wonder with me as to how and why Beethoven, living in Europe one and half centuries before, could communicate through his music with me, a boy from Sambalpur. I did explore the works of other European composers of the time such as Haydn, Mozart and Telemann, but there was no rapport such as I had with the music of Beethoven. Off and on I tried listening to Indian popular and classical music; I just did not feel the same vibrations.

In 1954 I left Sambalpur to study at the Indian Institute of Technology, Khargpur when I was sixteen. Bou brought some *dahi* (yoghurt) for good luck, to the railway station. There was also a package home cooked food, just in case they did not have edible food in the student hostel. I still remember her tearful face, bidding her first born goodbye. Perhaps she knew that I would not be coming back; that I was leaving Orissa forever. I did not know it then, but my detachment from Orissa had begun.

It is surprising to me as to how little of Oriya and Indian culture I absorbed, even though I grew up in Orissa. As Mark Twain once said, I have not let my schooling interfere with my education. With my fascination with large scale mechanised warfare, with modern science and technology, and with early nineteenth century European music I was in fact constructing an European shell, an island around me.

Yet all was not lost. Through my association with those who are the real Oriyas, those who have it in

their blood, those who know about Oriya festivals, music, poetry and drama, I slowly learned in my old age, what I should have learned in my youth. Unknown to themselves, all Oriyas in Ontario, especially Mana Ranjan and Minati Pattanayak and SriGopal and Shanti Mohanty, basically coached me step by step in Oriya culture. They continue to do so. For, my ignorance of Oriya culture is still abysmal, but is now marginally less so.

I take this opportunity, on the 25th anniversary of the Orissa Society of America, to thank the founders and continuing executives who have kept the flame alive so far from our shores for so long.

In the late eighties: By happenstance I stopped by an Indian store in San Francisco and bought a cassette by Sunanda Patnaik. Once again I discovered a music of the soul. The experience was the same as I had three decades earlier, when I first heard Handel's *Water Music*. This single piece started me on my way to discovery of other Indian classical music.

My education in Indian classical music continued through an younger couple, Sabita and Gagan Panigrahi. My pleasure is that I could also guide them towards the appreciation of the beauty of Mozart and Beethoven.

The personal penalty of my deciding to stay in Canada has been severe. I was the eldest grandchild, the apple of everyone's eye. My grandfather, uncles, aunts doted on me all through my childhood. At every positive step in my life their joy and pride and happiness invariably exceeded mine. The unknown part of this equation, the hidden part, was that if I had taken up a reasonable position in India, I would have been of use to the extended family. I have been absent from important family occasions, of births, marriages, deaths. I was not at the bedside of my father or my grandfather when they passed away. I was not there to light Bapa's pyre. My children do not love Orissa. It is a name, a faraway place, which they will visit someday for a short vacation. My children have not formed bonds with the new generation of cousins, nephews, nieces. With the passing away of my mother and my uncles my bonds with the land of my birth will cease.

Lalu Mansinha is Professor of Geophysics at the University of Western Ontario. He is actively involved in the Kalandi Bolangir Project.



From the Pens of Expatriates

If nothing else, Oriyas in America have brought with them this urge to write, to put on record, to express a feeling, an emotion in poetry. The subject matter is mixed: from memory about a culture in a faraway land, or new experiences in the new world, or, a mixture of both. This is our new land, and this is our new culture.

ACCEPTANCE

Chandra Misra

Now I can see what I am
climbing towards:

ACCEPTANCE
written in capital letters,
a special headline
in my heart.

The name is ringing in my ears
while I struggle on every day,
wavering and crying.

Below, my whole life spreads.
It's surf,
all the dreams I have ever known
or dreamed of.

I hold the baby tight
while thinking of your warmth
And pray that God grant me
serenity and peace.

Something is missing.
Grief is a paradox --
it makes me realize
I never had you

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*Chandra Misra is a regular contributor to this Journal. She
is a practicing nurse in the Philadelphia area.*



IN QUEST OF THE ODISSI DANCE

Ratilekha Mitra

On the eastern coast of India lies the state of Orissa -the land of exquisite temples. Out of these sacred precincts flowed the religious, cultural, and artistic traditions of the Oriya people whose concept of dance flowered as an aspect of divine ritual. As the sun's rays shimmer on the Puri Jagannath temple they invigorate the life of the devotees of the Lord of the Universe. Here the Maharis had danced in bygone days as an invocation to the Supreme Power of the Cosmos, offering stylistic movements of mortal homage and perpetual adoration.

The art of Odissi dance was nurtured in a land of striking beauty, for Orissa unfolds a rich panorama of sparkling seashore, forests of alluring mystery, crystalline waterfalls, and colorful villages and towns. The surrounding countryside imparts a lyric charm, a romantic ambience, to this mode of classic dance; one, whose forms -- in motion -- seem to revivify the sculptural figures adorning the walls of the Sun temple at Konarak; those carved images that typify the myriad facets that dance, love and worship play in the continuum of life.

In actuality, my Odissi dance odyssey -- a spiritual quest -began in June of 1969, though some years prior I saw a performance of this dance art as presented by the Indian dancer Indrani, in New York City. That performance launched me into exploring and ferreting out whatever subject matter I could find relating to the art. Not an easy task then, as the Odissi style was rarely seen outside the region of Orissa and, here in America, completely unknown.

Fortunately, Indian art journal *Marg* had published an excellent issue on the Odissi tradition and it inflamed my imagination! I had to go to Orissa on a study pilgrimage, so intense was my desire to become one with this dance form: A Temple Dance whose delicacy, whose sinuous patterns and designs, were filtered through such subtle moods and emotions of devotional power. I wanted to immerse myself in the totality of the art -- to absorb the cultural nuances reflective of the Oriya people.

On what was to be my first trip to India, I spoke no Oriya, of course, had no Oriya friends at that time, and possessed only a limited book knowledge of the region. A few Indian friends in New York did try to discourage me from attempting to live and study in Orissa as they felt it would be just too difficult for a foreigner to adjust to such an "alien lifestyle". It was suggested that Bombay or, perhaps Delhi, would be far more amenable. However, I set my heart's desire on Orissa, and Orissa it was to be.

On that long flight to India in 1969, I finally landed via a small plane in Bhubaneswar, and my longing for Odissi dance was now to become a reality.

I was met at the airport by Shri Babulal Doshi, Director of the Kala Vikash Kendra, whose total commitment to that famed institution did so much to propagate Oriya culture. The contrast between New York City and Cuttack was startling indeed. I must admit there was an initial feeling of "culture shock." Everything was different, strange, yet terribly exciting. I would be the first "foreigner" to study odissi dance in Orissa. The Kendra arranged classes for me in the Oriya language, theory of dance, and my esteemed Guru, Shri Raghunath Dutta, consented to teach me privately twice a day with a morning and late-afternoon class. I am eternally indebted to my mentor for all the effort and time, coupled with infinite patience that he gifted me with in those early days, when a solid foundation in the art is of primal necessity. The total absorption and dedication that I evinced towards the art was certainly matched by his dedication in imparting this treasure to me. He not only taught me the structure of the art, but inspired me with a profound respect for its inherent customs. Guru Raghunath is a classical purist -- even down to design in costuming -- maintaining also that the songs rendered through abhinaya must remain true to the Oriya tradition. After four years of intensive training, I graduated from the Kala Vikash Kendra and presented my "maiden performance" honored to have Shri Kali Charan Pattnaik officiate as Chief Guest of Honor. Before leaving Orissa, Guruji enjoined me to "take this art around the world." I hope I have been able to live up to his wishes, as I have dedicated myself these past twenty five years towards the promotion and propagation of the sacrality of the Odissi dance.

I have returned to Orissa many times over the years to continue studying with my Guru, as well as to perform. Every sojourn there is a spiritual renewal for me as a devotee of the art. Odissi dance, by the grace of Lord Jagannath and the benediction of my Guru, has made it possible for me to perform throughout the world (See *Performance Note*). I have always considered it a karma -ordained blessing to have been chosen to dedicate myself these past twenty five years to an art of immense grandeur that has enriched my life and continues to do so.

There have been many press reviews written about my performances over the years, but one that remains a favored one was written by Shri Nala Najan, an eminent authority on Indian dance. His words seem to symbolize the essence of what Odissi dance means to me: "She evokes the image of a Mahari, or temple dancer of bygone days, and is the true devotee of her Lord Jagannath, the mortal dancer who mirrors the expression of his eternal omnipresence."

★◆★

Ratilekha Mitra has presented Odissi dances throughout the United States and Canada and Latin America. In August 1993, Ratilekha presented the premier of Odissi dance at the National Art Centre in Denpasar, Bali in the 1,300 seat Ksirarnawa Theatre and also taught Odissi at the College of Indonesian Arts, in Denpasar.



Lonely Night

Kabita Patnaik

The moon is so bright
On the river bank
Someone sitting
Under the tree
Playing the same tune
A very sad tune
Every lonely night

Through his music
The deep feeling
Laying in my heart
My blood is crushing
My heart
Every lonely night.

Who is he? Hiding under that
Shadow of the tree
Is he looking for his beloved
Or lost her forever?
Why is he hiding and
Playing that same sad
Tune every lonely night?

★◎★

Kabita Patnaik lives in Rivervale, New Jersey.



DREAMS

Sangita Misra

As I sit by the fire side
Watching the lengthening shadows from a window
Tender memories pass through the fields of my mind
Like the evanescent beauty of a rainbow.

Drifting off slowly away in dreams
I find my soul pure and white as it glows
While it lights up my face
Like a mellow bloom on a damask rose.

Oh ! How fresh I feel
Blushing like a rose under the April sun
To me it seems as if life has only just begun.

Alas ! my dreams broke, like all tender dreams do
I found myself alone in this cold world
With the pretty rainbows I had woven shattered too.

Now life seems to stretch out endlessly
Like a long dusty desert
As I stagger all alone, carrying the burden of this cold old heart.

How I want those old days back again
Where every tomorrow was a happy beginning
I want to be reborn again
And cast away this dull and dreary feeling.

Take my hand in yours, Oh Lord
Lead me away from this misery and pain
Into that world of peace, love and innocence
Where my soul will shine and glow again.

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Sangita is a final year graduate student at Queens College and lives with husband Sameer Misra in Dix Hills, NY.



Remembrances

Malay Mishra

She beckons me. From the innermost recesses of my heart. Her smiling face with those bright eyes lit in the morning sun falls directly on me, as I journey into the corridors of my memory, silently.

Far far away, thousands and thousands of miles of physical distance separate those spatial moments, those relics of the not-so-distant past when the mind flies. To touch the distant horizon, where the sea of humanity meets the sky of spiritual luminescence.

The boat traverses the river. Several ghats pass by. Those shimmering images in the reflection of the placid waters shift gently. The sounds of the morning hymns rise up to the distant temple spires and send their echoes back to the ripples. The boat glides into the dawn drenched waters of the river. The ocean is just a few fathoms away.

She took me on her lap, placed my face gently against her palms and planted a wet kiss on my right cheek. I liked it though I did not quite understand what it meant. May be my nine months of awareness had not permitted me the capacity to discern the sensitivities of maternal longing.

A mighty force swept down the hills and consumed my senses. Like an outburst from the sky, tearing apart the layers of ether, it broke down over me. It was my moment of awakening. I gazed at the world around me. Like a creation from another planet - Everything seemed strange. I clasped her hard. The distant melody of the flute rhapsodising the trembling leaves faraway foliage, the jingling of the anklebells echoing in the sensuous night, the mistle toe above. And I realised I could love and be loved. The force was strong, very strong. I left my world far behind and flowed away.

She had once held me close to her bosom and whispered an inchoate sound, perhaps wishing to stay longer in this world. At least to say something before her moist eyes would become motionless. I had looked at her in amazement. A helpless smile had escaped her deformed mouth as if nothing much was lost. There still was courage in her heart, determination in her veins. My eyes had welled up, unconsciously,

flushing the entrails of my desperation. And the moments had sped by.....

The Ganga flows perennial. Trickling down a mountain path, it comes down on the plains, gushing its bowels, down the pebbles, stones and rocks and surges across into the Bay, as the distant boats silhouetted against the shores of my dear land languorously oscillate against the murmuring ripples of the ocean.

I wrap the blanket of the past over me and slide silently into myself. A pilgrimage into the innermost corners of my consciousness and beyond. To conquer that shadow of light which turns ephemeral to eternal. I tiptoe my way through. A light at the end of the tunnel glows, becoming brighter...and engulfs my senses.

There in the distance, a small hut, some characters a full length play enacted before me. Two families, distant, distraught, brought together by a hapless coincidence of events, passions and an alliance of seemingly disparate beliefs. The characters come to life and play. And the act goes on... Till the lingering smoke of her bier envelopes the sky over me.

Where have I left her? To look for me, all over the corners of her heart, to find me seated plum right in the middle. She looks at me, and her eyes shine in an eternal bliss. She comes as if from the heavens, a beam of light blazing across the sky. It is my moment of transformation. A Karna takes shape. Who will pull the chariot out, mired in the mud of human agony? Who will lift me to that state of bliss where life seems living and living means ecstasy?

There, comes gliding, the swan, majestically flapping her wings, the soft white satiny lustrous wings, taking her onward ascent. Higher she goes, as I watch her, the clearer she gets in my horizon. And a beatific vision consumes my body and soul. I open out my arms for her. Beautifully, she circles around a solitary star until she gets transformed. And then the star drops, crashing down, settles on my lap. I take her on my palm and gaze at her, a piece of glowing emerald. Bewitching, Breathtaking.

And I am reborn. ★◎★

Malay Mishra is presently Counsellor (Political and Culture) at the Embassy of India in Washington, DC.



A ROAD TO NOWHERE

Sulagna Rao

A random stroke of her hand
Creates a great ripple in the water,
She gazes with very little passion
As the ripples get wider
And finally fade into nothingness.
Within a blink of her eye
The water looks serene and pure
As though her contaminated hand never touched
One of nature's masterpieces.

Mesmerized by the crimson sunset in the valley,
She sits drowned in her own unreal little world.
Complications and confusions are two monsters
That never before dared to touch
The edges of her honey sweet dreams at night
And transform them into cold dark nightmares.
Somewhere and sometime the line was crossed.
The unforgettable and distinguishing line,
The line that signified the gift of innocence,
A gift that has been untimely confiscated from her.

Constantly she meditates and plans
A cloudy route to her past
No attempt to mend broken hearts
No desire to heal deep wounds
No inspiration to plant new roses in garden of youth.
Inevitable denial of present
Her acceptance of her tiny world
That exists only in her mind but not in her heart,
Is far from perfection.

Nobody held her pale hand gently
And led her on the road to the present
A road though scattered with wild thorns
Eventually met with a trickling silver stream
Where she could have washed away her bloody feet
Along with her paralyzing fears of the past.

Belief in rebirth
Rebirth of life, youth, and innocence.
Possibilities of miracles
Yes, the line is crossed.
But crossing the line never meant
Life only holds death..

Sweetly and silently she wonders
If she should attempt to create another
Rainbow-colored ripple in the calm waters below.
Unforgivable silence
The sin of reluctance.
A single tear drop hesitates, but

Then takes leave of her soft skin.
It falls slowly into a pool of infinite tear drops,
Creating a microscopic ripple that she fails to see.
She sits patiently and waits an eternal wait
As another shooting star goes by
In the silver-dotted sky.

•••

January 6, 1993
END OF NEW YEAR ... BEGINNING OF NEW ONE.
THE END IS ONLY THE BEGINNING.

Sulagna Rao is from Richmond Virginia.

•••

THE WOMAN FROM GEORGIA

Prasanna K. Pati

Dear Doctor Sonjee:

Namaskar. It was my pleasure and good fortune that I met you on the Delta flight from Chicago to Atlanta. It seemed almost ordained by God that I would meet a person from Orissa, and a devotee of Lord Jagannath. Aren't you ashamed that you gave me a loving kiss when we parted company in the airport? I have to admit that I liked it, being kissed publicly by an Oriya Brahmin. Never mind that I am a white female from Georgia, who has never been to India.

You remember all the details that I narrated to you on the flight. You remember your promise to me. I will wait for you.

Love and best wishes

Sincerely

Marilyn Benson
Marilyn Benson

It was a summer afternoon in 1985. I was busy seeing my patients in my Columbus, Ohio office. It was a long, long day. It was about three in the afternoon when the mailman came. I would always interrupt my routine to check the mail, specifically for letters from India. Even if I have been away from India for so many years, I missed the sights, sounds and my people in India. Thus, a letter from India was always welcome.

The above letter from Atlanta was certainly a surprise. For the moment, it was a blur in my memory. It has been almost two months since I was on that flight to Atlanta. I tried to recall the woman and the conversation. Slowly, I could visualize her beautiful face, her charm, and the southern drawl, intensity in her expressions and above all, bits and pieces of her story. I began to laugh at the utter craziness of this encounter, her captivating charm over me and my implanting a tender kiss on her cheek when we parted company. Then, I began to get agitated as I recalled her story. For the moment, I put away from my mind what she told me on that flight and went on seeing my patients.

The last patient left my office around 7 that evening. It was a very hot day in Columbus. I left my office and went on a long walk near the Ohio State University campus, which was not far away. I tried to piece together all the conversation on that flight and finally, my promise to her, which she alluded to in her letter. Being a psychiatrist, I have heard many strange stories, but this one from Marilyn was beyond my wildest imagination and yet, I couldn't shake it off.

We sat together on that flight. I recalled I was reading a magazine from India. I didn't pay any attention to my right, though I was aware that she was very attractive. I recalled she was reading the Chicago Tribune. After several minutes, she had asked me, "Are you from India?". I had just said "Yes" and remained silent. She persisted, "What part of India?". I simply added "Orissa". Only at this point, I made eye contact with her, and again, I was struck with her beauty and I felt uncomfortable, and started looking at the magazine again. I was hoping she would leave me alone, but then the question "What part of Orissa?". I relaxed, as I thought I was with someone who knew Orissa. I asked her "Have you been to Orissa?". There was a long pause. She was looking out at the sky through the window and I persisted, "What part of Orissa have you been to?". I will let the reader listen to her story as she told me on that flight.

No, I have never been in Orissa. I have not been to India at all. I would rather not go to Orissa. You see, I have been there in one of my previous lives. Do not laugh at me. I mean it. You think I am crazy, don't you? I am sorry. You know, Dr. Sonjee, you are an Oriya. You recall that the custom of Sati Daha, the widow burning in Orissa was not banned until 1829 by the British Government. It was the summer of 1812 that my husband died in the village of Veer Ramchandrapur.

I interrupted her. "You mean, in your previous life and in that village, you became a widow".

She simply said with an intensity and sincerity in her voice, *Yes, I became a widow at the age of 19. It is a very beautiful village, mostly a Brahmin village. As per the custom, I became a Sati, that is, I placed myself on the pyre before it was ignited..*

I remember getting very agitated and almost angry. I told her, "I do not want to listen to such a bizarre and made-up story".

She quickly held my right hand and gave it an affectionate squeeze and simply said *Can I go on?* I sat on the funeral pyre praying to Lord Jagannath. All the rituals had to be gone through. I was dressed in a colorful red silk sari. I looked at the face of my departed husband. I had been married only four years. I looked at the nearby mango grove near the pond. I saw a number of priests. I knew that some had come down from Puri. I could hear full throated voices shouting "Jai Jai, Jagannath". At a distance, I saw a British officer talking with some priests. I knew that the British authorities in Orissa disapproved the custom of Sati, but couldn't prevent it by law. Finally, after all the rituals, the time came. You know, according to your customs, the eldest son is to light the funeral pyre, but my son Arjuna, was only a year old. Thus, the duty fell to my brother-in-law. At a distance, I scanned the crowd and saw my son held by my mother-in-law. Only, at that moment, I felt that intense pain that I was leaving an orphan only a year old. For a moment, I felt like bolting from the pyre to hold my son, but amidst deafening cries of "Jai Jagannath", my brother-in-law was coming step by step accompanied by priests and then, he lit the pyre. I also shouted "Jai Jagannath" and then, I could see and feel the flames around me.

I held her hands, and looked at her face. She was calm and with just a hint of tears. I have gone through births and re-births since then. But, I cannot forget my son, that little toddler that I left in Veer Ramchandrapur. That scene intrudes my consciousness almost daily. The pain that I suffered from leaving my son is still there.

I faintly said, "You know it is difficult to believe your story, but just listening to it, I also feel the pain".

She went on, *I can understand your disbelief. I want you to do me a favor.*

I responded, "If I can".

She said, *No, promise me that you will do it.*

On an unguarded moment and being overwhelmed with her story, I said "Yes".

She continued, *I want you to go to that village, Veer Ramchandrapur. It is not very far from Pipli. I want you to talk with the elders there and find out what happened to my son, Arjuna. If you do not believe my story, you go to the office of the District Magistrate in Puri and look at the records of 1812. All I know that the British Government used to keep meticulous records. You may find a description of that event. Yes, I forgot to tell you. My name was Soudamini and my husband's Ratnakara. Yes, find out about my boy and come see me.*

The captain was announcing that we were approaching Atlanta International Airport. In a few minutes, we would land. I was speechless. I couldn't think. Here this strange woman giving me a job to do and then, report to her. The plane landed soon after. We walked together to the baggage claim area, each engrossed with thoughts.

When it was time to say "Good-bye", I gave her a kiss and she gave that affectionate squeeze of my hand and said *You have promised and I will be waiting for you.* I took out my business card and gave it to her. It was not until 1987 that I went to India on a brief visit. But I had never gotten over that story on the flight. I had kept that letter from Atlanta, Georgia. Prior to my trip to India, I had thought that I should really tear up that letter, but I just couldn't. Something in me prevented me from doing so. I decided that I might as well visit Veer Ramchandrapur for a day. It is not too far from Puri and in my trips to India, I always go to Puri and the great temple of Jagannath.

It was exactly December 10, 1987 that I took a taxi to that village. I had related the purpose of my visit to some of my family members and they all thought I had gone crazy to pursue a story like that. Finally, one of my distant cousins, who was a devotee of Jagannath, was willing to accompany me, for he too thought there might be something in the story. He was one of those who believed in the super-natural and the unreal.

It was a cool day. I was really struck with the lay-out of that ancient village, a broad street with neat little houses on both sides. We walked in the main street just enjoying the scene. Each house had a garden area and backyard with coconut, mango and guava trees. At the end of the road, there was a temple for Lord Shiva, the Hindu God of Destruction. My cousin suggested that we might meet some village elders in the temple court-yard that we could talk to.

We went to the temple court-yard and then, to the inner sanctum to offer our prayers to Lord Shiva and then, came out. In one corner of the court-yard, there were four elderly men playing cards. We came near them, sat down. There were no enquiries, no questions even if we were total strangers in the village. They seemed to be lost in their game. After what seemed to be a long time, my cousin interrupted their game and said, "Sir, please forgive us for interrupting your game. My cousin here has come from America with a story about your village and he would like to know what you know about it". They stopped their game and waited.

I folded my hands in reverence and told the elders the entire story. I could notice the anxiety in their faces, but there were no interruptions. I finished the story and asked them, if during their childhood, they had heard any accounts of Sati from their grand-parents. There was no response. My cousin asked them directly and finally, one of them said the custom was outlawed so long back that none would remember any stories of Sati. I simply stated that I was interested only in that particular Sati episode of 1812, of Soudamini and Ratnakara and their son Arjuna. Finally, one of them suggested that we go and talk with a certain elderly female, who according to them, was close to ninety and the village historian. We asked for direction to that house and left.

By the time we were walking in that street, the word had obviously spread that I had come from America to verify the details of a Sati in 1812 and we were looking for descendants of one Arjuna. We were now surrounded by the village folks, both men and women. Finally, someone shouted "Jai Jagannath" and there was the cry in unison to Jagannath.

Obviously, the elderly woman had been alerted about our coming and our story. She was waiting in the door for us, greeted us warmly and had us seated. She had her grand-daughter bring us tea and biscuits. We were surrounded by people. I briefly presented to her the purpose of my visit and she said she understood. I asked her, as the village historian, what she knew about the Sati episode of 1812. She paced back and forth and then, she sat down in front of us and narrated the following story to us: "I must have been nine or ten. I used to go to all the village elders and listen to stories about our village. Those stories have come down for generations. There are no written records. You may want to go to Puri to search the records of the English Government for that year. This is what I know. Every year in this village, we used to have a dozen or so Satis until of course, it was banned by the British Government. Some rich folks preferred to take the body and the widow to the Swargadwara in Puri. I am sure, you have been there, the holy cremation site on the beach at Puri. Here in this village, we have our cremation site near that mango grove by the pond. I was told that the Sati took place there. I was also told that some widows would jump out of the fire, start screaming but be pushed back to the funeral pyre. Mostly, they went along, as that was the custom and ritual of our faith."

I interrupted her and asked her if she had heard anything about my story. She remained silent for a few minutes and then said "Ratnakara and Soudamini are common names in our village, so also, Arjuna. You know, it has been almost two hundred years. I do not remember being told about this particular Sati in 1812." Several persons in the audience came forward to offer stories they had heard about one Arjuna, the infant son of a Sati, but the old woman just declined any comments.

Obviously, it was disappointing that I couldn't find anything about Arjuna. What could I tell Marilyn? Then I and my cousin took a walk toward the cremation site in Veer Ramchandrapur. It was about half-a-mile. I imagined that Soudamini must have trodden the same path when her husband's body was being taken to the cremation site. It was the same path that many Satis in this village had gone but never came back. Sure enough, there was the mango grove and the pond. I reassured myself that at least I could tell Marilyn about the village, the cremation site, mango grove and the pond, just the way she had described. Finally, we arrived at the exact area where the cremations would take place. I stood there, trying to project myself to that day in 1812. It was real as well as unreal. For a moment, I became dizzy and sat down. I touched the soil and then, I cried out to the heavens: "Marilyn".

It was the next day that my cousin and I turned up at the District Magistrate's office in Puri. It took us almost three days to get permission from the authorities to search for the records that I was looking for. And it took another couple of days to locate the bound volumes of the ancient records kept meticulously by the then British authorities. Finally, my cousin and I found the 1812 records. Going through the volumes almost illegible, faded ink was almost insane. I wondered what and why I was doing all this. However, my cousin was always encouraging and optimistic. And lo and behold, there was a volume entitled "Sati in Puri District, 1812". I started trembling, couldn't bear to look at it. I felt like fainting. My cousin took over at this point. After an hour or so, he came across the entry under the village "Veer Ramchandrapur". He slowly read it to me. The entry was dated June 9, 1812. It read:

I had a report from village Veer Ramchandrapur that there was going to be a Sati in the afternoon and that one, Ratnakara had died and that his widow would die in the funeral pyre. I immediately asked for a dozen constables to accompany me to the village, which was about 25 miles from Puri. I hoped to dissuade the priest from this murder, though I had no legal authority to stop it. With haste, we proceeded to the village and luckily, I was in time there with my police force at the cremation site. The widow had just come along with her husband's dead body. She was stunningly beautiful in a red silk sari. She was so young,, almost like a teenager. All arrangements were being made by the priest for the ritual of Sati. I immediately went up to the chief priest and engaged him in a conversation and appealed to him to stop the proceedings. The crowd surrounded us. I could feel the hostility and the agitation in the people around us. My small police force, under my instructions, stayed away at the distance. I ap-

pealed to the crowd to save the woman. I appealed to them not to condone a murder. I even threatened them with jail. The crowd was getting restless. I couldn't quite understand all the Oriya being spoken around me, but I knew there was anger and hostility. Finally, a spokesman emerged from the crowd. This chap happened to be an attorney in Puri and I knew him. He calmed the crowd and came near me, shook my hand and said, "Sahib, this is our ancient custom. With this act of supreme sacrifice on the funeral pyre of her husband, Soudamini will go to heaven. Mr. Jenkins, you know that your Government does not interfere with our customs. There is no law to prohibit this sacred act. Our people will not tolerate your interference and if you do, there will be bloodshed. The Governor-General in Calcutta and his Council will not approve of your interference". His voice was like steel. He knew what he was talking about. He knew I didn't have the legal authority to stop it. I withdrew with my force and watched the whole scene with complete helplessness. I knew that the couple had left a baby boy. In the distance, I saw a woman holding a baby in her arms. I asked my assistant to go and verify if the baby boy belonged to Ratnakara and Soudamini. He came back confirming that it was so. It was almost evening when I returned to my quarters in Puri. I had a sleepless night. I wondered what kind of country this was and why we were here. I prayed to God asking for forgiveness that I couldn't stop an act of murder.

Signed/William Jenkins

My cousin went through a few more pages and then, came across the following entry dated July 27, 1812:

I came to Veer Ramchandrapur on an official visit. There have been reports of dacoits roaming around at night and frightening the people of Veer Ramchandrapur and the surrounding villages. After discussing the matter with the village elders, I directed actions to be taken and ordered the local constables to recruit extra help from the villages to police during nights. After settling this matter, I asked the elders to take me to the house of Ratnakara and Soudamini. I wanted to see the little boy. Ratnakara's elderly father greeted me in the door, had me seated. I asked him if I could see, the boy. There was a deafening silence in the room. Then, the old man, through an interpreter, gave me the news that the boy had succumbed to a strange illness a few days after his parents' demise. I was in a state of shock. On my way back, I again wondered why a young devout Christian from Manchester was in a country like Hindoostan.

Signed/William Jenkins

We departed with a heavy heart. The beautiful face of Marilyn,, that woman from Georgia, danced before my eyes, almost mocking and laughing. Within a few days I was back in Columbus, Ohio and engrossed in my routine.

However, I became depressed and started having nightmares, all involving scenes of Veer Ramchandrapur. I knew I had to confront myself and go see Marilyn in Atlanta. It was a beautiful summer afternoon when I knocked at the door of 1609 Peach Avenue in Atlanta. I was met by a young man, who introduced himself as George and said, "Dr. Sonjee, I was expecting you. Come in and please have a seat". I sat down and asked where Marilyn was. "Dr. Sonjee, I am Marilyn's nephew. She passed away about two months back. She had talked to me about you. She thought you might be in India on a project. She passed away rather suddenly. She had told me that you would come to see her. She was expecting some news from you. I guess, you are late". I sat frozen in the chair, then, I got up, agitated. I looked out of the window. I was not sure if the view outside was Atlanta or Veer Ramchandrapur. George came over and hugged me, and added, "Marilyn left a note for you. I will get it". Through misty eyes, I read the note:

Dear Doctor Sonjee:

I know you will be back to see me. I have left instructions to my family that I will be cremated, Hindu style such as the one in Veer Ramchandrapur. Ash is to be collected from the cremation site, placed in an urn. I entrust you with the ash to be carried to Prayag, and disposed of in the Holy Ganges according to your ancient Hindu rites. Do not fail me. I am sure you will bring some news of my son whom I left in 1812. However, I give you the above instructions in case my soul departs to be reborn into another life. Love.

Marilyn Benson

★◎★

Prasanna K. Pati is a retired psychiatrist, who lives in Salem, Oregon. He played the role of Dr. Sonjee in the Academy Award winning movie "One Flew Over the Cuckoo's Nest" in 1975. The movie was filmed in the same hospital in Oregon where Dr. Pati worked as a psychiatrist.

●◎●

Dashavatara

Babru Samal

In me, resides the power to create
to sustain and destroy the world as I perceive.
Therefore,
I am the creator, sustainer and the destroyer.

I am a fish
in a bowl, defined by forces
I do not understand.
That becomes my world
of pleasure and pain.

I am the Kachhapa, the turtle,
with a heavy exterior,
to bear all the ambiguities of life.
In the face of trouble,
I retreat and stay in my microcosm.

I am the Barah, the wild boar
under the control of my animal instincts.
I feel as if I am the rescuer of the world
which I can change
by my arrogance and brute force.

I am the narasingha,
The blend of man,
the conscious
and the lion, the king of animals
I can be swayed by my emotion,
hurt people emotionally or physically
before my conscience takes hold of the rein

I am the bamana
dwarfed with the burden of sheer living
I am walking from door to door,
begging for the alms of happiness and fulfillment

I am the parsurama
the saint, the priest,
who thinks he knows all but
impatient to other notions and ways
and wants to have his world by destroying the world
as it exists according to others.

I am the rama
confused,
bound by principles
that I do not understand
wondering from path to path
and running after the golden deer
of worldly happiness and recognition.

I am the balarama
the mighty lord with the power
to explore,
to enrich myself by cultures of mankind
and to produce the food for thought for me and others.

I am the Buddha
I look at my ageing parents
I miss my beloved deceased grandmother
I worry about my sick children
and question my existence.
In a quiet solitude,
I brood over my gone past
the fleeting presence
and ever encroaching future
I see me through my mistakes,
grasping barely the way out to my future
for my own salvation.

Finally,
I am the kalki, the destroyer
In my rage, I see nothing,
I feel nothing,
I want to destroy every thing including my own identity
The serenity of my life becomes the existence of void.

Above all, I am the Krishna,
the embodiment of attraction,
I am the ecstasy
I merge with myself as Radha as the final bliss.
There is no end or beginning
There is no male or female
but the union,
celebrated by the sound of the flute.

★◎★

Babru Samal lives in Thousand Oaks, California.

●◎●

UNKNOWNABLE FOREVER

Manorama Mohapatra

Unknown and unknowable am I
forever and forever,

To none have I made myself understood
Nor has anyone time to understand me!

How often am I impassioned---
Animated and inflamed,
Shaken, shocked, galvanised!

Seething and simmering within me
Are a thousand experiences---
Untold and inexpressible.

How many strange skies
Disembody themselves within my eyes
How many horizons of hope
Roll into my vision unveiling their mystery!

A being of nothingness
Pervades the space within my heart
And I am metamorphosed
Into a sea of infinity
Kissing the sands of eternity.

Here am I again, earth's beloved daughter,
Anguished and agonised and in tears,
A bruised creature
Caught in the labyrinth of solitude.

Lo, within me is a vast humanity,
Waiting to break forth into a thousand mutinies.
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Translated from the Oriya by Brajakishore Das

*Poems by Manorama Mohapatra have appeared frequently
in the pages of this journal.*



"Why Should I Pray?"

Bhagabat C. Sahu

Often we are asked by our young friends, "Why should I pray, why should I go to the temple, why should I meditate or do Yoga instead of going to parties or watching T.V.?" The answer that we parents give is not always convincing to our children and young friends. We do prayers with a purpose, with an intention. The wise man may be doing a prayer to get more wisdom and peace, the *sannyasi* (holy man) may be praying for *moksha* (liberation), the student may be praying for good results in the examination, the girl may be praying for a good husband or the President may be praying for reelection; the purpose and the end results are same in all cases. The doer (Prayerer) does a prayer for himself or for his family, friends, or community, country or earth and it always connotes some selfishness. It always objectifies a desire even though somebody may be a renunciate. That is perfectly acceptable since no action, not even sleeping or dreaming is performed without an objective. Every living being, be it a plant or a human being, has some purpose in life. A prayer can be done in several ways, such as (a) Physical (*Kayika*) where the body movements are involved like rituals, penances and devotional dances etc. (b) Oral (*Vacika*) where *bhajans* or *slokas* are sung. (c) Mental (*Manasika*) where mantras are chanted silently or meditation done upon god. In whatever form it is done prayer is a process of thinking, concentrating, seeking the grace of God and disciplining oneself. In a recent Gallup poll it was found that 96% said that by doing prayer they felt more peaceful, 94% felt more hopeful, 62% got what they prayed for and 62% felt divinely inspired. Interestingly enough 95% people said their petitions during prayer were answered. Most often the prayers started at home, in the family. This Gallup poll was a good section of American people. In another gallop poll it was found that nearly half of the people (47%) in the south attended church weekly as opposed to one third (33%) in East or West of U.S.A. Be it as it may, this gives us, the Indian immigrants, some food for thought. Indians in whom religions is said to be ingrained are probably praying less than their American counterparts. Are we more contented so that we don't feel the urge of praying, have we gotten more materialistic at the expense of spirituality or have we gotten more complacent? I cannot say we are more westernized because by Gallup poll, the Americans are praying more than us.

Why should we pray? Let us analyze from the prospective of a Hindu. Prayer has two results one is immediate or you can see (*drstaphala*) and the other is unseen (*adrstaphala*). *Drstaphala* - By performing a prayer such as saying "*Namah*" (I bow down) You are accepting your limitations, You are forgetting your ego and submitting yourself to a limitless and higher power. you are accepting the limitations of your knowledge, wealth, power longevity. You are offering yourself to God, if you believe in God. If you don't

believe in God, at the least by doing prayer you are disciplining your own mind, you are making your mind more incisive and sharper like a LASER and maintaining a chemical balance in your nerve cells like recharging a battery.

Hence, the *drastaphala* of a prayer may be psychological, but one certainly feels good, more relaxed, serene, and earthy after the prayer, what we may call *antakarnasudhi* (internal purification).

The *adrastaphala*, or unseen result, is where 'faith' comes in. This result comes in very subtle forms. The desire that is expressed in prayer in the long run in one form or another is fulfilled. This is called the 'Grace of God'. An atheist may interpret this as continued efforts brings in some success in one form or another. But effort cannot only bring success. Along with effort you need enthusiasm, courage, knowledge, resources, and the readiness and capacity to face obstacles. But even with all of these six qualities, you sometimes cannot succeed and there you need the Grace of God. As Einstein said 90% of it may depend on the above mentioned qualities, but at least another 10% depends on the Grace of God, what we ordinarily call luck.

Every action or *karma* we do has a reaction. It produces some results which are either good or bad. If it is good we call it *Punya*, and if it is bad, we call it *Papa*. The accumulation of these punyas (good deeds) and papas (bad deeds) leads to *prarabhdha karma* (earned results) and whatever has been accrued in the past life is *sanchita karma* (saved results). The sum result of these *prarabhdha karmas* and *sanchita karmas* determines the outcome of your present actions. One of the ways to explain *sanchita karma* is your genetic coding, the inheritance of certain chromosomes from your parents which are predetermined. By doing more good deeds (punyas), you accrue more bonus points for this life and the next if you believe in rebirth. Irrespective of this, by doing a prayer, we neutralize the bad effects of bad deeds (papas) which are unseen. When Lord Jesus forgives the sinner, the same thing is achieved. From a pragmatic standpoint, by doing prayer one is trying to analyze his bad actions, repent for those actions, and to take remedial measures for the future.

Prayer, from whichever perspective you see, as a Hindu or as a Christian, as a theist or as an atheist, has some good effects irrefutably. Somebody might say even after doing all prayers, "I failed the exam." Someone else might say, "I lost my husband." Somebody else would say, "I lost my job!" but if you didn't pray, things could've been worse. Because you prayed, you are still able to hold yourself. Prayer is an intelligent man's effort to keep on going, to keep on progressing, and it certainly is not an admission of wrong doings!

Prayer is not only a buffer, but also a catalyst for rejuvenation. *••*

Bhagabat C. Sahu is a physician in Athens, Alabama.

THE IMAGE

Sutanu Misra

Looking into my window with a soft glance...
The sun rises beyond the buildings,
And at this, the young leaf quivers with pleasure,
For it knows the caress of the motherly sunlight,
A touched and untouched measure.

The wind is soon to tickle
Those who are lying on beds of roses or rocks,
Says the wind - " Draw your swords and join the battle,
To fight death within and without,
Or, like most, be caught in the eternal rattle."

The raucous laughter of the air child awakes me finally,
But oh! what a fair creature!???
Wrapped in golden, with flashes of white and black,
Reminded me of something in the past...
I want to go back.

AWAKE I drew my swords and joined the battle,
For I was overwhelmed with sweetness and bitterness alike,
But lovely meadows grew brown,
And a strange fire destroyed the dream,
And tipped over the crown.

And back to life...
And its ever increasing Needs,
And subtly blinding lights and gently towering monsters,
All await for me in their insatiable hunger,
And with fear I remind myself of blisters.

A little bird, not human,
Wrapped in golden, with flashes of white and black...
Jumped from one branch to the next,
And said to me, " I am free."
◎

This poem is about the condition of an immigrant. I have included certain explanatory remarks (see overleaf).

The poem below is my interpretation of the Oriya immigrant's condition. Although the explanatory writing is not a part of the poem, I included it with the intention of achieving greater communication between the reader of this poem and I, the author.

Sutanu Misra

THE IMAGE

Looking into my window with a soft glance...
The sun rises beyond the buildings,
And at this, the young leaf quivers with pleasure,
For it knows the caress of the motherly sunlight,
A touched and untouched measure.
The sunlight serves the leaf a measure of love that is touched specially and, at the same time uncorrupted by selfish interest. The leaf quivers with pleasure upon seeing the sun render the same measure to my sleeping being.

The wind is soon to tickle
Those who are lying on beds of roses or rocks
This represents a move toward the general. It could refer to people sleeping comfortably or uncomfortably, or equally, easily or uneasily.

Says the wind - "Draw your swords and join the battle,
Unsheath your swords, awake your being, life is a battle.

To fight death within and without,
Or, like most, be caught in the eternal rattle."
I have pointed to the danger of dormancy of spirit, a cessation of "life". which seems to pervade a lot of people, with their meaningless and monotonous, overly structured lives, full of the rattle and noise of existence. I have exhorted a renewal, a juvenescence, to escape such noisy death, to recreate oneself inside and out. The wind, by symbolically trying to awake me, is trying to alert me to a need for this change.

The raucous laughter of the air child awakes me finally,

Note the sequence- glance, tickle, raucous laughter

But oh! what a fair creature!???
I cannot recognise the bird, but experience a moment of wonder followed by a questioning thought

Wrapped in golden, with flashes of white and black,
Having just awoken, the sight of the bird is still dreamy

Reminded me of something in the past...
This could refer to any thought or image in the past that somehow was triggered by the dreamy sight of the bird

I want to go back.
Here I am referring to the momentary want to relive the image that I am reminded of

AWAKE I drew my swords and joined the battle,
Note the emphasis on "awake". "Awake" refers to the process of becoming alert to the dilemma that I face.

For I was overwhelmed with sweetness and bitterness alike,
The dilemma

But lovely meadows grew brown,
And a strange fire destroyed the dream,
And tipped over the crown.
*I felt myself a prisoner
Refers to my decision to stay on and not attempt to go back to relive my memories.*

And back to life...
And its ever increasing Needs,
And subtly blinding lights and gently towering monsters,
All await for me in their insatiable hunger,
Life's struggles

And with fear I remind myself of blisters.
Trying to convince myself that my present situation is better than my past.

A little bird, not human,
Wrapped in golden, with flashes of white and black...
Jumped from one branch to the next,
And said to me, "I am free."
*The last stanza is unlike the ones before it. The last words of the third and fifth lines do not rhyme. This was done to attract attention to it and also, in its absence of the structure of before, to express freedom. It denounces an overconcern with hard structure and rationality, and instead, promotes a romanticism, *~**

Sutanu Misra hales from Stow, Ohio.



SOUND OF SILENCE

Amulya K Pattanayak

I gave you my blood, bones, muscles and sinews
And you grew up and how you grew!
Big-boned and six-foot-two.

A bonny baby, you played with squirrels and dogs
But wished for a big pet--a baby elephant;
While walking in the woods a long time ago
You had begged me to give one as a present.

A big, gentle boy with a golden heart
You departed much before your time
Leaving me behind
To grope for the fragments in the ruins.

All your dreams and mine lie shattered,
The pieces lost on the way forever;
With my own hand I lit your pyre
Taking a last look at your face
Before it vanished in a pile of wood;
And when I returned, the flame had died,
The smoke disappeared
But you lay there--a long figure of ashes.

They carried you away to grow roses
And now as I trudge by the gardens
You smile at me from hundreds of roses
Pink, red, yellow, white and green
Reminding to keep the promises
Till the end of my time.

★◎+

Amulya Pattanayak is the elder brother of Anil Pattanayak of Downers Grove, Illinois. This poem was written in the memory of his son Sujoy (Niku) who died tragically on September 13, 1991 at the age of 22. He is an Inspector General of Police in Orissa.

●◎●

CULTURE AND HERITAGE

Bijoy Misra

While we grow up in a society, that is different than what our parents grew up in, two words seem to be used profusely. One word is "culture" and the other is "heritage". Through this article, I will like the young members of the OSA to explore the meaning of these words relating to their own growing up.

The dictionary definition of "culture" is "the way of life of a people". Basically people live in different areas of the world and depending upon their local conditions develop a culture. The first visible cultural trait is food, which is a pure function of geography and climate. The next visible trait is the dress, which is a function of the individual comfort allowed by the climate. Both food and dress are influenced by a social acceptability, which stems from beliefs that the society cultivates. The beliefs influence the thoughts, like what is edible, or what constitutes a good dress. Besides the food and dress, the culture is defined by language, literature, arts, music, social customs and the view of life. Beliefs in a society play a much stronger role in developing these and so, in a larger sense, the cultivated beliefs in a society form the backbone of its culture.

The "heritage" is "what we inherit". We inherit the society that we live in from our parents and they inherited it from their parents and so on. In every generation, the inheritance is changed somewhat and over a period of centuries, a society claims to have developed a "heritage". Heritage is basically what the past generations have accomplished and fragments of those accomplishments that have stood the test of time. Normally, the heritage is promoted on qualitative attributes like heroism, bravery, artistry, scholarship, adventure, honesty etc. What is upheld as a heritage in a society is again a function of beliefs and so, it is cultural in nature. Thus culture creates heritage and the latter reinforces the culture over a period of time.

Both culture and heritage take a long time to form and are assigned to the people living in any particular area that developed it. Thus, we say Chinese culture, Indian culture, Arabic culture, Western culture, African culture and so on. The heritage stems from the writings and activities of individuals who outshine the cultural landscape over a period of time. In each culture, there is a large number of such individuals and it is an ongoing process. Confucius, Buddha, Socrates, Jesus Christ, Mohammed, Shankara are some people who have helped develop heritage for particular cultures.

Culture and heritage form an integral part of one's life, and when people migrate from one land to another, they carry their culture and heritage with them. Whether their culture and heritage helps them in their migration and in their living in the new land is a matter worthy of examination. Through the living in the new land, newer culture is created and is

modulated by newer geography and climate and thus new inheritance is also created. Such inheritance has no past since it all started in the new land. The immigrant population has three choices:

- (i) to protect their culture and heritage and keep it alive,
- (ii) to assimilate the culture and heritage of the new land and adopt them,
- (iii) to influence the culture and heritage of the new land and try to change them.

All migrations in the world have resulted in some combination of these three choices. In older times India was the land of migration and presently it is the United States. The processes are the same.

Confronted with the choices above, the children of the immigrants in the new land assume a responsibility that their parents did not foresee at all. In order to do anything with the above choices, the children should have the knowledge of their parents' culture and heritage. The parents and the limited immigrant population can only furnish a flavor of the culture of their people and only become a limited symbol of the heritage that can be demonstrated in their personality and character. It is obvious that the children have to do a huge extrapolation and generalization to make a picture of what the parents' culture and heritage might really look like.

When the children make the wrong model of the culture and heritage, the conservative parents get upset without realizing that the model is built on observations of their own behavior and there is no other backdrop for the children to shelter on as happened when the parents were children and were growing up in their own land. The children are also influenced by the new customs and the new culture in the new land and they must learn these customs and cultural patterns in order to compete and survive in the new society. It is also true that the immigrant parents themselves must adapt to the culture of the new land for their own survival adding to the confusion to the child as to what the true culture is for him or her to follow.

Depending on whether some core cultural beliefs must be retained in the successive generations makes a society conservative or liberal. From this point of view, the traditional Indian society is conservative and the immigrants from the Indian society are equally conservative. Conservatism in this sense means to continue the traditions as such without reflecting their value in the changed circumstance and possibly not understanding why such traditions are created in the first place. Blind faith in the traditions by the parents creates undue stress on the children, who happen to be not exposed to the traditions at all.

Thus it is not the children, but the parents who have the responsibility of education if they really wish their culture is retained in future generations. To become a symbol of their own heritage is a further

difficult task, but it is the parents who must achieve it such that the children can relate to the characteristics that pass on as heritage.

In order to appreciate the culture of their parents, the children must try to understand and evaluate the beliefs that the parents cherish. They must enquire the value and the significance of each belief before rejecting it. Rejection should not be purely by peer pressure or the society pressure, but through a careful analysis of the thought process that has gone to create a belief. The children must make use of all

available resources to make the desired careful analysis. These resources include their parents, parents' friends, teachers in school, other well wishers and books and materials in the libraries. Like any fine treasure, it takes a long time to develop a culture and heritage and so, it must not be abandoned without thought. Once lost, it's not found again!

If you wish to discuss the topics that I have raised in this article, you may send me e-mail at b_misra@harvard.edu or write to me at Bijoy Misra, 9 Chauncy Street, Cambridge, Ma 02138.★❖+

Bijoy Misra lives and works for Harvard University in Cambridge. He is an active member of OSA. He has been organizing an Indian cultural school in Boston.



My New School

Elora Pattanaik

When I went to my new school
nothing was fun or joyful.
I did not know any friends' names
because they all looked the same.
I was scared and nervous
when I entered the class.
I met my new teacher
we shook our hands together.
Then we did the journal entry
about our Christmas memories.
I had to remember where things were
like the restrooms, classrooms and media center.
At the end of the day
I had some friends to play.
There are lots of things to do
when the place is new to you.



Elora Pattanaik is 8 years old and goes to school in Birmingham, Alabama.



FOREST

Shrimant Mishra

It's just a tree
I said in my mind.
I'll leave no imprint
for anyone to find.

I'll cut it with an axe,
topple it with a blow.
I'll take it home with me and
no one will know

Who are they anyway
that say the forest is kind.
These thorns are like daggers
to make a man go blind.

I'll just take an oak;
in this forest there's plenty.
One tree will serve easily
the fires of twenty.

Chop, chop, chop,
make the axe go blunt.
Watch the tree fall;
the end of the hunt.

But from where are these tears;
they can't be my own?
Why, they're from the bluejays,
I've taken their home.

And from what is that noise
that screams of a death,
as if this tree's gold,
as if it's a theft?

Leave me alone,
I'm just a plain man.
To stay warm and happy,
I do what I can.

Why this blood plenty
that covers my hand?
This tree's lost its soul;
it's freed from this land.

I'm leaving this place,
My axe was a knife
that stabbed at a being,
that took away a life.

I know now what they mean
when it's said ignorance is man.
For a tree is life, too;
it's branches my hands.

I must not forget
that I'm not alone.
This planet has plenty,
but it's not all my own.

So remember when you walk
this Earth green and fair,
Life cannot fall prey
to those who don't care.

★◎★

THEN AND NOW

Kuni Rath

Seems like yesterday, I was so devoted,
To hike to the cherry-merry sunrise and strawberry-sunset,
And listen to the chirping of the cardinal, my darling pet,
Watching rows and rows of red roofs
 under Bernardo's brown peaks,
The working mom's magenta lips and baby's chubby
cheeks,
Craving for the maroon corvet to conquer the road,
wearing taffeta, rubies and showing off the hoard,

Ah! the divine smell of the rose and the nape,
And the touch of the satin ruffles of the crimson drape,
While sipping a glass of mulberry wine,
Toe tapping on the scarlet oriental, feeling fine!

And now
Red flows freely down the streets and alleys,
In driveways, shopping malls, schools, and valleys,
The shootings, the stabbings, the screamings,
 and the excruciating pains,
The uncertainty of it all and the strains,
The dailys, the weeklys, and the T.V. screen,
The medias' strive to be heard and seen!

The earth is stained and sanguine is the sky,
The horrors and terrors just whirling by,
My doors and windows are bolted as I dread,
Oh no! I need not enjoy any more red!
+◎★

Kuni Rath is a poet in Southern California

●◎●

PEACOCK

Gitanjali Senapati

Proudly posing, as if for a family portrait,
he steals the show by spreading his laced shadow.
With each confident stride,
his pride grows by leaps and bounds.
He is the most attractive animal in the Indian jungle,
which in his mind gives him reason to crown himself
with feathered jewels, in a gesture of regal arrogance.

Delicate, shimmering feathers fountain up
like 4th-of-July fireworks.
Each dark, mysterious, sapphire eye watches him like a hawk,
while caring and tending to his pride.
Now he has had enough glory for one day,
and so, with a quick flutter, alas!
his onlookers are gone.
His oriental fan of feathery flowers folds into a waterfall
of royal blues and emerald greens.

His deep-blue head, adomed with jewels,
bobs back and forth like a pendulum striking twelve.
Wings of silk start to spread,
but swiftly are set down again.
His sharp curious eyes search deep into your soul.
While you are staring,
his velvety azure chest proudly swells with vanity
like a model admiring herself in a mirror.
Calmy, with head held high, he flies away.

A sharp curved beak
blares with the bellowing wail of a foghorn
to petrify the most ferocious tiger
or flirt with the prettiest peafowl.
Although he is embellished with beauty,
deep inside there is the voice of a beast.

★◎★

Gitanjali Senapati is in Grade 7 in Tampa, Florida. She loves playing the piano, reading and drawing. This year she has won the Math League award of Hillsborough County.



A DIARY ON TRIP TO INDIA

Swati Mishra

We left home on November 7, 1992 and went on an airplane, flew overnight, and stopped at London. We reached Delhi on November 9th Monday morning. We came to a hotel and took rest. In the afternoon we went to see beautiful buildings. The buses in India are different than buses in New York. The windows open side-to-side and there are flowers and pictures in front of the buses.

On November 10th we went to Agra, another beautiful city in India. In Agra we ate lunch and then went to see the Red Fort, which was the palace of Moguls. The buildings are red in color. The architecture is very nice. Then we went to see Taj Mahal. The monument is made of marble. It is one of the wonders of the world. We took rest in the hotel. In the afternoon we went for shopping and then we went to see a dance program in the evening. We visited two of our friends house for lunch and dinner.

We took a plane from Delhi to Bhubaneswar, hometown of my parents. I am very glad to see my relatives. We went to my aunts house for lunch. Then we went shopping. We came in a bus followed by a boat. Then we came to my grandparents house in an auto. They were very happy to see us. We went to a temple. We went to my dad's sister's house. We enjoyed a lot. They had a nice park and pond. We went fishing in my dad's pond. And we took rest in the home. We took some pictures in my grandpas garden.

We came in a bus to my mom's sister's house. In the evening we went shopping. We went to another grandpas house. We ate dinner and we had lots of fun. We took many pictures. We went to Nandankanan to see a nice zoo. To the monkeys we showed them peanuts. They grabbed them out of our hands. And we went to a cave, Khandagiri.

We went to a temple known as Raja Rani. It is very beautiful. We had lots of fun. We ate good food.

We went to Konark to see the sun temple. It was built with stone. The architecture was very nice. Then we went to Puri another holy city of Orissa. There we saw Lord Jagannath temple very similar to Konark temple. We attended one of our cousin's wedding. We went to my daddy's sister's house. We ate lunch. We had a good time.

My daddy left to New Delhi for his official work. But myself, my mom and my brother stayed in Orissa. We went to a wedding reception. We enjoyed a lot. We ate lunch with our uncle's family. We went to my grandmas house. We went to my mom's friend's house. We stayed over night.

We went to Burla in the night. It is another city of Orissa where my mom's brother lives. We stayed in my uncle's house. We took rest. I went to another aunt house. I played with lots of friend's. We went to Sambalpur from Burla by a jeep. There we saw a temple. We went to my mommy's elder sister's (Mausi) house, from there we went to see Hirakud Dam. It is one of the longest dam in the world.

We left Burla on December 20th evening and reached at Bhubaneswar 21st morning. We took rest at Bhubaneswar from 21st to 25th Dec 1992. Then we took a train to Pune on 25th evening. We arrived at Pune on 27th morning. The train journey was nice and pleasant. We spent the whole day moving around in Pune which is another beautiful city of India.

We visited Bombay on 28th and left to U.S.A on 29th morning. We arrived at New York on 29th evening and now we are back in our home. It was a wonderful trip to India. We all enjoyed a lot and I would like to visit again. ♦♦♦

Swati is in the second grade at the Fishkill Plains School in Wappingers Falls, New York. She is the daughter of Munmaya and Bidu Mishra. This article is based on notes that she made during her trip to India, when she was in first grade.



କୁଞ୍ଜ ବିହାରୀ ଦାଣ

ଜନ୍ମ----- ୧୯୧୪, ମାର୍ଚ୍ଚ ୭

ମୃତ୍ୟୁ ----- ୧୯୯୪ ମାର୍ଚ୍ଚ ୧୭

ପତ୍ନୀ----- ପ୍ରେମଲତା ଦାଣ

ସନ୍ତାନ -- ପ୍ରିୟଦର୍ଶୀ , ଦେବପ୍ରିୟ, ପୁଣ୍ୟଶ୍ଳୋକ

ପ୍ରେରଣାର ଉତ୍ସ ମୋ ବଡ଼ ଭାଣୋଇ କୁଞ୍ଜବାବୁ

କୁଞ୍ଜବାବୁ କେବଳ ମୋ ବଡ଼ ଯୋଗୁଁ ନୁହନ୍ତି, ସେ ସବୁ ବିଷୟରେ ସବୁବେଳେ ଥିଲେ ବଡ଼ । ତାଙ୍କ କଥାରେ ନାଟକୀୟ ପରିସ୍ଥିତି ନ ଥାଏ । କିନ୍ତୁ ତାଙ୍କର ପ୍ରସାଦ ଗମ୍ଭୀର ମୁଖରେ ସହଜ ଭଙ୍ଗାରେ ସେ ଆନ୍ତେକରି-ଏପରି ଏକ ମନ୍ତବ୍ୟଦିଅନ୍ତି ଯାହା ସବୁଦିନ ପାଇଁ ଚର୍ଚ୍ଚା କରିଛି ମୋ ହୃଦୟକୁ । ପିଲାଦିନେ ତାଙ୍କର ସାଥେ ଶ୍ରୀମତୀ ଡେବୀ, ବଡ଼ତା ବିଶ୍ଵନାଥର ଦେଖି ମୁଁ ଚଳୁଥିଲି । ଗୋଟିପାଲ କବୀର କଥାରେ ଲୁଚୁଥିଲି । କିନ୍ତୁ ପରେ ଯାଣିଲି ଏଇ ବିଶ୍ଵନାଥ ଶରୀର ତଳେ ଅଛି ଏକ ଶିଶୁ ମନ । ସେ ସବୁବେଳେ ଆମ ସଂଗେ ଲୁଚକାଳି ଖେଳୁଥିଲେ । ବଡ଼ ବଡ଼ ହାତରେ ସେ ସର୍ବଦା ମତେ ଛୁଇଁ ଘେନି କରୁଥିଲେ ବୋଲି ମୋ ମନରେ ସବୁବେଳେ ରାଗ ହୁଏ । ତିନେ ମୁଁ ଚୁଲହାତରେ ଚୁଲଟି ଖଟିବା ମୁଠା ବାନ୍ଧି ଆସିଲି ହାତ ବଡ଼କରି । ମତେ ଦେଖି ସେ କହିଲେ ଦେଖୁନ ମୋ ଶାଳା ଖଟିକାଧରି ଆସିଲେଣି ରାଗରେ । ତାଙ୍କର ହାସ୍ୟ, ପରିହାସ ମନରୁ ପରାଣ ହରାଇ ନିଏ । ସବୁରି ସାଂଗେ ଥଣ୍ଡା, ତାମସା, ଲଞ୍ଜିତ ବାପା, ସାନବଡ଼ କିଛି ବିଶ୍ଵର ନ ଥାଏ । ସବୁବେଳେ ହସ ହସ ମୁଁହ ପିଲାଙ୍କ ସଂଗେ ପିଲା, ବୁଢ଼ାଙ୍କ ସଂଗେ ବୁଢ଼ା, ଯୁବକଙ୍କ ସଂଗେ ଯୁବକ ହୋଇ ସେ ସମସ୍ତଙ୍କୁ ଆପଣାର କରିପାରନ୍ତି ।

ମୁଁ ନବମଶ୍ରେଣୀରେ ପଢ଼ିଲାବେଳେ ତାଙ୍କଘରେ ବର୍ଷେ ରହିଥିଲି । ସେତେବେଳେ ତାଙ୍କର ସଂସ୍କୃତିରେ ବେଶି ଆସିଲି । ସେ ଥିଲେ ଜଣେ କର୍ମଯୋଗୀ, ପ୍ରତିଭା ଅନେଶ୍ଵର ଭାଗ ସ୍ଵେତ ଓ ଏକଭାଗ ଐଶ୍ଵରିକ ପ୍ରେରଣା ଏହା ସେ ସବୁବେଳେ କହନ୍ତି । ତାର ମୁଣିମନ୍ତ ଅବତାର । ପ୍ରତିଦିନ ସେ ୪/୬ ଘଣ୍ଟା ବହି ପଢ଼ିବା ବା ଲେଖିବାରେ କଟାନ୍ତି । ଶାତ ଶରୀର, ବର୍ଷା ଯୋଗ ପାଗ ହେଉ ଯୋଗ ରାତି ୪ଟାରେ ଉଠିଯାଆନ୍ତି । ମିନିଟ୍ ଟିଏ କେବେ ଏପଟ ସେପଟ ହୁଏନି । ଠିକ୍ ରାତି ଦଶ ବାଜିଲେ ଶୋଇବେ । ବାହାଘର ବ୍ରତଘର ଯାହାହେଉ ତାଙ୍କର କାମ ଏପଟ ସେପଟ ହୁଏନି ।

ବୁଝି ପଛରେ ପ୍ରେରଣା ଅପରିହାୟ । ପ୍ରେରଣା ଦେବୀରେ ଯୋଗୁଁ କିମ୍ଭୀର ମୁଁ କାହାକୁ ଦେଖିନି । ଯାହାପାଖରେ ସାମାନ୍ୟ ପ୍ରତିଭାର ସଂଧାନ ପାଇବେ ତା ପଛରେ ଲାଗିଥିବେ । ସେତେବେଳେ ସେ ଗାନ୍ଧୀ ବିକ୍ରମ ଦାଶଙ୍କ ପଛରେ ସବୁବେଳେ ପଢ଼ିଆଆନ୍ତି, ତାଙ୍କୁ ଲେଖିବା ପାଇଁ । ଦେଖାହେଲେ କହନ୍ତି କଣ ଲେଖିଛ ଦେଖାଅ । ଆଉକାହିଁକି ଲେଖୁନ । ନିଜଲେଖା ଓ ପ୍ରତିଭା ପ୍ରସାରରେ ସମସ୍ତେ ବ୍ୟସ୍ତ । କିନ୍ତୁ ଅନ୍ୟକୁ ଲେଖାଇ ତାର ପ୍ରତିଭା ବାହାରକୁ ଆଣିବା ପାଇଁ ଏପରି ପ୍ରସାଦ ଉଦ୍ୟମ ବହୁତ କମ୍ ଲୋକେ କରିପାରନ୍ତି । ପିଲାଦିନେ ମୋର ଲେଖାଲେଖି ପାଇଁ ଭାରି ମନଥିଲା । ପୁରୀରେ ଆମଘରେ କିନ୍ତୁ ପତ୍ର, ପତ୍ରିକା ପଢ଼ିବାର ସୁଯୋଗ ନ ଥିଲା । ଯୋଗୁଁ ସେତେବେଳେ ପୁରୀ ଆସନ୍ତି, ମୋ ପାଇଁ ଝଙ୍କାର, ଆସନ୍ତାବୋଲି ମନପଡ଼େ ତେର ପତ୍ରିକା ଆଣନ୍ତି । ସବୁବେଳେ କହନ୍ତି ଛପିଲେ ନ ଛପିଲେ କଣ ହେଲା ଯାହା ମନରେ ଆସୁଛି ତା ଲେଖିଯା, ଲେଖୁ, କାରଣ ତିନେକା ତିନେ ଲେଖା ଛପିବ । ବାହାଘର ପରେ ବଙ୍ଗେରେ ରହିବା ଯୋଗୁଁ ମୁଁ ଆଉ ଓଡ଼ିଆ, ପତ୍ରିକା ବେଶି ପଢ଼ିପାରିଲିନି । ଯୋଗୁଁ ମତେ ବିଠିରେ ଲେଖିଲେ ଓଡ଼ିଆ ନ ହେଲେ ନାହିଁ, ହିନ୍ଦି, ବଙ୍ଗଳା ଯାହା ପାଉଛୁ ତା ପଢ଼ି ଲୁଆ ଭାଷା ଶିଖିଯା । ତାଙ୍କ ପ୍ରେରଣାରେ ମୁଁ ହିନ୍ଦି, ମରାଠୀ ଓ ବଙ୍ଗଳା

ବହି ପଢ଼ି ହିନ୍ଦିରେ ଲେଖିବା ଆରମ୍ଭ କରିଥିଲି । ଆମେରିକାକୁ ଆସିବାପରେ ସେ ମତେ ଇଂରାଜୀରେ ଲେଖିବାକୁ ଉତ୍ସାହିତ କରିଥିଲେ । ମୋ ଲେଖା ଓ.ଏ.ସଏ ଜର୍ଣ୍ଣାଲରେ ପଢ଼ି ସେ ବହୁତ ଖୁସି ହୋଇ ମତେ ବିଠି ଲେଖିଥିଲେ । ତାଙ୍କଘରେ ଥିଲାବେଳେ ସେ ନୂଆ କବିତା ଲେଖିଲେ ମତେ ବେଳେବେଳେ ଦେଖାଉଥିଲେ । ନାନା ସବୁବେଳେ ମତେ ଚରକାରା କରିବା, ପିଠା, ପଣା କରିବା, ବଡ଼ି ପାରିବା, ଆଗୁର ତିଆରି କରିବା ଶିଖାଇବା ଯନ୍ତରେ ଥାଏ । ତା ମନରେ ଥାଏ ମା ମଲା ପିଲାବୋଲି ଶାଶୁ ଘରେ କେହି ନ କହୁ ମୁଁ କିଛି ସିଖିବି ବୋଲି, ମୋ ମନ ସବୁବେଳେ ପତ୍ର ପତ୍ରିକାରେ ଥାଏ । ତିନେ ଝଙ୍କାର ପତ୍ର ପତ୍ର ଆଣିଣା ପିଠା ଯନ୍ତଣିରେ ତାଙ୍କେ ପାଣି ଭାଜିଦେଇ ବସିଯାଇଛି । ନାନା ତା ଗାଥା ସବୁ ପତ୍ରିକା ପଢ଼ିବା ବଡ଼ । କେବଳ ପଢ଼ାବହି, ଛଟା ହାତରେ ଆଉ କିଛି ବହି ଧରା ବେବନି । ଯୋଗୁଁ ମୋ ମୁହଁ ଗୁହଁ କହିଲେ କାହିଁକି ମନଦୁଃଖ କରୁଛି । ନାନାକଥା ଉଡ଼ା ପଡ଼ନ ପରି । ଏକାନ୍ତରେ ପଶେଇ ସେ କାନରେ ବାହାର କରିତେ । ଆଜିକାଲି କିଛି ପତ୍ରିକାରେ ମୋ ଲେଖା ବାହାରିଲେ ମୋର ଯୋଗୁଁ କଥା ମନେ ପଡ଼େ । ତିନେକା ତିନେ ତୋ ଲେଖା ଛପିବ ।

କେବଳ ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ନୁହଁ, ଅଗଣିତ ଛାତ୍ର ଛାତ୍ରୀଙ୍କର ସେ ପଥଚର୍ଚ୍ଚକ ହୋଇ ଥିଲେ । ସେ କେବଳ ଉତ୍ସାହୀ ନ ଥିଲେ । ଉତ୍ସାହପ୍ରଦ ମଧ୍ୟଥିଲେ । କେବଳ କର୍ମୀ ନୁହନ୍ତି ମହତ କର୍ମକାରକ । ଗାଁରେ ତାଙ୍କର ହାଉସୁଲ ନ ଥିଲା । ଓ ଗରିବ ପିଲା ମାନେ ନିମାପତା ବା ଭୁବନେଶ୍ଵର ଯାଇ ପଢ଼ି ପାରୁ ନ ଥିଲେ । ସେଥିପାଇଁ ସେ ଓଡ଼ିଶା ଶିକ୍ଷା ବିଭାଗକୁ ବହୁତ ପତ୍ର ଲେଖି ବ୍ୟସ୍ତ ହୋଇ ଯାଇଥିଲେ । ଅଗଣିତକୁ ଡକଇ ସାହା ଭଳି ଆମ ଯୋଗୁଁ ସାଜଭାଜ ଡକ୍ଟର ଉଦୟନାଥ ଦାଶ ଓ ଭାଇବୋହୁ ଡକ୍ଟର ଭରା ଦାଶ ତାଙ୍କର ଏ ଆଶାକୁ ସଫଳ କଲେ । ବାରବର୍ଷ ଆମେରିକାରେ ରହିଲାପରେ ଉଦୟନାଥ ବାବୁ କଟକ ଆସି ଯୋଗୁଁ ରହଣୀରେ କିଛି ପରିବର୍ତ୍ତନ ଦେଖିଲେନି । ସେଇ ସରକାରୀ , ଘର , ମୋକଦ୍ଦକା, ପୁରୁଣା ଆଇମାଗା, ଭରା ବହିପତ୍ର । ସେ ବ୍ୟସ୍ତ ହୋଇ କହିଲେ ମୁଁ ଲକ୍ଷେ ଟଙ୍କା ଦଉଛି ତୁମେ ଯାଗାଟିଏ ଖୋଜି ଭଲ ଘରଟିଏ କର (୨୫ ବର୍ଷ ତଳେ) । ଏକଥା ଶୁଣିମୋ ନାନା ଭାରା ଖୁସୀ । ଯା ହେଉ ଏତେ ଦିନପରେ ସେ ମନମୁତାବକ ଘର ଖଣ୍ଡିଏ କରିବ । ଯୋଗୁଁ ଅଗଣା ଥିବ । ବଡ଼ ବାଉଁଶାଥୁବା ପକା ଘରେ ରହିବ । ସେପଟୁ ଯୋଗୁଁ କହିଲେ ଆରେ ଭଲ ଘରଟିଏ ତୋଳି କଣ ତୋର ଏ ଗାଁଲୋ ଭାଇନାକୁ ସହରା କରିପାରିବୁ । ମୋର ଯୋଗୁଁ ଦରକାର ଜଗନ୍ନାଥ ତାହା ଦେଉଛନ୍ତି । ଆଉ କିଛି ଟଙ୍କାର ଯୋଗାଡ଼ କର । ଗାଁରେ ହାଉସୁଲଟିଏ କରିବା । ପିଲାମାନେ ଗୁଲିଗୁଲି ତାଙ୍କ ଗୋଟରେ ଗୁଲି ଫୁଟିଲାଣି । ରାମଙ୍କ ଭାଇ ଲକ୍ଷ୍ମଣଙ୍କ ପରି ଉଦୟନାଥ ବାବୁ ମୋ ଯୋଗୁଁ କଥାରେ ଏକମତ ହେଲେ । ତାଙ୍କର ଅର୍ଥ ଓ ଯୋଗୁଁ ଶାରୀରିକ ଶ୍ରମ ଦ୍ଵାରା ରେସ୍ ଶାସନରେ ଗଢ଼ି ଉଠିଛି ବିକାଶଶୀଳ ବିଦ୍ୟାପାଠ । ଛଅ ଏକର ଜାଗାରେ ଶହ ଶହ ନଟିଆ ଗଛ ଓ ଫୁଲ ଗଛ ଭିତରେ ପିଲା ମାନଙ୍କୁ ଦେଖିଲେ ପେଟ ପୁରି ଯାଉଛି । ଗାଁ ଗହଳରେ ଶିକ୍ଷାର ବିକାର ପାଇଁ ତାଙ୍କର ଆଗ୍ରହ ଓ ଆକୃଳତା ବିକାଶଶୀଳ ବିଦ୍ୟାପାଠକୁ ସଫଳ କରିଛି । ସ୍କୁଲ ପାଇଁ

ତାଙ୍କୁ ବହୁ ବାଧା , ବିଘ୍ନର ସାମନା କରିବାକୁ ପଡିଥିଲା । ସେଥିପାଇଁ ସେ କେବେ ମନସ୍ଥାପ କରିନାହାନ୍ତି । ବିଦ୍ବାନ ହୋଇ ମଧ୍ୟ ବିନମ୍ର ହେବା , ମହାନ ହୋଇ ନମ୍ରତା ପ୍ରକାଶ କରିବା ଗୁଣଗୁଡିକ ବହୁତ ମୁଁ ତାଙ୍କ ପାଖେ ଦେଖିଛି ।

ପ୍ରକୃତିର ନୀରବ ଓ ଗମ୍ଭୀର ବ୍ୟକ୍ତିତ୍ବର ସେ ପୃଥ୍ବୀର ଥିଲେ । ଗାଁରେ ଥିଲାବେଳେ ସେ ସର୍ବଦା ଆମକୁ ସକାଳୁ ଉଠାଇ ପ୍ରାତଃସ୍ଥମଣରେ ନେଇ ଯାଆନ୍ତି । କୈଶିକ ଜୀବନରେ ସେତେବେଳେ ମୁଁ ଓ ତାଙ୍କ ପୁଅ ଜୁନା ଆମେ ବହୁତ ପ୍ରତିଦ୍ବନ୍ଦ କରିଛୁ । ସକାଳୁ ସକାଳୁ ଉଠିବା ପାଇଁ । କିନ୍ତୁ ଏବେ ସୁଯୋଗ ପାଇଲେ ମୁଁ ହସ୍ତିନାଳ ଝରକାରୁ ସୁଯୋଗିତ୍ବ ଓ ପକ୍ଷୀର କାକଳିକୁ ବହୁତ ଉପଭୋଗ କରେ । ପ୍ରକୃତିର ଏଇ ଏଣପ୍ୟକୁ ଉପଭୋଗ କରିବା ମୁଁ ତାଙ୍କଠାରୁ ଶିଖିଛି ।

ଦେଶ ପୋଷାକ ପ୍ରତି ସେ କେବେ ସଚେତନ ନ ଥିଲେ । ଦୁଇ ଚିନୋଟି ପ୍ୟାଞ୍ଚ, ସାର୍ବ ଓ ହଳେ ବିଶାଳ ଜୋତାରେ ସେ କାମକଳାଇ ଆସିଛନ୍ତି । ସେଥିପାଇଁ ନାନା ମୋର ତାଙ୍କ ସଙ୍ଗେ ସବୁବେଳେ ଝଙ୍କଝଙ୍କ ଲଗାଇ ଥାଏ । ବାହାରୁ କେହି ଆସିଲେ ବି ସେ ଗୁରୁଦେହରେ ନୀଳଲୁଙ୍ଗି ପିନ୍ଧି ତାଙ୍କ ସଙ୍ଗେ ଆଳାପ କରିବା ପାଇଁ କୁଣ୍ଠାବୋଧ କରି ନାହାନ୍ତି । ସରଳ ଓ ନିରାତମ୍ବର ଜୀବନ ଯାପନ କରି ସେ ସର୍ବଦା ସାହିତ୍ୟ ସେବାକୁ ପରମ ଧର୍ମ କରିଛନ୍ତି । ପୋର୍ଟଲେ ଖାଇବାରେ ଭାରୀ ସରଳ ଥିଲା । ପୋର୍ଟ ମାର୍କେଟ ଯାଇଛନ୍ତି ଯାଣିଲେ ମୁଁ ଭାରୀ ଖୁସୀ , ଭଲ କଟା ମାଛ, ମିଠା ଚନ୍ଦନ, ଲେଉଟିଆ ଶାଗ, ଭେଣ୍ଟି, ବାଇଗଣ ଇତ୍ୟାଦିରେ ସେ ୨ଟି ବ୍ୟାଗ ଭର୍ତ୍ତିକରି ଆସନ୍ତି । ଶାନ୍ତିନିକେତନରେ ରହି ନାନା ଆମର ରୋଷେଇରେ ଧୁରନ୍ଧର । ରୋହିମାଛ ଝୋଳ, ମା'ସ କୁରୁମା, ବଡ଼ିପକା ଶାଗ, ଦୁନାମାଛ ପୁକୁକା ଇତ୍ୟାଦି ନାନା ପ୍ରକାର କରି ସେ ରଖେ । କାଳକ ଠିକା ଗୁଜରାଣୀଟିଏ ରହି ସବୁ କାଟି, ବାଟି ଘର ସଫାକରି , ପୋର୍ଟଲେ ଦର୍ଜା ଓ ତାଙ୍କ ଅତିଥିମାନଙ୍କ ଦର୍ଜା ବିପରି ନାନା କରୁଥିଲା ତା ଭାବି ଆଜି ମୁଁ ଆଶ୍ଚର୍ଯ୍ୟ ହୁଏ । ଜଣେ ସତ୍ୟନିଷ୍ଠ, ନିର୍ଭୀକ, ନିର୍ଲୋଭ, ସାହିତ୍ୟିକଙ୍କର ପତ୍ନୀ ହେବା କେତେ ବେଦନାଦାୟକ ବା ସୁଖ ପ୍ରଦାୟକ ତା କେବଳ ମୋ ନାନା ତାଙ୍କ ପ୍ରିୟ ପରମ ଜାଣେ । ଦୁଃଖକୁ ସୁଖ ମଣି ନେଇଥିବା ଅସାଧ୍ୟ ସାଧନା ଯାହାର, ସେଇଭଳି ଲୋକଙ୍କୁ ପଠର ବର୍ଷ ଦିନରୁ ବାହାହୋଇ ମୋ ନାନା ଯାହା ଅଙ୍ଗେ ଅଙ୍ଗେ ନିଭାଇଛି ତାର ମୋ ପାଖରେ କଳନା ନାହିଁ । ମହାତ୍ମାଗାନ୍ଧୀଙ୍କ ତ୍ୟାଗ ପଛରେ ତାଙ୍କ ସ୍ତ୍ରୀ କସ୍ତୁରବାଙ୍କର କେତେ ଲକ୍ଷ୍ମୀ, କେତେ ଲୁହ କେତେ ତ୍ୟାଗ ଥିଲା ତା କିଏ ଯାଣିବ । ସମସ୍ତେ ମହାତ୍ମାଙ୍କୁ ଝୁରନ୍ତି । ଗାନ୍ଧୀ ଜୟନ୍ତୀ ପାଳନ କରନ୍ତି । କସ୍ତୁରବାଙ୍କ ପାଇଁ କିଏ ଆଶ୍ୱଳାଏ ପାଣି ଟେକି ଦିଏକି ?

ଗାଁରହଳରୁ ସେ ବାଛି ନେଇଥିଲେ ତାଙ୍କ ଉପନ୍ୟାସର ନାୟକ ଓ ନାୟିକା ମାନଙ୍କୁ । ବୁରୁହା ଭୋଇ, ମଲ୍ଲୀ ଚାଳା, ଫୁଲ ବାଉରାଣୀ, ଚରିତ୍ରରେ ସେ ଖୋଜିଥିଲେ ଓଡ଼ିଶା ଗ୍ରାମ ଜୀବନର ଅଫୁରତ ଉନ୍ନତ । ସବୁରି ଦୁଃଖରେ ଦୁଃଖୀ ଓ ସବୁରି ସୁଖରେ ସେ ସୁଖୀ ହୋଇଛନ୍ତି । ସମସ୍ତେ

ତାଙ୍କୁ ପେଟଭିତରୁ ସବୁ ଦୁଃଖ , ସୁଖ କହନ୍ତି ।

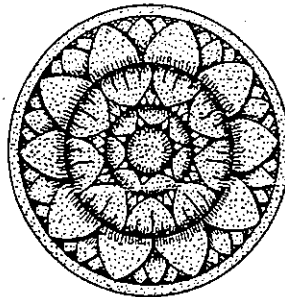
ମୋର ଏ ଛୋଟ ଜୀବନରେ ପୋର୍ଟଲେ ଚୁମିକା କଣ ସେ କଥା ମୋ ଛତା କିଏ ବୁଝିବ । ମତେ ପଡ଼ାଇବା ପାଇଁ ସେ ବାପାଙ୍କ ସଙ୍ଗେ ପ୍ରତିଦ୍ବନ୍ଦ କରିଥିଲେ । କିନ୍ତୁ ଘରର ପରିସ୍ଥିତି ନେଇ ଓ ବାବାଙ୍କ ଶାରୀରିକ ଅସୁସ୍ଥତା ପୋରୁ ମୋର ବାହାଘର ଜଳଦି ହୋଇଗଲା । ମୋ ଆଖିରେ ଲୁହ ଦେଖି ସେ କହିଥିଲେ ମନକଷ୍ଟ କରନା ଖାଲି କଣ ବି.ଏ. ଏମ.ଏ. ପଢ଼ିଲେ ମଣିଷ ସଶୁଣ ହୁଏ । ଅସଲ ଜ୍ଞାନ ଅର୍ଜନ ହୁଏ ପୁସ୍ତକରୁ । ସରସ୍ୱତୀଙ୍କ ଉପରେ ଭରସା ରଖି ଯାହା ବହି ପାଇବୁ ପଢ଼ିଯା । ତାଙ୍କର ସେ ସ୍ୱପ୍ନ ସଫଳ ହୋଇଛି । ପିଲାଙ୍କ କଳାଳ ଓ କାମ ଭିତରେ ଏବେ ବି ମୁଁ କେବେ ପଢ଼ିବା ବନ୍ଦ କରିନି ।

ତାଙ୍କ ଗାଁରେ ଚାନ୍ଦରଖାନା ନ ଥିବାରୁ ବହୁତ ଲୋକ ସାମାନ୍ୟ ରୋଗରେ ପିଡ଼ାତ ହୋଇ ବହୁ କଷ୍ଟ ପାଉଥିଲେ । ବେଳେ ବେଳେ କିଛି ଲୋକଙ୍କୁ ଆଣି ସେ କଟକରେ ଡିକିସା କରାଉଥିଲେ । ବେଳେ ବେଳେ କହନ୍ତି ଯଦି ଗାଁରେ ଚାନ୍ଦର ଖାନାଟିଏ ଥାଆନ୍ତା ଲୋକେ ଏତେ ପୋକମାଛି ପରି କଷ୍ଟ ପାଆନ୍ତେନି । କିନ୍ତୁ ସମ୍ଭବନାହିଁ । ୧୯୭୯ ମସିହାରେ ଆମେରିକାବାସୀ ତାଙ୍କ ଭାଇ ଉଦୟନାଥ ବାବୁ ଓ ଭାଇବୋହୁ ଇକା ନାନା ଗାଁରେ ଏକ ଚାନ୍ଦରଖାନା ଗଢ଼ିବାକୁ । ମକୁ ଖୋଜୁଥିଲା କାକରପାଣି, ବଇଦ କହିଲା ଦିଅ ତୋରାଣୀ , ପୋର୍ଟ ଆମର ସାଙ୍ଗେ ସାଙ୍ଗେ ଲାଗିଗଲେ ଭଲ ଯାଗା ଖୋଜି ଚାନ୍ଦରଖାନା ପାଇଁ । ୧୮ ଜଣ ଲୋକଙ୍କୁ ଏକାଠି କରି ତାଙ୍କୁ ଯାଗା କିଣି ପ୍ରତିଷ୍ଠା ହେଲା । ଘନଶ୍ୟାମ ଦାଶ ଚାନ୍ଦରଖାନା ତାଙ୍କ ଭାଇଙ୍କ ନାଁରେ । ନିଜେ ଶୁଷ୍କ ରୋଗରେ ଶଯ୍ୟାଶାୟୀ ହେଲେ ମଧ୍ୟ ସେ ଚାନ୍ଦରଖାନା ପାଇଁ ବହୁ ପରିଶ୍ରମ କରିଛନ୍ତି । କେବେ ମନରୁ ପ୍ରଫୁଲ୍ଲତା ହରାଇ ନାହାନ୍ତି ।

ଏହି ମହାନ ବ୍ୟକ୍ତିଙ୍କର ସାନ ଶାଳା ହିସାବରେ ମୁଁ ଗଭୀର ଆତ୍ମପ୍ରସାଦ ଲାଭ କରିଛି । ନିଜେ ନର୍ସ ହୋଇ ମାନବ ସେବାକୁ ମୋର ଧର୍ମ ବୋଲି ଭାବିଲେ ମଧ୍ୟ ତାଙ୍କର ରୋଗଗ୍ରସ୍ତ ଅବସ୍ଥାରେ ସେବା , ଶୁଶ୍ରୁଷା କରିବାର ସୌଭାଗ୍ୟ ଲାଭ କରିପାରିନାହିଁ । ସର୍ବଦା ଉପାହା ଉଡ଼ୁଥିଲା ପୋର୍ଟ ଆମର ଆଜି ଆମକୁ ଛାଡି ଗୁଲିଗଲେ । ଓଡ଼ିଶାର ଲୋକଗଣ ଓ କଥାର ଶୁଖିଲା ଫୁଲ ଗୋଟାଇ ସେଥିରେ ବାସନା ଭରିଦେଇ ସେ ହୋଇଚିତ୍ର ଲୋକରତ୍ନ ଲୋକ କରି । ଓଡ଼ିଆ ପଲ୍ଲୀ ସାହିତ୍ୟରେ କୁଣ୍ଡଳାବୁଦ୍ଧ ନାଁ ସବୁବେଳେ ମଣିପରି ଜନ୍ମୁଥିବ । ମୁଁ ତାଙ୍କୁ ଯେମିତି ଦେଖିଛି । ସେମିତି ତାଙ୍କ ବିଷୟରେ ଦୁଇପଦ ଲେଖିଲି । ତାଙ୍କ ସାହିତ୍ୟ କୃତିର ସମାକ୍ଷା କରିବା ମୋର ପକ୍ଷରେ ଅସମ୍ଭବ । ତାଙ୍କ ଆତ୍ମାକୁ ଜଗନ୍ନାଥ ସତଗଡ଼ି ଦିଅନ୍ତୁ ଏହା ମୋର ପ୍ରାର୍ଥନା ।

▲ ଲେଖିକା-ଶ୍ରୀମତୀ ଚନ୍ଦ୍ରା ମିଶ୍ର

ଫିଲଡେଲଫିଆ



ନୃୟତ୍ରେ ପ୍ରିୟତମ

* ପ୍ରତାପ କୁମାର ପଣ୍ଡା

ମୁଁ ଶୁଣୁଛି

ତମେ ସେ କୁହୁନ ନଗ୍ନରେ ଆଜିକାଲି

ଅଶନିଃଶ୍ଵାସ ନ ହୋଇ ବାଟ ଗୁଲିପାରୁ ନାହିଁ ଜମା

ପୁରା ସମୁଦ୍ରକୁଳର ମୁଲାଏମ ହାତ୍ତାପରି

ସେଠି କଣ ଆତପାତ ହୁଏନାହିଁ ପବନ ?

ଶୁଣିଲିଣି

ତମେ ଆଉ ଆଗଭଳି ନାହିଁ

ଟିକେ କଥା ଅକଥାରେ, ଲାଜରେ ରଙ୍ଗ ପଡିଗଲା ପରି

ଟିକେ ଚାହିଁ ଚାପୋରେ ହସି ଲୋଟପାଟ ହଉଥିଲା ପରି

ଏତେ ଭିତରେ କୁଆଡେ ଆଉ ତର ବି ମାଡୁନାହିଁ

ନିଃଶ୍ଵାସ ତ ମାରିବାକୁ ଜମା ତର ନାହିଁ

କାହାର ଖବର ନାହିଁ ଅନ୍ତର ନାହିଁ

ବ୍ୟସ୍ତତା ଭିତରେ ଚିଠିଟିଏ ଗାରେଇବବାକୁ

ବେଳ ମିଳୁନାହିଁ

ସ୍ଵପ୍ନରୁ ଏପାରିରୁ ବି କାହିଁକି

ତମମୁହଁ ଆଉ ତମ ଭଳି ଦିଶୁନାହିଁ

ହୁସିଆର ପ୍ରିୟତମା

ତମକୁ ମୋହିନୀ ମନ୍ଦିରେ ବାନ୍ଧିଦେଲାଣି ଆମେରିକା.....

ଏତେ ସନ୍ତପଣରେ ବାଟ ଗୁଲୁଥିବା ପ୍ରିୟତମା

ତମକୁ ତର ମାଡୁନାହିଁ

କାଲେ

ଶୁଭିଯିବ ତୁମ୍ଭ କୋଉ ରୋକିବି କିଙ୍ଗର

ଯନ୍ତ୍ରଣା ଜର୍ଜରିତ ଆର୍ତ୍ତନାଦ

ହାତୁଡିଯିବ ଡିଟ ଦୁଷ୍ଟରିଟିଏ

ଅବା ହାଇଜାକ କରିବା କାରନାକରଟିଏ

ସତରେ ଭୟ ଲାଗୁନାହିଁ ?

ତମକୁ ସତରେ ସମୟ ଟିକେ ମିଳୁନାହିଁ ?

ମନ କହେ ନାହିଁ

ଦଣ୍ଡେ ମିସିସିପିର ନିର୍ଜନ ଜଳଆଡେ ବୁଲିଆସିବାକୁ

ଦୀର୍ଘଦିନ ଛୁଟିନେଇ ମାୟାମା ବିତରେ ଗତିବାକୁ ଇଚ୍ଛା ହୁଏନାହିଁ

ଡିସନିଲ୍ୟାଣ୍ଡରେ କିଛିଦିନ ହଜିଯିବାକୁ ??

ଏମତିକି କୋଳିଖଟା , ବଡିଦୁରା, ପଖାଳ କଂସାର ବାସନାରେ ବି

ମନସ୍ତରେ ନାହିଁ ଓଡିଶାକୁ

ଭାବି ହଉନି ପ୍ରିୟତମା

ଏମିତି ଦିନେ ତମେ ମିଳିଅନ ତଳାର ପ୍ରଶ୍ନଟିଏ ହୋଇ

ଝୁଲିଯିବ ନୃୟତ୍ରେର ଛାତିରେ

ଦେହସାରା ଜିନାଟିଏରେ ଚିପିହେଇ ଉଠୁଥିବ, ପଡୁଥିବ,

ପଡିଉଠି ଧାଇଁଥିବ, ବସିଗୁଲିଥିବ ।

ତମେ କେମିତି ବି ଦେଖାଯାଉଥିବା

ଆଉ ପ୍ରତ୍ୟୟ କହିହଉନାହିଁ

ତମେ ତ ଏବେ ସୁଦୂରରେ ପ୍ରିୟତମା

ଜୁକୁଜୁକୁ

ତାରାଟିଏ ପରି

ଯୁକୋ ବ୍ୟାଙ୍କ, କଲେଜିଆଲ କଟକ



ଏକ ଜ୍ୟାମିତିକ ଉପପାଦ୍ୟ

▲ ରମାବଲ୍ଲଭ ମିଶ୍ର
ନିର୍ଯ୍ୟୁକ୍ତ

ସାମାନ୍ୟ କଥନ:-

ନାମ:.....

ଯୋଗ୍ୟତା:- ରାଜନୀତି ବିଜ୍ଞାନରେ ଏମ.ଏ. ଆକ୍ଷା-ଉତ୍କଳ ବିଶ୍ୱବିଦ୍ୟାଳୟ ବାଣୀବିହାରରୁ
(ଯଦିଓ ରାଜନୀତି କେବେ କରିନି। କାରଣ ରାଜନୀତି କରିପାରିଥିଲେ
ବର୍ତ୍ତମାନ ଏ ପ୍ରସଙ୍ଗରେ ଉତଥାପନ ହୁଏତ କରିପାରି ନ ଥାନ୍ତି-ଆପଣମାନଙ୍କ
ପାଖରେ)

କ୍ଷମାପ୍ରାର୍ଥନା-(ଶ୍ରେଣୀଟା ଟିଶୁ ଲେଖୁନି.... କାରଣ ତା ଉପରେ ମୋର ଆସା ନ ଥାଏ ।
କେତେବେଳେ, ବରଂ ସେଇଟା ଇନ୍ଦ୍ର ରହିଥାଉ ବର୍ତ୍ତମାନ ପାଇଁ)

ଜାତୀୟତା-ଭାରତୀୟ -ସମ୍ପୂର୍ଣ୍ଣ ତଥା ପରିଷ୍କୃତ ଭାବରେ ଯାହା ଆପଣମାନଙ୍କେ ଜାଣିଛନ୍ତି
ଆଗରୁ ।

ପିତାଙ୍କ ନାମ:.....

ଗ୍ରାମ:.....

ପୋ:ଅ:.....

ଜି:.....

ଧର୍ମ:.....ବେକାରୀ ।

(ମୁଁ ଜାଣି ପାରୁଛି ଆଜ୍ଞା । ଶେଷ କଥାଟା ଶୁଣି ଆପଣଙ୍କ ନାକଟି ମନକୁ ମନ
ଉଠିଯିବଣି ଉପରକୁ । ସେଇଟା ବରଂ ଉନ୍ନତ ରଖିଥିଲେ ଆପଣ ହୁଏତ ବେଶୀ
ନ ହେଲେବି ଟିକିଏ ଖୁସି ହୋଇପାରିଥାନ୍ତେ ଅନ୍ୟ କଥା ପାଇଁ । କିନ୍ତୁ ଏହି
ଜ୍ୟାମିତିକ ଉପପାଦ୍ୟଟିର ଅନୁସିଦ୍ଧାନ୍ତରେ ମୁଁ ପହଞ୍ଚିପାରି ନ ଥାଆନ୍ତି କିଛି
ସମୟ ପାଇଁ ଅନ୍ଧତା । ମୁଁ ଆପଣଙ୍କର ଜାମାତା ହେବାର ପ୍ରସ୍ତାବ ଜମା ଦେଉନି ।
ଏପରିକି ଆପଣ ବିଶ୍ୱାସ କରିବେ କି ନ କରିବେ ମୁଁ ଆପଣଙ୍କୁ ଶୁ କପେ କି
ସିଗାରେଟ ଖଣ୍ଡିଏ ବି ମାଗୁ ନାହିଁ । ଏ ବିଷୟରେ ଆପଣ ନିଶ୍ଚୟ ହେବେ ରହିବା
ଉଚିତ । ଏଣୁ ବେକାରୀ ବୋଲି ମୋତେ ଭୟ କରିବାର ପ୍ରଶ୍ନ ଜମା ଉଠୁନି
ଆପଣଙ୍କର)

ବିଶେଷ କଥନ:-

ନୁରଦର୍ଶରୁ ଉର୍ଦ୍ଧ୍ୱ ଆଜ୍ଞା ଏକ୍ସପ୍ରେସ୍ ଏକ୍ସପ୍ରେସ୍ରେ ନାଁ ରେଜିଷ୍ଟ୍ରି କଲିଣି । ଖାଲି ସେତିକି
ନୁହେଁ । ଅନେକ ଇଣ୍ଡରଭିଡରେ ଝୁଝି କ୍ଷତବିକ୍ଷତ ବି ହେଲିଣି । ଆଜ୍ଞା ବୈତରଣା ନଦୀ
ତା ଖାଲି ଲମ୍ବିଯାଇନି । ମନକୁ ମନ, ଟିକକୁ ଟିକ ଆହୁରି ଲମ୍ବିଯାଇଛି ମଧ୍ୟ । ନୁରକୁ
ନୁରକୁ ।

ବାପାଙ୍କୁ ଚିକ୍କା ପଇସା ମାଗିବାକୁ ଲାଜ ଲାଗେ । ପୁରୁଣା ସାଇକେଲ ଖଣ୍ଡେ ଥିଲା...
ବାପାଙ୍କର ସେଇଟା ଆଗରୁ ମୁଁ ଚଢ଼ାବଳି କରୁଥିଲି। ବର୍ତ୍ତମାନ ସେଇଟା କାହିଁକି କେଜାଣି
ଏକାବେଳେକେ ଅକାମା । ନୂଆ ସାଇକେଲ ଖଣ୍ଡେ କରିଦେବାକୁ ଭାଇଙ୍କୁ କହିବାକୁ ଭଜା ହୁଏ
ବେଳେବେଳେ.... ହେଲେ ସାହସ କାହିଁକି ହୁଏନି । ଭାଇଙ୍କର ବିରକ୍ତିଭରା ମୁହଁ ଓ ଭାରଜଙ୍କ
ଠାହଲ୍ୟପୂର୍ଣ୍ଣ ମନୋଭାବ ସବୁ ଏକାବେଳେକେ ମନେ ପଡ଼ିଯାଏ । ଏ ଅଫିସରେ ସେ ଅଫିସକୁ
ତୋଟି ତୋଟି ପାଦ ଖାଲି ଯାହା ସୋଲି ହୁଏ ଆଜ୍ଞାକଟିବି ଛିଣ୍ଡିଯାଏ । ହେଲେ ଲାଭ
କିଛି ହୁଏନି । ତଥାପି ଆଶାର ସିତା ଜାଣିଯାଏନି ତ ।

ଆଃ..... ଛାତ୍ରଜୀବନଟା ବେଶ ସୁନ୍ଦର ଥିଲା । ଛାତ୍ରାବାସରେ ରହିବା, ଖାଇବା ପିଇବା,
ପୋଷାକ ପରିଚ୍ଛବର ଚିନ୍ତା ନ ଥିଲା । ମାସକୁ ମାସ ଧନ କିଛି ଘରୁ ଆସିଯାଉଥିଲା ।
ବାପା ପଇସାରେ ସିଗାରେଟ ଖଣ୍ଡେ ଖଣ୍ଡେ ଟାଣିବା ବା ହେମାମାଳିନୀ ଥିବା ହିନ୍ଦୀ ଚଳଚ୍ଚିତ୍ର
ଗୋଟି ଗୋଟି ଦେଖିବାରେ ଏକ ସ୍ୱତନ୍ତ୍ର ଆନନ୍ଦ ଥିଲା ବୋଧେ ସେତେବେଳେ ।
ହଁ ମୁଁ ସେଇ ହେମାମାଳିନୀ ଥିବା ଗୋଟି ହିନ୍ଦୀ ଚଳଚ୍ଚିତ୍ର ଦେଖୁଥିବା ସମୟରେ ଚଳଚ୍ଚିତ୍ର
କୋଠରୀ ଭିତରେ ସେତିକି ସ୍ୱପ୍ନ ଦେଖୁଥିଲି । ମୋର ସୁନେଲା ଭବିଷ୍ୟତ ସ୍ୱପ୍ନ । ମୁଁ

ଆଇ.ଏ.ଏସ. ପାଇଯାଇଛି । ସ୍ୱତପା ମୋତେ ବିବାହ କରିଛି । ମୁଁ ଓ ସ୍ୱତପା ଏକାସାଙ୍ଗରେ
କାରରେ ଗଲାବେଳେ ଆମର ବନ୍ଧୁମାନେ ଆମକୁ ହୋଇ ଗୁହଁ ରହିଛନ୍ତି । କିନ୍ତୁ.... ଆଜି
ସେ ସେଇ ଉନ୍ନତା ଛାଡ଼ିଛନ୍ତି ରୋମଢନ କରିବା ଛଡ଼ା ଅନ୍ୟ କିଛି ଉପାୟ ପାଇପାରୁନି
ମୁଁ ।

ମୁଁ ଏବେ ଏକ ଅବଳଟି ମୁକ୍ତା ଆଜ୍ଞା । ଏ ବସ୍ତୁବାଦୀ ଦୁନିଆଁରେ ମୋର ଆଦର ନ ଥିଲା
ପରି ମନେହୁଏ । ସମ୍ମାନ ମଧ୍ୟ ନ ଥିଲା ପରି ମନେ ହୁଏ । ଘରେ ବାହାରେ ସମସ୍ତଙ୍କଠାରୁ
ମୋତେ ଏବେ ଲାଜନା ଶୁଣିବାକୁ ପଡ଼େ ।

ବାପା କହନ୍ତି କୁନାଙ୍ଗାର ।

ବତରାଇ କହନ୍ତି ଅପରାଧି ।

ଭାଉଜ କହନ୍ତି ଲଫଙ୍ଗା ।

ବୋଉ କହେ ଅଭାଗା ।

ଆଉ ସାନ ଭଉଣୀ ସେନାଳୀ କହେ ମିଛୁଆ । (କାରଣ ପାଠପଢ଼ା ସରିଲେ ତାକୁ ହାତୀ
ଦେବି/ ଘୋଡ଼ା ଦେବି ବୋଲି କଥା ଦେଇଥିଲେ ହେଁ ଏ ପର୍ଯ୍ୟନ୍ତ ସାମାନ୍ୟ ଲୋକପିସ
ଖଣ୍ଡିଏ ବି ତାକୁ ମୁଁ ଦେଇପାରିନି । ଭାଗ୍ୟକୁ ଶ୍ରାମତା ଆସିନାହାନ୍ତି । ତା ନ ହେଲେ ଆହୁରି
କେତେ କଣ ମନ୍ଦବ୍ୟ ହଜମ କରିବାକୁ ପଡୁଥାଆନ୍ତା ।

ବାହାର କଥା ଆଜ୍ଞା ଛାତରୁ ନ କହିଲେ ଭଲ । ହେଲେ ନ କହି ଆପଣଙ୍କୁ ରିହପାରୁଛି ମୁଁ
କେଉଁଠି ? ମୋତେ ଦେଖିଲେ ତିହା ଭଦ୍ରବ୍ୟକ୍ତି ଓ ଭଦ୍ରମହିଳାମାନେ ଶୁଖିଲା ସମ୍ବେଦନା
ଜଣାଇ ଥାଆନ୍ତି । କିମ୍ବଦାନ୍ତା ଗୋଟି କିଛି କରିବାକୁ ଉପଦେଶ ଦେଇଥାନ୍ତି । ହେଲେ ସେ
ଯାହା ଗୋଟି କିଛି କରିବାର ବ୍ୟବସାୟ କରିବାକୁ ଟିକିଏ ହେଲେ କେହି ସାହାଯ୍ୟ
କରନ୍ତିନି ।

ନିଜକୁ ପୋଷିବାର ସାମର୍ଥ୍ୟ ନାହିଁ ମୋର ଏବେ । ଏହା ସମସ୍ତେ ଜାଣନ୍ତି । ସ୍ୱତପା ଭଳି
ଗୁଲାଇ ଝିଅ କଣ ଏଇ ସାମାନ୍ୟ କଥା ଜାଣି ପାରି ନ ଥାଆନ୍ତା ? ତଥାପି ତାର ଆଉ କିଛି
ଟିକ ହୁଏତ ଅପେକ୍ଷା କରିବାର ଥିଲା । ଅପେକ୍ଷା ? ସ୍ୱତପା କଣ ଦୁଇଗୁରିବର୍ଷର ଛୋଟ
ଝିଅ ହୋଇଛି ଯେ ତାକୁ ଆକାଶରୁ ଗୁଡ ତୋଳି ଆଣି ଦେବି କହି ଭୁଲେଇ ଦେଇ
ଥାଆନ୍ତି ? ଆଇ.ଏ.ଏସ. ପରୀକ୍ଷାର ହିମାଳୟଟା ଆରୋହଣ କରି ଇନ୍ଦୁହେବାର ସ୍ୱପ୍ନ
ଦେଖୁଥିଲି ମୁଁ । ଦେଖା କରୁଥିଲା । ଅରେ ନୁହେଁ ଟିକି ଟିକିଥର . Failure is the
pillar of success ଏଇ ନୀତିବାଣୀକୁ ବାରମ୍ବାର ସ୍ମରଣ କରି ଶେଷଯାଏ ଦେଖା
ବି କରିଥିଲି । କିନ୍ତୁ.... ହେଲା କଣ ?

ମୋ ଉପରୁ ସମସ୍ତ ଆଶାଭରସା ବୁଟିଗଲା ସ୍ୱତପାର ।

ଆଃ ସ୍ୱତପା ବିବାହ କରିଗଲା ।

ହଁ ଭଲ ହେଲା । ଏଯାଏ ଗୁଜିରା ଖଣ୍ଡିଏ ପାଇନି ମୁଁ । ଭବିଷ୍ୟତରେ ହୁଏତ ସାମାନ୍ୟ ଜିରାଣୀ
ଗୁଜିରା ଖଣ୍ଡିଏ ପାଇପାରେ । କିନ୍ତୁ ଭଲ ଗୁଜିରା ଖଣ୍ଡିଏ କେବେ ହୁଏତ ପାଇପାରିବିନି ।
ସ୍ୱତପା ଏତେ ଦୂର ବୋକା ଝିଅ ନୁହେଁ । ସେ ଏହିପର୍ଯ୍ୟନ୍ତ ଗୁହେଁ..... ସେ ସାମାଜିକ
ପ୍ରତିଷ୍ଠା ଗୁହେଁ । ସେ ସୁନ୍ଦରୀ ମୋଟା ଦରମା ପାଉଥିବା ଜୋର୍ କିଣିବାକୁ ତା
ବାପାଙ୍କର ଟଙ୍କାର ଅଭାବ ବି ନ ଥିଲା ! ଅଜାରଣେ ସେ ଏତେ ବୋଲିମା କରିଥାଆନ୍ତା ବା
କାହିଁକି ?

ଆଇ.ଏ.ଏସ. ପାଇଯାଇଥିଲେ ସ୍ୱତପା ମୋର ସ୍ତ୍ରୀ ହୋଇଥାଆନ୍ତା ।

କିନ୍ତୁ ସ୍ୱତପା ଆଜି ହୋଇଛି ଅନ୍ୟର ଧର୍ମପତ୍ନୀ...

ଅନ୍ୟ ପୁରୁଷର ସନ୍ତାନର ଜନନୀ ।

ତାର ଝିଅଟିଏ ହୋଇଛି କୁଆଡେ ।

(ନିଜେ ମୁଁ ତା ଝିଅକୁ ଦେଖିନି । ସେନାଳୀ କହୁଥିଲା ତ)

କୁଆଡେ ଖୁବ ସୁନ୍ଦର ହୋଇଛି ଝିଅଟି ।

ପୁଣି ସୁତପା ଠାରୁ ବେଶୀ ସୁନ୍ଦର ହୋଇଛି ସେ କୁଆଡ଼େ ।
 ସୋନାଲା ମିଛ କହୁଥିବ । ସବୁକଥାକୁ ବଢ଼ାଇ କହିବା ତାର ଗୋଟାଏ ଖୋର । ସୁତପା
 ଠାରୁ ଯେ ଅଧିକ ସୁନ୍ଦରା ଝିଅ ଅଛନ୍ତି - ମୋର କାହିଁକି ବିଶ୍ୱାସ ପାଉନି । ଏ କଥା ଶୁଣି
 ଆପଣଙ୍କୁ ହସ ଲାଗିବଣି ଏପ୍ରକାର ଧାରଣାକୁ ମୋର ଭୁଲ ବୋଲି ଭାବିପିବେଣି ।
 ହେଲେ ମୋ ପାଇଁ ଯେ ଏହା ଶହେରୁ ଶହେ ଭାଗ ଠିକ୍ ଥିଲା - ଏକଥା କାହିଁକି ଭାବୁନାହାନ୍ତି
 ଆପଣ ? ଆଜି ଅଛି ବି । ଭବିଷ୍ୟତରେ ହୁଏତ କେବେ ବଦଳିଯାଇପାରେ । କହି ପାରୁନି
 ମୁଁ ଏବେଠୁଁ ଆପଣଙ୍କୁ ।
 ସୁତପା ସୁଖୀ ହୋଇଛି ।
 ସୁତପା ସମ୍ମାନ ପାଇଛି ।

ତାର ସ୍ୱାମୀ ଜଣେ ଆଇ.ଏ.ଏସ. ଅଫିସର । ମୁଁ ତି ଆଇ.ଏ.ଏସ. ପାଇଥିଲେ ସୁତପାର
 ସ୍ୱାମୀ ହୋଇଥାଆନ୍ତି । ତାର ଝିଅ ପରି ଗୋଟିଏ ସୁନ୍ଦର କୁନିଝିଅର ବାପ ହିସାବରେ ଆଜି
 ଗର୍ବ ଅନୁଭବ କରୁଥାଆନ୍ତି ।

ସୁତପା ବିବାହ କରିବ ଆଦିତ୍ୟକୁ ।
 ଆଦିତ୍ୟ.... !

ହଁ, ସେଇ ପତଳା ନନ୍ଦନହଳା ପିଲାଟା ।

ମୁଁହ ସାରା ଯାହାର ବୃଣ ସବୁ ଆର୍ତ୍ତନାଦ କରୁଥିଲେ ଏକ ସମୟରେ । (ଏବେ ଅବଶ୍ୟ
 ତା ମୁହଁରେ ଆଉ ବୃଣ ଉଠୁନି.... ଦେହରେ ଯଥେଷ୍ଟ ମାଂସବୃଦ୍ଧି ବି ଘଟିଛି । ଶୁକ୍ତିରା ପାଇବା
 ସହିତ ଦେହରାଟା ତାର ଯେମିତି ବାଗେଇଯାଇଛି । ଅଥବା ସୁତପା ପରି ସୁନ୍ଦରାର
 ସଂସ୍ପର୍ଶରେ ଆସି କିଛିଟା ଶୌନ୍ଦର୍ଯ୍ୟ ପାଇପାରିଛି ଆଦିତ୍ୟ । ପରଶମଣର ସଂସ୍ପର୍ଶରେ
 ଆସିଲେ ଲୁହାବି ସୁନା ହୋଇଥାଏ)
 କଲେଜରେ ନାମଜାତା ବଜାରା ହିସାବରେ ଦିନେ ଯାହାର କୁଖ୍ୟାତି ଥିଲା । ଥରେ ତି ଥର
 ଅଶ୍ୱାଳ କମେଷ୍ଟ କରିଥିଲା ବି ସେ କୁଆଡ଼େ ସୁତପାକୁ । ହୁଏତ ସେଥିପାଇଁ ମୋଠୁ ପୁରସ୍କାର
 ପାଇଥିବା ମାତର କ୍ଷତବିକ୍ଷତ ବିହ୍ନ ଏବେ ବି ଲିଭି ନ ଥିବ ଆଦିତ୍ୟ ପିଠିରୁ । ଆଜି ହୁଏତ
 ସେଇ ସ୍ଥୁର୍ତ୍ତର ତାଗଗୁଡ଼ିକ ଉପରେ ସ୍ନେହରେ ଆଉ ଅନୁରାଗରେ ହାତ ସାଉଁଟୁ ସାଉଁଟୁ ନିଜ
 ପୂର୍ବ ଭୁଲର ପ୍ରାୟଶ୍ଚିତ କରୁଥିବ ସୁତପା ।

ପ୍ରମାଣ :-

ସୁତପା ଦିନେ ମୋତେ ଭଲ ପାଉଥିଲା ।
 ଆଉ ଆଦିତ୍ୟକୁ ପୁଣି କରୁଥିଲା ।
 ହେଲେ ଆଜି ହୁଏତ ସବୁ ଓଲଟ ପାଲ ହୋଇଯାଇଛି ।
 ଜୀବନର ଲୁଆଖେଳରେ ବାଜି ଜିତିଯାଇଛି ଆଦିତ୍ୟ ।
 ଆଉ ମୁଁ ଅତି ଶୋଚନୀୟ ଭାବରେ ହାରିଯାଇଛି ।
 ଜୀବନର ସମସ୍ତ ସୁଖ ସୌଭାଗ୍ୟ ହରାଇଛି ।
 ସମ୍ମାନ ହରାଇଛି ।
 ପ୍ରତିପତି ହରାଇଛି ।
 ସମସ୍ତଙ୍କର ଆଶା ଓ ବିଶ୍ୱାସ ହରାଇଛି ।
 ତା ସହିତ ସୁତପାକୁ ବି ହରାଇଛି ।
 କିନ୍ତୁ ଜିତିଯାଇଛି ଆଦିତ୍ୟ ।
 କାରଣ ସେ ଆଇ.ଏ.ଏସ. ପାଇଯାଇଛି ।
 ଆଜି ସେ ସମାଜରେ ସମ୍ମାନିତ ।
 ସେ ଗଲାବେଳେ ସମସ୍ତେ ତାକୁ ହାତପୋତି ନମସ୍କାର କରୁଛନ୍ତି ।
 ତା ସହିତ ପଡ଼େ କଥା କହି ନିଜକୁ କୃତ୍ୟକୃତ୍ୟ ମନେ କରୁଛନ୍ତି ।
 ଆଜି ମୋ ପରି କେତେ ବେକାର ତାର ଦୟାର ପାତ୍ର ।
 ତାରି କଲମଗାରରେ ଆଜି ହୁଏତ ମୋର ଶୁକ୍ତିରା ।
 କାଲି ଅଛି ଉଣ୍ଡରଭିତ୍ତି ।
 ଆଦିତ୍ୟକୁ ମୁହଁ ମୁହଁ କିଛି ଅନୁରୋଧ କରିବା ସୁନ୍ଦର ହେବନି । ସୁତପାକୁ
 ଯାଇ ପ୍ରଥମେ ଅନୁରୋଧ କଲେ କିପରିହେବ ?
 ନାଁ ... ନାଁ.....
 ହୁଏତ ସୁତପା ମୋତେ ବ୍ୟଙ୍ଗ କରିବ ।
 ମୋର ଦୁର୍ବଳତାର କ୍ଷତିରେ ଆହୁରି ବେଶି ଆଘାତ କରିବ ।
 ନାଁ , ଏତେ ବୋଲି ଝିଅ ନୁହେଁ ସୁତପା ।
 ସେ ଜୀବନକୁ ଠିକ୍ ଚିହ୍ନି ପାରିଛି ।

ସୁଖୀ ହୋଇ ବଢ଼ିବାର କୌଶଳ ଜାଣିଛି ।
 ହୁଏତ ସେ ମୋତେ ଶୁ ଚେତ ।
 ମୋ ସାଙ୍ଗରେ ଗଳ୍ପ ଯୋଡ଼ିଦେବ ।
 ଆଉ ତାରି ଭିତରେ ନିଜର ଆଭିଜାତ୍ୟ
 ଧନର ପ୍ରାଦୁର୍ଯ୍ୟ ଓ ସୁଖ ସୌଭାଗ୍ୟକୁ ସବୁ ବଖାଣି ଦସିବ
 ପରୋକ୍ଷ ଭାବରେ ହୁଏତ ମୋତେ ଉଦ୍ଭାସ କରିବ ସୁତପା ।

ଯେତେବେଳେ ମୁଁ ତାକୁ କହିବି, ମୋ ଶୁକ୍ତିରା ବିଷୟରେ ଆଦିତ୍ୟକୁ କହିଲେ ଭଲ ହୁଅନ୍ତା
 ସୁତପା.....କାଲି ସାଢ଼େ ଦଶରୁ ତିନିଟା ଯାଏ ଅଛି ଉଣ୍ଡରଭିତ୍ତି । ଆଉ ବିଶୁଦ୍ଧ ମଣ୍ଡଳୀ
 ଭିତରେ ଅଛି ଆଦିତ୍ୟ, ସେତେବେଳେ ହୁଏତ ସୁତପା କହିବସରେ ଯେତିକି ନରମ.....
 ଅଫିସରେ ତାର ଦୁଇଗୁଣ କଟା ସେ । ନିର୍ମଳ ଅଫିସର ହିସାବରେମିଷ୍ଟର ମହାପାତ୍ର
 ଭାରି ସଜୋଟ..... ପ୍ରିୟାପ୍ରୀତି ତୋଷଣ ଆସିବା ନାହିଁ ଯାଏ ଠି । ମୁଁ ବା କହିଲେ କିଛି
 କରନ୍ତେ । ହେଲେ ଆଜିକାଲି ଯୁଗ ଯାହା ହେଲାଣି ନାଁ, ସେଥିରେ ହାତେ ମାପି ଶୁଖଣ୍ଡେ ନ
 ଶୁଳିଲେ ରକ୍ଷା ନାହିଁ ।

ହାତେ ମାପି ଶୁଖଣ୍ଡେ ଶୁଳି ପାରି ନ ଥିଲି ମୁଁ.....

ଏଣୁ ଆଜି ହାରିଯାଇଛି,

ହାତେ ମାପି ଶୁଖଣ୍ଡେ ଶୁଳି ପାରିଛି ସୁତପା.....

ଏଣୁ ସେ ନିଜକୁ ସୁଖୀ କରିପାରିଛି ।

ହାତେ ମାପି ଶୁଖଣ୍ଡେ ଶୁଳିବ ଏବେ ଆଦିତ୍ୟ...

ତାର ପତୋଳତି ହେବ ।

ଆଉ ସୁତପା !

ଆଭିଜାତ୍ୟ ଓ ସାମାଜିକ ସମ୍ମାନ ଭାରତରେ ମୁହଁଟା ଆହୁରି ଭାରି ହୋଇଉଠିବ
 ତାର । ହସପାଖୁଡ଼ାକର ବାମ ହେବ ହଜାରେ ଟଙ୍କା ।

କଥା ପଡ଼େ ହେବ ତାର ଲକ୍ଷେ ଟଙ୍କା ।

ଅନୁସିଦ୍ଧାନ୍ତ :-

ନାଁ ଆଉ-

ଯିବିନି ମୁଁ ଅନୁରୋଧ କରିବାକୁ ସୁତପା ପାଖକୁ ।

ନ ମିଳୁ ଶୁକ୍ତିରା ।

ବେକାର ହୋଇ ଏମିତି ବାଇଆଙ୍କ ପରି ବୁଲିବାରେ ବରଂ ଅନେକଟା

ଆନନ୍ଦ ଅଛି ଅନେକ ସମୟରେ ।

ହେଲେ ସାମାନ୍ୟ ଶୁକ୍ତିରା ଖଣ୍ଡିଏ ପାଇଁ

ଏତେ ଛୋଟ କରିଦେଇ ପାରିବିନି ମୁଁ ନିଜକୁ ସୁତପା ପାଖରେ ।

ସୁତପା ଦିନେ ମୋର ମାନସା ଥିଲା ।

ତା ଆଗରେ ପୌରୁଷ ମୋର ଥିଲା ମହାନ ।

ମୁଁ ଥିଲି ତାର ଆଦର୍ଶ ପୁରୁଷ ।

ବୋଧହୁଏ ଆଜି ମୋତେ ସମ୍ମାନ ଦିଏ ସୁତପା-

ମନେ ମନେ ଶ୍ରଦ୍ଧା କରେ ମୋର ପୌରୁଷତ୍ୱକୁ ସେ ।

ନାଁ, ଶୁକ୍ତିରା ଖଣ୍ଡିଏ ପାଇଁ ଆଜି ନିଜକୁ

ଏତେ ଛୋଟ କରିଦେଇ ପାରିବିନି ମୁଁ - ତା ପାଖରେ ।

ମନରେ କୁଣ୍ଡାର ବରଂ ସବୁ ଆହୁରି କମାଟ ବାଣି ଆସୁଛି ।

କିନ୍ତୁ କାହିଁକି ଏ କୁଣ୍ଡା ?

ସୁତପା ଆଦିତ୍ୟର ସ୍ତ୍ରୀ-

ଆଉ ଲିଜିର ମା' -

ଆଉ ମୁଁ ?

ତାର ପ୍ରେମରେ କବର ଦେଇଥିବା ଅତୀତର ପ୍ରେମିକ ।

ଆଜି ??

ତୃତୀୟ ପୁରୁଷ ଏକବଚନ ।

ବି:ତ୍ର:-

(୧) ସବୁ ଗପ ଗପ ହେଲେ ବି ଆଜି ସତ ନୁହେଁ ସବୁବେଳେ ।

(୨) ସୁତପା ଏକ କାଳ୍ପନିକ ନାଁ-

(୩) ଲୋଟି ଓଡ଼ିଶା ଦାଆରେ ଲେଖାଯାଇଛି ଜାଣିଶୁଣି ।

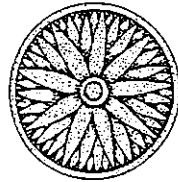
(୪) ଯୁଗପୋପୋଗା ନ ଲାଗିଲେ ହୁଏତ ନାମକ ରହିବେ ।

(୫) ଲେଖା ଯୁଗପୋଯୋଗୀ ଶବ୍ଦଟି ପାଇଁ ଯଥେଷ୍ଟ ସତେଜନ ।
 (୬) ଯୁଗପୋଯୋଗୀ (ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାରେ) ଯୁଗପୋଯୋଗୀ (ଭାରତର
 ତଥା ଓଡ଼ିଶାରେ) ଆକାଶ ପାତାଳ ଫରକ ଆଜ୍ଞା । ନୀଳଦର୍ଶ ଶୃଙ୍ଗାଳ କଥା
 ଆପଣମାନଙ୍କଠାରୁ ଉଣାଅଧିକେ କେହି ପଢ଼ିଥିବେ ନିଶ୍ଚୟ ।
 (୭) ଦୁଇ ସଂସ୍କୃତିକୁ ମିଶାଇ ଯେ କୌଣସି ଲେଖାଟିକୁ ଯୁଗପୋଯୋଗୀ
 କରେଇବା କବିସୂର୍ଯ୍ୟ ବଳଦେବଙ୍କର “ଜଗତେ କେବଳ ” କବିତା ପରି
 ହେବ ଯାହା...
 “ଯାହାକୁ ଯାହା କରିଛି ଦଳବ
 ତହୁଁ ନିକି ସେ ଅନ୍ୟଥା ହୋଇବ
 ଜଗତେ କେବଳ
 ଜନେ ହସିବେ ଏହି ତହୁଁଫଳ ”

“ସମଜର ନାହିଁ ସୁଜାତି ଭାଷା

କହିଲେ ହେଁ ହୁଅଇ ଲୋକହସା
 ଜଗତେକେବଳ
 ଜନେ ହସିବେ ଏହି ତହୁଁଫଳ” ।

“ତେହେ ମହାକିନୀ ରଜ ଲଗାଇ
 ଗ୍ରାମ ସୁନ୍ଦରୀ କି ହୋଇବ ଗାଇ
 ଜଗତେ କେବଳ ଜନେ ହସିବେ ଏହି ତହୁଁଫଳ” ।
 ଯେତେବେଳେ ଆମ “ଜଗତ” ଆଉ ଆମେରିକା ଜଗତ ସମ୍ପର୍କ ଭିନ୍ନ । ମୁଁ
 ଆମ ଜଗତକଥା କହୁଛି ।
 (୮) ସମସ୍ତଙ୍କୁ ସୁଧାଇଲା ଭଳି ଲେଖାଟିଏ ଲେଖିବା ସବୁବେଳେ ସମ୍ଭବ ନୁହେଁ
 । ଆଜ୍ଞା-ଏଠିକା ଜୀବନଯାପନ ପ୍ରଣାଳୀ ଭିତରେ ।
 (୯) ସାଧାରଣ ଭାବରେ ଆଦୃତ ହୋଇଗଲି ଲେଖାଟିରେ ଯଥେଷ୍ଟ ଯତ୍ନ
 ନିଆଯାଇଛି ।



ତିମିର ମୋ ସ୍ମୃତି ପଲକ

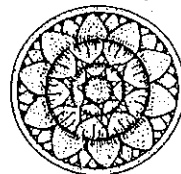
ସ୍ନେହ ମହାନ୍ତି

ପ୍ରବାସେ ଜୀବନ ବିତେ, କର୍ମକ୍ଳାନ୍ତ, ଅସ୍ଥିରତା ଅନେକ ଜଞ୍ଜାଳ
 ନିରୋଳରେ ପ୍ରାଣ ମୋର ଆସି ଯେବେ ସ୍ୱାଗତିକା ନିଦ୍ରାକୁ ଜଣାଏ,
 ପଲକ ପଡ଼ିଲା ମାତ୍ରେ ଉଭା ହୁଏ ମନର ସେ ଗଭୀର ସମୁଦ୍ରେ
 କେତେ ସ୍ନେହମୟୀ ସେତ କରୁଣାର ପ୍ରତିମା ମୋ ବୋଉ ।
 ଉଭାହୁଏ ସତେ ସେକି କଣ୍ଠେ ତାର ଅସମାପ୍ତ ଭାଷା,
 ବୁକେ ତାର ଶତ ଆଶା, ଅନାଇ ବସିଛି ସେକି ଶେଷ ଦରଶନ ।
 ଦୂରୁ ଭାସି ଆସେ ଆହା ସୁଶାନ ଯାତ୍ରାର କିବା ରାମନାମ ଶବ୍ଦ
 ବୋଉ ଆଉ ନାହିଁ ଆଜି ହୋଇଛି ସେ ମହାଯାତ୍ରୀ ଶବ୍ଦ ।
 ପ୍ରାଣ ତଳେ ଗୁମରଇ ଶ୍ରଦ୍ଧା ତାର ଭକ୍ତର ଶ୍ରାବ୍ଧେତୁ
 କଲ୍ୟାଣୀ ସେ ସବାରତ ଆଦର୍ଶର ପଥ ପଦର୍ଶିକା,
 ତା ଅଶ୍ରୁ ଶିଶିର ଶିଳ୍ପ ବୁଣିଦିଏ ସ୍ନେହର କଣିକା

ମୋ ପାଇଁ ତିମିର ଆଶେ, ସ୍ମୃତି ତାର ଆକାଶେ ବଳକା ।
 ନଭେ ରାତ୍ରୀ ଉଷା ଆସେ ସଂଗେ ଧରି ସହର ସଂଗୀତ,
 ଦୂରୁ ଶୁଭେ କୋଳାହଳ, ଯାନ ବାହାନର ଶବ୍ଦ
 କର୍ମରତ ଜୀବନ ମୋ ଆଗଭେଦି ରବି ପଟୁଆର ।
 ବେଳ ନାହିଁ ଭାବିବାକୁ ଯେ ସ୍ମୃତି ଚି ଅତି ଆପଣାର
 ନାହିଁ ମୋର ଲୋଡ଼ା ସେହି ମଙ୍ଗଳର ଉଷା ଆଗମନ
 ମନ ମୋର ଖୋଜୁଥାଏ ତିମିରରେ ଚିକିଏ ଦର୍ଶନ,
 ସୁପ୍ତ ମୋର ଅବେତନ ସତ୍ତା ଖୋଜିରୁଲେ ଗୋଟିଏ ପ୍ରାଣକୁ
 ନିଃଶବ୍ଦ ନିଶିରେ ଏକା ସ୍ମୃତି ତାର ଗ୍ରାସ୍ତେ ବନ୍ଦନ ।

୧୮୩୬୨, ସ୍ପ୍ରିଙ୍ଗ ଟାଇମଲେକ

ହଟିଫଟନ କିଟ୍, ୟୁ.ଏସ.ଏ.



ସ୍ମୃତି
ଗୀତ
ରାଜୁ ମହାନ୍ତି

ବିଦେଶୀଙ୍କ ନଉକା ଉପରେ, ସାଗର ଭିତରେ
ଖୋଜୁଥିଲି (ମୋ) ଜୀବନର ଅଳଙ୍କାର ଅତଳ ପାଣିରେ
ଅଜଣାତେ ହଜିଗଲି, ମୋ ମନର ଇତିହାସ ବହିରେ

ସେ ଏକ ଜନ୍ମ ରାତିରେ, ଦିବରା ଡଙ୍ଗାରେ
ଭାଇ, ମୁଁ ଯାଉଥିଲୁ ଚିତ୍ରୋତ୍ପଳା ନଦୀରେ
ନାଉରା ସେ କ୍ଷୀଣ ଦେହ ଓ ସରଳ ମନରେ
ଦେଉଥିଲା ମାରି ଜାତ ଅତଳ ପାଣିରେ

ଦେଖିଲି ନାଉରାର ଭାରି ମୁହଁ ଜନ୍ମ ଆଳୁଅରେ
ଲାଗିଗଲା ତା ଦିବରା ଡଙ୍ଗା ଜୁଆର ଭଙ୍ଗାରେ
ଭାଇ, ମୁଁ ହସୁଥିଲୁ ନ ବୁଝି ନାଉରାର ଚିତ୍ରା
ଭାବି, ଡଙ୍ଗାତ ଲାଗିଗଲା ଏତେ ବଡ଼ କଥା ?

ଖୋଜୁଥିଲି ଲୁଚକାଳି ଜନ୍ମ ସାଙ୍ଗେ ନାଲୁ ଆକାଶରେ
ଖିଲିଖିଲି ହେଉ ହସୁଥିଲି ମୋ ନିରିହ ମନରେ
ଦେଖୁଥିଲି ଡିବିରି ଆଳୁଅ ମାଟି ଝରକା ଫାଙ୍କରେ
ଝାଟି ମାଟି ଗୁଳ ଘର ଅଙ୍କା ବଙ୍କା ନଦୀର ପଠାରେ



ପହଞ୍ଚିଲୁ ଅଧାରାତିରେ ମାମୁଁ ଘରଘାଟରେ
ମୁଣ୍ଡିଆ ମାରି ବୃନ୍ଦାବତୀ, ବଟ ଗୋସାଇଁଙ୍କ ଠାରେ
ଦିନ ଯାଉଥିଲା କଟି, ମା, ମାମୁଁ ମାଉସାଙ୍କ ମେଳରେ
ଛଳନା ନ ଥିଲା କେବେ ସେ ଅସାମ ସ୍ନେହରେ

ଏବେବି ରହିଛି ମନେ ଶୋରିଷ ଫୁଲର ବାସ
ମାମୁଁଘର ମାର ସେ ପାନ ଖିଆ ମନଖୋଲା ହସ
ରଜ ଦୋଳା, ବୋହୂ ଶ୍ଵେତା ଖେଳ ପୁନେଇଁ ରାତିରେ
ଆଉ ରାଜା, ରାଣୀ ଅସରଜ୍ଞା ଗପ ସାଙ୍ଗଙ୍କ ସାଥରେ

ଆଜି(ମୋ) ମାମୁଁ ଘର, ଚିତ୍ରୋତ୍ପଳା ନଦୀ ଅନେକ ଦୂରରେ
ମାମୁଁମାଉସା ବ୍ୟସ୍ତଥିବେ ତାଙ୍କ ସୁଖ, ଦୁଃଖ ସଂସାରେ
ପିଲାଙ୍କ ଡାକରେ, ଚିହ୍ନ ଦେଲି ମୋ ମନ ବହିର ପୃଷ୍ଠାରେ
ଅତି ଯତନେ ରଖି ସେସ୍ଥଳେ ମୋ ମନ ପରଧାରେ

ରଞ୍ଜ ଲ୍ୟାନ୍ସି

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ଆତ୍ମାକ୍ତର

ଲେଖକ : ନାରାୟଣ ରଥ

ପୂର୍ବାଭାଷ : ଭୂତା ଶ୍ରବଣ ଆଦେଶ ତଥା ସ୍ୱପନାର୍ଥ ଚକ୍ଷୁରେ ଅଧପତନଙ୍କ ଆତ୍ମା, ଭୂତ ଆତ୍ମାକୁ ପରିବର୍ତ୍ତିତ ହୋଇ ଭୂତଜଗତରେ ପ୍ରବେଶ କଲେ । ଅଧପତନ, କେବଳ ମାତ୍ର, ତୁମ୍ଭ ମଧ୍ୟରେ ପଡି ଭୂତଆତ୍ମାକୁ ପିରବର୍ତ୍ତାତ ହେବା ପାଇଁ ମନସ୍ତ କରିଥିଲେ କିନ୍ତୁ ଭୂତ ଏବଂ ପ୍ରେତ ଜଗତ ବିଷୟରେ ତାଙ୍କର ଧାରଣାଥିଲା ବହୁ ପରିମାଣରେ କମ୍ । ପାର୍ଥୀବ ଜଗତରେ ସେ ତାହାଣୀ, ଦିଗ୍‌ଗୁଣୀ, ଭୂତ, ପିଣ୍ଡାତ ଗନ୍ତ ଶୁଣିଥିଲେ , ତେବେ ସେ ସବୁର ଅଭିର୍ଭାତା କରିବା ସୁଯୋଗ କେବେ ପାଇ ନ ଥିଲେ । ଅନ୍ତତଃ ସରସ୍ୱତୀ ପ୍ରଜା, ପ୍ରର୍ଗାପ୍ରଜା, ଜନ୍ମାଷ୍ଟମାକୁ କେଇ ଠାକୁର ଦେବତା ଏବଂ ସ୍ୱର୍ଗ ବିଷୟରେ ତାଙ୍କର ସଂପ୍ରସାରିତ ଜ୍ଞାନ ଥିଲା । ଭୂତପ୍ରେତ କଥା କେବଳ ବୁଢ଼ା ମା ଏବଂ ଅଜା ଆଇଙ୍କ କାହାଣୀରୁ ଜାଣିଥିଲେ । ତାହା ମଧ୍ୟ, ସେତେବେଳେ, ସଂପୂର୍ଣ୍ଣ ବିଶ୍ୱାସ ଯୋଗ୍ୟ ଜଣା ପଡୁ ନ ଥିଲା । ତେବେ ପିଲାଦିନେ, ମଝିରେ ମଝିରେ, ଗାଁରେ ଜଣେ ଦୁଇଜଣ ଶ୍ରୀଲୋକଙ୍କୁ ତାହାଣୀ ଲାଗିବାର ଶୁଣିଥିଲେ । ସେ ସମସ୍ତର ବିଶ୍ୱାସର ମୂଳ ବୃତ୍ତାନ୍ତ ହେବା ପୂର୍ବରୁ, ତତ୍କାଳ ଏବଂ ଚାତରୋଗ ଯେ ସେ ପ୍ରକାରର ଲକ୍ଷଣ ଆଣେ ତାହା ଜାଣିବାକୁ ପାରୁଥିଲେ ଯାହା ଫଳରେ ସେ ପିଲାଦିନର ବିଶ୍ୱାସ ଟିକକ ମଧ୍ୟ ଲୋପ ପାଇ ଯାଇ ଥିଲା । ଆମେରିକା ଆସିବା ପରେ ସେ ଚିକିତ୍ସାଧାରର ସାମାନ୍ୟ ପ୍ରନୈତଭାବନ ହୋଇଥିଲା , ଯେତେବେଳେ ସେ Amityville Horror, Ghost Buster ଏବଂ Exorcist ଇତ୍ୟାଦି ସିନେମା ଦେଖିଥିଲେ କେହି, ସେ ସମସ୍ତ ଅଭିଜ୍ଞତା ଥିଲା, ତାଙ୍କ ପକ୍ଷରେ ସମ୍ପୂର୍ଣ୍ଣ ଆମୋଗ ସଂବନ୍ଧୀୟ । ସିନେମା ହଳୁ ବାହାରିବା ସଂଗେ ସଂଗେ ସେ ତାହା ମଧ୍ୟ ଭୁଲି ଯାଇଥିଲେ ତେବେ ଭୂତାଶ୍ରବାଙ୍କ ଶାସ୍ତ୍ର-ପ୍ରାପ୍ତ ହୋଇ ଯେତେବେଳେ ସେ ଭୂତାଶ୍ରବାକୁ ପରିବର୍ତ୍ତାତ ହେଲେ, ସେ ଅନେକ ପ୍ରିତାଲାଇ କରିଥିଲେ, କାରଣ ଏହାଥିଲା ତାଙ୍କର ଏକମାତ୍ର ସୁଯୋଗ ଯାହାଫଳରେ ସେ ଭୂତଜଗତର ଅଭିଜ୍ଞତା ସଂଗ୍ରହ କରି ପାରିବେ । (ଅଧପତନଙ୍କ କୈତୃହଳୀ ଆତ୍ମା ଏତେ ପରିସ୍ଥିତିରେ ମଧ୍ୟ ନିଜର କୈତୃହଳତା ଛାଡି ପାରିନ ଥିଲା) । ପରନ୍ତୁ ଭୂତଜଗତର ଅନୁଭବ ଏବଂ ଉପଭୋଗ ନିମନ୍ତେ ପ୍ରସ୍ତୁତ ହେବାକୁ ଯାଉଥିଲା) ।

ପାର୍ଥୀବ ଜଗତରେ ସିନା, ମନୁଷ୍ୟ ଜନ୍ମଲାଭ କରି ପିତା,ମାତା,ଜାତା କୁତୁସ୍ତ ଏବଂ ପଡୋଶୀମାନଙ୍କ ଠାରୁ ଜୀବନ ଯାପନର ପ୍ରଣାଳୀ ଶିଖିଥାଏ । କିନ୍ତୁ ଭୂତଜଗତକୁ ପ୍ରବେଶ କରିବା ପାଇଁ ତାଙ୍କୁ ସେ ପ୍ରକାରର ସୁଯୋଗ ମିଳି ନ ଥିଲା । ତାଙ୍କର ବିଶ୍ୱାସିତ ଅବସ୍ଥିତି ମଧ୍ୟରେ ପାର୍ଥୀବ ଜଗତରେ ହିଁ ବିଶେଷ ସମୟ କଟାଇଥିଲେ । ସ୍ୱର୍ଗୀୟ ଜଗତବା, ତାଙ୍କର ଭୂତଜଗତକୁ ପ୍ରବେଶ କରିବା ନିମନ୍ତେ ଟିକେଟ ଝରକା ଭଳି ଲାଗିଥିଲା । ତେଣୁ ଭୂତଜଗତରେ ଜୀବନଯାତ୍ରା ପାଇଁ ତାଙ୍କର ଯେଉଁ ଅଭିର୍ଭାତା ଦରକାର ତାହା ମଧ୍ୟ ନ ଥିଲା ଏବଂ ସେଠାରେ ବାସକରିବାକୁ ହେଲେ ଯାହା ଶିକ୍ଷା ଏବଂ ଅଭିଜ୍ଞତା ଦରକାର ତାହା କେବଳ ଅନୁଷ୍ଠାନ ଅନୁଧ୍ୟାନ ଦ୍ୱାରା ସଂଭବ ହୋଇପାରେ । ତେଣୁ ସେ ଭୂତଜଗତର ନାଗରାଜମାନଙ୍କୁ ଅନୁଧ୍ୟାନ କରିବାରେ ଲାଗିଲେ ଏବଂ ତାଙ୍କ ଦଳନ, ବ୍ୟବହାର, କଥାବାର୍ତ୍ତା ନିରୀକ୍ଷାରେ ରହିଲେ ।

ଏମିତି ଯାଉଁ ଯାଉଁ ହଠାତ ବାଗ୍ମାତା ସଂପର୍କ ଅଭିଜ୍ଞତା ମୂଳକ ଯୁକ୍ତିବାଦ ତାଙ୍କର କର୍ଣ୍ଣଗୋଚର ହେଲା । ଅଧପତନ ଶବ୍ଦ ଅନୁସରଣ କରି ସେପାଖରେ ପହଞ୍ଚିଲେ । ଯାହା ଦେଖିଲେ ସେଥିରେ ସେ ବହୁ ପରିମାଣରେ ଆଶ୍ଚର୍ଯ୍ୟ ଲାଭ କଲେ । ସେଠାରେ ଗୋଟିଏ ଭୂତାତ୍ମାମାନଙ୍କର ସମ୍ମିଳନା ଚାଲିଥିଲା । ସବୁଠାରୁ ତାଙ୍କୁ ବେଶୀ ଆଶ୍ଚର୍ଯ୍ୟ ଲାଗିଥିଲା ଯେ ସମ୍ମିଳନାର ଭାଗ ନେଇ ଥିବା ଭୂତ, ପ୍ରେତ ଆତ୍ମାମାନେ ଥିଲେ ତାଙ୍କ, ପାର୍ଥୀବ ଜଗତ ନିହାତି ଜଣା ଶୁଣା ଗୁରୁ, ଯୋଗୀ ଏବଂ ବାବାମାନେ । ସେମାନେ ତତକାଳର ଚିକିତ୍ସାଧାର ଉପରେ ଆଲୋଚନା କରୁଥିଲେ । ଭୂତାତ୍ମା ଆଶ୍ଚର୍ଯ୍ୟ ଆନନ୍ଦାନ୍ତର ସମ୍ମିଳନାକୁ ସଂବୋଧନ କରୁଥିଲେ । ତାହା ସଂଗେ ସଂଗେ ପ୍ରଗତିର Evangelist society ର Swiggert Baker ତାହାର ସଭାପତିତ୍ୱ କରୁଥିଲେ ହେଲେ ଆଶ୍ଚର୍ଯ୍ୟ ଆନନ୍ଦାନ୍ତର ଯେ କେଉଁ କାରଣରୁ ଭୂତାତ୍ମା ହେଲେ ତାହା ଦିବା କରିବା ପୂର୍ବରୁ ଅଧପତନ ତାଙ୍କ ବାଗ୍ମା ଆଲୋଚନା ପ୍ରତି କର୍ଣ୍ଣପାତ କଲେ । ଆଶ୍ଚର୍ଯ୍ୟ କରୁଥିଲେ “ମୈଥୁନ କ୍ରୀୟା, ଯୋଗଧ୍ୟାନର ଏକ ଅନୁରୂପ, କାରଣ ଯୋଗଧ୍ୟାନ ନିମନ୍ତେ ଯେମିତି ଏକାଗ୍ରତା ଏବଂ ଏକାଗ୍ରତାର ଆବଶ୍ୟକ ତାହା ମୈଥୁନ କ୍ରୀୟା ନିମନ୍ତେ ମଧ୍ୟ ଆବଶ୍ୟକ । ଦ୍ୱିତୀୟରେ ଯୋଗଧ୍ୟାନର

ଦୁର୍ଗନ୍ଧରେ ମନୁଷ୍ୟ ଯେମିତି ପରମାନନ୍ଦ ଲାଭ କରିଥାଏ ସେପରି ମୈଥୁନ କ୍ରୀୟାର ଦୁର୍ଗନ୍ଧରେ ମାନବ ପରମାନନ୍ଦ ଉପଭୋଗ କରିଥାଏ । ସେ ଦୃଷ୍ଟିରୁ ଧ୍ୟାନ ଯୋଗ ଏବଂ ପ୍ରାର୍ଥନା ଅପେକ୍ଷା, ମୈଥୁନ କ୍ରୀୟା ଅଧିକ ଭାବରେ ଉପଭୋଗ୍ୟ । କାରଣ ଈଶ୍ୱର ଲାଭ ଅପେକ୍ଷା ଏହା ଅଧିକ ସରଳତର” । ଅଧପତନଙ୍କ ଚିକିତ୍ସାଧାରରେ ହଠାତ ପୂର୍ବପରସନ୍ତର ଯୋଗାଯୋଗ ହେଲା । ଆଶ୍ଚର୍ଯ୍ୟ ଆନନ୍ଦାନ୍ତର ପାର୍ଥୀବ ଜଗତରେ ଏପ୍ରକାର ଶିକ୍ଷା ଦେଉଥିଲେ ଏବଂ ସେ ହେତୁରୁ ତାଙ୍କର ଦେଶୀ ଏବଂ ବୈଦେଶିକ ଶିଷ୍ୟ ଶିଷ୍ୟଙ୍କ ସଂଖ୍ୟା ବହୁତ ବଢ଼ିଥିଲା ଏବଂ ତତ ସଂଗେ ସଂଗେ ବିଦେଶୀ କାରମାନଙ୍କ ସଂଖ୍ୟାମଧ୍ୟ । ସେଇ ପରମାନନ୍ଦ ବୃଦ୍ଧି ଚିକିତ୍ସାଧାର ସେ ମଧ୍ୟ ଭୂତ ଜଗତରେ ପ୍ରସ୍ତର କରିବାରେ ଲାଗିଛନ୍ତି । ଅଧପତନଙ୍କୁ ଲାଗୁଥିଲା ଯେମିତି ଭୂତଜଗତର ପାର୍ଥୀବ ଜଗତର ଏକ ପ୍ରକାରାନ୍ତର । କେବଳ ଯାହା ଭୂତଜଗତ ମଧ୍ୟରେ ଯୋଗାଯୋଗ କମ । କାରଣ ଏକ ଜଗତର ବାସୀଙ୍କ ସହ ଅନ୍ୟ ଜଗତର ବାସୀଙ୍କର ସଂପର୍କ ବିନିମୟ ବହୁତ କମ । ତେବେ ଆଧ୍ୟାତ୍ମପରାୟଣ, ପରମାନନ୍ଦ ବୃଦ୍ଧି ଯୁକ୍ତ ଆଶ୍ଚର୍ଯ୍ୟ ଏବଂ Swiggert Baker କିପରି ଭୂତପ୍ରାପ୍ତ ହେଲେ ତାହା ସେ ବୁଝି ପାରୁ ନ ଥିଲେ । ହେଲେ ଏ ସମୟଥିଲା ତାଙ୍କର ପ୍ରଶିକ୍ଷଣର ସମୟ । ତେଣୁ ସେ ବିଶେଷ ସମୟ ନଷ୍ଟ ନ କରି ଭୂତ ଜଗତର ବିଭିନ୍ନ ସ୍ଥାନ ଦର୍ଶନର ଆଗ୍ରହରେ ଆଗେଇ ପଡିଲେ ।

ହଠାତ କରି ତାଙ୍କ ଚକ୍ଷୁସାୟୀ ହେଲା ଗୋଟିଏ ଜଂଗଲ ଭଳି ଉଦ୍ୟାନ । ସେଠାରେ ସେ ଯାହା ଦେଖିଲେ ତାହା ନିଜେ ମଧ୍ୟ ବିଶ୍ୱାସ କରି ପାରିଲେ ନାହିଁ । କାରଣ ତାଙ୍କ ପାର୍ଥୀବ ଧାରଣା ଅନୁଯାୟୀ ଏ ପ୍ରକାର ଦୃଶ୍ୟ (ପୁନଶ୍ଚ ଭୂତ ଜଗତରେ) ଥିଲା ଏକାନ୍ତ ଅସଂଭବ । ସେ ଯାହାକୁ ଦେଖୁଥିଲେ, ସେ ଥିଲେ ହନୁମାନ ପ୍ରଜ୍ଞା, ରାବଣ ଲାଲସାରସ୍ୱତୀ, ବିଦେହ କନ୍ୟା, ରାମପତ୍ନୀ ସୀତା । ସୀତା !! ପାର୍ଥୀବ ଜଗତରେ ଅଧପତନ ସୀତାଙ୍କ ବିଷୟରେ ଅନେକ କଥା ଜାଣିଥିଲେ ଏବଂ ପଢିଥିଲେ । ଯାତ୍ରା, ଧ୍ୟାନ ଏବଂ ସିନେମାରେ ସୀତା ଅଭିନୟ କରିଥିବା ଅନେକ ଲକ୍ଷ୍ମଣେଶୀ ପୁରୁଷ ଏବଂ ନାରୀଙ୍କୁ ଦେଖିବାର ସୁଯୋଗ ପାଇଥିଲେ । ଏପରିକି ସୀତା ଅଭିନୟ କରୁଥିବା ଟୋକା ଜଣେ କଥୋପକଥନ (Dialogue) ଭୁଲ କରିଥିବା ଦୋଷରୁ ଯାତ୍ରା ମାଷ୍ଟଙ୍କ ଠାରୁ ବେତାଯାତ ପାରୁଥିବା ଦେଖିଥିଲେ । ତେବେ ସେ ଯେ ପ୍ରକୃତ ସୀତାଙ୍କ ଦର୍ଶନ ଲାଭ କରିବେ , ତାହା କିଛିତ ସ୍ୱପ୍ନରେ ମଧ୍ୟ ଭାବି ନ ଥିଲେ । ସବୁଠାରୁ ତାଙ୍କୁ ଆଶ୍ଚର୍ଯ୍ୟ ଲଗିଥିଲା ଯେ ସୀତା, ଯେକି ଭଗବାନ ରାମଙ୍କ ସହଧର୍ମିଣୀ , ସେ କେମିତି ଭୂତ ଜଗତରେ ସଂଭବ ହେଲେ । ସୀତାଙ୍କର ପଞ୍ଚବଟୀ ଅଶୋକବନ ଏବଂ ବାଲ୍ମିକୀଙ୍କ କୁଟୀରରେ ରହି ଜଙ୍ଗଲରେ ରହିବାଟା ଅଭ୍ୟସନ ହୋଇଯାଇଥିଲା । ତେଣୁ ସେ ଭୂତଜଗତରେ ଗୋଟିଏ ଜଂଗଲିଆ ଉଦ୍ୟାନ ଦେଖି ତାଙ୍କ କୁଟୀର ସ୍ଥାପନ କରିଥିଲେ । ଅଧପତନ ଜଣେ ଭୂତଜଗତ ବାସିନ୍ଦାଙ୍କୁ ପଚାରିଲେ । “ହେ ଭୂତବାତୁ ! ସୀତା କେମିତି ଏ ଜଗତରେ ଆବିର୍ଭାବ ହେଲେ ? ସେ ତ ସାକ୍ଷାତ ବିଷ୍ଣୁଙ୍କ ପତ୍ନୀ, ସ୍ୱର୍ଗଧାମ ହେଲା ତାଙ୍କ ବାସସ୍ଥଳୀ । ଏମିତି କେବେ କାଁ ଭାଁରେ ଭଗବାନ ଯଦି ଅବତାର ନିଅନ୍ତି, ତେବେ ସିନା ପାର୍ଥୀବ ଜଗତରେ ତାଙ୍କ ଧର୍ମପତ୍ନୀ ହୋଇ ଜନ୍ମଲାଭ କରିବାକୁ ପଡିଥାଏ । (ଅଧପତନ ଭାବୁଥିଲେ, ଭଗବାନ ଯଦି ଅବତାର ନିଅନ୍ତି, ତେବେ ତାହା ଅନ୍ୟାୟର ବିନାଶ ନିମନ୍ତେ । ତେବେ ସେ ପାଇଁ ତାଙ୍କର ଶ୍ରୀ ଏବଂ ପିଲାପିଲିର ପ୍ରୟୋଜନ କଣ ?) ଅବଶ୍ୟ ସେ ପ୍ରଶ୍ନ ପ୍ରତି ତାଙ୍କର ଆଗ୍ରହ ବୃଦ୍ଧି ପାଉଥିଲେ ମଧ୍ୟ ସମୟ ଅଭାବରୁ ସେ ଚିକିତ୍ସା ନିଜକୁ ଉନ୍ମୋଚନ କଲେ । ଅଗତ୍ୟା ତାଙ୍କର ପ୍ରଶ୍ନ ଥିଲା, ସୀତା କେମିତି ଭୂତଜଗତରେ ସ୍ଥାନ ପ୍ରାପ୍ତ ହେଲେ । ଭୂତବାତୁ କହିଲେ “ହେ ଅଧପତନ ଭୂତାତ୍ମା ! ସୀତାଙ୍କର ବାସସ୍ଥଳୀ ଯେ ସ୍ୱର୍ଗ, ତାହା ସତ୍ୟ, ମାତ୍ର ଦ୍ୱାପର ଯୁଗରେ ଯେତେବେଳେ ରାମଙ୍କ ସହିତ ପଞ୍ଚବଟୀରେ ବାସ କରିଥିଲେ , ତାଙ୍କୁ ହରଣ କରିବା ପାଇଁ ରାବଣ ସ୍ୱର୍ଗ ହରିଣ ପଠାଇଥିଲା । ତା’ପରେ ବିବରଣୀ ତୁମେ ଜାଣିଅଛ । କିନ୍ତୁ ରାମ ଯେତେବେଳେ ସ୍ୱର୍ଗ ହରିଣ ପଛରେ ଗୋଡାଇ ଯାଇଥିଲେ । ସେ ମାୟାମୃଗ ‘ହେ ଲକ୍ଷ୍ମଣ ରକ୍ଷାକରିବା’ ବୋଲି ଚିତ୍କାର କରିଥିଲା । ସେତେବେଳେ ସୀତା ଲକ୍ଷ୍ମଣଙ୍କୁ ଅଗତ୍ୟା ରାମଙ୍କୁ ରକ୍ଷାକରିବା ପାଇଁ ଆଦେଶ ଦେଉଥିଲେ । ଲକ୍ଷ୍ମଣ ଯେତେବେଳେ ପ୍ରତ୍ୟେକ ମନା କରିଥିଲେ , ସୀତା ତାଙ୍କୁ କହିଥିଲେ ତୁ ନଗଲେ ମୁଁ ଆତ୍ମହତ୍ୟା କରିବି । କାରଣ ତୋର ଭାଇକୁ ରକ୍ଷା କରିବା ଭଜା ନାହିଁ” ଇତ୍ୟାଦି । ଏ ସମସ୍ତକୁ Psychoanalysis କଲେ ଜଣାଯିବ ଯେ ସୀତାଙ୍କର ଏକ Blackmailing, terroristic Attitude ଥିଲା । ଯାହା ଦ୍ୱାରା

ସେ ଧମକାଇ କାମ ଆତ୍ମା କରିଥିଲେ । ପୁନଶ୍ଚ ଲକ୍ଷ୍ମଣ ବାରମ୍ବାର ସାବଧାନ କରିଥିବା ସତ୍ତ୍ୱେ ସେ ସାମାନ୍ୟର ପାରହୋଇ ରାବଣକୁ ଭିକ୍ଷା ଦେବାକୁ ଯାଇଥିଲେ । ଯାହାଫଳରେ ଦୁଇ ଭାଇଙ୍କୁ ଏତେ ହଇରାଣ ହେବାକୁ ପଡ଼ିଥିଲା । ଏ ସମସ୍ତକୁ ଯଦି ମାନସିକ ଚିକିତ୍ସାଗ୍ରାନ୍ଥରେ ବିଶ୍ଳେଷଣ କରାଯାଏ, ତେବେ ଜଣାଯିବ ଯେ ସାତାଙ୍କର Subconscious ରେ ରାବଣ ସହିତ ଯିବାର ଇଚ୍ଛା ଥିଲା, ଯାହାଫଳରେ ସେ ଏତେ ପ୍ରହସନ କରିଥିଲେ । ତାହା ସିନା ମାନବ ପାଖରୁ ଲୁଚି ପାରିବେ । ତେବେ ଭୂରାଶ୍ତ୍ରବାଙ୍କ ଠାରୁ ଲୁଚି ପାରିବେ ନାହିଁ । ତେଣୁ ଭୂରାଶ୍ତ୍ରବା ତାଙ୍କୁ ଭୂତ ଜଗତରେ ସାନ ଦେଇ ଛାଡ଼ି । ହେଲେ, ତୁମଭଳି, ତାଙ୍କୁ ନିଜ ଇଚ୍ଛା ଯୋଗ୍ୟ ଜଂଗଲରେ ଲୁଚାଇ କରି ରହିବାର ସ୍ୱାଧୀନତା ଦିଆଯାଇଛି । ଅଧପତନ ଭୂତ ଜଗତରେ ଏ ପ୍ରକାର ଜ୍ଞାନପ୍ରାପ୍ତ ହୋଇ ପ୍ରିତା ଲାଭ କଲେ ଏବଂ ସାତା ଭିଳି ଦେବାଙ୍କ ଦର୍ଶନ ଲାଭ କରିଥିବା ଭାଗ୍ୟହେତୁ ନିଜକୁ ଗୌରବାନ୍ୱିତ ମନେ କଲେ ।

ହଠାତ୍ ଅଧପତନଙ୍କ ବିରାଧାରରେ ପୂର୍ଣ୍ଣଚେତ ପଡ଼ିଲା । କାରଣ, ଏକଥର ବୋଧହୁଏ ସେ ବହୁ ପରିମାଣରେ ଆଶ୍ଚର୍ଯ୍ୟ ହୋଇଥିଲେ । ସେ ଦେଖୁଥିଲେ Garcia Drummer ଏବଂ ଅନୁଶ୍ରୁତିଆ ବାବାଙ୍କ ଭୂତଆତ୍ମା ବୁଝ ଶୁଦ୍ଧ ଆତ୍ମାରେ, ଦୁଇସିଲ ମାରି, ଚହଲ ମାରୁଛନ୍ତି । Garcia Drummer ଏବଂ ଅନୁଶ୍ରୁତିଆ ବାବା ବିଭିନ୍ନ ସମୟରେ ଭିନ୍ନ ଭିନ୍ନ ଦେଶରେ ନାରୀ ଧର୍ଷଣ, ନରହତ୍ୟା ଏବଂ ଔଷଧ ପ୍ରସେଦନ ଅପରାଧରେ ଶୁଳି ଲାଭ କରି ଥିଲେ । ସେମାନେ ଯେ ନିଶ୍ଚିତ ନର୍କ ଲାଭ କରିବେ ସେଥିରେ ମାନବ କଣ, ଯମର ମଧ୍ୟ ସନ୍ଦେହ କରିବାର ନ ଥିଲା । ତେବେ ସେ ଦୁହେଁ ଜିପରି, ଏଠାରେ ଏତେ ସ୍ୱାଧୀନତା ସହ ଆତ୍ମା ମାରୁଛନ୍ତି । ତାଙ୍କ ଗୁଲି ଚଳନରୁ ଯାହା ଜଣାପଡୁଥିଲା, ସେମାନେ ହିଁ କେବଳ Privileged ଭୂତାତ୍ମା । ସେ ନିଜେ, ଯେ କି, ପାର୍ଥବ ଜଗତରେ ମାଛକୁ ମାଛି ନ କହି ମହାକାର ସମ୍ମାନ ଦେଇଥିଲେ, ସେ ନିରାହତା ଦୋଷରୁ ଏଇ ଭୂତଜଗତରେ ଏକ ନିରାହ ଏବଂ ସାଧାରଣ ଭୂତ ହୋଇଛନ୍ତି । ବାସ୍ତବିକ, ପ୍ରକୃତି ନ୍ୟାୟବାନ, କାହିଁ ଆନନ୍ଦନାଶ ଆଗୁଯା, କାହିଁ ସାତା ଏବଂ କାହିଁ Garcia Drummer । ଅଧପତନ ତାଙ୍କ କୌତୁହଳତା ସମ୍ବରଣ କରିପାରୁ ନ ଥିଲେ । ଅନ୍ତତଃ ପକ୍ଷେ Garcia Drummer ଏବଂ ଅନୁଶ୍ରୁତିଆ ବାବାଙ୍କ ଭୌତିକ ସ୍ଥିତିର ରହସ୍ୟତା ଜାଣିବାକୁ ପଡ଼ିବ । ଅଧପତନ ଭାବିଲେ, ଏହାର ପ୍ରସଙ୍ଗତା କେବଳ ଆନନ୍ଦନାଶଙ୍କ ମାଧ୍ୟମରେ ପାଇପାରନ୍ତି । ହେଲେ ଆଗୁଯା ତାଙ୍କ ଆଲୋଚନାରେ ବ୍ୟସ୍ତ ଆସାନ୍ତି । ତେଣୁ ସେ ଆନନ୍ଦନାଶ ବାଗ୍ମା ଦେଖାଯାଉଥିବା ଭୂତ ଜଗତ ବାସୀଙ୍କୁ Drummer ସମ୍ବନ୍ଧୀୟ ପ୍ରଶ୍ନ କଲେ ଏବଂ ଯାହା ଜାଣିବାକୁ ପାଇଲେ ସେଥିରେ ସେ ସଂପୂର୍ଣ୍ଣ ସନ୍ଦେହ ମୁକ୍ତହେଲେ ।

Garcia Drummer ଏବଂ ଅନୁଶ୍ରୁତିଆ ବାବା ଯେ ଭୋକାଳାଅଙ୍କ ମୋଚକ ପ୍ରଭାବରେ ପାର୍ଥବ ଜଗତରେ ଏ ପ୍ରକାର କାଣ୍ଡ କରିଥିଲେ, ତାହା ଭୂରାଶ୍ତ୍ରବାଙ୍କ ଚରବାରରେ ମାନସିକ ଚିକିତ୍ସିତ ପ୍ରକାରାତ୍ (Insanity related) ଭାବରେ ଆଲୋଚନା କରାଯାଇଥିଲା ଏବଂ Drummer ଓ ଅନୁଶ୍ରୁତିଆ ବାବାଙ୍କର ମାନସିକ ସ୍ୱାସ୍ଥ୍ୟ ଏବଂ ସୈଦ୍ଧାନ୍ତର ସୃଷ୍ଟି ପାଇଁ ଯେ ଭଗବାନଙ୍କର ହାତଥିଲା, ତାହା ମଧ୍ୟ ଚର୍ଚ୍ଚା ଯୁକ୍ତି ମଧ୍ୟରେ ଆଲୋଚନା କରାଯାଇଥିଲା । ପୂର୍ବର ସେମାନଙ୍କର ପାରିପାର୍ଶ୍ୱିକ ମାନସିକ ଚିକିତ୍ସିତ ପାଇଁ ଭୋକାଳାଅଙ୍କ ମୋଚକ ଏବଂ ତାର ପ୍ରକାରାତ୍ ଯେ ତାହା, ତାହା ସ୍ୱସ୍ତଭାବରେ ଆଲୋଚନା କରାଯାଇ ଥିଲା । ତେଣୁ ସେମାନଙ୍କ ପାଇଁ ଯଦି କେହି ତାହା ହୁଏ, ତେବେ ସେ ହେବେ ଭଗବାନ ଏବଂ ଭୋକାଳାଅ ! ତେବେ ଭଗବାନଙ୍କୁ ଡୋଷୀ ସାବ୍ୟସ୍ତ କରିବା ଡୋଷଟି ଯମ ମଧ୍ୟ କରିପାରିବେ ନାହିଁ । ତେଣୁ ମାନସିକ ଚିକିତ୍ସା ସ୍ତରରେ Gracia Drummer ଏବଂ

ଅନୁଶ୍ରୁତିଆ ବାବାଙ୍କୁ ନର୍କତଣ୍ଡରୁ ମୁକ୍ତ କରାଯାଇ ଭୂତଜଗତରେ ଆତ୍ମା (ଆତ୍ମା ଥିଲା ପର୍ଯ୍ୟନ୍ତ) ସ୍ଥାନ ଦିଆ ଯାଇଅଛି । ଅଧପତନ ଯମଙ୍କ ଚରବାରରେ ଏ ପ୍ରକାର Insanity trial ବିଷୟରେ ଅବଗତ ହୋଇ ଅନେକାଂଶରେ ପ୍ରିତାଲାଭ କଲେ । ହେଲେ ତାଙ୍କୁ ଜଣା ପଡୁଥିଲା, ସେ ଯେମିତି ପୂର୍ବର ପୃଥିବୀରେ ଅବସ୍ଥାନ କରିଛନ୍ତି ।

ଅଧପତନଙ୍କୁ ଲାଗୁଥିଲା-ଭୂତ ଲାଳାଟା ଯେମିତି ଇହଲୀନାର ଏକ ସଂକ୍ରାନ୍ତ ଅନୁରୂପ । କେବଳ ତତ୍ପାତ ଘେ, ପାର୍ଥବ ଜଗତରେ ମାନବ ଏବଂ ଅନ୍ୟପ୍ରାଣୀମାନଙ୍କର ଅବସ୍ଥିତି ଅଛି କିନ୍ତୁ ଭୂତ ଜଗତରେ କେବଳ ମାନବ ପ୍ରତିକୃତି ଯୁକ୍ତ ଭୂତମାନେ ହିଁ ଅଛନ୍ତି । ଅନ୍ୟ କୌଣସି ପ୍ରାଣୀ ମାନଙ୍କର ସ୍ୱଭାବ ନାହିଁ । ଅଧପତନ ଭାବୁଥିଲେ । ବାସ୍ତବିକ ପାର୍ଥବ ଜଗତରେ କୌଣସି ଘୋଡ଼ା, ଛେଳି, କୁକୁଡ଼ା ଏବଂ ଓଟପକ୍ଷୀକୁ ଭୂତଲାଗିବା ଏବଂ ସେମାନେ ଭୂତଭଳି ବ୍ୟବହାର କରିବାଟା ଅଜଣା । ଭୂତ ଜଗତଟା, ସମ୍ଭବତଃ ପାର୍ଥବ ଜଗତର ଏକ ପରାକୃତି । ଅଧପତନଙ୍କ ନୈରାଶ୍ୟର ବୃଦ୍ଧିଲାଭ ଘଟୁଥିଲା । ସେ ଯେ ଭାବିଥିଲେ, ଭୂତଜଗତଟା କେମିତି ଏକ ରହସ୍ୟ ମୟ, ଅନୁରୂପ ଯୋଗ୍ୟ ସ୍ଥଳି ହୋଇ ପାରିଥାଏ । ତାହା ତାଙ୍କୁ ସଂପୂର୍ଣ୍ଣ ଭୁଲ ଜଣା ପଡୁଥିଲା । ଭୂତଜଗତଟା ଯେ ମାନବ ଜଗତର ଏକ ସଂକ୍ରାନ୍ତ ଟାକା, ସେଥିରେ ସେ ନିଃସନ୍ଦେହ ଥିଲେ । ତେବେ ଏ ସମସ୍ତର ଶେଷ କେଉଁଠି, ତାହା ସେ ଜାଣି ପାରୁ ନ ଥିଲେ । ସେ ନିଜେ ଭୂତ ହୋଇ କଣ କରିପାରିବେ ?

ଭୂତାତ୍ମା ଅଧପତନ ଭାବୁଥିଲେ ବହୁତ ଗଭୀର ଭାବରେ । ବୋଧହୁଏ ଭୂତ ଜଗତ ପରେ ଆଉ କିଛି ଆଉ ନ ପାରେ । ହଠାତ୍ କରି ତାଙ୍କରମନେ ହେଲା ଯେମିତି ସେ ସମସ୍ତ ରହସ୍ୟର ଶେଷରେ ପହଞ୍ଚିଛନ୍ତି । ଅବଶ୍ୟ ତାଙ୍କର ଆନନ୍ଦକୁ ଜ୍ଞାନ ତାଙ୍କୁ ଆନନ୍ଦ ଆଣିବା ପରିବର୍ତ୍ତେ ଏକ ନୈରାଶ୍ୟ ଆଣି ଦେଇଥିଲା । ସେ ଯେମିତି ଏହାମଧ୍ୟରେ ବୁଦ୍ଧ, ଶଙ୍କର, ବିଦେବାନନ୍ଦ ଇତ୍ୟାଦି ମହାତ୍ମାଙ୍କ ଜୀବନ ବାସନାର ମର୍ମ ଉଦ୍‌ଘାଟନ କରି ପାରିଥିଲେ । ବୋଧହୁଏ ଏ ସମସ୍ତ ମହାତ୍ମାମାନେ ଭୂତ ଜଗତ ଏବଂ ସ୍ୱର୍ଗ ଦେଇ ଗତି କରିଥିବେ ପାର୍ଥବ ଜଗତର ଅବସ୍ଥିତି ପାଇଁ । ଯାହା ଫଳରେ ସେମାନେ ପୂର୍ବଜନ୍ମ କିମ୍ବା ସ୍ୱର୍ଗଲାଭ ବିଷୟ ବର୍ତ୍ତା କରି ନାହାନ୍ତି । ଯେତେବେଳେ ସେମାନେ ବର୍ତ୍ତା କରିଥିଲେ ତାହା “ନିର୍ବାଣ ସଂମନ୍ତାୟ” ବୁଦ୍ଧ ନିର୍ବାଣ ପ୍ରାପ୍ତ ହୋଇଥିଲେ, ଯାହା ଶଙ୍କର ଏବଂ ବିଦେବାନନ୍ଦ ମଧ୍ୟ ଅଧପତନଙ୍କ ନିଶ୍ଚିତତାର କ୍ରମଲାଭ ଘଟୁଥିଲା । ଅଧପତନ ଭାବୁଥିଲେ ନିର୍ବାଣକାମୀ ମହାତ୍ମାମାନେ ବୋଧହୁଏ ସ୍ୱର୍ଗୀୟ ଏବଂ ଭୌତିକ ଅଭିଜ୍ଞତା ଅନ୍ତରେ ପାର୍ଥବ ଜଗତରେ ଜନ୍ମଲାଭ କରିଥାନ୍ତି । କାରଣ ସେ ସମସ୍ତ ଅଭିଜ୍ଞତା ପ୍ରାପ୍ତ-ନୈରାଶ୍ୟରୁ ସେମାନେ ପାର୍ଥବ ଜଗତରେ ଆଉ ନିର୍ବାଣ ପାଇଁ କାମନା କରିଥାଆନ୍ତି । ଏବଂ ଏ ସମସ୍ତ ବିରାଧାରକୁ କୃତ କାର୍ଯ୍ୟ କରିବା ନିମନ୍ତେ ପାର୍ଥବ ସ୍ଥିତିର ହିଁ ଆବଶ୍ୟକତା ଥାଏ । ଯାହା ଅନ୍ୟ ଜଗତରେ ସଂଭବ ନୁହେଁ । ପାର୍ଥବ ଜଗତର ସ୍ଥିତି ପ୍ରାୟ ଅନ୍ୟ ସ୍ଥିତି ଅପେକ୍ଷା ଅନେକ ପରିମାଣରେ ବାଞ୍ଛନୀୟ, ଯେଉଁଠାରେ ମହାତ୍ମାମାନେ ତାଙ୍କ ନିର୍ବାଣ ବିଷୟରେ ମାନସାଙ୍କ ନ କରିଥାଆନ୍ତି । ଯାହା ଶଙ୍କର ବୁଦ୍ଧ ଏବଂ ମହମ୍ମଦ ଇତ୍ୟାଦି ମହାତ୍ମା ମାନେ କରିଥିଲେ । ହେଲେ ସେ ନିଜେ ତାଙ୍କ କୌତୁହଳତାରୁ ସ୍ୱର୍ଗରୁ ଆସି ଭୂତଜଗତରେ ପହଞ୍ଚିଛନ୍ତି ଏବଂ ପାର୍ଥବ ଜଗତରେ ଜନ୍ମ ନ ନେବା ପାଇଁ ଭୂରାଶ୍ତ୍ରବା ଠାରୁ Waiver ନେଇଛନ୍ତି ନେବା ଯାହା ପରଶାମରେ ଅଧପତନାତ୍ମା ସେଇ ନିର୍ବାଣ ପ୍ରାପ୍ତର ସୁଯୋଗ ମଧ୍ୟ ହୋଇଛନ୍ତି । ସମସ୍ତ ମହାତ୍ମାମାନଙ୍କର ଅବସ୍ଥିତି ଚକ୍ର (Cycle of Existence) ଗୋଟିଏ ଦିଗରେ ଗତି କଲା ବେଳକୁ ତାଙ୍କର ଅବସ୍ଥିତି ଚକ୍ର ଯେପରି ବିପରୀତ ଦିଗରେ ଗତି କରୁଛି । ଅଧପତନ ସମ୍ଭାବୁତ ହୋଇ ଭାବୁଥିଲେ “He had been deceived by his own Instinct । ନିଜ କୌତୁହଳତାର ଶାକାର ହୋଇଥିଲେ ଅଧପତନ ବାବୁ ।



ସ୍ବାଗତ ସଂଳାପ

ସୁଯ୍ୟନାୟକ

ମଖମଲର ଚଟାଣ
ଅସହାୟ ଏକ ନାରୀ,
ନ ଦେଖିବି ଦେଖିଲି ।
କଲବଲ ହୋଇ ଗୁଲିଯାଏ
ସେଇ ଗୋପନୀୟ ଶିଉଳି ରାସ୍ତାରେ
ମିଶିଯିବା ପାଇଁ
ମୋ ଛାତିର ଅନ୍ଧକାରରେ
ନ ମିଶିବି ମିଶିବି ।
ନୀଳ ସାଗରର ନୀଳ ଦେଉ ପରି
ଉଠି ଆସିଛି ସେ,
ଲୁଚି ଯିବା ପାଇଁ
ମୋ ମନର କଳସାରେ

ନ ଲୁଚିବ ଲୁଚିଛି ।
ପିନ୍ଧାଇଲି ଶାଢ଼ୀ,
ଏକ ନରକଜ୍ଞାନକୁ
ମଥାରେ ଦେଲି ବିନ୍ଦିତୀଏ,
ଛାତିରେ ରକ୍ତ ଗୋଲାପ କଢ଼ି
କଟକର କଂକାଳ ସିଏ
ହସିବ କିପରି ?
ଶୋଷି ନେଲା ମନମୋର
ଆଉ ଶ୍ଵେତାଲ ଦେଲା ମୋ ପ୍ରୀତିକୁ
ରକ୍ତ ଗୁଡ଼ଳ ପରି,
କଢ଼ ମଢ଼ ତା ଦାନ୍ତ ପରିଧିରେ
ନ ସହିବି ସହିବି ।

ବିଷାଦ

* ଶ୍ରୀମତୀ ଜ୍ୟୋତି ପାଣିଗ୍ରାହୀ

ବିଷାଦିତ ପୃଥିବୀର ଯେଉଁ ପଟେ ଗଲେ ସେଇ ଏକା ଅବସାଦ
ନିଜକୁ ହଜାଇ ଦେବାର, ଅସଂପୂର୍ଣ୍ଣତାର ଏକା ଅବଶୋଷ
ଜରା, ମୃତ୍ୟୁ ବ୍ୟାଧିର ନିଜସ୍ଵ ଅଧିକାର
ମୁଁ ଖୋଜୁଛି ମୋ ନିଜକୁ ମୋ ଗୁରିପଟେ
ସେଇଥିବା ଶବ୍ଦ ମାନଙ୍କ ମଧ୍ୟର
ନିଶ୍ଚିନ ସଭାରେ କିଏ ଯେ ଠକ ଠକ କରୁଛି
ଏକାନ୍ତଶାଳରୁ ମଶାଣୀ ପର୍ଯ୍ୟନ୍ତ କିଏ ପାଦ ପକାଉଛି !
ମୋ ଛାଇ ମୋ ସଙ୍ଗେ ବସିଛି

ମୋ ସବୁ ଦୁଃଖରେ ମତେ ହିଁ ଦେଖୁଛି
ଅଥବା କିଛି ନାହିଁ ନିଜ ଭିତରେ ଶୂନ୍ୟତା ହିଁ ବଢ଼ୁଛି,
ମତେ ବଞ୍ଚିବାକୁ ଦିଅ-----?
ଶୂନ୍ୟତାରେ ନୁହେଁ ବିଷାଦରେ ନୁହେଁ
ନିଜ ଭିତରେ ନିଜେ କ୍ଷୟିଷ୍ଟ ହୋଇ ଯାଉଥିବା
ଅନୁଭୂତିରେ ମଧ୍ୟ ନୁହେଁ
ମୁଁ ବଞ୍ଚିବାକୁ ଗୁହେଁ
ସାଧାରଣ ଭାବରେ ଆବେଗ ଶୂନ୍ୟ ହୋଇ ନିର୍ଲ୍ଲସ୍ତ ଭାବରେ ।

ପ୍ରକଟ ରାଜନ, କୁମଳେଶ୍ଵର

ମାଣିକ

ଠ ନନ୍ଦିତା ଦେହେରା

ଝିଅଟିଏ ହେଲେ ମାଣିକ ନାଁ ତି ଦେବି ବୋଲି ମନେ ମନେ ବହୁତ ଦିନରୁ ଠିକ କରିଥିଲି । ଏଇ ନାଁଟି ପ୍ରତି ମୋର ଅନେକ ଦୁର୍ବଳତା । ସ୍ବାମୀ କିନ୍ତୁ ଟିକେ ବିରୋଧ କରି କହିଲେ ଏଇଟା ଆମେରିକା । ସମସ୍ତେ ଡମ୍ବଲ ଡାକି ପାରିବେନି ବରଂ ନାଁ ବା ବଦଳେଇ ଦିଅ । କିନ୍ତୁ ମୋର ପ୍ରବଳ ଆଗ୍ରହ ଦେଖି ଶେଷରେ ଝିଅର ନାଁ ଦେଲୁ ମାଣିକ । ସତକୁ ସତ ଡାକ୍ତରଖାନାରେ ଶିଶୁ କନ୍ୟାଟିକୁ ମୋ ହାତକୁ ଚୋଲିଦେଇ ନର୍ସଟି କହିଣା Monica what a sweet name । ମନଟା ମୋର ବିଷେଇ ଉଠିଲା । ଭାବିଲି ସ୍ବାମୀଙ୍କ କଥା ସତହେଲା । ସମସ୍ତେ ଶେଷରେ ତାକୁ ମୋନିକା ହିଁ ଡାକିବେ । ମୁଁ କିନ୍ତୁ ମୋ ଯିତିରେ ଅଟଳ । ତାଙ୍କୁ ପଛେ ସମସ୍ତେ ମୋନିକା ସିଏ କିନ୍ତୁ ମୋ ହୃଦୟର ମାଣିକ । ମାଣିକ ଦିନକୁ ଦିନ ଉଜ୍ଜ୍ୱଳାପରି ବଢିବାକୁ ଲାଗିଲା । ଛୋଟିଆ ପ୍ରଜାପତିଟିଏ ଭଲି ନାମା ଫୁଲପକା ବେଶ ପିନ୍ଧି ସେ ଘରବାହାରେ ଉଡିବୁଲୁଥାଏ । ତାକୁ ଗୁହଁଦେଲେ ମୋର ପେଟ ପୁରିଗଲେ । ଧାରେ ଧାରେ ବଡ଼ହୋଇ ଫୁଲ ଗଲା । କିଶୋର ବୟସ ସାଙ୍ଗ ସାଥୁକ ମେଳରେ ମୁକ୍ତ ବିହଙ୍ଗ ଭଳି ଆନନ୍ଦ ମନରେ ଘୁରି ବୁଲୁଥାଏ । ପିଲାଟି ଦିନରୁ ମାଣିକ ମୋ ସହିତ ବେଶ ଘନିଷ୍ଠ । ଫୁଲରେ ତାର ବେଶ ନାଁ । ପାଠ ସାଙ୍ଗକୁ ନାଚ , ଗୀତ, ପହଁରା କୋଉଁଥିରେ ବା ସିଏ ଉଣା ? ଭଗବାନ ଯେମିତି ଅଞ୍ଜଳି ଭରିଦେଇ ଥିଲେ ତା ଦେହରେ । ବନ୍ଧୁବାନ୍ଧବ ମହଲରେ ସମସ୍ତଙ୍କ ପ୍ରିୟ ପାତ୍ରା ସିଏ । ଭାରତୀୟ ଝିଅ ହିସାବରେ ଯାହାକିଛି ସଶଣା ଘରକରଣା ଶିଖାଇବା କଥା କେଉଁଥିରେ ମୁଁ କିଛି ଉଣା କରି ନ ଥିଲି । ଠାକୁର ପ୍ରଜାପତି ଆରମ୍ଭ କରି ଗୁରୁଜନମାନଙ୍କୁ ଦେଖିଲେ ନମସ୍କାର କରିବା କେଉଁଥିରେ ସିଏ ତୁଟି ରଖୁ ନ ଥିଲା ବେଳେ ବେଳେ ମୋର ବିଶ୍ୱାସ ହୁଏନି ସତରେ ମାଣିକ ମୋ ଝିଅ ? ମୁଁ ଟିକିଏ ପଛବୁଝିଆ ବୋଲି ସାଙ୍ଗସାଥୁ ମହଲରେ ସମସ୍ତେ ଜାଣନ୍ତି । ମାଣିକ ତା ସାଙ୍ଗ ମାନଙ୍କ ସହିତ ଠସ ଠସ ଇଂଲିସ କହିଲା ବେଳେ ମୁଁ ସବୁଷ୍ଟ ନୟନରେ ତାକୁ ଗୁହଁରହେ ଭାବେ, ଆହା, ନୁଆ ନୁଆ ମୁଁ ଆମେରିକା ଆସିଥାଏ । କଥା ପଡେ କହି ଆସୁ ନ ଥାଏ । କଣ ଉଠେ ଦେବି ଅପଘଣ୍ଟା ଆଗରୁ ଭାବିରଖି ଇଂଲିଶରେ translation କରି ମନେ ମନେ ରଖିଥାଏ । କଥା ପଢକୁଳୁ ଦିପତ ହେଲେ ଘାଟିଖି ମାରିଯାଏ । ଫୋନ ତା ବାଜିଗଲେ ତ ଦିହରୁ ଶ୍ରମ ଝାଳ ନିଗିତି ପଡେ । ପ୍ରଥମେ ପ୍ରଥମେ ଫୋନରେ ସେ ଇଂଲିଶ କଥାଗୁଡ଼ା କୋଉ ଅକଣା ପରାଉଇବୁ ଭାବି ଆସିଲା ଭଲି ଲାଗୁଥିଲା । ବୁଝିବା ତ ଦୁରର କଥା, ମୋର ଏମିତି ହାତଭାବ ଦେଖି ସ୍ବାମୀ ଦିନେ କହିଲେ ତମେପରା କଲେକ ରେ ପାଠ ପଢୁଥିଲୁ ? ଲଜ୍ୟାରେ ପୋଡିଯାଇଥିଲା ମୁହଁମୋର । ଧୁକ ମୋ ଜୀବନ । ଲକ୍ଷା ହେଉଥିଲା ସାଙ୍ଗେ ସାଙ୍ଗେ ଯାଇ ସେ ସାଟିଫିକେଟ ଗୁଡାକରେ ନିଆଁ ଲଗେଇ ଦିଅନ୍ତି । ଆମେରିକା ଆସିବାର ପ୍ରଥମ କେଉ ବର୍ଷର ଯନ୍ତ୍ରଣା କାହାକୁ ବା କହିବି । ଦିନେ ଦିନେ ମାଣିକ ଆଗରେ ଗପେ । ସିଏ ହସି ହସି ଭୁଲରେ ଲୋଟିଯାଏ । ମୁଁ କହେ ମାଣିକଲୋ, ତୁ ବା କଣ ବୁଝିବୁ ମୋମନର କଥା, ମୁଁ କେଉଁ ମହରଗରୁ ଆସି କୋଉ କାହାରରେ ପଡିଥିଲି । ଗାଡି ବଢିବା କଥାତ ମୋର ଅଭୁଲ ହୋଇ ରହିଗଲା । କେତେ ଠାକୁରଙ୍କୁ ଡାକିଥିଲି । ପ୍ରଭୁ ମତେ ଏ ଗାଡି ଘୋଡା ବଢିବା ଶିଖା ଦରକାର ନାହିଁ । ମୁଁ ବରଂ ଡିନିମାଇଲ ପର୍ଯ୍ୟନ୍ତ ବାଟ ଗୁଲି ଗୁଲି ସବୁ କାମ ବଳେଇ ଦେବି । ସ୍ବାମୀ କହିଲେ ଇଏ କି କଥା ? କଣ କଟକ ବଜାର ଭାରିଲି ? ଡିକ୍ଟେଟିବ କରି ବାତାମବାତି ପଲେଇବ ? ଶେଷକୁ ବାଧ୍ୟହୋଇ ଶିଖିବାକୁ ଗଲି । ପ୍ରଥମେ ଭାବିଲି ଛାତି ଏମିତି ଅଗୁଣି ଯେ ଶିଖା ସରଲା ବେଳକୁ ହୃଦରୋଗ ବାହାରି ପଡିବ । ଭାଗ୍ୟକୁ ଶାନ୍ତ ସୁଧାର ସ୍ବାମୀଟି ବେଳେବେଳେ ବିରକ୍ତିରେ କହନ୍ତି ଏତିକି ହେଉନି ଏମିତି କେତେ ବୋକା ହେଲ ମନଟା ବାହୁନି ଉଠେ । ଭାବେ କାଲି ପଲେଇବି କଟକ , ହେଲେ ଉପାୟ କାହିଁ ? କାନମୋଟି ହୋଇ ଆଖିଲୁହ ଆଖିରେ ମାରି ବାଧ୍ୟ ଛାଡିବାକୁ ହୋଇ ଯାଏ । ଭାବେ ହଁ ସାତା ଠାକୁରାଣୀତ ପୁଣି ପରିସିତିରେ ପଡି ଅଗ୍ନି ପରାଣା ଦେଇଥିଲେ , ମୁଁତ ଛାଉ ମଣିଷ ମାତ୍ର । ଅତଡ଼ଃ ଏଇ ପରାଣାରେ ପାଣକରି ଏ ନରଜୀବନରୁ ଉଦ୍ଧାର ପାଏ । କିନ୍ତୁ ମୋ ଝିଅ ମାଣିକ ଗାଡି ଧରିଲା ଓ ବଳେଇଲା । ଭାବିଲି ଏ ଆମେରିକାର ଭବାମିନ ତିଆ ପାଣି ପବନରେ ମୋ ଝିଅଟା କେତେ ତୁଚ୍ଛମାନ ହେଲା ସତେ । ମୁଁ ଯେମିତି ତା ମା ହେବାକୁ

ଯୋଗ୍ୟ ନୁହେଁ ।

ମାଣିକ ପାଠ ଭଲ ପଢେ ବୋଲି ଭାବିଥିଲି ବଡ଼ହେଲେ ନିଶ୍ଚୟ କଣ ଗୋଟେ ହୋଇ ବାହାରିବ । ସିଏ ମଧ୍ୟ ବାପା ମାଙ୍କ ମନବୁଝି ଶେଷରେ ଡାକ୍ତରୀ ପଡିବା ପାଇଁ ଭାଜି ହେଲା । ମନଟା ମୋର ଗର୍ବରେ କୁଣ୍ଠମୋଟ ହୋଇ ଯାଇଥିଲା । ମୋର କାଲି ସକାଳର ମାଣିକ ଆଜି ଡାକ୍ତର ହୋଇ ରୋଗୀ ଦେଖିବ, ସେ କଳ୍ପନା ମୋ ଆଖିଆଗରେ ନାତି ଯାଉଥାଏ । ମାଣିକ ଯେଉଁ ଦିନ ଘରଛାଡି ପଡିବାକୁ ବାହାରକୁ ଗଲା, ହୃଦୟଟା ମୋର ଶୂନ୍ୟ ହୋଇଗଲା ଭଲି ଲାଗିଲା । ଭାବିଲି ହଷ୍ଟେଲ ଜୀବନ, ଖାଇବା ବିନା ପିଲାଟା ହାରିଯିବ ତେଣୁ ନାନା ପ୍ରକାର ମିଠା ଗଜା, ଫୋଣା ସବୁ ତିଆରି କରି ଟିଣ ମାନଙ୍କରେ ସାଇତି ରଖି ତାକୁ ଦେଲି । ମାଣିକ ତାକୁ ସବୁ ଦେଖି ହସି ହସି କହିଲା, ସେଠି ବଜାରରେ Snacks ର କୋଉ ଅଭାବ ଯେ ତୁ ଏତେ ଗୁଡେ ଜିନିଷ ଦଉଡୁ । ମୁଁ ଭାବିଲି ସତେତ ! ମନେପଡିଲା ଯେଉଁଦିନ ମୋ ବଡ଼ଅପା ପାଠ ପଢିବାକୁ ରେଭେନ୍ସା କଲେଜ ଗଲା । ବୋଉ କେତେ ପ୍ରକାର ମିଠା ତିଆରି କରି ଦେଇଥିଲା ଭାର ସଜାଡିଲା ପରି । ସେୟା ଭାବ ମୁଁ କରିଦେଇଛି । ମାଣିକର ଓଠକୁ ଧରି କହିଲି ବଜାରରେ ତ ସବୁ କିଛି ମିଳିବ ହେଲେ ତୋ ମା ହାତରଣା ଜିନିଷ ତତେ କିଏ ଦେବ ? ଶେଷକୁ ମାଣିକ ମୋ ମନରକ୍ଷାକରି ସେତକ ନେଇଥିଲା । ପିଲାଟା ଘରଛାଡି ଗଲାପରେ ମୋର କେତେବିକା ହୋଇଯାଇଥିଲା । ନୁଆ ଯାଗା କେମିତି ଦଳିବ ଇତ୍ୟାଦି ଭାବିଭାବି । କିନ୍ତୁ ମାଣିକ ବେଶ ଖାପ ଖୁଆଇନେଲା ବାହାର ଦୁନିଆସହ । କେବେ ଛୁଟିହେଲେ ଘରକୁ ଆସିବ ସେଇ ଆଶାରେ ମୁଁ ଗୁହଁ ରହିଥାଏ । ଛୁଟିରେ ସିଏ ଘରକୁ ଫୋରିଲେ ମଣିହରା ସର୍ପ ଯେମିତି ମଣି ଫୋରିପାଇଲା ଭଲି ଲାଗେ । ମାଣିକ ତେଣେ ତାରପାଠପଢା ନେଇ ବ୍ୟସ୍ତ ଥାଏ । ମୁଁ କିନ୍ତୁମନେ ମନେ ଭାବୁଥାଏ ଏଥର ବୟସ ହେଲାଣି କେମିତି ସୁବିଧା ଦେଖି ତାର ହାତକୁ ଦି ହାତ କରିଦେଲେ ମୋର ଦାୟିତ୍ୱ ଗଲା । ଯେତେବେଳେ ସୁବିଧା ହୁଏ, ମାଣିକ ପାଇଁ ଗହଣା ଶାଢ଼ୀ କିଛି କିଣି ରଖୁଥାଏ । ସାଙ୍ଗସାଥୁ ମାନଙ୍କୁ କହିଥାଏ ଟିକିଏ ଆଖି ପଲେଇବା ପାଇଁ । ଯତି କିଏ ସୁପାତ୍ର ନକରକୁ ଆସେ । ମୋର ଏ ପ୍ରସ୍ତୁତି ଦେଖି ସ୍ବାମୀ କହନ୍ତି, ପିଲାଟା ପଢୁଛି, ଆଜିଠାରୁ ଛାନିଆ କାଉରି ? ମୁଁ କିନ୍ତୁ ହସିଦିଏ ଯେତେ ହେଲେ ମା ମନ କେତେ ।

ଦିନେ ଖରାବୁଟିରେ ମାଣିକ ଘରକୁ ଆସିଥାଏ । ମା ଝିଅ ମିଶି କେତେ ଦୁଃଖ ମୁଖ ହେଲା । ଗପ ସପ ବୁଲୁଥିଲେ ଦିନ ବିତିଯାଉଥାଏ । ଖରାବେଳଟାରେ ଦିନେ ଖାଇ ବସିଛୁ ହଠାତ୍ ମାଣିକ କହିଲା ମା ତତେ ଗୋଟେ surprise ଦେବା ! ପରମ ଉତ୍ତେଜରେ ମୁଁ ତାକୁ ଗୁହଁ ରହିଲି । ଟିକିଏ ହସି ସେ କହିଲା ତା ଫୁଲରେ ପଢୁଥିବା ତାର ଜଣେ ଆମେରିକାନ ବନ୍ଧୁ ମଧ୍ୟାହ୍ନକୁ ସେ ଭଲପାଉଛି । ତାକୁ ହିଁ ସେ ବାହାହେବା ପାଇଁ ମନେ ମନେ ଠିକ କରିଛି । ଖାଇବା ଗୁଣ୍ଡାଟା ମୋର ଡକ୍ସି ପାଖରେ ଅଟକିଗଲା । ମୁଣ୍ଡ ଭିତରଟା ହଠାତ ପୁଣିବାଦ୍ୟ ଭଳି ବୁଲେଇଦେଲା । ଯଥାଶୀଘ୍ର ନିଜକୁ ସଂଯତ କରିନେଲି । ମୋର ଶୁଣିଲା ମୁହଁକୁ ଦେଖି ମାଣିକ ବମକି ପଡିଲା । ସେ କହିଲା ମା ତୁ ତ କହିଥିଲୁ ଯେ ସବୁ ମଣିଷ ସମାନ ବୋଲି । ମାଣିକ ଆଖିରେ ଆଖି ମିଲେଇ ତାକୁ ମୁଁ ଗୁହଁଲି । ଭାବିଲି ଇଏ ସେଇ ମାଣିକ ଯିଏ କାଲି ପିଲାଟିଏ ହୋଇ ଛୋଟ ଛୋଟ block ଧରି ଘର ତିଆରି କଲା ବେଳେ ଘରଟା ଭୁସ୍ତୁଟି ପଡିଲେ କାନ୍ଦି କାନ୍ଦି ତଳେ ଲୋଟିଯାଏ ମୋ ଘର କିଏ ଭାଙ୍ଗିଦେଲା ବୋଲି ଆଜି ସତେ କେତେ ବଡ଼ ହେଇ ଗଲାଣି । ମୋ ଝିଅ ନିଜ ସଂସାର ବାଣିବାର ଦାୟିତ୍ୱ ସିଏ ନିଜେ ନେଇଛି । ପୁଣି ଭାବିଲି ମୋର ତ ଖୁସି ହେବା କଥା, ଅଥଚ ମୁଁ କାହିଁକି ଗ୍ରହଣ କରି ପାରୁନି । ପିଲାଟି ଦିନରୁ ତାକୁ ଶିଖାଇ ଆସିଛି ସବୁ ମଣିଷ ସମାନ ନିଜେ ପରିସିତି ସହ ବଳେଇ ନେଲେ ଜୀବନରେ ଅସମ୍ଭବ ବୋଲି କିଛି ନାହିଁ । ଆଜି ମାଣିକ ଠିକ ସେୟା ହିଁ କରିଛି । ତା ଛଡା ମାଣିକ କୁ ଯାହା କାଣିଛି ସିଏ ଯାହା ଠିକ କରିବ ତାକୁ ଅକ୍ଷରେ ଅକ୍ଷରେ ପାଳନ କରିବ । ମୁଁ କିଏ ଆଜି ତାକୁ ବାଧା ଦେବାକୁ ? କଣ କେମିତି କହିବି କିଛି ଉତ୍ତର ଖୋଜି ପାଉ ନଥାଏ । ମୋ ବାହାଘର ବେଳ କଥା ମନେପଡିଲା । ସାନ ଭାଉଜ ରୋଷେଇ ଘରକୁ ଡାକିନେଇ କହିଥିଲେ ଅଗଣାରେ ଭାଇମାନେ ବସି ମୋ ବାହାଘର କଥା

ପକେଇଛନ୍ତି ମୁଁ ଯେମିତି ସେ ବାଟ ଦେଇ ନ ଯାଏ । ମୈଳ ସମ୍ପତ୍ତି ଜଣାଇଥିଲି ମୁଁ । ମୋ କଥା ଥିଲା ଅଲଗା । ମୁଁ ତ ମାଣିକକୁ ପିଲାଟି ଦିନରୁ କେତେ ସରାଗରେ ବଢ଼ାଇ ଆଣିଲି । ସିଏ ଗୋଟିଏ ମୁକ୍ତ ବିହଙ୍ଗ ଭଳି ସବୁଦିନେ ଉଡ଼ି ଶିଖିବି କୋଉ ସାହସରେ ମୁଁ ଆଜି ତାର ତେଣା ଭାରିଦେବି ! ତା ଛଡ଼ା ମୋର ମତ ଅନୁଯାୟୀ ବିବାହ କଲେ ଯେ ସିଏ ଗୁଣି ହେବ ତାର ସତାସତ୍ୟ ବା କେତେଦୂର । ମାଣିକ ଆଖିର ଲୁହ ମୁଁ କେତେବେଳେ ସହି ପାରେନି । ତା ମୁହଁଟା ଶୁଖିଗଲେ ମୋ ହୃଦୟଟା କୋରି ହୋଇ ଗଲା ଭଳି ଲାଗେ । ଜୀବନ ସାରା ବିଗୁରା ବାପା ମାଙ୍କର ସୁନାଝିଅ ହେବା ପାଇଁ ପାରୁ ପର୍ଯ୍ୟନ୍ତ ସିଏ ଚେଷ୍ଟା କରିଛି । ଆଜି ଜୀବନସାଥୀ କରିବାକୁ ଅନ୍ତରର ସହିତ ଗୁହୁଛି । ମୁଁ ତାର ଅନ୍ତରାୟ ହେଇ କୋଉ ଲାଭ ପାଇବି । ମାଣିକର ଉଛାଳୁ ମୋର ଉଛା ବୋଲି ସ୍ବାକାର କରିନେଲି । ମାଣିକ ବାପାଙ୍କର ମଧ୍ୟ କିଛି କହିବାର ନ ଥିଲା । ଆମେ ଭାବିଲୁ ବାପା ମା ହୋଇ ତାର ଜନ୍ମଦାତ୍ରୀ ହୋଇଛୁ ସତ କର୍ମତ ଦେଇଛୁ । ପଥ ଦେଖାଇବା ଆମର କର୍ତ୍ତବ୍ୟ ମାତ୍ର । ମାଣିକର ହସକୁ ମୋ ହସରେ ଫୁଟାଇ ବିବାହରେ ସମ୍ପତ୍ତି ଜଣାଇଲି । ମାଣିକ ମୁହଁରେ ଶତ ଭୟଧନୁର ଆଭା ଉକୁଟିଲା ମୋ ମନର ଆକାଶରେ ଅଗଣିତ ତାରା ମାନେ ଗଢ଼ି ମାରିଲେ ।

ମାଣିକ ବାହାଘରର ଆୟୋଜନ କରିବାରେ ଆମେ ଲାଗି ପଡ଼ିଲୁ । ମୋର ବହୁତ ଦିନର ସ୍ବପ୍ନଥିଲା । ମାଣିକ ମୋର ସବୁ ଗହଣା ଗଣି ପିନ୍ଧି କନ୍ୟା ସାଜିବ । ମାଣିକ ସେଥିରେ ଗାଜି ହେଲା । ବାହାଘର ପରେ ସେମାନେ ଦୁଇଜଣ ହାତ୍ତାଇ ଯିବେ ବୋଲି ମନେ ମନେ ଠିକ୍ କରିଥିଲେ । ମୁଁ କିନ୍ତୁ ତାକୁ ଡାକିନେଇ କହିଲି ମାଣିକ, ଯଦି ତୁ ପ୍ରକୃତରେ ମ୍ୟାଥ୍ସକୁ ନିଜର ଜୀବନ ସାଥୀ କରିବାକୁ ଠିକ୍ କଲୁ, ତା ହେଲେ ତାକୁ ଅରେ ଭାରତ ଦୁଲେଇ ନେ । ଦେଖେଇ ଦେ ବାଦଶାହା ଶାହାଜାହାନଙ୍କର ପ୍ରିୟତମା ପଦ୍ମା ପ୍ରତି ଛାଡ଼ି ଯାଇଥିବା ଅମର ପ୍ରେମର ନିଦର୍ଶନ ତାଜମହଲ । ତାକୁ ନେଇ ଦେଖା ଅଜନ୍ତା, ଏଲୋରର ଜୈନଗୁମ୍ଫା ଯେଉଁଠି ତଥାଗତଙ୍କର ଶାନ୍ତ ସ୍ଥିତି ମୁଖମଣ୍ଡଳ ନିଶ୍ଚୟ ବିଚିତ୍ରକଳାରେ ଅଙ୍କିତ । ତାକୁ ଅରେ ଦେଖେଇ ଦେ ସାବରମତୀ ନଦୀ ତଟର ସେଇ ଆଶ୍ରମ, ଯେଉଁଠି ଗାନ୍ଧୀଜୀ ବସି ସେଇ ଗୁଡ଼ିଆ ଭିତରେ ନିଜ ସାଧନାର ପ୍ରେରଣା ପାଇଥିଲେ । ଦୁହେଁ ମିଶି ଅରେ ଦେଖିଆସ ବାରଣାସ ଶିଶୁଙ୍କର ବାରଦର୍ଶନ ସାଧନାର କୃତି, ପଥର ଦେହରେ ଅପୂର୍ବ ପ୍ରାଣର ସ୍ବପନ, ସେଇ କାହ୍ନୁକଳାର ଗଢ଼ାଘର କୋଣାର୍କର ସୂର୍ଯ୍ୟମନ୍ଦିର । ଦୁହେଁ ପରମ ଆଗ୍ରହରେ ରାଜି ହୋଇଥିଲେ ବିଭାଘର ପରେ ଭାରତ ଉର୍ଦ୍ଧନ କରି ଫେରିବା ବାଟରେ ଯାଉ, ବାଲି, ସୁମାତ୍ରା, ଦ୍ବୀପମାନ ଦୁଇ ଆସିବେ ।

ବାହାଘରର ଦିନ ପାଖେଇ ଆସିଲା । ସମସ୍ତ ପ୍ରସ୍ତୁତି ସରିଛି । ସତରେ ମାଣିକ ମତେ ଛାଡ଼ି ପକେଇବ ମୁଁ ଭାବି ପାରୁ ନ ଥାଏ । ମୋ ମନ ମୁତାବକ ମାଣିକ ଗହଣାଗଣି ପିନ୍ଧି ଲକ୍ଷ୍ମୀଟିଏ ଭଳି ଦିଶୁଥାଏ । ଆଗରୁ ମାଣିକ ମତେ ରାଣ ନିୟମ ପକେଇ କହିଥିଲା ବିଭା ବେଳେ ମୁଁ ଯେମିତି ନ କାନ୍ଦେ । ନିଜକୁ ବହୁ କଷ୍ଟରେ ସେତିନ ମୁଁ ସମ୍ଭାଳି ରଖି ଥାଏ । ବନ୍ଧୁ ବାନ୍ଧବଙ୍କ ଗହଳିରେ ବାହାଘର କାମଟା ସରିଗଲା ଉତ୍ସବର ପରିସମାପ୍ତି କରି ବରକନ୍ୟା ବିଦାୟ ନେବା ପାଇଁ ଅପେକ୍ଷା କରିଛନ୍ତି । ମାଣିକର ଦିହଛୁଇଁ ଆଗରୁ ମତେ ନିୟମ କରାଇଥିଲା ମୁଁ କାନ୍ଦିବିନି ବୋଲି । ଆଖି ଲୁହ ସବୁ ବରଫ ଭଳି ଜମାଟ ବାନ୍ଧି ଆସୁଥାଏ । କଷ୍ଟନଳା ଶୁଖି ଶୁଖି ଆସୁଥାଏ । ଶେଷଥର ପାଇଁ ଝିଅକୁ ଡାକିନେଲି ଟିକେ ନିରୋଳାରେ ଅନ୍ତରର କଥା କେଇପଦ କହିବାକୁ । ଭାବିଲି ଆଜି ହିଁ ମୋ ଦୁଆରବନ୍ଧ ଚେଇଁ ଅଲିଅଳି ଯେମା ମୋର ଗୁଲିଯିବ ନିଜର ନାତ ରଚନା କରିବାକୁ । ଯାହା କିଛି କହିବି ବୋଲି ଆଜି ପର୍ଯ୍ୟନ୍ତ ଭାବି ମଧ୍ୟ ପାଟି ଖୋଲି ନ ଥିଲା ଶେଷରେ ନ କହି ରହିପାରିଲିନି । କାରଣ ଆଜିର ବିବାହ

ପରେ ସେ ସବୁ ଆଉ କହିବାକୁ ସମୟ ନ ଥିବ । ନିଜକୁ ଯଥାସମ୍ଭବ ସଂଯତ ରଖି କହିଲି ମାଣିକ ! ଆଜି ପର୍ଯ୍ୟନ୍ତ ତତେ ଶାଶନ କରି କତା କଥା ପଡ଼େ କହି ନି କାଳେ ତୋ ମନରେ କଷ୍ଟ ହେବ ବୋଲି । ତା ଛଡ଼ା ତୁ ମଧ୍ୟ ମୋର ସବୁଦିନେ ସୁନାକାନ୍ଦା ଝିଅ ଥିଲୁ । ଆଜି ବିବାହ କରି ନିଜର ସଂସାର ଗଢ଼ିବାକୁ ଯାଉଛୁ । ବର୍ତ୍ତମାନଠାରୁ ତୋ ସଂସାର ବୋଧେ ତତେ ହିଁ ବନ୍ଧନ କରିବାକୁ ପଡ଼ିବ । ବିଶେଷ ଭାବରେ ବନ୍ଧନ କରିବାର ଅନ୍ୟ ନାମ ବିବାହ । ପିଲାଖେଳ ଭାବି ଯେତେବେଳେ ଗୁହୁକୁ ଗଢ଼ିବୁ, ଯେତେବେଳେ ଉଛା ଭାଙ୍ଗିବୁ, ତାହା ଆଉ ସମ୍ଭବ ହେବ ନାହିଁ । ଯେଉଁ ସଂସାରର ବୋଧେ ଆଜି ତୋ ମଥା ଉପରେ ରହିଛି ତାହା ଏତେ ସହଜ ନୁହେଁ ତାକୁ ଧରି ରଖିବାକୁ ଅନେକ କିଛି ତ୍ୟାଗ ଓ ସାଧନା କରିବାକୁ ପଡ଼ିବ । ହାତରେ କ୍ଷମା ଓ ସହନଶୀଳତାର ଅସ୍ତ୍ର ନେଇ ଏ ସଂସାରରେ ଯେତେ ବଡ଼ ବିପତ୍ତି ପଡୁ ନା କାହିଁକି ତୁ ହିଁ ଜିତି ପାରିବୁ । ମନେ ପଡ଼ିଲା କ୍ଷମା କବିତାଟି ।

କ୍ଷମା କଲେ ଝିଅ କ୍ଷମାତ ମିଳଇ

କ୍ଷମାର ନ ଥାଏ ଅନ୍ତ

କ୍ଷମାର ଗୁହାଟା କ୍ଷମା ତାତା ନୁହେଁ

ଏ ଭୁବନେ ଭାଗ୍ୟବତ୍ ।

ନିଜର ରୂପ ଗୁଣ, ଗାରିମାର ଗର୍ବ କରି କେହିକେତେହେଲେ ଆଗେଇ ପାରି ନାହିଁ । ତା ନ ହୋଇଥିଲେ ଅପୂର୍ବ କଳିଙ୍ଗ ବିଜୟ ପରେ ଚଣ୍ଡୀଶେଖ କେତେ ହେଲେ ଧର୍ମାଶୋକ ହୋଇପାରି ନ ଥାନ୍ତେ । ଦୁନିଆଟାକୁ ଆପଣାର କରିବାର ଏକ ମାତ୍ର ଅସ୍ତ୍ର ହେଲା କ୍ଷମା ମୁଁ ତତେ ଆଜି ସେଇ ଅସ୍ତ୍ର ତୋ ହାତରେ ଦେଇ ବିଦାୟ ଦେଉଛି ତୁ ତୋର ଯାତ୍ରା ପଥରେ ବିଜୟାଳା ହୁଅ ।

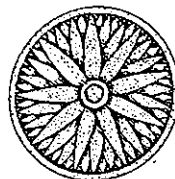
ମାଣିକ ମୋ ମୁହଁରୁ ସିଧାସଳଖ ଏତେଗୁଡ଼େ କଥା ଶୁଣିବାକୁ ବୋଧହୁଏ ପ୍ରସ୍ତୁତ ନ ଥିଲା । ବିବାହ ପରେ ଏତେବଡ଼ ଗୁରୁଦାୟିତ୍ବ ବନ୍ଧନ କରିବାକୁ ପଡ଼ିବ ବୋଲି ବୋଧେ ଏତେଟା ଚିନ୍ତା କରି ନ ଥିଲା । ବିକଳରେ ଛୁଆଟିଏ ଭଳି କଇଁ କଇଁ ହୋଇ କାନ୍ଦି ମତେ ଧରି ଲୋଟି ପଡ଼ିଲା । ଆଖି ଲୁହ ମିଶି ମତେ ଯେମିତି ଅନ୍ଧ କରି ଦେଇଥିଲା । ପ୍ରାଣର ପ୍ରତିମାକୁ ମୋର ଭୁଲୁଛୁ ତୋଲି ଧରିଲି ତାର ମୁହଁହୋଇ ପଡ଼ିଥିବା ଦୁଇ ପଦ୍ମପାଖୁଡ଼ା ଭଳି ଆଖି ପତାକୁ ଗୁହଁ ରହିଲି । ମନ ମୋର ଗୁଲିଗଲା କେଉଁ ଦୀର୍ଘ ଅତୀତକୁ ଯେଉଁଦିନ ସୁଯୋଦୟ ବେଳକୁ ଡାକ୍ତରଖାନାର ନର୍ସଟି Blanket sleeper ଭିତରେ ଗୁଡ଼େଇ ହୋଇ ରହିଥିବା ଶିଶୁ କନ୍ୟାଟିକୁ ମୋ ହାତକୁ ତୋଲି ଦେଇଥିଲା ସେତିନ ତାର ସେଇ ଗୋଲାପ ମୁହଁ ହୋଇଥିବା ଆଖିପତା ଦୁଇଟି ଠିକ୍ ଏମିତି ଦିଶୁଥିଲା । ଭାବିଲି ଆହା ବିନ୍ଦୁ ବିନ୍ଦୁ ରକ୍ତ ଦେଇ ଗଢ଼ି ତୋଲିଥିବା ମୋର ସେଇ ଶିଶୁ କନ୍ୟାଟିକୁ ମୁଁ ଆଜି ଆଉ କାହା ଅଙ୍ଗଳକୁ ବଦେଇ ଦେଉଛି । ଝିଅକୁ ମୋର କୋଳେଇ ନେଲି ଧାରେ ଧାରେ । ବାହୁନି ରଠିଲି ।

ମାଣିକକୁ କିଏ ମାଇଲା ମାତ

ଭାଙ୍ଗି ପକେଇଲା କଅଁଳ ହାତ

ହସିଦେ ଅଳପ ଯାଉଲେ ଦୁଃଖ

ମୋ ମାଣିକ ।



କୁଞ୍ଜ କାବ୍

ନବ ବସନ୍ତରେ	ସହକାର ବନେ	ସଜନୀ ସଂଗତେ	ବାହାର ହୋଇଲେ
ନବ ବକୁଳର ବାସନା,		ଚଂଚଳତା ମନେ, ଭାଷାରେ ।	
କାମଦେବ ଦୂତ	ସଂଗତ ସୌରଭ	କଳାଶ୍ରୀ ମୁଖକୁ	ଦୂରୁଦେଶୀ ରାଧା
କୁଞ୍ଜେ କୁଞ୍ଜେ ତୋଳେ ମୂର୍ଚ୍ଛନା ।		ପିଣ୍ଡରେ କି ପ୍ରାଣ ପଶିଲା,	
କୁଞ୍ଜକାନ୍ତ ବଂଶୀ	ମଧୁର ରାଗିଣୀ	ମୃଦୁ ହାସ୍ୟ ରେଖା	କୋମଳ ଅଧରେ
ଦକ୍ଷାଣା ପବନେ ଭାସିଲା,		ଯେବେ ଗୁରୁତ୍ବ ମିଶିଲା ।	
ରାଧା ବିରହିଣୀ	କୋମଳ ଚନ୍ଦ୍ରରେ	ରସ ବିନୋଦିଆ	ତ୍ରିଭଙ୍ଗୀ ଭଙ୍ଗାର
କାମଦେବ ଶର ବିଧୁଳା ।		ବାଙ୍କ ନୟନର ଗୁହାଣୀ,	
ନବନୀତା ଯେବେ	ଆବେଗ ଅନ୍ତରେ	ପ୍ରେମ କଳିକାରେ	କୁସୁମିତ ହେଲା
ପ୍ରାୟର ମିଳନ ଆଶାରେ,		କୁଞ୍ଜବନର ସରଣୀ	

● ନିରୁପମା ମହାପାତ୍ର : କୁଞ୍ଜକାନ୍ତ ଦେବଦାସ

ଆଗୋ ମୋସ କନ୍ୟା

● ସ୍ନିଗ୍ଧରାଜ ମିଶ୍ର

ଆଗୋ ମୋସ କନ୍ୟା	ଦିଶେ ଯେ କେତେ ସୁନ୍ଦର ସେଇ ନଦୀ
ଆଉ ତୁମେ କାନ୍ଦନା	ଗୁହଁଲେ 1-70 ଉପରୁ
ତୁମ କଳା ଆଖିରେ ଲୁହ ଶୋଭା ପାଏନା ।	1-70 କିନ୍ତୁ ଆଜି ପାଣିରେ ଲାଜ
	ସେଇ ନଦୀର ବନ୍ୟା ପ୍ରକୋପରୁ ।
ବରଷାର ଆଗମନେ	କେତେ ଯେ ଘର ଭସାଇ ନେଲାଣି
ଲୁହ ଝରେ ନିତି	ଏଇ ୧୯୯୩ ବନ୍ୟା
ପଣତର କାନି ତଳେ	ଜନ ଜୀବନ ବହୁତ କାନ୍ଦିଲାଣି
ଦିନ ହୁଏ ରାତି ।	ଘରଦ୍ବାର ବିନା ।
ସେଇ ଲୁହ ଟୋପା	ସହନ ଶକ୍ତି ଭାଙ୍ଗି ଗଲାଣି
ମିସୋରୀ (Missouri) ନଦୀରେ ବହିଯାଏ ସିନା	ଆଉ ସହି ହବନି ବନ୍ୟା
ହେଲେ ନଦୀର ସେଇ ଅମାଳିଆ ସୁଅ	ଲୋକସବୁ ନେହୁରା ହେଲେଣି
ନେଇ ଆସେ ବନ୍ୟା ।	ଆଉ ତୁମେ କାନ୍ଦନା
	ଆଗୋ ମୋସ କନ୍ୟା ।

ପୁନଶ୍ଚ ବସନ୍ତ

ସେଣ୍ଟ ଜୋସେଫ୍ କନ୍ଭେଣ୍ଟର ପିକନିକ୍ ପାର୍ଟି ସମସ୍ତ ଉତ୍ସାହ ଆଉ ଉଦ୍‌ଘାଟନା ସହ ଆଗେଇ ଚାଲିଛି । ମନରେ ଅପୁରୁଷ ଆନନ୍ଦ । ସମସ୍ତେ ହସର ସାଗରରେ ନିମଜ୍ଜିତ । କିନ୍ତୁ ମିଧ୍ୟ ଏଲାନା ସାମନ୍ତରାୟ ମୁହଁର ସେ ହସର ପାଖୁଡ଼ାଟି ଯେପରି ବିରଦିନ ପାଇଁ ମୁଦି ହେଇ ଯାଇଛି । ଏତେଟା ଆନନ୍ଦ ମଧ୍ୟରେ ନିଜକୁ ମିଶେଇ ପାରୁନି ସେ । ମନରେ କାହିଁ ଆନନ୍ଦ କି ଉଦ୍‌ଘାଟନା !

ପିଟରର ବାରମ୍ବାର ପ୍ରଶ୍ନ - Miss Samantaray . Are you all right ?

ପିଟର.... । ଏଲାନାର Colleague । ବିଦେଶୀ ସେ । ଓଡ଼ିଶାରେ ତାର ଜନ୍ମ । ଓଡ଼ିଆ ସଂସ୍କୃତି ପ୍ରତି ପ୍ରଗାଢ଼ ଅନୁରାଗ । ସେଥିପାଇଁ ହୁଏତ ଏ ଜୀବନରେ, ଓଡ଼ିଶାକୁ ନିଜର ନିର୍ମଳ ମିଳୁଥିବା ବାଣି ନେଇଛି । କହିବାକୁ ଗଲେ ଏଲାନା ସାମନ୍ତରାୟର ସେ Well-Wisher । କୋଣାର୍କର ସୁନ୍ଦର ମନ୍ଦିରର ଚକ୍ରାନ୍ତ ଉପରେ ଶୁଭ୍ର ଚନ୍ଦ୍ରର ପ୍ରାୟଶ୍ଚିତ୍ତ । ପିଲାମାନଙ୍କ ମନରେ ଉନ୍ମାଦନା । ଅଧିକ କିଛି ଜାଣିବାରେ ପ୍ରବଳ ଉତ୍ସାହ । ଆଜିର ଲଗାମହାନ ଜୀବନକୁ ଉପଭୋଗ କରିବାର ଅନେକ ବାସନା । ଅଳ୍ପ ବୟସ୍କ ବାଳକ ବାଳିକା ସେମାନେ । ଏକାକୀତ ସେମାନଙ୍କର । ଆନନ୍ଦର ଚିନ, ହସ ଖୁସିର ସମୟ । କିଏ ଜାଣେ ଭବିଷ୍ୟତରେ ଜୀବନର ଗତି କାହାର କେଉଁଆଡ଼େ । ଏଲାନା ଚାହିଁ ଶୁଣି ମାରିଲା । ହଁ ପୃଥିବୀ ପ୍ରସିଦ୍ଧ ଏଇ ସୁନ୍ଦର ମନ୍ଦିର... ଓଡ଼ିଆ ଜାତିର ଗର୍ବ, ବାରମ୍ବାର ବଦଳେଇଥିବା ବାରବର୍ଷର ଅଳ୍ପାବସ୍ଥା ପରିଶ୍ରମର କର୍ମଫଳ, ବାରବର୍ଷର ବାଳୁତ ପୁଅ ଧରମାର ସାହସିକତାର ନିଦର୍ଶନ । ଆଉ

ଏଲାନା ସାମନ୍ତରାୟର ଅତୀତ ଜୀବନର ନୀରବ ଚର୍ଚ୍ଚା ଓ ମୁକ୍ତସାକ୍ଷୀ । ଏଲାନା ଗୁହଁଛି ସୁନ୍ଦର ମନ୍ଦିର ଆଡ଼େ ଯେପରି ପ୍ରଥମ କରି ଏ ମନ୍ଦିର ସହ ତାର ସାକ୍ଷାତ । ବସ ରହିଲା । କିନିଷ Unload କରିବାରେ ସମସ୍ତେ ପ୍ରାୟ ବ୍ୟସ୍ତ । କିନ୍ତୁ ଏଲାନା ଗୁଲିଛି ଏକାକୀ । କିଛି ଗୋଟାଏ ହଜି ଯାଇଥିବା ବହୁମୁଖ୍ୟ ପତାଞ୍ଚର ଅନୁସନ୍ଧାନରେ । ଗୋଟିଏ ଅତେଇ ଅତେଇ ଗୁଲିଛି କୋଣାର୍କର ପ୍ରତ୍ୟେକଟି ବାଲୁକା ଗାଣି । ଧାର୍ଯ୍ୟ ସେ ପାଗଳନା ପ୍ରାୟ, ଉତ୍ତେଜ ଭାବେ । ମନ୍ଦିରସ୍ଥିତ ପ୍ରତ୍ୟେକ ଗଳିକନ୍ଦି ସେ ନିରାକ୍ଷର କରି ଯାଉଛି ଖୁବ୍ ସତର୍କ ସହ । ଖୋଜିଲା ଖୋଜିଲା ଆଖିରେ ଲକ୍ଷ୍ୟ କରି ଯାଉଛି ମନ୍ଦିର ଉପରେ ଖୋଦିତ ପଥର ମୂର୍ତ୍ତୀ ସବୁକୁ । ଆଉ ତାରି ଉପରେ ଦୁଇଲେ ଆଶୁଛି ନିଜର ସୁକୋମଳ ହସ । ଆଜି ଦେଉଳି ରାଣି ରାଣି ଦୁଇନ । ନୃତ୍ୟ ମଣ୍ଡପ ଉପରେ ବସିପଡ଼ି ପଲକହୀନ ଭାବେ ଗୁହଁ ରହିଛି ସେଇ ଆଡ଼େ । ଯେପରି ଅନେକ ଦିନ ପରେ ପାଇଛି ଆଜି ତାର ହଜିଯାଇଥିବା ବହୁମୁଖ୍ୟ ପତାଞ୍ଚର ସନ୍ଧାନ ।

ଆରେ Miss Samantaray ଆପଣ ଏଠି ? ଆପଣଙ୍କୁ ଖୋଜି ଖୋଜି ସାରା ପିକନିକ୍ ପାର୍ଟି ଯେ ବ୍ୟସ୍ତ ପ୍ରାୟ । ଏକା ଏକା ମନ୍ଦିରର କାରିଗରୀ କୌଶଳକୁ ଉପଭୋଗ କରି ଗୁଲିଛନ୍ତି । ତେବେ You are really very selfish miss samantaray । ଅବଶ୍ୟ ଏଇ ମନ୍ଦିର ପାଇଁ ପ୍ରତ୍ୟେକ ଓଡ଼ିଆ ଗର୍ବ କରିବା ସ୍ବାଭାବିକ । ରସ କି କାରିଗରୀ କୌଶଳ ! କି କଳ୍ପନା !! ବାସ୍ତବିକ, କାରିଗରର ପଥର ଉପରେ ନିହାଣର ପ୍ରତ୍ୟେକ ସ୍ପର୍ଶ ସାରା ବିଶୁଦ୍ଧ ସମ୍ମାନ କରିଦିଏ ।

ଏଲାନା କିନ୍ତୁ ପିଟରଙ୍କ ଉପସ୍ଥିତି ନେଇ ସଂପୂର୍ଣ୍ଣ ଅସ୍ଥିର । ତାର ଭାବନାର ସ୍ତୋତ୍ର ଏତେ ପ୍ରଖର ଥିଲା ଯେ ଜଣେ ବିଦେଶୀଙ୍କଠାରୁ ନିଜ ଜାତିର ଏତେ ଗୁରୁତ୍ବ ପ୍ରଶଂସା କର୍ତ୍ତବ୍ୟ ଗଛରକୁ ତାର ସ୍ପର୍ଶ କରୁ ନ ଥିଲା ।

ଆରେ ଏତେବେଳେ ହେଲା କଣ ଗୁହଁଛନ୍ତି ?

ସେ ମୂର୍ଖ ଉପରେ Research କଲେଇଛନ୍ତି ନା କଣ ?

ଏଲାନା ପ୍ରକୃତିସ୍ତ ହେଲା ।

ହଁ..... ହଁ..... ପିଟର, ଆପଣଙ୍କ ଅନୁମାନ ପୁରାପୁରି ନିର୍ଭୁଲ । ଆପଣ ଠିକ୍ କହିଛନ୍ତି । ମୁଁ Research କରିଛି । ଆଉ ପାଇଛି ନିର୍ଜୀବ ପଥର ଭିତରେ ଜୀବନର ସନ୍ଧାନ । ହେଉ ଦେଖନ୍ତୁ ସେମାନେ କେମିତି ହସୁଛନ୍ତି । ଆଉ ବେତେଇ ଦେଉଳି ମୋର ମୃତ ଅତୀତ । ଏମାନେ ନିର୍ଜୀବ ଦୁହଁ ପିଟର । ଏମାନଙ୍କର ମଧ୍ୟ ଜୀବନ ଅଛି । ଦେଖ.... ଦେଖ, ସେମାନେ କେମିତି ମୋତେ ଅନ୍ଧାଧ୍ୟାସ କରୁଛନ୍ତି ଆଉ କହୁଛନ୍ତି, ତୁ ଭାରତୀୟ, ତୁ ମିଆବାଦିନ । କୁଆଡ଼େ ଗଲା ତୋର ଅତୀତର ସେଇ ଦୁହିଁ ? ସେଇ ଶପଥ ?? ଏଥର ଆସିଛୁ ଯେ ଏଲାନା । କାହାରି ତୋର ସେ ବାକଦତ୍ତା ? ନିଜ ପ୍ରେମର ଦୁଇକଡ଼ ବଳରେ ସାରା ଜୀବନ ଶାଶୁତକୁ ଆକର୍ଷଣ କରି ରଖିବାର ସଂକଳ୍ପ ତୁ ଦିନେ ଏଠି ନେଇଥିଲୁ

ନାଁ ? ଅପରାଜିତାର ଗର୍ବ ନେଇ ତୁ ଆଜି ପରାଜିତା ଏଲାନା । ତୁ..... ତୁ..... ଖୁବ ଶକ୍ତିଶାଳୀ । ଶାଶୁତକୁ ସାରା ଜୀବନ ତୁ ତେବେ ସେ କାନିରେ ବାନ୍ଧି ରଖି ପାରିଲୁନି । Convent school ର Physics teacher ପିଟର ଯେପରି ସହିତ ଶୁଣି ଯାଉଥିଲେ Miss Elina Samantaray ର ପ୍ରତ୍ୟେକଟି ବକ୍ତବ୍ୟ । ପୁରୁଷ ସେ । ଯେପରି ତାଙ୍କର ଅସାମ । ଆଉ ବେଶ ସ୍ପଷ୍ଟ ଭାବେ ଅନୁମାନ କରି ପାରୁଥିଲେ ଏଲାନାର ମାନସିକ ବିକୃତିର କାରଣ ।

ଶୁଣିବ... ଶୁଣିବ ପିଟର, ମୋର ଲୁପ୍ତ ଦୁଃଖମୟ ଅତୀତ । ଖୁବ ମର୍ମକୁତ । ଶାଶୁତ ଓ ମୁଁ ଥିଲୁ ଦିନେ ଏକ ମୁହାଁର ଦୁଇପାର୍ଶ୍ବ ସଦୃଶ । ଦୀର୍ଘ ଦଶବର୍ଷ ତଳର ସେ ଇତିହାସ । ଶାଶୁତଙ୍କ ସହ ମୋର ପରିଚୟ ହୁଏତ ମୋର ବାନ୍ଧବୀ ଶ୍ରେତା ମାଧ୍ୟମରେ । ଶାଶୁତ ଶ୍ରେତାର ବଡ଼ ଭାଇ । ଧିରେ ଧିରେ ଖୁବ ଭଲପାଇ ବସିଥିଲି ଶାଶୁତକୁ । ବିବାହ କରିବାର ପ୍ରବଳ ବାସନା । ଯେହେତୁ ଉଭୟଙ୍କର ଆର୍ଥିକ ଆଉ ପାରିବାରିକ ସ୍ଥିତି ସମାନ, ଅଭିଭାବକ ମାନଙ୍କ ଆତ୍ମ ମତର ଆଦୌ ପ୍ରାର୍ଥନା ନ ଥିଲା । ଜୀବନକୁ ସେ ଦିନ ଖୁବ୍ ମନଭରି ଉପଭୋଗ କରିଥିଲୁ ଆମେ ଦି ଜଣ ।

ହଁ, ଅନେକ ଥର ଆମେ ଆସିଛୁ ଏଇ କୋଣାର୍କ । ଶାଶୁତ କୁହନ୍ତି, ନିଜର ପ୍ରେମିକା ସହ ଜୀବନକୁ ମନଭରି ଉପଭୋଗ କରିବାର ଏକତା କୁଆଡ଼େ ପ୍ରକୃଷ୍ଟ ସ୍ଥାନ । ଏଠାକାର ଶାନ୍ତ ପାରିବାର୍ଣ୍ଣିକ ବାତାବରଣ ଆଉ ପ୍ରାକୃତିକ ପରିବେଶ ତାଙ୍କୁ ଖୁବ ଭଲ ଲାଗେ ।

କଣିକା ପିଟର, ଦିନେ ଏକ ସୋରିଷ ଫୁଲିଆ ଜହ୍ନ ରାତିରେ ମୁଁ ଆଉ ଶାଶୁତ ଅନେକ ସ୍ବପ୍ନିତ ସମୟ କଟେଇ ଥିଲୁ କୋଣାର୍କର ଏଇ ବାଲୁକା ଶ୍ୟାମରେ । ଶାଶୁତ କହି ଥିଲେ । ଲାନା darling ଏଇ ଠାରେ ହିଁ ଇଶ୍ବରଙ୍କ ସୃଷ୍ଟି ଆଉ ମନୁଷ୍ୟ ସୃଷ୍ଟି ମଧ୍ୟରେ ଅପୂର୍ବ ସମାବେଶ । ଏଇ ଝାଉଁଟଣା, ବାଲୁକାର ଏ ଆସ୍ତରଣ, ସର୍ବୋପରି ଏ ସୁନ୍ଦର ମନୁଷ୍ୟ ମନରେ ବାସ୍ତବିକ ଅପୂର୍ବ ଆନନ୍ଦ ଆଣିଦିଏ । କାଣ ଲାନା, ସତରେ ତୁମ ପ୍ରତି ଆଉ ଏ କୋଣାର୍କପ୍ରତି ମୋର କେମିତି ଏକ ଅହେତୁକ ଆକର୍ଷଣ, ଅତୁଟ ମୋହ । ବିବାହ ପରେ ଆମର ପ୍ରତ୍ୟେକ ବିବାହ ବାର୍ଷିକୀ ଆମେ ଏଇଠି ପାଳନ କରିବା ? ଆଉ..... ପରଜନ୍ମରେ ଆମର ନିଶ୍ଚୟ ପୁନର୍ମିଳନ ହେବ । ଆମେ ଏଇଠିକୁ ପୁଣି ଆସିବା । ହଁ ଲାନା, କେବଳ ଏ କିନ୍ତୁ କାହିଁକି, କିନ୍ତୁ ଜନ୍ମାନ୍ତ ପାଇଁ ଆମେ ଦୁହେଁ ସାଥୀ । ତାଙ୍କର ଏ କଳ୍ପନା ବିକାସ ଆଉ ଫଳପ୍ରସୂତରେ ଖୁବ୍ ହସିଥିଲି ସେଦିନ ମୁଁ । ସେ କହୁଥିଲେ....., ସତରେ ଲାନା ତମକୁ ଛାଡ଼ି ଗୋଟିଏ ମୁହୂର୍ତ୍ତର ଜୀବନ ମୋ ପାଇଁ କଷ୍ଟକର । ତୁମେ ମୋ ଜୀବନ ଅଶ୍ବର ଲଗାମ ଲାନା, ତୁମେ ମୋର ମାନସୀ ପ୍ରତିମା । ଏ ଦୁନିଆର କୌଣସି ଶକ୍ତି ମୋଠାରୁ ତମକୁ ଛଡ଼େଇ ନେଇ ପାରିବନି । ତୁମେ ହଁ ତୁମେ ଏକାନ୍ତ ରୂପେ ମୋର ସାରା ଜୀବନର । କେବଳ ତୁମି ପାଇଁ ମୋ ବାହୁରେ ଆଜି ଶତ ସିଂହର ବଳ ।

ମୁଁ ମଧ୍ୟ ସେଦିନ ଗର୍ବ ନେଇ ଖୁବ୍ କହିଥିଲି । ତେଣୁ କି ତୁମେ ବି କୁଆଡ଼େ ଯାଉ ପାରିବନି ଶାଶୁତ । ମୋର ସତ୍ୟ ପ୍ରେମର ଏ ଦୁଇକଡ଼ ବଳରେ ମୁଁ ସାରା ଜୀବନ ତୁମକୁ ମୋ କାନିରେ ବାନ୍ଧି ରଖିଥିବି ।

ଆଜି ସେ ସବୁ ମନେ ପଡ଼େ ପିଟର । ଆମର କେତେ ସ୍ବପ୍ନ । କଳ୍ପନା, କେତେ ଆଶା ଆଉ କେତେ ଦୁହିଁ, ଶପଥ ...ସେ ସବୁର ଏ ସୁନ୍ଦର ମନ୍ଦିର ହିଁ ସାକ୍ଷୀ ।

ତା ପରେ ? ପିଟରର ପ୍ରଶ୍ନ ।

ତା ପରେ ହଁ ତା ପରେ ଏଲାନାର ଭାଗ୍ୟକାଣ୍ଡରେ ଦୁଃଖର ଅନ୍ଧାର ଘୋଡ଼ି ଆସିଲା । ଶାଶୁତ ଇଂରାଜୀରେ Post Graduation କରିବା ପାଇଁ Delhi University ରେ ସ୍ଥାନ ପାଇଥିଲେ । ପ୍ରଥମେ କେରଟିନ ନିୟମିତ ପଢ଼ାକାପ ଗୁଲି ଥିଲା । କିନ୍ତୁ ହଠାତ ଶାଶୁତଙ୍କ ଛାଡ଼ି ଏଲାନା ପାଇଁ ଶିଥିଳ ହୋଇଗଲା । ମଧ୍ୟରେ ସିନ୍ଦୂର ଓ ହାତରେ ଶଙ୍ଖା ପିନ୍ଧି ବଧୂର ଗୌରବ ଅର୍ଜନ କରିବା ପୂର୍ବରୁ ଏଲାନା ମାଆ ହେଇ ସାରି ଥିଲା । ଅନେକ ଭର୍ତ୍ତିନା ସମ୍ପାଦି ଥିଲା ସେଦିନ । ସମାଜର କବ୍ବ ମନ୍ଦବ୍ୟକୁ ମଧ୍ୟପାତି ସହିବାକୁ ପଡ଼ିଥିଲା ତାକୁ । ଯେଉଁଦିନ News paper ରୁ I.A.S. ପରୀକ୍ଷାରେ ଶାଶୁତଙ୍କ କୃତିତ୍ବ ପଢ଼ିଲା, ଅଜଣା ପୁଲକରେ ଶିଥିଲା ଉଠିଥିଲା ସେଦିନ । ଅନେକ ଆଶା ନେଇ ପୁନରାୟ ଦିଠି ଲେଖି ବସିଥିଲା ଶାଶୁତଙ୍କ ନିକଟକୁ । କିନ୍ତୁ ଯାହା ସେ ଉତ୍ତର ପାଇଲା ସେଥିରେ ସେ ସନ୍ତ୍ର ହୋଇ ଯାଇଥିଲା ।

Miss Samantaray କଲେଜ ଜୀବନର ପ୍ରେମକୁ ପ୍ରକୃତ ପ୍ରେମ କୁହାଯାଏନା ।

ଏକତା ଯେ ବୟସର ଏକ ଶିଆଳ । ପ୍ରେମ ଆଉ ବିବାହ ମଧ୍ୟରେ ଯୋଜନ ଯୋଜନ ବ୍ୟାପି ବ୍ୟବଧାନ । ପ୍ରେମିକାକୁ ନେଇ ଫୁର୍ତ୍ତା କରାଯାଇପାରେ କିନ୍ତୁ ସଂସାର ବସା ଯାଏନା । ହଁ Miss Samantaray ପୁଷ୍କର ଯୌଗନ୍ଧି ଥିବା ପର୍ଯ୍ୟନ୍ତ ଅନେକ ଭ୍ରମର ଆସିବେ ଆଉ ମୋର ଆଶା, ନିଶ୍ଚୟ ତୁମେ ସଫଳ ହେବ ।

ଶେଷରେ ଏଇ ଲୋକ ନିଜାରୁ ପରିତ୍ରାଣ ପାଇବା ପାଇଁ ଏଲା ନା ନବଜାତ ଶିଶୁଟିକୁ ସମର୍ପି ଦେଇ ଆସିଥିଲା ଅନାଥାଶ୍ରମରେ । ଆଉ ସେ ନିଜେ ଶିକ୍ଷୟିତ୍ରୀ ରୂପେ ଏଇଠାରେ ଆଶ୍ରୟ ନେଇ ଆସିଛି ।

ଆକସ୍ମିକ ଭାବେ ଶ୍ରେତାଠାରୁ ତିନେ ପାଇଥିଲା ଏକ Wedding Card ସେଥିରେ ଲେଖାଥିଲା - Saswat weds Lara

ଏଲା ନାମର କଣ ବାସ୍ତବ ହେଇ ଆସୁଥିଲା । ଧୈର୍ଯ୍ୟର ପୋଲ ଯେପରି ତାର ଭୁସ୍ତୁଟି ପଡୁଥିଲା ।

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ପିତର ଖୁବ୍ ମନଦେଇ ଶୁଣୁଥିଲେ ଏଲା ନା ସାମନ୍ତରାୟର ପୂର୍ବ ମର୍ମରୁତ ଇତିହାସ । ତେଣୁଲେ ରାଶି ରାଶି ଉପଦେଶ । ଚର୍ଚ୍ଚେଇଥିଲେ ବଂଶ ରହିବାର ସହଜ ସୁଗମ ପଥ ଆଉ ତତ୍ତ୍ୱ ପ୍ରାଣରେ ତାର ଆଶିଥିଲେ ଶାତଳତାର ସ୍ୱର୍ଗ ।

ଅତୀତରଏଇ କେତେଟା ଚିତ୍ର ସ୍ମୃତିକୁ ସମ୍ବଳକରି ନିଜ ଜୀବନକୁ ଚିଲଚିଲ କରି ଜାଲି ଦେବାରେ କିଛି ମାନେ ହୁଏନା Miss Samantaray ଏକାକୀ ସଂଗ୍ରହୀତ ଜୀବନ ଯେ ଖୁବ୍ ଦୁର୍ବସହ । ତୁମ ପାଇଁ ବିବାହ ଅପରିହାର୍ଯ୍ୟ । ନାରୀ ଯେ ଅବଳା । ଆଶ୍ରୟହୀନ ଜୀବନ ତା ପାଇଁ ବିପଦଶଙ୍କୁଳ । ବାଲ୍ୟ କାଳରେ ପିତାର ଆଶ୍ରୟ । ଯୌବନରେ ସ୍ୱାମୀର ଆଶ୍ରୟ ଓ ବୃଦ୍ଧା ଅବସ୍ଥାରେ ପୁତ୍ରର ଆଶ୍ରୟ ଅପରିହାର୍ଯ୍ୟ ।

ତୁମେ..... ତୁମେ ବର୍ତ୍ତମାନ ମଧ୍ୟ ଖୁବ୍ ସୁନ୍ଦର ଏଲା ନା । ଶରୀରରେ ତୁମର ଯୌବନର

ଉଦାମ ଲହରୀ । ତୁମେ ଶୁଣିଲେ..... ।

କିନ୍ତୁ..... କିନ୍ତୁ ପିତର ମୁଁ ଯେ କଳକଳିନୀ । ମୋର କାୟା ଅପବିତ୍ର । ନାଁ ନାଁ ପିତର ମୁଁ ଅନ୍ୟକୁ ପ୍ରତାରଣା କରି ପାରେନା ।

କାହିଁକି ଲାଳା ? କିଏ କହିଲା ତୁମେ କଳକଳିନୀ, ଅପବିତ୍ରା ?? ତୁମେ ଶୁଣିଲେ ତୁମ ଜୀବନରେ ପୁନଶ୍ଚ ବସନ୍ତ ଆସିବ, ଗୋଲାପ ଫୁଟିବ । ଆଉ..... ଆଉ ଫଗୁଣର ସେଇ ସପ୍ତରଙ୍ଗର ଫଗୁଣେ ତୁମ ଦେହ ଓ ମନ ପୁଣି ରଙ୍ଗାୟିତ ହେବ । କୁହଲାଲା, ଏବେ ବି ସମୟ ଅଛି । ତୁମେ ଯଦି ଶୁଣିବ..... ହଁ ହଁ ଲାଳା ତୁମେ ଶୁଣିଲେ ପିତରର ନୃତ୍ୟ ନାଟିରେ ତୁମେ ଦେବ ପହିଲି ଶୁଭ । ଆଉ ପିତରର ନୂଆ ଜୀବନାକାଶରେ ତୁମେ ହିଁ ହେବ ପାହାଡ଼ି ତାରୀ । ତୁମେ ଖୁବ୍ ସୁନ୍ଦରୀ ଲାଳା । ତୁମେ.. ତୁମେ ପିତର ଆଖିରେ ଅପୂର୍ବା ଅତୁଳନାୟା । ପିତରର ମନମନ୍ଦିର ଏବେ ବି ଶୂନ୍ୟ ଲାଳା । ଏଇ ମନ୍ଦିରରେ ତୁମକୁ ହିଁ ଦେବା ରୂପେ ପ୍ରତିଷ୍ଠିତ କରିବାର ସ୍ୱପ୍ନ ପିତରର ନୂଆ ନୁହେଁ । ବାସ୍ତବ ଦୁଇବର୍ଷ ହେଲା ଅପେକ୍ଷା କରି ଆସିଛି ।

କୁହ, କୁହ, ଲାଳା..... ।

ଏଲା ନା ନାଉବ । କର୍ଣ୍ଣରେ ତାର ବାରମ୍ବାର ପ୍ରତିଧ୍ୱନିତ ହେଉଥିଲା ସେଇ କେଇ ଧାଡ଼ି । “ନାରୀର ଆଶ୍ରୟହୀନ ଜୀବନ ବିପଦ ଶଙ୍କୁଳ । ଯୌବନର ଆଶ୍ରୟହୀନା ହିଁ କେବଳ ସ୍ୱାମୀ” ।

Physics teacher ପିତର ଦ୍ୱିଧି ପ୍ରତି ଏଲା ନାମର ଆଜ୍ଞାତବାଣୀ କ୍ରମେ ପ୍ରବଳରୁ ପ୍ରବଳତର ହେବାକୁ ଲାଗୁଥିଲା । ଆଉ ସେ ପିତର କୋଳରେ ମଥା ରଖି କର୍ଣ୍ଣ କର୍ଣ୍ଣ ହେଇ କାନ୍ଦୁଥିଲା । ପାଟିରୁ ତାର ସ୍ୱତଃ ବାହାରି ଆସୁଥିଲା । କେତେ ମହାୟାନ ତୁମେ ପିତର..... ।

▲ ବୀନୁ ଛୋଟରାୟ ।



ପଞ୍ଚକ

● କବିତା ପଟ୍ଟନାୟକ

ସେ ଏକ ଅଜଣା ପଥର ପଞ୍ଚକ
ନାହିଁ କିଛି ତାର ପରିଚୟ,
ତା ପରିଧାନେ ନାହିଁ ପରିପାତି
ଦିଶାହରା ଅସାର ଅନାଶ୍ରୟ ।
ନିର୍ଜନ କୁହେଲା ଘେରା ପଥ
ପରିବେଷ୍ଟିତ ଘନ ଅରଣ୍ୟ,
ଅନାହାରେ ଅକେ ତାର ପାଦ
ନିରାଶଭରା ବଦନ, ନିରବ ପଞ୍ଚକ ॥

ବ୍ୟଥାଭରା ରହିତ ନୟନ ମେଲି
ନିରିମାଣି କରେ ନିରିକ୍ଷଣ,
ନିରାଶ୍ରିତ ପଞ୍ଚକ ଆଶ୍ରା ଖୋଜିବୁଲେ
ନିଃଶମ ହୃଦୟେ କରେ ନିରୂପଣ ।
ଅଶକ୍ତ ପଦ ଗୁଲି ଦିଗବଳୟେ ଗୁହେଁ
ପାଦେ ପାଦେ ଖାଇ ଟଙ୍କର,
ଗୁଲି ଗୁଲି ପାଦ ଅକିମ୍ପାଏ
ପଥ ସରେ ନାହିଁ ପଞ୍ଚକର ।

ମରିଚିକା

✍ ସୀମା ଚୌଧୁରୀ

ମଣିଷ ଏଠି କାରାରୁହ ଦାୟିତ୍ବର ବୋହେ କାନ୍ଦ ନ ଲାଏ । ଛଟପଟ ହୁଏ ପ୍ରା ସଂସାର ଭିତରେ । ମରିବାକୁ ବି ଭୟଲାଗେ । ହିସାବ ଗୁଲେ ପାଇବା ଓ ହରାଇବାର ହସ୍ତହସ୍ତ ଶ୍ବାସରୁହ ହୁଏ, ଅଭିମାନ ଓ କ୍ରୋଧର ନିଆଁ ପିଣ୍ଡୁଳା ହୁଏ ଆଖାର ପୁଣି ଶାନ୍ତି ହୁଏ ଦୁଇଧାର ଲୁହ ବିନ୍ଦୁ ନରମ ଗାଲ ଦେଇ ପଡ଼ିଗଲେ । ନୂଆ ସ୍ବପ୍ନରେ ଭାବବିହଳ ହୋଇ ବଞ୍ଚିଯାଏ ଦୁଇ ଗୁରିଟା ହାତର କଳାଳକୁ ନେଇ । କରିଗୁଲେ ହାତଭଙ୍ଗା ପରିଶ୍ରମ, ତାରି ରକ୍ତ ଓ ମାଂସର ଦିନିମୟରେ ଠିଆ ହୁଏ ଧନାକର ପ୍ରାସାତ । କେତେ ବ୍ୟବସାୟୀଙ୍କ କୋଠା କେତେ ପୋଲ, କେତେ କଣ । କିନ୍ତୁ କାହିଁ ମୁଣ୍ଡପାଇଁ ବି ବୁଣ୍ଡ ପାଇଁ କିଛିଟ ଅଞ୍ଜେନି । କିଛିଟ ବଦଳେନି ତାର ଯେଉଁ ପଣତ ବିରାଜୁ ସେଇ ପଣତ ଦିବା । ସେଥିରେ ଆଲି ପୋଛେ, ଲୁହ ପୋଛେ, ଝାଳ ପୋଛେ । ପୁଣି ଲାଗିଯାଏ କାମରେ । ସେଇ ପଣତରେ ଘୋଡ଼େଇ ଦିଏ ସବୁ କ୍ରୋଧକୁ, ଭାବେ ତଳ ସୁରିଛି ଆଜି ନ ହେଲେ କାଲିଟ ଦିନ ଆସିବ ।

ସେଇ ବୋହୂର ପୁଅ ଏ ବଂଶ । ସ୍ବପ୍ନ ଦେଖି ଦେଖି ବୋଉ ତାର ମଶାଣି ଗଲା ବହଳା ଗାଁରେ ଯେତେ ସବୁ ଘର ତିଆରି ହୋଇଛି ସବୁ ଘରେ ବଂଶୀ ବୋଉ ହାତ ବାଜିଛି । ଚକ୍କାକୁ ପାଣିଫଟାଇ ଦେଇଥିଲା ନିଜ ପାଇଁ ଘରଟିଏ କରିବ ବୋଲି, ହେଲେ କଣ ହେଲା ? ବାବୁଲା ଗୁହାଳ ଘରୁ ଘୋସରା ଖାଇ ମଶାଣାକୁ ଗଲା । ପର ଘର ଭାର ସମ୍ଭାଳି ନ ପାରି କୁଆଡ଼େ ଗୁଲିଗଲା ଯେ ବଂଶୀ ବୋଉର ମରିବା ଖବର ପାଇ ଅରଟିଏ ଗାଁକୁ ଆସିଥିଲା । ମଶାଣୀ ହୁଡ଼ାରେ ବସି ବସେ କାନ୍ଦିଲା, ପୁଣି କୁଆଡ଼େ ଗଲା କେହି ଦେଖିନି । ବୋଉ ଗୁଲିଗଲା ପରେ ବଂଶୀର ଯେ କଣ ହେବ ସେ କଥା ଅରଟିଏ ଭାବିଲା । ବଂଶୀ ତାର ବୋକା ପରି ବସିଥାଏ ଗୁହାଳ ପାହାଦରେ, କାନକୁ ସୁଭେନି, ହାତ ଗୋଡ଼ ସବୁ ବଂଶୀ ବଂଶୀ ହୋଇ ଜନ୍ମ ହୋଇଥିଲା ବୋଲି ନାଁ ତାର ବଂଶୀ ସବୁଦିନ ପାଇଁ ରହିଗଲା । ସେତିରେ ପୁଣି ବଂଶୀକୁ ବାତ, ବାଇସି ବରଷର ଭେଣ୍ଡିଆ ବଂଶୀ ବୋଉ ଶବକୁ ମଶାଣି ଯାଏ ବି ନେଇ ପାରିଲା ନାହିଁ । ବିକଳରେ ଗୁହଁ ରହିଥିଲା ବୋଲି ଶବକୁ କଣ ବୁଝୁଥିଲା କି କାଣେ କିନ୍ତୁ ଅଧିକା ନ ଥିଲା ବଂଶୀକୁ ବି ବୋଉ ତାର ଆଉ ଫେରିବନି । ରାତି ରାତି ଏମିତି କଟି ଯାଏ ବଂଶୀର ଆକାଶରେ ତାରା ଦେଖେ, ଉଲକା ଦେଖେ, ତଳେ ବୋର ଦେଖେ, ଖଣ୍ଡ ଦେଖେ, ଦିନ ହେଲେ ଭକ୍ତ ପୋଷାକ ପିନ୍ଧା ବାବୁ ଦେଖେ । ବ୍ୟବସାୟୀ ଦେଖେ ରାଜନିତିଜ୍ଞ ଦେଖେ । ସବୁ ଜାଣେ ସବୁ ବୁଝେ ସମସ୍ତକୁ ଦିହେ ସିଏ ବୋଉଛଡ଼ା ବଂଶୀ ଦୁଃଖ କେହି ଦେଖି ପାରନ୍ତି ନାହିଁ । ଗାଳିଦିଏ ବଂଶୀ ବୋଉକୁ ତାର ଡା ବୟସର ଯେତେ ପିଲାସବୁ ବାହାହୋଇ ଘରସଂସାର କଲେଣି । ହେଲେ ବଂଶୀକୁ ଏକୁଟିଆ କରି ବୋଉ ଗୁଲିଗଲା । ପୁଣି ଭାବେ ବଂଶୀକୁ କିଏ ଝିଅ ଦେଇଥାନ୍ତା । ତାର ନିଜ ପେଟ ତ ପୁରୁନି, ପୁଣି ଆଉ ଗୋଟିଏ ପେଟ ଆଣି ଆଟ ଗଢିବାକୁ ଦେହରେ କୋର କାହିଁ । ବୋଉ ବୁଝିଥିଲା ଖୁଣ୍ଟ ସକଳ ନ ହେଲେ ଗାଈ ବାଣି ହୁଏନା । ହାତଯୋଡ଼େ, ବୋଉକୁ କ୍ଷମା ମାଗେ ହେଲେ ନିରିହ ଗୁହାଣିରେ ପୁଣି ସବୁ ପ୍ରଶ୍ନବାଚି ହୋଇ ରହିଯାଏ ଅନେକ କଥା ।

ଗାଁରେ ବାହାପୁଆଣି ହୁଏ । ଭୋଜିଭାତ ହୁଏ ବଂଶୀର ସେତେ ବେଳେ ରୋଜଗାର ବେଳ । କେଉଁଠି ବାସନ ଧୁଏ, କାହା ଛୁଆ ଖେଳାଏ, କିଏ ମୁଠେ ଖାଇବାକୁ ଦିଏ, କିଏ ଦେହକୁ ଲମାଟିଏ ଦିଏ, କିଏ ଯାତ୍ରାପାଇଁ ପଇସା କିଛି ଦିଏ । ବଂଶୀର ଖୁସି ଦେଖେ କିଏ । ବଂଶୀ ବଂଶୀ ହାତ ଗୋଡ଼ରେ ମାଙ୍କଡ଼ ଛୁଆପରି ଚିଆଁଟିଏ ମାରି ଦିଏ ପିଣ୍ଡାକୁ ତା ପିଣ୍ଡା । ସମସ୍ତେ ବଂଶୀକୁ ଆହା ଦୁ ଦୁ କରନ୍ତି । ବୋଉ ପରି ବାହାରୁ ତାରିତା ଖାଏନି ବଂଶୀ । ଗୁହାଳ ଘରକୁ ପୁଣି ଫେରି ଆସେ ସଜ ହୁଏ, ପୁଣି ବଂଶୀ ହୋଇଯାଏ ନିରାଶ୍ରୟ । ପୁରା ଏକୁଟିଆ, ବଡ଼ପାଟିରେ ଗାତ ଗାଏ । ବୋଉକୁ ତାର ଗାଳି ଦିଏ ହାତ ଜୋଡ଼େ ପୁଣି ଶୋଇପଡ଼େ ମଲାପରି ଗୁରିକାତ ଖେଳାଇ । ବଂଶୀ ପୁଣି ସ୍ବପ୍ନ ଦେଖେ, ଘର ଦେଖେ, ସଂସାର ଦେଖେ ବଡ଼ପାଟିରେ ଧକେଇ ଧକେଇ କାନ୍ଦେ । ଏମିତିରେ ପୁଣି ସକାଳ ହୁଏ ପୁଣି ସଜ ହୁଏ ।

ବଂଶୀକୁ ଥରେ ହେଲା ଭିକ୍ଷା ଲୁଚ । ମରିବ କି ବଞ୍ଚିବ ଏପରି ପରିସ୍ଥିତିରେ ବଂଶୀର ଆଗରେ ପଛରେ କହିଲେ ଥାଏ ଦୁଇ ସମ୍ପର୍କିଆ ଭଉଣି ଟିଏ । ନାଁ ବା ତାର ଦମୟନ୍ତୀ ଘରସଂସାର

ନେଇ ପାଖ ଗାଁରେ ରହି ଥାଏ । ଖବର ପାଇ ସିଏ ଅରଟିଏ ବଂଶୀ ପାଖକୁ ଆସିଥିଲା । ପଥକଲା, ଦିନେ ଦୁଇ ଦିନ ରହି ପୁଣି ଫେରିଗଲା ନିଜ ଗାଁକୁ, କେତେ ଦିନ ଗୁହାଳରେ ବଂଶୀ ସେବା କରନ୍ତା । ଏମିତିରେ ତାର ଭାରି ରାଗି ଲୋକ କଳିହୁଟି ଶାଶୁ । ଏମାନଙ୍କ ଫାନ୍ଦକୁ ନିଜକୁ ଘଟିଏ ଖସେଇବା ତା ପାଇଁ ସହଜ ନୁହେଁ । ଖାଲି ଭାଇ ନାଁରେ ଦୁଇ ଦିନ ଖସି ଆସିଥିଲା । ଯାହା ହେଉ ତାରି ସେବାରେ ବଂଶୀ ପୁଣି ସକାଳ ଦେଖିଲା । ଗଲାବେଳକୁ ଦମୟନ୍ତୀ ରାଣିଟାଏ ବାଣି ଦେଇଗଲା ଅଣାଏ ଦୁଇଅଣା କଣ କେତେବେଳେ ଘରଜଣାଳକୁ ବଞ୍ଚିଗଲେ ମାରିଥାଏ । ପୁଆଣି ପର୍ବବେଳେ ବଂଶୀ ହାତକୁ ବଢ଼ାଇଦିଏ । ଦମୟନ୍ତୀର ବି କିଏ ଅଛି । ପିଲା ବେଳୁ ବାପା ମରିଗଲା । ବୁଡ଼ା ହାତରେ ଦମୟନ୍ତୀକୁ ଛଡ଼ିଦେଇ ଆଣି ଦୁଜିଲା । ନିଜେ କହିଲେ ତାର ଆଉ କିଏ ଅଛି ? ବଂଶୀ ଯାହା ହେଉ ପଛେ ଭାଇ ବୋଲି ମାନିବି ତାକୁ । ବେଳେବେଳେ ଭଣ୍ଡା ହୁଏ ଘର ଦ୍ବାର ସବୁ ଛାଡ଼ି ଦେଇ ବଂଶୀ ପାଖରେ ରହିବାକୁ । ମାତଗାଳିରୁତ ଟ୍ରାହି ମିଳି ଯାଆନ୍ତା । ବଂଶୀ ବି ଯୋର କରି ପାରେନି କେଉଁ ସାହାସ ନେଇ ଭଉଣିକୁ ରହିବାକୁ କହିବ । ନିରାଶ୍ରୟ ବଂଶୀ ସେମିତି ରହେ ଠାକୁରକୁ ଭଗବାନକରି ।

ଗୁହାଳ ଘରବି ବଂଶୀକୁ ବଡ଼ ଲାଗୁଛି ଏବେ । ରାତି ହେଲେ ଗୁହାଳ ଘର ରୁତକୋଠି ହେଇଯାଏ । ଭାରି ଚର ଲାଗେ, ବଂଶୀ ସେଠୁ ଉଠି ଧିଏ ଠାକୁର ବେଢ଼ାକୁ । ନାହାଳ ପୁରାଣ ବୋଲୁଥାନ୍ତି । କେତେବେଳେ ମହାଭାରତତ କେତେବେଳେ ରାମାୟଣ, କେତେବେଳେ ପୁଣି ଦୁନନ୍ଦ ରାମାୟଣ । ପଣ୍ଡିତ ଭାରି ରାଗି ଲୋକ । ବହି ମଝିରୁ ପ୍ରଶ୍ନ ପଚାରି ଦିଅନ୍ତି । ଯା ଶୁଣି ଛି ତା ହେବନି ମନେ ରଖି ପୁଣି ପଣ୍ଡିତକୁ କହିବାକୁ ପଡ଼ିବ ନ କହିପାରିଲେ ପଣ୍ଡିତେ ହୁରୁଡ଼େଇ ଦେବେ । ବଂଶୀ ଶୁଣେ, ବୁଝେ, ମନେ ରଖେ । ପଣ୍ଡିତେ ବଂଶୀକୁ ଭାରି ଭଲ ପାଆନ୍ତି । ବଂଶୀକୁ ଦେଖିଲା ମାନେ ପଣ୍ଡିତ କଟକାଟିଏ ହେଉ କି ପିଚୁନିଟିଏ ହେଉ ବଢ଼ାଇ ଦିଅନ୍ତି ବଂଶୀ ହାତକୁ । ଠାକୁରଙ୍କ ବେଢ଼ାରୁ ଫେରିଲେ ବଂଶୀ ନିଜେ ପଣ୍ଡିତ ହୁଏ । ମହାଭାରତ ଗାଏ । ରାମାୟଣ ଗାଏ । ନିଜେ ଘାତା ହୁଏ । ରାବଣ ହୁଏ । କୃଷ୍ଣ ହୁଏ । ରାଧା ସାଜେ ରାତି ପାହିଲା କେତେବେଳେ କେମିତି ପାଲାବାଲା ଗାଁ ଶାଶୁକୁ ଆସନ୍ତି । ଯାହା ବି ହୁଏ । ସେ ଦିନ ବଂଶୀ ଖୁସି ଦେଖେ କିଏ ? ରାତି ରାତି ଅନିଦ୍ରା ରହି ବଂଶୀ ଯାତ୍ରା ଦେଖେ, ପାଲା ଶୁଣେ । ବୋଉ ତ ନାହିଁ ତାରିତା କରିବ କିଏ ? ବୋଉ ଯାହା ଦେଇ ଥାଏ ଯାତ୍ରାରେ ସେତିକି ଖର୍ଚ୍ଚ କରିଦିଏ ବଂଶୀ । ପେଟ କେବେ ଅପୋଷା ରହେନି । ପିଠାଟାଏ କି ମିଠାଟାଏ ଯାହା ଘରେ ହେଲା ମିଳିଯାଏ । ହାତ ଦୁଇଖଣ୍ଡ ଦେହରେ ଧରି ଯାତ୍ରା ଆରମ୍ଭ ହେବା ଆଗକୁ ମଝିକୁ ବିଆଁ ଟିଏ ମାରିଦିଏ ।

ବେଳେବେଳେ ବଂଶୀର ଭଣ୍ଡା ହୁଏ ଯାତ୍ରାରେ ମିଶି ଗାଁ ଗାଁ ଦୁଇଢା । ସହର ଦେଖନ୍ତା । କେତେଥର ମୁହଁ ଖୋଲି ହାତ ଠାରି ବଂଶୀ ଅନୁରୋଧ କରିଛି ଯାତ୍ରା ମୁଖିଆକୁ । ପ୍ରଧାନେ ହସିଦିଅନ୍ତି ମୁଣ୍ଡ ଆପୁଟି ଦେଇ ବାଟ କାଟି ଗୁଲିଯାଆନ୍ତି । ସହରା ବାବୁମାନେ ବି ମଝିରେ ମଝିରେ ଗାଁକୁ ଆସନ୍ତି ନିଜ ନିଜ ଭାଗ ଦିଆ ଜମିକୁ ଗୁଲି ଆଦୁରନ୍ତି । ଆମ୍ଭ ପଣ୍ଡା, ପିଚୁନି, ମାଛ ସବୁ ଆଦୁରି ସହର ଫେରିଯାଆନ୍ତି । ବଂଶୀ ତାଙ୍କୁ ବି ହାତଠାରେ, ଅନୁରୋଧ କରେ । ସବୁ ଜାଣିଛି ସେ ସେଠି ବଡ଼ ପରତାରେ ଛବି ଖେଳେ । ଘରେ ଘରେ ଟେଲିଭିଜନ, ଗାତ ନାଚ ବି ହୁଏ । ଭାରି ମନ ବଳେ ବଂଶୀର । ସେଇଆ ହିଁ ହେଲା । ମହାପାତ୍ର ବାବୁଙ୍କ ସହିତ ବଂଶୀ ଗାଡ଼ିରେ ବସି କଟକ ସହର ଆସିଲା ।

ବଡ଼ କାରଖାନା, ବଡ଼ କୋଠା, ସବୁ ଆଡ଼େ ବଡ଼ ଏଠି । ଗାଡ଼ି, ମଟର, ଧିଁ ଧପଡ଼, ରିକ୍ସା ବାଲାଙ୍କ ପାଟି । ଗୋକାଳ ବଜାର କେକାଣି କେତେକ ଆଳୁଥରେ କଟକ ବଜାର ସ୍ବର୍ଣ୍ଣପୁର ପରି ଲାଗୁଥିଲା ବଂଶୀକୁ । ଗାଡ଼ି ଭିତରେ ବସି ଯାନ୍ତା ଭିତରୁ ମୁଣ୍ଡା ଯେପରି ବିଲେଇକୁ ଅନ୍ୟ ବଂଶୀ ବଦା ଥିଲା ଠିକ ସେଇଆ । ଦେଖୁଥିଲା ତା ଗାଁଠାରୁ ସହର କେତେ ଭିନ୍ନ । ସବୁ ନୂଆ ନୂଆ ଲାଗୁଥିଲା ତାକୁ । ବଡ଼ବଡ଼ କାଠ ଗଡ଼ ଉପରେ ସିନେମା ଦିହୁ ସବୁ ଦେଖି ଭାବ ବିହଳ ହୋଇ ଯାଉଥିଲା ବଂଶୀ । କେତେବେଳେ ଯାଇ ଗାଡ଼ି ବାବୁଙ୍କ ଘର ଆଗରେ ଠିଆ ହେଲାଣି ବଂଶୀର ନଜର ନାହିଁ । ବାବୁଙ୍କ ଘରେ ବଂଶୀ ଖୁବ ଆରାମରେ ରହିଲା । ତାଙ୍କ ପିଲା ଛୁଆକୁ

ଧରିବା, ବସାଇବା, ଗାତ ଗାଇ ସେମାନଙ୍କୁ ଶୁଆଇବା ଏ ସବୁ ଥିଲା ବଙ୍କାର ନିତିନିଆଁ କାମ । ବେଶ ଜିହ୍ୱା ଦିନ ଏମିତି କଟି ଗଲା । କାମ ଧିରେ ଧିରେ ବଢ଼ିଲା । ବରିଷ୍ଠ ନେତ୍ର ରୋଷେଇ ପର୍ଯ୍ୟନ୍ତ ସବୁ କାମରେ ବଙ୍କା ଲୋଡ଼ା । ବାବୁଆଣି ମାଣ୍ଡିଆଣି, ପିଲାଙ୍କ ସହିତ ଯେ ସକାଳୁ ବାହାରି ଯାଆନ୍ତି ପୁଣି ପିଲାଙ୍କ ସହିତ ଘରକୁ ଫେରନ୍ତି । ସକାଳ ଓଳି ବହୁତ କାମ । ସମସ୍ତେ ଘରୁ ଗୁଲିଗଲା ପରେ ବଙ୍କା ହାଇ ଟିଏ ମାରି ଥକା ହୋଇ ବସିଯାଏ । କାମବାଲି ଟାଏ ଆସୁଥିଲା ଯେ କଣ ହେଲା କେଜାଣି ସିଏ ବି କାମ ବନ୍ଦ କରିଦେଇ ଏବେ ବାସନ ମଜା ଘର ସଫା ସବୁ ତ ବଙ୍କାର । କୌଣସି କଥାକୁ ଭୁଲେପ କଲାନ୍ତି । ବଙ୍କା ଯାହା ପାରିଲା ଯେତିକି ପାରିଲା ମନ ଧ୍ୟାନଦେଇ ସେବା କରି ଗୁଲିଲା ବାବୁଙ୍କର । ଆଶ୍ୱାସିଏ ତ ମିଳିଛି । ଭାବିଥିଲା ଜିବନଟା ଏମିତି କଟିଯିବ । ବାବୁ କେବେ କେବେ ଗାଁକୁ ଯାଆନ୍ତି । ଭାରି ଭଣ୍ଡା ହୁଏ ବଙ୍କାର ଗାଁକୁ ଥରେ ବୁଲିଥାଏ ଯାଇ ବୁଲି ଆସନ୍ତା । ଦେଖିଆସନ୍ତା ତା ଛୋଟ ରାଜପୁସାତ ଦିହା ଦିହା ମୁହଁସବୁ । ଭାରି ମନେ ପଡ଼େ ଗାଁ କଥା । ସହର ଆଉ ଏବେ ଭଲ ଲାଗୁନି ତାକୁ । ହେଲେ ଘରର ଏତେ ସବୁ କାମ ଛାଡ଼ି ଦେଇ ଗଲେ ବାବୁଆଣି କଣ ପାରିବେ ? ଏଇଆ ଭାବି କୁପ ରହେ ବଙ୍କା ।

ସା ଭିତରେ ବଙ୍କାକୁ ସାଠିଏ ଚପିଗଲାଣି । ଆଉ କାମକୁ ପାରୁନି । ବାତମରା ବେଶ ବଢ଼ିଯାଇଛି । ଖାଇବାରେ ଲାଜସା, ଲୁହେଇ ଛପେଇ ଖାଉଥିବା ବେଳେ କେତେଥର ଧରାପଡ଼ିଲା ବାବୁଆଣି ବଡ଼ ଅସବୁଷ୍ଟ । କେବେଠୁ ବାବୁଙ୍କୁ କହିଲେଣି ବହୁତ ଦିନ ହେଲା ବୁଢ଼ାଟାକୁ ଏଥର ଗାଁରେ ଛାଡ଼ । କେତେ ଆଉ ଗା ଆଲୋକଙ୍କ ସେବା କରିବ । ଚିରିଣ ବର୍ଷ ହେବ ବେମାରିଆଟାକୁ ସମ୍ଭାଳିଲି । ଆଉ ପାରିବିନି । ସିଏ ଆସୁଛି ସିଏ ପଶୁଛି

ବେମାରିଆଟାକୁ ରଖିଛ କାହିଁକି ? ବୟସ ହେଲା ତାର ଏବେ ଯେଉଁଠି ହେଲେ ପଡ଼ି ପଡ଼ି ରହିବା କଥା । ବଙ୍କା ସବୁ ଶୁଣେ ବୁଲିଥାଏ ଗରମ ଲୁହ ବୋହି ଯାଏ ବୁଲିଗଲା ଦେଇ । ବୋଉ କଥା ମନେ ପଡ଼େ ପରଘରେ କାମ କରି କରି ସିଏ ବି କଣ ପାଇଥିଲା ଜୀବନରେ । ସ୍ୱପ୍ନ ଦେଖି ଦେଖି ତା ଆଖିରେ ପରଳପଡ଼ିଲା ଆଉ ବାକି ଅଛି ବଙ୍କା ! ସିଏ ବି ସ୍ୱପ୍ନ ଦେଖୁଛି । ସତକଥା ତ ବାବୁ ତାର କିଏ ? ସେ ବା କାହିଁକି ବେମାରିଆ ବଙ୍କାର ସେବା କରନ୍ତେ । ବାବୁ କହିଗଲେ ବଙ୍କା ଗାଁକୁ ଯିବୁ ବୋଲି କହୁଥିଲୁ । ଯା ବାହାରି ପଡ଼ ଯା ଅଫିସ କିପଟା ଆସିବ ତତେ ଗାଁରେ ନେଇ ଛାଡ଼ି ଦେବ । ବୋଲ ମାରିଲା ପରି ବଙ୍କା ତାର ଟିଣ ଆଟାଟି ଖଣ୍ଡିକରେ ମଇଲା ଧୋତି ବୁଲଟା ଭରିଲା । ମାଁ ଆସି ହାତରେ କୋଡିଏଟା ବଙ୍କା ଧରାଇ ଦେଇ ଗୁଲିଗଲେ । ବ୍ରାଉଜର ବାବୁ ଆଣି, ବଙ୍କାକୁ ତା ଗୁହାଳ ଘରେ ଛାଡ଼ି ଦେଇ ଗଲେ । ତା ପରଠୁ ବାବୁ ଆଉ ଗାଁକୁ ଫେରି ନାହାନ୍ତି କି ବଙ୍କା ଆଉ କଟକ ଯାଇନି । ତା ବୋଉର ସ୍ୱପ୍ନ ସେଇ ଅଧାରଙ୍ଗା ଗୁହାଳ ଘରେ ସିମିତ ହୋଇ ରହିଯାଇଛି । ଆଜି ବି ବଙ୍କା ରାତି ପାହିବା ଆଗରୁ ଧୂଆଁ ଧୁଇ ହୋଇ ସଜବାଜ ହୋଇ ବାବୁଙ୍କ ଆସିବା ବାଟକୁ ଜରିବସେ । ବଡ଼ ପାଟିରେ ରାମାୟଣ ଗାଏ । ମହାଭାରତ ଗାଏ । ସାତା ହୁଏ ଘୋପନା ସାଜେ, ତା ଗାତରେ ସକାଳ ହୁଏ । ତା ବାଟଦେଇ ଯିଏ ଯାଏ ବଙ୍କା ପଶୁରେ ବଡ଼ବାବୁ ଆସିଛନ୍ତି କି ? ତାଙ୍କ ପିଲାଏ ବଡ଼ ହୋଇ ଯିବେଣି । ମାଁ ଭଲ ଅଛନ୍ତି ତ ? ସମସ୍ତେ ମୁଣ୍ଡ ହଲାଇ ଗୁଲିଯାଆନ୍ତି । ବଙ୍କା ଗୁହାଳଘର ପାହାଚରେ ବସି ବସି ତାର ସଖି ହୁଏ । ବଙ୍କାର ନା ଅତୀତ ଥିଲା ନା ଭବିଷ୍ୟତ ଅଛି । ବର୍ତ୍ତମାନରେ ବଢ଼ିଛି କେବଳ ।

▲▲



ଜଗନ୍ନାଥ ଜଣାଣ

ପ୍ରଶାନ୍ତ କୁମାର ପତି

ପତିତପାବନ ବେଶ ଦେଖିବାକୁ କେତେ କରିଥିଲି ମନ
ବଡ଼ବାଣ୍ଟେ ଆଜି କାଳିଆ ସୁନାରେପାଇ ତୋର ଦରଶନ
ଝରଝର ଝରୁଛେ ଲୁହ
ହୃଦୟ ଦହୁଛେ ଅକୁହା କୁହ ।
ଝର ଝର ଝରୁଛେ ଲୁହ ।
ଷାଠିଏ ପରତି ଭୁଗଖାଇ ଜଗା ବସିଛୁ ଗମ୍ଭୀରା ଘରେ
ପତିତ ଗୁହାରି ଶୁନିବାକେ ତତେ ବଛରକେ ମିଳୁଛେ ଅରେ
ରଖ ରଖ ରଖିଆ ମନେ
ମୁଇଁ ତୋର ସଂସାରରେ ଝନେ ।
ବଉଦଭୁବନ ପାଲୁଛୁ ଜଗାରେ କେତେ ଲାଲାଖେଲା କରି
ମୁଇଁ ଛାରପତିତ ସଂସାରେ ଥାଇତ ଧୁଏଲକେ ନାହିଁ ହେଲି ସରି
ଦିହୁ ଦିହୁ ଦିହୁଆ ମତେ
ବୁଲୁଥିବି ଝୁଲୁଧରି ହାତେ ।
ମନରକଥା ଖୁଲି କହେମି ବଲିରେ ହେଉଥିଲି ଭିରିକସି
ମନ ଉଡ଼ିଗଲା ବୁଦ୍ଧି ହଜିଗଲା ତୋର ବୁପନେ ଗଲି ରସି
ଥର ଥର ଥରୁଛେ ଛାତି
ତତେ ଦେଖି କାଏଁ କାଳିଆ ହାତୀ

କେତେ ହରବର ହେଇ କାଳିଆରେ ଯାଉଛୁ ମାଉସା ଘର
ଘଡେ ଛନେ ଆଉର ଠିଆହେଇ ପାଖେ ଶୁନିଯା ଗୁହାରି ମୋର
ଶୁନୁ ଶୁନୁ ସୁଦାମା ସଖା
କିଏ ଜାନେ କେବେ ହେବା ଦେଖା
ତୋର ମନ ଯେନ୍ତା ଆଉ କାଳିଆରେ ମୋର ମନର କଥା ଶୁନ
ବୁଦେ ଅଧେ ଯଦି ପାବତଲେ ତୋର ରହିଥିବା ମୋର ମନ
ଦେଖ ଦେଖ ଦେଖିଆ ମତେ
ଦିନେ ପାଏମି ଜାନିତା ତତେ ।
ଜନମ ଦେଲୁତ ହାନ କରମକେ ବାରେ ଇ ସୁଦୟା କର
ହାତ ଧରି ମୋତେ ନେଇ ଯା କାଳିଆ ସବୁ ଦିଶୁଛେ ଅନ୍ଧାର
ଧର ଧର ଧରିଆ ମତେ
ତାକେ ପ୍ରେମତୋର ପଦମ ହାତେ ।

୧୩୫୩, ହିଅରଲେକ୍

ଏସ.ଇ. ସଲେମ, ଓରେଗାନ୍, ୟୁ.ଏସ.ଏ.

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A REPORT ON OUR KALAHANDI PROJECT

Priyadarsan Patra

A Philosophical Journey

Almost a year ago several of us undertook a poignant journey that we came to christen as the "Kalahandi Bolangir Initiative". From the very beginning the spirit was young and willing, and the fellow sojourners came from many walks of life and many regions of the planet earth. Our goal was grand, a few times mistaken as grandiose. We wanted to have a movement of 'participatory consciousness'. What it meant to us was to energize all young at heart to become aware of the problems of human progress and to participate in a process that vigorously leads towards a more satisfying existence for people and their environment. We wished to attract the Indians living abroad towards the cause of sustainable and equitable development for the people in India. The first bunch to

ally equipped for providing relief or charity. Involvement is voluntary and not remunerated. The primary focus is to catalyze the beneficiaries' interest and involvement in their own economic development, political consciousness, functional education, and medical environmental well-being through our projects, on one hand. On the other, we wish to discuss, debate and learn the issues of development, education, political equity, and environmental sustainability, and we hope to promote participatory consciousness among non-resident Oriyas and Indians

Our Kalahandi Project

Some people argue that poverty in Kalahandi, for example, is assiduously cultivated and marketed, while some others feel that there are no wide spread starvation deaths in Kalahandi-Koraput-Bolangir area. While

Project-level expenses	TOTAL Rs.	51,200
project incharge	800 x 14	11,200
other whole-timers	2 x 450 x 14	12,600
office rent	300 x 14	4,200
office expenses	300 x 14	4,200
Teachers' training camps		
(10 days)		8,000
exams, functions		10,000
correspondence, reports		1,000
village level recurring expenses	TOTAL	78,000
15 teachers	15 x 200 x 12	36,000
teaching aids	200 x 15	3,000
slates, books, etc.	600 x 15	9,000
10 sapling-nurseries	3000 x 10	30,000
Non-recurring expense	TOTAL	2,000
two bicycles	2 x 1000	2,000
GRAND TOTAL	FOR 14 MONTHS	Rs. 131,200

lead this journey turned out to be from Orissa and the fact that there has been only limited activism among non-resident Oriyas and that the political and economic conditions of the people of Orissa has been traditionally weak made Orissa the present focus of the group. The news about fresh outbreak of famine in South-Western Orissa created the critical mass to think and act about poverty and progress there. The easy availability of electronic media provided the crucial communication link among these 'new activists' while prior experience of some greatly facilitated the process. This author last wrote 'Anatomy of a famine and our role therein' which details the initial efforts of the group to translate the abstract consciousness about balanced human progress to one of participation in a concrete project of economic and educational development someplace in Kalahandi. Before I sketch our further efforts and results, I wish to stave off a few probable questions: The group hopes to expand its project activities gradually from this suffering southwestern Orissa to all of Orissa, and then to other parts of India. The group is not philosophically oriented nor materi-

there may be some truth in each of the propositions above, the fact remains that a vast majority of people suffer inhuman misery, perhaps short of death, and fail to be contributing and happy citizens of the world. They represent one of the starkest examples of neglect and absence of basic human rights to food, health-care, education, and shelter. According to an Hindustan Times article of Dec. 6, 1993, "Even the most optimistic state statistics show that against a state average of 542 grams of food-grains consumption per day, in Kalahandi it was 263 and in Koraput 256 gms. That this was substantially food that is considered inedible by others is another aspect altogether."

We have long realized that indiscriminate and ill-thought pumping of external aid to the region could even pervert and deprave rather than bring succor. Therefore, we wish to promote grass-roots effort for a sustainable and equitable development and we chose Kalahandi area to be the ground for our first experiment. We also wanted to build on any existing local, non-governmental initiative in accord with ours. As such, we went through a long project solicitation, se-

lection, and debating process and finally accepted an improved version of a project proposal from Akhil Bharatiya Vanvasi Kalyan Ashram (VKA), Sundargarh. We established a guideline for its funding, execution, monitoring and reporting. We scheduled for our colleague Dhanada K. Mishra of Michigan to visit VKA and the project area —Lanjigarh block of M. Rampur tahasil in Kalahandi. The project calls for establishment of nearly 2 'multipurpose, one-teacher' schools and 1 fruit-sapling nursery per panchayat in 9 of the 12 grama panchayats of Lanjigarh. VKA apparently draws inspiration and resources from Friends of Tribals Society (FTS) whose brochure states that the 70 million vanavasis (tribals) living in 50,000 Indian villages have average, annual family income less than 7, 12 literacy among men and 5 among women, while available health care is poor to non-existent. The brochure declares that FTS seeks to 'restore the forgotten dialogue between the mainstream and tribal cultures. ... to reclaim our Vanavasi brethren —not by force, not by propaganda, not by interfering with their lives and traditions, but simply by improving their quality of life— through education, through improved health-care, compassion and understanding."

To bring you up-to-date, I excerpt some major points from our letter to VKA approving the project proposal (the duration of the first phase of this project is 14months): Sustainability, and self-sufficiency are the cornerstones of our philosophy. Hence we would strongly request you to include a few plant-nurseries and cut down a few village-schools in their place. We want to see people grow and take care of themselves and not be dependent on handouts. We also feel that it is better to do a few things well than to do a lot poorly. Therefore, we ask that you take up 15 'one-teacher schools' and 10 plant-nurseries attached to 10 of those schools. The nurseries should be built by the village beneficiaries themselves and should be tended by the students, too. Environment-friendly agro-techniques and development of means of earning through cooperative selling of produce/saplings should be properly emphasized.

this project, to in turn prepare our own reports to the donors of this project. expenses, supplies, constructions, names of schools and nurseries, the names of teachers, number of students, sale of saplings, AND an estimate of money you need for the next two months, etc."

Trip to the Project Area

The following are some comments from Dhanada Mishra during our intense discussion of his recent trip to Kalahandi (At a later time he may publish/post his long, fascinating travelogue):

1. VKA's punctuality/promptness - I cannot over-emphasize how meticulous this group is in terms of being prompt and punctual in communication. Who ever I talked to in Orissa, they had only words of praise for them.

2.The three coordinators selected by VKA for our project are educated and energetic young men. They seemed to have a keen interest in the local problems and were involved in the village level youth clubs and so on. They are very eager to participate in the VKA project and hope to help educate the masses.

3. Regarding the two Ayurvedic doctors I met at VKA dispensaries.. I must say I was moved by their dedication. It is a fact that no MBBS degree holder would do the job they had taken up at very nominal compensation. I think its wonderful to have any doctor at all in areas such as these.. The doctor at Dhadel has saved many lives already in the few months he has been there!

4. The school at Kanya Ashram teaches the students along the prescribed syllabus of the Board of Education of Govt. of Orissa. There is no religious teachings as such. Sanskrit is taught purely as a language supplemented by learning of the Gita.

5. (Regarding a Girls' school run by VKA) ...I think the girls at this school get a very well rounded education. I clearly got the impression that more and more students are getting attracted by this school and they have grown considerably in last few years. from tribal villages around the area. They were from very poor families and many were there simply because the ashram provided education, food, clothes all in return for working in the Ashram.

6. (About recent deaths of many people in a village due to cholera) Eventhough there were tube wells around, the local people didn't like the water of the tube well because of the smell of iron and would rather drink the water from the drain. Thus, lack of education and awareness was the biggest problem.

Epilogue

Apparently because of bureaucratic delay in obtaining a government permission for foreign aid, VKA could not accept our earlier rupee draft. We re-sent the first grant installment of 800 in February. Another of our colleagues is likely to visit VKA Kalahandi at end of this month (March, 1994) to see what progress is made since this remittance.

Finally, our heart-felt thanks to the people who have contributed to this significant effort in various ways. Yet, we feel the accute need for larger participation from you. We now have an independent, official organization named Sustain-able Economic and Educational Development Society (SEEDS) to strive towards the realization of the goals mentioned in the prologue. Since this pretty much depends on your participation, the goals are as much achievable as our collective commitment is, for no single individual will have the ability or the resources to achieve them. Please send any contributions directly to SEEDS, Texas Union (Student Organization), The University of Texas at Austin, Austin, TX 78713, USA★◆◆

If you would like to help or you have comments, please con-tact any member of the 'KB Initiative'. The author may be reached at: 3453-D Lk Austin Blvd, Austin, Tx 78703, USA (Ph: 512-476-7803, darshan@cs.utexas.edu).



KALINGA HOSPITAL AND RESEARCH CENTER

Ramesh Raichoudhury

The standard of health care provided by the state run hospitals and the privately operated nursing homes in Orissa needs improvement. The present system is inadequate, to say the least. In 1987 a few of us conceived the idea of having an ultramodern hospital in Orissa.

Planning a modern hospital, raising the necessary capital, obtaining government approval proved to be a longer and more difficult process than we anticipated. Through a enthusiastic campaign we now have 45 members. Two organisations, The Hospital Corporation of Orissa Inc and Kalinga Hospital Pvt. Ltd. manage the project.

With the help of the Chief Minister of Orissa, Mr. Biju Patnaik, a 10 acre lot has been acquired through a lease- hold process from the Government of Orissa. The campus is at the junction of Nandanakanan Road and Nalco- Nagar Road near Oberoi Hotel, Bhubaneswar. Construction was started in 1992.

The Kalinga Hospital is planned to be a center for research and teaching, in addition to the basic functions of a modern hospital. The total area will be 127,000 sq.ft., providing beds and services for 175 patients. Two floors, housing the Departments of

Pathology, Radiology and Dialysis are scheduled to be opened in July 1994. Out- patient services will open in September, 1994. Cardiac Surgery, Cardiology, Nephrology and Transplant Services will open in January 1995.

In 1991 the projected cost of the Kalinga Hospital was Rs. 23 crores. Of this the shareholders have raised Rs. 12 crores. Five Indian banks, including IDBI have sanctioned a loan for the remainder. Due to rise in material and labor costs the project expenditures have increased to about 25% above the 1991 estimate of Rs. 23 crores. An additional Rs. 6 crores has to be raised. We have already raised \$1 million; we need another \$3 million to purchase CATscan and MRI etc.

Completion of the project will be the best gift from overseas Oriyas to the people of Orissa. We appeal all members of this community to become active participants in this project and make it a success. For information contact the Hospital Corporation of Orissa, 610 Creek Road, Moorestown, NJ 08057 phone 609-727-0391; or the Kalinga Hospital Ltd., Chandrasakharpur, Bhubaneswar 751016 Orissa India.★◉◆



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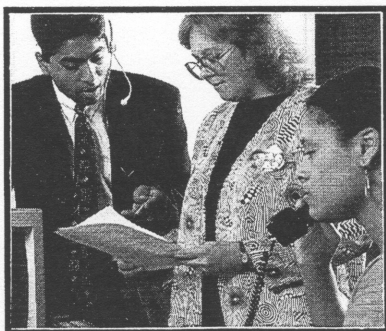
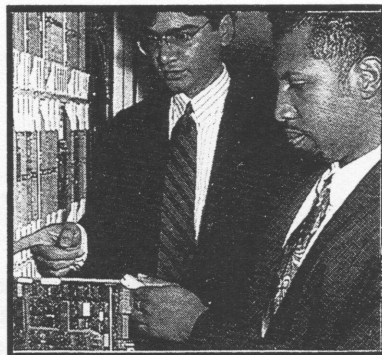
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Adverse events* occurring significantly more often than placebo in clinical trials were dizziness, asthenia,[†] postural hypotension, somnolence, nasal congestion/rhinitis, and impotence. Hytrin, like other α_1 -blockers, can cause marked lowering of blood pressure, especially postural hypotension and syncope.⁴

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[†]Includes weakness, tiredness, lassitude, and fatigue.



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References: 1. Lepor H, Auerbach S, Puras-Baez A, et al. *J Urol*. 1992;148:1467-1474. 2. Lepor H. *J Urol*. 1989;141:1283-1289. 3. Lepor H. *The Prostate Supplement*. 1990;3:75-84. 4. Hytrin package insert, Abbott Laboratories.

BRIEF SUMMARY FOR BENIGN PROSTATIC HYPERPLASIA (BPH) CONSULT PACKAGE INSERT FOR FULL PRESCRIBING INFORMATION

HYTRIN® (terazosin hydrochloride)

INDICATIONS AND USAGE

For the treatment of symptomatic benign prostatic hyperplasia (BPH). There is a rapid response, with approximately 70% of patients experiencing an increase in urinary flow and improvement in symptoms of BPH when treated with HYTRIN. The long-term effects of HYTRIN on the incidence of surgery, acute urinary obstruction or other complications of BPH are yet to be determined.

CONTRAINDICATIONS

Patients known to be hypersensitive to terazosin hydrochloride.

WARNINGS

Syncope and "First-dose" Effect:

HYTRIN tablets, like other alpha-adrenergic blocking agents, can cause marked lowering of blood pressure, especially postural hypotension, and syncope in association with the first dose or first few days of therapy. A similar effect can be anticipated if therapy is interrupted for several days and then restarted. Syncope has also been reported with other alpha-adrenergic blocking agents in association with rapid dosage increases or the introduction of another antihypertensive drug. Syncope is believed to be due to an excessive postural hypotensive effect, although occasionally the syncope episode has been preceded by a bout of severe supraventricular tachycardia with heart rates of 120-160 beats per minute. Additionally, the possibility of the contribution of hemodilution to the symptoms of postural hypotension should be considered.

To decrease the likelihood of syncope or excessive hypotension, treatment should always be initiated with a 1 mg dose of HYTRIN tablets, given at bedtime. The 2 mg, 5 mg and 10 mg tablets are not indicated as initial therapy. Dosage should then be increased slowly, according to recommendations in the Dosage and Administration section and additional antihypertensive agents should be added with caution. The patient should be cautioned to avoid situations, such as driving or hazardous tasks, where injury could result should syncope occur during initiation of therapy.

In early investigational studies, where increasing single doses up to 7.5 mg were given at 3 day intervals, tolerance to the first dose phenomenon did not necessarily develop and the "first-dose" effect could be observed at all doses. Syncope episodes occurred in 3 of the 14 subjects given HYTRIN tablets at doses of 2.5, 5 and 7.5 mg, which are higher than the recommended initial dose; in addition, severe orthostatic hypotension (blood pressure falling to 50/0 mmHg) was seen in two others and dizziness, tachycardia, and lightheadedness occurred in most subjects. These adverse effects all occurred within 90 minutes of dosing.

In three placebo-controlled BPH studies 1, 2, and 3, the incidence of postural hypotension in the terazosin treated patients was 5.1%, 5.2%, and 3.7% respectively.

If syncope occurs, the patient should be placed in a recumbent position and treated supportively as necessary. There is evidence that the orthostatic effect of HYTRIN tablets is greater, even in chronic use, shortly after dosing. The risk of the events is greatest during the initial seven days of treatment, but continues at all time intervals.

PRECAUTIONS

General:

Prostatic Cancer

Carcinoma of the prostate and BPH cause many of the same symptoms. These two diseases frequently co-exist. Therefore, patients thought to have BPH should be examined prior to starting HYTRIN therapy to rule out the presence of carcinoma of the prostate.

Orthostatic Hypotension

While syncope is the most severe orthostatic effect of HYTRIN tablets (see Warnings), in BPH clinical trials, 21% of the patients experienced one or more of the following: dizziness, hypotension, postural hypotension, syncope, and vertigo. Patients with occupations in which such events represent potential problems should be treated with particular caution.

Information for Patients:

Patients should be made aware of the possibility of syncope and orthostatic symptoms, especially at the initiation of therapy, and to avoid driving or hazardous tasks for 12 hours after the first dose, after a dosage increase and after interruption of therapy when treatment is resumed. They should be cautioned to avoid situations where injury could result should syncope occur during initiation of HYTRIN therapy. They should also be advised of the need to sit or lie down when symptoms of lowered blood pressure occur,

although these symptoms are not always orthostatic, and to be careful when rising from a sitting or lying position. If dizziness, lightheadedness, or palpitations are bothersome they should be reported to the physician, so that dose adjustment can be considered.

Patients should also be told that drowsiness or somnolence can occur with HYTRIN tablets, requiring caution in people who must drive or operate heavy machinery.

Laboratory Tests:

Small but statistically significant decreases in hematocrit, hemoglobin, white blood cells, total protein and albumin were observed in controlled clinical trials. These laboratory findings suggested the possibility of hemodilution. Treatment with HYTRIN for up to 24 months had no significant effect on prostate specific antigen (PSA) levels.

Drug Interactions:

In controlled trials, HYTRIN tablets have been added to diuretics, and several beta-adrenergic blockers; no unexpected interactions were observed. HYTRIN tablets have also been used in patients on a variety of concomitant therapies; while these were not formal interaction studies, no interactions were observed. HYTRIN tablets have been used concomitantly in at least 50 patients on the following drugs or drug classes: 1) analgesic/anti-inflammatory (e.g., acetaminophen, aspirin, codeine, ibuprofen, indomethacin); 2) antibiotics (e.g., erythromycin, trimethoprim and sulfamethoxazole); 3) anticholinergic/sympathomimetics (e.g., phenylephrine hydrochloride, phenylpropanolamine hydrochloride, pseudoephedrine hydrochloride); 4) antigout (e.g., allopurinol); 5) antihistamines (e.g., chlorpheniramine); 6) cardiovascular agents (e.g., atenolol, hydrochlorothiazide, methylclothiazide, propranolol); 7) corticosteroids; 8) gastrointestinal agents (e.g., antacids); 9) hypoglycemics; 10) sedatives and tranquilizers (e.g., diazepam).

Use with Other Drugs:

In a study (n=24) where terazosin and verapamil were administered concomitantly, terazosin's mean AUC₀₋₂₄ increased 11% after the first verapamil dose and after 3 weeks of verapamil treatment it increased by 24% with associated increases in C_{max} (25%) and C_{min} (32%) means. Terazosin mean T_{max} decreased from 1.3 hours to 0.8 hours after 3 weeks of verapamil treatment. Statistically significant differences were not found in the verapamil level with and without terazosin. In a study (n=6) where terazosin and captopril were administered concomitantly, plasma disposition of captopril was not influenced by concomitant administration of terazosin and terazosin maximum plasma concentrations increased linearly with dose at steady state after administration of terazosin plus captopril (see Dosage and Administration).

Carcinogenesis, Mutagenesis, Impairment of Fertility:

HYTRIN was devoid of mutagenic potential when evaluated *in vivo* and *in vitro* (the Ames test, *in vivo* cytogenetics, the dominant lethal test in mice, *in vivo* Chinese hamster chromosome aberration test and V79 forward mutation assay).

HYTRIN, administered in the feed to rats at doses of 8, 40, and 250 mg/kg/day for two years, was associated with a statistically significant increase in benign adrenal medullary tumors of male rats exposed to the 250 mg/kg dose. This dose is 695 times the maximum recommended human dose of 20 mg/55 kg patient. Female rats were unaffected. HYTRIN was not oncogenic in mice when administered in feed for 2 years at a maximum tolerated dose of 32 mg/kg/day. The absence of mutagenicity in a battery of tests, of tumorigenicity of any cell type in the mouse carcinogenicity assay, of increased total tumor incidence in either species, and of proliferative adrenal lesions in female rats, suggests a male rat species-specific event. Numerous other diverse pharmaceutical and chemical compounds have also been associated benign adrenal medullary tumors in male rats without supporting evidence for carcinogenicity in man.

The effect of HYTRIN on fertility was assessed in a standard fertility/reproductive performance study in which male and female rats were administered oral doses of 8, 30 and 120 mg/kg/day. Four of 20 male rats given 30 mg/kg and five of 19 male rats given 120 mg/kg failed to sire a litter. Testicular weights and morphology were unaffected by treatment. Vaginal smears at 30 and 120 mg/kg/day, however, appeared to contain less sperm than smears from control matings and good correlation was reported between sperm count and subsequent pregnancy.

Oral administration of HYTRIN for one or two years elicited a statistically significant increase in the incidence of testicular atrophy in rats exposed to 40 and 250 mg/kg/day, but not in rats exposed to 8 mg/kg/day (> 20 times the maximum recommended human dose). Testicular atrophy was also observed in dogs dosed with 300 mg/kg/day (> 800 times the maximum recommended human dose) for three months but not after one year when dosed with 20 mg/kg/day. This lesion has also been seen with Minipress®, another (marketed) selective-alpha-1 blocking agent.

ADVERSE REACTIONS

Benign Prostatic Hyperplasia

The incidence of treatment-emergent adverse events has been ascertained from clinical trials conducted worldwide. All adverse events reported during these trials were recorded as adverse reactions. The incidence rates presented below are based on combined data from six

placebo-controlled trials involving once-a-day administration of terazosin at doses ranging from 1 to 20 mg.

Adverse events for patients in these trials when the incidence rate in the terazosin group was at least 1% and was greater than that for the placebo group, or where the reaction is of clinical interest (TERAZOSIN - PLACEBO) are: asthenia (7.4% - 3.3%), flu syndrome (2.4% - 1.7%), headache (4.9% - 5.8%), hypotension (0.6% - 0.6%), palpitations (0.9% - 1.1%), postural hypotension (3.9% - 0.8%), syncope (0.6% - 0.0%), nausea (1.7% - 1.1%), peripheral edema (0.9% - 0.3%), weight gain (0.5% - 0.0%), dizziness (9.1% - 4.2%), somnolence (3.6% - 1.9%), vertigo (1.4% - 0.3%), dyspnea (1.7% - 0.8%), nasal congestion/rhinitis (1.9% - 0.0%), blurred vision/amblyopia (1.3% - 0.6%), impotence (1.6% - 0.6%), and urinary tract infection (1.3% - 3.9%). Asthenia includes the terms weakness, tiredness, lassitude, and fatigue. Asthenia, postural hypotension, dizziness, somnolence, nasal congestion/rhinitis, and impotence were the only events that were significantly (p<0.05) more common in patients receiving terazosin than in patients receiving placebo. The incidence of urinary tract infection was significantly lower in the patients receiving terazosin than in patients receiving placebo. An analysis of the incidence rate of hypotensive adverse events (see PRECAUTIONS) adjusted for the length of drug treatment has shown that the risk of the events is greatest during the initial seven days of treatment, but continues at all time intervals. Additional adverse events have been reported, but these are, in general, not distinguishable from symptoms that might have occurred in the absence of exposure to terazosin. The safety profile of patients treated in the long-term open-label study was similar to that observed in the controlled studies. The adverse events were usually transient and mild or moderate in intensity, but sometimes were serious enough to interrupt treatment. In the placebo-controlled clinical trials, the rates of premature termination due to adverse events were not statistically different between the placebo and terazosin groups. The adverse events that were bothersome, as judged by their being reported as reasons for discontinuation of therapy by at least 0.5% of the terazosin group and being reported more often than in the placebo group (TERAZOSIN - PLACEBO) are: fever (0.5% - 0.0%), headache (1.1% - 0.8%), postural hypotension (0.5% - 0.0%), syncope (0.5% - 0.0%), nausea (0.5% - 0.3%), dizziness (2.0% - 1.1%), vertigo (0.5% - 0.0%), dyspnea (0.5% - 0.3%), blurred vision/amblyopia (0.6% - 0.0%), and urinary tract infection (0.5% - 0.3%). Post-marketing experience indicates that in rare instances patients may develop allergic reactions, including anaphylaxis, following administration of HYTRIN tablets.

OVERDOSAGE

Should overdosage of HYTRIN lead to hypotension, support of the cardiovascular system is of first importance. Restoration of blood pressure and normalization of heart rate may be accomplished by keeping the patient in the supine position. If this measure is inadequate, shock should first be treated with volume expanders. If necessary, vasopressors should then be used and renal function should be monitored and supported as needed. Laboratory data indicate that HYTRIN is highly protein bound; therefore, dialysis may not be of benefit.

DOSAGE AND ADMINISTRATION

If HYTRIN administration is discontinued for several days, therapy should be reinstituted using the initial dosing regimen.

Benign Prostatic Hyperplasia:

Initial Dose:

1 mg at bedtime is the starting dose for all patients, and this dose should not be exceeded as an initial dose. Patients should be closely followed during initial administration in order to minimize the risk of severe hypotensive response.

Subsequent Doses:

The dose should be increased in a stepwise fashion to 2 mg, 5 mg, or 10 mg once daily to achieve the desired improvement of symptoms and/or flow rates. Doses of 10 mg once daily are generally required for the clinical response. Therefore, treatment with 10 mg for a minimum of 4-6 weeks may be required to assess whether a beneficial response has been achieved. Some patients may not achieve a clinical response despite appropriate titration. Although some additional patients responded at a 20 mg daily dose, there was an insufficient number of patients studied to draw definitive conclusions about this dose. There is insufficient data to support the use of higher doses for those patients who show inadequate or no response to 20 mg daily.

Use with Other Drugs:

Caution should be observed when HYTRIN tablets are administered concomitantly with other antihypertensive agents, especially the calcium channel blocker verapamil, to avoid the possibility of developing significant hypotension. When using HYTRIN tablets and other antihypertensive agents concomitantly, dosage reduction and reinitiation of either agent may be necessary (see Precautions).

Ref. 03-4434-R7-BPH Revised: September 1993

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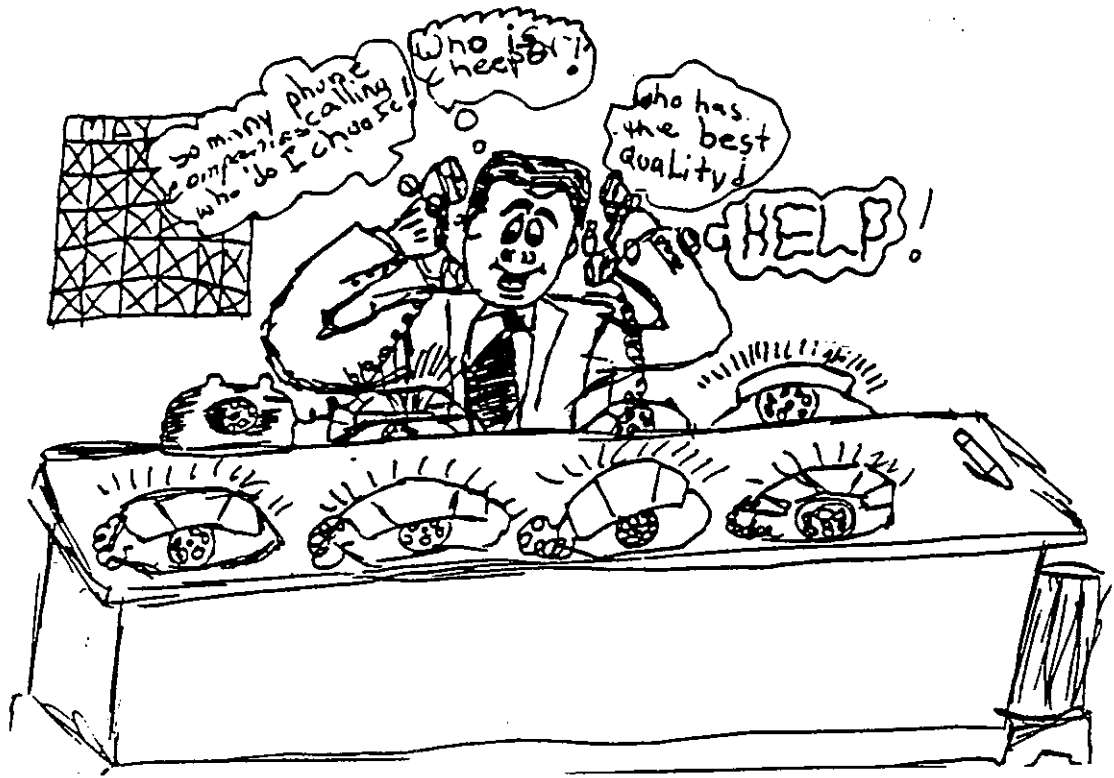
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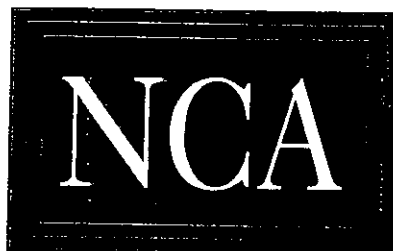


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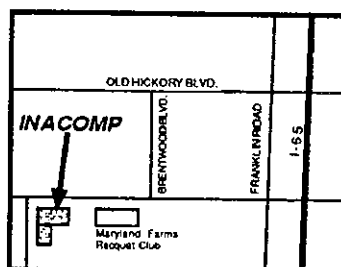
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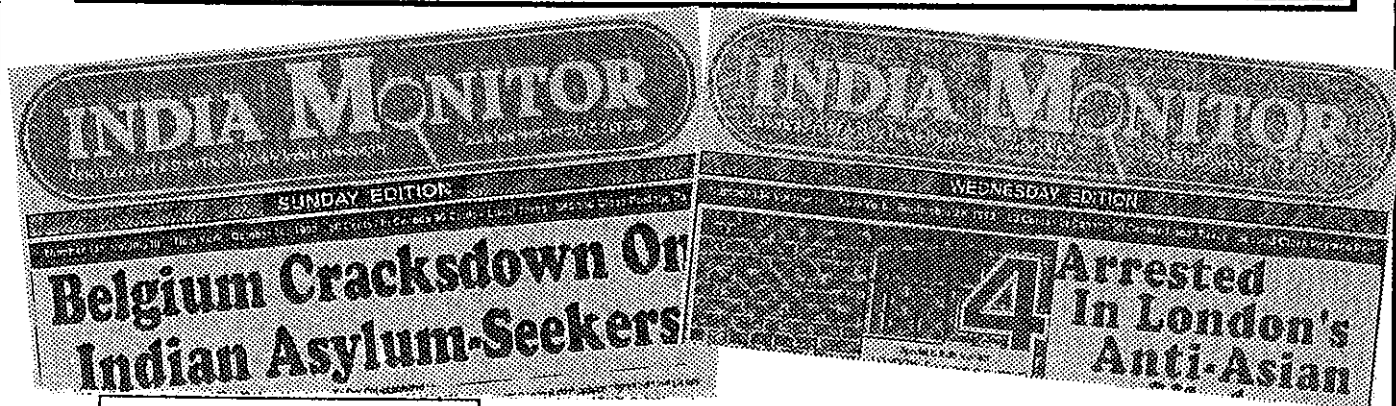


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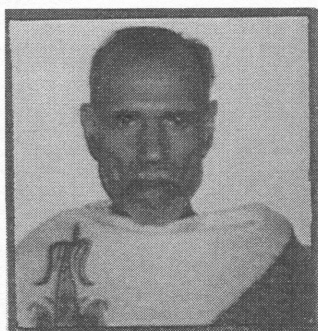
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ଆଇନଗତ ପରାମର୍ଶ ଓ ସହାୟତା

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ତଥା ଆପଣଙ୍କର ଯେ କୌଣସି କାର୍ଯ୍ୟ ପାଇଁ ଯୋଗାଯୋଗ :
ସଂଯୋଜକ :

ଦିନଲିପି ଦରିଆପାରି ସେବା

ଏ/ଏଚ୍, ଶିଳ୍ପାଞ୍ଜଳ, ଭୁବନେଶ୍ୱର-୭୫୧୦୦୧

ଫୋନ୍ : ୪୦୫୦୪୭, ୪୦୫୯୭୩, ୪୦୩୦୩୧, ୪୦୩୫୧

ଗ୍ରାମ : ଦିନଲିପି

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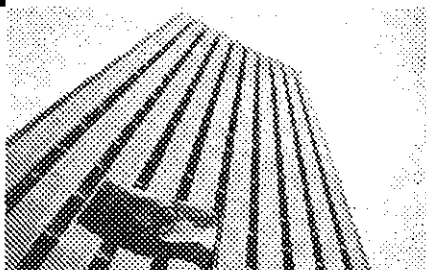


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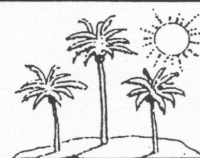
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*He (this self) has neither birth nor death.
Nor does he cease to be,
 having been in existence before;
unborn, eternal permanent and primeval,
he is never killed when the body is killed'*

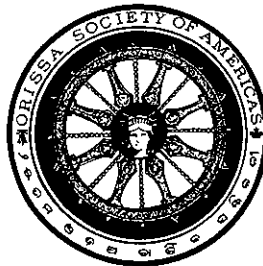
Bhagavad Gita

*For the born, death is unavoidable;
and for the dead, birth is sure to take place.
Therefore, in a situation that is inevitable,
there is no justification for you to grieve.*

Bhagavad Gita

*Let your aim be one and single
Let your hearts be joined in one ---
The mind at rest in unison ---
At peace with all, so may you be.*

The Rig Veda



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